SIGGRAPH2004

Electronic Theater Program

ACM SIGGRAPH Video Review Issue 147

01 Cortex Academy 2:22

"I cheated on you". In front of this declaration, the different parts of the brain react to resolve this crisis.

PRODUCTION

Modeling: Polygons. Rendering technique used most: Standard Maya renderer, Depthmap Shadow, ray-traced reflections. Average CPU time for rendering per frame: approximately five minutes. Total production time: approximately 130 days.

SOFTWARE

Modeling, animation, rendering, and dynamics: Maya 4.5. Compositing: Inferno 5.0. Additional software: Avid. OS: Windows 2000 Pro, Unix, Mac OS.

HARDWARE

3D CGI work on AMD 1.2 Ghz, and dual P3 800 MHz CPU. Video editing on Apple G3. Compositing on SGI Onyx. Rendering farm: 12 CPUs.

Directors/Producers: Frédéric Mayer, Cédric Jeanne
Contributors: Technical Director: Lolet Ong; 3D Artist: Alexandra Hedeline; Compositing Artists: Aymerik Rocha, Laurent Spillmaecker; Script: François Perusse

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02 Rock The World 2:35

PRODUCTION

Modeling: Polygon and subdivision surfaces. Keyframe character animation using video clips shot as reference. Rendering technique used most: Multiple-pass rendering; character, background, and shadows each in a separate layer. Average CPU time for rendering per frame: 30 minutes; Total production time: approximately 600 days. Production highlight: Facial expression is a focus of my animation. I have experience in sculpting the human body, and I made more than 50 target faces of each character to have fluent facial expressions using blend shapes.

SOFTWARE

Modeling and animation: Maya 4.5. Rendering: Maya 5. Compositing: Adobe After Effects 5.5. Additional software: Final Cut Pro 3. OS: Windows XP.

HARDWARE

PC/AMD dual 1.67 GHz CPU, 1 GB RAM. Rendering farm: 10 CPUs.

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03 Birthday Boy 7 54

Korea 1951. It is little Manuk's birthday, and he is playing on the streets of his village and dreaming of life at the front where his father is a soldier. When he returns home, he finds a parcel that has been delivered, and thinking it is a present for him, he opens it - but its contents will change his life.

PRODUCTION

Modeling: Polygons. Rendering technique used most: Maya renderer. Average CPU time for rendering per frame: 20 seconds. Total production time: approximately 20 months. Production highlight: Capturing the characteristics and warmth of human life.

SOFTWARE

Modeling and animation: Maya 4. Rendering: Maya 4.5. Compositing: Flame 7.6. Additional software: Photoshop 6/7, After Effects 6. OS: Windows 2000.

HARDWARE

PC Xenon dual 1 GHz CPU, 1 GB RAM. Rendering farm: 22 CPUs.

Director: Sejong Park
Producer: Andrew Gregory
Contributors: Sound Designer: Megan Wedge; Sound Mixer: Chris McKeith; Music Score: James Lee; Editor: Adrian Rostirolla

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04 Bob and Sam: Episode 1 1:25

This animated short opens on a lone sperm cell traversing the rugged terrain of the female reproductive tract. Using simulated electron microscopic imaging, we are given a unique view of the dynamic adventure of a determined sperm cell as he searches for his soul mate, the egg. The short concludes with Bob and Sam who provide their unique and honest insights as they critique the film.

PRODUCTION

Modeling: Mostly polygons, some NURBS. Rendering technique used most: Maya renderer. Much of the electron microscope look was achieved in post within After Effects. Average CPU time for rendering per frame: approximately 10 minutes. Total production time: approximately 40 days.

SOFTWARE

Modeling, animation, rendering, and dynamics: Maya 5.0. Compositing: Adobe After Effects 6.0. Additional software: Photoshop 6.0. OS: Windows 2000.

HARDWARE

Three dual 633-933 MHz CPUs for modeling and animation, three additional Renderboxx dual 933 MHz CPUs for rendering, 1 GB RAM.

Director: Jason Guerrero
Producer: Katherine Cohn
Contributors: Writer, Director, Animator: Jason Guerrero; Lighter, Shader: Andy Wagener; Writer: Sean McKenna; Character Animator: Dean Lennert; Modeler, Rigger: Michael Ware; Voices: Carl Jayne, Marc Petrocino; Character Designer: Robert Castillo

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05 Rockfish 8 28

RockFish is a comic book-influenced, high adventure tale set on a barren planet in a distant corner of the galaxy. Sirius Kirk is a no-nonsense, working man tasked with rounding up creatures that 'swim' through rocks far below the planet's surface, and plague the miners who live and work there. The story starts out as just another day on the job for Kirk, but quickly turns into a titanic struggle with the catch of his life.

PRODUCTION

Modeling: Polygons. Used motion capture as a base, and blended keyframe animation on top to modify and enhance the performance. Used only keyframe animation on the non-human characters, and a mix of keyframe and dynamics simulations for mechanical and FX animation. Rendering technique used most: All background plates were rendered and lit separately with a simple five-points lighting rig. Characters and vehicles were rendered and lit with one main key light on top of a Brazil skylight. Average CPU time for rendering per frame: 35 - 90 minutes (depending on shot complexity.) Total production time: approximately 800 person-days, spread out over several months. Production highlight: Employees of Blur Studio were asked to submit their ideas for an all-CG animated short, and the studio then voted on the entries. In a collaborative effort with Blur Studio, the winner got the chance to create a short funded by Blur Studio. Because everyone was so passionate about this project, we were able to complete the 800-day production in actually 500 calendar days! Rendered at 2K spatial resolution.

SOFTWARE

Modeling and animation: 3ds max 5.1. Rendering: Brazil 1.02. Dynamics: ClothFX 1.0. Compositing: Digital Fusion 4. Additional software: Adobe Photoshop 7, Adobe Premiere 6, Iridas Framecycler Professional 2.7. Custom software: A lot of custom scripts, to help scene assembly and render stages, most freely available on the Blur beta site (www.blur.com/blurbeta/). Also, developed a network render manager. OS: Windows 2000.

HARDWARE

Workstations: IBM Intellistation with dual Intel Xeon 2.8-3.06 GHz CPUs, 2 GB RAM. Rendering farm: 300+ CPUs, Angstrom dual AMD Athlon 2600, 2 GB RAM. Graphics card: NVIDIA 900 XGL and 980 XGL.

Director: Tim Miller
Producer: Sherry Wallace
Contributors: Writer: Tim Miller; Story: Tim Miller, Jeremy Cook, Paul Taylor, Chuck Wojtkiewicz; Visual Effects Supervisor, Art Director: Jeremy Cook; Animation Supervisors: Jeff Weisend, Tim Miller; Storyboards, Concept Art: Chuck Wojtkiewicz, Sean McNally; Layout Animator: David Nibbelin; Animators: David Nibbelin, Luc Degardin, Jean Dominique Fievet, Makoto Koyama, Davy Sabbe, August Wartenberg, Remi McGill, Jeff Wilson, Jeff Weisend, Wim Bien, Onur Yeldan, George Schermer, Jeff Fowler, Jason Taylor, Derron Ross, Cemre Ozkurt; Modelers: Heikki Anttila, Irfan Celik, Jeremy Cook, Jerome Denjean, Kevin Margo; Finishing and Lighting:

Jerome Denjean, Heikki Anttila, Kevin Margo, Jeremy Cook, David Stinnett, Dave Wilson, Sebastoen Chort; Visual Effects: Daniel Perez Ferreira, Seung Jae Lee, Kirby Miller, Sung-Wook Su; Rigging and Cloth Simulation: Paul Hormis; Animation Technical Director: Jon Jordan; Motion Capture Supervisors: John Bunt, Jeff Weisend; Title Design: Jennifer Miller, Wonhee Lee; Motion Capture Actor: James Silverman; Production Coordinator: Debbie Yu; Production Assistant: Amanda Powell; Programming, Systems Administration: Duane Powell, Dave Humpherys, Daemeon Nicolaou, Matt Newell, Barry Robison; Music: Rob Cairns; Sound Design & Recording: Gary Zacuto, Richard Gray, Pete Kneser, Shoreline Studios; Digital Film Recorder: Title House Digital; Film Processing: Fotokem

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06 Attack of the Note Sheep 117

The life of a student can be fraught with peril; she must contend with boring lectures, difficult homework, late nights at the lab, and, above all .. the evil 'Note Sheep'.

PRODUCTION

Hand-drawn animation. Total production time: approximately six weeks.

SOFTWARE

Compositing: Adobe After Effects 5.5 Pro Bundle. Additional software: Adobe Photoshop 7, DPS Velocity. OS: Windows 2000.

HARDWARE

PC/Intel P3 single 550 MHz CPU, 256 MB RAM.

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07)Parenthèse(6 13

In the agitation of the town center, a little man realizes that time goes by.

PRODUCTION

Modeling: Polygons. Rendering technique used most: Global illumination, radiosity, multiple pass. Average CPU time for rendering per frame: 10-30 minutes. Total production time: 18 months. Production highlight: This project is a school project - we worked on the script and storyboard for one year. Small plug-ins were created to animate the cars, and rendered in three different passes (textured background paper, lights and shadows, and toon shader). Some scenes rendered at the Discreet Center rendering farm in Belgium.

SOFTWARE

Modeling and animation: 3ds max 5.1. Rendering: 3ds max 5, Vray 1.08. Dynamics: Maya 4.5. Compositing: After Effects 5.5, Combustion 2. OS: Windows NT 2000.

HARDWARE

PC/Intel single 2 GHz CPU, 1 GB RAM. Rendering farm: approximately 15 CPUs. Graphics card: NVIDIA GeForce.

Directors: F. Blondeau, T. Deloof, J. Droulers, C. Stampe
Producer: Supinfocom Valenciennes

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08 Annie & Boo 2 00

For the first time in her life, a teenage girl, Annie, meets a real 'coincidence'. His name is Boo...and Boo has never met a girl before.

Director: Johannes Wieland
Producer: Michael Schaefer
Contributors: Music: Andi Groll; Writer: Dirk Stoppe

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09 Output-Sensitive Collision Processing for Reduced-Coordinate Deformable Models 1:53

This animation shows offline animations of deformable collision phenomena created using a new collision detection bounding volume hierarchy called a Bounded Deformation Tree, or BD-Tree (James & Pai, 2004).

This algorithm can make collision detection for reduced-coordinate deformable models as asymptotically cheap as with rigid models. The bounding volumes of a BD-Tree can be updated in any order following deformation, and without need for explicit access to the deformed geometry. Consequently, collisions with very large and/or numerous models can be processed at very modest costs on the CPU, with deformations synthesized in programmable graphics hardware. In all of our examples, deformable collision, contact and multi-body dynamics processing is typically faster than rendering using programmable hardware (NVIDIA Quadro FX 3000). Our animation shows that large-scale physically-based deformable simulations can be achieved at little more than the cost of rendering. The final chair sequence involving approximately 3600 chairs, with more than 60 million deforming triangles, has a mean collision processing time per time-step of under one second.

PRODUCTION

No fish were harmed in this production.

SOFTWARE

Modeling: Emacs. Animation: proprietary software. Rendering: OpenGL (GL4Java). Dynamics: proprietary, BD-Tree. Compositing: None. Additional software: Emacs, Java 2. Custom software: All. OS: Windows XP Pro.

HARDWARE

Dual Xeon 3 GHz CPU, 2 GB RAM. Graphics card: NVIDIA Quadro FX 3000. Hardware rendering was used for final renders.

Director: Doug L. James
Producer: Christopher Twigg
Contributors: Doug L. James, Dinesh K. Pai, Christopher Twigg

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10 Gratuitous Goop 0:55

This video demonstrates a technique for animating the behavior of viscoelastic fluids, such as mucus, liquid soap, toothpaste, clay, or strange green goop, that exhibit a combination of both fluid and solid characteristics. The technique builds on prior Eulerian methods for animating incompressible fluids with free surfaces by including additional elastic terms in the basic Navier-Stokes equations. The elastic terms are computed by integrating and advecting strain-rate throughout the fluid. Transition from elastic resistance to viscous flow is controlled by von Mises's yield condition, and subsequent behavior is then governed by a quasi-linear plasticity model.

PRODUCTION

Modeling: Implicit surfaces defined with the particle levelset method. Rendering technique used most: Ray-marching using the open-source renderer, Pixie. Average CPU time for rendering per frame: 15-30 minutes. Total production time: approximately two months. Production highlight: This piece showcases a new simulation method for modeling visco-elastic fluids (a.k.a. goop). The method is described in a SIGGRAPH 2004 paper, "A Method for Animating Viscoelastic Fluids by Goktekin, Bargteil, and O'Brien." Production work done by two students.

SOFTWARE

Modeling, animation, and dynamics: Proprietary. Rendering: Pixie 1.3.4 (sourceforge.net/projects/pixie/). Additional software: Adobe Premiere 6.5. Custom software: Code for simulation and modeling of the goop. OS: Windows XP, Mandrake and Redhat Linux.

HARDWARE

Simulation and modeling on P4 2.8 GHz CPU, 4 GB RAM. Rendering on 600 MHz Itanium cluster, 2 GB RAM per node. Rendering farm: 306 CPUs.

Director/Producer: James F. O'Brien
Contributors: Okan Arikan, Adam Bargteil, Tolga Goktekin, James O'Brien, Chen Shen

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11 The Edge of History 236

The disciplines of Earth Science are just now crossing the threshold of a new era. In almost all aspects of research about our home planet, space based data collection is beginning to play a principal role, a role that was impossible prior to the still dawning information revolution.

Scientific visualization reveals in data what would otherwise be invisible. But unlike tangible or directly observable data collected by researchers in situ, remotely collected data present conceptual challenges to non-experts. To the casual viewer, the relevance of uncontextualized scientific visualization can seem arcane at best, irrelevant at worst. In an effort to broaden mainstream understanding and enthusiasm for this kind of work, NASA commissioned this work. Here we see the Earth using real data from an orbiting fleet of powerful instruments. Each of the visualizations are based on actual scientific research; nothing here is mere "window dressing".

PRODUCTION

Modeling: Satellite sensors captured multiple wavelengths of reflected and emitted light. NASA science teams converted the raw signals into data, and visualizers then turned data into pictures. Motion capture blended with keyframe animation. Automated rotoscoping used for the scenes depicting GOES cloud data; infrared and visible light data rotoscoped with a custom-designed process to synchronize the two channels. Rendering technique used most: RenderMan, Lightwave, and Mental Ray on Linux and SGI systems. Average CPU time for rendering per frame: 10 seconds - three days, depending on data complexity and treatment. Total production time: approximately two weeks, after months of R&D. Production highlight: These visualizations began their creative development as elements that could be understood by a national news audience in 20 seconds or less. One or two visualizers worked in partnership with scientists and a television producer to create these images, often with heavy constraints on R&D resources. Though challenging, these limitations regularly propelled the development of innovative technical and aesthetic treatments. The final sequence in this production begins with the visualization of a launch from Cape Canaveral, Florida, using actual satellite data of the Earth and then proceeds to recreate two famous photos taken respectively from the Apollo 8 and 17 missions to the moon.

SOFTWARE

Modeling and animation: Lightwave 5.6 and Maya 4/5. Rendering: RenderMan 10/11, Lightwave 5.6. Dynamics: Satellite Tool Kit. Compositing: Final Cut Pro, After Effects. Additional software: RSI Interactive Data Language, Erdas Imagine, Photoshop. Custom software:

Stand-alone applications or embedded software to translate original scientific data into textures and models. One example includes custom IDL code for taking satellite data and converting them into formats suitable for modeling. OS: Apple OS X, IRIX, RedHat Linux.

HARDWARE

Apple, SGI, IBM workstations (single, dual and multiple) 250 MHz to 2.8 GHz CPU, 1 GB to 16 GB RAM. Rendering farm: Up to 50 CPUs.

Director/Producer: Michael Starobin
Contributors: Mark Malanoski, Tom Bridgman, Randy Jones, Alex Kekesi, Kevin Mahoney, Horace Mitchell, Marte Newcombe, Lori Perkins, Greg Shirah, Stuart Snodgrass, Eric Sokolowsky, Cindy Starr, Joycelyn K. Thomson, James Williams, Marit Jentoft-Nilsen, Robert Simmon, Jesse Allen, Reto Stockli, Barbara Summey, Fritz Hassler

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12 El Desván 19:08

"El Desván" is a work developed over three years by its author, José Corral, a student of 3D from Madrid who wrote the script, modeled the characters, and rendered the animation. This work won First Prize for Animations produced in Spain at ArtFutura's last edition.

PRODUCTION

Modeling: NURBS. Rendering technique used most: Maya renderer. Average CPU time for rendering per frame: four minutes. Total production time: 730 days (500 for 3D animation, the rest for scriptwriting, sound, and post-production).

SOFTWARE

Modeling, animation, rendering, and dynamics: Maya 4.0. Compositing: After Effects 4.1, Jaleo. OS: Windows NT. Production highlight: The 27-year old director says: "I made the film because my girlfriend left me, there're no other reason. It's my first film and I really enjoyed making it a lot. I'm already working on another."

HARDWARE

Modeling, texturing, and some animation on a PC single 300 MHz CPU. Some animation and rendering on a PC single 2 GHz CPU; both 512 MB RAM. Graphics card: S3 VIRGE 2 MB, and GeForce2 64 MB.

Director/Producer: José Corral
Contributors: Manuel Rodríguez;
Sound Mixing: Fernando Pacostales

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13 Frank 1:45

Animation based on part of the comic series "Frank" created by Jim Woodring. A joint project with the publisher that first produced the Japanese version of "Frank", I created it as part of a bigger project that seeks to produce an animation of "Frank" using the techniques and interpretations of several of my animator colleagues who are "Frank" fans.

PRODUCTION

Modeling: Softimage XSI. Rendering technique used most: Characters rendered with Mental Ray, especially Toon Shader. Most backgrounds are hand-drawn and mapped onto 3D objects. Average CPU time for rendering per frame: one-five minutes. Total production time: three months. Production highlight: All production by a single person.

SOFTWARE

Modeling and animation: Softimage XSI 3.5, AURA 2. Rendering: Mental Ray. Compositing: AURA 2. Additional software: Premiere 6.5 Pro Tools. OS: Windows 2000.

HARDWARE

PC/Intel P4 single 2 GHz CPU, 1 GB RAM.

Director/Producer: Taruto Fuyama
Contributors: Story, Character Design: Jim Woodring; Sound Design: Keiichi Kitahara

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14 PGi-13 4:00

"PGi-13": Parental Guidance for Certain Imaginations for Children under the age of 13.

A scary imagination comes from a sudden curiosity about the materials of a tea bag before put into a cup of hot water. Hidden by the foggy bag, is it what you have imagined? Should it be the ordinary dried leaves of a plant? Before you imagine what is in your tea bag, you need your Parental Guidance if you are younger than 13.

Four kids in my animation play a core role in visualizing my imagination of objects in a tea bag. They are each supplied water and a tea bag from a big metallic water tank behind them. The first kid gets ordinary green tea. The second tea bag contains wings of a butterfly, and the third one gets a dried anchovy. To know or to imagine what the last kid gets, you may need parental guidance - - if you are under 13 (PGi-13).

PRODUCTION

Modeling: Polygons. Rendering technique used most: Mental Ray. Average CPU time for rendering per frame: 18 minutes, ranging from 10 minutes to three hours. Total production time: four months. Production highlight: Many kinds of alpha-channel sequences were needed to create this animation. Created alpha channel for the pouring water sequences using soy sauce and a glass cup, and made the alpha-channel sequences for the climax scene by recording the silhouette of my hands projected on a white cloth with a 6-mm lens DV camera.

SOFTWARE

Modeling, animation, and dynamics: Maya 5.0. Rendering: Mental Ray 3.2. Compositing: After Effects 6.0. Additional software: Photoshop 7.0.

HARDWARE

PC/Intel P4 single 2.4 GHz CPU, 512 MB RAM. Rendering farm: 8 CPUs. Graphics card: NVIDIA GeForce4.

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15 **Go To Sleep** 5:21

'Go to Sleep' is a fully animated music video for the band Radiohead. The video features a low poly version of lead singer Thom Yorke, sitting on a park bench delivering the vocal of the track. He is surrounded by drone like people, walking around a city oblivious to the fact that it's classical architecture is crumbling to the ground, and then re-building itself into a monolithic flat faced future. To complete the challenging promo, Softimage XSI was used for all the modeling, the shading, lighting and rendering. Alias | Wavefront Maya was used for the dynamics of crumbling buildings and Massive was used for the street crowds. For Yorke's performance, facial capture was used which emphasized the realism of the character despite the faceted look. An in-house script was created over several weeks for the de-res effect on Yorke's face. Our focus was to bring out Yorke's encapsulating personality from his grey environment and his meticulously tweaked motion capture performance truly shines out. With a team of 14, the result is a highly imaginative combined group effort utilizing all our resources and pushing our limits to the max to realize an inspiring and original promo.

Director/Producer: Alex Rutterford
Contributors: Ben Smith, Jordi Bares, Robert Kolbeins, Rob van den Bragt, Russell Tickner, Rob Petrie, Dave Levy, Jan Walters, Satoko Iinuma, Andrew Proctor, Hitesh Patel, Ivor Griffin, Tom Bussell, Ludovic Walsh, Paul Taylor

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16 **Ryan (an excerpt)** 7:47

A gentleman panhandler. One of the pioneers of Canadian animation. Oscar nominee. Poor beggar. An artist unable to create. God observing the world. Fallen angel. Arrogant. Shy. Broken. Not destroyed.

"Ryan", directed by Chris Landreth, hovers between animation and documentary, and defies easy definition. It is based on the life of Ryan Larkin, a Canadian animator who, thirty years ago, at the National Film Board of Canada, produced some of the most influential animated films of his time. Today, Ryan lives on welfare and panhandles for spare change in downtown Montreal. How could such an artistic genius follow this path?

In "Ryan" we hear the voice of Ryan Larkin and people who have known Ryan, but these voices speak through strange, twisted, broken and disembodied 3-D generated

characters, people whose appearances are bizarre, humorous or disturbing. These appearances reflect Chris Landreth's personal world of "psychological realism". A world encapsulated in the words of Anais Nin: "We don't see things as they are. We see things as we are".

PRODUCTION

Modeling: NURBS, polygons, subdivision surfaces. Rendering technique used most: Maya renderer with some raytracing, no global illumination used. Total production time: 2 years. Production highlight: Ryan is an independent CG film, a co-production between a Toronto-based film company (Copper Heart Entertainment) and the National Film Board of Canada. The studio space and equipment for this production were provided by Seneca College in Toronto, so that the best graduating students of its emerging animation program could work with experienced CG professionals to create a quality, hand-crafted CG film. This collaboration took place over an 18-month period. The professional staff consisted of the director, a CG supervisor and a lighting/rendering/compositing specialist. The student staff, from the Seneca College program, consisted of four animators, one texture artist and one character modeler. Over twenty other people volunteered on parts of the project, from creating smoke effects to modeling entire sets.

SOFTWARE

Modeling, animation, rendering and dynamics: Alias Maya 4.0. Compositing: Discreet Combustion 2.1. Additional software: Syflex1.1 for cloth simulation. Custom software: Render distortions and wrap effects, written by Karan Singh and Patrick Coleman at the Dynamic Graphics Project, University of Toronto. OS: Windows XP/2000.

HARDWARE

Workstations: Dell Precision Intel P4 dual 1.7 GHz CPUs, 1 GB RAM (nine workstations). Rendering farm: 20 CPUs (P4 2.4 GHz, 512 MB RAM) loaned by Intel. Graphics card: NVIDIA Quadro 2Pro Graphics.

Director/Producer: Chris Landreth
Contributors: Steve Hoban, Marcy Page, Mark Smith

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SIGGRAPH 2004 Papers Preview 3 10

The SIGGRAPH Papers Preview is an opportunity to showcase video segments from the Papers Sessions. This year's preview includes new ideas for capture and display devices, video-processing techniques, non-photorealistic rendering, and physical simulation. The narration reflects the light tone given to the piece, featuring the vocal talents of Samuel Lord Black.

Directors/Producers: Samuel Lord Black, Erica Milsom, Joe Marks
Contributors: Paper Selection: Joe Marks, Markus Gross, Barbara Mones; Recording Engineer: E.J. Holowicki; Narration: Samuel Lord Black

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Computer Animation Festival (Media) Trailer 2 30

Each year, the Computer Animation Festival (CAF) Chair produces a number of high-energy pieces that highlight the visually stunning work that has been accepted in the program. These trailers are shared with various international and national media bureaus to inform and stimulate interest in the festival. This year, the CAF trailer was distributed on DVD as part of an issue of Millimeter magazine (a professional trade publication) to publicize the festival to a wider audience. The trailer reflects the wide range of juried works with regard to their visual and narrative approach featured in both the Electronic Theater and Animation Theater programs.

Directors/Producers: Chris Bregler, Clilly Castiglia, Kevin Feeley
Contributors: Editor: Evelyn Rivera, HBO Studio Productions, NYC; Sound Design: Clilly Castiglia

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Animation Theater Trailer 2 45

The Animation Theater (AT) Trailer, directed by the AT director, is shown at the beginning of the Electronic Theater program to publicize the material selected for the AT venue to SIGGRAPH attendees. The trailer represents a cross-section of the diverse works juried and selected for this year's Animation Theater programs.

Director/Producer: Anezka Sebek
Contributors: Editor: Evelyn Rivera, HBO Studio Productions, NYC; Sound Design: Clilly Castiglia

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NTSC

4:3

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