Upcoming Meetings
- Tuesday, June 9, 1998
  A Special Screening of Godzilla
- July/August Issue
  98-99 Calendar of Events
- Call the SIGPHONE, 310-288-1148
  For recorded information on the time and location of our next meeting.

Announcements
- Dimension Advertising Specs:
  $5 per line (~70 char/line)
  1/4 Page (3.75" x 4.75") $50
  1/2 Page Horiz. (7.5" x 4.75") $100
  1/2 Page Vert. (3.75" x 9.75") $100
  Full Page (7.5" x 9.75") $200

Accepted Media and Formats: Floppy, Zip, Quark 3.3, FreeHand, Illustrator, Photoshop, TIFF, and PICT. Make sure to include all linked images and fonts. Macintosh format recommended. If sending media, include a self-addressed, stamped envelope for return.

Send your ad and check (payable to Treasurer L.A. SIGGRAPH) to:
Grant Loel, Advertising Coordinator
Call (310) 379-5905 or e-mail DimensionAds@siggraph.org for Grant's direct mailing address.

Ads <10MB can be accepted via e-mail at DimensionAds@siggraph.org. Ads received via e-mail will be inserted upon receipt of payment.

Include a web-ready .jpeg or .gif and/or html with your paid ad and we'll try to post it on our website with our newsletter for free!
- The ad submission deadline for July's issue is June 1st!
- Contact us:
  SIGPHONE: 310-288-1148
  SIGFAX: 310-578-7369
  Los_Angeles_Chapter@siggraph.org
  www.siggraph.org/chapters/los_angeles/

L.A. SIGGRAPH Chapter Meeting: Tuesday, June 9th
A SPECIAL SCREENING OF GODZILLA

The Program
6:30 Doors Open (Priority entry for members)
7:00 Introduction and Screening

The Location
The Writers Guild, 135 S. Doheny Drive
Beverly Hills, CA

Directions
From the 405 freeway exit Wilshire East; continue east on Wilshire to Doheny Drive. Turn right onto Doheny.

Parking
Parking is $1.75 at the parking lot next door to the Guild entrance. $7 in lot across the street.

Fees/Registration
This event is free to L.A. SIGGRAPH members and $5 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 $5 registration fee.

The Event
The June L.A. SIGGRAPH meeting will be a full screening of the TriStar Pictures production of Roland Emmerich's Godzilla. The screening, which will take place at the Writer's Guild in Beverly Hills, will be preceded by a brief introduction to the movie by Don Levy of Sony Picture Imageworks.

The Making of GODZILLA
Centropolis Entertainment is a multi-faceted entertainment organization that develops and produces a variety of ventures in all arenas, including film, television and interactive projects. Centropolis Entertainment features two sister companies, Centropolis Effects, L.L.C., and Centropolis Interactive, Inc. Centropolis Effects, L.L.C. applied some of its digital/compositing magic to Godzilla.

Godzilla, which Director Roland Emmerich co-wrote with his longtime writing partner and producer Dean Devlin, stars, among others, Matthew Broderick, Jean Reno, Hank Azaria and Maria Pitillo, is a Centropolis Entertainment production, released through TriStar Pictures Centropolis was the lead digital effects house on the film, contributing over 240 character animation shots to the film and over 160 digital composites.

Based on a hybrid of SGI and Windows NT hardware, Centropolis has departments for character animation, 3D camera tracking, 3D computer graphics effects, 2D digital compositing, 35mm scanning and recording, and roto/paint. The company is equipped with Discreet Logic Infernos along with Cineon Tornadoes and Cineon Storms.

The bulk of Sony Pictures Imageworks' compliment of 119 shots involved the helicopter sequence in which Godzilla is chased at high speed through the streets of Manhattan culminating with the creature dodging missiles atop the landmark Chrysler Building and the final

See Godzilla, page 6

SIGGRAPH-Tech-Request Mailing List

We have a new mailing list focusing on the technology of computer graphics. The list is intended for discussing shaders, software plug-ins, procedural modeling and animation, algorithms, and other graphics programming-related topics. The list may also be used to organize informal meetings to discuss technical issues in addition to the regular L.A. SIGGRAPH meetings.

To join the list, e-mail siggraph-tech-request@allen.com with the word "subscribe" in the body of the email, or visit our web page, http://www.siggraph.org/chapters/los_angeles/ for more information.

L.A. SIGGRAPH ELECTION ’98

RESULTS

Genny Yee, Chair
Diane Piepol, Vice Chair
Kathleen O'Reilly, Secretary
Michael Seales, Treasurer

Congratulations to the 98/99 Officers!
Godzilla, from page 1

The chase sequence in which an angry Godzilla pursues a taxi cab containing the film's heroes. Imageworks was also involved in the Baby Godzilla sequence inside Madison Square Garden.

"The challenge for us on Godzilla," says Digital Effects Supervisor Jerome Chen, "was to create exciting and detailed interaction between the creature and everything going on in the environment and to marry our look with the work of several different visual effects companies." The latter challenge was met, in part, by the open collaboration between Centropolis Visual Effects and Imageworks. In addition to daily meetings between Imageworks and Centropolis, three of Imageworks' Digital Character Animators actually moved into the Centropolis facility. Meanwhile, to insure a consistent look for the creature throughout the movie, Centropolis shared digital information with Imageworks and VisionArt Design and Animation. This was especially important when it came to rendering - the process in which the digital information from the artists is processed by powerful computers to produce the final image for a shot. The consistency of the procedural code combined with the talent of the digital artists helped to insure uniform look.

Most of Imageworks' 119 shots involved an intricate level of interaction between Godzilla and the other elements in the shot. For the most part, Godzilla was animated by artists at Centropolis. Then, wireframe models of the creature were delivered to Imageworks where artists and technical directors lit Godzilla and added a myriad of elements to each shot. For instance, in the climax sequence when Godzilla chases the taxi cab down the street, Imageworks added motion blur, water, and select elements, digital debris and street lights, along with model cars and performed complex motion tracking to make sure that everything moved synchronously.

VisionArt Design & Animation is the visual effects component of the three subsidiaries which are housed under Santa Monica Studios. They were involved in 130 of the visual effects shots.

Josh Rose, executive vice president of Santa Monica Studios and head of VisionArt Design & Animation commented that "In Godzilla, some of the big effects animation shots or Godzilla aftermath shots, people will never realize they are effects shots. They consist of intense tracking shots, Apache helicopter shots, etc. Our 3-D proprietary camera tracking technique was used extensively including the Godzilla footprints and cargo shots, which were over 800 frames in length and had to be solidly tracked to their environment."

Rose continues on to explain, "For the baby 'zilla' sequence we did about 1/3 of the character animation, all the lighting, rendering and about half the compositing. Godzilla lays hundreds of babies emerge in Madison Square Garden. We developed artificial intelligent software so that we could animate multiple characters at a time. Each individual baby understood its environment and boundaries so that it would not walk through walls or another baby. It's similar to what we did for Independence Day in using the flocking technique to create the F-18's - only times 100. In all there were 885 babies animated primarily through our flocking technique with probably 120 of those key frame animation."