The Program
6:30-7:30 Social Hour
7:30-9:00 Program

The Location
UCLA Freud Playhouse Theater
MacGowan Hall UCLA Campus,
Westwood 20

Directions
From the 405, exit Sunset Blvd
East. Right at Hilgard. Right at
Charring Cross.

Parking
Parking in Structure 3 ($5 per car).
Follow pedestrian signs to Freud
Playhouse or MacGowan Hall. 20

Fees/Registration
This event is free to L.A. Chapter
SIGGRAPH members and $10 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
$10 registration fee. Members only
will be given priority entrance from
6:30-7:00 PM. After 7:00 PM it's
first come first served. We strongly
urge that members arrive early to
assure their admittance.

Special Thanks to
Jacki Morie, Andy Kopra
and Di Piepol

LA Chapter SIGGRAPH Presents

CGI Innovators: Past, Present,
and Future Directions.

Tuesday March 9th

The Event
Lance Williams, Thad Beier, Michael
Wahrman, and Jeff Kleiser have all
distinguished themselves in the world
of computer graphics. Each in their
own right paved the way through
research and development which ultimately
led to the technology that has
become the foundation of the CGI
world.

Almost three decades ago these CGI
innovators began to explore this
strange new frontier and today con-
tinue to break new ground as we move
into the next phase of our industry's
history. They will be sharing their
current achievements as well as where
their future directions may take them.

The technical challenges are no longer
as austere as those faced in the begin-
nning, however, we constantly raise the
bar as we push the limits of technol-
ogy to accomplish the impossible.

These pioneers forged the road for our
present day research & developers,
artists and animators. Yes, we now
have a history and a technology that
has grown at a rate unimaginable just
a decade ago. Please join us for a
journey through an incredible past,
present, and future to gain an appreci-
ation and respect for the industry
which is so much a part of our lives.

Kleiser, Wahrman, Beier and Williams
can each speak of the past and lend us

Continued on page 3
their experienced conjectures on what new directions lie ahead for us all.

**JEFF KLEISER BIO**
Jeff Kleiser's career has spanned the history of computer animation beginning in 1974, when he combined his interest in filmmaking with computer graphics at Colgate University to make numerous animated shorts. Following stints as a holographer and Scanimate artist, Kleiser was a founding partner and president of Digital Effect, NYC's first computer animation company. Kleiser supervised animation for Disney's "Tron", "The Blue Lagoon" and numerous commercial projects. As Director of the Motion Picture Special Effects Division for Omnibus Computer Graphics, in 1985, Kleiser supervised the first "morphing" in feature films for Disney's "Flight of the Navigator". Kleiser teamed up with artist Diana Walczak to form Kleiser-Walczak Construction Company (KWCC) in 1987, and their credits include the PBS series "The Astronomers", Kevin Costner's "500 Nations", Doug Trumbull's "Luxor Trilogy", Disney's "Honey I Blew Up the Kid", "Stargate", "Judge Dredd", "Mortal Kombat Annihilation", "Clear and Present Danger", Universal's theme park attraction "The Amazing Adventures of Spiderman", the Robert Wilson/Philip Glass opera "Monsters of Grace", and "Carrie II: The Rage". The company currently maintains production studios in Hollywood, New York, and at the Massachusetts Museum of Contemporary Art (MASS MoCA), a new, multi-disciplinary "Supercollider for the Arts" in North Adams, MA. The three studios are active in feature film, commercial, and location-based projects. Kleiser teaches computer animation at Williams College, and has presented papers at many international events including SIGGRAPH, IMAGINA, NAB, and VIRTUAL HUMANS.

**LANCE WILLIAMS BIO**
Lance Williams was part of the University of Utah computer graphics group when Ivan Sutherland and David Evans spearheaded the historic research undertaken there. Later, he worked with Ed Catmull, Jim Blinn, Jim Clark, and Alvy Ray Smith at the New York Institute of Technology Computer Graphics Lab. Here he published algorithms on shadow mapping and "mip" texture mapping, and wrote the script for "The Works," intended to be the subject of a CG feature animation.

After leaving NYIT/CGL in 1986, Williams consulted for Henson Associates in New York and GLOBO television in Rio de Janeiro. In 1988, he joined Apple Computer's Advanced Technology Group, where he worked for eight years. During his stint at Apple, Williams worked with Pete Litwinowicz on the "InkWell" interactive 2½-D animation system, contributed to the software product "QuickTime VR," which supports interactive panoramas, and worked with its principal architect, Eric Chen, to publish "Image Synthesis by View Interpolation," promoting image-based rendering.

In 1996, Williams worked on special effects for a live-action feature, "Habitat," before joining DreamWorks SKG as head of long-term software development for feature animation. Two years ago, he transferred to the role of lead graphics software designer for "The Road to El Dorado," an animated feature now in production. At this time, Williams is engaged in visual software development for a future film.

**THAD BEIER BIO**
Thad Beier is a partner in Hammerhead Productions, a small digital film company. His roles include both software tool design and implementation, and visual effects production. He was the Visual Effects Supervisor for Shadowbuilder, and has supervised Hammerheads' work on various films including "Paadic: A Parrot's Tale". He has been working in the computer graphics field since 1978, first at the New York Institute of Technology, then Lucasfilm, Pacific.
**CGI Innovators**

Technical Achievement Award from the Academy of Motion Picture Arts and Sciences for his work on the design and implementation of the character tracking, a system for 2D tracking, stabilization, and 3D camera and object tracking. He has also won a Bay Area Emmy award in 1985 and shared a national Emmy in 1982.

**MICHAEL WAHRMAN BIO**

Michael Wahrman has worked in computer animation research and production since 1982. Starting before there were established techniques and programs for computer animation, he has contributed to the planning, design and production of motion picture, theme park and special event, and interactive computer animation. His recent motion picture credits include "Starship Troopers", "Event Horizon", "What Dreams May Come", and the Dream Pictures Studio full-length animated feature film "Hopper". He has pioneered production technology in computer animation and visual effects for film and in real time computer generated characters (performance animation). He is currently senior visual effects advisor on the rebuild of the Hayden Planetarium and to the Digital Galaxy Project of NASA. Mr. Wahrman is also serving his second term on the board of the New York Chapter of ACM Siggraph, his fourth year on the jury of PRIX Ars Electronica of Linz, Austria, and is a consultant to Viacom International in the technology office in the areas of computer animation and for motion picture and interactive entertainment.

Mr. Wahrman was recently awarded an Academy Award for Scientific and Technical Merit for his contributions to the Wavefront Animation System.