Upcoming Meetings

◆ Call the SIGPHONE, 310-288-1148 For recorded information on the time and location of our next meeting.

Announcements

◆ Results from the Jan. 14th Game Tournament (sponsored by SQUARE USA):

1st place: David Chan, Computer Animator - Sony Playstation, Tobal No. 1 game

2nd place: Garrett Lam, VIFX - SQUARE jacket and Tobal No. 1 game

3rd place: Victor O'Connell, Producer - SQUARE goods

◆ **Donations Wanted!**
L.A. SIGGRAPH needs Apple or Apple Power Macintosh compatible laser printers, b/w scanners, QuarkXPress 3.32, and Adobe Photoshop 4.0. Donations are tax deductible. We will provide a receipt and tax i.d. number.

◆ Dimension Advertising Specs:

$5 per line (~70 char/line)
1/4 Page (3.5" x 4.75")	$50
1/2 Page (7" x 4.75")	$100
Full Page (7" x 9.5")	$200

Formats: Mac format floppy or Zip/e-mail/Quark/Photoshop/EPS

E-mail: Los_Angeles_Chapter@ siggraph.org

Fax: 310-578-7369

Mail:
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Attn: Hans Ku
P.O. Box 9399
Marina del Rey, CA 90295

Fedex or messenger:
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Walt Disney Feature Animation
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Burbank, CA 91521-4870

◆ The ad submission deadline for **March's issue is February 7th.**

L.A. SIGGRAPH PRESENTS

HOW TO GET A CREDIT
TUESDAY, FEB. 11TH

THE PROGRAM

6:30 PM	Social Hour (*no host bar*)
7:30 - 9 PM	Program

THE LOCATION

The Hollywood Roosevelt Hotel
Blossom Room
7000 Hollywood Boulevard
Hollywood, CA 90028
(One block west of Highland)

Valet park at the hotel for $5.50 or self park in the adjacent lots for $3 to $5.

THE SPEAKERS

Jonathan Erland
Academy VFX Branch Founder

Tricia Ashford
Digital VFX Supervisor/Producer, "Independence Day"

Peter Takeuchi
Executive Producer, Rhythm and Hues

Jamie Dixon
Director, Hammerhead Productions

Daniel Chuba
Executive Producer, Hammerhead Productions

Ian Dawson
Executive Producer, Novocom

HOW TO GET A CREDIT
by Joan Collins
Moderator and LA SIGGRAPH Chair Emeritus

As a group of computer animators, we are good at making pictures and not so good at getting credit for our accomplishments.

When do you ask for credit? Most of us start work before any agreement on credits has been discussed. The industry is not quite to the level of turning down work if we aren't promised credit. Who should ask for the credit? Should animators ask their employer for a guaranteed credit on all feature-film work? What if the animator is working in Television Visual Effects, or Special Venue? Does the animator ask for guaranteed articles to be written? What employer could possibly guarantee such a request? Is there a boiler-plate request that should be put into animators agreement before starting work?

Well, we don't know the answers to these either. That's why we've gathered this group of distinguished industry professionals to tell us how this process is currently being handled.

There seems to be some logic behind determining how many people can have a credit at the end of a movie. It comes down to money. If they really listed all the names of individuals that worked on the movie, they would have to continue on to another reel, which is difficult to distribute. They also have to determine and pay for the orchestration or "walk out music" that goes with that lengthy credit roll. And they can't just speed up the scroll rate to fit more names in. They still have to be readable. Many studios ask for the list of all of the people that need credits, and then determine how many won't fit. Then the VFX houses have the horrible job of deleting the "less important names," and prioritizing the ones that must get credit.

The VFX house can't promise credit to its entire crew, even though we know what a team effort it truly is. If the TA's don't load the background plate images, what would the animator use to composite? They are all important jobs. And they all deserve credit.

All of this and more as we gather at the Roosevelt Hotel, the place where the first Academy Awards were held.

HOW VFX CREDITS CAME INTO BEING
Jonathan Erland, *Academy Visual FX Committee*

For any of you newcomers, our first speaker has