

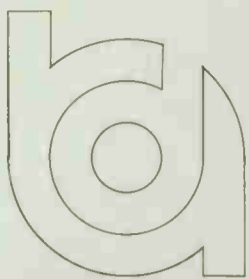
SUMMER, 1982

JOURNAL

SOCCAN LINES

Picture this...





BROADCAST DESIGNERS ASSOCIATION



Al Medoro, incoming BDA President. In his spare time, he is also Design Director for KABC-TV in Los Angeles.

Meeting new people, renewing old friendships, a beautiful moonlight cruise on the bay, listening, learning and, most important of all, sharing. The exchange of ideas, aspirations, problems and solutions - all combining to increase our knowledge and awareness - this is the concept of the Broadcast Designers Association and it comes to fruition each year at our convention.

For those of you who were unable to attend our recent get-together in San Francisco, I must pass along my regrets.

Each year of the BDA's existence our seminars have continually improved and this was no exception. It was, without a doubt, the best planned, the most informative and the most fun experience ever. It was a real class act!

The workshops, with star-studded participants, were well attended -- many had SRO audiences. The auction, with donations from Saul Bass, Dean Smith, Governor Jerry Brown, Senator Alan Cranston, Howard Brodie, and many other talented contributors, earned over \$3,000 for our new scholarship fund. Our new book, *Designing for TV: TV Guide Advertising*, garnered so much praise it looks like it will be sold out soon. Get your copies while you can.

Dick Weise, Lance Webster, and his entire seminar committee did an excellent job which will be difficult to improve upon. All the praise which was bestowed upon them in San Francisco was well deserved. Most of their names were mentioned in the last issue of *Scanlines* and they were also honored at our Tuesday luncheon. Anyone who was there that day will never forget the thank you gift Wiley Schmidt received from his entire design committee. Russ Coughlan, former General Manager of KGO-TV, gave an inspiring talk on the value of the broadcast designer and the need for the Art Director to be a major department head. Overall, it was a fantastic seminar.

As I begin my term as BDA President, I must gratefully acknowledge the tremendous work accomplished by our outgoing President, Bob Regler. Many of you can appreciate that Bob, as a one-person Art Department, obviously worked continuously to fulfill his obligations to KGBT-TV and for the BDA. Putting out *Between the Scanlines* was a massive job in itself: assembling

the information, editing and typing, printing, folding, labeling and sorting for mailing, every month, in addition to everything else. Bob, we all thank you.

Naturally, many people have contributed to the increasing success of the BDA, most of whom you read about in almost every issue of *Scanlines*. All of their efforts are well appreciated but I would like to express the members' appreciation especially to Hilton Murray for continuing to help organize the BDA Library at Kent State; to Brad Nims, the new BDA Secretary, for the fantastic job of putting together the TV Guide Advertising book; to Gil Cowley for organizing the massive '82 BDA Competition, and most of all, to Lou Bortone, who has continually, since its conception, done such a superb job of writing, editing, typesetting, designing and publishing this publication. For many members, it is their primary contact with the BDA.

While *Scanlines* is informative and a lifeline to our organization, even more benefits can be obtained by planning to attend the New Orleans seminar next June. You *and* your station will profit from the experience. Aside

from picking up helpful hints from experts, you will be kept abreast of the latest technological equipment which, eventually will be alternatives and replacements for our current broadcast designers' tools. Start budgeting now for New Orleans and plan ahead for the 1984 seminar in Las Vegas. You can't afford to miss them!

Each president of the BDA has continuously strived to build upon their predecessor's achievements. I, in turn, will do the same. I am also attempting to plan more for the future, now that we have a basic structure set for our immediate needs.

While Jack Apodaca currently has committee heads formed for the New Orleans seminar in '83, Jerry Cappa, your new Vice-President/President Elect, is also working on preliminary plans for the Las Vegas convention in 1984. Jerry will also be organizing the 1982-83 design competition. Dick Weise is chairing a membership drive which, among other goals, will strive for members in every state of the union, more international members and more students - our future broadcast designers. Volunteers are requested to contact Dick.

John Fogler is currently working on the latest volume in the "Designing for TV" series which will be a basic primer in the area of the new technological tools available to broadcast designers. Those of you who haven't fully understood and were intimidated by this new equipment... fear no more!

Other projects in the works include: expansion of the Hot Line - we'll cover more subjects and assign more regional experts; a scholarship committee to determine selection criteria; a legal and finance committee which will also be soliciting sponsorships to help underwrite our various projects - thanks to Peter Cremer, Jill's attorney husband, who has volunteered his services to the BDA in this regard. Call Jim Stringer, your new BDA Treasurer as of January 1, 1983, if you have any ideas. And, a long range planning committee - if you have any suggestions on where we should be in the future, what we should be doing, subjects for future publications, et al, please contact me.

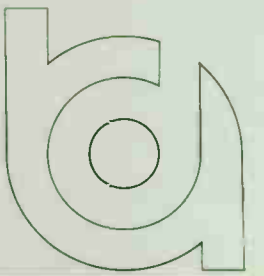
Because of various problems last year, we were unable to print our 1981 BDA Awards Annual. Therefore, sometime in November you should be receiving a combination 81-82 Competition Awards book which, I assure you, will be well worth waiting for.

We are also looking into acquiring a computer to assist our hard working Executive Administrator, Mona Regler, in recording and maintaining the growing volume of records necessary for the BDA's current and future expansion.

Many exciting things are happening with the BDA. You are all invited to become a part of this excitement. If you have something worthwhile which you would like to share with other members, write to Lou Bortone c/o *Scanlines* or Jim Minton c/o *Between the Scanlines*. If you would like to volunteer your services to a committee, write to the chairperson of that committee. See listing next page.

Remember, this is *Your* organization. Any suggestions you have to improve it are welcomed and encouraged. You have a hard working Board of Directors who are anxious to hear from you. With your help, I expect this coming year to be the best ever for the BDA and its membership.

Al Medoro,
BDA President



BROADCAST DESIGNERS ASSOCIATION

Four years and five conventions later, I leave the Board of Directors and Officers of the Broadcast Designers Association, having completed my term as president. Being president of an organization with all of you as members has been the proudest and most satisfying time in my career. More than an organization, the BDA has become 'family.' If ever one paused to reflect on this, it occurred in San Francisco. Many of you who never attended a convention were missed. I mean, really personally missed! We get to know you by name, and where you are and something of what you're doing through cross-country communication all year long, and we look for a face to put with the name we know so well come convention time. We always go home feeling a little empty because you were not there.

To expand on that just a bit - at our first convention in St. Paul, we had about 135 designers attending. At our *fifth* convention in San Francisco, we had a little over 200 designers. Something is very wrong! Somehow, the message has to reach management that the Broadcast Designers only share a hotel and breakfast with the Broadcasters Promotion people. While it's true we can attend each other's workshops, we have a totally separate set of seminars and workshops for each organization. The day is long past when a promotion manager can sit-in on a design workshop and carry the information back to the art department. Most promotion managers today do not relate to the complexities of graphic design, having veered off into the world of statistics, ascertainment and demographics. The simplest and best way for any promotion department to improve their efficiency would be for them to encourage the attendance of their creative arm, the art department, at the annual BDA/BPA Convention.

Looking back on this past year, I would like to mention a couple of things we have accomplished, that I hope will prove to be a benefit to you and, in some cases, to television design in general. First of all, we are approaching a membership of 600. Not bad for only four years. We have signed the agreement that has established the BDA Library at Kent State University. Materials are now being cataloged. We have legally



Bob Regler, outgoing BDA President, the man who put Harlingen, Texas on the map! We worked Bob so hard this past year, he's taken to drinking from jelly jars!

and going!

incorporated the Broadcast Designers Association. We have obtained a non-profit status from the IRS, allowing certain tax-deductible contributions to the BDA. We have established the designers' "Hot-Line" to help you with your emergencies. We have completed a legal working agreement with the Broadcasters Promotion Association for future conventions, including profit sharing. We have conducted the largest and most successful design competition in our history. Our third "Designing for Television" book, "TV Guide Advertising," is out and already going like hot cakes. The "President's Award," the highest award bestowed by the Broadcast Designers Association, was established and presented for the first time in San Francisco. Dick Weise, past President of the BDA and Art Director of KTVU-TV, was the recipient. We had what proved to be one of the most exciting and member-involved conventions in San Francisco that the BDA has ever experienced. And, along with that, our trade-press coverage has been terrific this year. The Broadcast Designers Association has truly arrived. We have become *the* recognized spokesperson for the television graphic design industry. All of you are to be congratulated!

And now, about your new

President. Al Medoro, Art Director for KABC-TV in Hollywood. Al is the guy who, through some fast footwork and fast talk and sleepless nights, kept the BDA from going under financially during an unavoidable crisis a number of months ago. It took top-management expertise to bring the organization back on a sound footing once again, and Al, as BDA Treasurer, was the right man in the right position. As one of the original Board Members, Al, as much as anyone and probably more than most, knows the workings, the problems and the ambitions of the BDA. With his management skills and his intimate knowledge of the medium, the Broadcast Designers Association is in the best of hands.

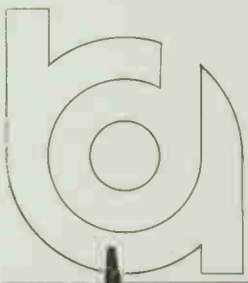
Finally, a personal word or two. I am going to miss the letter writing, the phone calls, the one-on-one relationship I have had with so many of you for so long. But at the same time it is nice to leave the heavy stuff to someone else. And since I am a one-man art department, my management is going to be happier than I am. I have made great friends along the way. This much will continue. I have had terrific support these past four years from the management of two stations. Jim Ebel and Paul Jensen of KOLN-TV/KGIN-TV in Lincoln, Nebraska, and my present manager, David

Lykes at KGBT-TV here in Harlingen, Texas. To be involved in the office of an organization like this takes cooperation from management. The BDA could not survive without it. But for what we take, we give back many times over. Television is a visual medium. The designer is a vital part of the visual. It behooves the industry to support the educational processes available to improve any part of the medium. The BDA is that educational process in the field of design. Never hesitate to ask your management to support you in your involvement with the Broadcast Designers Association.

Bob Regler
Past President, BDA

1982-83 Committees & Chairs

- NEW ORLEANS SEMINAR**
Jack Apodaca, KNXT-TV
Patti Harris, WWL-TV, Design
Al Medoro, KABC-TV, Workshops
Rick Frye, WBTW, Exhibitors
Beverly Littlewood, WNBC-TV, Exhibitors
Julie Woolfolk, WDSU-TV, Exhibit & Browse Board
Joe Kakshis, Awards Presentation
- 1983 COMPETITION**
Jerry Cappa, WLS-TV
- DESIGNING FOR TV: VOL 4**
John Fogler, WCCO-TV
- MEMBERSHIP RECRUITMENT**
Dick Weise, KTVU
- SCANLINES**
Lou Bortone, WBZ-TV
- BETWEEN THE SCANLINES**
Jim Minton, KTVU
- EMPLOYMENT BUREAU**
Jill Cremer, KABC-TV
- 1981/82 AWARDS ANNUAL**
Glen Wagers, KOMO-TV
- 1983 AUCTION**
Neil Sandstad, WNET-TV
- HOT LINE/SPEAKER ROSTER**
Milton Clipper, WDVM-TV
- SCHOLARSHIP COMMITTEE**
Dennis Spear, KVIE-TV
- BOARD OF DIRECTORS CANDIDATE NOMINATIONS**
Steve Yuranyi, CFCF-TV
- ADVERTISING**
Scott Miller, WPLG-TV
- PUBLIC RELATIONS**
Gil Cowley, WCBS-TV
- BPA LIASON**
Bob Regler, KGBT-TV
- LEGAL & FINANCE**
Jim Stringer, KGO-TV
- BOOK SALES**
Anita Holcomb, KPLR-TV
- LONG RANGE PLANNING**
Al Medoro, KABC-TV
- BIAC REPRESENTATIVE**
Milton Clipper, WDVM-TV
- LIBRARY LIASON**
Hilton Murray, WJKW-TV
- LAS VEGAS SEMINAR**
Jerry Cappa, WLSS-TV
- SITE SELECTION**
Bob Regler, KGBT-TV
- 1984 SURVEY REPORT**
Gil Cowley, WCBS-TV



BROADCAST DESIGNERS ASSOCIATION



What would you do if you were called upon to redesign this baby? Here are some solutions.

Looking Around

As with most design problems, one should begin by stating the problem clearly before seeking a solution. One of the built-in problematic parts of outdoor signage is the ever present and surrounding "visual pollution." Street signs, billboards, store signs, moving vehicles, bus sides, taxi tops, and on and on. Trying to overcome this problem is much like trying to make your product stand out on a supermarket shelf. You can whisper or shout. Be subtle, classy or goache. You can scream for attention or beg for notice. The outcome of a good design should be in direct proportion to how well you have stated the problem.

Before you start anything on paper, ask questions. Ask a lot of questions of your managers regarding the image they wish to portray to the public. Bright, colorful supergraphics splashed across the side of a mobile news unit might be telling the public, "we're out to get you!" instead of "we're here to help you!" Conversely, a small, soft understated door sign on a street vehicle may emit a signal of weakness and instability; an image that a TV station certainly cannot afford in their community.

Try to look beyond just the colors, the station number, and the letter forms -- try for a feeling of total design. Think of words like stature, strength, reliability

and security. Think, too, of design applicable words like contemporary, simple, warm and sophisticated (but not too!).

When you arrive at the image you're seeking, then get to the practical matter of how to make the design work. If you're doing a helicopter, remember that it's normally seen at a great distance away and far above eye level. Trucks and cars are seen, more often, moving than standing still. Building signage is basically for pedestrian traffic and should emit an immediate image of what's inside. And, remember every day comes in two parts -- night . . . and day. You're fighting a different battle at night. It's called "Neon!" Consider these things carefully and ask a lot of questions before you begin.

On the mechanical side, I suggest you work closely with your signpainter or decal person. Give your vehicle painter an actual to-size drawing on craft paper of your signage if possible. Many signpainters, like many printers are strictly technicians and need close guidance if you want a quality job done to your satisfaction as a designer.

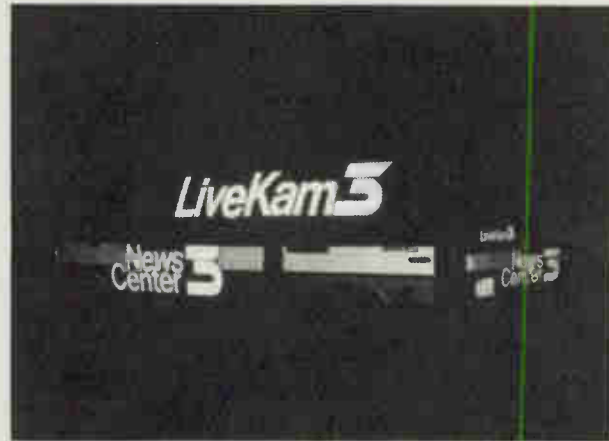
Here then, are some samples of what's happening around the country for your reference next time you're called upon to do some outdoor signage.

Lou Bortone



This is the answer for KOMO-TV 4. Glen Wagers did a big "Air 4" on the nose and the sides of their copter.

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Tim McDonald of KMTV designed his vehicles to match. Using a big number 3 with stripes, Tim plays up "LiveKam" and "SkyKam." Notice how the signage is incandescent for night travel.



KPHO signs their roof, too.



The big four one, KSHB in Kansas City.



This from WCKT-TV -- InstaCam.



WNGE, Nashville uses dark blue on light blue.



Susan Campbell accents her signage with downhill striping.



KERO's Al Delino uses basic red and black on white.



WCAU-TV in Philadelphia takes advantage of their building exterior for a news sign. Neon for nighttime.



Conference room super graphics for WBRA-TV.



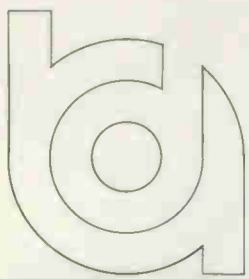
CBLT 5 in Canada decorates their building exterior.



The interior lobby at CFCF-TV, again in Canada.



An outdoor canvas sign in Baltimore - WJZ-TV.



BROADCAST DESIGNERS ASSOCIATION



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Harry Marks, Marks & Marks (CA)

BROADCAST DESIGNERS ASSOCIATION, INC.

The Broadcast Designers Association is a national organization, founded in 1977, which serves as a meeting ground for television art directors and designers and other related professionals. A four-day seminar, in conjunction with the Broadcast Promotion Association, is held annually for both social and business meetings to deal with and share current related subjects and concepts. The BDA serves to keep its members abreast of new design trends, graphic/technical information and the latest state of the art equipment and materials available.

OFFICERS:

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Al Medoro, KABC-TV (CA)

VICE PRESIDENT

Jerry Cappa, WLS-TV (IL)

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Brad Nims, WJLA-TV (VA)

TREASURER

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ADMINISTRATOR

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Officers listed above, plus:

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Rick Frye, WBTV (NC)

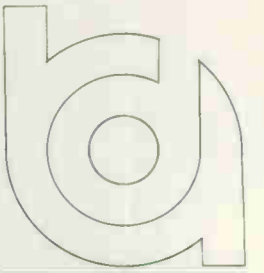
Milton Clipper, WDVM-TV (VA)

Jim Minton, KTVU-TV (CA)

Jack Apodaca, KNXT-TV (CA)

Neil Sandstad, WNET-TV (NY)

This series of vehicular designs is done in brilliant warm tones - red, orange and yellow with black and white. WCAU-TV in Philadelphia wishes to be noticed and they do it handsomely.



BROADCAST DESIGNERS ASSOCIATION



Art Director Dennis Spear, Intern Dino Paul, and staff Designer Karen Josephson pose in an "after hours" joint . . . the KVIE-TV Art Department.

KVIE-TV: Going public.

In July of 1979, the graphics room at Sacramento's PBS station, KVIE-TV, was a collection of spiders, dust and old film cans. There was a door that leaned against one of the walls - it was the drawing table. There were no graphic designers on staff. All graphics were produced by local artists who donated their time, or the work was thrown together by the technical staff. The department has improved significantly since then.

It took a member of that station to perceive the possibilities for more professional graphics and to turn things around. Dennis Spear had his own graphic design business at the time but volunteered his off hours to enliven KVIE's graphics. He was simply tired of what he saw on his set in the evenings and knew it could look better. Eventually, it turned into a full time job and Dennis was hired to develop and manage the station's graphics department. There were no furnishings or equipment, no help, and only a tiny budget.

Dennis soon went after a California Arts Council grant to help pay the salary of a graphic designer. Although the salary was low, promises of creative freedom lured many applicants to the position. I was selected and hired in January of 1980. I wanted to work in an industry closely linked to electronic technology, and felt especially good about what PBS represented.

Dennis also looked into internship programs to round out the staff with additional help. This program afforded an intern the opportunity to work with the day

to day demands of a TV station and to deal with the pressures of the industry.

The California Arts Council grant was awarded and paid half the amount to purchase a drafting table, a table lamp and a T-square. Storage cabinets for filing art boards and other supplies were purchased from a dealer who sold used department store fixtures. Dennis brought in his own waxer and light table. Except for a Kroy 80 lettering machine, which typesets the "down and dirty" projects, everything else is sent out for typesetting.

We purchased a Berkey stat camera in October, 1980. It paid for itself within the first year. Items too specialized or expensive were rigged together from available

parts. For instance, oil drip pans with polarizing filters taped to them made up the filter frames for the photo copy stand lights.

Setting up a department takes more than equipment and personnel. Arranging the departmental work flow was a primary task. We needed a system to coordinate and keep track of service requests. Generally, two weeks lead time is expected for all projects, and a month is required for more major jobs. Obviously, due dates are flexible depending on the urgency and importance of the work order. A service request can originate in any department but it is always routed to the director of operations, who's head of graphics.

The Public Information and

Graphics departments work in tandem to create promotional ads. If P.I. has the ad size and general information on what the ad will say, graphics will design it and P.I. will write the copy around the layout. When P.I. has the copy already written, graphics will design around it. Naturally, both departments compromise to create the greatest promotional impact.

Ironically, the greatest limitation, the budget, is also the greatest challenge. With meager resources the task is to become creative in figuring out how to accomplish the job as well as the design. In all aspects of the job, creativity and ingenuity are the keys to performing successfully. PBS has come under considerable strains to just keep operating in a time of budget cutbacks. Continuing to produce high-quality graphics within the budget constraints will only increase our ability to survive.

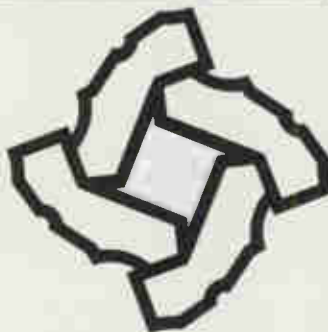
The graphics department is currently looking into grants for purchasing a graphics computer. Such a grant would enable design students and interns who are interested in TV graphics the opportunity to work with state of the art equipment in a practical and realistic environment.

KVIE graphics has unquestionably improved since 1979, and with continued self inspiration, the outlook for the future is indeed bright.

Karen Josephson
Graphic Designer
KVIE, Sacramento, CA

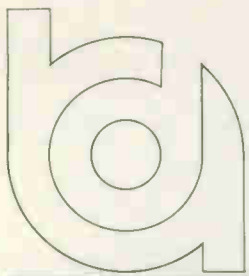


Above: on-air graphic for Leo Buscaglia Special.
Right: Logo for the California Public Television Center.



Left: KVIE-TV's Channel 6 logo.
Below: A July 4th Holiday I.D. Slide.





BROADCAST DESIGNERS ASSOCIATION

First, let me tell you about Rene Heckman. Rene is a low key, laid back, five foot seven, 52 year old dynamo. He's very smart. He's very funny. And, he's very classy. Rene's been around television awhile. He worked with the Emie Kovak Show back in the 50's. He designed sets for early live NBC Soaps. He's a close friend of David Brenner, who was a resident writer at KYW-TV a few years back. And, he has worked with the Mike Douglas Show for about 15 years. Rene has probably met more stars than you can see in a summer sky on any given evening. Rene is not just a scenic designer - he is a television designer. Like you and me, he is responsible for all the crazy design things we have to do every day yet he approaches each one like it's his specialty. I've known Rene for many years and can tell you that he is damn good at what he does. And, I could tell you a whole lot more but this is not a profile.

Heckman did a workshop in San Francisco at our recent June BDA Convention. The subject was "Quick and inexpensive sets." He had a lot of useful information to discuss and we want to share that with you here.

During the "Douglas Show" years, the crew had to respond to outrageous demands in terms of time and money. Five or six sets a day was par for the course. "Time was really the great killer," according to Rene. "Even if you had a million dollars, but only six hours to do your sets, you couldn't possibly spend the million dollars."

Although Heckman addressed himself to design throughout his slide presentation, he emphasized "method" rather than design itself. He reviewed the four basic tools necessary to do quicky sets. A Polaroid system for immediate slide production; a simple slide projector; a Cutawl machining for cutting the scenic material; and homasote, the material itself.

Rene recommended a Polaroid MP-3 or MP-4 (Multi-Purpose) copy stand and camera. Also the use of Polaroid 46-L positive transparency film was suggested.

The first step, according to Rene's method, was the drawing of the set piece. Next, shoot a Polaroid slide of the artwork. "We often just cut-down the film and scotch-taped it to a piece of 2X2



The now famous but still casual Rene Heckman, Graphics Supervisor and set designer extraordinaire for KYW-TV in Philadelphia.

Just a quickie!

slide glass, then dropped it into a projector," he said. Next, project the slide onto a large piece of homasote to the actual size you want the set piece to be. Trace it out on the material. "At this point, we mark an X on all the areas to be cut-out and discarded." Cut the piece out on a flat table, using a Cutawl, then paint it. "Use another piece of homasote under your work while cutting so the blade won't break," he recom-

mended. Finally, you simply paint in the design, then hang (or stand) it in the studio.

A little more helpful detail was reviewed. The material, homasote, is a 1/2" thick gray paperlike material. It is firm, paints and cuts easily, and best of all, is inexpensive. It comes in 4X8, 4X10, and 8X8 foot sheets. It is not long lasting like plywood, but most of the "Douglas" scenery was thrown out after each show any-

way. However, even in very large sizes, it's firm enough to require no wood bracing on the back. "The only time we used wood bracing," said Rene, "was when we joined large set pieces together and we braced the seams." The material was simply nailed to the wood. There was no time or need to use screws or glue because the actual lifespan of the set was probably about 3 to 5 minutes on the show. The sets averaged about \$25 to \$40 each.

The Cutawl is an electric tool used by the display industry. It works on top of the material and has a tiny chisel-like blade that rapidly moves up and down and cuts through homasote with a pencil-thin line. Obviously, the blade can be set to a particular cutting depth.

"There's no magic to the type of paint used," Rene said. "It is regular Latex, water based paint. Any brand will do the job but we used "Luminall" and "Iddings." The thing is, it dries flat and it dries fast. There were times when our set pieces were still drying on the air while a performer was singing!" Iddings paint is one of the few paint lines available from which you can get brilliant or very dark flat paint colors. "We often painted pieces a very light gray color (TV white) so that the color could



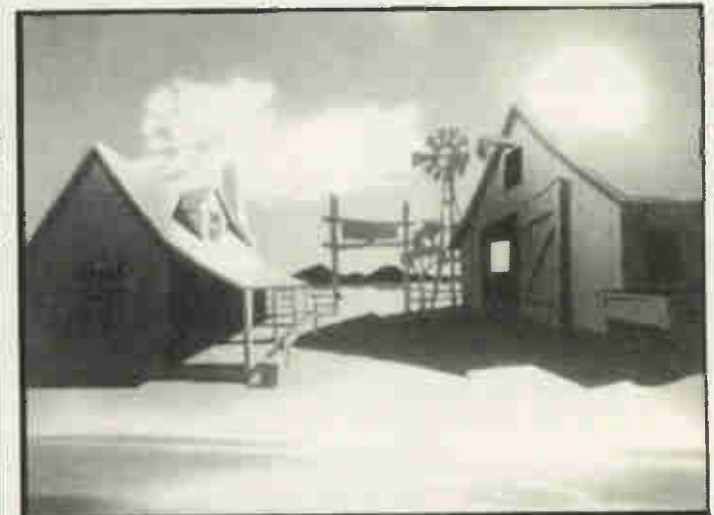
An example of a silhouette set. Nothing too good for Sinatra. Junior, that is.



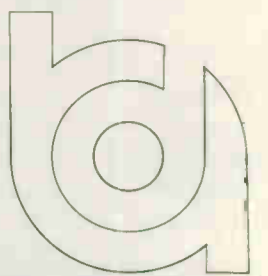
A sample of the simple perspective trick painted and cut-out of homasote . . . all flat!



Giant cut-out letters -- again, all flat pieces.



Hard to believe but this entire set is a very wide flat cut-out.



BROAD DESIGNERS ASSOCIATION



A caricature of your author, Bob Rayne.

be changed on air by the lighting person," Rene pointed out.

When the set pieces were complete, for the most part, they were hung from studio "fly bars." Rene said, "We just punched a couple of holes through the top of the piece, a couple of inches down from the top, and tied them using clear monofilament, which is nothing more than a plastic fishing line."

As in the case of most scenery, lighting plays an integral part in the finished product. Heckman stressed the importance of working closely with your lighting person.

When asked to quickly outline the system of design and production on the Douglas Show, Rene went through the following run-down: "There was a 7am starting time but usually, I would be thinking of ideas while driving in at 6:30. There were two carpenters waiting to begin at 7:00. Normally, the night before, we were given a vague list of people who would be appearing on the show. We'd do a fast layout of the first set to get the carpenters going. Then, work on the next ones. The director came in about 10:30 to look at the sets. About two of the five were done at that point and were being hung for lighting. The other three were drying or still being cut-out and painted. We tried to get them all done by 10:30 if possible. The crew usually consisted of six people, including the designer. Two carpenters started at 7am and were joined by the others at 8:00, who would help cut, paint and hang," he said.

Heckman covered four general categories while showing slides. They were: Silhouettes and shapes; painted thicknesses and perspective pieces; portraits, caricatures, names and initials; and lighting of gray pieces. Of the many slide examples shown, the area of most interest from the audience seemed to center on the "perspective" pieces.

Rene explained that these were, in fact, all flat pieces with the suggested dimension painted on. While drawing these designs, a horizon line, on which the vanishing point was located at about five feet off the floor to scale, was used because this is the average height of the camera lens while shooting a show. Although the design is one-point perspective, the camera somehow accepts the perspective from many angles, not just a full "head-on" shot.

A few other tricks, pointed out

by Heckman, were discussed during audience questions. For example; by using a drop-shadow on type and logo designs, the shadow design joins letters together resulting in one cut-out piece to hang instead of several small separate pieces. Rene suggested encouraging the director to utilize the natural holes in the set pieces to shoot and zoom through for depth and dimension. Try projecting light patterns on the pieces or behind them by using Leiko projector lamps with the cut-out metal inserts called "cookies." By the way, Rene also suggested that you can cut out your own patterns from a very lightweight tin material like metal pie plates or printers' plates, and insert them into the Leiko lights to project a name, logo or design.

Heckman suggested that you take a second look at your design before the cutting and painting stage. He told the audience about the set that was done for Vic Damone and almost got on the air. It consisted of the two giant initials of the performer... "VD."

A jolly good time was had by all, if you have any specific questions about all this, give Rene a ring at KYW-TV in Philadelphia. (But, don't tell him I told you to call!)

Lou Bortone

Scenic Routes

Seating an audience in the studio! This is a prospect which generally strikes fear into the hearts of most of the television designers that I know. Yet, some of us are faced with this problem at least once every year. The requirements are simple. The units must be inexpensive, functional, attractive, lightweight and, of course, they must store easily in a minimum of space. No problem!

Larry Leeds and Tom Nelson of WRC-TV in Washington, DC, took a riser technique which appeared in this column and turned it into a great design to solve the audience seating problem while fulfilling all of the above needs, as well. Here's how it was done.

A sectional seating "arena" was designed, with eight separate sections having a 20 degree angle on each end. Each section contained three risers with a 2'-10"

width and a 6" step-up. After the layout was designed, they contacted Amotex Plastics in Baltimore, MD and arranged to have Amotex produce the basic blocks in EPS (Expanded Poly-Styrene) foam. Amotex supplied WRC-TV with foam cut to produce eight of the units, complete with the angled ends pre-cut. The crew in the shop at WRC then proceeded to inlay a 1X3 inch pine board around the bottom edge of these foam blocks, and to laminate the pieces of foam that were to make the larger units. The tops of these units were then covered with a sheet of 3/8" particle board. One eighth inch luaan plywood is equally effective and lighter in weight if it's available in your part of the country. These are then given a final covering of tight weave industrial carpet.

The resulting system is easily stacked and nested on dollies, and rolled away to storage. The carpet provides an attractive finished surface and the entire section of three risers weighs approximately 175 pounds in two units (one at 135lbs. and one at 40lbs.). Since the entire unit is solid construction, there is no danger of collapse under the weight of an audience and the actual construction time is minimal compared to any conventional seating system. The in-studio set-up time is also very minimal due to the self-containment of the units. Hats off to Larry and Tom for an excellent solution to an annoying problem.

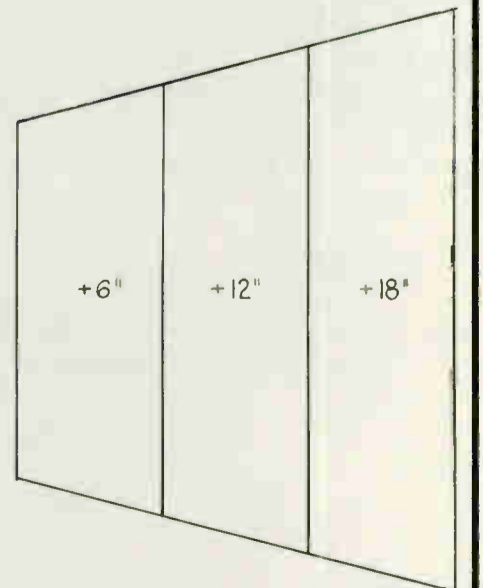
While on the subject of EPS foam, I'd like to point out a couple of other uses for this marvelous material. One such use was employed by Tony Colavito, Production Coordinator for Robert Rayne & Associates, during a recent project in our shop. The project was a touring multi-media exhibit, co-sponsored by **Ms. Magazine**, and it required some display panels which had to be

exceedingly lightweight yet very strong. They also had to have a solid core that would allow for detailed cut-out work. The solution was to create a panel using 1/8" luaan plywood stapled to a 1X3 outer parameter frame and totally center-filled with a sheet of EPS of the same thickness as the 1X3, then glued into place. A second sheet of eighth inch luaan was then glued and stapled to the reverse side of the panel and the result was a strong, easy to cut, ridged panel which could be cut out to the desired pattern and leave a smooth, easy to finish edge at all cut points. A second use of EPS was employed again on a project which we produced for a local bank. The problem was to create a pair of credit card costumes to be worn by bank personnel in various parades and at a number of festivals around the city. The pieces had to be strong, weatherproof and very lightweight since people would be wearing them for extended periods of time. The solution again became quite simple. All of the interior structure was carved from EPS complete with shoulder pads. The "cards" were then faced and backed with 1/8" luaan. The resulting costumes weighed less than 20 lbs. each and were essentially indestructable.

For those of you who do not have a local EPS dealer, Amotex Plastics at 1127 South Howard Street, Baltimore, MD 21230 is a manufacturer of the material and is willing to ship to almost any location. Call Jeff Kay at (301) 539-3331.

If you need more information on these items or any of the other things which I have reviewed here in past issues, feel free to contact me any time. □

Robert Rayne
Robert Rayne & Assoc.
23 E. 22nd Street
Baltimore, MD 21218
(301) 659-6791





"... you cannot inquire on having been arrested, convicted or time spent in jail."

Please...don't ask!

Did you know that you and your company could be sued for not hiring a female to do your 11pm news graphics because you think the hours, or working conditions, or the association with an all male department would be unsuitable for a woman?

Unobtrusively hidden away on every company's bulletin board is usually posted an Equal Employment Opportunity Commission (EEOC) discriminatory message. As art directors and departmental supervisors, many of us regularly interview prospective job applicants and we know that the EEOC has discriminatory restrictions against race, color, sex, religion, age, and national origin. But behind these posted generalizations are some very specific rules and regulations that we must observe during interviews. Failure to do so could result in a discriminatory legal action.

I have compiled some interview guidelines that could help you avoid some future embarrassment. On the subject of sexual gender, you may not make comments (or notes) on a person's sex. The only exception would be a "bona fide occupational qualification," such as in hiring an actor or fashion model. Obviously, no law can hinder you from noticing their appearance -- you just can't exchange information or make notations on the employment application. This applies to asking questions about being married, single, divorced, separated, en-

gaged, living with anyone or relations with ex-spouses. This also applies to questions on how old you are, do you have children, who cares for them, will you be having more children, do they live at home, and so on.

Obviously, age can be somewhat surmised from the educational information which you can ask. After hiring, you can ask questions regarding number and ages of children and the hirees age for company insurance purposes. Maiden names are also on the no-no list until after offering a position. You cannot make notes or ask questions regarding physical data, weight or height. You can explain the requirements of the position and how it is performed leaving the applicant to draw his or her own conclusions.

Questions regarding owning your own home, renting, or do you live in a house or an apartment are taboo. You can query an applicant on their being a veteran or if they have had any related military job experience but you cannot ask what type of discharge or what branch of the military they served in. If security clearance is a position requirement, this can be accomplished before hiring, but you cannot inquire on having been arrested, convicted or time spent in jail. In fact, most employment applications may include a line similar to this: "Have you ever been convicted of any law violation other than a minor traffic violation which has a direct relationship on

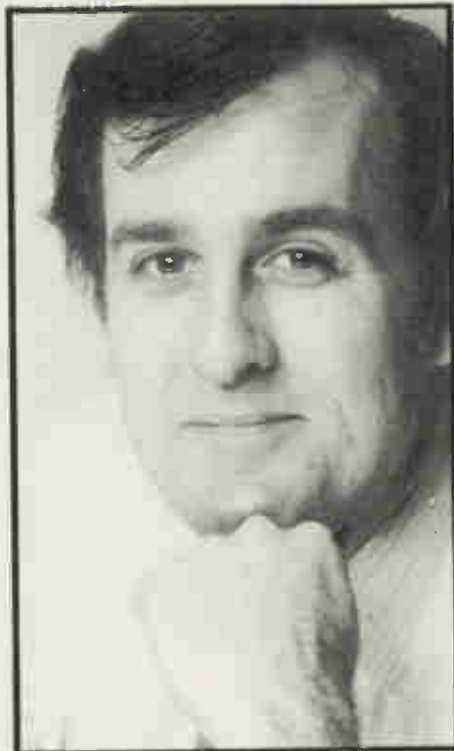
the position you are applying for?" A very nebulous question that can in almost every situation be honestly answered, "no."

In short, to stay out of trouble, keep your interviews straightforward and non-personal. To keep up with these and other interview guidelines, I suggest you strike-up a working relationship with your station's personnel advisor. You should remember, what you didn't learn in art school... could harm your career.

Future articles will cover: How to conduct and take interviews, How to write resumes and Tips on getting a job. Any personal experiences or comments would be welcomed. Please address them to Gil Cowley, WCBS-TV, 518 W. 57th Street, New York, NY 10019.

Finally, my thanks to Pat Kenny, a CBS Personnel Administrator, who reviewed this article and offered suggestions.

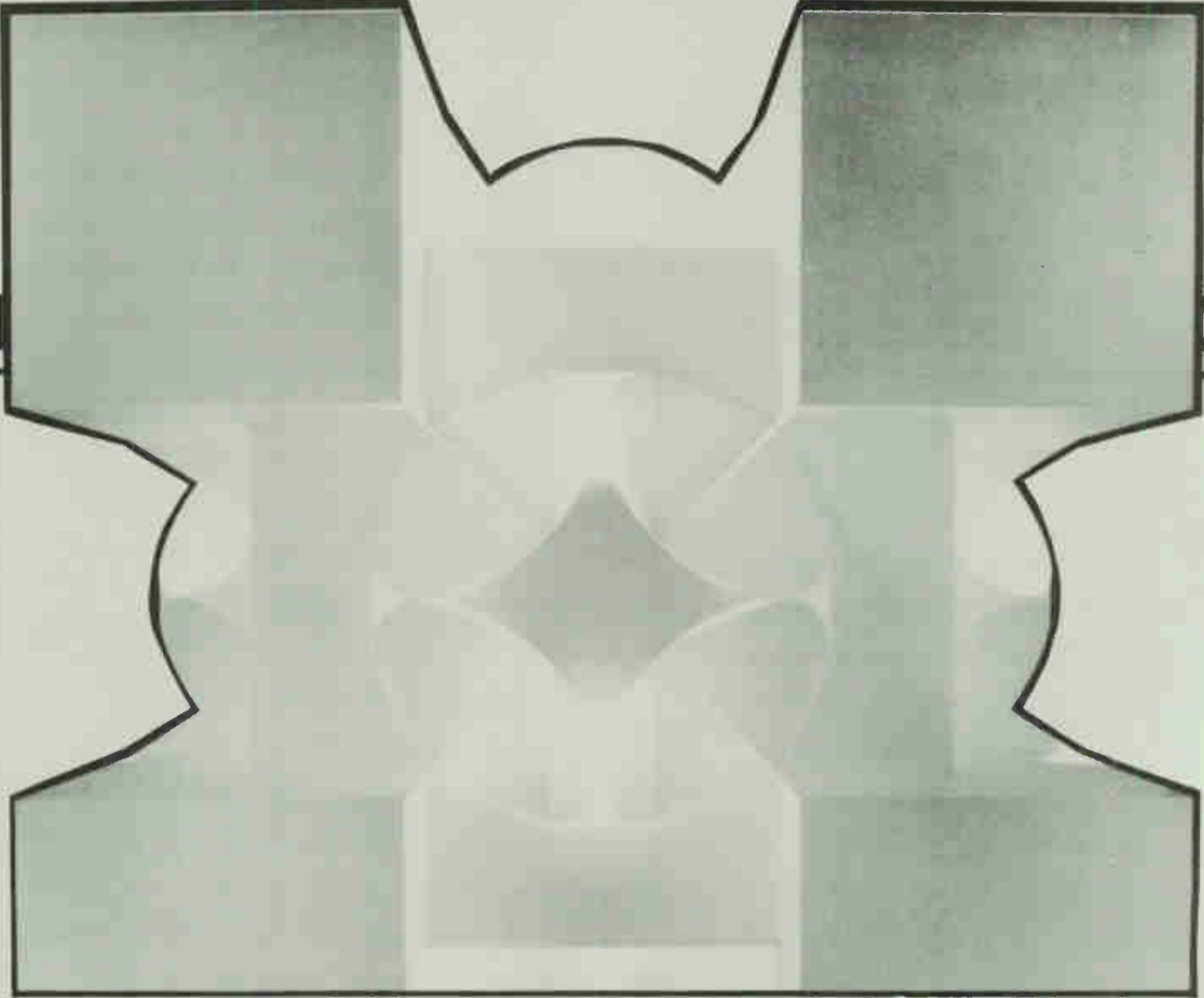
Gil Cowley, WCBS-TV



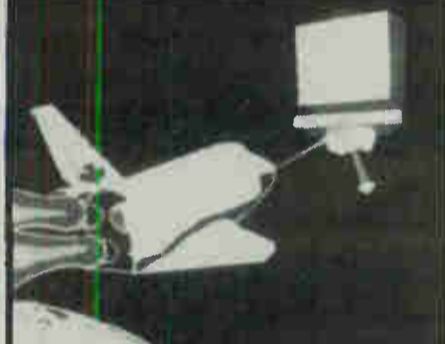
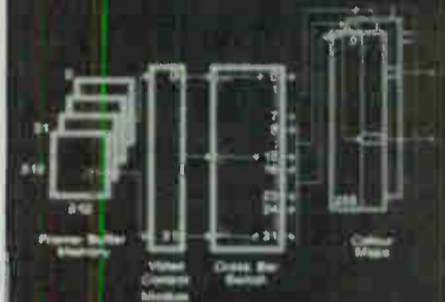
New Board Members



Three new BDA board members for this year... top circled: Jack Apodaca, KNXT-TV, Los Angeles. Bottom circled: Jim Minton, KTVU-TV, Oakland, and (not shown) Neil Sandstad, WNET-TV, NY.



IKONAS VIDEO CHAIN



These are just a few of the many exciting computer-created graphics demonstrated at the Siggraph Show.

Siggraph Conference
July 26-30, 1982 Boston

"In the computer, man has created not just an inanimate tool but an intellectual and active, creative partner, that when fully exploited, could be used to produce wholly new art forms and possibly new aesthetic experiences."

Fifteen years ago Michael Noll of Bell Labs used these words to express his hopes for the future of computer generated graphics in an article published in *IEEE Spectrum*, October, 1962. "Digital Computers as a Creative Medium." We are just now glimpsing the fruition of his vision. The intense concentration and enthusiasm expressed in the faces of the 18,000 attendees of the ninth annual Siggraph Conference attest to the stimulating possibilities and awe inspiring talent assembled to further this new art form.

Siggraph is the special interest group on computer graphics of the



Siggraph report

Association of Computing Machinery (ACM). The 9,000 members share an interest in theory, design, implementation and application of computer generated graphics and interactive techniques to facilitate man/machine communications and understanding.

The Siggraph '82 agenda consisted of five closely scheduled days of tutorials, seminars, panels, paper presentations, vendor exhibits, art and film shows concerning every conceivable issue related to computer graphics whether in the service of Animation/Visual Synthesis, Business Graphics or CAD/CAM (Computer-aided Design/Drafting; Computer-aided Manufacturing).

The presentations were indeed diverse. They addressed themselves to various problems like "how to fix the jaggies," "how to make clouds look real" and "how to test a building for heat loss."

"Psychology for User-Computer Interfaces" was the first course to close out, indicating the present concerns of programmers for "user friendly" systems. Predictably, "Three Dimensional Animation," the ultimate graphic expression and application of image synthesis, was thrice reopened and moved to a larger room to accommodate the standing room only crowds.

Some of the most exciting work is being done at educational institutions such as New York Institute of Technology, Massachusetts Institute of Technology, University of Utah, Ohio State University, Cornell, as well as such scientific labs as NASA, Bell, Livermore, Los Alamos and the most impressive commercial work by Information International, MAGI, Bob Able and Associates, Aurora, Digital Effects and Lucasfilms.

The Siggraph Art Show was an exhibit of 88 pieces highlighting the recent achievements of artists who use computers as tools to communicate and as a source for new and powerful imagery. Artists who already have secured respected reputations in other media such as animation, avant garde cinema and photography (Ken Knowlton, Stan Van Der Beek and Sonia Sheridan) have made an adept and fearless transition to computer generated graphics.

The evening film shows were the culminating delight of the entire conference. The enormous crowds did not hesitate to voice their delight in the samples from animating algebraic phenomenon, the on-air commercial work and sequences from TRON and Star Trek II. The show ended with a dazzling laser show that created its magic with simple metamorphic color vector trailings.

It is apparent, even through the mind-boggling barrage of dazzling technique, time severing intensity and awkward limitations that the creative possibilities have only barely been glimpsed. "For it is feeling and force of imagination that makes us eloquent." Quintilian. Computers by themselves will not change the future, but will simply make it come upon us more swiftly. Perhaps it is then our jobs, as designers, to make the future more understandable - and in that way, more human. "All productivity finds realization simultaneously in an artistic and scientific basis. For that reason, in the end, creative science is art and art science." Hans Hoffmar "Creation in Form and Color." 1931.

Teresa Heintzman
Art Director, WHAS-TV
Louisville, Kentucky

Did you know?

This is the amazing tool mentioned in Rene Heckman's article (this issue) on quick and inexpensive sets. It's called the cut-awl, and is indeed a unique cutting tool. It quickly and precisely cuts a wide variety of materials including: paper, plastic, wood, linoleum, and some metals. It's as portable as a sabre saw or electric drill. The swivel action of the blade permits you to follow the lines of the most intricate patterns. It can start cutting anywhere as it bores its own hole and begins cutting immediately. It rests on top of the material that you're cutting (horizontal, of course) and the blade simply moves up and down in rapid motion as you guide the machine over your work. The speed is adjustable as is the cutting depth of the blade. If your scenery people don't have this machine in their shop now, then it's safe to say they're wasting time, effort and money. Write to International Register Co. 2622 W. Washington Blvd. Chicago IL for the name of your local dealer.

When a visual presentation is required, videotape cassettes seem to be the vehicle that the sales people like to take with them to agencies and clients. The major setback with this type of "show and tell" is the fact that few clients have the necessary equipment in their office to play the tape back. The sales staff can't very well haul a VTR around with them so we have an alternate suggestion. Kodak's "Ektagraphic 260" audioviewer/projector. It's a compact audio/visual unit, self contained, quite portable and inexpensive, which can be used as an effective sales tool.



The Cutawl, a highly versatile cutting tool recommended for cutting out scenic pieces and flats. Don't leave home without it!

Here's how it works. You begin with your usual (ratings?) slide presentation, all neatly loaded in a carousel drum. Place the drum on top of the "260" and the slides can then be shown both as a desktop TV screen-type display, and they can be projected on a large screen like a normal projector. The unit also has an audio cassette recorder/player. Therefore, the next obvious step is to lay down your sound -- usually voice with music under. Finally, simply start the audio and slides at the same time. Then you press a button which records silent electrical impulses for each time you want a slide to change, matching the audio track. The recorded impulses can later be erased and re-inserted without affecting your regular sound track, if necessary. Now, you're all set to go. The sales person simply places the unit on the client's desk, plugs it in, and pushes "start." This unit is a really excellent low cost alternative to VTR presentations. Remember, you can also turn up the volume and project on a large screen if the same presentation is for a group. The cost of the com-

plete unit is \$549. Check it out for a demo at your local photo supply house.

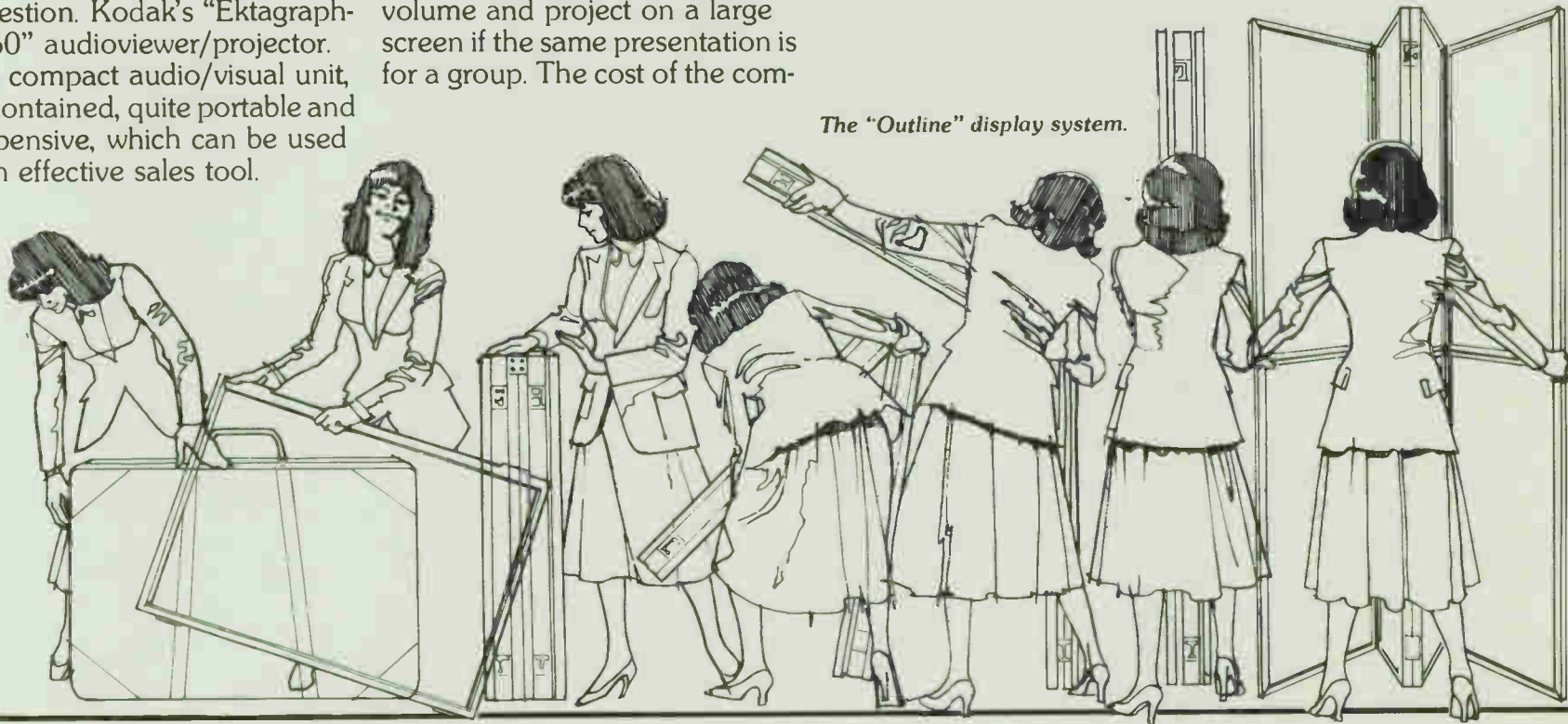
In one of our previous issues, we reviewed the 8X10 Kenro camera which easily attached to your Polaroid MP-4 camera stand. At that time, its basic function was to allow you to make 8X10 Polaroid color prints from slides, transparencies or reflective artwork. Kenro has decided to go one step further and offer their own copy stand to go with the camera. The system is called "Kenro Genie MP-812." The camera head is still interchangeable with the Polaroid MP-3 or 4. According to Kenro, you can enlarge or reduce. You can expose on either film or paper... shoot pos-to-pos, neg-to-neg or neg-to-pos in black and white or color. You can do special effects, make copy negatives and dupes and have them ready to use in a matter of minutes. You can now make 8X10 color prints or transparencies (Polaroid material) in

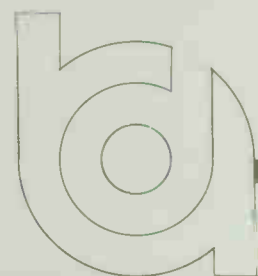
less than 5 minutes from a 35mm slide. The Genie is a motorized precision camera stand system which operates in daylight and has a complete selection of accessories. A partial price list: Camera, \$1,070. - Shutter and lens, \$205. - Camera stands, \$995. to \$1,650., depending on which of the three lighting systems you choose. (Reflector, Quartz or Strobe) If you haven't got a camera and stand, this looks like a pretty good rig for the investment. Call Kenro for a catalog/price sheet or to set-up a demo. Collect: (201) 538-1477.

A new portable, free-standing display system I recently came across is quite simple and quite impressive. It's called "Outline." It can be set up in minutes in a number of different configurations. Believe it or not, it has a 200 square foot visual display area, folds down into a very portable 28X40 by 8 inches thick... and only weighs 35 pounds! It comes packed in a canvas carrying case or is available in a hard case, too. You simply remove it from the case, stand it on end, then unfold the hinged units, accordion style. It easily accommodates any 3/16 inch thick panels - like velcro, cork, pegboard, mylar, foamcore... you name it. The brochure says the system has to be seen to be appreciated. They're right. I saw it! If a demo isn't possible, they have a videotape presentation available. Call or write for brochure, videotape, or live demo. Extraversion, Inc., 820 Second Avenue, New York, NY 10017. (212) 370-1555. By the way, the price is not too hard to take... \$795. for the basic 8-panel unit.

Lou Bortone

The "Outline" display system.





DESIGNERS ASSOCIATION

Hot Tips

I found this little goodie in the May issue of a trade publication called *Advertising Techniques*. They say a quick and simple way to make a headline that looks like a rubber stamp without having to actually get a rubber stamp made, is to set your headline. Then make a xerox copy of it. Continue to xerox your xeroxes of the headline until you get your "stamped" look. This was submitted to the magazine by Wendy Ronga of Brooklyn, NY.

A nifty booklet is the ITC Typeface Directory. It is a 40-page, 11X14 softcover booklet showing the complete library -- each page devoted to a typeface. It shows complete alphabets, some copy blocks, and a large color illustration combined with a type design. Many pages are frangible (if you're into type). I got my copy from ITEK but I'm sure many other companies that carry ITC's line can supply you with this wonderful publication. Designed and written with wit and humor, it's a type lovers' MUST! If you cannot get a copy and you're desperate, I suggest you write ITC direct. International Typeface Corporation, 2 Hammariskjold Plaza, New York, NY 10017.

If you need a clip-art service for illustrative graphic support, I recommend "Clipper" as one of the better ones around for the money. If you're not familiar with these services, here's how they work. Once you subscribe, they simply send reproducible black and white line artwork on a variety of different subjects, to you each month. It cost about \$30. per month. If you use only one illustration per month from those supplied, you have easily paid for the service. You can get a free trial issue by requesting the trial offer form. Write to Dynamic Graphics, Inc. Clipper Creative Art Service, 6000 N. Forest Park Drive, P.O. Box 1901, Peoria, IL 61656-1901.

There is a brand new magazine for "working photographers" called *Images & Ideas* produced by *Photomethods*. If you do photography or have a staff photographer, this may interest you. For subscription information write: *Images & Ideas*, One Park Avenue, Suite 689, New York, NY 10016. It cost \$12. a year.



The Kodak Ektagraphic 260, a self-contained sound-slide viewer/projector.

Lynne Grasz, Director of Communications, CBS Broadcast Group, New York, was awarded an Honorary Life-time Membership by the BDA Board of Directors at a special luncheon in San Francisco. She was presented the membership for her leadership, support and inspiration to the Broadcast Designers Association from its concept.

As President of the Broadcasters Promotion Association at their 1977 Los Angeles Convention, she was instrumental in the formation of the BDA and has paved the way since in achieving an active relationship between the two organizations.

She becomes the second person to receive this special BDA Membership, joining Clifford Hatts of Putney, England, retired Senior Art Director for the BBC.

Al Medoro, our new BDA President, would like to know if any of you out there, by chance, taped Russ Cogan's speech at the Tuesday Luncheon during the June Convention in San

Francisco. If so, please contact Al right away. (213) 557-5139.

We need help! Any of you who have access to preparing good quality screened prints from continuous tone (veloxes) and are willing to give a hand - please call Al Medoro now! We're in the throws of preparing the 1981-82 BDA Awards Book and are making every effort to keep costs down.

As TV Designers, it looks like we're getting up in the world of society! We got a note from Mary Jane Webb, Art Director of WMC-TV in Memphis, Tennessee, telling us the good news. Broadcast Art from the WMC-TV Art Department has been represented and featured in three major art shows in Memphis. The lawyers and judges loved the courtroom sketches, according to Mary Jane, and she hopes this will encourage other TV artists to promote the possibility of doing the same.

Finally, a word from our BDA Administrator, Mona Regler.



Lynne Grasz, honorary lifetime member.



Mona Regler, BDA Administrator.

Some new benefits for BDA members have been added this year. I thought a complete list of benefits would be helpful to you. **Scanlines**, a quarterly professional journal published by the BDA.

Between the Scanlines, the BDA monthly newsletter.

Certificate of Membership.

Membership Register, a listing of current members in the BDA.

Hot Line, access to experts in various design fields, to help solve those production problems.

Employment Service, for members only.

BDA Survey, a periodic statistical study of broadcast designers.

Design Competition, reduced member rates for participation in the competition.

The Competition Annual.

BDA Publications, three available in the *Designing for Television* series.

BDA/BPA Seminar, registration discount to members.

BDA Library, being established at Kent State University. . . and

The BDA Office is as close as your telephone. (512) 428-6720.

As the membership in BDA grows, and we have increased our membership substantially this past year, we can continue to add services to this list. These services are paid for by your membership fees. Any recruitment efforts that you make would be greatly appreciated and I will be happy to supply you with packets of Membership information.

Book orders have been steadily coming in and are being filled as rapidly as possible. If you haven't ordered your copy of the newest in the "Designing for Television" series: *Designing for Television: TV Guide Advertising*, just drop me a note with a purchase order number and/or a check for \$25. and I will get your copy in the mail ASAP!

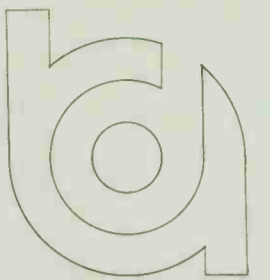
Designing for Television: TV Guide Advertising.	\$25.00
Designing for Television: News Graphics.	\$22.75
Designing for Television: News Sets.	\$22.75
1980 Competition Annual.	\$20.00

All prices are postage paid. US Funds Only.

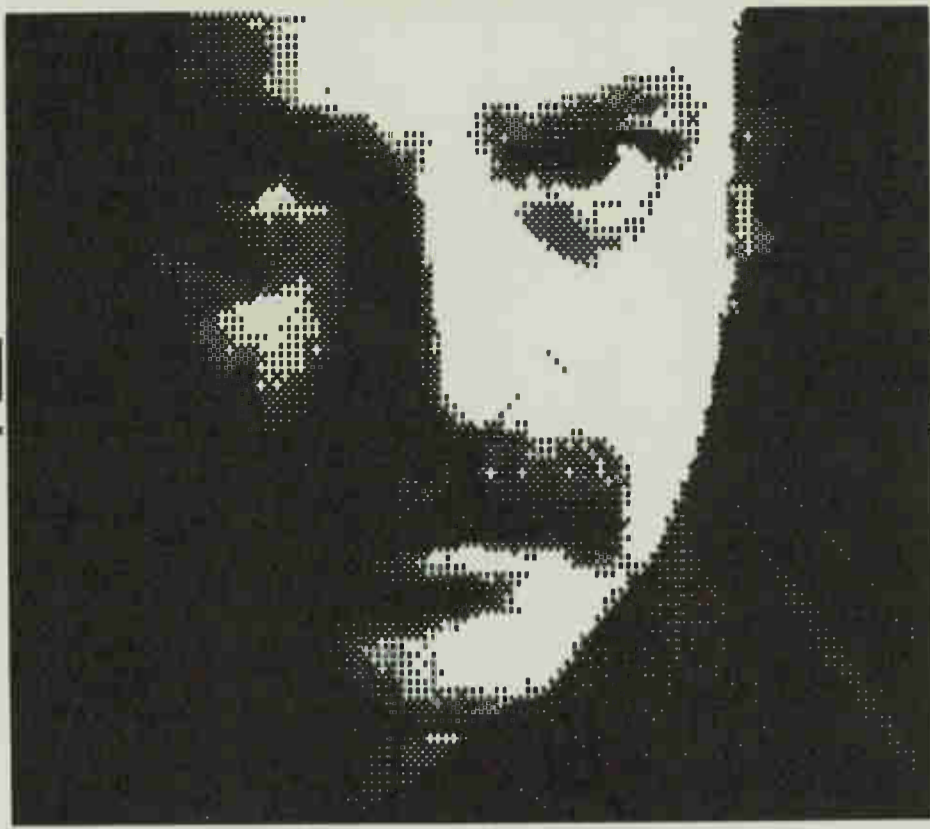
Please be sure to keep the BDA Office informed of any address changes. We don't want to lose track of you.

Have a good summer-fall!

Mona Regler
Executive Administrator
Broadcast Designers Association



DESIGNERS ASSOCIATION



Harry Marks was born in London, England in March of 1931 and spent his first 19 years in his native country. He has had a rather colorful career, and admits quite freely to an amazing number of occupations on his way to his current position as president of two companies, both deeply involved in the broadcast industry. The story of how he travelled this long and winding road to what he refers to as "a modicum of success," is probably best told in his own words.

Before I start to ramble regarding how it all came about, I must say that I sincerely believe that no matter how far off the track I thought I was during the last 35 years of my working life, that there was almost always a reason for doing the things I did. There must have been some plan somewhere that said that all of the crazy jobs I've had during my lifetime would somehow have some bearing on what I would eventually end up doing. And I find it somewhat interesting that I had no idea that I'd be doing what I'm doing until I was 35. That may seem late to change careers completely, but I've never regretted the day that I loaded up a U-Haul truck and moved to Los Angeles.

Of course there's the question of what it is that I actually do; something my mother has only just begun to understand! We have two companies, Marks & Marks Inc., and Novocom Inc. M&M is almost exclusively in the broadcast promotion business, while Novocom is strictly a special effects animation house. One grew out of the other because M&M was handling a lot of animation and the time came to buy our own camera. You can't just step into the camera business without any experience and I was very fortunate to find Jim Gerken and his magic camera while we were doing ABC's *Now is the Time* campaign, the one where the comet flew around the country. I figured that anybody who could design a system like that, capable of solving a very tough animation problem in such a short time, was the right person to team up with. So team up we did, and Novocom was born.

That was just over a year ago, and both Jim and I are very pleased with the company's progress. We're both on the low-profile side, cautious I guess you'd say. We'd rather know we can do something before taking out the full page ads announcing the possibility! I'm so tired of the trade ads and press releases issued by our fellow animation shops, that tend to be so much self aggrandisement. I guess I'm not supposed to say stuff like that in this kind of an article, but I really think it's time that somebody spoke up and gave the buyer a break. In fact, I spoke to the BDA people this year about the possibility

Marks on Marks

of doing a seminar on how to deal with animation houses. I hope I can get it together for next year. I believe it could be of enormous value to both buyer and seller alike.

I'm not sure that anyone out there really cares that much about where I went to school, or how many jobs I had before I got into broadcasting. Suffice it to say that I had some pretty intense typographic training at Oxford University Press in England, where I developed a chronic love of type. I came to America in 1950 and couldn't get a job in my field to save my life. So I had a ton of jobs like being a stockboy in a department store, a photographer, litho cameraman, printer, production manager at a publishing company, guitar player, bartender, book designer, direct mail designer, and on and on ad nauseum. The interesting part, to me at least, is that almost every skill I picked up along the way, the typography, the music, the publishing skills of organizing information, all came into use when I eventually got to broadcasting. Making a television promo uses all of these skills. It has been a wonderful way for me to put all of those fragments of experience together. Although, I must say that I never did figure out how to use my infantry training in a promo!

I digress. I'd like to say a little about my idea of informing the animation buyer as to what to expect. There's a terrible trap out there because we're all susceptible to good advertising. Obviously we're going to present ourselves in the best possible light. But you, the buyer, just as if you were buying a car or a television, must make some inquiry as to the claims of the advertiser. You can't just look at a sample reel, or read a

press release about the latest "gimbal mounted, computer controlled, slit-scan, candy apple neon, curved-streak" special effect produced by The Most Famous Animation Company in the World. You have to know that there are only two things that really count.

1. Can what you want be done?
2. Can you afford it?

Almost any effect you can imagine can be done -- just look at *TRON*. It's visually stunning but it cost over \$20,000,000. We've had at least five storyboards in for bid calling for the *TRON* effects but without the *TRON* budgets. Basically I guess what I'm saying is that if you have a limited budget, tell the animation house. Let them design within your budget and don't try to push the limits. Some of the most effective animation is very simple. Some of the least effective happens when the client expects too much and the animator tries to cut corners to give the client an approximation of what he wants. Results are predictable. Unhappy client, unhappy animator, and a piece of animation that never gets put on the sample reel.

Which brings me to another bit of advice. Animation is a very labor intensive business with a low profit margin. It's difficult to maintain a large staff of top professionals because the overhead is staggering. Consequently we all hire freelance people when we get very busy. It seems that it is the practice for anyone who had the slightest participation in an animation job to get a copy of the spot and put together a sample reel. It's not unusual to have someone bring us one of our own spots when applying for work. It sounds funny, but it's really not. You can

save yourself a lot of headaches if you'll do the following. When someone, particularly an individual, brings you a sample reel of their work, ask them exactly what contribution they made to each spot on the reel. You have every right to do this, and you may be surprised at some of the answers. Once someone showed me one of my own spots on his reel. I couldn't help but point out the discrepancy, and asked why he would do such a thing. He told me that I was right but that he knew how to do that kind of work and had merely included my spot as an example of the type of work he could do! The bottom line is caution. Don't accept talent by inference, ask questions. You'll be glad you did!

Now, back to the business of this profile. A few pertinent facts: I've told you about the checkered background that preceded my joining ABC in 1966. I served as Creative Director, On-Air Promotion until 1969, when I joined CBS in a similar capacity. New York was not my cup of tea at that time, so I returned to Los Angeles to freelance, make a movie (with Bob Abel) and eventually went back to CBS in Hollywood. Then back to ABC. That period, between 1966 and 1972, afforded me the opportunity to work with three of *Scanlines'* earlier profiles; Lou Dorfsman, Dean Smith and Bob Abel. I learned a lot from all of them, but probably learned the most from a guy named Doug Trumbull. When Doug finished creating the effects for "2001," we set about making those techniques work with typography. And that's the real story of how ABC developed its rather unique on-air image. Doug is a true genius and I'm really proud of the look we created for ABC.

After ABC, it was time to go into business again. I had the opportunity to continue to work for ABC and we started the era of the big Fall Campaign. I guess "*Still the One*" was the breakthrough, but I'm just as happy with this year's "*Come On Along*." The campaigns are the greatest example of the way that many creative skills can be brought together on one project. Writers, directors, designers, editors, composers, animators, it all comes together in this business of broadcast promotion and design. It's a tough but rewarding profession.

Just one last point. Because I am involved in both promotion and design, I want to say that the success of what we do is really based on a team effort. No ailing station or network was ever saved by a new image. It doesn't hurt to look good graphically, but it also takes intelligent and effective promotion of the most important ingredient of all... the programming. When all three elements are on target, program, promotion and design, watch those numbers soar.

Harry Marks

