



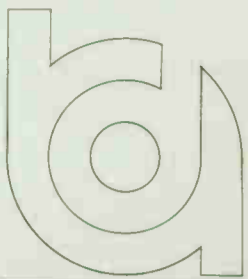
Come, blow your horn!

The Broadcast Designers Association in conjunction with the Broadcasters Promotoin Association will hold their 1983 Seminar June 23rd through the 27th at the Fairmont Hotel in New Orleans.

The new Seminar Logo was, in part, conceived by Patti Harris,

WVL-TV, New Orleans and designed by Mike Ellison, KNXT, Los Angeles. The logo will be used in all areas of presentations from billboards, banners, posters, awards, flags, stationery, envelopes, workbooks, guidebooks, signage, labels, tickets, buttons, badges, T-shirts, caps and pens. Whew!





BROADCAST DESIGNERS ASSOCIATION

Your BDA Board of Directors held their quarterly meeting in New Orleans, October 8th and 9th. Jack Apodaca, 1983 BDA Seminar Chairman of KNXT in Los Angeles and Patti Harris of WWL-TV in New Orleans, Seminar Design Director, previewed the Seminar logo and reviewed how well the seminar is progressing.

We've got some great plans for the workshops and speakers which we'll reveal later when they are firmed up. But I would like to mention a few things you can expect.

First - New Orleans! I've now been there twice, late August being the first time for a preliminary seminar meeting with BPA President Anne Coleman, Lance Webster, the Seminar Chairs and the executive administrators of both organizations. As I was saying - New Orleans! A warm, casual, friendly, historical and beautiful atmospheric city. There is fantastic food from many fine restaurants, wonderful people and marvelous places to see. The Fairmont Hotel, which was built in 1890, has a very interesting history. You'll find that the Fairmont has many comfortable meeting rooms for our workshops and a pleasant, helpful staff ready to show you some of their "southern hospitality."

Speaking of southern hospitality, Patti Harris, through the generosity of her Station Manager, Maurice Guillerman, arranged for your board to have a horse & carriage tour through the French Quarter, which is only two blocks from the Fairmont. The weather was beautiful and it was truly relaxing after a day of intense meetings. Thank you Patti and Maurice. Following that was dinner at Marti's, which was another unique experience. More on New Orleans in future issues.

The agenda and workshops are being planned primarily on your fantastic response to the San Francisco questionnaire. We heard you! In spite of awkward scheduling, the BDA 1st Annual Art Auction was very well received and the 2nd Annual Art Auction is sure to be even better. Neil Sandstad, Auction Chairman, and board member from WNET-TV, has great plans in progress. It's not only fun - and has some great bargains - it benefits the BDA Scholarship Fund, which Dennis Spear, KVIE-TV, is doing a splendid job of formula-



Al Medoro, KABC-TV Art Director/Designer and BDA President.

From the BDA Prez.

ting along with his fantastic committee in Sacramento.

Around the beginning of the year, you'll be receiving your "Call for Entries" for the 5th Annual BDA Design Competition Chairman Jerry Cappa. Start setting aside those possible award winning entries and perhaps you'll be running on stage to accept a Gold or Silver Award in New Orleans.

Speaking of running - we've been running . . . and growing! The BDA membership has con-

tinually grown from its inception in Minneapolis in 1977 from 135 members to over 600. Mona Regler, BDA Executive Administrator, now has to make eleven separate entries for every new member; our overall budget is now more than six figures, keeping Treasurer Scott Miller on his toes. From approximately 4 or 5 activities, we have expanded to 25 committees.

For these and many other reasons, primarily to better serve you, the BDA Board of Directors

voted in New Orleans to purchase a computer for the administrative office. By the time you read this it should already be set up. Many thanks to past President, Gil Cowley, for his research of the small computer market and helping us decide what was right for us. Gil and Bob Regler, Chairman of the Advisory Board, are two of the hardest workers in the BDA. Always volunteering, they have been a big help to me.

Also, in time for membership renewals, we should have credit card capabilities - Visa and MasterCard - which can also be utilized for phoning in your book orders and possibly for registering for the seminar. Watch for an update in the next issue of *Scanlines*.

Bob Born, Twin Cities Public TV in St. Paul, has taken over as chairman of the new BDA publication, "Designing for TV: The New Technologies." John Fogler, former Chairman, had some major projects to deal with at WCCO but hopefully will resolve them soon and be able to help Bob with this most important book. Many thanks to Bob for jumping in and carrying on.

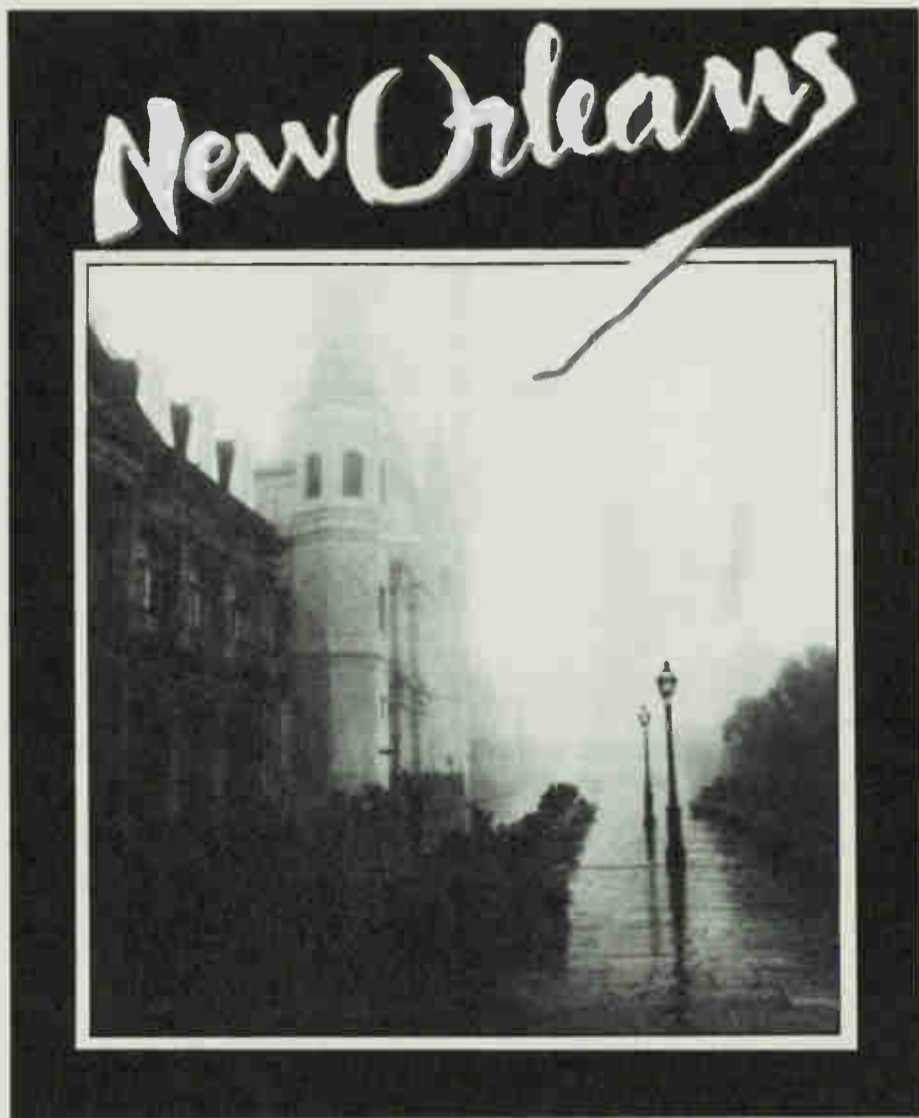
Because of sponsorship problems the combined 1981-1982 Awards publication is now scheduled to be available around the turn of the year. Glen Wagers and the entire Seattle broadcast design Art Directors have been working feverishly on this project.

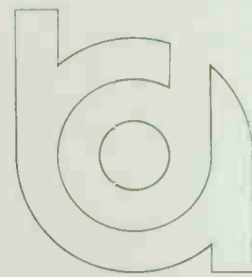
Tony Redhead of TCN, Channel 9 in Sidney, Australia, visited the United States this past summer. One of his major objectives was to explore the possibility of a BDA Chapter in Australia. I met with him in Los Angeles and we discussed this and many other items. Hopefully, the next issue of *Scanlines* will have an article from Tony on Australian TV and some samples of their design work.

In concluding, I'm happy to announce that our founder, Dick Weise, has been appointed Creative Services Director at KTVU in Oakland. As such he is in charge of both the promotion and art departments. Dick, from all the members of the Broadcast Designers Association, a hearty Congratulations and Good Luck!

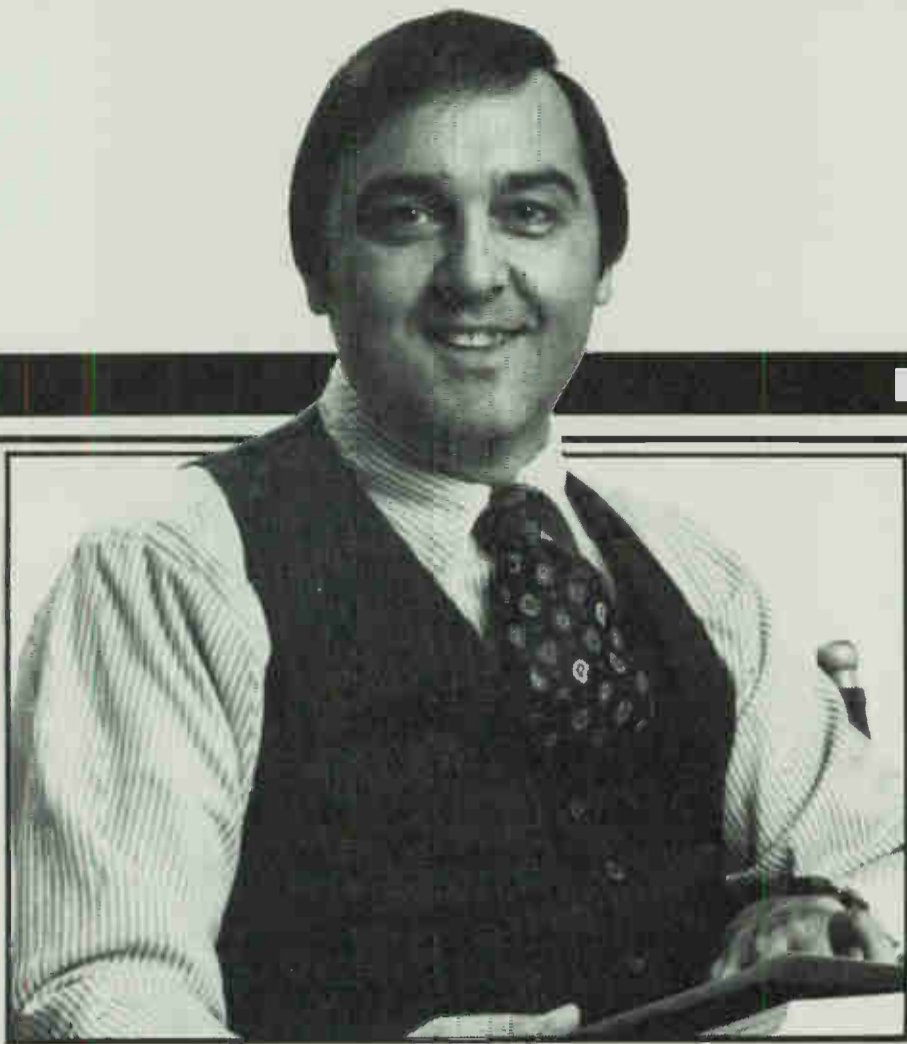
Remember, start planning for New Orleans and we'll be keeping you updated as items are firmed up.

Al Medoro, BDA President





BROADCAST DESIGNERS ASSOCIATION



Lou Bortone, Art Director, WBZ-TV, Boston and Scanlines Editor.

In my opinion...

I was recently reading an article in *Close-Up*, a Polaroid publication. The article, written by Aaron Marcus, is called "Color: a tool for computer graphics communication."

Mr. Marcus states, in part . . . "Color is a rich and powerful component of our daily lives, appealing to our senses, our intellect, and our emotions.

. . . To the person inexperienced with its use, color is influential, mysterious, and seemingly uncontrollable. In the earliest civilizations, everyone contributed to the creation and use of color. As society became more differentiated, high priests of color emerged; artists and designers became skilled in the discipline of color. In today's "information age," the situation is similar to earliest times in terms of color. Modern technology has placed within the hands of the average person the ability not only to receive color (printed publications, television, and so on), but to create and communicate with it. Nowhere is this truer than in the world of computer graphics." ". . . many people without expertise in color theory and practice can now do their work in color. From an artist's and designer's perspective, much computer graphics output is colorful; however, it reflects an indecisiveness about color. To effectively use the power of a computer graphics system, we must understand more precisely how color aids communication.

Color can be a toy; something for fun and amusement. Or color can be a tool; one of several visual symbols that helps inform, persuade, and appeal to readers and viewers."

The point is, regarding our use of computer graphics as TV designers, often times the control and decisions involved are in the hands of non-designers who are untrained in design and the proper use of color. In most cases, I

think it's fair to assume, these non-designers approach the use of color as a "toy" rather than a "tool." This problem becomes increasingly more important as we progress into the use of computer graphics. It is already evident in the current use of weather graphics which are computer generated. Again, in most cases, this equipment was purchased for use by the resident meteorologist or weather persons at various TV stations throughout the country. . . and, these people operate this equipment which creates the on-air graphics for weather shows. This is a little more forgiving than general graphics because weather maps are the basic design. Despite this, I think that it is incumbent upon each of us to involve ourselves in this process and train, as best we can, the non-designers at our stations in using color and graphics with some thought and intelligence. . . not just arbitrarily. We cannot police computer generated graphics full time, I realize, but we can attempt to help control it.

For openers, do yourself a favor and call or write Polaroid to get their August, 1982 issue of *Close-Up*. As a color refresher course or even a basic primer, read Mr. Marcus' article. It is a bit technical but most enlightening. When you're through with it, pass it on to the other people at your station who are in any way involved with making design/color decisions, as these will eventually end up "on-the-air!"

Lou Bortone
Editor, Scanlines

Look hear, Emmy!

The following is a letter to the editor of *PRIME TIMES* a quarterly journal produced by the Washington, D.C. chapter of N.A.T.A.S. It is basically a "You better shape-up!" letter reprimanding The Academy for their lack of entry categories in the all important area of graphics. The letter was submitted by Milton Clipper, Art Director of *WDVM-TV* in Washington, D.C. and BDA Board Member. "Go get 'em, Clipper!"

Dear Editor:

Imagine this. Television without graphics. Visuals without definition, style and rhythm.

Television graphics are now such an integral part of a station's operation that their impact is often taken for granted. Good graphics add excitement, clarity, style, information and visual reinforcement. They command a subtle kind of attention. Like a good butler, they are noticed only when something is wrong. Their brilliance is merely accepted. As with a good butler, graphics serve television with an array of impressive skills - from set design to maps and charts, from identification slides to animation. In fact, graphics are part of every visual element. If a picture tells a thousand words, a good graphic is an encyclopedia, giving enlightenment, instant meaning and nuances to ideas and action. It complements the presentation of information and provides continuity.

The contribution of graphics to television cannot be overestimated. A good set, for example, establishes atmosphere and a sense of being; it endures even when a program's content does not.

NATAS chapters in other major markets - including New York and Los Angeles - recognize the importance of graphic design and promote graphics as a craft equal to cinematography, editing and writing.

Graphics is the fastest expanding element in television today. Not only must television artists have creative skills, the electronic age demands technical skills unimagined just a few short years ago. While the new tools - computers and the like - may seem to inhibit creativity, mastery of them provides new

means of expression. As the public becomes more sophisticated visually, television graphics must remain flexible, fresh and innovative.

The Washington market is lucky to have many examples of outstanding television graphics. NATAS's Washington chapter should be in the forefront of recognizing the contributions of our graphic artists. In addition to the general promotion of graphics, NATAS should have specific categories such as set design, news graphics and animation.

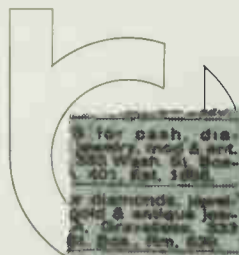
Artists should not be acknowledged as an afterthought, but as contributors to our industry. They should be able to look forward to the annual awards ceremony as an opportunity to be recognized by their peers in the industry.

In describing the late William Golden, pioneer television artist and art director for CBS, Will Burtin described the ideals of the craft and the artist. "His eye is unerring. His designs hit the bull's-eye of a target with . . . deceptive ease . . . They are based on . . . instinct . . . a sense for the explosive impact of words. There is a mental dexterity and an absolute mastery of subtle details . . . But above all there is a passion . . . insight into the fabric of human communication and motivation." (*The Visual Craft of William Golden, 1962. George Brazillie, Inc.*)

Graphics are a dynamic, vital part of television and should be so recognized.

Sincerely,
Milt Clipper
Art Director, *WDVM-TV*
NATAS Member





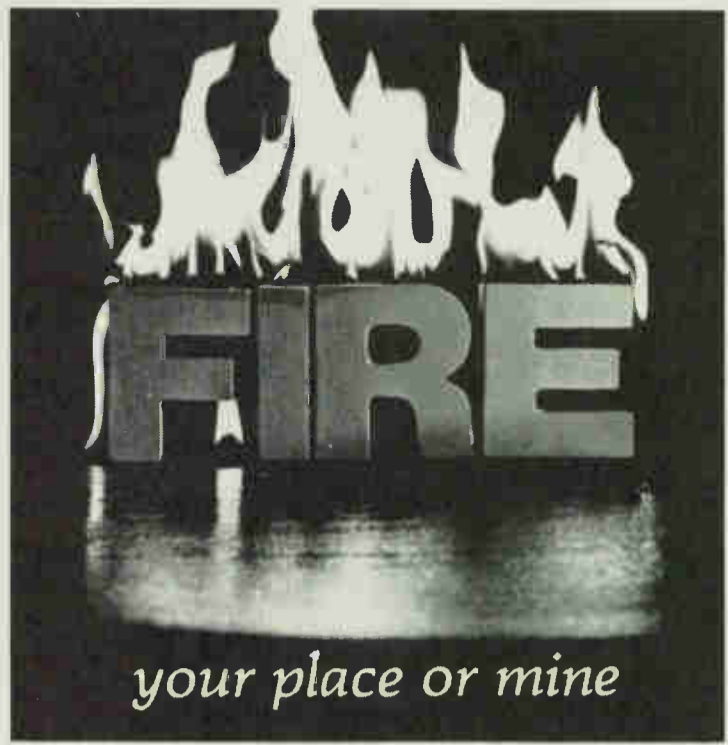
for cash dis...
 diamonds...
 AD on Cash paid...
 TRONIC EQUIP...
 TELEPHONE SYSTEM...
 ENERGY SAVERS...
 NO-PAC CLASS I...
 FOR SALE...
 USED brick & cobble...

CHRISTMAS TREES...
 GLENWOOD Gas Stove...
 MINOR...
 Oil Tanks...
 OLD DOORS...
 One 1000 lb. 40 platform...

LOOKING AROUND

TWO Used Arnie...
 USED brick & cobble...

ESTATE Sale...
 EUROPEAN spider...
 FULL contents of house...
 KNOX...
 LEAVING state...
 LIVING ROOM...
 MAHOG...
 McQUINE Buffet...
 MOVING...



your place or mine



It can change your life... even end it. John Davis reports on the danger of fire in your home or business and takes an in-depth look at the precautions you can take against it. IT'S A BURNING ISSUE... AND IT'S NEWS. A 5-PART SPECIAL REPORT EXCLUSIVELY ON CHANNEL 8'S 5 O'CLOCK EDITION OF NEWS 8.

Tonight! News 8

Art Director: John Stengle. Designer: Bruce Bollard, from KGW-TV, Portland, OR.

Small Space Newspaper Ads. I consider "small space" for newspaper to be around 400 lines or less. Some of the same design guidelines apply here as should be considered in TV Guide. Stay simple, bold, direct, and sometimes even obvious in your copy approach and your graphics design. Consumers are lazy! They won't work at trying to figure out a message in your ad.

Some other design considerations should be placement, white space and halftones.

Assuming that you already have a great headline, copy and graphic to work with -- we'll address a less controllable problem, placement. You can ask for the TV page or section in a newspaper but can't rely on getting your ad placed there. The major problem with ad placement is not your ad as much as the ads surrounding yours. If you're lucky, you will get on a page with lots of editorial and won't have to fight the visual pollution as much. If not, the best thing you can do for your ad is to leave as much white space (or black if that's what your background choice is) around your graphic and copy to get visual attention. Or, if you have a dynamic headline or graphic, make them clean, simple -- and big! After you've done all that, you can only pray!

For generic ads the choice between daily and Sunday editions has two schools of thought. Many promotion managers like to buy space in the Sunday paper because they assume that the reader will poke through the Sunday much more leisurely and with more interest than they do in the daily. They may even actually study your ad. I don't agree with this philosophy based on the fact that your chances of getting 'lost' in the Sunday edition are prob-

ably 10 to 1 because the paper is about ten times larger than an average daily. The one exception, of course, is the TV Booklet insert -- obviously a great place to be in the Sunday papers.

Let's talk halftones. Generally, your photos/illustrations will be screened very coarse (55 to 65-line, 65 being the average) because of the low quality, high absorption and high speed printing of the newspaper stock. Like placement, you often have little control over the end result. You can, at least, do a few things that should help. Try to get "snappy" original prints to start with, i.e. lots of good solid blacks and clean whites with as few mid-tone grays as possible. "Flat" lit or gray photos will usually give you trouble. Try to keep detail (people's faces, etc.) as large as possible because 65 line screen tends to swallow-up fine detail. If your picture has a complicated background, you should strongly consider a vignette or cut-out -- cut-away or paint out the background. This usually simplifies the picture and produces "white space," or breathing room. If you're doing your own halftones for newspaper - remember that what goes out of your shop will lose about 8 to 10% when it's reproduced. It will get a bit darker and more muddy than the original. A good test is to photostat your finished ad before you send it to the newspaper and check it out. This normally loses some small dots in the whites and closes-up some big dots in the blacks, and should give you a fair idea of what you can expect in the final newspaper version.

Here are some sample ads, being done throughout the country and Canada, for your perusal.

Lou Bortone

ARE YOU HOOKED?

6:00 CBC EVENING NEWS

MIDDLE CLASS DRUG ADDICTION
A FIVE-PART SERIES BY REPORTER DEE GIBNEY

TONIGHT: PART ONE
VALIUM — MOTHER'S LITTLE HELPER

We are the CBC

WHO ARE THE MIDDLE CLASS ADDICTS?

6:00 CBC EVENING NEWS

MIDDLE CLASS DRUG ADDICTION
A FIVE-PART SERIES BY REPORTER DEE GIBNEY

TONIGHT: PART THREE
HOUSEWIVES AND OLD FOLKS IN CHEMICAL STRAIT-JACKETS

We are the CBC

IS THE NATION BEING DRUGGED?

6:00 CBC EVENING NEWS

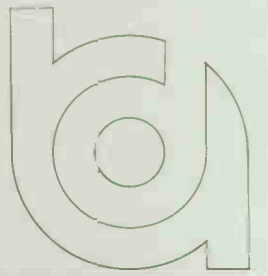
MIDDLE CLASS DRUG ADDICTION
A FIVE-PART SERIES BY REPORTER DEE GIBNEY

TONIGHT: PART TWO
LITTLE PILLS, BIG BUSINESS: ONE IN TWENTY CANADIANS TAKE VALIUM EVERYDAY

We are the CBC

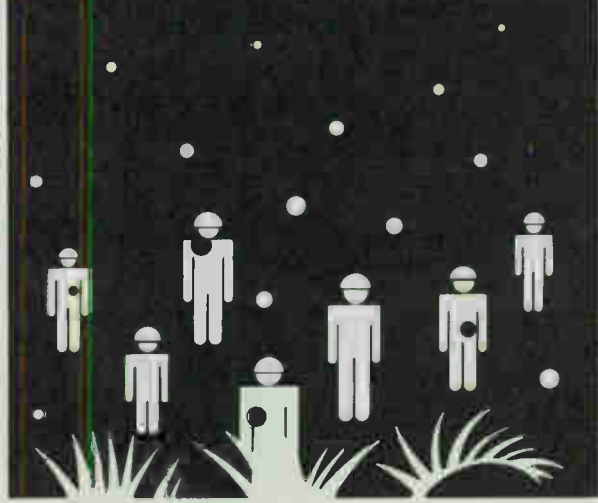
Drug addiction series; Art Director/Designer: Ray Mah from CBC in Vancouver, British Columbia, Canada.

For some Vietnam veterans,
the war was just the beginning
of the nightmare...



AGENT ORANGE


A STORY OF DIGNITY AND DOUBT



MARTIN SHEEN (star of APOCALYPSE NOW) narrates the JIM GAMBONE film. With a local follow-up featuring expert discussion -- call in your questions and comments.

BROADCAST DESIGNERS ASSOCIATION

LIFE ON EARTH




Explore the secrets of Tasmanian devils, platypuses, wombats and other strange creatures, with host **DAVID ATTENBOROUGH**.

TONIGHT 8:00

RIVER OF SAND

Discover the unusual ways wild animals adapt to a drought in Kenya.

TONIGHT 9:14



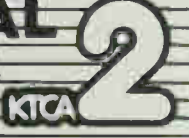
MORE COUNTRY CLASSICS

Willie Nelson, Charlie Daniels, Larry Gatlin and more -- the best of Austin City Limits!

TONIGHT 10:20

TONIGHT 7:30 DICK CAVETT'S guest is author and child psychiatrist Dr. Robert Coles.

FESTIVAL NIGHTS



This ad made possible in part by a grant from the Corporation for Public Broadcasting



WEDNESDAY OCT. 28 9:30 PM (Repeated Nov. 1, 1 PM)

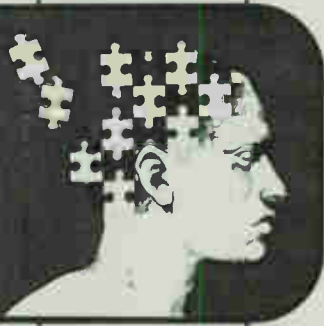
Funding for this program is made possible in part by a grant from Liberty State Bank.

Left: Art Director/Designer: Barbara Richied from KTCA, St. Paul, Minnesota. Above: Robert Born, Art Director/Designer -- same station.

THE BEST FESTIVAL UNDER THE SUN

Summerfest

The human brain is an infinitely complicated organ whose powers we are only beginning to comprehend. **Mysteries of the Mind**, a NATIONAL GEOGRAPHIC SPECIAL appearing at 8 tonight, explores the brain's activity during sleep and its role in health, acupuncture, hypnosis and pain control.



You can hear the Oak Ridge Boys' up-beat, high-energy country music at 10 tonight on **The Oak Ridge Boys: A Soundstage Special**. This group is one of America's hottest country bands. The Oak Ridge Boys will sing and be interviewed about their music and lives.



TONIGHT

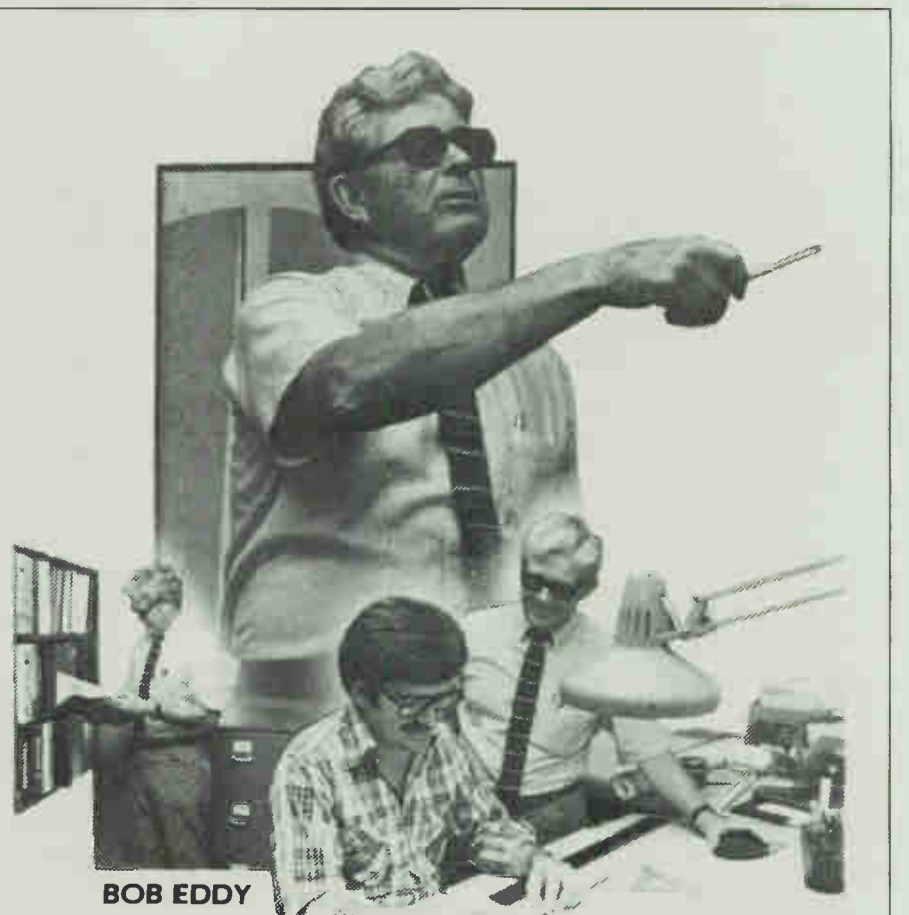
9:05 MARK RUSSELL COMEDY SPECIAL Political satire with song and comedy.

11:00 SOMETHING SPECTACULAR WITH STEVE ALLEN III



This ad is made possible in part by a grant from the Corporation for Public Broadcasting

This from Public Broadcasting's WQLN.



BOB EDDY

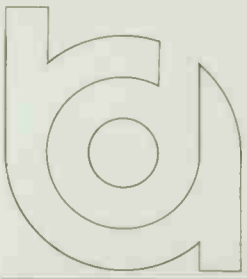
Our Strength is Our People

Bob Eddy is one of Bakersfield's leading architects. He and his staff turn cold stone, steel, and glass into functional, free flowing space. Homes, schools, hospitals, malls . . . environments: for work, for play, for life.

For Bob, and people like him, architecture is only the tool, the real job is to help us in strong, steady growth. Bakersfield is being built by people like Bob Eddy. Our Strength is Our People.



Nelson Richardson, Art Director/Designer - KBK-TV, Bakersfield, CA.



BROADCAST DESIGNERS ASSOCIATION

**"THANKS TO
DOREEN GENTZLER,
MY HUSBAND
GETS HOME BY 6
EVEN WHEN
I FIX MEATLOAF."**



Men aren't the only viewers who beat it home to watch Doreen Gentzler. Women take a real satisfaction in the fact that Doreen isn't just another pretty face.

She earned her spot as co-anchor by demonstrating a talent she shares with all the members of her team, the ability to present the news in the most concise and interesting way.

The Eyewitness News Hour, every weeknight from 6 to 7. It's nice to come home to.

WSOC-TV EYEWITNESS NEWS HOUR

**"WATCHING
HAROLD
JOHNSON IS
A SPORT
IN ITSELF"**



You don't even have to be a sports fan to like Harold Johnson. You just have to appreciate stimulating reports, peppered with inside information. And even if you don't agree with him you have to admire someone who isn't afraid to say what he thinks.

Harold Johnson: one of the reasons why Channel Nine's Eyewitness News is Charlotte's finest hour. Weeknights at 6.

WSOC-TV EYEWITNESS NEWS HOUR

Two ads from a series. WSOC-TV, North Carolina. Photographer: Paul Epley. Art Director: Howard-Merrell & Boykin.

Look who's number 1 in the town!



Thank you, Los Angeles, for making us the top rated 7:30 pm magazine show in our town.

EYE ON L.A.

7:30 PM • TUESDAYS • WEDNESDAYS • THURSDAYS

Based on AFB & NII November 1981 overnights (10/28-11/25)
Qualification available on request.

This from KABC-TV in Hollywood. Designer: Tom Vollick.



STAFF:

EDITOR

Lou Bortone

WRITERS

Lou Bortone, WBZ-TV (MA)

Robert Rayne, Rayne Studios (MD)

CONTRIBUTORS

Al Medoro, KABC-TV (CA)

Sheila D. Gerzoff, Berkeley (CA)

Gil Cowley, WCBS-TV (NY)

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 Promotions 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:

PRESIDENT

Al Medoro, KABC-TV (CA)

VICE PRESIDENT

Jerry Cappa, WLS-TV (IL)

SECRETARY

Brad Nims, WJLA-TV (VA)

TREASURER

Scott Miller, WPLG-TV (FL)

EXECUTIVE COMMITTEE

Bob Regler, KGBT-TV (TX)

Gil Cowley, WCBS-TV (NY)

Dick Weise, KTVU-TV (CA)

ADMINISTRATOR

Mona Regler, Harlingen (TX)

(512) 428-6720

BOARD OF DIRECTORS:

Officers listed above, plus:

Louis F. Bortone, WBZ-TV (MA)

Steve Yuranyi, CFCF-TV (Canada)

Jim Stringer, KGO-TV (CA)

Rick Frye, WBTV (NC)

Milton Clipper, WDVM-TV (VA)

Jim Minton, KTVU-TV (CA)

Jack Apodaca, KNXT-TV (CA)

Neil Sandstad, WNET-TV (NY)

Special thanks to:

Susanne Kiley, Intern, WBZ-TV (MA)

Judith Young, Designer, WBZ-TV (MA)

Scenic Routes

Advertising campaigns often require traveling to locations that the client or the local station cannot afford. What do you do in a situation like this, you ask! Well, you can choose to spend unbudgeted money but it is usually very difficult to sell this option to management; you can alter the concept of the ad but this is generally an unhappy solution, or you can create the location in your own studio for a relatively reasonable cost. The third option was chosen by the photographers of Blakeslee-Lane and their client Beta Boots, recently when they were faced with the need to shoot on location in Oklahoma, West Virginia, and the Pocanoes in Pennsylvania. This project was further complicated by the need to shoot two of these locations (Oklahoma and West Virginia) within three days. This was a pretty tall order but with the help of a scenic designer . . . it was not impossible!

Kurt Lowman and Ed Whitman of Blakeslee-Lane approached me with this problem recently. Three weeks later, the shooting was complete. The dust had cleared and the client was delighted. Shown here are some examples of the "Locations" as they looked to the camera.

This column is specifically designed to give you the television designer the ammunition needed to convince your superiors that



The photographer (L), and Bob Rayne, (R), study a preliminary Polaroid before the actual photo shoot.

the impossible can in fact be done and that with the proper amount of support and time, you can often do it right in your own studio.

The Oklahoma oil field and the West Virginia coal mine were constructed, in this case, on opposite sides of the same structure which allowed the photographers to shoot the coal mine on a Tuesday, then move the camera and lights to the other end of the studio and shoot the oil field on Wednesday. The total cost of both of these (painted) locations done in this manner was considerably less than the cost would have been to shoot either of the images at the actual sites.

The finished size of each of these sets was 10 feet wide by 7 feet 6 inches deep for the back-

grounds, and 8 feet wide by 8 feet deep for the oil field foreground. The oil field was the largest of the three sets so the coal mine and the mountain stream both fit within that space requirement. The design and construction time for each set was five days or less and the cost was an average of \$1,800. each.

When one considers the exorbitant costs of transporting the equipment and all of the necessary personnel and models to a distant location site, it becomes clear that an in studio situation offers much more control and is more cost effective. All you really need for the later is a good scenic artist.

On another front, there is a new product available from yours truly. This should be of spe-

cial interest to television and film designers. It is a line of brick and stone panels which can be had on a special order basis in a variety of sizes ranging from 4X4 through 4X12 feet and in thicknesses of 1 to 4 inches. The variety of brick styles includes new brick, through old weathered brick in any color specified. The stone styles include field stone, flagstone, limestone, granite block and some varieties of marble. These panels are self supporting in thicknesses of 2" or greater and may be cut with most normal shop tools.

For additional information contact Robert Rayne and Assoc.

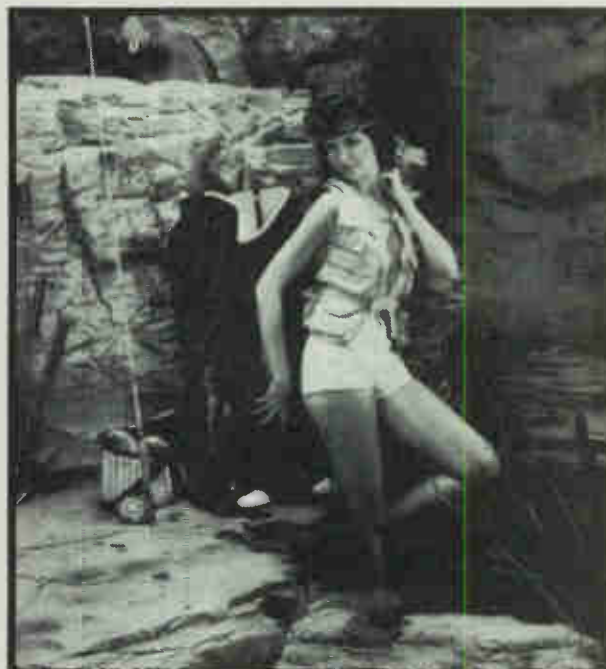
Robert Rayne
1127 South Howard Street
Baltimore, MD 21230
(301) 244-8063



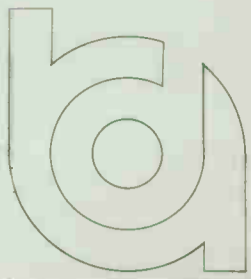
Coal mine with misty floor (and a pretty misty model) is setting for the low cut boots.



This Workboot product is shown in front of the finished "Oil Field."



Three dimensional mountain stream set-up shows off these hip boots. The boots . . . look at the boots, men!



BROADCAST DESIGNERS ASSOCIATION

Such a job!

There comes a time in every designer's life when the itch for greener drawing boards prevails. This leads to a meeting between you and the prospective employer, commonly known as "The Interview!"

This meeting is an assessment process that should not be considered a stressful situation. The interviewer's responsibility is to acquire as much information as possible about you in order to formulate a reasonable judgment regarding your qualifications for the specific position under discussion. While the company is taking great care in interviewing in order to make their best possible selection, you have an equal responsibility in choosing an employer and should be given sufficient information about the company, the position, career advancement, and employee benefits, in order to make a logical decision. You may reject an offered position because it may not be suitable to your needs and aspiration. The interview should be considered not only the giving of information, but the receiving of information as well.

In the initial employment process the interview probably contributes to about 70% of your success or failure to get the job. Your portfolio, previous employment, education, resume, and recommendations account for the balance. The interviewer's initial reactions to you, the first ten seconds, are the strongest for which you should carefully evaluate yourself. In a flash, he will take in your dress, posture, manner and speech. He will immediately respond to how you greet him, your smile, handshake and confidence in your initial salutations. A blunder in this first ten seconds could be irreparable.

I strongly suggest that you show up several minutes early for your meeting. This will give you a chance to get your pulse rate back to its norm and the ability to size-up the situation. If possible, obtain in advance the company's employment application and have it neatly typed and checked for errors and mis-spellings. Have resume and recommendations in hand, not more than two pages long. Your portfolio

should be neat, well organized and very selective.

It is difficult for an interviewer to subjectively eliminate bias and emotion from an interview, but you can bend these to your advantage. Dress a bit conservatively. Be cheerful and talk freely with your interviewer. Your reactions to his or her questions and your presentation may be the only chance to change a sometime stereotyped conception of a designer.

It is a good idea to make a trip to your local library and check "Poor's Directory of Corporations." This will give you some knowledge about the company to which you are applying, its directors, its other broadcast properties, its other business fields and its financial worth. The interviewer will eventually ask why you are applying for this position. With a bit more knowledge you'll be able to respond more personally about the company and its various areas of interest. Of course, remember to mention that you love broadcast design, the challenge, the diversity, and the effect of design on mass communication. Above all, be positive, warm and friendly.

At the conclusion of the interview, stand up straight, look the interviewer straight in the eye, give him/her a firm handshake and say something to the effect that it was a pleasure meeting them, it was great to have a chance to see the company facility and that you are very interested in the position offered. A follow-up letter within the next few days will also be helpful.

Here is a brief list of some of the reasons why you may **not** get the job:

- Poor personality and manner.
- Lack of poise.
- Poor presentation, indicating lack of self-confidence, timidity, hesitancy, arrogance or conceit.
- Lack of goals and ambition.
- Lack of enthusiasm and initiative.
- Poor personal appearance and dress.
- Unrealistic salary demands.
- Poor scholastic record.
- Inability to express yourself well.
- Lack of maturity.
- Lack of leadership potential.
- Lack of preparation for the interview.
- Lack of interest in the com-



Roses are red
Violets are blue
I'm schizofrenic
and, so am I!

- pany.
- No outside extracurricular activities.
- A "What can you do for me?" attitude.
- Unwilling to relocate.
- No previous or appropriate work experience.
- Poor recommendation.

I hope some of this might help you to get your next job. In the next issue I'll cover the subjects of resumes and portfolio presentations. If you would like to comment on these or other related areas, please write to or call: Gil Cowley, WCBS-TV, 518 W. 57th Street, New York, NY 10019. (212) 975-6041

Gil Cowley,
Art Director, WCBS-TV

Leaving the nest.

Last year, I went out to Computer Image in Denver, Colorado, on three different occasions to do some computer animation at their facility. It was pretty exciting to be in command of a full crew and full computer facilities for the entire day. It was even more exciting to walk out of there at 5:30pm and head for the airport with a finished piece of videotape under my arm, ready to air . . . music and all.

Each time I went to Computer Image, I was meagerly armed with a rough idea of what I wanted, an even rougher storyboard, a piece of music, some simple black and white artwork, and a whole lot of hope. I wasn't disappointed. Mainly, I think, because of the terrific attitude, willingness and support of the entire staff - right down to the receptionist.

In view of this, I was pleased to hear that Computer Image Corporation recently announced the formation of a new, independent design group from within its ranks.

Creative Director Kirk

Paulson, Designer Directors Jim Sibley, Abigail Dunn, and Loren DeCoster are the principals of the new group and will go by the name of CUSTOMLINE, Design and Production Management.

The CUSTOMLINE people were clearly excited by the announcement as they spoke in a group interview. Kirk Paulson, the catalyst behind the group's formation, outlined their aims and aspirations.

"The whole purpose of CUSTOMLINE is to provide our clients with knowledge, experience and professional service. I've always felt that if I could get into the process at the beginning, I could eliminate a lot of problems, save steps and make a better, more elegant product."

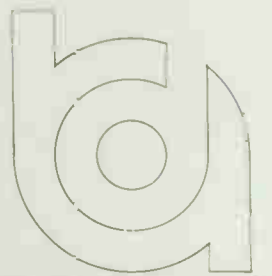
CUSTOMLINE will consult, develop and design concepts, storyboard, produce and direct film and video productions. Their expertise in video animation is matched by a complete range of individual creative skills and specializations.

In the conversation, Jim Sibley spelled out the group's thoughts that precipitated their decision. "Analog video animation is misunderstood across the board in the production industry. Yet, it is *the* most accessible form of specialty graphics and effects animation for *any* budget, large or small. With planning and finesse its images can rival the best any other method or system can produce!"

Abigail Dunn added, "We stress planning because the animation and recording processes are handled in video, which is *so* immediate, so easy to get confused. We stress finesse because the construction process is a little like gazing into a crystal ball. Even with the best storyboard, the client and director must constantly project a mental image of the finished video in order to approve individual elements as they are produced. Not an easy trick," she added.

"But that's what we do best," said Loren DeCoster, fourth member of CUSTOMLINE. "We *can* project the end result. We know the intricate relationships of all the working parts, and can use that knowledge to benefit our clients in the important areas of quality and cost."

CUSTOMLINE will be headquartered in Denver at 136 Grant Street, 80203. Their phone:(303) 744-8430.



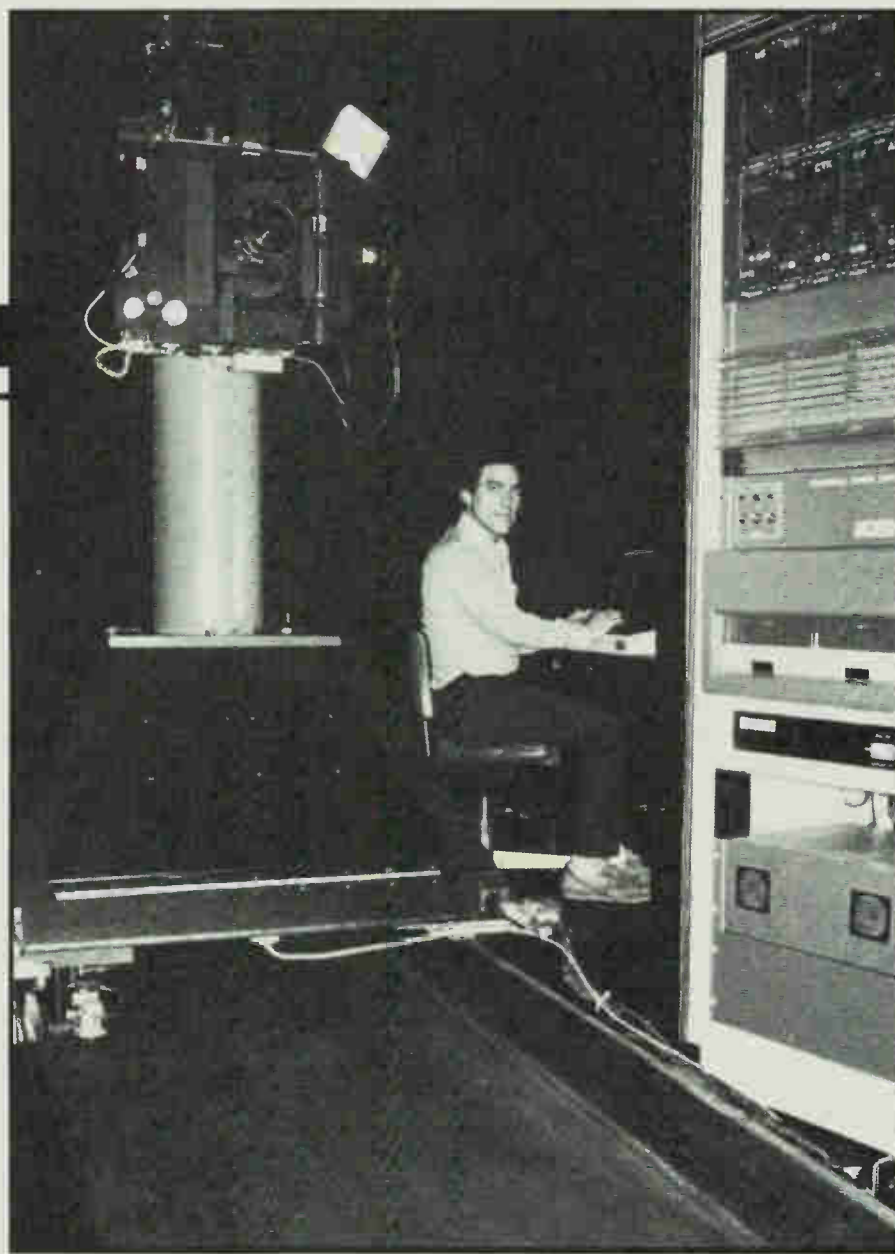
ANIMATORS ASSOCIATION

Making the decision to go into business for yourself is, I'm sure, an exciting and frightening experience. A few years ago while working on an animation project at Edstan Studios in New York, I met a bright young man named Jim Pearson. I liked him right away because he had a quiet and subtle sense of humor. Recently, I heard that Jim decided to take the big step and "go it alone!" So, I gave him a call to find out more. I discovered that he created what he calls, "a new and exciting addition to the graphics/special effects industry called 'American Animation Corporation,' located in New York City's central Chelsea district."

Being that Mr. James C. Pearson is basically a no-fool-around guy, he purchased the largest camera system available for his new company. 20 feet in length, the "Elicon Motion Control System" does "smears, streaks, stop-action, simulated shutter and split-scan movements . . . and, these are only part of what the system can do. A pin-registered, stop-action camera, along with video output, is mounted and controlled to travel along a 20-foot long steel I-beam. The system is basically robot-like and was designed to position a motion picture camera along a predetermined path of motion. The camera drives are actually controlled by mini-computers which offers maximum accuracy and the ability to repeat moves with exact precision.

One of the best features is the video-output. This allows you to preview the moves as they will appear on film before you actually commit to shooting. Exact positioning can also be predetermined.

Because of the Elicon's enormous physical size, it was a unique experience having the system transported from California to New York and then brought into the studio in a working district of Manhattan. Special riggers from Brooklyn were used to hoist the camera, computer and track into the 7th floor Chelsea studio of American. The street had to be closed to traffic during the day in order for a 12-story crane to lift the 20-foot I-beam (which weighs close to a ton) above the heads of astonished on-lookers. Even though American is in a building with large old factory windows, the windows still had to be removed to allow



James C. Pearson, owner of the new American Animation Corporation, proudly sits at the controls of his new computerized giant Elicon Motion Control System.

Really movin' up!

the beam through. The riggers dangled out on the beam in order to guide it into the window safely. Finally, the walls for the 16X32 camera room were constructed around the camera after the system was in place. Despite all this, the camera was up and ready to

go within three hours.

As most animators who work with computers know, it is the software that is all important. Elicon's program is very advanced in this respect since it is actually a modified version of polyFORTH, the language designed originally for radio astro-



A rigger nonchalantly stands on the 20' steel camera track, seven stories above the ground, as it's being guided into its new home.

nomy. "Forth" offers the camera system extensive flexibility in moves, the ability to combine purposes and finally, to achieve maximum speed. The program is constantly updated and all Elicon owners are involved in a user group. This means that any new developments in the software is made available to all owners of Elicon Systems. Owners are also encouraged to modify the system and often call on each other for help in problem solving.

American Animation is the creation of photographer and animator, James C. Pearson. Mr. Pearson came into the special effects industry just about the time it was making the move to computer assisted technology. He trained and worked on an Oxberry linked to a Cinetron computer. He was creative director and cameraman for Edstan/Sel Animation Company for over five years, working on award-winning network and feature film projects. Mr. Pearson feels, "The client is all important in what I do. The creative and state of the art technical advances are here to service the needs of the customer and to make production easier. What we hope to achieve at American is a constant interchange between the client or designer and ourselves which results in a level of excellence that is visually striking. I feel that we are really just beginning to discover the possibilities of special effects and graphic design in motion."

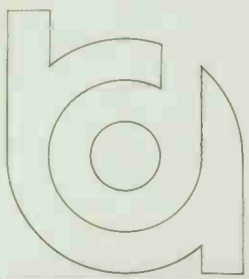
American Animation is currently working on projects for local New York television stations WABC and WCBS along with major network pieces for ABC. There are also several special effects projects in the works for American Express.

In order to carefully supervise each job from storyboard to completion, American animation also provides a complete in-house special effects graphics and edit department.

Even though American is establishing itself as one of the most innovative animation/special effects houses in the country, each client is considered very special and every job is given full attention, according to the owner.

We wish you the very best of luck in your new venture, Mr. James C. Pearson.

If you want to know more about American Animation, call (212) 563-5720.



BROADCAST DESIGN INFORMATION

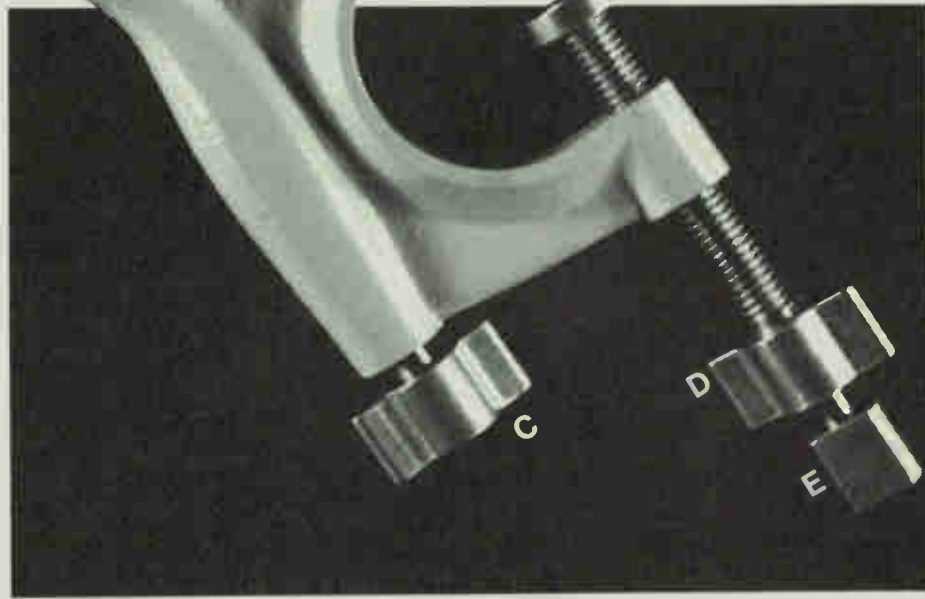
Did you know?

A terrific little item to add to your camera bag, if you're a picture taker, is this tiny, light-weight, portable camera tripod. It's manufactured by ROWI International and is basically a fancy "C-Clamp" with a camera mount head. You simply clamp it onto the nearest beach-chair, picket fence, tree-twig, or whatever, tighten it up, set up your camera, and shoot. There is even a long removable wood screw that you can insert into a tree trunk or telephone pole and clamp the "tripod" onto it. Check it out at your local photo shop -- it's a real nice item!

In a past issue, we reviewed a copy-stand called the "Bencher." Recently, the company announced their new "M2 Camera Stand System." It's a real beauty and the price is right. The M2 Bencher is a snug little camera stand with lots of options. Prices start at \$325. It is a modular system designed for superb results, even by inexperienced photographers. It has color-balanced, heat controlled quartz lighting or regulated strobe lights for base and/or side lighting. Also available are motor drives, copy holders, reflection shields and adjustment platforms. Call or write for brochure and prices. Bencher, Inc., 333 W. Lake Street Chicago, IL 60606. Phone: (312) 263-1808.

Schwan-Stabilo offers an interesting new marker. Among their many quality markers, there is an overhead projection pen and marker kit (No. 7777). There are both permanent and water soluble transparency markers in three tip widths. All are no-bead and fast-drying. If your station uses an overhead projector for conference room presentations, these are perfect for adding a dash of color. Although I haven't tested these myself, I suspect they may work on 35mm films for making quickie color slides from your litho black/white keys. Ask for them at your art supply dealer.

When you're checking your screen dots on halftones, a good way to have an extra close look is



The ROWI International portable tripod from Germany. Shown here actual size, the initials indicate the following: A. Tripod head to attach camera onto. B. adjustable C-clamp area. C. For tightening the tripod head once it's in position. D. For loosening and tightening C-clamp. E. Removable wood screw.

to invest \$24.50 in a light scope. The average "linen checker" or "loop," as they are sometimes called, magnifies 8 to 10 X (times) larger than the original. The Light Scope is a microscope that magnifies 30 times larger. Only 5½ inches long, it has a built-in light that works on two penlight batteries. It comes with a handy leatherette case - batteries included. Write to American Printer, 300 W. Adams, Chicago, IL 60606, and ask for information on the Light Scope.

While preparing artwork for animation, many animators use a

movable round disk that is inlaid into their desk tops so that they can spin the artwork as they draw and paint. Now, Rotobord Limited offers three rotary work tables. The Rotobord 52 is a portable desk top unit. The work surface is a translucent cutting mat and can be rotated through precisely 90 degrees. Look into it at your art supply dealer.

For quick and inexpensive construction of stage settings, seating platforms and light grid support systems, you can use slip-on "Kee Klamps." They work in conjunction with ordinary pipe and are 100% re-usable. There is no

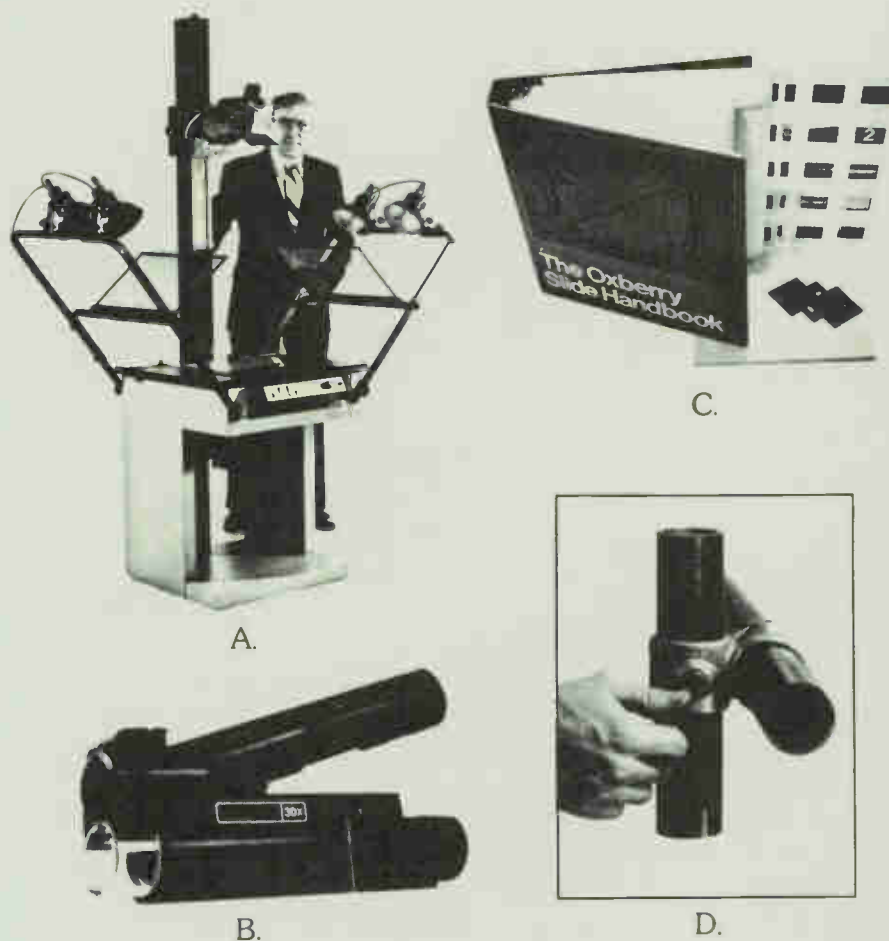
welding or threading, drilling or bolting involved. The units can be used with ½" to 2" standard pipe. For literature, contact: Kee Klamps, P.O. Box 207, Buffalo, NY 14225. Phone (716) 685-1250.

It takes only 5 minutes to make top-quality plaques and trophies with a revolutionary new product, according to 3M. Five minutes... quite a claim! It all happens with Photosensitive Metal Sheets that record your original artwork, type and halftones. Place your negative over the sensitized metal sheet, expose for 3 minutes wipe the sheet with developer, and it's immediately ready to mount. The process can be done in ordinary room light -- no dark-rooms, no special plumbing. So, if you please, buy some stuff and make a badge, nameplate, ID tag or awards plaque. Prices: 10 sheets/pkg. 10X12" is \$64.10 or 5 sheets/pkg. 12X24" is \$76.80. Quart of developer is \$4.50. For the name of the dealer near you, call (612) 733-1960.

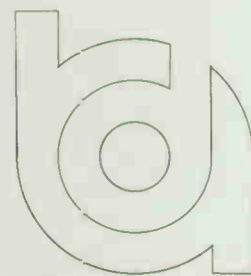
In the last issue of Scanlines, there was an article about quick and easy sets. One of the materials discussed was "homasote." It is the perfect material for quickie sets. It is a pressed particle board, (basically paper products) ½" or ⅝" thick. It is totally free of splinters, knots and voids. It's non-abrasive and easy to handle (cut and paint). There is a smooth side and a textured side. It is perfect for large scenic cut-out pieces and it can be bought in a variety of large sizes; 4X8' - 4X10' and 8X12 feet. It weights about 1½ pounds per square feet. Ask about it at your lumber yard or call (609) 883-3300 in New Jersey for the dealer nearest you.

I got a note from Bob Regler, recommending the Oxberry Slide Handbook to those of you who make special-effects slides. Bob has a Forox camera and he bought two of these books. (Bob's a slow reader!) He strongly recommends it to anyone who makes multi-image slides regardless of the equipment they use. This is a two-inch thick, loose-leaf binder which is crammed with instructive material, including production aids and 40 mounted actual slide samples of image variations. The book and related material costs \$85. For more info, contact: Oxberry, 180 Broad Street, Carlsbad, NJ 07072.

Lou Bortone



A. The new M 2 Bencher. B. The Light Scope - enlarges 30 times. C. Oxberry Slide Handbook complete with actual slide samples. D. The Kee Klamp for quick pipe construction of sets and seating platforms.



BROADCAST DESIGNERS ASSOCIATION

Hot Tips

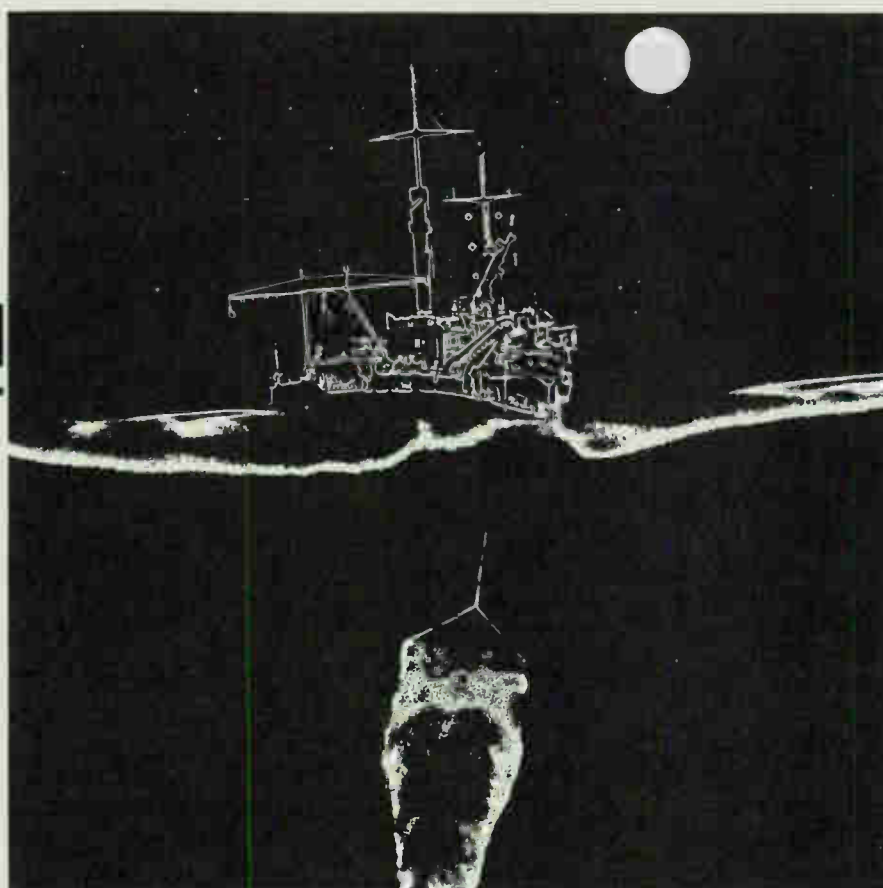
If you have a **Typositor** or another filmstrip photo typesetter, here's a great idea for fast repeat patterns. Simply make a small film negative of your artwork. Cut the negative down to a 2" strip (by any length), then place it into the film holder on your machine. Now you're ready to size it and crank out as many copies, side by side, as you wish. It sure beats making loads of stats and trying to paste them up carefully in position.

Here's another interesting photo-mechanical trick I found in *Industrial Photography*. Anita M. Brosius, staff photographer at the Geological Observatory of Columbia University in New York, submitted this. The original image is from a 35mm slide. Two Kodalith copies were made onto film - one positive and one negative. These were then sandwiched slightly out of register onto a third piece of film to create the positive, which was then projected to make the final print. The moon is simply a self-sticking label applied to the film before the print was made.

This was borrowed from "Tips to Clip" by Dick Reizner, *Audio Visual Directions*, September, 1982 issue. "There is an old photographers' trick which gives your pictures a soft focus or vignette effect. It calls for smearing petroleum jelly around the edge of a clear glass filter and placing it in front of your lens. The result can be artsy and nice, but cleaning up the mess it makes is definitely not nice.

My wife came up with a better idea. She suggested that instead of petroleum jelly, I use her contact lens cleaning gel. The stuff is called 'Gel Clean' and it works. It gives me the same effect but quickly rinses off with plain water.

Here is a recent technical publication from Polaroid that may interest you. It's called "Polaroid Instant Photography in the Computer Graphics Camera." The rapid spread of computer graphics technology in the recent past has been accompanied by a demand for photographic records of the images that are generated and displayed. This 16-page publication is an introduc-



A photo-mechanical creation by Anita M. Brosius. The original was a 35mm slide.

tion to the photography of a computer graphics video display. The principles of the computer graphics camera are explained and some typical camera adjustments are described. General advice on the production of high quality photographic recording is provided. It's publication #P-2039 and cost \$1.25. Write: Polaroid Corporation, Box 311, Cambridge, MA 02139. Attn: Applications Literature Fulfillment.

Now, here's a piece of information that will surely make your day! While reading about computer graphics do you often see the initials "CAD/CAM," and wonder what they mean? Here's the scoop . . . CAD/CAM is short for Computer Aided Design/Computer Aided Manufacturing.

And, yet some more stella information: there is an organization that may interest you if computers are in your future. It's called NCGA -- National Computer Graphics Assn., 8401 Arlington Blvd., Fairfax, Virginia 22031. Phone: (703) 698-9600.

If you like working with plastic materials in your set designs and/or in your model-making, write or call for this 128 page catalog. It shows all kinds of plastics-- sheets, rods, tubes, films and many other forms of plastic supplies - including prices. AIN Plastics, Inc., 249 E. Sanford Blvd., P.O. Box 151, Mt. Vernon, NY 10550. Phone: (941) 668-6800.

The **Broadcast Designers Association** has 12 board members. The term of office is 3 years. As you know, each year at the June convention, board member elections take place. Any BDA Member can volunteer to become a board member. We urge all interested members who would like to be a candidate to the board to contact Steve

Yuranyi or Scott Miller. The absolute deadline to apply is January 1, 1983. If elected, candidates *must* attend all 3 yearly board meetings in October January and April, as well as the annual convention meetings in June. It is imperative to have your station management's support as time, phone calls and traveling expenses are incurred and cannot be paid for by the BDA. There will be four board positions available and two more alternate positions as of June, 1983. In the process of making your decision, if you want more information, call Steve Yuranyi, Chairman of the Election Committee, at CFCF-TV in Montreal. (514) 273-6311. Or, call Scott Miller in Florida at (305) 325-2375.

An **Exhibition** of Computer Art by the Computer Graphics Lab of the New York Institute of Technology opens at the ITC Center in December. An exciting exhibition of computer generated art will be on display at the ITC Center from December 13, 1982 - January 28, 1983. The gallery is located at 866 Second Avenue in New York City.

The exhibit will include examples of computer animation, fine and commercial art. On display will be printed pieces, videotape, films and slides of artwork generated on a computer. A videotape documenting how the art was created will be shown daily.

Listen! Hear! Announcing the "Not just another contest" contest. Here is a unique opportunity for all you designers out there in television land to have your very own creation emblazoned upon the chest of every broadcast designer at the New Orleans seminar next June. The purpose is to promote the BDA as well as to generate enough

money in sales to pay for the liquid ambience at the BDA suite in New Orleans. You guessed it . . . this is a T-shirt contest. Submissions should be camera ready to fit an 8X8 inch area. Designs should be in one color unless you can convince us on two being essential to the design. The winning design must contain the BDA logo. The solution may be typographical or illustrative (or both). The judging will be done by your extremely biased Executive Committee. No bribes, please! Not only will you get a free T-shirt (you'll love the artwork) but as the winner, you will also get a beautiful "Mont Blanc Diplomat" pen with 14K gold trim and point with etched platinum facing, donated by an anonymous donor. The deadline has been moved up to December 31, the last day of 1982. Send all entries to Gil Cowley, WCBS-TV 518 W. 57th Street, New York, NY 10019.

Lou Bortone

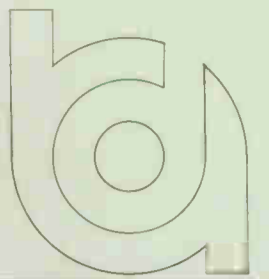
Mona reports. . . exciting news! The BDA office is expanding its service capabilities. We have installed a computer and are in the process of transferring membership records, book sales and all office procedures to this new system. If you note any discrepancy in your mailing label, please notify this office at once.

Some not so exciting news! You should have received your membership renewal form by now. I would really appreciate it if you could get your renewal back to the office as soon as possible. Certainly no later than March 1st, 1983. In order to insure that your name is included in the BDA 1983 Membership Register book I must receive your payment by March 1st latest. Don't be 'among the missing.'

The BDA office can now accept Mastercard/Visa which you may use for dues, book purchases and any other payments to the BDA.

I have attended two Seminar Planning meetings in New Orleans to date. If I can be of help in answering any questions you might have concerning your budget for attending the New Orleans BPA/BDA Seminar in June, please call. You will enjoy New Orleans! Food and hospitality are super. And, the music!

Mona Regler
Executive Administrator
Broadcast Designers Assn.



GNERS ASSOCIATION



Dave Patton, Director of Graphic Services, Aurora Systems, San Francisco.

"When I first saw a computer paint system three years ago at the NAB Convention, I was so excited, I was beside myself. I hung around for three days asking questions. I'm sure the sales representative thought I was bananas." David Patton, Director of Graphics Services, Aurora Systems, San Francisco, CA is a quietly confident guy with about fourteen years in broadcast design and enough prestigious awards to warm several walls. But get him talking about his entry into computer graphics and you see other dimensions -- childlike glee and ear-to-ear grins. The glee and the grins suit him -- because, when things have been good (and they've been good a lot) he'll tell you it's all been about play, a sense of adventure and an insatiable curiosity for anything new.

Dave, who calls himself a generalist in the television arts field, has always rebelled against the limitations of specialization. As a student at San Francisco Academy of Art College and the University of San Francisco, he immersed himself in photography, graphic design, illustration, architectural drawing, cartooning, painting, sculpture, advertising and advertising design, visual psychology -- "Everyone kept telling me I had to specialize," he notes, exasperated. "I didn't want to. I enjoyed all of it."

After dabbling in drafting, agency art direction and design in the book industry, he settled into television. At KCOY-TV, Santa Maria, California, the frustrated generalist had finally found creative autonomy -- no one was telling him to specialize. "My title was Art/film Director, but I didn't direct anybody. I was a one-man department. I did set design, stage management, still and motion picture photography, I used a character generator and a hot press machine. I was a studio cameraman. I did everything. I even learned to switch the news and did a ten minute weather cast. It was wide open at the time. You could assert yourself in any direction."

Dave moved to KRON-TV, the NBC affiliate in San Francisco, in 1969. During an eleven-year career there he held positions as stage manager, artist, Assistant Art Director of On-Air and finally, Art Director of all print and on-air promotion. Patton warmly remembers the last two years at KRON as the highlight of his professional career to date -- "I've never worked harder and never enjoyed a professional experience more." Describing a very special chemistry that developed between the members of KRON's dynamic on-air promotional team (Marty Schultz, Lee Satler, John Yamaguchi, Carol Hendry and Dave) he says, "We were incredibly different people-- our emotions, our feelings, our beliefs-- but somehow

Pattern after Patton!

it all came together." Contemplating why, he concludes, "We communicated *very* well" and, in addition, "I think we were all in it for the sheer pleasure and the adventure." The chemistry must have been right. Almost every spot the KRON team produced received an Emmy and three were Cleo finalists.

In fact, Dave has racked up a long awards list including five Northern California Emmies, the BPA's Large Market, Total Campaign Award and seven BDA awards. However, without being ingracious he will quickly tell you that all the kudos is anti-climactic because at that point, frankly, "the adventure is over."

Dave left KRON to operate his own creative services company for several broadcast clients including Aurora. The lure of computer graphics was seductive. Appropriately, computer graphics have become the ultimate playground of creativity and tools of artistic adventure for him. It also seems appropriate that he is at Aurora, the pioneer developers and manufacturers of computer graphics systems, under the direction of Dr. Richard Shoup and Damon Rarey. (Shoup and a team at Xerox Corporation's think-tank are responsible for development of the Superpaint System in the early '70s, the predecessor of several commercial paint systems in the United States today.) When Dave was given the opportunity to take over Aurora's new graphics production company he felt he was "taking a chance" but he also knew that he loved being 'perched' on the edge of a revolution. "Graphic Artists haven't had much to be excited about in a number of years -- maybe they got a new chair to sit on or Magic Marker

came out with a new pen. These machines are revolutionizing our field. When artists see what they can do, they go crazy. It's nice to be the purveyor of good news."

Art directing in a new medium presents its fair share of challenges. With the phenomenal interest generated by the emergence of the technology, keeping Aurora's graphic affairs spinning properly requires a 24-hour-a-day, seven-day-a-week production schedule -- which is constantly changing "I go through a lot of erasers," muses Director Patton. Besides the required hours for completing client work and training new Aurora artists on the system, there are sales demos, job-client demos and demos for interested outside artists every other week. ("We weren't going to do that on other than an informal basis but folks were getting violent," he notes, eyebrows raised. "I get five to six calls a day from artists who would sell their soul to work on one of these machines.")

Typically Dave takes clients from conception through final editing on videotape with the help of a five-member artistic staff. In the process he has found that one of his major responsibilities is educating clients to the new medium. "Clients have to know what the equipment can and can't do. For example, the glints and glows you see on film animation are difficult to reproduce yet other equally spectacular techniques are readily available on the computer. People's perceptions coming in are what they see in national spots and movie production where huge budgets, a complex combination of mediums and hard-to-come-by equipment are often used to produce effects."

Dave particularly appreciates the efficiency and immediacy of computer-generated graphics -- immediate production in close relationship with the client, immediate review and editing capability, elimination of the "wrist" or rote work usually involved in getting a graphic produced and the incredible savings of production time, "Tasks that used to take days take literally minutes on the computer."

On the other side, "For one thing," he emphasizes, "you are spoiled by the technology. It's easy to become intolerant. You keep wanting the equipment to do more." Ironically, while some of the hardest things an artist has to do are easy on the computer, some of the simplest things an artist does, the computer can "have a hell of a time with" -- probably, he theorizes, because the designers like tackling the complex challenges first. Art directing is also complicated by the difficulty in finding artists prepared to deal with the demands of the position, including constant pressure, very short production deadlines and creation in very close quarters with clients who are often present from conception through completion. Finally, because the equipment is so new, "you can come up with an idea and 50% of the time you don't know if you can accomplish it because nobody's ever tried it before. That to me is the *real* fun." Dave gleams.

The 1982 World Series playoffs set the stage for a revolutionary application of computer graphics and Dave's landmark experience in the industry. Aurora in conjunction with Joni Carter, computer sports artist, covered the playoffs as an experimental project for ABC-New York. "It was incredible, We created artistic renditions of decisive plays in each inning and got them on the air in three minutes or less -- not photographic images, but artist's rendition, on the air in less than three minutes! It was the most exciting thing I've ever done in television graphics."

As adventures go, Dave would only identify one major drawback to his entry into computer graphics -- the temporary cost in time away from a family which is very important to him. But, whether he's reminiscing about pre-career days of youthful exploration (including roughnecking" in the oil fields of Southern California and two years twanging in a country-western band) or eleven years at KRON-TV, clearly computer graphics is looking like one of the better adventures to come down the pike so far.

Sheila D. Gerzoff

Sheila D. Gerzoff is a free-lance writer, publicist, and communications consultant based in Berkeley, California. She has several years experience in both writing and associate producing for the broadcast industry.