

SUMMER, 1985

JOURNAL

SOCCAN BUSINESS

Looping the Loop...



Chicago is said to be one of the largest and most beautiful cities in the world. It's a city that knows how to entertain -- night-life, theatre, and fine dining -- Chicago has it all. During your short stay at the 1985 BPME/BDA Convention, try to squeeze out as much time as you can to enjoy the city... after business is done, of course!

A bit of Chicago history is in order. In 1837, Chicago was incorporated as a city which encompassed 10 square miles of land. By the late 1800's Chicago became the nation's second

largest city. By the mid 1850's as many as 100,000 immigrants annually came pouring into Chicago seeking land and jobs; and in those days, they didn't even have broadcast designers!

Post (Civil) war Chicago thrived -- the population grew, grain shipments doubled and merchants became wealthier. The city was unstoppable -- until the disastrous Chicago Fire on October 9, 1871 when most of the city's central area was completely destroyed.

It happened in the lumber district on the west side -- Mrs. O'Leary's cow allegedly knocked over a kerosene lamp that started the city ablaze. By the following morning, the fire had claimed at least 300 lives and left more than 90,000 residents homeless; more than 17,000 buildings were destroyed and property damages were estimated at \$200 million.

The fire was a major turning point for Chicago -- the city underwent a postfire renaissance which made it bigger and better than before.



BROADCAST DESIGN

Chicago...

Internationally acclaimed architects flocked to the city for its rebuilding and amazingly within a few short years, Chicago was resurrected and chosen to host the 1893 World Columbian Exposition for a record 27.5 million visitors. Little did they know then that in years to come the famous BPME/BDA Convention would be held there!

The 20th Century brought Chicago real estate prices skyrocketing to the point that most residents became renters instead of homeowners. Theatre and music became favorite Chicagoan past-times. During the pre-WWI era, movie directors frequently chose Chicago as the location for shooting movies while at the same time, on the airwaves "Chicago was the center of daytime soap operas."

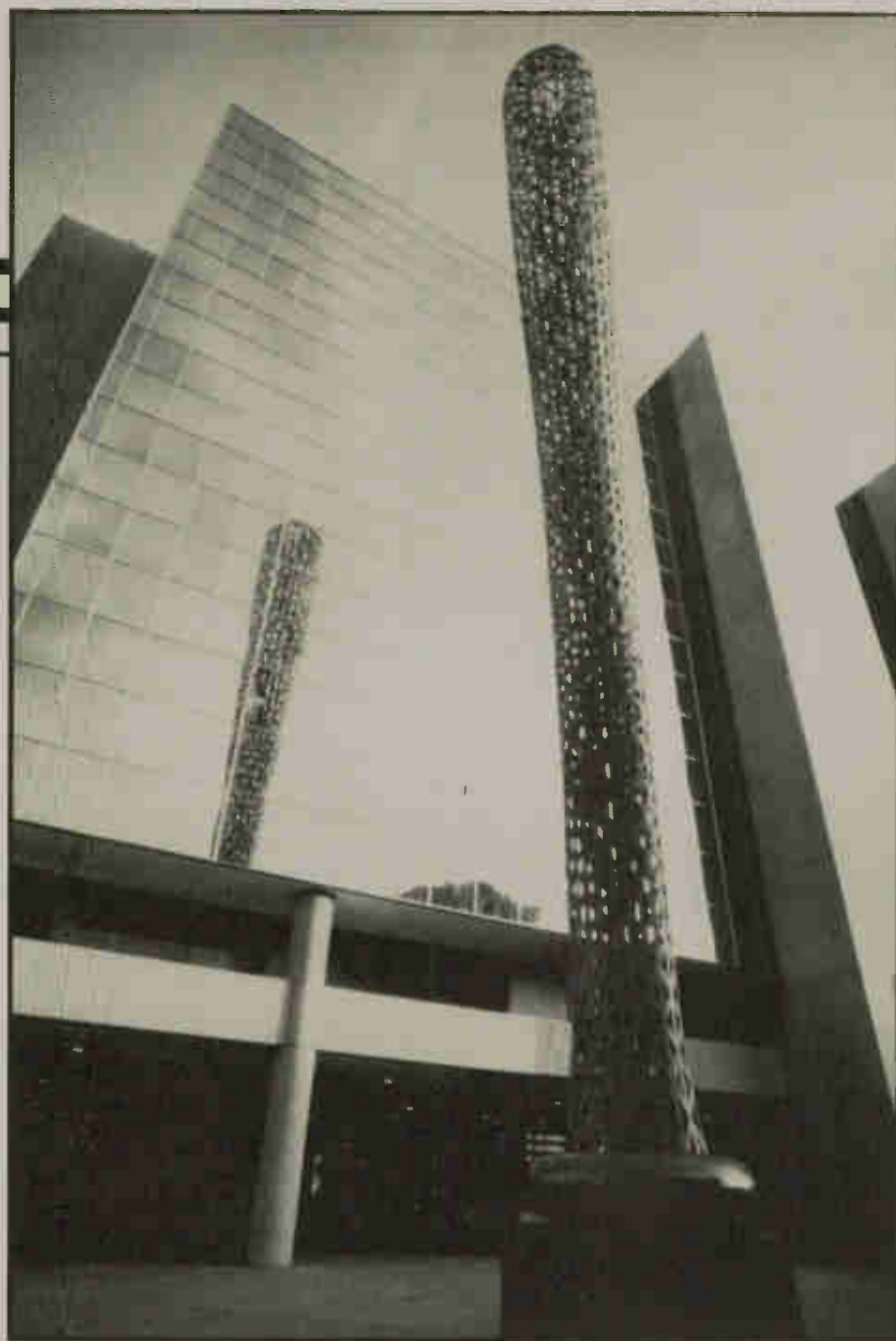
Chicago has grown from a tiny town into a giant. Today, Chicago is an international center for industry and trade. The city has become a world-renown convention center and is the site of O'Hare Airport, the busiest airport in the entire world. (If you haven't made your convention flight plans yet, you better do it now!)

If you want a closer look at Chicago, there are many excellent tours available. Whether you choose to do a bus, boat or walking tour, you'll find that each one provides a most enjoyable sightseeing experience in both the daytime and evening.

For the famous "bird's eye view" of the city, see Chicago from the observation decks of either the Sears Tower's 103rd floor or the John Hancock Center's 94th floor.

You can even take a 10-minute helicopter tour for \$25. per person on Saturday afternoons only. Or, for the romantic approach - rent a horse-drawn carriage for \$20. per half hour.

If shopping is your thing, Chicago boasts the world's largest outdoor mall, a seven-block long shopping emporium called State Street Mall. And, if that doesn't keep you busy... just one block east of the Mall is



Standing 100 feet tall, Claes Oldenberg's "Batcolumn" is constructed of a network of 24 vertical and 1,608 connecting steel struts. The famous Chicago sculpture is located at the Social Security Building on West Madison Street.

the famous Wabash Avenue downtown shopping area commonly known for its book, jewelry, leather, show and art/photography supply stores.

Now, if you're short on cash, simply leave your wallet at the hotel and window shop; you won't have as much to haul home!

Ah... food, let's talk eating! If you think that Chicago is nothing more than a jungle of hot dog stands, chili parlors, chop suey restaurants, counter lunch rooms and cafeterias, you haven't tasted the real City.

Dining in Chicago is a journey through a world of Epicurean delights. Treat yourself to an unforgettable dining experience at any one of hundreds of fine restaurants that are conveniently located in the City and nearby suburbs.

The variety of dining choices is outstanding and ranges from traditional American food to old world ethnic cuisine - Armenian, Bohemian, Hungarian, Indian, Indonesian, Jewish, Mexican, Polish and Thai to name a few. Simply "let your fingers walk" through the 39 pages of Chicago restaurant listings in the telephone directory and decide for yourself which restaurant will best satisfy your need.

all cases, top grade mozzarella and a thick zesty tomato sauce make for an excellent pizza.

The "Carnivore" will be pleased to discover that although the stockyards may have moved, Chicago has retained its reputation for outstanding beef. Whether your tastes go for a thick juicy steak or smoky barbecued ribs... Chicago has it -- hot off the flames.

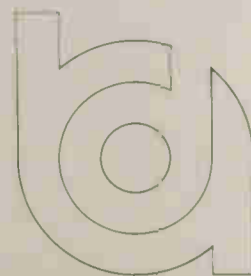
For the truly gourmet visitor who appreciates superb food without snickering at prices, Le Francais (often rated by the most discriminating critics as the BEST restaurant IN THE WORLD) is the ultimate in French cuisine! Visit this gastronomic haven just outside Chicago (Wheeling, IL) if you are lucky enough to get a reservation; there is usually a 3-week wait!

As for Chicago nightlife - exciting, eclectic - there is a mix of music, comedy, theatre, film and dance.

For the jazz enthusiast, anything from mainstream dixieland to experimental jazz can be heard at any one of Chicago's many popular jazz spots. Blues, folk, country and bluegrass performers can be heard year round at friendly bars throughout the city. Funky discotheques line



A part of Chicago's magnificent 26 miles of lakefront which includes many miles of marked bicycle paths for residents and visitors.



BIAS ASSOCIATION

B P M E
B D A
Chicago 85



Chicago's now familiar convention logo shares space with a sneak preview of the 1986 BPME/BDA Convention Logo representing Dallas.

Rush, Division and Clark Streets. Anything from New Wave to Heavy Metal can be heard. Or if your bag is rock, pop, rhythm-and-blues, or even reggae, check these out at night spots all along North Lincoln Avenue.

With some of the finest comedy cabarets in the world, Chicago has kept visitors laughing for years. Diverse crowds are drawn to the nationally-acclaimed Second City, known primarily for improvisational humor. And in theatre, Chicago offers downtown theatre as well as offLoop theatre -- a mix that produces diverse performances by competent talent.

Convene

As for the seminar itself; there is a full schedule of workshops, breakfast and luncheon meetings, the awards shows, exhibitors and, of course, the now famous hospitality suites. Speaking of exhibitors and hospitality suites, I would like to mention those participating companies and ask that you visit them and support them. After all, they are supportive of our organizations by being at the convention.

HOSPITALITY SUITES

- ABC
- Bowers & Eddy
- California Film
- CBS Entertainment
- Cranston/Csuri
- Della Femina & Travisano
- Digital Images

- Electronic Media
- Frank Gari Productions
- Multimedia
- Mutual of Omaha
- NBC
- Spotwise
- TV Guide

THE EXHIBITORS

- American Image Production
- Atlantic Motion Pictures, Inc.
- Bozell & Jacobs
- Candle Corporation
- Cascom Corporation
- Cranston/Csuri Productions, Inc.
- Digital Images
- Earmark, Inc.
- Eastman Kodak Co.
- Editel Corporation
- Energy Productions
- Mastercraft Jewelry & Design
- MCI/Quantel
- William Meeks Productions
- Network Productions Music Inc.
- New York Communications
- Omnibus Computer Graphics
- Pinnacle Productions
- PM Communications
- Prisma Graphics
- RAB
- Sjocom, Inc.
- Soundtrack Music
- Sports Graphics
- Spotwise Productions
- Star Plus Inc.
- 3M Company
- Tuesday Productions
- TV Data / TV Extra
- 2B System Corporation
- Up With People!

- US Tape & Label Corp.
- UTS Music, Inc.
- Z-Axis Corporation

Finally, for your purusal and plans, here is the BDA Schedule of design workshops that you can look forward to.

THURSDAY, JUNE 6

- 9am - 10:15am
BDA Member Welcome and Business Meeting
- Exhibits open
- 10:30am - 11:15am
Art Directors Management Session with Jay Finkleman
- 11:30am - 12:30pm
Newcomers Meeting
- 12:30pm - 2:30pm
Opening Lunch
- 2:30pm - 6:30pm
Advanced Computer Graphics Design. Moderator, Paul Sidlo, Cranston/Csuri
- 7:30pm - Midnight
Hospitality Suites Open
- Free Night
Kings Manor
Second City

FRIDAY, JUNE 7

- 9:15am - 10:30am
Illustration Symposium
- 10:45am - 12:45pm
Designing Storyboards for 3-D Animation Features - Ron Tsang
- 12:30pm - 2:00pm
Buffet Luncheon in Exhibit Area
- 2:15pm - 3:15pm
Major Session
- 3:30pm - 4:45pm
Designing for the Independent Station
Moderator - Jim Minton
KCPQ-TV 13
- 3:30pm - 4:45pm
Court Room Sketching

- 5:30pm - 6:30pm
BDA Awards Reception
- 6:30pm - 8:00pm
BDA Awards Show

SATURDAY, JUNE 8

- 9:35am - 10:45am
Design Symposium
George Lois:
On George Lois
- 11:00am - 12:15pm
News Sets
- 12:30pm - 2:00pm
BDA Luncheon
- 2:15pm - 3:15pm
Major Session
Billy Pittard





BROADCAST DESIGNERS ASSOCIATION

3:30pm - 5:30pm

BDA Auction

5:30pm - 6:30pm

BPME Awards Reception

6:30pm - 8:00pm

BPME Awards Show

SUNDAY, JUNE 9

8:30am - 9:30am

Production Tools
with Alita Kins

9:45am - 11:00am

The Art of Charlex
Charlie Levi

11:15am - 12:15pm

State of the Art
Steve Soemer

12:30pm - 1:45pm

Seminar Closing Luncheon

1:45pm - 4:00pm

BDA New Board Meeting

Award. I am personally delighted that this project has been launched and am grateful to Dennis Spear (KVIE-TV) and his Sacramento Scholarship Committee who have committed to managing the first year of this important undertaking. I urge you to contact design students in your area. Judging will take place in May with the recipient being announced at the June BDA Seminar. For the scholar-

ings, the Board of Directors will be investigating other sources of revenue to support the Scholarship. If you have ideas or experience at fund-raising, please call me.

The June Seminar is fast approaching and I am looking forward to seeing all of you who have already registered. This year an effort has been made to create an agenda with broad appeal. Three of the giants of

fellow broadcast designers.

As I close out my term as your president, I feel that this has been an eventful year for the BDA. With Russ Smith now on board as Executive Director with expanded responsibilities and directives, I see the BDA growing quickly in both membership and in our stature in the television industry. A permanent home office has been established in San Francisco from which Russ has been working hard to improve communications with all of our members.

BDA Update has been successfully launched with Richard Dickenson (WCVB-TV) as editor keeping us informed of association-related information and news.

As Jan Phillips begins her term as President of the BDA, I wish her well. I remind you also that BDA officers, board and committee members are all volunteers who do their part for the BDA in addition to their regular jobs.

I am truly grateful to all who have made a contribution this year.

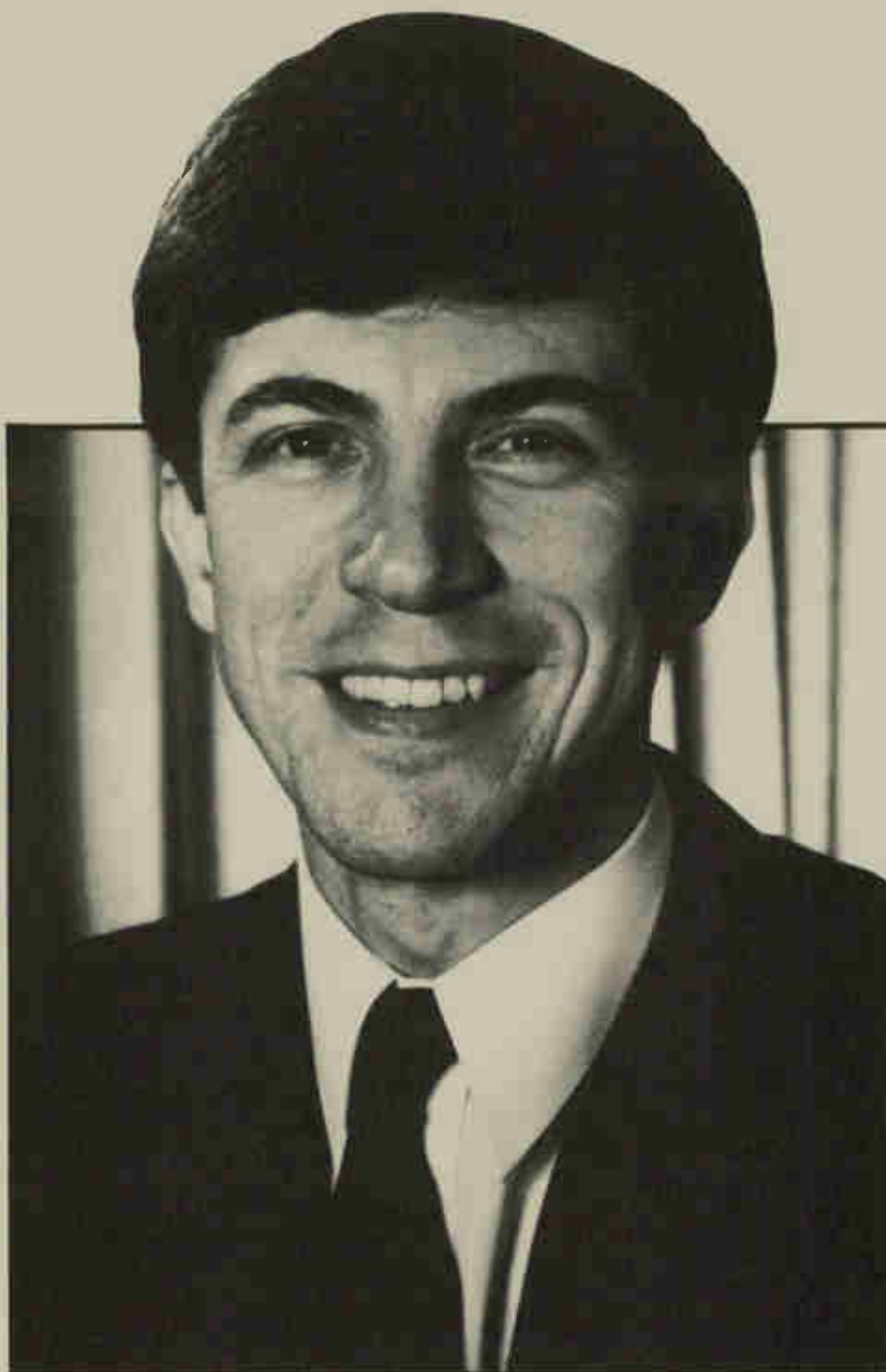
Brad Nims,
BDA President

The Prez speaks...

Russ Smith pointed out to me recently that his research of BDA membership (US) shows that only approximately 25% of TV stations have BDA members. I was amazed as, I know, you probably are. With 1985 memberships nearing 600, we have grown only slightly since last year. It is obvious from Russ' findings, however, that membership potential in TV stations alone is much greater than we had imagined. Other areas of our profession that we see as under-represented in the BDA are production, animation, and motion graphics companies. Russ will be making a concerted effort to reach all these design professionals to introduce them to the BDA. He would appreciate any contacts you might pass along.

The 1985 Design Competition was judged last weekend and I want you all to know that Laura McGannon (NBC, Burbank) has done an incredible job of organizing and managing 2700 entries. Bob Hernandez (Candle Corporation) and David Pai' Ritchie (NBC, Burbank) lent their valuable time as well. My sincere thanks for a (volunteer) job well done.

By now you should have received the first mailing of information and application form for the first BDA Scholarship



A very big picture of a man who did a very big job in 1984-85 for the Broadcast Designers Association. Brad Nims, current President of BDA and President-Owner of his own design firm called, Braodcast Design.

ship Program to continue, ongoing funding is obviously necessary. To date the sole source of funding has been the BDA Auction. Again this year, it will be held at the June Seminar. I invite your participation both as a donor of items, art or otherwise, and as a buyer. Contact Jan Phillips at (412) 244-4613 right away if you have a donation. In upcoming board meet-

our profession will be speaking exclusively to the BDA - George Lois, Lou Dorfsman, and R. O. Blechman. In addition, Dr. Jay Finkelman returns to give a special address you won't want to miss. Special attention is also being given to our exhibitors to allow us more time to visit their booths and suites. And, as always, there is the opportunity to see and compare notes with

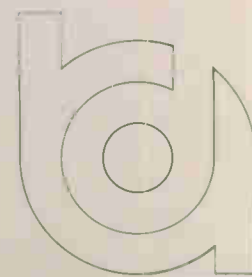
Best of Luck to you, Lynne

We don't normally review people information in *Scanlines*, regarding promotions, moves, babies, etc., but this is a special person. Lynne Grasz has been an ardent supporter of the BDA since its inception seven years ago. She is a past BPA President and has been most helpful in guiding our organization in many ways. Lynne was recently the Director, Special Projects, Educational and Community Services, CBS/Broadcast Group. On April 10, this year, Lynne has joined the Television Information Office of the National Association of Broadcasters, as one of its two Managers of Station Services. We congratulate Lynne and wish her the very best in her new endeavor.

Lou Bortone



"IT AINT HOW OFTEN
YOU'RE COFFIN'
IT'S THE COFFIN THEY
CARRY YOU OFF IN!"



BROADCAST DESIGNERS ASSOCIATION

From Russ!

Last time, this space was devoted to a request that you let BDA know if and when you relocate. We're gratified that a number of you did report making a change, and several members contacted us who were about to do so. Our thanks to each of you. The changes of address have been duly noted.

In a short time, we'll be meeting for the BDA Seminar in Chicago and it appears that we'll have a record turn out. I've had conversations with so many of you, and since it's my first, BDA Seminar, I'm really looking forward to matching faces with names and voices. While I know we'll meet during registration, that's a lot of people in a relatively short period of time, so I'd like to extend a sincere invitation. When our paths cross during the conference, I earnestly hope you'll reintroduce yourself for a few minutes of conversation so we can get to know one another a little better. Incidentally, if you haven't made plans to attend the seminar, and decide you're able to go at the last minute, please remember that you can register on-site when you get there. Many members have done so in years past.

Certainly, the seminar is a high point in the BDA membership year. But we realize that many of you, for a variety of reasons, may not be able to attend on a regular basis. As pleasant and informative as it can be, the seminar is only one reason for belonging to BDA. The rest of this space will be devoted to three other important services your membership provides and a brief explanation of how to use them.

After several years of outstanding service to the BDA Library as curator of our archives at Kent State University, Dean Keller has been reassigned to a new position. The new Curator of Special Collections is Alex Gildzen. You may write him at Kent State University Libraries, Kent, OH 44242. If you prefer to contact him by phone, his number is (216) 672-2270. Our collection is arranged by year in the categories established by the

BDA design competitions, and can be retrieved, most readily, by reference to those categories, contained in the Design Annuals. The collection is available in the University Library between 8 AM and 5 PM, Monday through Friday. However, more to your needs, arrangements to copy material may be made by contacting Alex by mail or by phone. Costs for copies are as follows: blank tapes, \$25.00; dubbing, \$10.00; copies of slides,

each book ordered to cover postage and mailing.

We have reorganized the BDA Helpline in a manner which we hope will be more flexible and increase the availability of the wealth of experience and expertise of our membership. Here's how it works. If you have an assignment in an area you've never tackled before, or if you'd just like to kick it around with another designer, call the BDA office, (415) 788-

so expect it to be a day or two for someone to get back to you. But they will. If you have a real "barn burner" we'll try to get emergency help, if at all possible. Please don't be shy about using the Helpline. None of us knows everything, and even in a familiar area, sometimes our own creative juices begin to flow just by talking about the problem with someone who's "been there." Under this reorganization, you won't hit the person at an inconvenient time for them, and they'll have a little time to reflect on the problem and formulate possible solutions or approaches. By the way, should you wish to participate in this service as a source of advice and counsel, please call the office and let us know. This service is one of the best ways we have to strengthen the network of BDA professionals.

Finally, and perhaps most important to many of you, is the BDA Employment Services Bureau. It's run out of Los Angeles by a very talented and understanding person, Tama (as in Tay-ma) Goen. Tama is Assistant Art Director of KABC-TV in Hollywood. Her address is 4151 Prospect Avenue, Hollywood, CA 90027. If you're looking for a position, or feel you might like to make a change, contact Tama. We suggest that, before you speak with her, you send her a note first, along with your resume. That way, she'll have an opportunity to familiarize herself with your goals and qualifications. If you're in Design Management, and looking for a qualified individual, we urge you to contact Tama as well. She may have several applicants already registered whom she can refer to you, or have you contact, if you prefer. Again, as with all of our members who contribute their time and expertise to BDA, Tama carries a heavy work-load, so she may not be immediately available by telephone. Whenever time permits, we request that you contact her by mail.

Space here is limited and these services have been addressed in general terms. Should you have specific questions, or wish further clarification in any other BDA related area, please feel free to contact the office at any time.

See you in Chicago.

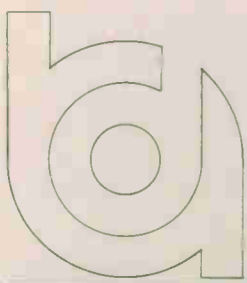
Russ Smith
BDA Executive Director



BDA's Executive Director, mentor, father to inquiring members, convention baby-sitter, and all around good guy, Russ Smith. Russ will be maning the BDA Office at the Hyatt during the Chicago Convention in June, so find him if you need advice or help.

or slides made from posters or other graphics, \$.50; black and white photographs, \$2.75; and photocopies \$.10 per exposure. If you do not have them already, the BDA office has a supply of the 1980, 1981/82, and 1983 Design Competition Annuals at \$12.50, \$13.50, and \$25.00 respectively. When ordering by mail, please add an additional \$2.50 to your prepayment for

2324. Tell us the area in which you'd like a little assistance and something about your situation. Also, let us know the most convenient times to reach you during the week. We'll screen our sources and have someone call you back to discuss your area of concern. Generally, our sources are carrying, at least, the same work-load of projects, deadlines and meetings you are,



BROADCAST DESIGNERS ASSOCIATION

TV GUIDE

GOOD FOR LAUGHS:
An Angry Young Man (PAGE 3)
Wild Comedy Writers (PAGE 8)

LOCAL PROGRAMS
JUNE 27-JULY 3

Looking Around!

Sometime ago, more years than I care to remember, I noticed some maintenance people cleaning out a tall metal storage cabinet in the hallway near the art department. They were filling a very large barrel with volumes of small, thick hard-covered books. When I asked about them, I was told that they were old bound volumes of weekly TV Guide magazines and were taking up valuable space. The clean-up crew was told to get rid of them. Being your basic pack-rat, I asked if I could help get rid of them and was told to be their guest.

I now have the books taking

up valuable space in several boxes in my attic. There are about 40 volumes -- each one has three months of TV Guide magazines bound in them causing them to be about two inches thick. They range from Jan-Mar, 1956, (one of my most prized possessions) thru Oct-Dec, 1967. As you can imagine, they have an enormous amount of TV trivia information in them but most of all, they're fun to look at.

I thought the BDA members would enjoy seeing some of the TV Guide ads from the 50's and 60's plus some occasional other little goodies. Enjoy!



Mr. & Mrs. Johnny Carson

This 1957 TV Guide cover shows Johnny and spouse, 28 years ago.

'Johnny North' continued



slugged by killer No. 2, Clu Gulager). The end result was that the producers decided to get their money back quick. They retitled "Johnny North" "The Killers," and scheduled it for release in movie houses this summer. Does that mean the end of Project 120? No, says Mort Werner, NBC-TV vice president in charge of programming, "We've learned to control the budget." Two new "movies" will show up on television in 1965.

And what about "Johnny North"? Will it ever make it to television? Well, maybe someday, say in 1984 or thereabouts, perhaps as an entry on The Late Show. Meanwhile, Project 120's producers are learning to make television "movies" with less sex, less violence—and for less money.



ANGIE DICKINSON gets kissed—and socked — in a show which now won't be seen on TV

It seemed like a good idea at the time. Instead of spending all that money for blocks of old movies to put on television, the NBC hierarchy figured, why not have NBC make its own? The network could get the stars—television stars, perhaps even better known to the public than movie stars. It could use cheaper, more efficient—because TV has learned to cut corners and is faster—production methods. And after the movie-length features were shown on TV, perhaps they could be sold to the movies. Wouldn't that be a switch?

A switch indeed, all hands agreed. NBC made a deal with MCA, Inc., to produce something they called Project 120, a series of two-hour features made es-

pecially for TV and distributed later to movie houses. The first one would be "Johnny North," an adaptation of Ernest Hemingway's short story "The Killers." But, as the poet said, there's many a slip 'twixt the conference table and the screen. The film was made, all right, but instead of coming in under \$250,000, it cost more than \$900,000. And for living room screens, the finished product proved a little too sexy (like what finally appeared in the scene of Angie Dickinson getting kissed by her race-car-driver boy friend, John Cassavetes, shown being shot on the previous pages). And a little too violent (above, Angie gets slapped by mobster Ronald Reagan; top right, she's roughed up by killer Lee Marvin; right,



An "inside" story shows our own Ronnie slapping Angie Dickinson. She must have revealed that she was really a Democrat!

IT'S LADIES' DAY!
1:00 P.M. WEEKDAYS ON
"HOLLYWOOD PLAYHOUSE"
ROMANCE* DRAMA

FEATURING
HOLLYWOOD'S TOP STARS IN
HOLLYWOOD'S TOP FILMS

WBZ-TV Channel 4
WESTINGHOUSE BROADCASTING COMPANY, INC.

MAMA
WITH *Peggy Wood*
RETURNS TO
WPRO TV
CHANNEL 12
PROVIDENCE
MONDAYS at 7:00 P.M.

From the Personal Files of...
FBI COUNTERSPY
HERBERT A. PHILBRICK
Starring
RICHARD CARLSON

SUSPENSE INTRIGUE
EXCITEMENT

I LED 3 LIVES

ELECTRIFYING stories of the men who fight alone against the destroyers of Democracy!

NOW on WEDNESDAY at 7:30 P.M.

WNAC-TV CHANNEL 7

6:30-6:45 p.m., MON.-FRI.
NEW ENGLAND NEWS
WITH *Mort Blender*
SPORTS WITH *Chris Clark*
WEATHER WITH *Al Wilmarth*

WPRO TV 12
PROVIDENCE, R.I.

at **7** p.m.

it's time for NEWS*
on **wnactv**

*Complete News
BOSTON EXCLUSIVES
STATE
NATIONAL
INTERNATIONAL

Henry Bouchard
TAKES A LOOK AT THE WEATHER

11:10 P.M.
Monday-Friday
WPRO TV 12
PROVIDENCE

SAN FRANCISCO BEAT

Saturdays at 11:05 p.m.

Authentic cases from the San Francisco Police files, co-starring Warner Anderson and Tom Tully...

wnac-tv CHANNEL 7

NOW YOU CAN ENJOY FEATURE FILMS
6 NIGHTS A WEEK ON
"HOLLYWOOD'S BEST"
MONDAY-SATURDAY
11:15 P.M.


WBZ-TV
WESTINGHOUSE BROADCASTING COMPANY, INC.
"let freedom ring"

HIGHWAY PATROL
SMASH TV DRAMA
STARRING
BRODERICK CRAWFORD
Tuesdays at 10:30 P.M.


WJAR-TV channel 10
A Service of the Gaird Company

Here are nine examples of full page ads from a series of 1957 TV Guide magazines. In those days, I imagine many of these were done by ad agencies. They certainly weren't big on the utilization of "white space!" World Radio History

WATCH THE BUICK OPEN ON ABC-TV. SAT. JUNE 13, 4:50 PM AND SUN. JUNE 14, 4:30 PM EDT



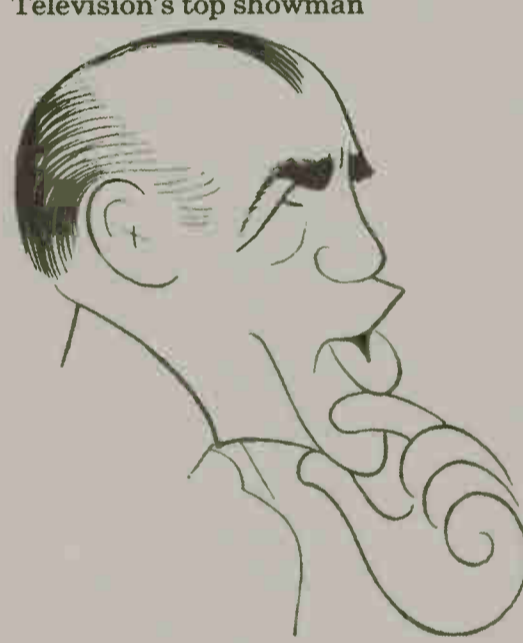
5:30 P. M. SATURDAY
Race of the Week



\$100,000-added
The Metropolitan Handicap
from
Aqueduct, New York
Another Great Race of the Week in Color

WHDH-TV CHANNEL 5

5 SUNDAY
8:00-9:00PM WHDH-TV
ED SULLIVAN SHOW
Television's top showman



THE ERNIE FORD HOUR



One of the biggest ENTERTAINMENT EVENTS of the year! GREAT PERFORMERS, GREAT MUSIC, GREAT COMEDY! NOT TO BE MISSED!

Starring
TENNESSEE ERNIE FORD



Jack Benny
Annette Funicello
Dorothy Provine
Andy Williams




brought to you by
AJAX, the most powerful name increasing.

TONIGHT AT 8:30
CHANNEL 4 6 10



TELEPHONE TIME



John Nesbitt
BRINGS YOU TRUE STORIES ABOUT REAL PEOPLE
on
WPRO-TV

7:00 P.M. Wednesday

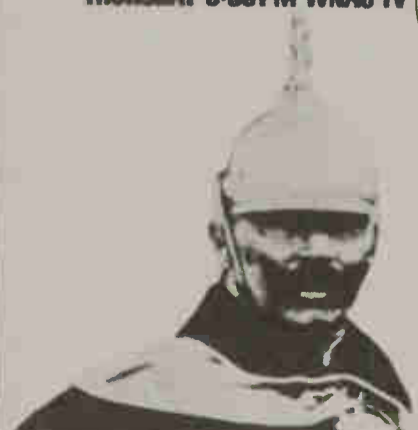
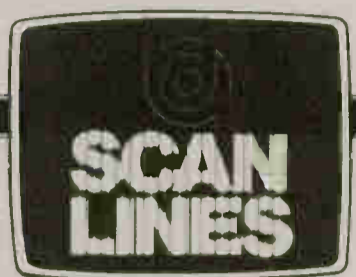
CHANNEL **12** PROVIDENCE

ANOTHER GREAT ONE-HOUR D. WOLPER SPECIAL!

BERLIN: KAISER TO KHRUSHCHEV

A TIMELY AND PROVOCATIVE LOOK AT A CITY THAT'S BEEN THE SOURCE OF THE MAJOR CRISES OF OUR ERA

THURSDAY 9:30PM WNAC-TV 7

EDITOR
Lou Bortone

CONTRIBUTORS
Brad Nims, Broadcast Design (VA)
Russ Smith, BDA (CA)
Jim Hayek, WPLG-TV (FL)
Dennis Spear, KVIE-TV (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 & Marketing Executives, 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. The BDA is a non-profit organization.

OFFICERS:

PRESIDENT
Brad Nims, Broadcast Design (VA)

VICE PRESIDENT
Jan Phillips, WTAE-TV (PA)

SECRETARY
Dave Patten, San Anselmo (CA)

TREASURER
Gil Cowley, WCBS-TV (NY)

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Al Medoro, KABC-TV (CA)
Dick Weise, KTVU-TV (CA)

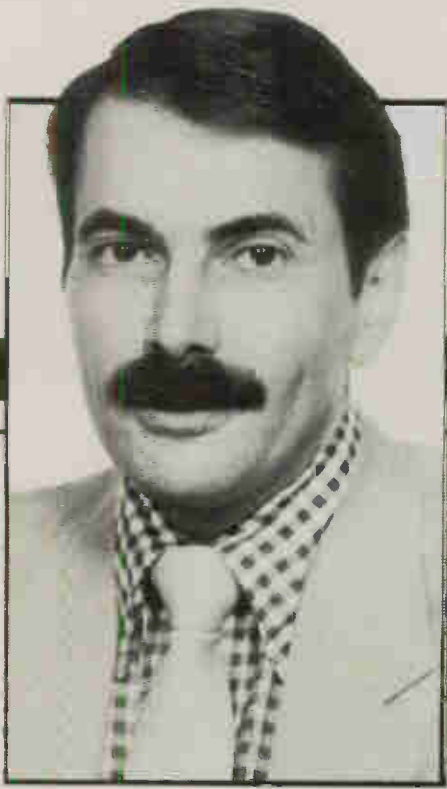
EXECUTIVE DIRECTOR
Russell Smith, BDA (CA)

BOARD OF DIRECTORS
Officers listed above, plus:
Jack Apodaca, Designer (CA)
Wiley Schmidt, KGO-TV (CA)
Jim Minton, KPLR-TV (MO)
Beverly Littlewood, WNBC-TV (NY)
Bob Hernandez, Candle Corp. (CA)
Ted Young, WSB-TV (GA)
Milo West, KAKE-TV (KA)
Billy Pittard, KCBS-TV (CA)

SPECIAL THANKS TO
Jean McCarvill, WBZ-TV (MA)
Banu Berker, Simmons Media (MA)

Deadline for the next issue of SCANLINES is July 15, 1985. Send materials and photos to: Lou Bortone, WBZ-TV, 1170 Soldiers Field Road Boston, MA 02134 or call (617) 787-7146.

Here are six examples taken from 1964 editions. Despite the fact that these are 20 years old at this point, they are remarkably well done and contemporary.



Al Medoro, Design Director at KABC-TV in Los Angeles and originator of the Annual BDA Auctions.

Three years ago, Al Medoro, Art Director at KABC-TV in Los Angeles, had a fund-raising idea that he brought up at a BDA board meeting. It had something to do with the possibility of conducting an art auction at an upcoming BDA Convention. At first, it didn't sound too exciting or even feasible. Where would we get the items to sell? Who would do all the phone calls and arrangements? How could we possibly get the things framed and shipped in time for the convention . . . and, most of all, who would pay any serious money for a printed poster signed by the artist, anyway?

Al stuck to his guns and insisted that it could, in fact, be done. Granted, it sounded like an impossible task but he was determined. The rest is history. He did do it! He chased, cojoked, pleaded, got help, phoned, sent letters and pulled it all together . . . in time and on schedule.

The auctions have turned out to be a great success both financially for the BDA and

BDA Auction

more importantly, many members got involved in a great cause and they had a blast.

The money earned, as you may recall, was put toward a scholarship fund which has now grown to the point where the first (of many, we hope) Broadcast Designers Association scholarship award will be made this year at the June Convention

in Chicago.

Al Medoro started it and it has been going strong since. This year, once again, Jan Phillips Art Director at WTAE-TV in Pittsburgh and Vice President of the BDA, is chairing the annual auction. She has already managed to garner many terrific items that will be auctioned off on Saturday, June 8, from 3:30



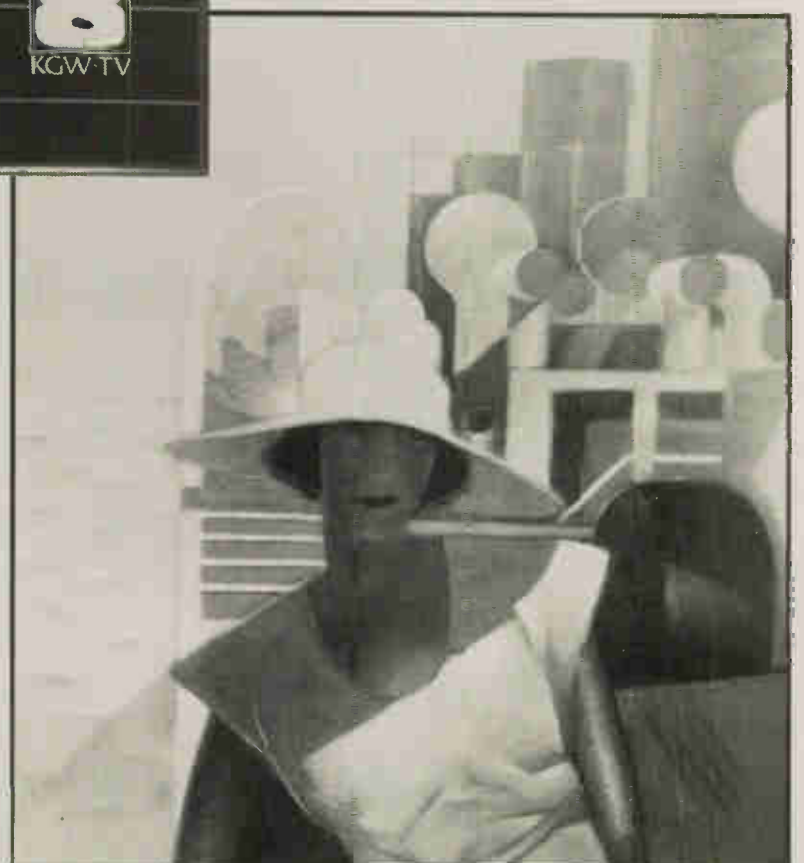
Jan Phillips, BDA Vice President, Art Director of WTAE-TV in Pittsburgh and this year's Auction Chairperson.

to 5:30pm. Some of the many items are shown here for your perusal. The real pieces can be seen before the actual auction so that you may have an opportunity to inspect them closely and decide which you would like to bid on. Anything that you purchase is tax deductible because, in fact, it is a donation to the BDA Scholarship Fund, a non-profit program. In addition to the prints, drawings and posters shown, there will also be autographed items from:

- St. Elsewhere
- Punky Brewster
- The A-Team
- Rip Tide
- Remington Steele
- David Letterman
- Bob Hope
- Knight Rider
- Johnny Carson
- Joan Rivers

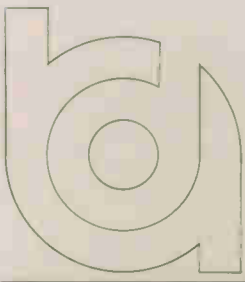
There is still time to volunteer artwork or broadcast design-related items. Call Jan Phillips right away in Pittsburgh at 412/244-4613.

Lou Bortone



Above are some examples of Auction offerings. Top center: a two-color framed poster signed by "himself," Phil Donahue. Bottom left: an original drawing by

famous World War II correspondent, Howard Brody. Bottom right: an art deco, signed poster, done by one of this country's leading illustrators, Gary Kelley.



BROADCAST DESIGN

A true Union...

Dennis Spear is Art Director at KVIE-TV, the PBS station in Sacramento, California and the Chairman of the BDA Scholarship Committee. As a local designer and businessman, Dennis donated his time to improve the visual image of Sacramento's PBS station, finally becoming a staff member with a fully-funded department in 1980. His department has won awards both nationally and locally. He still keeps his commercial business and is active in community affairs. Dennis is very interested in methods of resolving conflict without the use of violence.

Dennis visited the Soviet Union last year and had the unique experience of sharing some thoughts and ideas with Russian designers. The following is, in part, an account of his trip.

In the Soviet Union you can discover a lot about yourself.

I had just stepped off the Fin-Air flight to Helsinki when it caught my eye. The tall red tail with the familiar hammer and sickle emblazoned in yellow. Below were nondescript military men with an almost Nazi style of uniform. Olive shirt and pants, black jackboots, red epaulettes, and the familiar officers' cap worn in many an old war picture. In a few minutes, my life would be in the hands of the Soviet Union.

That entry into my diary was the first of many impressions of the Soviet Union that I would have in the next 20 days. It reflects the conditioning that we all have grown up with about the country many consider our enemy. The projections we put on that which is a mystery to us are many. I was to learn much to confirm and dispel those things I thought I knew about the Russians.

The trip was being shared with 13 other people, eleven of which were friends from various businesses and professions in Sacramento California. We took this trip for a specific purpose. In an age when we can annihilate the world in less than a



"We communicated with designs," says Dennis Spear. Here, he is shown sharing one of the BDA Annuals in a discussion with Soviet designers.

day, it seems only wise to learn more about the country that pre-occupies most of our government's waking moments. We were citizen ambassadors meeting with Soviets of like professions.

Before leaving the USA, I had made arrangements through Citizens Exchange Council, a nonprofit group which arranges contacts between US and Soviet professionals, to meet with Soviet designers at the central television and radio facility in Moscow. As I boarded the plane in San Francisco my visit to the TV facility had not yet been confirmed. Would I travel two thirds of the way around the world only to return without experiencing contact with Soviet designers? I could only hope for the best.

On our last day in Moscow, the Intourist guide notified me that the arrangement was made and I was to meet a car to take me to the facility. The next 20 minutes were spent riding through the streets of Moscow to the studios. I was met in the lobby by a woman wearing Levi clothes and holding an ABC clipboard, obvious relics of the failed coverage of the 1980 Olympics. She had no idea what to do with an Art Director from a public television station in Sacramento California.

I was finally able to meet a woman who was in charge of design. She first took me to the set department where I was immediately surrounded by the designers. They wanted to know what I did and how it related to what they did . . . I wanted to

know the same things. We began to share minds by drawing set sketches and looking at pictures of various television designs. I had brought some American samples with me. The latest issue of the BDA competition, an issue of *CA Magazine*, a set of on-air slides from my station, a program guide, and a set of posters designed for our annual Art Auction were all looked at carefully. It was an honor to assist in discussion and evaluation of the design for a soon-to-be-programmed children's show.

The questions came rapidly after the visuals. Most questions had to do with an individual's effort to make a living in our country. How can one survive without working for a large corporation or for the government? If you think about the old "company town" approach to life then you will understand the questions better. In simple terms this is a "company country" and all people work for the company. The idea of an individual trying to make it on their own is an invitation to failure to the Soviets. They could not understand how you could be assured of a quality product by contracting out to separate companies.

They were fascinated and a bit puzzled by our emphasis on hard news. Soviets seem to be ardent readers and they get most of their news information from the papers. In comparison to us, they spend more air time with documentaries, how-to shows, cultural programming, and childrens shows. Hard news

does not get all the resources of set design, talent and graphics. Cultural programming and sports get the most attention. How long do you think a program of poetry reading would last in our network's prime time? I watched a two hour program of poetry reading and it wasn't even a special!

War stories take up a large part of the viewing day. World War II is alive and well in the Soviet Union. The Great Patriotic War, as it is called, is still fresh in the Soviet mind. After you lose 20 million citizens in a war it's hard for the memories to fade. Monuments to the men, women, and children of WWII are everywhere.

Soviet design is like the U.S. design of the 50's and 60's. In our commercial culture we are forced to come up with new ideas, effects, and material to pass up the competition. The Soviets don't have a commercial



Dennis is shown here with Soviet hosts

BE ALERT!
THE WORLD NEEDS
MORE LERTS!



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TERS ASSOCIATION

culture and there is little incentive to find new applications in design and video production. Soviet print material is still, for the most part, letterpress and linotype. Change is taking place but it is vastly slower than here at home.

One day at a Soviet television studio didn't give me the broad picture needed to make a good evaluation of their television, but it is a better glimpse than most U.S. designers will ever get. I toured the studios, met with animators, and saw how the massive public graphics that we identify with the USSR are made. The one thing that struck me while talking to the Soviet designers was their hope that our two countries would not destroy the world. Like us, they too want to raise families, enjoy life . . . and keep designing!

As designers for the most powerful medium in history and as human beings who are concerned about the continuation of life on this planet, it is important that we be aware of visual images we hold of our so-called enemies, and that we be responsible in our use of visual images at work and in our thoughts. Do the images I generate promote understanding or reinforce stereotypes?

I met other people and designers while in the Soviet Union: a young working family in Soviet Georgia, a multi-talented designer in Soviet Armenia, and many others who make up this diverse society. In all we visited four Soviet cities covering an area from Scandinavia to the borders of Iran and Turkey. I hope to share more of what I learned about the Russians in future issues of Scanlines.



on the set of a Moscow talk show.

In Control

A friend and former co-worker of mine, who is a TV station production manager, called me recently to gleefully recount a joke he wrote. "How many Art Directors does it take to change a light bulb?", he asked. "Only one, but he keeps changing it and changing it!"

Not bad for an amateur, but that joke also struck a nerve on an item of personal interest: proper conduct of an Art Director in the production control room.

Television designers are finding themselves increasingly more often in the control room, and for the uninitiated it can be an intimidating and confusing environment. Control room veterans have a tendency to go for the throat and label designers as scatterbrained "artistes" (hence the retaliatory term Broadcast Designers). All of this alludes to a lack of understanding of the creative mind. The creative thought process is changeable, because a designer can "see" the many possibilities and variations of an image in his or her mind. This is why good designers must learn to discipline themselves to be effective in the control room.

In a typical broadcast production room, time is a rare commodity and schedules are strictly adhered to - the antithesis of the traditional artists' environment; therefore the designer must perform as efficiently as possible. The following guidelines are essential to be in control in the control room.

Make your reasons known

Bear in mind that subtleties of good design in the building stage are lost on the average person. You may know that when the video still is squeezed into the frame the type will appear too large, but others may perceive your request to change it as "pickiness" unless you state the logic of your thoughts. You may find greater cooperation if you enamor your fellow workers to your concept of the final product.

Be prepared

The boyscouts were right!



WPLG's Design Manager, Jim Hayek.

Think through the stages of your session, gauge the work you must accomplish against the time you have to finish it, and have all your materials at hand. Artcards, storyboards, videotapes, and an outline of what you intend to accomplish should all be with you. The mark of a professional is one who performs well under all circumstances, regardless of his or her mood or muse.

Have a plan of action

With full knowledge of the tasks to accomplish and the time frame to do them, the intrepid designer begins his or her session. You evaluate the progress of your session with each step, but as luck would have it, A) a critical piece of equipment goes on strike, B) a critical camera operator succumbs to the gastrointestinal distress of having eaten lunch out of the machine in the employee lounge, C) the switcher can't do all that you thought it could in one pass. D) all of the above. You must have a plan to adhere to in production, but must also be prepared to come up with a quick alternative to your master scheme. Sometimes by altering one aspect of your design for the sake of time, you can save a session and still complete your task in a more than satisfactory manner. And don't forget this rule: no matter how long you estimate a project will take to finish, it always takes twice as long!

Stay calm

Your attitude and demeanor must be one of calm, concentra-

tion and alertness. When all around you are freaking out, your persona will help to stabilize the group and set the tone of your session. Behave as you wish those around you to behave, but by all means, don't lose your sense of humor!

Know your workers

Building a good rapport with your fellow workers is of utmost importance -- without them, you're sunk! Always remember that they are human beings with their own problems, foibles, and talents. Your session - and your job - will be much more enjoyable and rewarding if you give respect, encouragement, and praise to others. You will find it all coming back to you. Understand their habits, quirks, and specialities, and constantly keep them informed of your intentions during each stage of production. It drives 'em nuts when you complain about a move that they just spent five minutes to commit to tape because they *thought* that was what you wanted. Let them know at the top of the session how you intend to work with them and your goals for the session. Verbalize your goals for each step of the way.

Know your equipment

You are not expected to run the switcher, or any other production equipment under most circumstances, but to be an effective video designer you must understand the functions and inter-relations of all production equipment. Ask questions before or after your sessions while they are fresh in your mind, to learn more. A friend in the production department will usually be willing to teach you more in his or her slow hours. Your combination of design expertise and technical knowledge can make you a valuable educator to your fellow workers, and excite them to try new tricks in production that they would otherwise never have thought of. "That's why you get the big bucks," my friend often says . . . now, that's *really* funny

Now let's get out there and break those stereotypes; communicate, educate and ingratiate . . . and realize the amazing potential that the Broadcast Designer truly possesses!

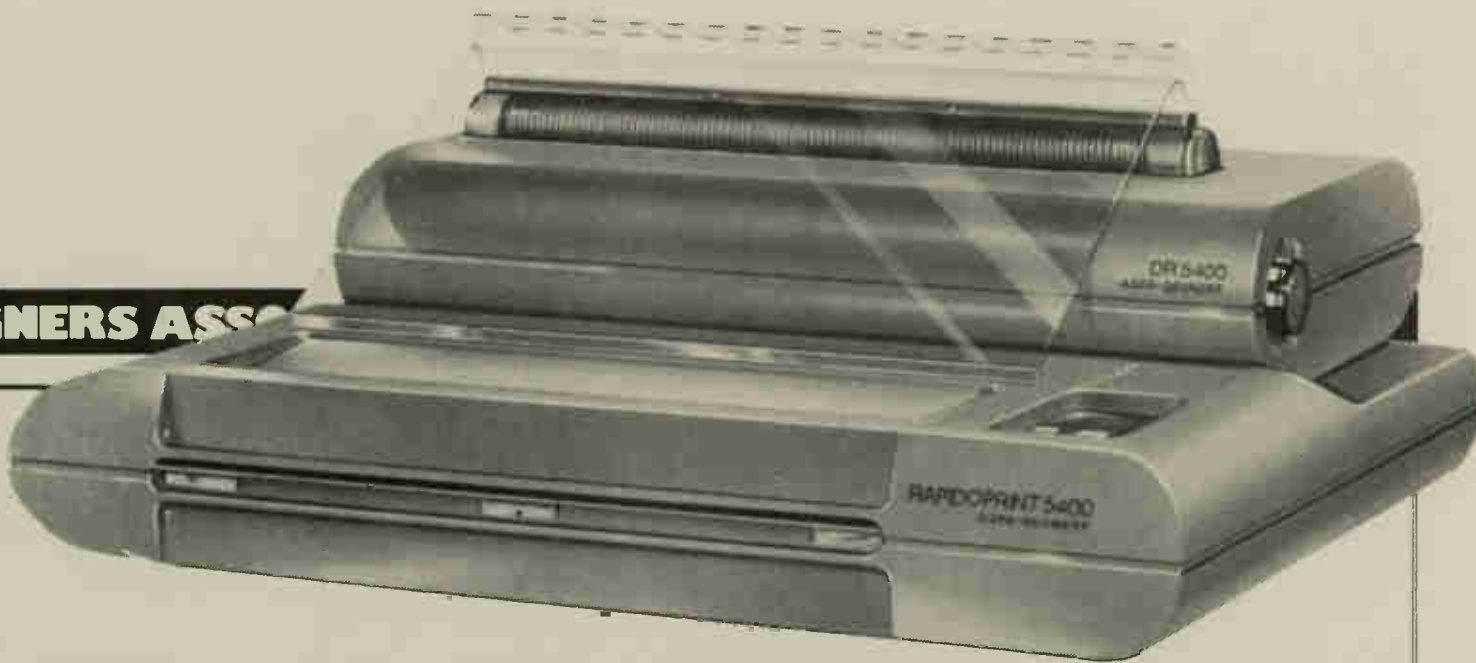
Jim Hayek, Design Director
WPLG-TV, Miami, Florida



BROADCAST DESIGNERS ASSOCIATION

Did you know?

I've talked with a number of designers recently about the systems they use to process their photostats, film negatives and typesetting paper. There are a number of different systems available ranging from \$1,500 to \$6,000 that do a number of different things. I have found an excellent system that I've been using successfully and would like to share the information with you. It's excellent because it is relatively compact, relatively inexpensive for what I get out of it, and relatively reliable for the amount of beating I give it. It is Agfa Gevaert's Rapidoprint 5400 processing system. It is basically a 4-bath processor (3 chemicals and 1 water bath) with a dryer attached and a re-circulating system all in one. These modules are also available separately, as well. The set-up only takes 30X36 inches of floor space in our darkroom and without changing any chemistry, I process film negatives (RA710P), waterproof reversal paper (TP6WP), 35mm high contrast film for super or key slides (RA710P, 35mm) and my resin-coated typesetting paper from an Itek machine (RS90RC), all Agfa materials. The chemistry containers are 2½ gallon "cubes" and the 3-cube set of chemistry is under \$100. to change. The most terrific part about this processor is that we only change the chemistry about every 2½ to 3 months. It takes about 1½ hours to clean-out, flush and change but that's not a bad investment for once every 3 months. The system can be broken down into four simple sections - depending on your needs. 1. The 4-bath processor, DD5400, 2. The re-circulating system, RC5400. 3. The attachable dryer, DR5400, 4. The daylight-load cassette for processing typesetting paper, DC5400. If you have need for a processing system, this is well worth looking into in terms of cost, space, reliability and flexibility compared to the many other systems on the market. Call your art supply or photo dealer for a brochure and



Agfa Gevaert's modern designed, orange colored, 4-bath processor system. The Rapidoset 5400 with dryer attached.

pricing or try Agfa direct. Agfa-Gevaert, Inc., Graphic Systems Division, 275 North Street, Teterboro, NJ 07608. Phone: 201/288-4100.

If you have an old electric eraser that you've put aside, drag it out and recycle it with this attachment. It's 3M's I.N.T. power burnisher head. A nifty little item with ten precise ball bearings which do the rubbing in a fraction of the time it would take to transfer I.N.T. by hand. This device also makes it much easier to transfer images to slick surfaces and for transferring large areas without getting a lot of "cracking" or break-up. Also excellent for burnishing I.N.T. to foam-core boards without denting the surface. Once again - check your art supply dealer for price and availability. By the way, I imagine this unit would be terrific for "toe-massage" if you get "tense" at your job!

Most designers have a mental block against copy-fitting type to a job. Ever since art school days, I can remember students avoiding any discussion about copy counting and calculating type-block areas for print . . . like the plague. It still intimidates! Well, just maybe this is the solution; the new Specu-lator copy fitting wheel. the company claims that this is the most significant development since the proportion wheel! "In a matter of seconds," they say, "and without pencil or paper, Specu-lator figures how many inches long your typewritten copy will run when translated into a desired typeface." It is 6" in diameter and is made of 20 guage durable plastic. It will cost you \$7.95 to find out if it really works for you. Send your check or money order (U.S. funds only) to The Studio, 719 Post Road East, Westport, CT 06880. If you want a bunch of them for Christmas gifts, they are discounted as follows: 3 for \$21., 6 for \$36., or 12 for \$60. Such a deal!

I was at a seminar recently that involved the need for the

audience to see working information from a computer screen. To my surprise, this info was rear-projected on an 8' wide screen directly from the computer. When I asked about it after the meeting, I discovered that it was done via a Sony high resolution color video projection system. It is a RGB (red green blue) video projector called the Sony VPH-722Q (or the 1020Q). The projector creates large, clear images on flat screens (front or rear projection), on high gain curved screens, or even a flat white wall. The units can be set up at table height, floor mounted on a low rise pedestal or even mounted from the ceiling and can project computer generated info (80X25 characters per screen), by digital or analog RGB signal. It is also compatible with the 4 standard TV signals, PAL, SECAM, NTSC, and NTSC 4,43 -- 100 to 240V. If you or your management staff have need for large screen color computer info or TV signals - look into this. The systems cost upward of \$12,000 but I'm pretty sure you could rent the projector from a local video rental house. The quality that I saw was excellent. If you would like a brochure and prices, contact Crimson Video Systems, 325 Vassar Street, Cambridge, MA 02139. Phone: 617/868-5150.

This is for you scenery folks. When you have the need to

project and draw, cut or paint for displays or scenics, and do not have immediate access to slide-making equipment, this is an effective alternative. The Beseler Vu-Lyte IV is a fan cooled 1000 watt opaque projector that is light weight, portable and easy to use. It handles objects or flat material up to 10X10" and 2½" thick (like books). Sorry, I do not have a price. More available from Charles Beseler Co., 8 Fernwood Road, Florham Park, NJ 07932 or (201) 822-1000.

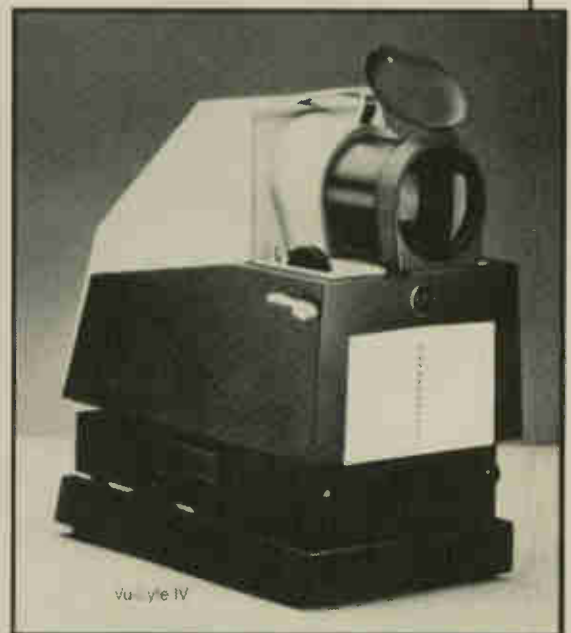
We are always on the lookout for new and wonderful video related equipment. We recently came across this new Eiki-Vision unit which is a 9" color monitor with a rugged heavy duty, full-sized VHS cassette player all in one piece. This is a ½" VHS which boasts 7-day touch-button programming; can repeat your programming continuously for trade shows; direct monitor recording plus several of the usual features on other VHS machines, like remote control, headphone jacks, video search pause control, et al.

The entire portable unit only weighs 37 pounds and cost \$1,125. Not bad! For \$100 more, you can get a lightweight fabric carrying case with shoulder straps. For more, contact Harold Davis at H B Educational System, 21 Audio Lane, New Haven, CT 06519. or toll free: 1-800-243-4414.

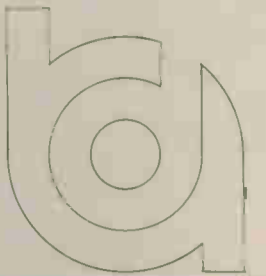
Lou Bortone



3M's I.N.T. Power Burnisher head



The Beseler Vu-Lyte IV opaque projector -- lightweight, portable and easy to use.



BROADCASTERS ASSOCIATION



The Eiki-vision 1/2" VHS cassette player boasts a 9" color monitor attached. Weighing only 37 pounds, it is quite portable and costs under \$1,200.

Hot tips!

We got a great deal of response on the "Scenic Routes" article, in the last *Scanlines* issue, on the scrim/chroma key background system. Here is a bit more detailed information on the scrim and lighting that may be helpful.

There are several textures available in scrim material ranging from course to fine. The particular type used on the news set mentioned is called Sharks Tooth Scrim. It comes only in white and can be used that way but we found it was safer to soak it in a large bucket of blue dye, then dry it before it was stretched on its' frame.

As for the lighting and gells, we used continuous banks of FC2, 500 watt lamps with Roscolux Gells. For back-lighting the scrim, the gell color is either a #80 primary blue or a #68 sky blue. According to our "crack" lighting person, Ernie Nuse, either one will work. As I mentioned in the last article, we have a 3-D painted world map done in tones of brown and tan. We light it an amber color using the same lighting system as the blue but the gell color is a combination of pale gold and light amber, sandwiched together, for our purposes. You will need about six or seven feet between the scrim and your background. This is the area where the rows of lights are positioned. Hope this helps.

An art director from a station in Illinois called me recently asking if I knew where to get what they call "Mike Flags," or

microphone signs. I got the name of a company called Alladin Name Plate Co. in Bramford, Connecticut - phone (203) 488-4267, and passed it on to him. He called back later in the day with another name of a company that, apparently, specializes in mike signs, lapel pins, key chains and other items for TV stations around the country. I called them and they sent a couple of impressive catalog sheets with full pricing schedules. It looks like they do a pretty fair job of it. The name and phone number is: Precious Products Corp., 366 Fifth Avenue, New York, NY 10001. Phone (212) 947-4930.

The phototypesetting business is moving along at a pretty good clip. The digitized typesetting systems are now more readily available and often far better quality than they used to be. Another area in the same business, that is rapidly being updated, is the "preview" screen attachments available to many of these systems.

Itek Composition Systems has recently announced their brand new "actual font preview." It will be publicly shown for the first time at the "PRINT, '85" show in Chicago, April 13-20. It is an addition to their digitized system which they call, aptly,

"Digitek." This new high speed Digitek Preview displays a full page layout using actual typefaces and sizes in final position. The terminal consists of a 15 inch high-quality CRT with the best resolution in the industry: over 11,000 dots per square inch, according to Itek. With over a million bytes of on-line storage, more than 370 square inches of zoomed image is instantly accessible - almost twice as much as any other Preview.

I don't know about you, but, I'm impressed!

Several issues ago, we showed the (then new) posture support chair costing close to \$200 at the time. There is a direct mail order house in California that is now offering a wooden version of the original for merely \$29.95. Amazing! For \$20 more . . . you can get an adjustable version on wheels -- \$49.95. What a deal!

Actually, if you sit at a computer for any length of time during the day, this may be for you. It is said to be the first intelligent chair which reduces the effect of gravity on your back. It is called "The Back Chair" and you can order one by calling 1-800-966-7187. Star shine of Santa Barbara is the dealer at 816B State Street, Dept. BC329, Santa Barbara, CA 93101.

A few months ago, I designed a set for the Massachusetts State Lottery. The numbers are selected nightly, live from our studios. I decided to work with neon as part of the scenery background. It took a great deal of testing before we found the size tubes and glowing colors that worked the way we wanted them to. I'm very pleased with the way it worked out but it took a measure of courage to use neon because of its fragility. One set of tubes have been broken only once, so far. Fortunately, we had a back-up set ready to install because the show goes live every evening except Sunday.

There is a new material much like neon, called Neon Optics. The brochure says that "the most amazing thing of all about this phenomenal new concept, is what Neon Optics isn't! It isn't neon. It isn't a heat generator. It isn't a gaseous substance and, it isn't expensive. What is it? It represents a major breakthrough in display technology - with the same intensity and fluorescent color luminence as neon . . . but with none of the negative attributes. It really must be seen first hand."

This all may just be "brochure-talk," but if you're interested in looking into it further for possible set or display applications, write/call: Ledan, Inc. 167 Lexington Avenue, New York, NY 10016. - (212) 725-9265.

Here is a little inexpensive drafting tool that could come in handy sometime. It is called the Rolling Ruler and is said to be a compact, portable drafting machine. It tracks parallel without a drafting board or T-square. The ruler rolls back and forth, no need to lift it away from your board. It makes horizontal and vertical parallel lines fast. It also makes circles and arcs with diameters up to 22". Transparent for easy viewing and made of durable plastic, it is 12" long, weighs 6 ounces, and costs only \$18. Write/call Abbeon Cal., Inc. 123-321G Gray Avenue, Santa Barbara, CA 93101. Phone: (805) 966-0810.

There is a new overhead louver unit available to attach to standard 2X4 foot overhead fluorescent fixtures called Paracube. It is manufactured by American Louver Co. and is said to allow full illumination and at the same time, eliminate glare from overhead lights in office situations. According to the brochure, one of its greatest features is its effect on CRT screens. If you're working with phototypesetters, still-store systems, character generators or electronic paint systems, the placement of these louvers over your current fixtures will eliminate glare from these screens thus eliminating eye strain. Call or write for prices and more information. American Louver Company, 7700 Austin Avenue, Skokie, IL 60077. or toll free: 1-800 323-4250.

Lou Bortone



A few of the many styles of microphone signs available from Precious Products Corporation in New York.



Lou Dorfsman

Lou Dorfsman is the Senior Vice President, Creative Director, Marketing Communications and Design Department, CBS/Broadcast Group. He has served with CBS in various graphics positions since 1946, when he joined them as a staff designer.

Mr. Dorfsman kindly consented to answering a few questions and sharing his thoughts with us about the subject he knows best.

Q. Can you tell us a bit about your graphics schooling and background?

A. I attended Cooper Union School of Art and Architecture. I worked in design and display exhibit studios, as well as several advertising agencies, where much practical experience was gained.

Q. How did you happen to get into television?

A. I began in television the same way many of us who started at the beginning did—we were there when it happened and we had to accommodate its specific needs even before we had the chance to know, intellectually, what those needs were. But my career at CBS began in the days when it was only a radio network.

Q. A little about design . . . Have you ever had the urge to change the "eye" and do a whole new logo/image re-design?

A. No. The "eye" is one of the great trademarks of all time. One would have to be irresponsible to suggest changing it.

Q. How do you feel about NBC's new logo? Do you think it can ever do the job for them that the "eye" has done for CBS?

A. I don't think the NBC logo compares to the CBS "eye"—neither conceptually, nor aesthetically. However, I think it works well and successfully for NBC.

Q. Do you feel that TV on-air design, over the past twenty years, has progressed in tandem with print in general or is it ahead or behind?

A. A great deal of television production has become more sophisticated in the last twenty years, due in part to advances in the technology. And on-air design has progressed along with it, not because of the technology but because better people are being attracted to it. However, I find it difficult to compare the two. When

print design is at its best, it is a culmination of creativity and invention which calls upon conceptual thought—copy and art. For the most part, on-air promotion is dependent on existing show content, which can be more confining. Good promos depend on skillful editing plus an ability to synthesize a story into a provocative 15/30 seconds. If the program isn't all that provocative, the promos will hardly have a fighting chance.

Q. There have been great strides made in the area of design—animation for television, both computerized and manually. How do you feel about animation as a graphic device? Do you think that eventually this will be done entirely by video, without the use of film?

A. Animation is terrific—when utilized properly. By that I mean when it is used for the right reasons and in the right way. It is yet another wonderful design tool and can be used imaginatively for specific concepts. The frontiers of graphic technique have been thrust forward in television, and now motion pictures follow, not lead, television visual effects. Film and video each have their importance and fulfill somewhat different functions. They can also be well used in conjunction with each other. I think it's academic to contemplate the replacement of one by the other. All creative people want to have as many tools as they can have available to them to execute their work.

Q. Do you feel that good animation can be done in smaller markets for reasonable prices? How do you feel about in-house production in this regard?

A. Anything can be done in smaller markets if the facilities are available and competent people are present. In-house production is feasible if and when the people, ideas and the technology are there.

Q. It is said that a lot of television graphics ideas grew out of the movie industry, like graphic credits for "Man with the Golden Arm," "Bonjour Tristesse," "Around the World in Eighty Days," etc. Do you agree? Are we then leaders or followers?

A. Saul Bass led the parade in titling way back when the employment of good designers was unheard of in feature film production. Talent is scarce in every medium, and those of us who work in the television industry are neither followers nor leaders, except when we are leaders and followers! Some of us lead and most of us follow.

Q. If you were able to address all of the television art directors/designers in the country (approximately 3,000) at one time for a

short period of time—what great words of wisdom would you be tempted to convey to them?

A. If I were asked to advise television art directors/designers, I would say study your craft, become expert at what you do, and make every attempt to learn how to be persuasive and effective in selling your concepts to management. I don't mean by this that you convince management of the beauty of your personal aesthetic, but rather that you effectively present the marketing potential and selling value of your proposals. This can sometimes be the most difficult part of being an art director/designer.

Q. The inevitable question—where is television graphic design, including set design, headed in the future?

A. Television graphic and set design is improving all the time. Awareness of its importance is growing in the top ranks of management. It's not growing fast enough, perhaps, but it is growing. Better designers and advertising people are coming into the business. It's finally dawning on management (I've been fighting for it for years!) that because television is the most visual and visible medium ever created by man, the visual aspects should be foremost in every-

one's mind. And that means one thing: intelligent, effective design, in the broadest sense.

Q. Who will its design leaders be?

A. All you new young art directors out there—I hope!

Q. Finally, would you recommend any particular colleges or schools of art to young students wishing to pursue a career in television graphic design or advertising/promotion for television?

A. All art schools have strengths and weaknesses. Art schools do not, in the end, create great art directors and designers. They provide the rudiments of the craft. Some schools do, however, teach students how to think in addition to craft, and that is as important as learning craft and technique. When all is said and done the individuals who have it within themselves to produce seminal work always emerge—sometimes in spite of their training. I'm prejudiced of course, but Cooper Union is a great school; the Art Center School in Los Angeles is good; Rhode Island School of Design is a fine school, and there are a few others. However I am not aware of any art schools that specialize in television design—and there certainly is a need for them.

