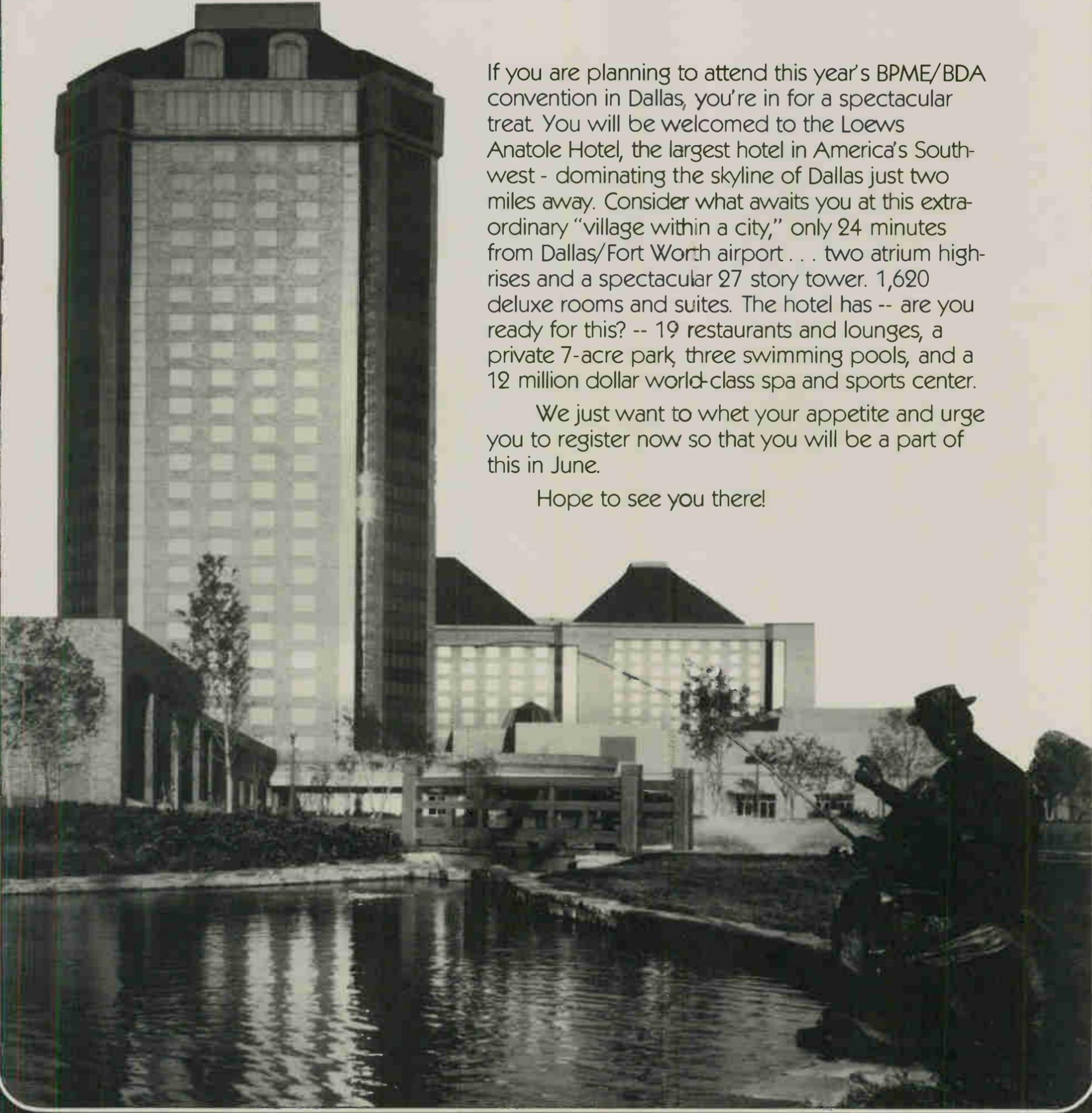


SPRING, 1986

JOURNAL

# b SCAN LINES

## A sneak preview ♦♦♦



If you are planning to attend this year's BPME/BDA convention in Dallas, you're in for a spectacular treat. You will be welcomed to the Loews Anatole Hotel, the largest hotel in America's Southwest - dominating the skyline of Dallas just two miles away. Consider what awaits you at this extraordinary "village within a city," only 24 minutes from Dallas/Fort Worth airport . . . two atrium high-rises and a spectacular 27 story tower. 1,620 deluxe rooms and suites. The hotel has -- are you ready for this? -- 19 restaurants and lounges, a private 7-acre park, three swimming pools, and a 12 million dollar world-class spa and sports center.

We just want to whet your appetite and urge you to register now so that you will be a part of this in June.

Hope to see you there!



## BROADCAST DESIGNERS ASSOCIATION

### PHILLIPS PHILLS YOU IN . . .

First of all, Happy New Year to everyone!

The year, 1986 will be an incredible year for the Broadcast Designers' Association, Inc. Your board met last weekend, January 25 and 26, in Atlanta to finalize all of the details for the Dallas Seminar as well as to meet with the people in Atlanta to start the major plans for the 1987 Seminar which will be held at the Peachtree Plaza in Atlanta, Georgia.

Saturday night, Russ Smith and the BDA Board invited all BDA members in the Georgia, Tennes-

see, Alabama and Florida areas to join the Board at the Peachtree Plaza Hotel for a get-to-know-us cocktail party. Our Vice President, Richard Dickinson and I were very pleased with the turnout. Approximately 45 members attended the get together and we wish to thank everyone who came.

Paul Sidlo, your Dallas Seminar Chair, called me two weeks ago and told me that he was going to knock my socks off with this year's agenda and he wasn't kidding. This year, the seminar has more workshops and real hands-on demonstrations than ever before. Paul has put together a very tight agenda with some of the best talent our industry has to offer. Check these out:

- Hans Donner - Globo TV
- Ivan Chermayeff
- Debra Sussman
- Frank Thomas - Disney Studios
- Rodney Stock
- Harry Marks
- Bob Able
- Woody Pirtle
- Hugh Raisky
- Ron Baldwin
- Jim Day
- Pete Harleman
- Dale Herigstad
- Lou Bortone
- Richard Dickinson
- Jim Houff
- Judy Rosenfeld
- Billy Pittard
- Scott Miller
- Joe Negri
- Dean Winkler

There will be workshops by Chyron, Grass Valley, Aurora, Quantel, and Dubner. I think I can safely say that there will be something for everyone at the Dallas Seminar this year. Actually, your biggest problem will be trying to decide which workshops to attend.

Wiley Schmidt, KGO-TV, has been organizing the '86 Competition and has put together a great system for handling all of the awards materials. The reason for the early deadline for the Competition this year was to give us enough lead time to produce the awards book for distribution at the awards show in Dallas. Dick Derhodge, TV Ontario, has developed a fantastic design for the book and is starting production now. Jim Houff,

WDIV-TV, has an all-star cast of judges who will be judging our competition in mid-February. Bob Hernandez, KCBS-TV has designed the awards statue for this year and Milo West is working on the Exhibitors.

Dennis Spear, KVIE-TV, with the help of BDA members in conjunction with Cubicomp, put together a special computer graphics night in the Sacramento area, charged an attendance fee and raised \$1,400. for the Scholarship Fund. My hat is off to you Dennis, for thinking, organizing, and doing a fund raiser. If you would like to put together a fund raiser in your area, please call Dennis Spear for advice. His number is (916) 929-5843.

Speaking of our fund raiser, we have a surprise for you this year. Ralph Famiglietta, NBC Network News is cooking up something special. I don't have the details yet but, knowing Ralph, it should be no less than great!

Carla Myers has resigned from Grant Broadcasting Systems and is vacationing in New Orleans. Ron Laffin, WCIX-TV has replaced Carla on the Board. Good Luck, Carla and welcome to Ron. New delegates to the Board are: Judith Rosenfeld, KRON-TV and Jim Hayek, WPLG-TV. Welcome to you both.

I would like to take this moment to say that I am extremely proud of our Board. They have all worked very hard this year to organize the Dallas Seminar. They have made all of the things that must be done to make a function as major as this seminar, flow smoothly. Also, thank you all for a very productive meeting in Atlanta and congratulations to the BDA . . . we now have a record high 683 members.

*Jan Phillips,  
President, BDA*

### ...and, from Russ!

All of us know people who overexplain everything. If you ask them what time it is, they tell you how to make a watch. Recently, I was chided by a young woman for replying to a question by telling her more than she really wanted to know. It's an occupational hazard in the communica-



*Jan Phillips, BDA President*

tions business. But our society has become so complex and moves so swiftly that inadequate communications can be a disaster. If you doubt it, look at the divorce rate.

In this space last time, I voiced BDA's need for volunteer help from those of you who would like to become involved. At the risk of being labeled an overexplainer for all time, I'd like to acquaint you with a little more on the subject.

Many members are surprised when they learn that BDA is about to celebrate only its ninth birthday. And it doesn't take a lot of studying to realize that if, as a non-profit Association, we had to pay for all the design help and man/woman hours needed to provide our member services, we'd have been bankrupt a long time ago. Our postage and phone bills alone are enough to choke a horse. While we eagerly anticipate each new member, their addition raises our costs as well. Our current dues are moderate as Associations go, and in any event, couldn't cover half the bills. Our Officers and Board, which shoulder most of the load, amounts to only fifteen people. They all have full-time, responsible jobs, families in most cases as well as other obligations to friends and community. The time they devote to BDA, and it is substantial, is strictly their own. But in addition to the Board, there are a few other stalwarts without whom we'd be dead in the water. Lou Bortone of



*Antique advertising paper dolls . . .*



## BROADCAST DESIGNERS ASSOCIATION

### LET'S HEAR IT FROM RUSS . . .



Russ Smith, BDA Executive Director

WBZ-TV in Boston puts out every issue of Scanlines virtually by himself. Tama Goen, God bless her, devotes hours, after she finishes at KABC-TV, to the Employment Services Bureau, corresponding with members and employers and organizing the resumes of those of you who use and count on the service. Current Vice President, Richard Dickinson, who has been doing BDA Update, took upon himself the horrendous responsibility of producing the 1984/1985 Design Competition Annual. For more than five months, his Boston apartment housed two years' worth of BDA finalists while he laid out the book. This year's competition Call For Entries was designed and produced by Gil Cowley and Robb Wyatt from WCBS-TV on their own time. After competitive bids, it was printed in Miami by Matrix II. Then the real fun began. Coordinated by Jim Hayek of WPLG, Mark Hoffman (also WPLG), Gloria Ana Puig (WCIX), Annette Proehl and Don Bowman (Grant Broadcasting) and Stacey Panson (WBFS) gave up their Sunday, between Christmas and New Year's Day, to prepare the Calls for mailing, rolling, stuffing and labeling. Jim even put the arm on a friend, Jeff Weigant who doesn't even belong to BDA, to round out the team. Due to their diligence, you all received your material by the first of the year.

As you know, this year the competition is being organized

and judged in San Francisco. In the past the responsibility went from city to city under the Chair of a different Board member. Because no two had access to the identical facilities or the same number of people, it was done in a different fashion each time. Beginning this year, we will be able to standardize the mechanics. Wiley Schmidt, of KGO and BDA's Secretary, has worked out a comprehensive organizational procedure enabling us to computerize the information on each finalist for maximum accuracy. Then on the weekend of February 8/9, nearly 30 volunteer BDA members converge on San Francisco to participate in preliminary judging and the reorganization necessary for the final judging on February 22/23. Judges from both the east and west coasts will be flown in for the finals. Among those coming in for the first round is Dennis Spear (KME, Sacramento). I single Dennis out, because he also spends much of his free time as Chair of the BDA Scholarship Fund. It was largely through his efforts that we were able to award our first scholarship at the Seminar in Chicago last June.

On January 25/26 we held our Board meeting in Atlanta to "case" the Peachtree Plaza, site of the 1987 BDA Seminar. That Saturday evening, the Board hosted a reception for not only members in the immediate area, but for any who could attend from neighboring states. Bill Goudy (WVTM) came from Birmingham, Alabama, and Gwen Boring (WTVC) from Chattanooga. There were over 50 of us. Personally, it was very enjoyable for me to put faces with familiar names and to visit, if only briefly, with those of you who were there. Even more gratifying in the context of these remarks were the more than a dozen members who gave us their business cards signifying their desire to help out during the Atlanta Seminar. We certainly will call on them and appreciate their offers. (By the way, if you're willing to help in Dallas, please let me know.)

I know we say this every year, but it just keeps getting better and better. Under Co-Chairs Billy Pittard (KCBS) and Paul Sidlo (Cranston-Csuri Productions), who serve also

as volunteers, the Dallas Seminar will be a block-buster. We'll have an agenda to you before long and I guarantee you're going to kick yourself if you miss it.

Last year, we added 176 members to our rolls and in the first month of 1986, we have been joined by another 43. There will be some attrition in our renewals as there always is in a media Association such as ours, but I'm confident that we'll be well over 700 by Seminar time. Again, the bigger we get, the more help we will need.

"Okay," I hear you saying, "BDA gets help, but what's in it for me?" I could lay honor, responsibility, obligation, satisfaction and a lot of other reasons on you but I'm a lot more pragmatic and lot less naive than that. There's a term that is currently popular in most every business I know of, certainly in other areas of broadcasting, that doesn't seem to be as much a part of the designer's lexicon. The word is "networking." It really means getting to know as many people as well as you can. As humans, we all resist change to some degree. It would be a great world if we could settle into some niche and create undisturbed. Today's climate of merger and acquisition means change for everybody, either by choice or by request. The more contacts you have in your field, the more people who know you, your work and your goals, the better off you are. Uniquely, BDA is an Association which combines the professional with the fraternal, enabling you to form relationships based on mutual concerns and tempered by your own personality. Working together as volunteers on a BDA project provides an opportunity to meet people you might never meet during the course of your career. Sure, you'll meet during the seminar, but working on a project is a different environment, one of interdependence and accomplishment without an adversary relationship. By keeping in touch later, those contacts are some of the most valuable you may ever make.

For the future, I urge you to get involved. Like so many other things in life, what you'll get out of

BDA is in direct proportion to what you put into it. We're only a phone call away should you want to discuss the options. We can tailor your assignment to your areas of interest and the amount of time you have available.

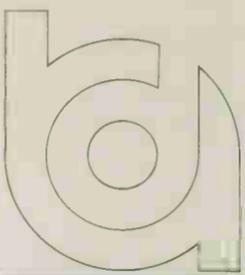
Take your time. Just think it over. I'd like nothing better than to receive your business card or a scribbled note that says, "Okay Russ, what can I do to help?"

Remember discount month for the Seminar ends on the 28th. See you in Dallas!

Russ Smith  
BDA Executive Director



... representing various colleges.



## BROADCAST DESIGNERS /

### SEMINAR RUNDOWN!

Paul Sidlo is the 1986 BDA Seminar Chair. He is also the Creative Director for Cranston/Csuri Productions. He oversees a design staff responsible for concept development, design and packaging of animation sequences, and he interacts with computer software programmers, animators and clients.

Paul also choreographs and edits animation with music and has served as copywriter for clients. He is a communications graduate from the Ohio State University and has over 11 years experience producing and directing television.

Here are some words from Paul about the Seminar.

As you review this year's BDA Dallas agenda, you will feel that being present at this year's conference is what being a designer in television is all about.

To be present will mean a chance for you to glean new insights in the state-of-the-art processes in production. Experience hands-on workshops with the latest design tools in television technology. You will see how in-house animation can be done. Learn how to plan, develop and execute an all-electronic design department. Develop a better understanding of why the new technology needs to be in your hands, the designer. The process of creating storyboards, logos, sets, print ads, news graphics and concepts will be demonstrated. You will experience the very best work in television design from around the world. Look at how TV stations in one of the most competitive markets in the United States - Boston - compete with each other. In June you will meet the trend-setters in graphic design today, Woody Pirtle, Ivan Chermayeff, Debra Sussman and April Greiman. Watch and listen to Hans Donner, Art Director for Globo TV, Brazil. Harry Marks of Marks Communications, and many other talented designers from CBC in Canada and NHK in Japan will speak.

You will be inspired by one of the all-time great animators of our century, Frank Thomas. (See Profile



Paul Sidlo, 1986 BDA Seminar Chairperson and Creative Director for Cranston/Csuri Productions in Ohio.



BPME/BDA  
SEMINAR  
DALLAS  
1986

on back page of this Journal) He is one of the last remaining "Nine Old Men," who has supervised animation for over 40 years at Walt Disney Studios. Frank Thomas will share with us the process that Disney used to create a lasting image in our collective memory.

To be present this year in Dallas is to feel connected with your fellow designers and create a harmonious exchange that will bring us all forward. It is your convention, created from your suggestions, so participate. Looking forward to seeing you there.



Typical of most electronic equipment meant for designers, it is indeed "dangerous in the wrong hands," according to Ampex. We agree!

Here is a brief rundown of some of the workshops you can look forward to in June:

#### WEDNESDAY, JUNE 11

3:15PM  
Welcome Meeting BDA

#### THURSDAY, JUNE 12

9:15 - 10AM  
History of Broadcast Promotion  
10:30 - 12 Noon  
Update on TV Computer Graphics  
12 - 2:30PM  
Exhibit Area Luncheon  
1:30 - 2:30  
Electronic Paint System for TV  
2:30 - 3:30  
Dangerous in the Wrong Hands  
3:45 - 4:45  
Animation with Standard Tools  
5:00 - 6:00  
Advanced Computer Graphics

#### FRIDAY, JUNE 13

8 - 8:45AM  
Grass Valley Workshop  
9 - 10:30AM  
The All Electronic Design Department  
10:45 - 11:45  
Hans Donner/Globo TV  
12:30 - 2:15PM  
BDA Lunch / Frank Thomas  
2:30 - 3:45  
Extending the Boundaries  
Woody Pirtle  
Ivan Chermayeff  
Debra Sussman  
April Greiman  
4:00 - 5:00  
Boston in Print

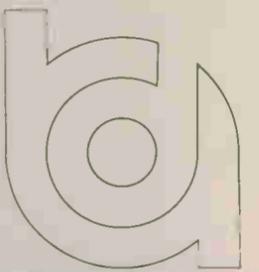
#### SATURDAY, JUNE 14

8:30 - 9:30AM  
International Production House Film Show  
9:45 - 10:45  
News Packaging & Graphic Identity for Television News  
10:45 - 11:30  
Scenic Design  
Logo Development and Implementation  
Computer Storyboard Workshop

11:30 - 2:00PM  
Exhibit Area  
1:00 - 2:00  
Chyron, Vidifont, and Dubner Workshop  
2:00 - 3:00  
State of the Art/Steve Sohmer  
3:30 - 5:00  
Creating a Winning Team  
Merv Griffin

#### SUNDAY, JUNE 15

Continuous Workshops till Noon  
Computer Literature  
Hands-on Grass Valley  
Hands-on Chyron  
Hands-on Paintbox



## WRITERS ASSOCIATION

## A CALL TO ARMS!

We must gather our forces and move forward with strength! We must stick together as one to accomplish our objectives!

The trouble is . . . we are one! And, that's me! I've been holding down the fort almost single-handedly for seven years now -- and, so -- I desperately need your help.

I'm talking about *Scanlines*, folks. I've been begging, pleading, cajoling and, often times, out and out blackmailing for help to continue publishing *Scanlines*. I'm spent! Out of ammunition! It appears that *Scanlines* is to be swallowed up by the ghost of banality unless we all come to the fore and do something about it. There is a whole lot of great information out there in television graphics land but it has to be harvested.

But, seriously, folks . . . I am a full time Art Director in Boston, the 6th major market. I am understaffed and overworked like most of you. In addition to taking care of my wife, three kids, two cats, house and car -- I also squeeze-in four issues of *Scanlines* every year. (Are you sobbing yet?)

Have you noticed that my name appears excessively at the bottom of most articles in most issues of *Scanlines*? Well, it's not because I'm an egomaniac. It's just that I figure if I sign everything I write, maybe you all will get tired



Your illustrious *SCANLINES* Editor, Lou Bortone, in his "fighting clothes!"

of seeing my name and figure, "Maybe we should give this guy a break!"

It's sort of like collecting money for a cause -- you tell your audience, "If you all just send in one dollar each, one measly dollar, we will have enough money to buy Joey his iron lung!" Well, I'm trying to collect information -- so, if you all just send in one letter, one measly note, tip, a captioned picture, a cartoon, an idea, an opinion - suggestion, anything . . . an article on any subject pertaining to television design - then we'll have over 600 entries to add to your upcoming *Scanlines* issues. It's a simple as that! What do you say, kids . . . Joey needs that iron lung!

Write to me in care of WBZ-TV, 1170 Soldiers Field Road, Boston, MA 02134. Thanks. I needed that!

(me again!) Lou Bortone

While we're on the subject of Newsletters, I would like to take this opportunity to congratulate the BPME on their new "Images" magazine. It looks really slick and professional with their coated stock, full color cover and real live color ads. They have had some excellent and informative articles for their membership. Keep up the good work, BPME!

## PARISIAN VIDIWALL

For Parisian shoppers, the Boulevard des Capucines, opposite the Opera, is threaded with restaurants, bookshops and stores selling fashionable high-technology audio, video and computer products. Situated at one end of the Centre Hachette Opera, where the shops converge, is Paris's first "Vidiwall." Here the persuasive power of television is being harnessed to attract customers.

What looks like a cinema screen is in fact 54 color monitors, each with 22" screens. The Vidiwall can display 54 small images (with a different image on each screen) or a single picture spread across the entire wall, and any combination of pictures in between.

Programs featured on the wall include news flashes in teletext, information on cultural events in Paris and an endless repertoire of pop images - movie trailers, music

videos, sports highlights and commercials.

The wall was conceived and designed by the CAT Group of Companies, a German-based firm working exclusively in the design of videodisc systems. CAT (Computer Assisted Televideo) Paris sold the idea to Hachette, the French publishing giant and owner of the center.

The monitors function as six units of nine monitors. Six Phillips VP 835 videodisc players feed the monitors and are linked via the Phillips P2500 microcomputer to a central control room. A Sony BVU player and 3M character generator provide additional picture input. The control room houses a Sony mixer, Pioneer amplifier, compact disc player, twin floppy disk drive and keyboard, Agence France Press News telex and control monitors.

The hardware configuration was designed with the help of Phillips, Eindhoven. Phillips also accomplished the engineering design for the "zoom effect" that enlarges an image to cover first four, then nine, 16, and finally all 54 monitors.

Patrick Martin, top CAT man in Paris, terms the wall a "videodisc jockey." He further compares the wall to a private television station, operating 15 hours a day with a five-man rotating crew. There are few recurring production costs since preproduced material is shown. To keep pace with current happenings and releases, the wall has been using one new disc per month.

Advertising revenue supports the "vidiwall." Advertisers recognize the potential here and apparently believe products featured in this good a presentation will sell better. On an average day over 10,000 people pass the wall. Martin says he has had to form a separate company to handle advertising bookings for the Vidiwall.

The Vidiwall is being touted as an interactive videodisc based system, however it does not allow for any viewer participation at present. Hachette and CAT have positioned two single screen displays elsewhere in the same shopping center, and these incorporate touch screen interactivity.

A second Vidiwall is being planned for the Centre Hachette Opera. It will be placed at the entrance to the shopping center and will be visible to pedestrians from the street.

Reprinted with permission from *International Television*, Nov., 1984.



The incomparable, multi-screened "Vidiwall" shows its stuff!



## BROADCAST DESIGNERS ASSOCIATION

### LOOKING AROUND: ANIMATION.

Many of us in this business were brought-up on film. Animated opens on 16mm (or 35mm for larger budget stations) were a staple for I.D.'s, promos and show opens, for years. Film, as applied to graphics, has come a very long way. After cell-animation, we went through many growing pains and innovations to arrive at the stage of glitches, neons and starbursts. Even in communicating among our peers, the descriptive language got crazy for a while -- multi-image zooms, color trails, and orbital glows! With the onset

of science fiction movies and space films, came many after effects in the world of TV graphics. And there are many die-hard film designers who still insist that film is the only medium.

Over the past few years, there have been major technological advances in many of the electronic tools now available to TV graphic designers. With these advances came the need for technicians to help operate this equipment. Having access to the use of these sophisticated switchers, perspective and digital distortion

equipment such as the ADO, Bosch, and Quantel electronic paint box, has allowed some great new design resources and exciting graphic possibilities. To retain order and design excellence, however, it is essential to have control over these tools, to use them discriminately - not carelessly - and to carefully direct them toward quality design.

With all of this comes the video designers who also insist that video is the only medium. Obviously, the best of both worlds can be attained by the open minded designer who is able to cleverly blend all available resources in an effort to produce an end product which answers the design problem and fulfills the concept.

Here are some examples of animations using various media -

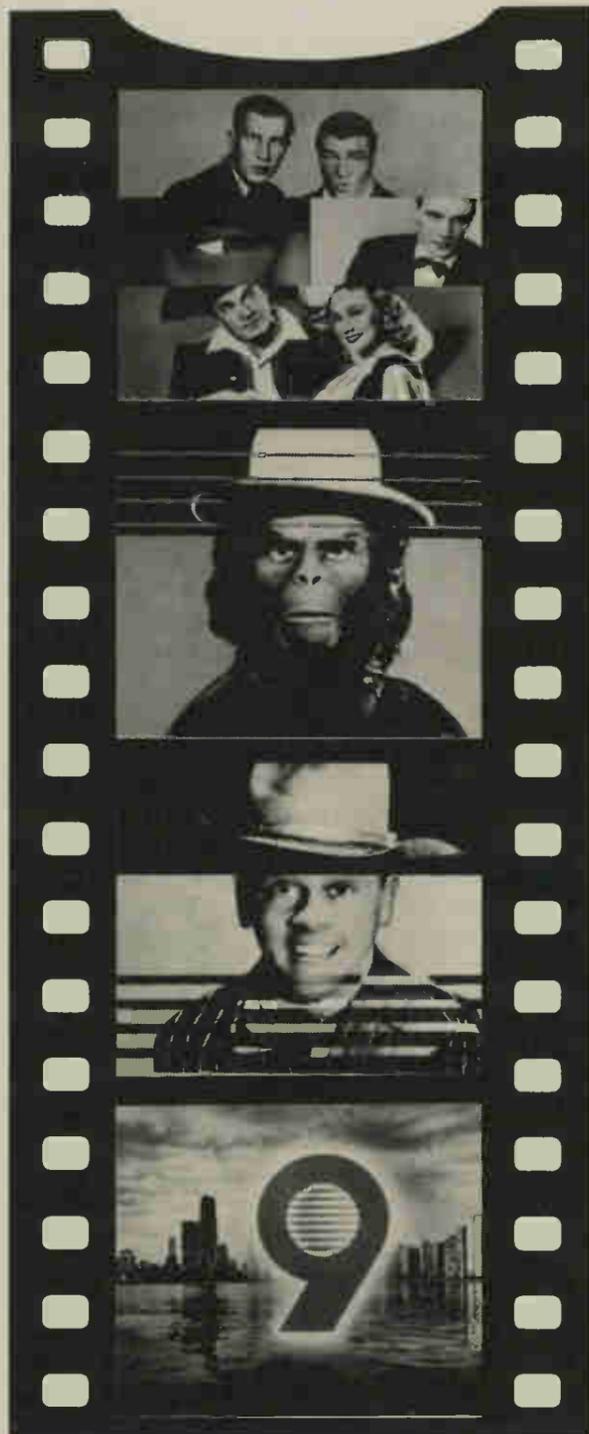
some simple, some extremely complex, but each solving a design problem. As usual, you must use your imagination in terms of color, movement and sound while reviewing these graphics.

NOTE: We would like to present some set designs in our next "Looking Around" article. Please send in some slides or prints of sets, news or non-news, that have been done at your station. Please include a brief description of the function and purpose of the set, the Art Director and/or Set Designer's name, and other information you deem necessary. The deadline is March 20, 1986. Send it to me c/o WBZ-TV, 1170 Soldiers Field Road Boston, MA 02134.

Lou Bortone



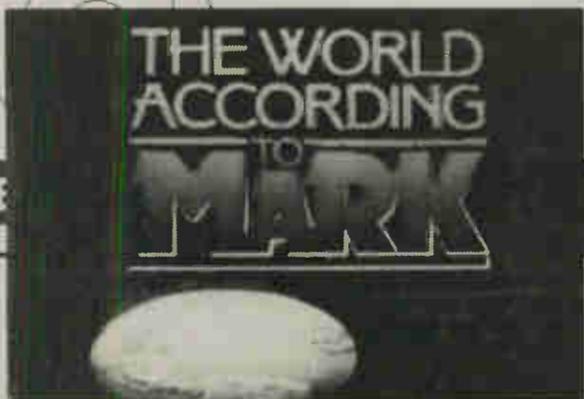
"WGN Presents" Goldsholl Film Group



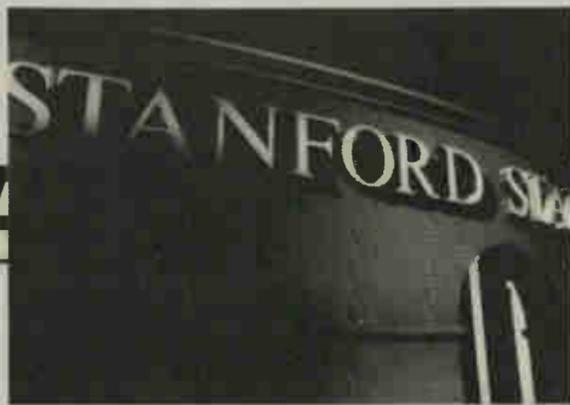
"WGN Weekend Theater" Goldsholl Film Group



"WGN 7 O'clock Movie" Goldsholl Film Group



A.D. Ted Young, Designer Jackie Goldstein, WSB-TV Atlanta.



A.D. Roger Goodman, ABC Sports. Designer Wendy Vanguard, Carl Rosendahl, Pacific Data Images, CA.



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Frank Thomas (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.

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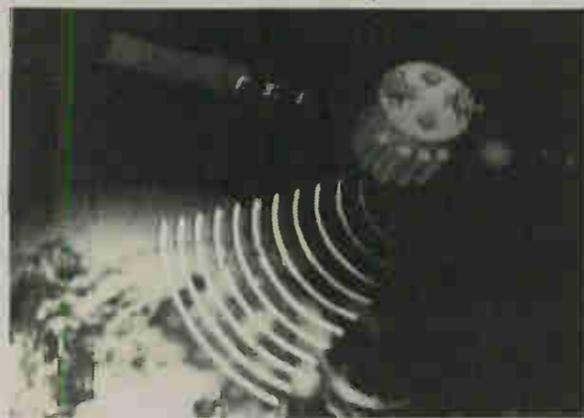
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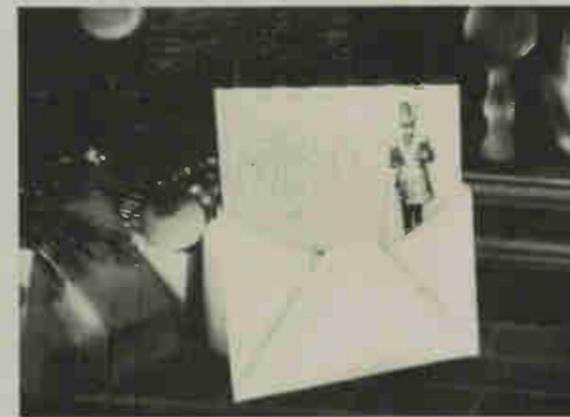
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SPECIAL THANKS TO:  
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Deadline for the next issue of SCANLINES is April 15, 1986. Please send all copy and photos to: Lou Bortone, Art Director  
WBZ-TV  
1170 Soldiers Field Road  
Boston, MA 02134  
or call 617/ 787-7146



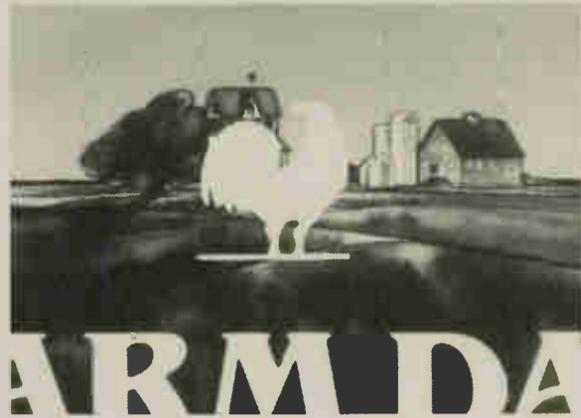
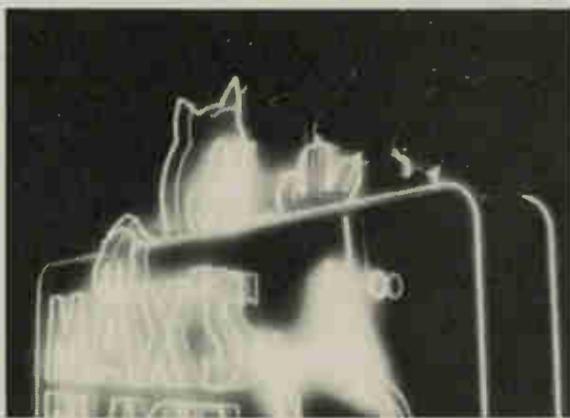
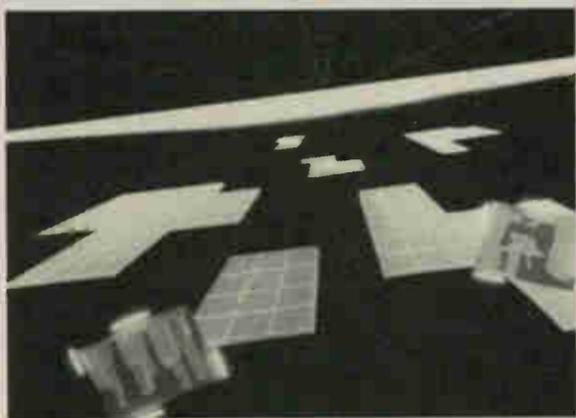
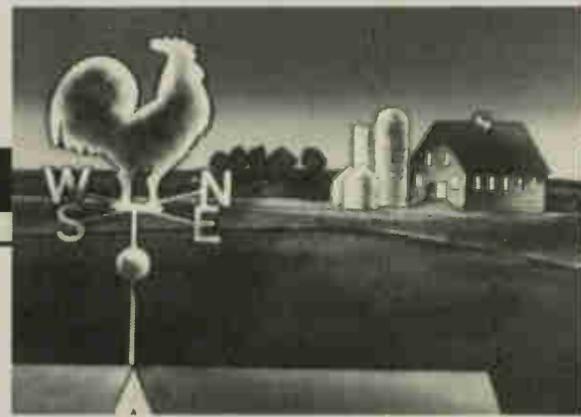
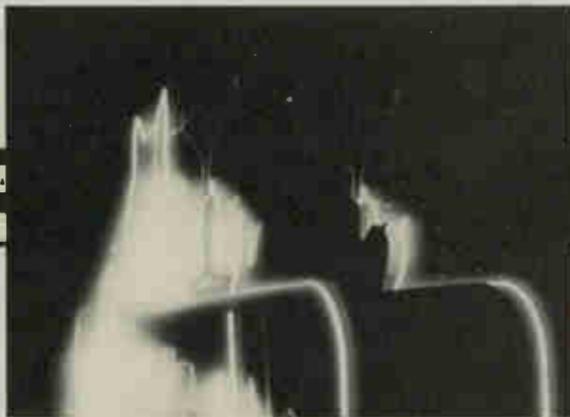
A.D. Ned Steinberg, CBS News, NY. Mike Saz, Compugraphics.



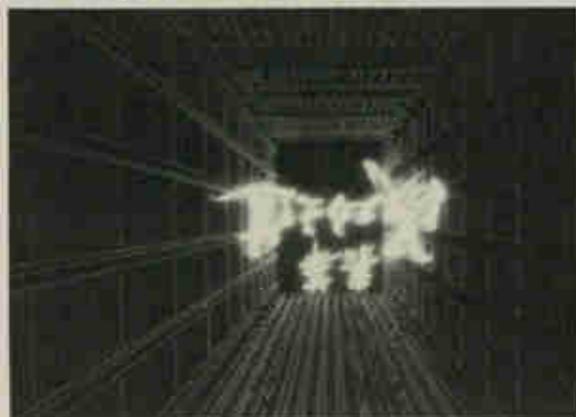
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ARM DA

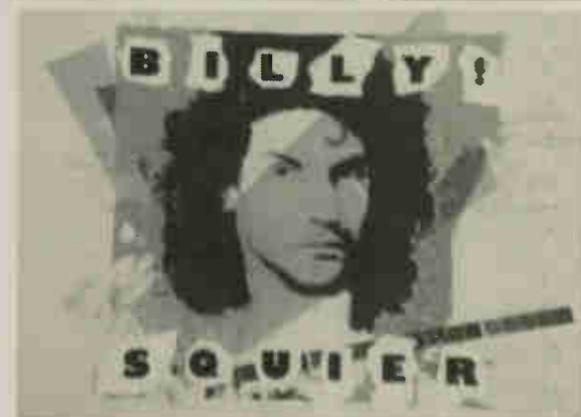
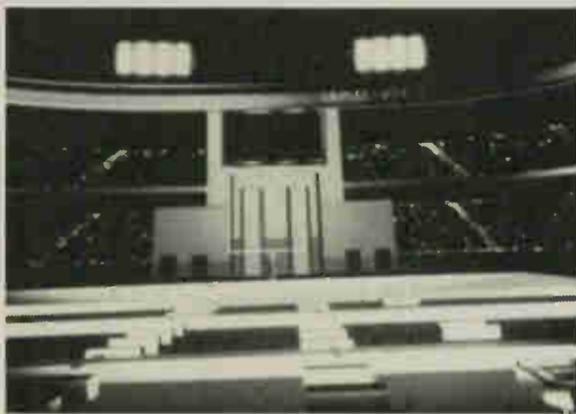


FARM DAY

Ka Wah Way to Success

A.D. Jim Minton, Carl Rosendahl, Koplar Creative Center, St. Louis, MD and Pacific Data Images, CA

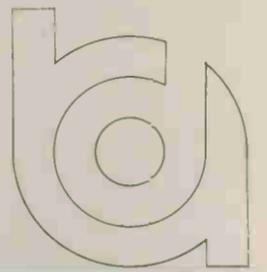
A.D. Robert Jones, William Flaherty, Maryland Public TV



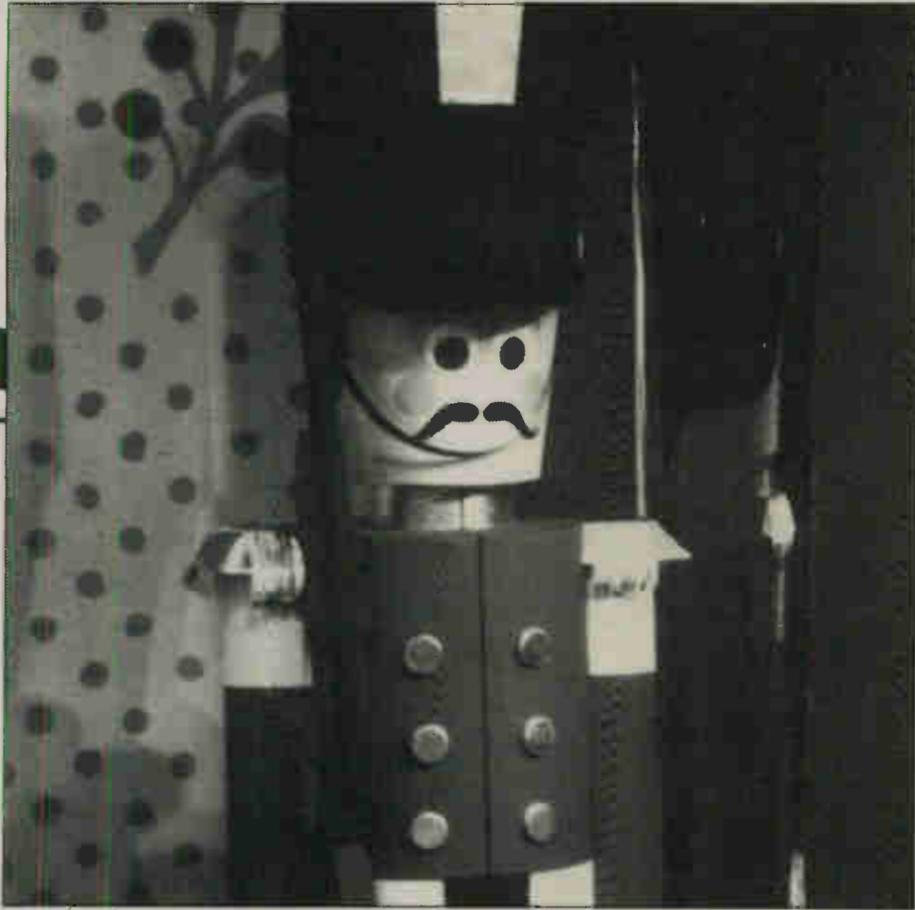
A.D. Roger Goodman, ABC Sports, Richard Chuang, Pacific Data Images, CA

A.D. Drew Takahashi, Colossal Pictures, CA

A.D. Tim Boxell, Colossal Pictures, CA



## BROADCAST DESIGNERS ASSOCIATION



A close-up of the "Nutcracker" style, seven-foot high soldier constructed from Sona tubes with felt covering. This was a part of the WBZ-TV telethon set for Boston's Children's Hospital.

## SCENIC ROUTES: TELETHONS

An intriguing challenge for any art director or scenic designer is to create a successful Telethon Set. There are a variety of considerations, not the least of which is how the set will end up being presented on the air.

No matter how carefully you plan the overall design or how many meetings you participate in, in the final analysis -- the director ends up shooting the set the way he or she wants to and that will be, in fact, what the audience see of it on the telly. It's truly an interesting exercise in design.

At best, telethons are usually boring to watch for long periods of time. Keeping the pace of the production moving and lively is certainly no small task for the director. The basic set-up usually involves a home base area for the hosts and guests, a large pledge phone-in area which generally includes a tote board, and possibly a third area for entertainment. Such was the case for the Children's Hospital Telethon here in Boston this past December.

Having done a few of these in the past and being well aware of the pitfalls, I got myself in-

tegrally involved from the beginning. The producer decided that, thematically, she wanted the set to show-off the children with some "supergraphic" sized photos. She also wanted a simple red and green color scheme to reflect the Christmas holidays, as the show was being telecast December 21. "A good beginning," I thought. The blow-ups were graphically something I could really get into and I loved the "Italian Flag" color scheme. Of course, I would have to be careful to avoid the "Prince Spaghetti Box" look!

While developing the home base area, one of the first design problems that needed attention was the "flatness," or lack of dimension that the large blow-ups presented. I decided to border these with huge horizontal and vertical colored 3-D boxes. As I began working on some sketches, this suggested even more dimensional shapes like cubes growing out of the (very flat) floor for interesting wide shots. The sketches were beginning to look very linear and sterile -- it definitely needed some softer shapes to break-up the hard-edged look. After working with the producer, we agreed

on the use of lots of Poinsettia plants, strategically placed. This proved to be the accent that brought it all together -- the plant colors were perfect and it all worked rather well. The pledge area would consist of 40 people answering phones and required a great deal of studio space. This was done in an L-shaped section of desktops, two tiers high, consisting of 10 phones for each of the four sections. The electronic tote board was suspended in the background over this area. This and the homebase area pretty much used up more than half of our 40X80 studio space. Our permanent news set occupied the other half!

The final area required, was a space for a 20-child choir and other entertainment. This set was placed in a smaller adjoining studio. We decided to be just a bit more frivolous here, design-wise. This area consisted of several giant Christmas packages, a large Christmas tree, and a seven-foot high "Nutcracker Suite" toy soldier. That completed the live studio sets.

In addition to all of this, we also designed a simple, modular set-up, utilizing many smaller photo blow-ups, to be used for five remote locations; four shopping malls and one at the Children's Hospital.

The overall function of the sets was, obviously, to embellish the production, to help make it pleasant to watch, and to create a warm ambiance conducive to holiday sharing. The show would air for three solid hours; a behemoth task for the director to keep the audience's attention that long.

After many hours of careful preplanning, reviewing some shooting patterns, setting-up the cover shot, tedious lighting, and attempting to cover all bases -- we went live at 8PM that evening. I watched the show for three solid hours. To my dismay, I saw mostly tight shots of people answering the phones, one and two-shots of talent, some slightly wider shots at the remotes (not wide enough to see the background scenery), and only two -- count them -- two wide shots of the homebase area during the entire three-hour show. I must say, the director who was setting-up and calling the shots was not my favorite person that evening! Granted, he had plenty

on his mind and was going at full-speed, but he completely forgot about his many assurances that he would showcase the set with wide shots the best he could throughout the evening. Oh, well -- the best laid plans!

Mike Nosel, our Scenic Director and builder, worked like a mad man for several weeks before the show. He devised and constructed the background scenery so that the blow-ups could be easily attached when they were delivered. We had the enlargements done to size and mounted on foamcore sheets, then delivered the afternoon of the show. The photos provided were cropped to the proper ratio - each one different, converted to horizontal-line shots, then blowup to actual size - some as large as 3½ feet wide by 9 feet tall. I designed the seven-foot toy soldier to be made from Sona Tubes. These are used in the construction industry as heavy cardboard forms to pour cement into for structural posts. Available at your lumber yard or builders supply, they come in various diameters and lengths and are easily cut on a bench saw, easily painted or covered with material and are very handy, indeed, for scenery. Our soldier was covered with white, black and red felt material. We used gold lame for the buttons, shoulder and hat decorations. (The soldier that was used on the set now quietly stands guard in a corner of my den at home.)

The giant Christmas packages were quite believable. We simply used real wrapping paper as our model. Then Mike projected and patiently painted the patterns on large dimensional flats, a tedious task for sure. We handmade some four-foot diameter Christmas bows from large sheets of stiff paper with gold and white vinyl adhered to it.

Even though Mike and I were a bit disappointed in how the set looked on-air, we both had tons of fun -- worked very hard and got our "fleeting" on-air credits at the end of the show!

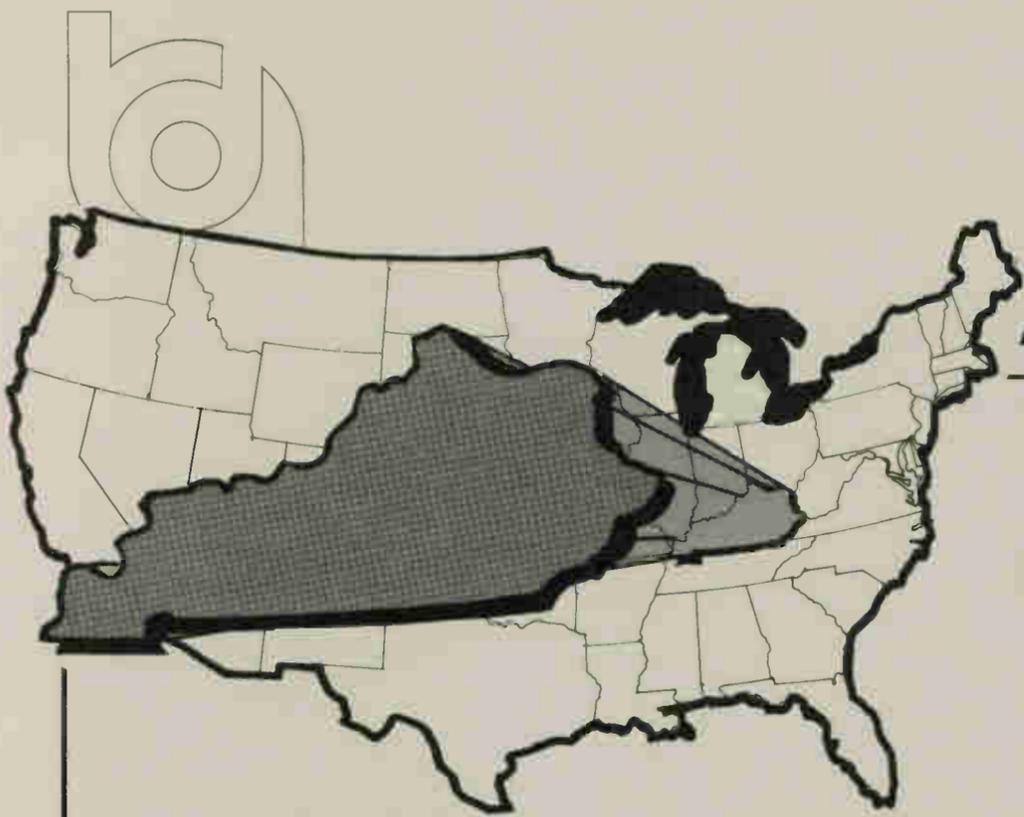
If you would like any specific information about materials or methods used in construction, just give Mike a call at (617) 787-7116, and he'll be glad to talk with you.

By the way, our local telethon took in over \$450,000 in just three hours. Not too shabby!

Lou Bortone



A view of the home base area touting super large blow-ups of kids. Also a view of the phone-in area.



## SMALL MARKET RESPONSE.

In our last issue, we printed excerpts from a letter submitted by Dan Coggins regarding market size breakdown of categories for the Annual BDA Design Competition. In response to Coggins' remarks, we received the following (excerpts) from a letter from Lauren P. Harrison, Eastern Kentucky University.

In response to Dan Coggins thought of market size breakdown of categories, I totally agree. I am in my seventh year as a broadcast designer here in Kentucky and have worked both in commercial and instructional television as well as public radio. Without sounding like a hillbilly from the back woods, it is most difficult to compete with the larger markets.

To begin with, the art personnel in small market stations usually range from one to two people. These stations are generally non-union so there is no specialization of duties. I would probably be a much better set designer, for example, if that was my sole concern each day. In addition, a small art department is usually placed under a larger department such as production or promotion. This creates problems since the department head representing you in the important meetings is not an artist. They are concerned more with their department's needs than with yours. Often the artist in this position has little say so over purchased equipment, station image or budget. This also creates the perfect atmosphere for art by committee which often proves to be conservative, uncreative.

A more visible problem is the limited budget. On a small budget the best materials simply cannot be afforded and quality is compromised. The lack of sophisticated, state-of-the-art equipment

can make a big difference. Today's modern equipment creates instantaneous effects which can be easily altered. Without such machinery, one must spend more time on execution and the creativity can suffer from this. Certain special effects are next to impossible to recreate or they take too long to create or the quality is too poor.

The shows we are producing in smaller markets are in themselves not as sophisticated or exciting as those in the larger markets. How do you compare graphics for the Super Bowl with graphics for a local sports show? Or a set for "All My Children" to a set for a local talk show? These questions are easily answered by looking at the BDA's 1984-85 gold winners' cities. No small markets in there.

I enjoy my work despite its inconveniences and I feel the same way about Kentucky. My point is that we are producing good design work in small markets, but it cannot always be presented in the slick manner of the larger markets. This creates a huge gap when we are in direct competition.

I suggest you consider the possibility that winning awards may be the extra incentive that some small market managements need to send their designers to the annual BDA Seminar.

Finally, this subject has been brought up to the BDA before by myself and others. It is my hope that this letter brings up some good reasons why it should be carefully considered.

*Lauren P. Harrison  
Art Coordinator  
Division of TV & Radio  
Eastern Kentucky University*

Well, how do you feel about this? Do you agree or disagree? Send us your responses.

## ATTENTION, ANIMATORS!

Perhaps to be expected, the storyboard is the most heavily used preview method to explore an animation motion idea. Tradition may play a part in this choice. Also, the storyboard may be the quickest method for outlining an animation idea, which appeals to the designers, whose primary reason for choosing one preview method over another is its immediacy of feedback.

Along with the storyboard, however, there is significant use of the other preview methods by both animators and non-animators. There is a recognized need to experience the feel of the image motion, by choosing methods that move to supplement the testing of the design. Most often film and/or video are the next step, followed by computer testing. Several methods are usually used together in designing an animated image motion.

Film is twice as likely to be used by the character or cartoon animation designer, with computer twice as likely to be used by the typographic or logo animation designer. The tradition of stacks of cells may play a part in the character animation designer's choice of film, as well as a lack of humanistic motion software. The typographic animation designer may choose

computer to test image motion because the target movement may more often be mathematical and precise, less organic.

Most significantly revealed by this survey was a desire by many who design the animated image to share experiences with each other. Though research into motion exploration of an image is not new, it is an endeavor of worth and learning to the respondents. Several months ago, I received in the mail, a survey questionnaire along with a request to fill it out and return it to Beth Belknap, a Master of Design student from the University of Cincinnati. Beth's survey subject was animation "preview" methods. Beth was kind enough to send me a finished summary recently and I would like to share it with you.

"In this survey on preview method use in animation design, 46 designers responded. They represented TV stations, animation studios, corporate and independent A-V teams, ad agencies, video production studios, and universities. In this group, there were four times as many designers of the typographic/logo image as the character/cartoon, which may indicate the current use of animation.

### THE CREATIVE PROCESS!



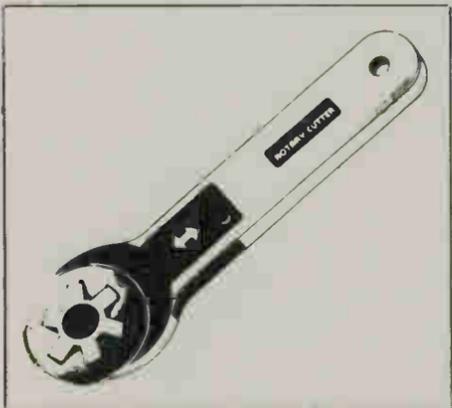
## DID YOU KNOW?

**One more time!** In the last issue, we reviewed the new "Quickpoint" automatic blade pointer by Chartpak. I reported that it was a failure, in my opinion - that it was necessary to poke around a great deal with the knife-tip to get it working. Since then, a representative from Charrette, the art supply dealer that gave me the first one to test, showed up again with another Quickpoint for me to try out. I must say that this one works considerably better and more efficiently. I'm not really sure why, as both were brand new right out of the box. However, I think it only fair to retract my first report to some degree. I'm still not thrilled with battery-operated devices but, as I said the first time, try it out for yourself and you decide. By the way, the original retail price was listed as \$39.95 but the Quickpoint is now available for considerably less. They were on sale for \$24.95 for a while here in Boston.

**If you're doing** any amount of print graphics these days, and you are intimidated by copy-fitting type for your work, here is a tool that may be of some use to you. It's a copy fitting wheel called "Spec-ulator." It is 6" in diameter, made of durable 20-gauge plastic and is, according to their ad, "the



Chartpak's Quickpoint, reconsidered!



Rotary heavy-duty cutting tool from Abbeon.

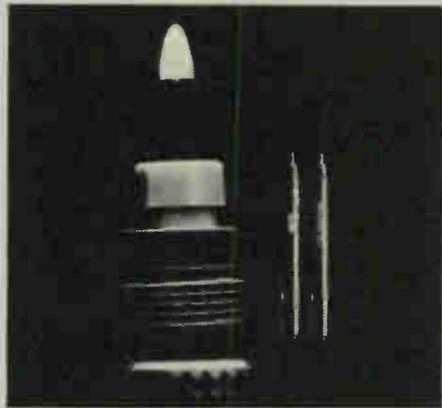
most significant development in graphics since the proportion wheel!" They say it is simple to use, easy to read and no pencil or paper is needed. The cost is \$7.95 each. If you would like one, send your order (and make checks payable) to: The Studio, Box 6, Westport, CT 06881. For eight bucks, it couldn't be all bad!

**If you're still using** a slide projector for some of your scenery work, Kodak's newest and best is the Ektagraphic III ATS. They say it's their "top-of-the-line" projector. It is an industrial model with a good lens and strong light source for a long distance throw. Call your photo dealer for a demo or look-see if you're ready for a new one. A major feature of this unit is its built-in 3 1/4" square rear-projection viewing screen which slides out easily from a compartment beneath the lens for convenient viewing in room light conditions. This is a nice addition for quick reviewing of slides when projecting is not convenient.

**Here are a couple** of helpful items for real close work like retouching. The first is a bit bizzare but is offered for uses where magnification plus "hands free" operation is essential. These are called mini-loupes made by Rolyon optics. They are available in a



Six-power loop with cut-away base for handy retouching.



Alvin's new rollerball pen uses liquid India ink.

**3M's new C-39 twin-roll desk dispenser** for both permanent and temporary adhesive transparent tapes, side by side.

complete set of four magnification lenses which attach to your regular eyeglasses. They come in magnification powers of 1.2X, 1.6X, 2.5X, and 4X, permitting you to choose working distances from 2.5 inches to 8.3 inches from your work. Installation is accomplished simply by moistening a rubber suction cup and pressing it firmly to the front surface of your eyeglasses. (If you wear contacts, I guess you're in big trouble!) The set comes complete with its own dust-free storage glass vials. The cost is \$19.95 for the set of four. For more information, call (818) 915-5707.

The second magnifier is a bit more conventional. It is a 6X wide field of view magnifier with a cut-away base which allows a one inch working space to get a brush or pen in there for touch-ups. It stands 3" high and provides a 1 1/2" field of view. It is item #W42,769 and sells for \$42.95. Available from Edmund Scientific Company, 101 E. Gloucester Pike, Barrington, NJ 08007, or call (609) 547-3488.

**An alternative for cutting** and trimming is this "Revolutionary, rotary, heavy duty cutting tool." That six-word phrase is actually the name of this tool. It says it's "for cloth, paper, leather, canvas, vinyl, film - virtually every sheet material. Much easier and faster than scissors or razor blade type tools." It cuts forward or backward in the thinnest tissue or thickest canvas. Makes a cut up to 1/4" deep with practically no drag as it rolls through the material. It is 6 3/4" long by 2" at its widest point. It says here that you must try it to appreciate it! But if you want to try it, you'll have to buy it! A measly \$14. is their delivered price. The replacement blades are \$5.50 each delivered. If you want to gamble the 14 bucks, you can order this circular cutter by writing to: Abbeon Cal, Inc., 123-422K Gray Avenue, Santa Barbara, CA 93101. Request the #9651 cutting tool and the #9452 replacement blade.

**How would you like to be** able to draw "The skinniest line ever?" That's what the ad I'm look-

ing at promises. It boasts the "new finest plastic tip in the world - super xxtra (sic) fine point, designed for precision work. A .2 millimeter drafting pen, it lines out more than 3,000 feet of the finest line ever. Available in black, blue, red and green water resistant inks. The delivered price is \$15. a dozen with any mix of colors. If you believe all this and would like to draw 3,000 feet of the finest line in the world, order a dozen of these "super extra fine pens: model #ABX-80 point 2 from Abbeon Cal, Inc., again. Same address as the rotary cutter above.

**What in the world?** Here is another pen that is a world's first, according to their ad. This one is a more serious pen by Alvin. It is "the world's first liquid India ink rollerball graphic pen!" It uses dense black liquid India ink, combined with the convenience and silk smooth performance of a fine rollerball pen. It uses disposable cartridges for quick, clean and easy in supply. Durable replacement points are available, all in a 0.5 line width. For more info, contact your local art supply dealer or write to Alvin and Company, P.O. Box 188GD, Windsor, CT 06095, or call (203) 243-8991.

**A new product** from 3M is the C-39 Twin-roll desk dispenser which allows both permanent and temporary transparent tapes to be within easy reach in this space saving twin-roll dispenser. Its graceful contemporary styling is available in black, putty and chocolate brown. The front of the dispenser indicates the 810 permanent on the left and the 811 removable on the right. A handy dandy item for only \$4.95. Here is a related piece of trivia for you. Did you know that the permanent tape is wound on a white core and the removable on a light blue core? This was done by 3M so that you could quickly distinguish the difference at a glance.

Lou Bortone



## BROADCAST DESIGN



The Kodak Ektagraphic III ATS projector, the top-of-the-line model in the family of Ektagraphic III projectors.

There is a new lightweight pair of scissors now available called "Clipper Feath-R-Lite." They are made from surgical stainless steel and the blades are bonded to featherlight nylon handles. The scissors weigh less than 2 ounces, won't corrode or rust - therefore, great for the darkroom, and cost \$9.95 a pair. If they are not obtainable from your art supply dealer, you can order them from Dynamic Graphics, Inc., 6000 North Forest Park Drive, P.O. Box 1901, Peoria, IL 61656, or call 1-800-255-8800.

Also from Dynamic Graphics is this nifty adjustable C-thru T-square. It features a time-saving, zero centering scale and has easy-to-read, clearly marked grids in 1/16" calibrations. It also features beveled edges for precise ruling and stainless steel cutting edges. The adjustable head allows you to set the T-square at an angle for parallel angular lines. It comes in 4 lengths; 18", 24", 30", and 36" ranging in price from \$16. to \$24.

We came across this item that is ideal for lobby displays, large or small exhibits, or maybe set design, in some cases. It is a simple tubular structural system called "Abstracta," which is based on the ingenious design of a solid metal alloy connector and the precision manufacture of both tube and connector components. This combination produces a joint which is as rigid as a weld but with a much cleaner appearance. The system is designed for near limitless re-usability. The hollow tube sections simply push onto the connectors and snap into

place. It is basically a modular system that allows limitless design structures based on a 15" cube configuration. (Although, there are other sizes). It's a very interesting concept that takes little storage space for the components, yet produces full size displays in a short time. I have worked with the system and am impressed with its rigidity, strength, adaptability, and down right good looks. If you have any use for display exhibit or small set design structures, it would be well worth your while to look into this. It is a fairly expensive investment but the fact that it is re-usable helps amortize the initial cost over a period of time. Call or write for info to: Abstracta Structures, Inc., 347 Fifth Avenue, New York, NY 10016; (212) 532-3710.

It's graduation day! But, seriously, folks. . . here is some info on two new sets of products offering tonal graduations.

The first is a set of three graduations. They are continuous-tone (not screened) reusable 8X10 black and white graduations with no perceivable grain, for less than

half the cost of one airbrushed graduation. There is a "fast" graduation which rapidly goes from black to white, a "slow" one in which the tonal differences are stretched out much more, and an arc. The set sells for \$30. delivered and is available from Coastline Productions, 9804 Lake Georgia Drive, Orlando, FL 32817, or call (305) 657-6355 for more info.

The second graduation product is much more lush. It is a brand new series of graduated color sheets imported from West Germany exclusively by Charrette. These sheets give an airbrushed effect in comps, film and video backgrounds. They are screen printed smoothly and consistently with a matte finish producing rich, dense color with no grain. They are available in 20 colors and in two sizes. As you know, Pantone has a graduated series available but, from what I've heard, these are too large for most uses. Many designers were suggesting that the Pantone series would be much more useful if they were available in half the size. Well, now you can

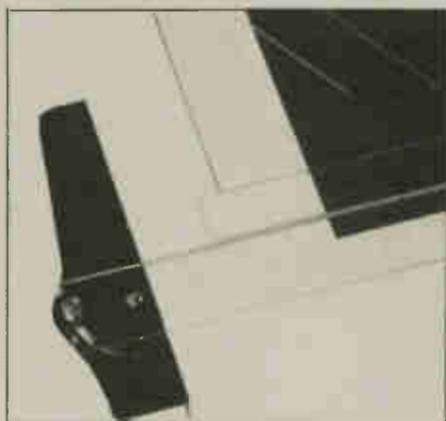
have this new product in three sizes; 15X20 at \$4.95 each; 20X30 at \$14.50 each, and 31½X43½ at \$32.50 per sheet. There is also a sample color selector booklet for \$6.50 and judging from the color selector in my hand now, it looks like an excellent product - a good clean silk screened graduation on a heavy piece of stock. My one small reservation is that the product will have to be handled carefully to avoid finger prints or oil stains because it is silk screened and much like ColorAid or Color-View, it will require delicate handling. If you want a closer look, write or call Charrette, 31 Olympia Avenue, P.O. Box 4010, Woburn, MA 01888. (617) 935-6010.

This is a bit technical but something we thought you should know for the next time you're chatting with some of the techs in the control room. Sanyo Electric has developed a 3-inch shadow-markless picture tube, based on a single electron beam index method that enables decreasing the thickness of color television to (get this,) 1.97 inches -- just under 2 inches. Power consumption is reduced to a mere 5 watts. The unit features a reflection-type phosphor screen, a light collector plate impregnated with fluorescent material and a newly designed photo diode. "Put that in your DVE and smoke it!"

The production and marketing is scheduled to begin this fall. If you or your techs want more info, (I certainly don't) just contact Sanyo Electric, 200 Riser Road, Little Ferry, NJ 07643. Phone is (201) 641-2333.

We still have a few tapes of the 1985 BDA Design Competition On-Air Finalists. If you haven't ordered yours, you may do so by sending a check for \$50 (this includes handling and postage) to us here at BDA Headquarters. Allow two weeks for delivery.

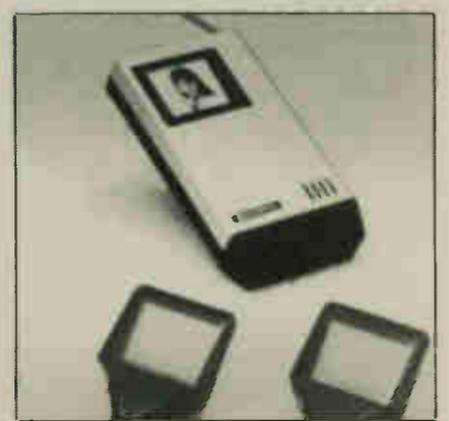
Lou Bortone



C-Thru's zero-centering T-square with beveled edges for precise ruling.



Abstracta's tubular structural system; excellent for displays.

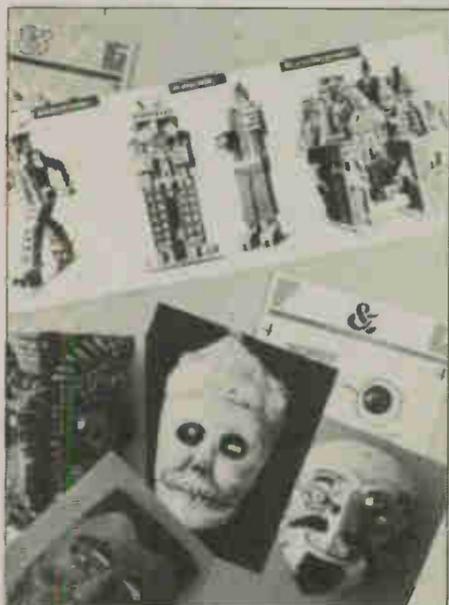


Sanyo's new 3" picture tube is just under two inches thick!

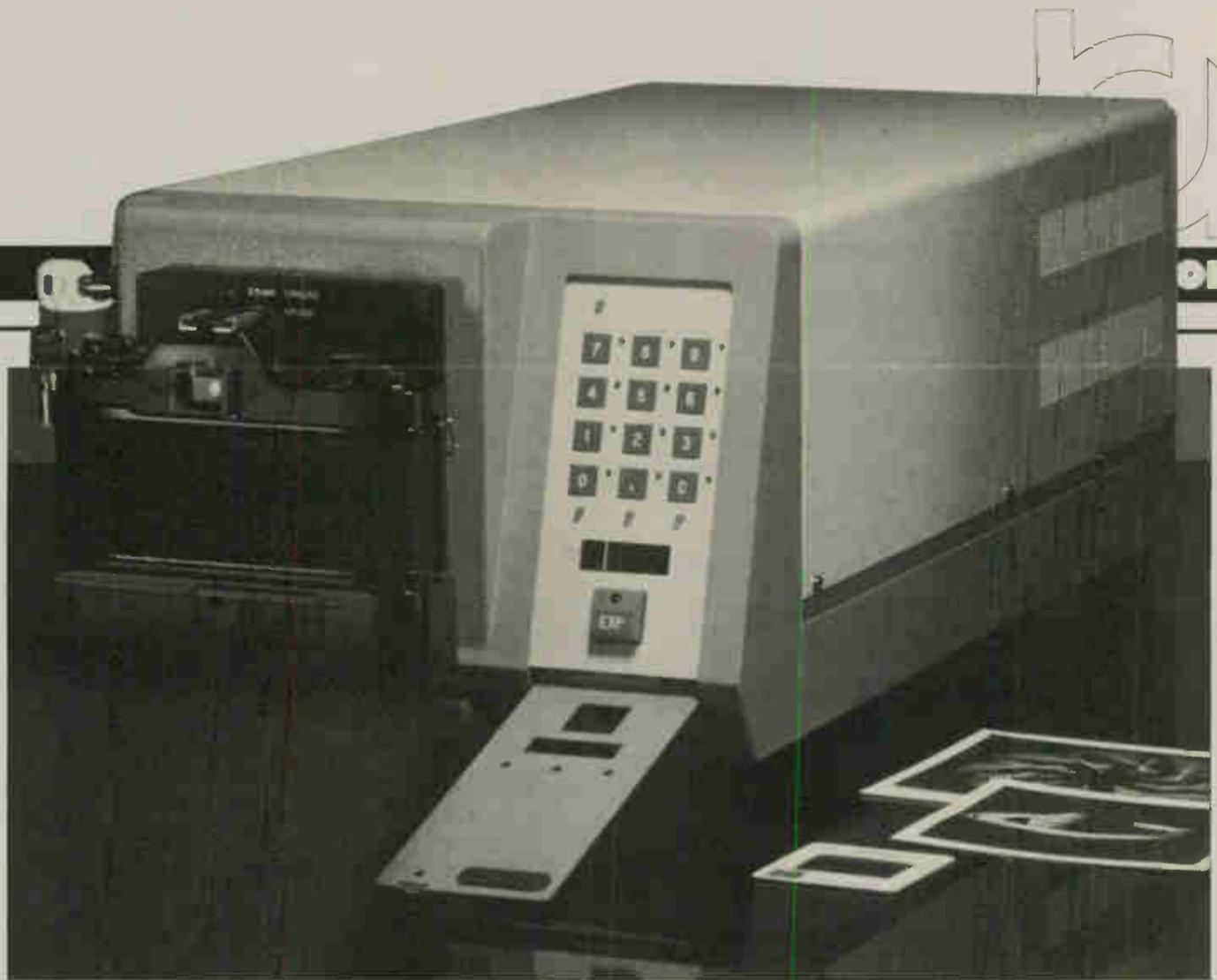
## HOT TIPS!

Here are three simple but effective darkroom safelights called 'Bubblite' manufactured by nuArc Company, Inc. These are actually a permanently pigmented red plastic housing that have ordinary household bulbs for their light source. They come complete with mounting facilities and a switch. The model DLB4 is a 4" diameter, one-bulb standard screw-type base which sells for \$19. Next is model DLB1012 - a 10X12 inch cover for wide angle illumination. This one uses two household bulbs and has a wall mounting bracket with 8 feet of cord for \$49. Finally, the model DLB1325, you may have guessed by the model number, is 13X25 inches. It can be used on the ceiling or wall and uses two 20-watt, long life fluorescent tubes and also includes an 8 foot cord. This one sells for \$195. These are all available from nuArc. Get them through your art supply or photo dealer or call the nuArc home office in Chicago for the dealer nearest you: (312) 278-3300.

A nifty little tip for your next slide presentation is to use a black slide as your first and last slide so that you won't blind your audience with the bright light from the projector. Simply take a Wess mount slide and sandwich a small piece of black paper inside. Speaking of Wess Mounts, Wess Plastics also sells a 2X2 "Level" slide. If you insert this into your projector, it projects the leveling fluid onto the screen so that you can easily level the projector before you begin, to avoid those downhill charts and graphs!



"Fun & Games" is the new Imagination Series from Champion Paper.



The "Rembrandt" by NISE, Inc., provides hard copy black/white and color (slides or prints) recorded from a variety of video systems. The quality is excellent considering the cost of the system.

Call your paper house salesperson on this one. It is the latest edition of the paper industry's widely acclaimed "Imagination" series from Champion Papers and is devoted to "Fun and Games." "Imagination 25" is a set of four publications packaged in four separate envelopes all contained in a custom carrier. It is a most beautiful series of paper samples showing off the fine printing possibilities on Champion papers -- two and four color printing, duotones, and die-cutting are its theme, and toys and games are its subject. It can be obtained free from your paper salesperson if there are any left. Do yourself a special favor and get a hold of one of these kits.

Well, after a 9-year patent suit in court, Polaroid finally won out on the "Instant" photography front. As you may have heard, Kodak has been ordered to get out of the instant-photo business ... to cease and desist. Eastman Kodak Company will make three options available to users of Kodak instant cameras to accommodate



Bubblite is the name of these three effective darkroom lights by nuArc.

them for the inconvenience caused by the court action. The general public will be able to exchange those cameras for the company's newest disk camera with a telephoto lens plus a twin-pack of disc film, or an "Instant Value" coupon worth \$50. in rebates on Kodak photographic products, or one share of Kodak stock. Fair enough, I guess! This news does not necessarily affect TV designers unless you were heavily into Kodak instant use. However, this brings about a slight change in an article that was written in the last issue of Scanlines, titled, "We need pictures...still!" We reviewed two new picture imagers from Polaroid and Kodak that were to be available for purchase this Spring. Obviously, the Kodak picture recorder will now be taken off the market. At this point, I haven't seen any advertising nor heard anything further from Polaroid on their unit.

As time goes by, I realize more and more how important it will be for Quantel Paint Box, Aurora, Dubner and other picture maker systems users to have the facility to record still pictures from their systems for a variety of reasons -- not the least of which is to have hard copies of video artwork to enter into shows. We came across an excellent system for this called the "Rembrandt" It is made by NISE, Inc. and provides color or black and white slides or prints, depending upon which camera you purchase with the system. We mentioned this unit in a past issue of Scanlines but not in much detail at the time. Here is a bit more on it.

The NISE Rembrandt is an advanced design video film recorder which can produce brilliant, full color or monochrome images from personal computers, broadcast or videotex systems, and computer graphics terminals and workstations, including the high resolution systems.

The microprocessor control makes the Rembrandt easy to use - no knobs or dials, just simple keyboard entry with LED readout. The system also offers multiple interchangeable film backs, each with its own optics, which gives you the choice of any or all of the available film backs.

The price, of course, depends on the extra features or options you elect to buy. The base unit costs \$3,300; the 35mm SLR (a Ricoh autowind camera with a 50mm lens,) is \$600; the various Polaroid backs (SX-70, 3 1/4 X 4 1/4, 4X5, and AutoFilm) range from \$750 to \$1,050 each.

There is a video production company here in Boston called Vizwiz, that uses this system to record paint box graphics onto 35mm color slides. Glen Robbins, from Vizwiz, dropped off some slides to show me the quality and they are superior to anything I have seen from a recorder system so far. They are a definite 8 on a scale of 1 to 10. This system seems to be the best buy for the money at this point.

Contact NISE, Inc. if you want a brochure and pricing information. They are at 20018 State Road, Cerritos, CA 90701. (213) 860-6708.

Lou Bortone



**Frank Thompson, animator extraordinaire! Now retired from over a quarter of a century with Disney Studios.**

## TO BE FRANK . . .

Frank Thomas is his name. He enjoyed a long and lovely life in the field of animation. Born in Santa Monica, California in 1912, Frank grew up in Fresno. He spent most of those years drawing cartoons for school newspapers. I guess the real beginning in film was when he was a sophomore at Fresno State College, Frank made a film spoof of Hollywood's idea of college life, called "The Soph Movie." He had no idea of animation at that time but liked the idea of making films.

During the two years that Frank spent at Stanford University, he met Ollie Johnston, later to become a partner and close friend. Frank transferred to Chouinard's Art School in Los Angeles. He spent one year studying with Pruett Carter, a top magazine illustrator at that time. Soon after, he met some of the staff of the Disney studios. "Their work seemed to be easier than what I was doing," he said. Not long after, he was hired at Disney as an "inbetweenner," which, he says was the bottom of the totem pole. "That was on September 24, 1934," he recalls. He was fortunate to serve a year as the assistant to Fred Moore, an outstanding artist and animator. Soon after, he moved into actual animation projects with small assignments on "Mickey's Circus," "Little Hiawatha," "Brave Little Tailor," and helped animate the famous "Snow White" section, "the dwarfs crying around

Snow White's bier." Frank also worked on many of the now famous films like: "Pinocchio," "Bambi," "Cinderella," "Peter Pan," "Lady & The Tramp," "Sleeping Beauty," and more.

Frank was made a supervising animator and a member of the animation board known later as "The Nine Old Men."

During the Second World War he headed-up an animation unit for the U.S. Air Force, whose job it was to create cartoon characters to help educate pilots and members of their crews.

Frank reminisced that some of the best remembered scenes of animation he worked on were "Bambi and Thumper on the Ice," "Pinocchio in the Puppet Show," "Ichabod Crane riding into Sleepy Hollow," "Lady and Tramp eating spaghetti," and the squirrel sequence in "Sword and The Stone."

Frank Thomas retired in 1978 to write a book with co-author Ollie Johnston on the animation they had done at the Walt Disney studio. Published in 1981, their book, "Disney Animation; the Illusion of Life," became the definitive book of that type of animation.

There was something else going on in the life of Frank Thomas in those early years. He inadvertently helped found the Dixieland group called "The Firehouse Five Plus Two," in 1949. He played

piano for the group for 20 years. "We were big in the early 50's and appeared on all the top TV shows just as that industry was getting started," he says.

Some of the exciting things that Frank has been involved with are his many TV appearances on big talk shows, while promoting both his book and the Disney Studios, like: Mike Douglas, Merv Griffin, Johnny Carson, Good Morning America and the Today Show. "I think I remember being on the Yesterday and Tomorrow Shows, too," he chides.

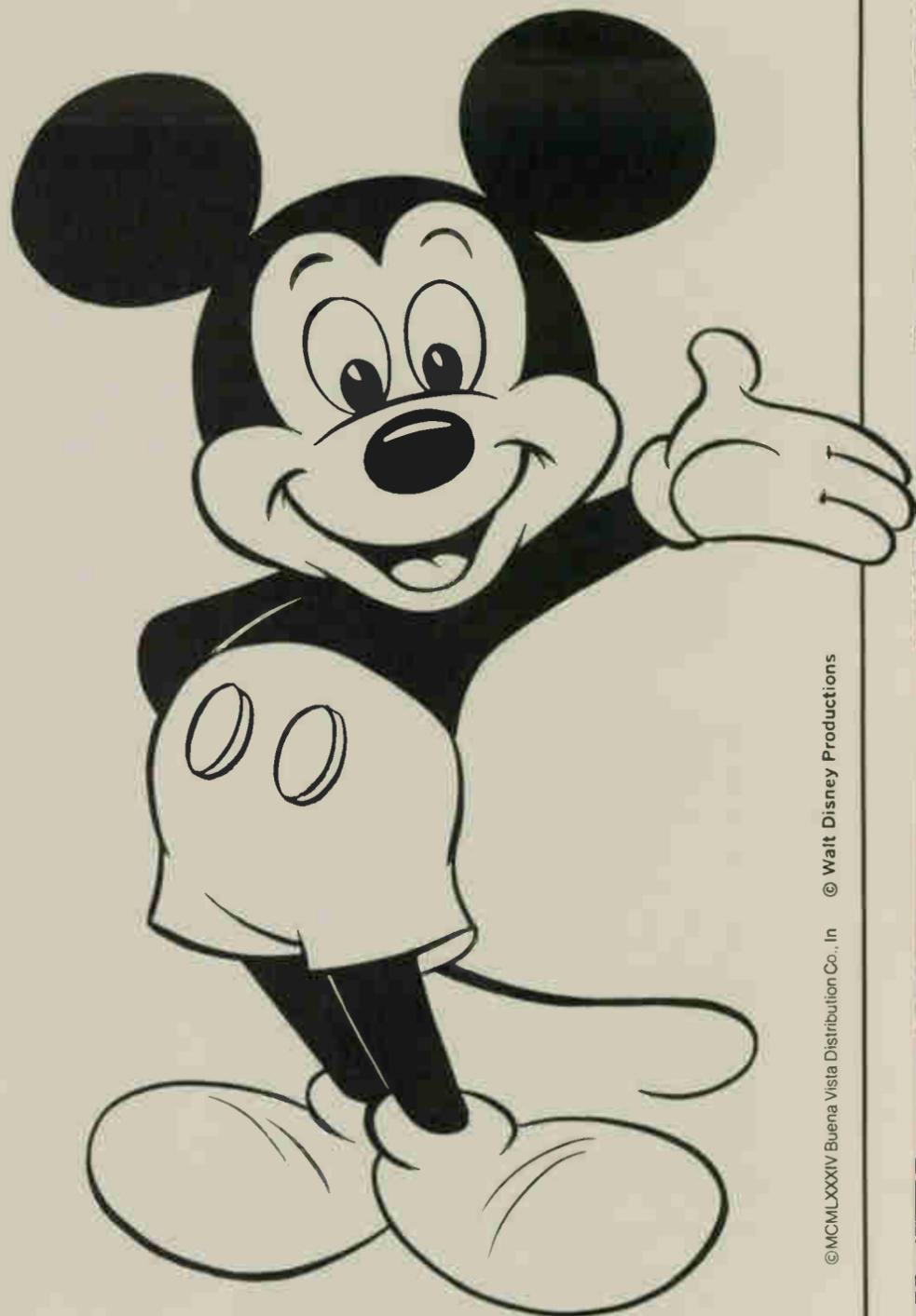
Among his many awards and unique experiences are: the receipt of the "Pioneer in Film" award in 1978; was a guest of the Santa Fe Film Festival in 1982; he and Ollie were invited to the USSR to speak to Russian anima-

tors in Moscow in 1976; in 1974 and in 1982, he was a guest of the Zagreb Animated Film Festival in Yugoslavia; a guest of the Canadian Film Board and Ottawa Film Festival in 1982; and he was invited back to the USSR in 1983 but was unable to go.

Frank continues to be busy as he still lectures to young animators at Disney Studios, CalArts, the Cartoonist's Union and groups everywhere about animation.

Today, Frank lives in Flintridge with his lovely wife, Jeanette. He says, "We had four children, none of whom draw, but all are indeed, animated!"

**Editor's Note: We are very happy to report that Frank Thomas will appear as a guest speaker at our upcoming Dallas Seminar in June. Don't miss him!**



**Mickey, one of Frank's dear friends, needs no introduction!**