

# SCANNING

A PROFESSIONAL JOURNAL PUBLISHED QUARTERLY FOR THE TELEVISION DESIGNER  
BY THE BROADCAST DESIGNERS ASSOCIATION, INC. - VOLUME 9, NUMBER 1 - SPRING, 1987

# JOURNAL

It was a "really big show..."

On Tuesday, January 27, more than 100 people braved freezing temperatures following a severe snowstorm to attend a reception hosted by the BDA and the International Typeface Corporation honoring the two-month exhibition of BDA's Eighth Annual International Design Competition winners.

The exhibit, on display in the gallery at ITC Center, 866 Second Avenue, New York, is open to the public, weekdays, between noon and 5:00 PM through March 28. Morning hours are reserved for group viewing by schools and other interested organizations.

Joining many BDA members from the New York area and representatives from the graphic trade-press at the reception, were BDA President Richard Dickinson, WCVB-TV, Boston; Jan Phillips, immediate BDA Past-President and current Advisory Board Chair, WCAU-TV, Philadelphia; BDA Secretary Ralph Famiglietta, NBC Network News; Board member Beverly Littlewood, WNBC-TV; BDA Past-Presidents Jerry Cappa, Ampex Corporation, and Gil Cowley, WCBS-TV; and BDA Executive Director, Russ Smith, who made the trip from BDA Headquarters in San Francisco especially for the event.

Questions regarding the exhibit or group reservations may be directed to Laurie Burns of ITC at 212-371-0699.

Ms. Burns, who arranged for the exhibit, also supervised the hanging of it, assisted by Michael Katz and Bob Brandel from NBC Network News and Gil Cowley of WCBS-TV. BDA wishes to express its appreciation to them and to all of the others who helped in making the reception and the exhibition an unqualified success.



Top photo: BDA President Richard Dickinson meets new prospective members with Laurie Burns of the ITC Center in foreground.  
Center photo: BDA Executive Director Russ Smith (second from left) joined the BDA Board members at the opening.  
Bottom photo: BDA President Dickinson confers with Ben Blank, ABC News Graphics Director as Bob Brandel, Director of Design, ABC News Production, and colleagues look on.

Photos by Mike Callahan, NBC Network News

## Dear BDA Member,

First, let me thank you personally for replying to our recent survey. Although we plan no rate changes for this year, our rapid growth makes the information you supplied extremely helpful in formulating future plans. Briefly, 92% agreed on some increase in BDA membership dues; 93% to an increase in competition fees; and 92% to some charge for the Design Annual under certain circumstances. On the average, minimal increases or charges were favored.

Because only slightly more than half of those responding indicated a willingness to arrive at the Atlanta Seminar early for an opening BDA luncheon, it has been decided NOT to plan one, or hold sessions prior to the Opening Reception. (Hands-on workshops will be scheduled all day, however.)

BDA means Smart TV! Remember: February is bargain month (save \$65) so register NOW for the 10th Annual BDA Seminar and Exposition, June 10 - 14 at the Westin Peachtree Plaza in Atlanta.

The 1987 Ninth Annual International Design Competition has received an overwhelming response. My thanks go to all of those who have made this possible. Billy Pittard, the BDA Marketing Chair along with Russ Smith, Judy Rosenfeld, Paul Sidlo and Marian Levine all deserve much credit for our expanded mailing of the Call for Entries. This year's awards show will contain the best overview of television design ever! Mike Beuttner KPIX-TV, 1987 Design Competition Chair is now organizing the entries and will have his hands full until the announcements go out in March.

Wiley Schmidt KGO-TV, 1987 Design Competition Judges Chair, has announced an impressive collection of top design professionals from every area of broadcast design. They

are Harry Marks (Marks Communications), Rene Lagler (Rene Lagler Associates), Dean Smith (Saul Bass/Herb Yeager Associates), Michael Saz (Compugraph Designs), Ted Young (Troy Group, Inc.), and Steve Linden (Colossal Pictures).

All those winners who entered this year's competition will either be gold, silver, or bronze award winners. Bob Hernandez KCBS-TV, will handle the gold and silver awards and Jim Hayek WPLG-TV, has designed wonderful bronze awards.

The BDA Board of Directors met January 10 and 11 in Los Angeles at the Bonaventure, the site of the 1988 BDA/BPME Seminar. For the second consecutive year, BDA Board member Paul Sidlo Cranston/Csuri, is putting the finishing touches on the BDA Seminar Agenda guaranteed to send you home even smarter and better equipped to handle your job.

The legendary Chuck Jones (Bugs Bunny, Roadrunner, etc. fame) will be the featured speaker at the BDA Honors Luncheon again sponsored by Quantel. Seminar speakers include:

**Martin Holbrook**  
European TV Design  
**Randy Roberts**  
Abel & Associates  
**Dave Joeris**  
Budget-conscious set design  
**Tony Redhead**  
The Digital Studio  
**Elaine Sorel**  
Portfolio design/selling your image  
**Wendy Vanguard**  
California Film/storyboards  
**John Townley**  
Cranston Csuri/storyboards  
**Billy Pittard**  
In-house out-of-house animation

So you won't have to say you "heard it through the grapevine," Mark Gustafson, head animator for Will Vinton Productions, "claymators" of the hip dancing raisins, will discuss this innovative technique. Desktop publishing workshops will also open your eyes to new horizons. And as always, other workshops will address the "how-to's" of on-air, scenic and print design.

Last year's "Hands-On" workshops proved so successful that Billy Pittard of Pittard Design is organizing them again with many new and repeat manufacturers making their equipment available to you.

Eddie Barker (Eddie Barker Assoc.) is organizing the exhibitors for the Atlanta Seminar this year. A full-color pamphlet on the exciting opportunities for exhibitors at the 1987 Atlanta Seminar has been mailed out.

We also welcome Dick Robertson (Mother Lode Public Relations) as the BDA publicity company. He will be assisted by Russ Smith, Billy Pittard (Pittard Design), Beverly Littlewood (WNBC-TV) and Marian Levine (WABC-TV). Thank you all for strengthening the BDA image.

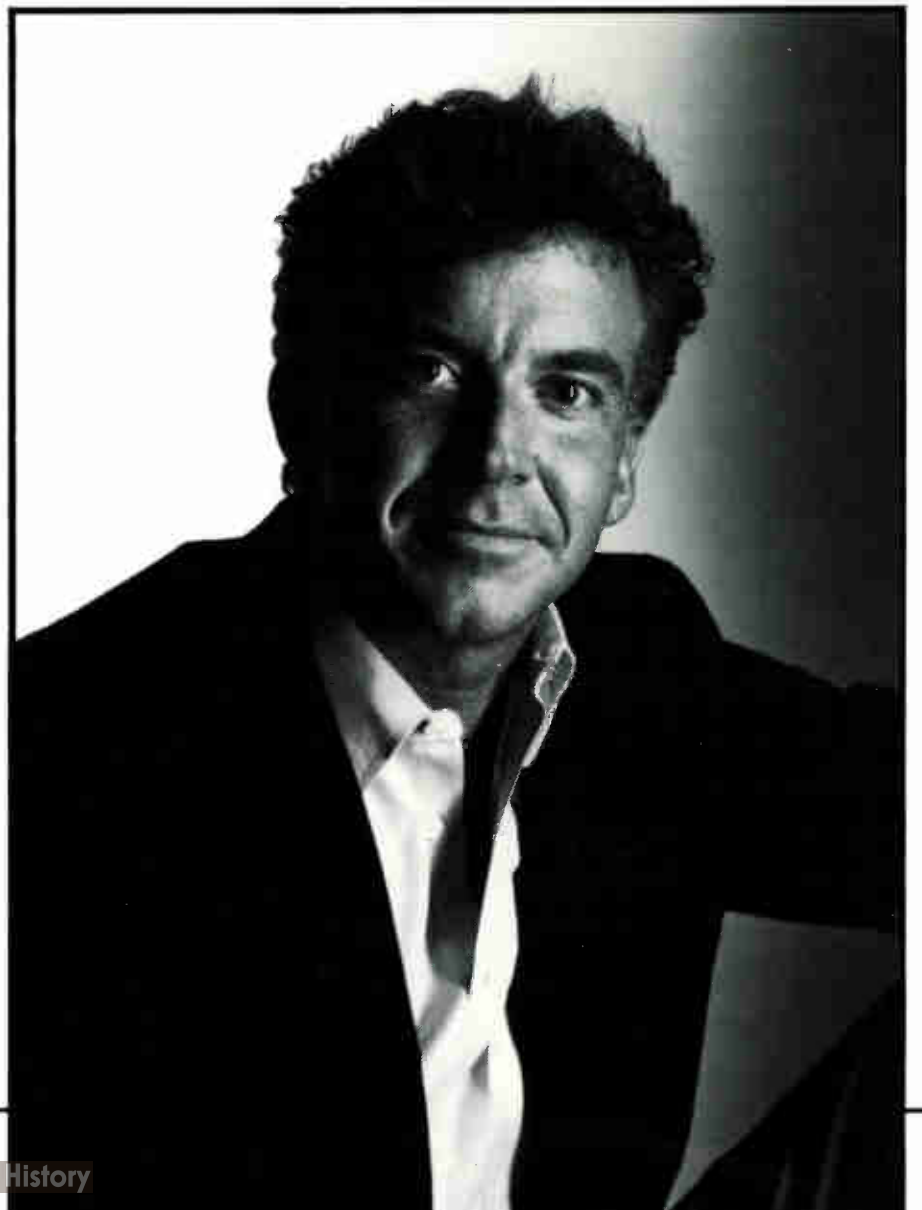
On behalf of the BDA, I would like to take this moment to express my sincere condolences over the death of Beryl Spector, last year's BPME President. The Officers and Board of Directors of the Broadcast Designers' Association made a contribution to the Beryl Spector/BPME Scholarship. We will miss her greatly.

I am extremely proud of this year's BDA Board. During the dramatic changes that are taking place in our industry, they give freely of their own time to make the BDA, stronger and wiser. Today, we now have a record 802 members. Welcome David Wells (KHOU-TV), Steve Halliwell (KNXV-TV), Ellen Ditmanson (KING-TV), and Sylvia Cardwell (KPRC-TV), as new delegates to the BDA Board. Thank you all for a very productive meeting in Los Angeles.

The BDA can always use a helping hand. Please share your knowledge and ideas with us today.

Sincerely,

**Richard Lee Dickinson**  
President, BDA



This isn't the Boy Scout motto for nothing!

Those of you who have followed this space regularly have been encouraged to keep your resume, demo reel and portfolio current, as a hedge against the increasingly prevalent "bottom-line" mentality in our industry. As has been stated before most of the cuts have been made strictly from a desire to decrease overhead and have little, if anything, to do with an individual's talents or skills. But that doesn't make it any easier to handle if it happens.

When you received your Seminar pre-registration packet, you may have noticed that a nationally known career consultant, Elaine Sorel, will conduct a workshop entitled "Preparing Your Portfolio," designed to help you in presenting your work in the most favorable manner.

Furthering this concept, BDA would like to try something we've never done before which will depend entirely on how many of you are interested.

What we have in mind is a one-on-one opportunity for you to review your resume, demo reel and portfolio with a seasoned, senior Art Director who, over the years, has had a

great deal of experience in this area. These sessions are not meant to be a critique of your work per se. That really is best left to the prospective employers who know their own needs. What it will accomplish is to give you an objective opinion of the effectiveness of your presentation. Obviously, no one is infallible. Whether or not you choose to implement any suggestions will be entirely up to you. But most of us are so close to what we do, that we're frequently not the best judges of how our material looks to a qualified recipient. This is particularly true if your contact is being made by mail, without your presence.

These sessions would be conducted in the BDA suite where we will have a VCR and would be scheduled by appointment to maximize the time available. We would attempt not to conflict with major seminar sessions most everyone will want to attend. However, depending on the number of participants, this may not always be possible.

Taking part means you'll have to bring along whatever material you wish to have re-

## Be prepared...

viewed. That's a drag, but we hope the input will be worth it.

Again, we want to stress that this whole effort will depend on how many of you are interested. To get some indication, please drop me a note at the BDA Office, 251 Kearny Street, Suite 602, San Francisco, CA 94108. If you prefer, you can call (415) 788-2324. But it's extremely important that you let us know so that we can make the necessary arrangements. If this all works, we should be able to schedule an appointment for you when you register at the Seminar.

Several of our senior BDA members have agreed to participate in these sessions, but remember, they are not there to hire anybody. We will have our regular Job Center open for listings of positions or registrations of applicants under the supervision of the Director of our Employment Services Bureau, Tama Alexandrine Goen.

Should you have some particular concern related to your area of design-interest that you wish to discuss in addition to the review, we'll try to make the sessions long enough to accommodate that as well. At this writing, without knowledge of the number of those interested, it's a little difficult to estimate the length of the sessions, but

we're figuring on 30 to 45 minutes. Only you will be able to determine the most valuable use of the time.

There's an old Chinese curse that says, "May you live in interesting times." Certainly, these are interesting times for the broadcast designer as well as everyone else in the industry. It's unsettling to be sure, but it can be an adventure, too, if you're properly prepared. Change isn't easy, but it's the only way any of us grow.

BDA exists for your benefit. The Seminars are designed to help you acquire new knowledge so you can make the greatest contribution to your professional future.

Your registration goes directly to the BPME office, so if you're interested in taking part in these evaluation sessions, you must contact the BDA office directly.

We have another dy-no-mite agenda for the Seminar this year including the availability of the "Hands-On" workshops. We hope you'll plan to attend and send your registration.

See y'all in Atlanta!

*Russ Smith*  
**BDA Executive Director**



THIS IS A  
ROUND TUIT.  
GUARD IT WITH YOUR  
LIFE, TUITS ARE HARD TO  
COME BY, ESPECIALLY THE  
ROUND ONES. IT WILL HELP  
YOU BECOME A MUCH MORE  
SUCCESSFUL PERSON; FOR YEARS  
YOU'VE HEARD PEOPLE SAY - "I'LL  
DO THIS, WHEN I GET A ROUND  
TUIT," SO, NOW THAT YOU HAVE  
ONE YOU CAN ACCOMPLISH  
ALL THOSE THINGS YOU PUT  
ASIDE UNTIL YOU GOT  
A ROUND TUIT.

This past year, I attended three computer graphics conventions and each had an equipment display floor.

In March, I went to Paris to Parigraph, a European computer animation festival to rival the U.S. based annual SIGGRAPH. Under heavy clouds of Gitane cigarette smoke, Thompson showed their Vidifont V, Quantel their PaintBox, and Bosch their FGS 4000. Somehow the Impressionists paintings at the Jeu de Paume museum made more sense than the Tower of Babel-like exhibition floor at the Parigraph Convention Center.

Then on to Dallas and the NAB in April. At least everything was in English, but there was so much stuff to see. Every booth seemed to hold yet another "full-color, 3-D, high-resolution with real-time animation graphics box." On the third day, I left the Convention Center for the Dallas Museum of Art, where I could look at a picture and be sure that it wouldn't "rotate with texture mapping and 128 displayed colors." The graphics and effects market is overwhelming.

In June, Dallas hosted another convention, this one for the Broadcast Designers, and again electronic graphics systems were on display.

What frustrates so many people who go shopping for electronic equipment these days is that they have to spend big dollars on technology that's so hard to understand. This stuff can be confusing; probably because there's so much out there now, and it all keeps changing. What was hot two years ago is now commonplace and available at half the price. Let's try to break it down and make it easier to understand.

This whole business can be roughly divided into four segments; character generators, still-store systems, paint systems, and effects.

#### Character Generators

These are just electronic typewriters that put words on the screen. They replace transparencies and camera cards. The big players in character generators include:

**Chyron** -- Their 4200 has digital motion, paint and animation and goes for around \$80,000. The Chyron IV is the workhorse of the industry; the new Scribe

## A closer look...



*The Aurora/220, a new complete full color videographics system based on the IBM PC/AT.*



*Above left: Ampex -3, video graphics system. Above: Ampex ESS3, composition graphics and storage system. Left: The Abekas A42 video slide projector still store. Below Quantel's Paint Box work station.*



*Fran Heaney, Design Director, CNN News, Atlanta, and author of this article.*



has high resolution, typehouse quality fonts and is in the \$25,000 range.

**Dubner** -- New 10K and 20K machines from the Harvey Dubner family promised anti-aliased fonts.

**Vidifont** -- The Vidifont V goes for around \$70,000. WSB Atlanta recently bought one because, according to news graphic artist Darryl Vance, they felt "it's easier to work than the Chyron, is more user-friendly, does more, animates and has its own paint-box."

Other players include 3M, JVC, and even a company called For-A. Although the prices above are usually negotiable downward when big deals are cut, there are even a number of smaller companies with systems in the \$2,000 to \$7,000 range, designed mostly for the industrial and in-house video market.

#### Still-Store Systems

Just as character generators replaced camera cards, still-store systems replaced slide chains. The improvement over the old system is obvious to anyone who remembers seeing a color-faded slide with smudges, finger prints, and flecks of dust pop onto the air -- often upside down.

Still-store systems are computers that freeze video images and store them electronically on disks that can be called up directly onto the air. A typical system can store from 200 to 10,000 pictures, and all of them right-side up, without fingerprints, smudges, dust, or color-fade. The players include:

**Abekas** -- they make the A42 video slide projector, which sells in the \$20,000 range.

**Ampex** -- the folks who brought you cameras and tape machines for so many years make the ESS-3.

**Harris** -- they have the expandable ESP-II.

**Quantel** -- has the 6030.

All of the above offer a library-system option, which indexes graphic locations in the system.

Some of the early pioneers in still-store are no longer with us. Adda practically started the industry but went out of business a few years ago. Likewise Arvin, which was very big at ABC in the seventies.

Still-store systems may be on their way out, replaced by

# Chairs and Board!

some of their fancier uptown electronic cousins. Butch Fadely of Aurora reports that his company's Aurora 75 paint system is being used by many stations as a quasi still-store unit. This brings us to paint systems.

## Paint Systems

It had to happen sometime. Computers nudged camera cards and slides out of the way. Then, it was only a matter of time before they moved in on all the messy parts of the art department – no more water, no sticky smelly paint, no pastels or pencils. The designers who used to find themselves sketching at drafting tables are now manipulating styluses in front of computer screens.

Although you may increase your chances of ruining your eyes on the new technology, you lessen your chances of ruining your artwork. While the artist of years gone by might have destroyed hours of work by experimenting with a new color, artwork in the electronic age is built and stored in stages, just as news stories are written in a computer – if you make a mistake, you get to back up and do that last part over again.

Which companies are dabbling in electronic paint? They are legion. Here's some of them, listed in alphabetical order:

Alias  
Ampex  
Aurora  
Bosch  
Chyron  
Colorgraphics  
Cubicomp  
Dubner  
Integrated Technologies  
Quanta  
Quantel  
Symbolics  
Wavefront

At NAB, Dubner (about \$20,000) and Chyron (about \$12,000) were discussed as low-cost but good paint systems.

On the fancier and more expensive side, you will find Alias, Symbolics and Wavefront, all in the \$140 - \$150,000 range.

Somewhere in the middle you find Quantel and its Paintbox, a favorite of the industry which Vance of WSB calls 'chock full of fun, the most user-friendly of all paint systems. It's like writing a sentence with a subject, verb and object - not like figuring out codes on other machines.'

Other popular contenders are the Ampex AVA-3 and the Aurora /220.

## Effects Systems

What does the new effects systems replace? The old studio switcher, for one thing, which started life as a bank of buttons designed to switch from camera to camera, or studio to film chain, which then became a primitive effects generator when it learned to fade from one to the other.

Effects systems give us animation with ease. Where motion was once achieved only after several passes onto videotape, one digital system with two disk drives can store 100 seconds of real-time video, taking the place of three 1" tape machines, and with none of the fuzziness that occurs when you lay one generation down over another. You can expect to pay around \$100,000 for digital disk recording, with the two names being the Abekas A62 and the Quantel Harry. The effects people are:

Abekas  
Ampex  
Grass Valley  
NEC  
Quantel  
Ultimat  
Vital

## Trends

Although all these systems replaced individual components of the old-time TV studio, they all do basically the same thing – they put electronic images on the screen. Just as there was a trend in the computer industry toward integration of different programs into one system, there seems to be a similar trend in electronic graphics systems.

As we saw, still-store may be a thing of the past, replaced by more sophisticated paint systems that also store pictures. Ampex has its fingers in all these pots, with its AVA-3 paint system, ADO video effects, ESS still storage, and through a trade agreement with Cubi-comp, a 3-D graphics system. Ampex might not find it that difficult to combine these varied functions into one system some day soon.

But just as the computer industry fell victim to its own

success, so might the electronic design industry. Silicon Valley dug itself into a hole after spending millions on R & D. Now their neighbors in the electronic graphics industry may be similarly faced with trying to deliver on promises prompted by technology that moves too quickly.

Some in the industry feel Aurora, a small company with a big following, may have bitten off too much to chew when it promised to deliver its Aurora 280 to customers by February. Not only did it miss the deadline, it failed to deliver by NAB in April. Even delivery by November elections seemed doubtful. Latest word was possibly this year.

Don't know much about electronics but I know what I like

Many of the designers in TV today never used colored paper and water colors. The art schools and colleges of today are buying TV equipment and even electronic graphic machines. They still teach color, line, form and shape, but they are doing it in courses with names like "Elements of TV Design and Computer Graphics."

When I came into this business, art smelled of paint and turpentine. The equipment today may be tidier, computers may do tricks we never imagined, but they don't smell like art.

I, for one, will miss that!

*Fran Heaney,  
Design Director, CNN Headline News  
Atlanta, GA*

*(Fran has worked in broadcast design for both NBC and WPIX-TV in New York. This article is reprinted by permission from TV News Journal)*

*NOTE: Since this article was written, Thomson-CSF Broadcast, Inc. the manufacturer of the Vidifont units, have announced some changes in their company pertaining to the sales and service of some of their equipment. If you have an interest in the purchase of a Vidifont unit, contact Thomas F. Hindle, Manager, Graphics Marketing and he will fill you in on where the company stands at this point. His direct number in Stamford, Connecticut is (203) 965-7245.*

Listed below are the Executive Board and the Committee Chairpersons for 1986 - 1987.

## EXECUTIVE BOARD

President  
**Richard Dickinson**  
Vice President  
**Wiley Schmidt**  
Treasurer  
**Judy Rosenfeld**  
Secretary  
**Ralph Famiglietta**

## COMMITTEE CHAIRPERSONS

Nominating Committee Chair  
**Wiley Schmidt**  
Publicity  
**Dick Robertson**  
**Beverly Littlewood**  
**Marian Levine**  
BDA Design Chair  
**Jim Houff**  
Scanlines Chair  
**Lou Bortone**  
Update Chair  
**Ron Laffin**  
Design Competition Chair  
**Mike Buettner**  
Call For Entries Chair  
**John Weber**  
Competition Judges Chair  
**Wiley Schmidt**  
Annual Sponsors Chair  
**Ron Laffin**  
Atlanta Seminar Chair  
**Paul Sidlo**  
Atlanta Hands-On Workshops  
**Billy Pittard**  
Atlanta Design Chair  
**Jackie Goldstein**  
Atlanta Awards Exhibit Chair  
**Fran Heaney**  
Scholarship Chair  
**Dennis Spear**  
Scholarship Fund Chair  
**Jan Phillips**  
**Ralph Famiglietta**  
Corporate Sponsorship Chair  
**Ron Laffin**  
Long Range Planning Chair  
**Jan Phillips**  
BDA Employment Bureau  
**Tama Goen**  
BDA Booth  
**Judy Rosenfeld**  
**Russ Smith**  
BDA Exhibitors Chair  
**Jerry Cappa**  
Marketing Chair  
**Billy Pittard**

## Hey... Buzz-off!

I was asked to write another "tongue-in-cheek" article for this edition of *Scanlines*. So during my flight back from the recent BDA Board Meeting in Los Angeles, I took out my trusty portable computer and went to work at 40,000 feet. Incidentally, I had to put the old tongue in the cheek because it was one of those "super economy" flights. I too, have to deal with the new cost-effective measures these days. Take this flight, for instance... *Please!* We started out an hour late, the movie had sub-titles and they're testing a new "screaming-kids" section to replace "smoking." At this point in my journey, they are about to serve dinner. I know this because the flight attendants are putting on their ski masks and surgical gloves. Ah, my favorite... a bread and water souffle served with a chilled paper cup of California muscatel.

This is a sign of the times for those of us in broadcasting. Even our vocabulary is being enhanced by the people in Business Affairs. It's the era of "buzzwords," such as R.O.I., zero growth, bottom line and soft markets. Sound familiar? As the broadcast industry tightens its financial belt, it is very possible that these new buzz words will be buzzing into your workspace. To help you cope with this "buzz attack," may I suggest that you take a "numbers" person to lunch? No, I haven't lost my mind. Think of the potential for an interesting noontime experience. This could start a trend, designers and business people together at last... a "thinking" lunch and when you're finished, you will be with someone who wants to add up the check!

Seriously, these folks are involved with the lifeline of the Graphics Department - "money"

(moo-la, bucks, bread). If that doesn't hit home, try your budget! It's a good possibility that they do not understand what we truly do all year... I don't mean complain, I mean create on a daily basis. They have the deadlines and restrictions that we do, but they use spreadsheets while we use our creative production skills to enhance the station's product. Maybe we have to remind these "guardians of the assets" that our product, along with other products, makes the "bucks" that support the station! If everyone in the BDA takes a numbers person to lunch, we will start a new movement within the arts... "artanomics." Before you know it, chief executive officers of major corporations will start visiting the Graphics Department. Imagine \$600 pinstripes next to your faded cords. As the corporate limo drops you off at the 7-Eleven, you will be rejuvenated with those communication juices that got you into this business.

A long, long time ago in an art department far, far away, an ancient art director told me that the new \$60 a week position in

television I was about to accept was a 7 day a week 24 hour a day job. Now, in 1987, we have people running broadcast operations from corporations as diverse as pet food to appliances. The time has come to get to understand buzzwords and communicate with people who are not used to our long crazy hours. Most importantly, if we get to understand these new terms, the quicker we can come to terms with a changing business.

Remember, invite that Business Affairs person to the Graphics Department. They will find it fascinating and will probably ask you to make a sign for their office. Most importantly, if you don't understand a new buzzword, all you have to do is ask. I make it a point to ask questions about terms I do not understand - even if my General Manager doesn't like it. I am pleased to announce that I am still here to write about it. All a person can do is ask. Human nature usually comes through. People like to talk about what they do here on this planet. If they don't, they belong on another planet! So remember, it's "thinking lunch and communication" for 1987!

Well, we are starting our descent into the New York area and the pilot just came running through the cabin with his copy of "Landings: No Room for Error" -- talk about tongue in cheek!

**Ralph Famiglietta**  
Design Director, NBC Network News



You guessed it... Ralph, again!

## Chart a new course!

One of the workshops planned at our upcoming June BDA Seminar in Atlanta will feature Elaine Sorel.

### THE PROBLEM

There are times in any professional career when everything comes to a halt. The satisfaction you want from your work, the recognition you seek, the money you thought you'd be earning, isn't happening. You feel the need to re-focus. You want to revitalize your present career or you're thinking about launching a new one. But something is holding you back.

Perhaps it's a lack of specific information - information that you don't know where, or how, to find. You feel anxious and afraid of trying something new. You have developed your skills to proficiency, but feel awkward and uncertain when faced with the task of presenting your work to the bewildering world of business. You're concerned about losing the individual style that sets your work apart when asked to show it off to the people who are necessary to the steady growth of your career.

So you procrastinate. Make excuses. Feel sorry for yourself. And stay put.

You know you've got to get moving. What you don't know is

how to get yourself off the ground.

### THE SOLUTION

Elaine Sorel can provide strategies which enable creative individuals to:

Overcome procrastination and fear of success

Experience a new perception and acceptance of the business world

Work as a team with clients, not think of them as the enemy

Learn presentation, promotion and marketing techniques

Build long-term professional relationships

Increase awareness of professional performance and uniqueness

Create and seize opportunities

Working with Elaine, you set a new course for yourself. You clear your path of the obstacles holding you back, learn how to increase your success, and how to enjoy it. And you realize you can begin to set your new course now.

### THE WORKSHOP

As a participant in a small group of talented professionals, you gain insight into your own work habits and inhibitions, and develop confidence in the uniqueness of your ideas and abilities. The Workshop is not an encounter group or a new type of therapy. It is a goal-oriented, action-demanding method that thousands of people have used to wake up their big dream - and get moving.

### ABOUT ELAINE

Elaine believes that creativity exists in all fields of human endeavor, and that creative people who are not getting what they want from their careers are not applying the creative energy they use in their work to the business of building their careers. Some of the professionals Elaine has worked with include illustrators, painters, psychologists, chefs, teachers, photographers, mathematicians, filmmakers and composers.

Though the methods of the artist and the scientist may be different, the initial spark which sets off the artist's inspiration comes from the same place as the scientific discovery. It is not only the artist and the scientist who need or want to function creatively. Almost everyone harnesses creative energy at one time or another.

As an agent, television producer, publicist, career and project consultant, she has learned

the secret of getting the attention of influential people in media, advertising and publishing. For over twenty years, she sparked the careers of many successful men and women by packaging and promoting their careers with dignity and style. Elaine Sorel has guided these talented people to turn successful careers into brilliant careers.

If you are at the Convention in June, don't miss this one.

## The Mother Lode...

The BDA welcomes its new public relations firm, Mother Lode. It is a small agency, based in San Francisco, with expertise in research, media relations, advertising and marketing.

Owner-manager of Mother Lode Public Relations, Dick Robertson has established a solid background as an expert in the areas mentioned above.

Prior to opening his own business, Dick was director of corporate communications at KQED, Inc. He also served as director of creative services and public relations at KRON-TV in San Francisco for nearly 19

years.

Dick has been active with the California Broadcasters Association, handling publicity and press relations for that organization's annual convention for several years. He was one of the founders of the Broadcasters Promotion Association, and served as its president.

Currently on the faculty at Golden Gate University and at San Jose State University, Dick teaches advertising, public relations and broadcast related subjects.

Welcome aboard, Richard and we'll be watching for lots of BDA "ink" everywhere!



Television producer, publicist and career/project consultant, Elaine Sorel



### IN MEMORIAM

Beryl Spector was the president of BPME in 1986. She was also my friend as well as a very special friend of the Broadcast Designers' Association.

On December 31st, 1986, Beryl Spector died in the terrible DuPont Hotel fire while on vacation in Puerto Rico. Beryl's death is a tragic loss to the broadcast industry, as well as to her family and close friends.

I will remember Beryl as a hard working professional who held the position of President of BPME and, in addition, was the director of publicity and promotion for New Hampshire Public Television.

Beryl was also an inspiration to me. As president of the BDA in 1986, we worked closely together to reorganize the relations between BDA and BPME. The result of our friendship and hard work was the great success of our Dallas Seminar in 1986.

The BPME has renamed its scholarship fund for Beryl Spector and the BDA has donated \$500 to the BPME fund in Beryl's name.

Beryl's warm and friendly personality, her strong drive to succeed at whatever she did and her sense of fairness will be missed by all, especially the BDA.

Beryl's friendship meant a lot to me personally and I will miss her.

Jan Phillips  
Past President, BDA

## Looking Around

Here are more examples from the 1986 BDA Awards Show which, by the way, is currently hanging in the ITC Gallery in New York City thru March 28. If you're planning to be in New York between now and then, be sure to include a visit to the Gallery to see this spectacular show in its entirety.

We have limited ourselves to showing you material from only three categories in this issue; Logos, Scenic Design and Photography. Enjoy!



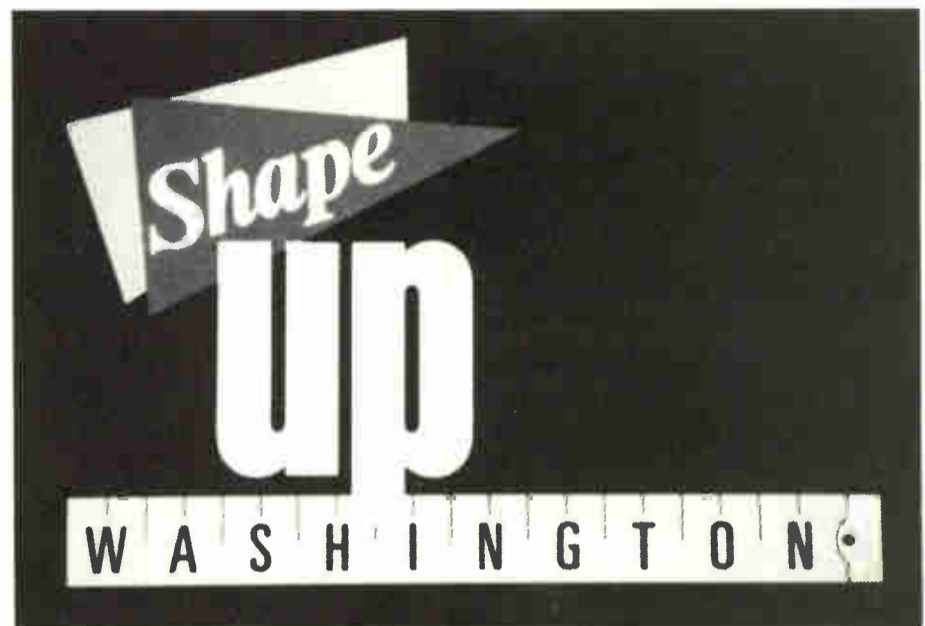
John Seiter, D. Steve Meltzer, CAD.  
WCNY-TV/FM, New York, NY



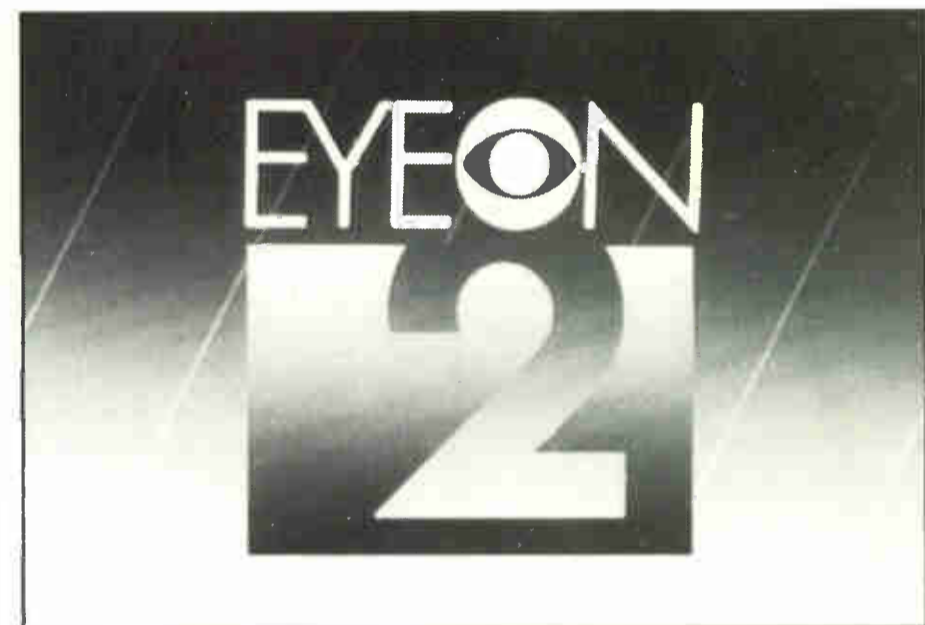
Jerry Cowart, D., PAD. Michael Radivoy, CAD.  
Jerry Cowart Design, Los Angeles, CA



Arlene Horwitz, Warren Lamm, D. Judy Rosenfeld, PAD, CAD.  
World Rock, San Francisco, CA



Carol Kaufman, D. David Wells, PAD, CAD.  
KIRO Television, Seattle, WA



R. Scott Miller, D, PAD. Rob Wyatt, I.  
WCBS-TV, New York, NY



Larry Lindahl, D, PAD.  
KABC-TV, Hollywood, CA





Top:  
PRIME TIME MADISON  
Shirwil Lukes, D.  
Susan Fey, CAD.  
WHA-TV, Madison, WI



Center:  
MISS AEROBIC BEAUTY  
PAGEANT 1985 FINAL  
Charles Chan, D.  
Lok King Choi, PAD.  
Lok King Choi, CAD.  
TVB Ltd., Hong Kong



Left:  
ONE TIME ONLY  
PRODUCTION SET  
Arthur J. Kuhr, D.  
Arthur J. Kuhr, PAD.  
Tim Timken, CAD.  
Nebraska ETV,  
Lincoln, NE



Left:  
WCBS-TV News Set  
Scott Kurland,  
Jim Silvester, D.  
Kurland Silvester  
Design, PAD.  
R. Scott Miller, CAD.  
WCBS-TV, New York NY



Below:  
THE AFTERNOON SHOW  
Jamie Chipman, D.  
Jamie Chipman, PAD.  
Mike Beuttner, CAD.  
KPIX, San Francisco, CA



World Radio History

# SCANLINES

A PROFESSIONAL JOURNAL PUBLISHED QUARTERLY FOR THE TELEVISION DESIGNER

## EDITOR

Lou Bortone, WBZ-TV (MA)

## CONTRIBUTORS

Fran Heaney, CNN (GA)  
Ralph Famiglietta, NBC (NY)

## BROADCAST DESIGNERS ASSOCIATION, INC.

The Broadcast Designers Association is a national organization, founded in 1977, which serves as a meeting ground for television art directors and designers and other related professionals. A four-day seminar, in conjunction with the Broadcast 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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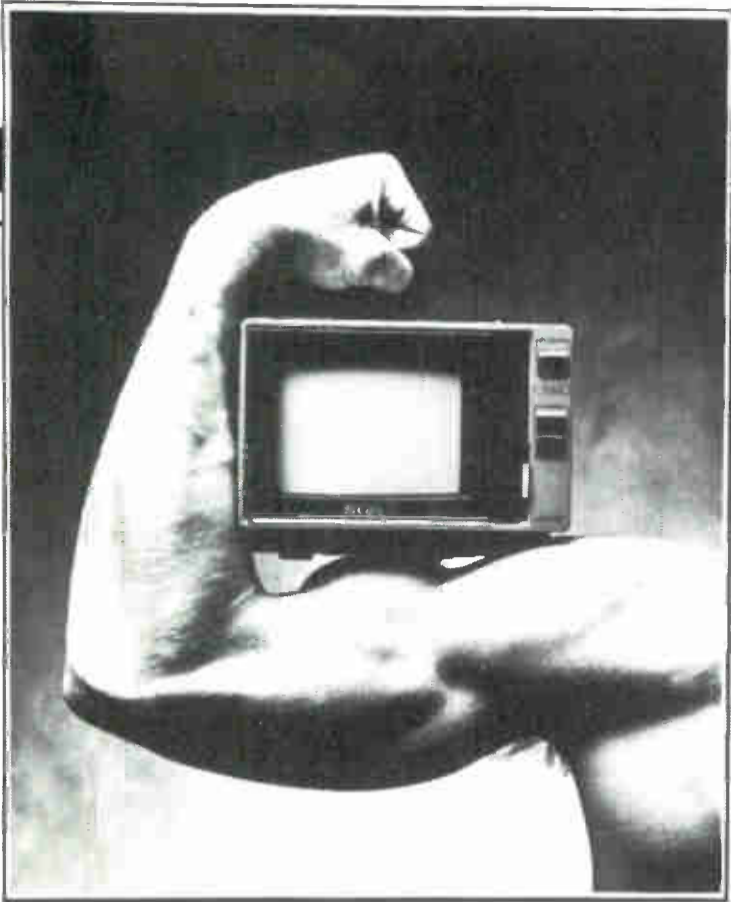
photos to: Lou Bortone, Art Director

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TV: YOU'RE IN CONTROL. Pete Stone, P. Cece Cutsforth, PAD, CAD. KGW-TV, Portland, OR

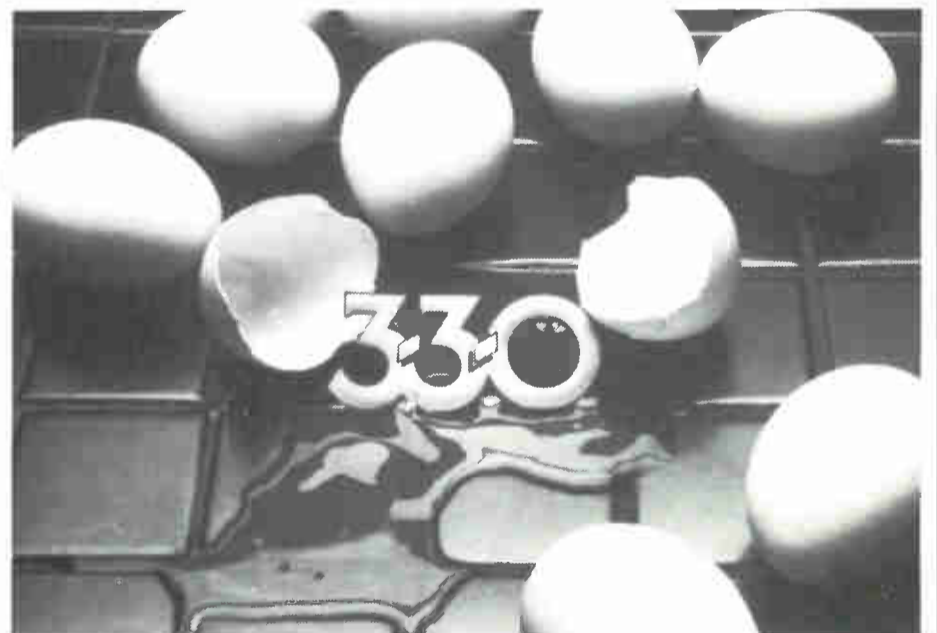
## More from BDA '86



3-3-0 BUMPER. Tom Vollick, P. Doug Petit, PAD. KABC-TV, Hollywood, CA



A DAY IN THE LIFE OF MASSACHUSETTS. Carol Fatta, P. Richard Dickinson, CAD. WCVB-TV, Boston, MA



3-3-0 BUMPER. Tom Vollick, P. Doug Petit, PAD. KABC-TV, Hollywood, CA



UNTITLED COLOR SLIDE. Alan Voorhees, P. Jane Tierney, PAD, CAD. KQED, San Francisco, CA



3-3-0 BUMPER. Tom Vollick, P. Doug Petit, PAD. KABC-TV, Hollywood, CA

There's no question about it. Some of us in the news graphics area are indeed spoiled. I read an ad recently from G&G Designs that said, "we're accustomed to having only the latest technological developments at our disposal. . . still-stores, digital effects, satellite news gathering capability and computerized newsrooms."

It's true. Then, add to that the magnificent paint systems that allow graphics to be produced with ultra-speed. Let's face it—that's the name of the game in news . . . speed. In addition, consider the many source support-systems available to us for instant use like UPI and AP services. And the companies throughout the country that provide subscriptions to news graphics services, as well. They give us several fully illustrated graphics slides per week, every week, virtually delivered to our doorstep via the U.S. Postal Service. The nature and competitiveness of news demands it.

What will they think of next, you ask! *Daily* graphics delivered to your station via satellite! And, that's about as speedy as it gets!

There is a fairly new service called "Daily News Graphics," provided by G&G Design/Communications which delivers daily topical news graphics via satellite. They send out four news graphics that cover daily top stories plus a fifth graphic based on your telephone request, for local topics. Each subscriber owns exclusive rights in their market. Here is how G&G describes their service.

"It's a poor craftsman who blames his tools," says the old adage. But at the same time, anyone who has developed a degree of proficiency at a particular job can appreciate the advantages a quality tool can provide.

When considering news graphics, tools are capturing all the headlines. I suppose at this point we should substitute "instrument" for the noun "tool." At today's prices, anyone who has shelled out more than \$150,000 for a Paintbox and peripherals, should register offense at having it called a tool.

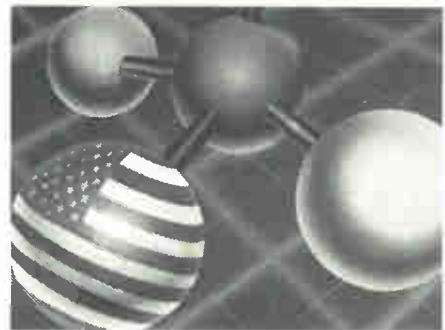
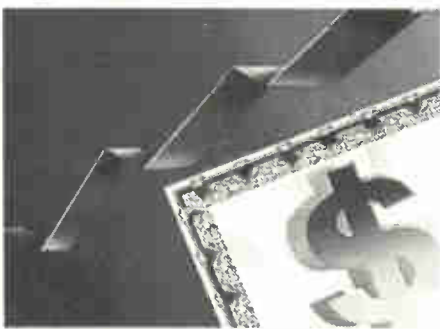
## We're spoiled!

To an Art Director or Designer concerned with the daily production of news graphics, what was and still remains one of the most important tools is the reference library or visual resources available to them. And, as you know, there are no software packages that come complete with a stored image of Ronald Reagan.

To fill what they recognized

as an industry need, G&G recently began to satellite-feed daily news graphics to subscribing stations. Each weekday, art directors across the country are being given fresh images to illustrate priority news stories. Now we're talking serious tools!

*"We save a lot of time on topical issues. You get a different perspective on story illustrations . . . it's like having*



*another person in the office."*  
**Connie Farrell, Archivist**  
**WXYZ, Detroit**

The news graphics business is nothing new to G&G. They've been providing images (tools) to almost 140 stations for more than five years in the form of a weekly slide service.

The new daily service, however, presents subscribers some unique features which amplify its usefulness. They realized through market research most of their subscribers would use the daily satellite service to enhance their in-house computer graphic capability. To meet that need, after a daily graphic is received in its completed form, each design element of that graphic is then transmitted separately on black, as well.

*"I especially like the individual elements which give me images to recompose in our own unique style . . . the flags and logos are great!"*

**Jay Frazier, Graphics Editor**  
**KPRC, Houston**

In effect, G&G has become a resource center to subscribing stations by providing technically correct Paintbox images and producing them upon request.

*"It's becoming regarded as a video clip file. We'll take the subject matter and customize it to work in Charlotte, so it doesn't look like we're using a graphic service . . . the quality is very high."*

**Rick Frye, Art Director,**  
**WBTV, Charlotte.**

Daily News Graphics are now being produced every day, Monday thru Friday, on Westar 4 10D from 11:30 a.m. to 11:45 a.m. Pacific Time. The artists at G&G, E.J. Dixon, III and Steve Bangos, use the Quantel Paintbox to create Daily News Graphics.

There can be a world of difference between tools. However, it's the quality and flexibility of those tools which will assist you in becoming a better craftsman than you already are!

If you would like more information on this new service and its costs, contact Rod Swanson at G&G Design. The number is (619) 755-707.

Lou Bortone

Above are some graphic examples from G&G's satellite feed service. Below is the gang at G&G Design in Solana Beach, California.



## Did you know?

You know the little yellow desk pads of paper with the sticky border along the top called "Post-it," made by 3M? They have caused a great revolution in the memo industry. You might say Post-it pads are the hoola-hoop of the stationery world. Well, now there is a new 3M brand product called Post-it removable labeling tape. It is a new multi-purpose white tape that comes off as easily as it goes on. It is as easy to write, type or draw on as paper - and it gives your work that clean, professional touch, according to 3M. It's great for indicating cropping on photos or transparencies, for labeling on overlays with special instructions, and for cover-up patches on artwork before stating or photo copying. It sticks firmly, removes easily, and has no liner. It comes in two sizes: 3/4" X 36 yards for \$2.85 a roll and 2" X 36 yards for \$6.55 per roll. Ask for 3M Post-it tape #695. Why not pick up a handy-dandy "Quick-Tape" dispenser, too!

**A**

Here is a fairly new item from Daige, the folks who brought you the adhesive-wax machine (at the tune of about \$600). Daige has announced what they call "a major breakthrough in handwaxing performance," if you really care! And, at a far lesser price, I'm sure. This dynamic new item is called the Procote 2000. The state-of-the-art (there's that term again!) in electronic handwaxers. The 2000 gives you a solid 3" wide wax coating with smooth even coverage on the entire surface

applied to. It has an accurate control system that maintains exact wax temperatures - it won't leak or spill, even when it's tilted or turned on its side, according to Daige. The waxer comes with a desk-top holder and is faster, easier and cleaner than rubber cement, they say. I don't know the cost but a toll-free phone call to Daige should get you the price and your nearest dealer listing. Just call 800-645-3323. Actually, if you pick-up a Quantel Paintbox for about \$150 thousand, you won't need to mess around with this sticky wax thing!

**B**

If you do any amount of artwork using mechanical pens, here is a nifty little item. It is Staedtler's "MarsMatic Parkset." It is a simple desk-top four-pen holder to 'park' your pens in while they're temporarily not in use. There is an automatic sealing mechanism to "click" your penpoint into that holds it in ready and, presumably, seals it from ambient air. This supposedly keeps the ink from settling-up and drying in the point. There are also four other (non-click) positions to store your capped pens in overnight or longer. The unit comes with a peel-off fastener on its bottom so that you can anchor it to your desk or taboret. One setback... it only works with Staedtler's Mars pens. Check your dealer for price and accessibility.

In-house photostat systems are a very big and very competitive business. In the last issue of Scanlines, we reviewed Itek's "Dream Machine," a vertical 12X18 stat camera that requires no darkroom and sells for \$8,995.

Two of the larger stat companies, Visual Graphics (VGC) and Agfa-Gevaert, have a good piece of the market wrapped up, it seems. Actually, the stat paper, film and chemistry supplies account for a big part of the income in the industry. Agfa is extremely successful and Kodak, as always, is doing OK too. Most people who buy the machinery tend to use the same name-brand of supplies, which accounts in part for Agfa's success. I guess Kodak has decided to fight back! They have recently announced the availability of two vertical stat cameras and a full line of supplies. I've called Kodak for more info and am currently waiting for pictures and specs. I will review these cameras in the next issue of Scanlines.

**C**

Meanwhile, here is a new, low priced camera from NuArc Company. NuArc is not exactly the new kid on the block when it comes to photostat equipment. They have a full line of cameras but are introducing this new 14X18 model (BBC1418) for under \$2,200, an excellent price for low budget situations. It comes complete with back-lighting and "flash" unit for half-tones. Call or write NuArc if you desperately need a camera but don't have much to spend. NuArc Company, Inc., 6200 W. Howard Street, Niles (Chicago), IL 60648. Call (312) 967-4400.

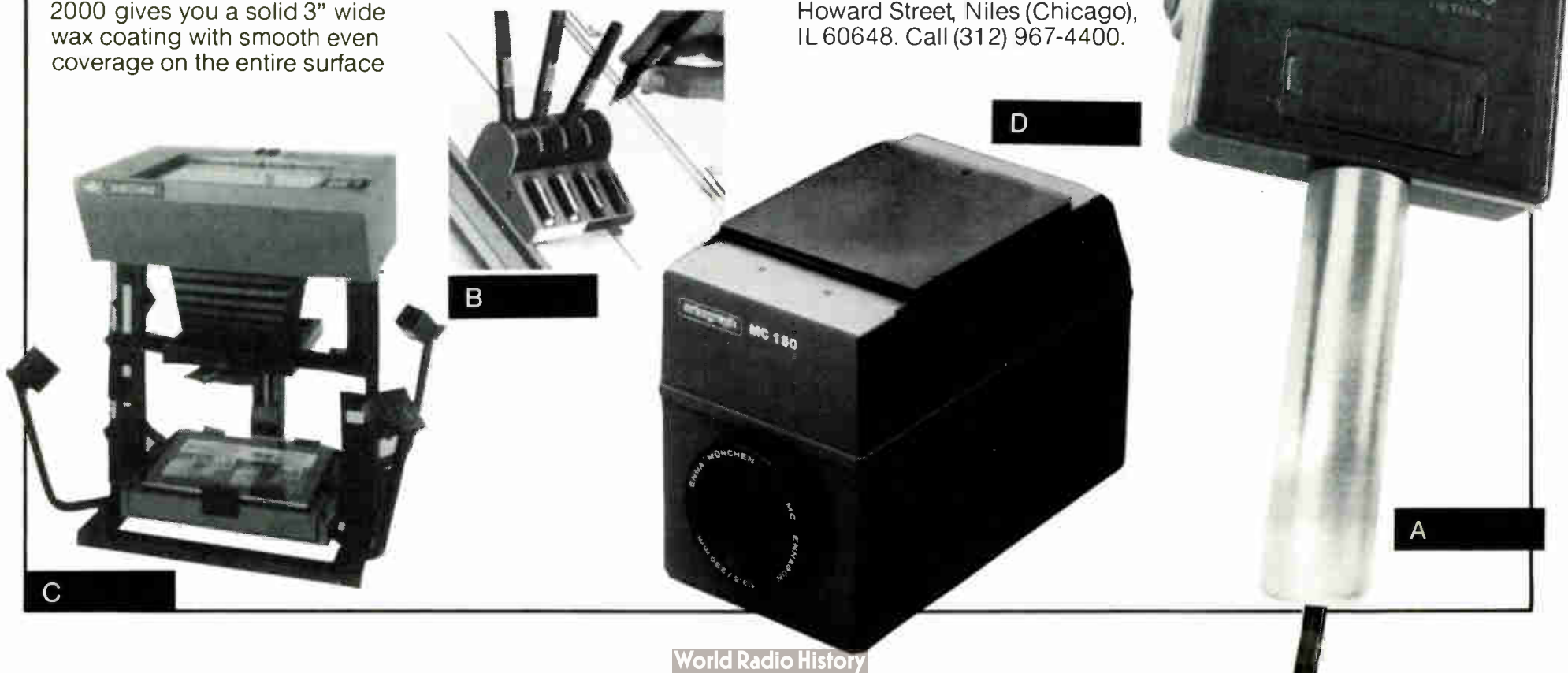
**D**

Years ago, BSC (Before Stat Cameras), most of us were sending all of our stats out to be done but had to have a quick method for sizing and tracing for layout placement. In those days, the big deal was to own a "Lucy." The Lucigraph was a simple stand-up box with an adjustable lighted copy board that you put your artwork on - under glass, to keep it flat! You then placed your vellum or tracing paper on top. you adjusted two pulleys, one for size and one for focus, then traced away.

Today, many designers and illustrators still rely on some form of projector to achieve re-sizing for tracing operations. The "Artograph" seems to be the most popular. Here is a table-top mini-projector offered by the Artograph Company. It is the model MC 150 and gives from 4 to 18 times enlargements with a 5X5 inch copy board. You can do larger artwork in sections, as well. Here is how Artograph describes its use. "Place photo or artwork face down on the glass aperture. The magnetic back on the copy cover will keep it securely in place. Focusing is done by turning the lens barrel until the image is precision sharp. The whisper-quiet turbo blower keeps artwork cool."

Check your art supply dealer for prices/catalogs or call E.J. Ardon Company in Boston. (617) 536-5120.

Lou Bortone



E

Last issue, we showed you a couple of ads in which a couple of art directors posed as their own models. Your BDA President, Rich Dickinson and your Scanlines Editor, Lou Bortone, to be specific. We got a note from Ron Laffin, Art Director at WCIX-TV in Miami, who got a kick out of the article and ads. Not to be left out, Ron sent us one of his efforts where he posed as "Bwana Ron!" We thought we should share it with you. Have a look below.

Also, last issue, we ran an article on the Post Production Seminar at WHAS-TV in Louisville, Kentucky, titled Group Sharing. We inadvertently left out the photo credit on the accompanying picture. Eva Blinder took the picture and kindly allowed us to use it with the article. Our apologies and our gratitude, Eva.

Some things that bug me!

- The word MEMO done on a computer in large letters made from M's, E's, M's, and O's!
- Computer equipment salespeople who say their computers can do "anything!"
- The phrase "state-of-the-art."
- The phrase "user-friendly."
- Video paint systems with over 16 million colors.
- Type or halftones for ads contained within TV shapes.

F

As a follow-up on our recent article regarding desktop publishing with Apple's Macintosh Plus and the Laserwriter, we got a note from Al Delino at KNTV in San Jose, California. Al included an article from a magazine called Macuser, on the

subject of typeset reproduction from the MacPlus. As we mentioned, the end quality of the Laserwriter was quite good but what is called "near typeset quality." Good enough for many in-house uses but not quite up to par for professionally reproduced printed pieces. The article addressed the subject of two typesetters, the Linotronic 100 and the 300, manufactured by Allied Linotype. These systems are easily hooked-up to the MacPlus output via a standard (Appletalk) connector which allows professional type proofs on resin-coated paper, including graphics and halftones as a complete end result. To give you some idea of the quality, the Laserwriter produces 300 DPI (dots per inch). Think of it as a 300-line halftone and you can see that it is pretty fine quality. The Linotronic 100's output is four times better at 1270 lines per inch. The 300 model is even super better at 2540 lines per inch - both of these on photographic paper. The Laserwriter prints on plain paper.

Now, the catch is, of course, high resolution means high price. I don't think your company will be running out and buying a Linotronic typesetter right away - although it is not inconceivable that this could happen over the next few years. The Linotronic 100 costs about \$29,000 and the 300 goes for about \$49,000. (I would hold out for the good one if I were you!) Don't get nervous about this whole system as a possible typesetting-graphics unit for your art department. There is some good news... you just have to start off slow. First get the MacPlus for about \$2,000.

## Hot tips below...

Then add the Laserwriter next year for about \$5,000 more. Now you're up and running and doing some pretty nice stuff. The good news is that many markets already have a Linotronic typesetter somewhere in town and they will run off your MacPlus data from your disk at approximately \$12 to \$15 per 8½X11 page. That beats typesetting charges by a long shot. Then maybe two years down the line, the powers that be will OK your very own Linotronic. Hang-in there... who knows?

More later. Where desktop publishing is concerned... we've only just begun!

G

Let's talk video, for a change. Everyone in our industry is real excited about the video paint systems, especially designers, as well we should be. Conversely, many smaller market designers are depressed because the major systems are currently too expensive for their stations. If you've been to the BPME/BDA conventions and visited the exhibitor's area, you know there are many other less-costly systems available but just don't measure up, quality-wise. Meanwhile, the frustration mounts with not having the opportunity to play with and learn to use the Paintbox or the Aurora. Cheer up... there is light at the end of the tunnel, as they say. This is not a total solution for

you personally as a designer and, certainly not to your station - but it is a perfectly affordable transitional learning device for designers. Considered a toy by many just a couple years ago, this paint system is getting a lot of professional attention from people in the video production business. Best of all, you can probably buy one for yourself with your own money if your company says no.

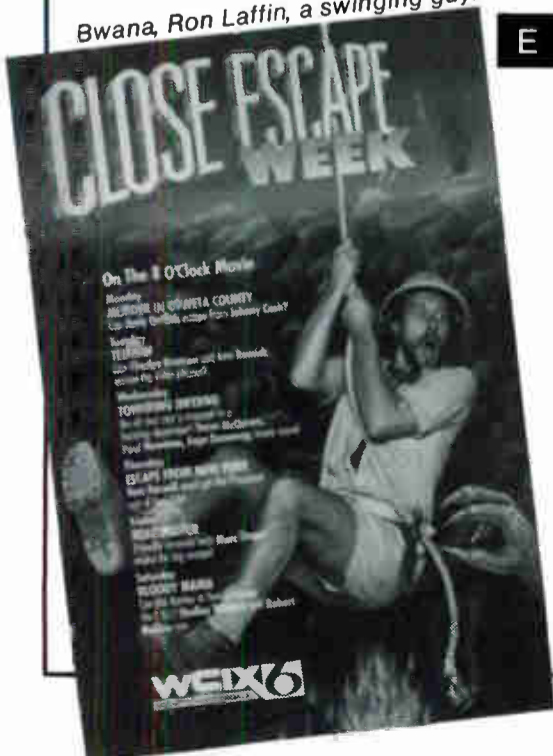
It is the Commodore Amiga 1000, a personal computer (PC) and it only costs \$1,295. "What the IBM did to business, the Amiga is doing to video," says Bernie Block, the president of New York's Block/Burns Productions. The system has a color range of 4,096. From those colors, software options allow a 32-color palette with 320X200 pixel resolution. The palette options become less with higher resolutions. Some of the software options include paint, animation, and 3-D animation. It is also a real computer so it can be used with regular applications such as bookkeeping, budgeting, script writing, etc. The system is not a Quantel or Aurora -- it cannot produce real looking images of people, for example. It is an excellent learning tool, however. It's perfect for color storyboards, sample animations and it does titling that could be air quality. It is very much worth looking into for the money. If your management gets anywhere near excited by its results - it could lead to bigger things.

Contact your nearest computer store for more info. At the very least, try to get a demo of this low cost marvel.

A note about our BDA Employment service. It has been extremely successful in placing people and filling jobs and will continue to do so under the direction of Tama Goen. If you're thinking of hiring a designer for your staff or if you're hankering for a change yourself, contact Tama through the BDA Office in San Francisco. Write or call: BDA Employment Service, Broadcast Designers Assn., 251 Kearny Street, Suite 602 San Francisco, CA 94108 Phone (415) 788-2324.

Lou Bortone

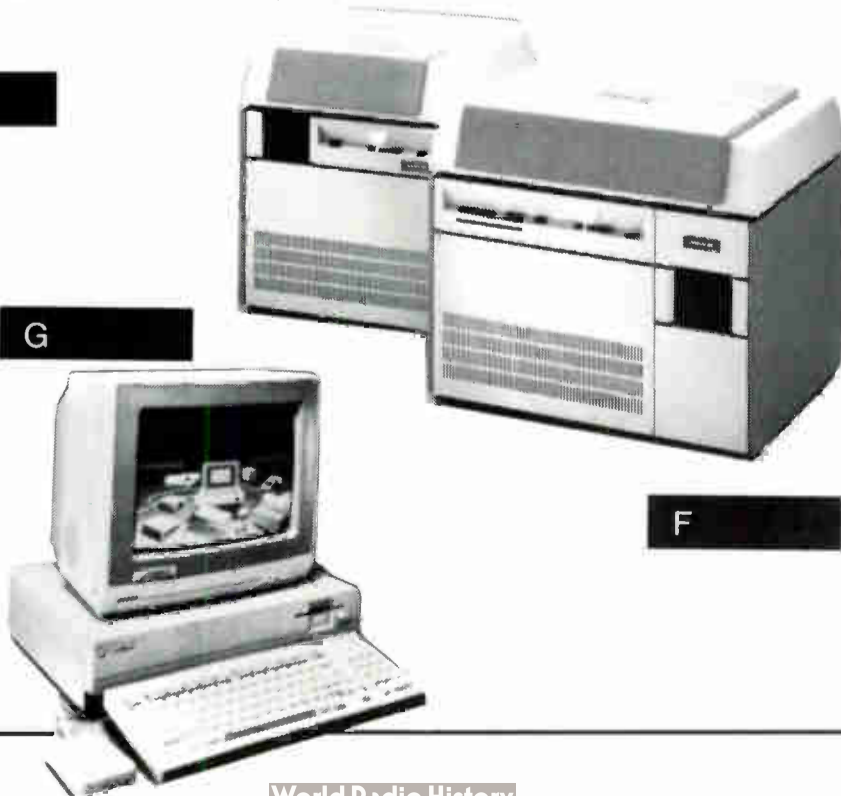
Bwana, Ron Laffin, a swinging guy!



E

G

F



Charles M. ("Chuck") Jones, the Charlie Chaplin of animated films, was born in Spokane, Washington in 1912. After being bounced as a fledgling animator by Ub Iwerks, Walter Lantz and Charles Mintz, he arrived at Warner Brothers in 1933. There he joined Tex Avery's unit the "Termite Terrace" which included Robert Clampett and "Bobe" Cannon and contributed to the development of Porky Pig, Bugs Bunny and Daffy Duck. Jones' mellow touch toned down Daffy and gave Bugs Bunny bedroom eyes. He began directing at the age of 26.

The aesthetics of the Hollywood cartoon were greatly enriched by Jones' contributions. His cartoons are noted for their speed, violent action and dynamic verve. He has lampooned every movie genre from cops and robbers to opera. His films have influenced some of the most important recent directors, including Steven Spielberg and George Lucas. His characters move according to the rules of anatomy but behave beyond the boundaries of psychology.

His cartoons are violent, but the characters never bleed, never die, and are never permanently injured; they are resilient. They also have wit, style and humor. Critic Lloyd Rose (in *Atlantic*, December, 1984) ex-

plains that Bugs, Daffy, Wile E. Coyote and Pepe le Pew all share certain characteristics - "high energy, expressive eyes, exquisite comic timing and the ability to surprise us. To give them individuality, Jones brings to each an element of his own personality. The Coyote represents his inability to deal with certain things in the physical world, particularly tools. Pepe le Pew is his dream vision of himself as irresistible to women. Bugs is the inoffensive guy who, when roused, is as unbeatable as Groucho Marx. Daffy, whose motto is 'I may be mean, but at least I'm alive,' is the complete survivalist"

During his golden years, Jones created Inki and the Mynah Bird, Sniffles the mouse, Hubie and Bertie, Charlie Dog and the Three Bears. In 1950 Jones won the first of three Academy Awards for "For Sentimental Reasons" featuring Pepe le Pew, a skunk character with a Mel Blanc voice imitation of Charles Boyer, the French lover. Jones identifies with all of his characters and this charming sentimental tendency later animated the classic romance between straight and kinky in "The Dot and the Line" (Academy Award, 1965.)

Jones' iconoclasm often led to slight mockery in the Warner

## Chuck's chuckles!

Brothers cartoons. He created off-handed satires with writer Mike Maltese and layout genius Maurice Noble that included "What's Opera, Doc?" (on *Fantasia*), "Drip-Along Daffy" (on westerns), *Duck Dodgers in the 24½ Century* (on science fiction), and "Duck Amuck" (on animated films themselves).

"The Roadrunner" series began in 1948 as a satire on chase films and featured the familiar Jones theme "Slow but steady wins the race." Here Jones' style turns cartoon violence into visual choreography. The artist's interest in design and movement are as important to Wile E. Coyote's drops to the bottom of the canyon as sado-comic effects.

Jones remained at Warner Brothers until the studio disbanded in the early Sixties, save for four months at Disney

in 1955, which was not to his liking. Everything there required Walt's approval and Jones was bored with work on "Sleeping Beauty." So he joined MGM to work on *Tom and Jerry*. There he produced "The Phantom Toll Booth" and the Dr. Seuss special "How the Grinch Stole Christmas" for TV. Jones conducted a personal campaign against the visual poverty of Saturday morning animated films and served a short period as an ABC vice president.

Chuck Jones Enterprises began in the early Sixties producing films in the Cricket series including "The Cricket in Times Square," "A Very Merry Cricket," and "Yankee Doodle Cricket." He also wrote, animated and directed his own version of three Rudyard Kipling stories: "Rikki-Tikki-Tavi," "The White Seal," and "Mowgli's Brothers."

In 1979, he directed and wrote with Mike Maltese the screenplay for "The Bugs Bunny/Roadrunner Movie," a feature-length retrospective including many of his best films along with twenty minutes of new animation. Film critic Richard Schickel in *Time* magazine compared Jones to the great film director Luis Bunuel: "Jones (also) finds the great subject an obsession and he understands that finally, all truly memorable comedy results from observing creatures caught helplessly in the grip of irrational, inexplicable passions." Schickel had written earlier (in his book "The Disney Version") "(Unlike Mickey) Bugs could do everything. The Bunny's personality perfectly suited his times. He was a con man in the classic American mold, adept in the technique of survival, equally at home in the jungle of the city and in Elmer Fudd's carrot patch." Little wonder that the positive everyday greeting 'Whatsupdoc?' has become an essential part of our lives.

