VOLUME FOUR | 1980-1991

AN INCREDIBLE EPIC

Memoir of A Multi-Image Maestro

The “Incredible” History of Slide Shows

Together With

A Confabulation Based on The Author’s Autobiography

For Audiovisual Aficionados

By Douglas Mesney — As Told to Himself

File Under: Geriatric Narcissism

An Incredible Epic

Continued from Volume Three

Scene from 1988 show, *Got to Be, S-AV.*

An Incredible Epic

Memoir of A Multi-Image Maestro

Volume Four

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An Incredible Epic is a confabulation[1] based on the circumstances of my life.
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The author has researched the information contained in this book to check accuracy.

The opinions expressed in this book are solely based upon the author's own experience.
The author assumes no responsibility for errors and inaccuracies.
Resemblances to persons living or dead may be coincidental.
Some names may not be real.

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[1] In *The Trip to Echo Spring* by Olivia Laing, confabulation is described as "so-called 'honest lying' or false memories."
I would add that, we remember (and edit) selectively what we like and repress what we don't. Wikipedia defines the term as: "… a memory error defined as the production of fabricated, distorted, or misinterpreted memories about oneself or the world, without the conscious intention to deceive."

Notes to Reader

- *An Incredible Epic* was started ten years ago, in 2015. It is a work in progress; being expanded and upgraded as new articles and pictures become available. New versions are periodically published. You can see your Edition Number on the title page (iii).

- Volume Nine is filled with pictures that relate to the first six volumes. Volume Eleven has even more, woven into a 1982 treatise called "Confessions of A Multi-Image Maniac"; that is a precursor to *An Incredible Epic* about how to produce multi-image shows. Volume Thirteen, currently in the works, is a 'catch all' for additional material being continually re-discovered in my archives.

- Videos of forty-one Incredible slide shows can be seen on Vimeo (search for 'Mesney') or www.imcredibleimages.com, threaded into an abbreviated biography. Additional shows by other producers have been restored and curated by Steve Michelsen and can be seen at www.youtube.com/@AV_archaeology/videos.

- As the Epic has evolved materially, so too has the refinement of its style(s). Please excuse the small inconsistencies you will encounter. And please don't fret about any spelling errors; they are elusive little buggers; but let me know about them, please.

- The original Epic was split into seven parts when the size of the single volume overwhelmed Microsoft Word (I should have used Adobe InDesign). The index (Volume Eight) could not be split and ceased being updated. Thus, the index is of limited usefulness, covering only the content in the original manuscript – about 80% of Volumes One through Seven.

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[1] Confabulation has been variously described as so-called 'honest lying' or false memories fabricated, distorted, or misinterpreted about oneself or the world, without the conscious intention to deceive. I would add that, we remember (and edit) selectively what we like and repress what we don't.

In memory of these mentors, colleagues, and friends, who departed during the production of *An Incredible Epic*:

Phillip Augustin
Carl Beckman
Kirk Beeler
Wynn 'Kaj' Berry
Max Bjurhem
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John Connolly
Wiley 'Crash' Crockett
Jane Dauber
Hans Falkenhagen
John Guild
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Nils Gunnebro
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Ed Just
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Chris McDevitt
Art Milanese
Martin Mohr
Don O'Neill
Geoff Nightingale
David Nolte
Bob Peterson
Lindsay Rodda
John Sacrenty
Jim Sant'Andrea
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Charlie Spataro
John Stapsy
Christine Ströman
Donald Sutherland
Randolf Taylor
Glen Tracy
Duffie White
Randy Will
Mike Yuhas
Constantine Zacharious

With appreciation for their contributions
to my life and well-being.

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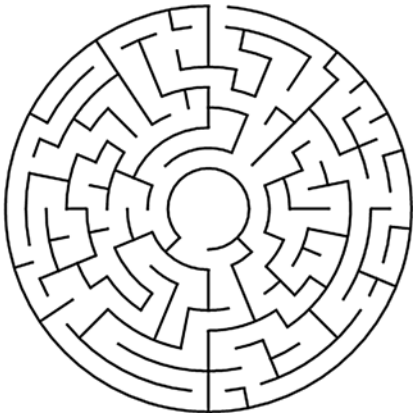

"You have to go where the story leads you."

Stephen King (PBS interview)

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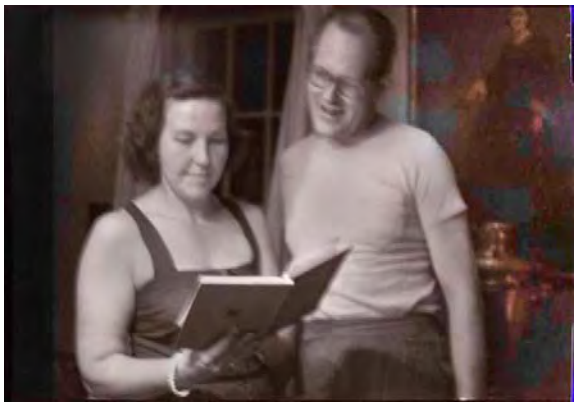
Backstory

Volume One traced my life up to 1969, the fateful year I opened Mesney's Mad Medicine Show and committed myself to a career as a commercial photographer.

I was born in Brooklyn, New York, on January 28, 1945. I'm an Aquarian with Scorpio rising, Moon in Leo and Venus in Pisces. That should tell you all you need to know. But there is more….

Dorothy Mesney, my mom, was the daughter of a prominent New York judge, Franklin Taylor and Kathrine Munro, a socialite from Montréal, Canada. My dad, Peter Mesney, was the offspring of Roger James Mesney, the British chief engineer of the Anglo-Dutch Mining Corporation, and London actress Marjorie Unett.

I grew up in the affluent neighborhood of Douglaston, New York. Grandpa Taylor died when I was five; he had been supporting the family and after that they struggled. Dad couldn't keep-up with mom's spending. From the age of eight, I worked at various jobs to earn my own money, starting with door-to-door selling of pot-holders and jewelry that I made myself, then greeting cards and eventually pictures.



I was brought up by theatrical parents (left). Dad went to the Royal Academy of Dramatic Arts [London] and Mom was a piano teacher and singer of gospel, spiritual and folk music. I had piano lessons in grade school but switched to a trombone in junior-high and as a *Froshman* (cross between Freshman and Sophomore—I was in an accelerated junior high school program and did high school in three years instead of four) I was a member of the band and orchestra at Bayside High School until my trombone got stolen.

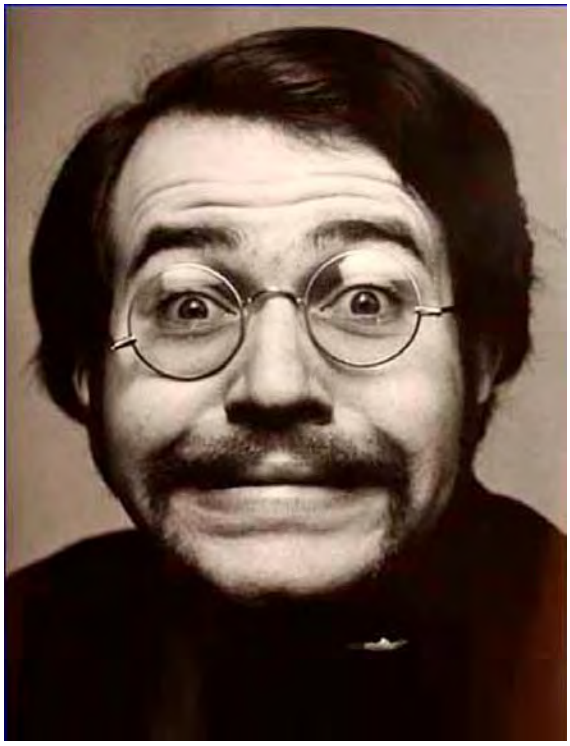
Six weeks after that, Grandpa Mesney (right) visited America from England and gave me a professional-grade Minolta SR-2 camera. I got hooked on taking pictures. My science class term project was a series of two dozen slides illustrating the growth of a bean plant from seed to sprout, including shots taken with a microscope adapter. Then a neighbor, Glen Peterson, gave me a summer job at his photo laboratory in New York (Peterson Color Laboratory, favorite among New York's advertising agencies). I learned about the advertising business delivering work to Mad Men. I used the money to build my own darkroom in the basement of the family house.

I was mentored by my alternate father, Bob Banning and Life magazine photographer, Ted Russell. In my sophomore year at Bayside High School, I teamed up with David Nolte, a fellow student. Mesney-Nolte Photographers shot portraits, weddings, bar mitzvas and whatever other jobs we could land.

I spent my first year of college at St. Lawrence University. I had a scholarship but had to borrow most of the tuition money (~$15,000) because my folks were going broke. I learned all about the ravages of debt watching my parents flounder and quit St. Lawrence in favor of more affordable Queens College [City College of New York (CCNY)]. Tuition was only ~$2,000 and I could live at home in Douglaston. I attended classes at night and worked days to pay off my student loan.

My first jobs were in the advertising business. I learned the ropes of the PR business from Louise Friscia first, then at J. DeBow and Partners. After that I worked as a board man for Seymour Levy at a little ad agency called J. Charles David, Inc. I enjoyed doing layout and paste-up work and Seymour let me take pictures for a few of his ads—a huge motivator. Seymour also loved to take pictures; he understood my passion for pictures.

Next, I worked for an industrial advertising agency called Basford, Inc. where I re-learned how to write (think) under the tutelage of Burt Holmes, one of my top three mentors. Holmes also allowed me to photograph my own projects (fact sheets for the American Iron and Steel Institute). Throughout this period, my photo kit and expertise ramped up. I continued to do private assignments outside of the office and began selling pictures to magazines; Car and Driver became a steady customer.



As the Viet Nam War dragged on and the Beatles started dropping acid, so did I. Starting in high school, in 1959, I smoked weed on a regular basis. I led a double life; most people thought I was a drinker (I was that, too). My hair got longer and I grew a Fu Manchu mustache. That irritated Burt Holmes' boss, department head John Paluszek, who subsequently fired my ultra-efficient secretary because he was a black man (in a world where secretaries were normally female and frequently hired for their looks and other benefits). That was cause for my resignation.

By that time (1967), I was ready to move on. Paluszek had been getting on my case ever since Burt allowed me to shoot my own jobs; in his opinion, photography interfered with my work as an assistant account executive and copy writer. Then, stodgy old industrial Basford got bought by a dynamic young consumer agency called Creamer-Colarossi. *Vive la difference.*

Other account execs asked me to shoot for their projects, and that really pissed off Paluszek. But I was sleeping with Don Creamer's secretary (so was Don) and she arranged for her boss to put Paluszek in his place.

I did more and more photography and those assignments, plus time spent with other Basford colleagues in the art department, particularly Kurt Boehnstedt, reinforced my desire to be a photographer.

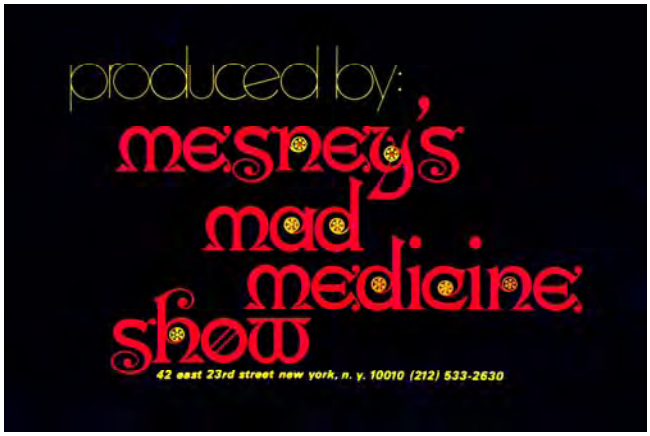
After Paluszek fired me, the agency's other partner, Ben Colarossi, arranged to get me an office space at small film-production company run by Bob Gurvitz at 346 East 50th Street—a prestigious address. I worked out of there for the first year. My wife, the former Leslie Shirk, supported me. We married in 1966. She had a cushy job as a systems analyst for a burgeoning young enterprise-computer-software company called Management Assistance Incorporated [MAI].

Along the way I met Justine Reynolds in 1969. She was opening a school for aspiring models called Justine Model Consultants. She offered me the opportunity to share a large loft space on 23rd Street and Madison—it was the heart of New York's so-called Photo District at the time, a perfect location and a great opportunity to expand into fashion photography, where there were big bucks to me made (and beautiful girls to be laid).

However, I couldn't do it without Leslie's financial support—and my relationship with her was dicey; she caught me cheating and subsequently ran off with a surfer for half a year. I convinced her to return and try again; she did and helped me build the new studio. On the night we finished, after the champagne toasts, she announced that she was leaving me and moving to Virginia with her boss, who two years earlier bought my Corvette. (!)

By then I was on my feet, generating enough income to support my newly expanded operation; but I was working my ass off to do it, days at my profession and nights screwing models.

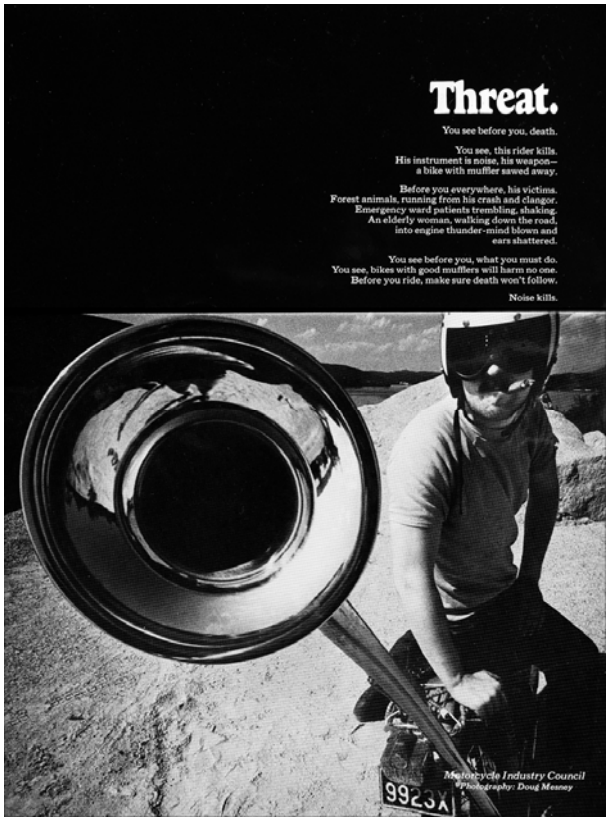
As Volume One ended, I had just thrown a studio-opening party for Mesney's Mad Medicine Show called the Mad Ball. It was the kind of event you might see in a movie. Justine and I collaborated; the guests included a bevy of her beauties. The darkroom was set-up as a sangria bar; red, white and rosé sangria were mixed in and served from the 3½-gallon [~16-liter] stainless steel film-processing tanks. Slide projections, color lights and a mirror ball illuminated my half of the loft; the shooting stage became a dance floor; Justine's space was the chill zone. Business doubled shortly after the Mad Ball, and that's where the story picked up in Volume Two.



Volume Two covered three transformative years: 1970-1972

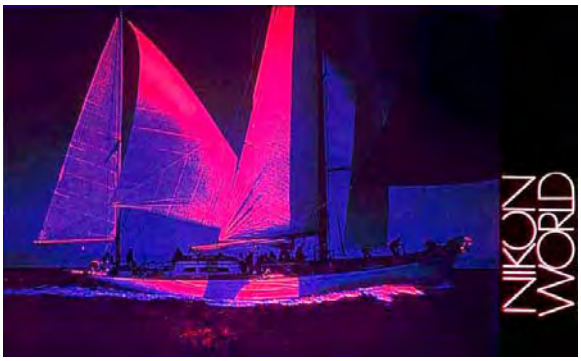
The decade began with an influx of new business generated by my promotional efforts; those included the *Exposure* newsletter, Pixies, and most recently the Mad Ball. The work was dominated by automotive assignments. Working with Tom Ridinger (right) and Gene Butera, some of my best pictures were made for *Car and Driver* magazine and *Cycle.*

Ridinger and I collaborated with Art Gurero to produce an award-winning ecological ad campaign for the Motorcycle Industries Council.



Left: One of five MCI ads.

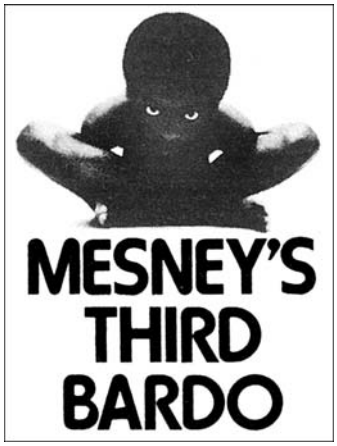
As my reputation spread, I got hired by bigger magazines like *Penthouse* and *True*. The editorial assignments generated interest from some of the heavyweights. I was hired by Ogilvy & Mather to shoot a Mercedes Benz ad campaign (above, right) and for Burson-Marsteller I photographed a Rolls Royce Camargue.



Following the same path, I launched my career into the boating business. When my pictures appeared in Boating and Rudder magazines, Nikon used my work for a promotional display at the New York International Boat Show and a spread in *Nikon World* magazine (left). That led to my first slide show, for the National Association of Engine and Boat Manufacturers [NAEBM], sponsors of the New York Show.

Burson Marsteller became a new client. Geoff Nightingale hired me to build a model city for Armco Steel's Student Design Program (left). That lead to a widening stream of business from Owens-Corning Fiberglas and others.

Although business was good, it wasn't generating enough income to support both my apartment in Queens and the studio in Manhattan. I rolled the dice, ditched both of those and moved into a smaller space at a much classier address on Embassy Row: 23 East 73rd Street, the former Wanamaker mansion.



That was the smartest move I ever made. Business boomed after that.

I took over another floor in the building and convinced Tom Ridinger to leave Car and Driver and work with me.

The business was renamed Mesney's Third Bardo.

By the end of 1972, work from the Burson-Marsteller agency began to dominate our order book.

As Volume Three begins, I am on the cusp of an entirely new career, as a producer of multi image slide shows and aviation photographer.

Executive Jet Aviation ad, 1973.

Rapid growth characterized the rest of the 70s, as detailed in Volume Three.

1973 was the penultimate year of publishing. Ridinger and I produced more than sixty covers for Beeline Books while also packaging the design and production of Show and Gallery magazines and producing record album covers for Willie Nelson.

'73 was also the year of the Arabian Oil Embargo. The economy went into recession. Starved of advertising revenues, magazines that had been my bread-and-butter client base struggled; their assignments evaporated.

However, audiovisual business filled my purse, made possible by technological advances in slide-show control equipment, particularly by Audio Visual Laboratories, with whom I established a symbiotic liaison that enriched my technological prowess and reputation.

Falcon Jet, 1974

Character actor Jan Leighton in an AVL Christmas ad.

Burson-Marsteller acquired new business from an array of aviation companies.

We produced both print work and slide shows for Executive Jet Aviation [now called Net Jets], Piper Aircraft, Falcon Jet, Alia Airlines and Arab Wings.

Then came Cyclopan, a 360-degree camera that expanded my photographic capabilities and tied-in with the panoramic format of increasingly large slide shows. It became a unique promotional device, if not a profitable business segment.

Yours Truly with Cyclopan camera at Yankee Stadium and Mystic Seaport.

Nearing the mid-decade, I had so much business that I hired Pat Billings (right) to assist.

Within five years the staff grew to include 35 people at various points. The slide shows we made required more and more people as they got increasingly complex. [3]

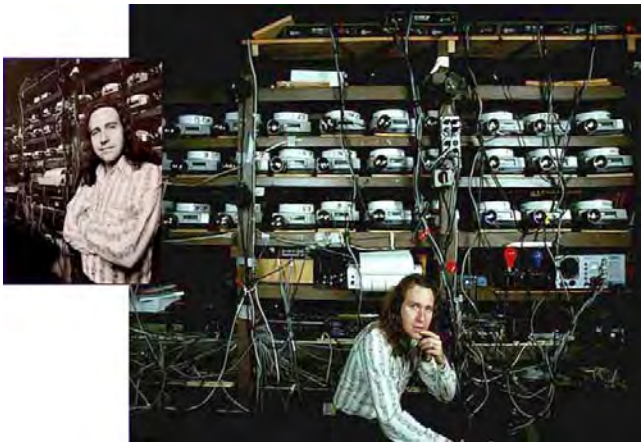
Big AV projects for Burger King and World Book funded my company's rapid expansion into audiovisual production. I put the profits back into more gear and R&D (research and development). That investment—and my ongoing promotional efforts—paid off in spades.

By the end of the 70s, Incredible Slidemakers became one of the top ten multi-image companies in the world.

[3] Incredible Slidemakers at studio party. Left to right: Michael Chan, John Leicmon, Tim Sali, Yours Truly, Jim Casey (kneeling) Fred Cannizzaro and Rocky Graziano.

In the latter half of the decade, the beauty industry became our dominant market segment. What started with a six-projector show for a Long Island salon called Peter's Place led to prestigious shows for Vidal Sassoon, Clairol, Ardell, Zotos and InterCoiffure (an international association of élite hairdressers).

Working for The Village People also did a lot to raise the company's profile; celebrity sells.



Business on the whole was booming; runaway inflation pumped up the bubble economy. When it came to money, it was a case of use it or lose it. Companies spent fortunes on slide shows. By the late 70s, a fifteen-projector show was nothing unusual.

Winning awards at slide-show festivals became my passion; by the end, I earned more than 150 of them. The most prestigious prizes were awarded by the Association for Multi-Image [AMI].

Left, Yours Truly in projection room at 73rd Street studio.
Right, small part of awards display at Brussels studio.

Many of my award-winning shows were made for Audio Visual Laboratories, to demonstrate their cutting-edge gear. Those shows were creative expressions with no holds barred; I could do anything, as long as AVL founder Chuck Kappenman approved. In 1978, Incredible became AVL's defacto ad agency.

Near the end of the 70s, my pet project, Magic Lasers, almost bankrupted the company; I invested too little too late in a technology that was a black hole for investors; but it was fun while it lasted.

Left, ad for Magic Lasers. Right, Incredible Slidemakers stand at National Audio Visual Association [NAVA] trade show in Dallas.

Purchase Point saved the day when I was hired to produce a launch show for Rank Xerox, in London. Getting away from my growing "family" of helpers for that summer-long stint was transformative. I got to compare the workings of my company with those of a bigger and more successful production company.

Purchase Point hired above themselves, employing people smarter than them. I was too insecure to do that, I guess; or too proud (egotistical). Mom said: "You can do anything…." But it dawned on me that my propensity to hire beneath myself might not be a good idea.

At the close of Volume Three, Incredible Slidemakers were producing a show for a prestigious new client, The Washington Post.

By then, the Forox Department, under Fred Cannizzaro, had become a profit center of its own.

Incredible Slidemakers were leading the way when it came to the development of special effects.

[Many Photoshop effects and their ilk derive from the pioneering camera work of The Incredible Slidemakers.]

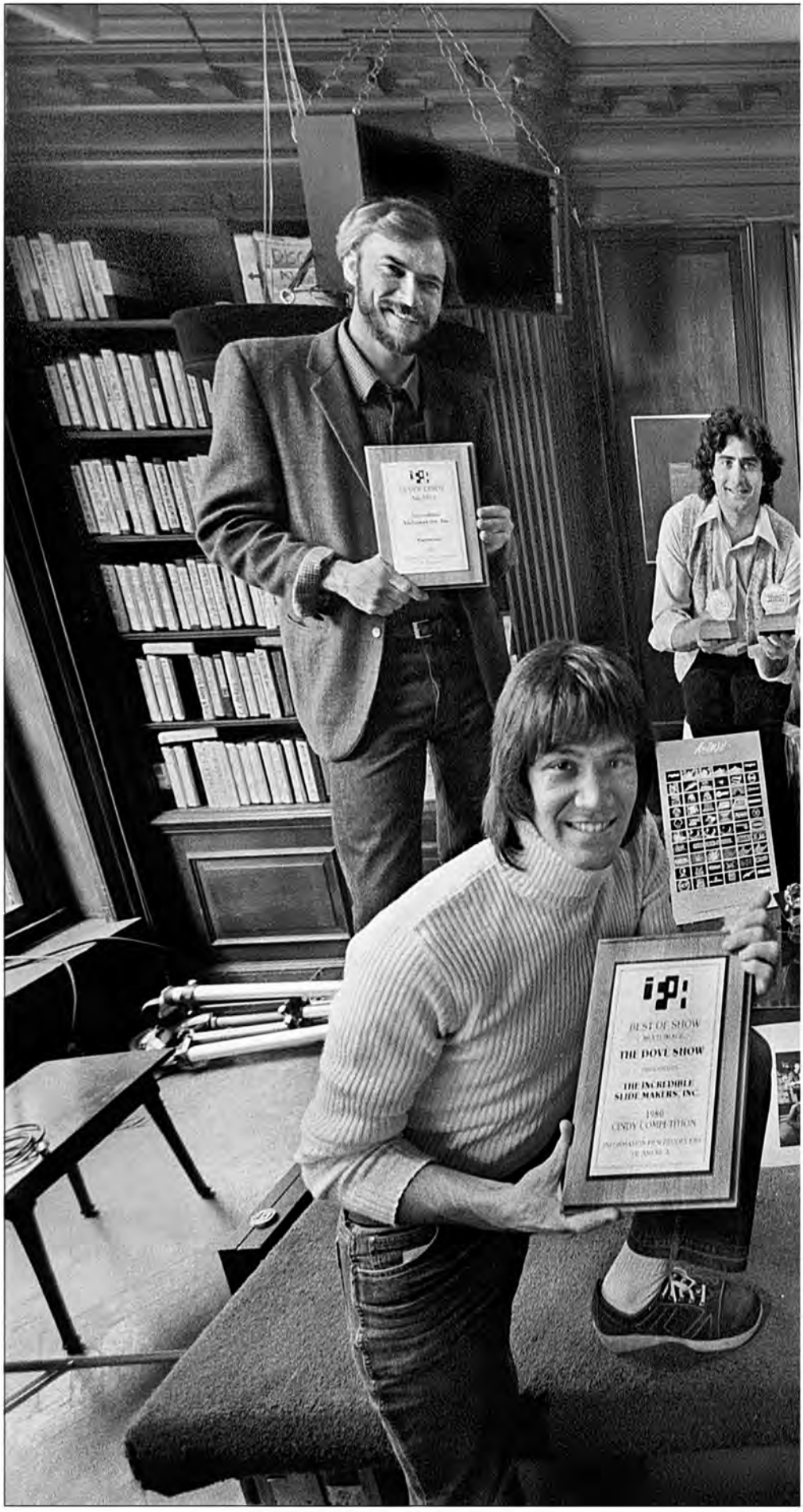
Volume Four begins in 1980, with *A Method In the Madness*, a high-profile conference involving the whose-who in the slide show business, organized by Yours Truly. More than any of my efforts to date, that event propelled me to the front pages of the trade press, and thus, the attention of the AV community.

As the new decade began, Incredible Slidemakers were at their zenith. Fifteen awards were scored at the year's first two multi-image competitions. Eleven at The Best In The West festival, in Vail, and four more at the IFPA (Information Film Producers Association) event, including Best of Show and Gold for *You Can't Stop A Dove,* produced for Audio Visual Labs, and silver for Incredible's demo, *Bumbles*, the show that put us on the map.

Back row (left to right:
Doug Sloan
Jon Bromberg
Maxine Pinner
John Leicmon

Center row:
Grace Napoleon
Nancy Pearson
Nicole Clark
Rocky Graziano

Front row:
Tim Sali (standing)
Jim Casey
Your's Truly
Fred Cannizzaro



1980 | Incredible Slidemakers with awards | Plate Nº 1

Photographed in the screening room at the 23 East 73rd Street studio.

1980 | Incredible Slidemakers with awards | Plate № 2

Photographed in the screening room at the 23 East 73rd Street studio.

1980 – Method in The Madness – Standards & Ethics

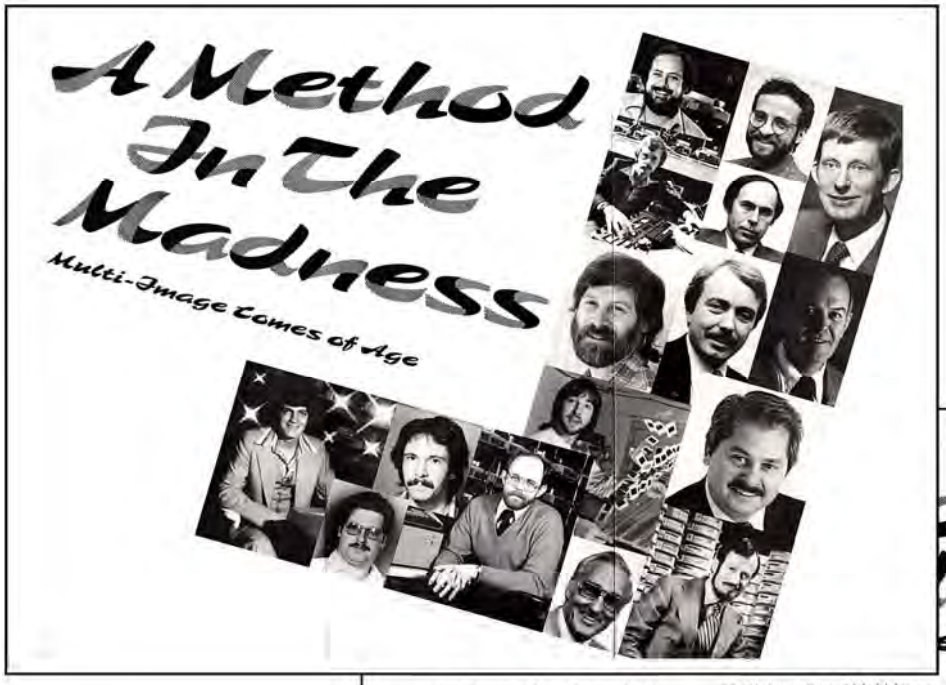
My connections with AVL gave me more influence with other producers; those connections were reinforced by publicity, some self-generated and some serendipitous or momentum driven.

Using my connections, I organized a big event for the Association for Multi-Image [AMI]—a Visual Communications Congress—to bring together producers and clients in hopes of starting an AV community whose members could share in the benefits that associations offer.

At that time, AMI's membership was limited and largely made up of academics: business communications professors and their students.

However, AMI's president, Pete Mather, was a bit of a visionary; he and AMI's Executive Director, Roger Gordon, wanted the organization to include commercial multi-image producers and their clients; he was quick to pick-up on my idea for a big event that would attract the commercial producers.

Yours Truly (right) with hook in hand and AMI's Executive Director, Roger Gordon, who seems to be doing an imitation of Star Wars' C-3PO.



Multi-image shows have come a long way in the last decade. From a jungle of wires and black boxes used only by a few oddball producers to a computerized, organized, international business.

From the click of a few "clunkers" to the humm and whirr of a big rig ready to dance multi-images before your eyes.

Excitement and change characterized multi-image's infancy during the 70's...But maturation will be the essence of the 80's...Because multi-image is coming of age—for the end user as well as the producer.

Circle This Date

To set the tone for the changing of decades, the Association for Multi-Image (AMI) will host a provacative full-day seminar in conjunction with the Visual Communications Congress at the New York Hilton Hotel on May 30, 1980.

Professionalism—creating a method in the madness—will be the seminar's theme. Action will be delivered by an 80-projector grid of multi-image fire power.

The event is being coordinated by Douglas Mesney of the The Incredible Slidemakers and the schedule is tight and action-packed.

After a keynote address by Mr. Bill of Sluggo's Sound Slide Systems and Service Company, Limited, on the verifyable aspects of Murphy's Law; you'll learn from such notables as:

- **Walt Blackwell**, Producer for IBM Corp. and Chairman of the Board, Vail International Multi-Image Festival: *What We Have Learned in the Last 10 Years, and What We Haven't.*
- **David Fellowes**, President, David Fellowes Associates, N.Y.: *The Client-Producer Relationship and How It's Changed.*
- **Robert Cavallo**, Attorney: Special report on AMI's standardized industry contracts and procedures.
- **Mike Brown**, President, B & B Productions, Newark, N.J.: *How to Coordinate a Major Meeting.*
- **Randall Will**, President, Staging Techniques, New York/Hollywood: *How to Prepare for Trooping—Who's Respnsible for What.*
- **Jonathan Bromberg**, The Incredible Slidemakers, N.Y.: *Should You Own or Rent Equipment?*
- **Arne Frager**, President and Director, Spectrum Studios, Venice Calif.: *Should You Convert Your Audio to Digital Now or Later?*
- **P. McDuffie White**, President, Photo-Synthesis Inc., Denver: *How to Organize Your Staff for Maximum Production.*
- **Sherry White**, Exec. V.P. Photo-Synthesis Inc., Denver: *How to Manage Creative People.*
- **Rick Sorgel**, President, Sorgel-Lee, Inc., Milwaukee: *The Importance of a Good Script to Profitability.*
- **Alden Butcher**, President Alden Butcher Productions, Los Angeles: *How to Select a Screen Format.*
- **Chris Korody**, President, Image Stream, Inc., Los Angeles: *How to Budget Your Pizzazz.*
- **Leslie Buckland**, President, Caribiner, Inc.: *What's a Module?*
- **Jim Sant'Andrea**, President, Jim Sant'Andrea Productions, N.Y.: *Is There a 100-Projector Show in Your Future?*
- **Richard Shipps**, President, D D & B Studios, Birmingham, Mich.,: *What's Left to be Discovered?*
- **Richard Crow**, Mediatech (InterRent), London: *A Critique of Shows Produced in the "Colonies."*
- **Dave Wilson**, President, Wilson-Lund, Inc., Moline, Illinois: *Do Special Effects Have a Future?*
- **Ted Iserman**, Director of Visual Services, Image Stream, Inc., Los Angeles: *The Video Alternative.*
- **Fred Cannizzaro**, Director of Special Effects, The Incredible Slidemakers, N.Y.: *A Systems Approach to Creative Discipline.*
- **David Vesey**, Associate Creative Director, Jim Sant'Andrea Productions, Inc., N.Y.: *The Cameraman as Creative Director.*
- **David Corley**, President, D & S Corley Laboratory, Toronto: *The Need for Precision Lab Work.*
- **John Stokes**, President, Stokes Slide Service, Austin, Texas: *How To Communicate With Your Laboratory.*
- **Jerome Armstrong**, Vice President, Quantum Leap, Inc., Venice, California: *Multiplexing: Not as Easy as it Seems.*
- **Ray Seliski**, President, Calliope Productions, Inc., Minneapolis: *Experiencing the Production of an "Adventure."*
- **Festivals Updates**: *Appropriate Updates on Vail and AMI Festivals*

Festive Occasion

Ami's Conference promises to be a mini-festival with lots of gear and lots of shows—more shows than you've ever seen at a seminar. Some old favorites to remind us of our roots, and a lot of new shows touching the limits of technology; including multiplexed movies, slide-video effects, computer-controlled motion pictures, and lasers.

Luncheon is included in the seminar fee. A cash bar will also be available.

We hope you'll join us at AMI's VCC Conference. It will be an event you will not soon forget.

AMI

ASSOCIATION FOR MULTI-IMAGE
947 Old York Road
Abington, Pennsylvania 19001

The event was called *A Method in the Madness*, held on May 30, 1980, at the New York Hilton hotel, featuring presentations and shows by 24 major producers who came from all over the country. As well as being the producer of the event, yours truly was also the Master of Ceremonies. Wise-ass that I am, I decided to have some fun with the proceedings. To start the event, the audience was asked to pledge allegiance to the AMI flag; for that, I re-wrote the real Pledge and used a karaoke-style "bouncing ball" to lead the audience through the words, which went like this:

The AMI Pledge of Allegiance

I pledge allegiance to the flag of the Association for Multi-Image,
and to the members, for which it stands, one business, underpaid,
underprivileged, with messages and slide shows for all.

The pledge was followed by a re-written version of the Star-Spangled Banner:

AMI Star-Spangled Banner

O say can you see, by the projected light
What so proudly we hail, at each AMI meeting.
With our scripts finally typed, full of wisdom and hype,
We shoot miles of film stock, and add disco or rock.
With broad stripes and bright stars, through the torturous night,
All the cues were laid down, and the program assembled.
And the soundtrack's loud blare, the projectors' bright glare,
O say can multi-image continue to prevail,
In a land where nothing's free,
And the cash gets curtailed.

[The complete script for the Method in The Madness conference can be found in *Addendum V* at the end of this book.]

Groups of two or three speakers made their presentations between groups of shows. Shows presented included:

P. McDuffy White, Photosynthesis | *Adolph Coors Annual Meeting Finale*
Aden Butcher, Alden Butcher Productions| *Encore*
Douglas Mesney, Incredible Slidemakers | *Bumbles*
Ben Wilson, AV House | *Toronto, More That A Tower*
Rick Sorgel, Sorgel-Lee-Riordan | *We Move Audiences*
Richard Shipps, DD&B Studios | *Freefall*
Jim Koper | "The West" | Multi-Image Amateur Hour
Leslie Buckland, Caribiner | *Light A Candle*
AMI New York Chapter | *What If?*
Jim Sant'Andrea | Jim Sant'Andrea Productions | *The Spirit of Man*
Sven Lidbeck, Audio Visual Centrum [AVC] | *L.M. Ericsson*
Ted Iserman | Image Stream | Multiplexed multi-image videos
Douglas Mesney | Incredible Slidemakers | *Nightmares*
Alan Kowslovsky & Jerome Armstrong | Quantum Leap | *Mediamorphosis*
Walt Blackwell | IBM | *Renaissance Man*
Incredible Slidemakers | *Mister Bill Show*

To keep the speakers on schedule, I used a giant timer equipped with a big gong; for those presenters who ran too long, I used an oversized sheep-herders hook (see picture, above). It only got used once, to usher an irate Sherry White off the stage. Keeping all the demo shows running on schedule, there was a huge grid of 80 projectors, owned and operated by Staging Techniques; that was enough "fire power" to enable several shows to be played in quick succession; enough that, while one show played, others could be set-up. Anecdotally, Richard Shipps endured an agonizing humiliation during the event. The night before, I entertained the out-of-town presenters at the New York Hilton, where most of them were staying. We had dinner together followed by drinks in the hotel lounge. Richard was the last to leave; he was three sheets to the wind and although it was nearly midnight, he would have stayed longer if I hadn't had the good sense to go home.
The next day, standing at the podium, the usually outspoken Richard stood silently at the microphone. With the audience becoming antsy, Richard left the stage after apologizing that he had forgotten what it was he wanted to say. Richard's mistake was that he hadn't prepared a written script; he was just going to wing it. I felt badly for him; the experience badly bruised his bravado; I don't think he was ever quite the same after that.

The plan for the Method in the Madness conference was sparked by another of my ideas, a year earlier, for a multi-image competition fashioned after film festivals; it was held at the Vail, Colorado ski resort and became known as the Vail International Multi-Image Festival. Vail was selected as the venue when they volunteered the use of their brand-new theater facility. Vail wanted to generate a bit of pre-publicity for their soon-to-be-opened posh venue for meetings and events; they realized the competition would attract their targeted customers: producers of meetings and events. I spearheaded and coordinated the event, assisted by just about everyone attending; they were as enthusiastic as I was; the theme song throughout the three-day festival was *We Are Family*, by Sister Sledge.

It was right after the Vail Festival, while a redux was being planned, that the Association for Multi-Image opened their membership to commercials (their founding members were educators, as mentioned); AMI essentially absorbed the Vail Festival.

I quickly joined AMI and wholeheartedly supported the group, eventually chairing the 14-member Business Standards Committee and co-authoring the *AMI Business Standards and Ethics Manual* with Robert Cavallo, a prominent New York media lawyer; those roles brought me into close contact with the glitterati of AMI:

Richard Shipps, DD&B Studios
Richard Stewinski, DD&B Studios
David Fellowes, David Fellowes Associates
Ray Selisky, Calliope Productions
Juan Vigue, Vigue Audio Visual
Charles Tigrett, Imagery Productions
Keith Hoyt, Starlight Productions
Christopher "Chris" Korody, Image Stream
Jerome Armstrong, Quantum Leap
Alan Kozlowski, Quantum Leap
Richard "Rick" Sorgel, Sorgel-Lee-Riordan
T. Craig Martin, Boeing
P. McDuffy "Duffy" White, Photosynthesis

Scene from 1977 Dupont show promoting *Lycra* [*Spandex*] panties.
Photo: Jim Casey.

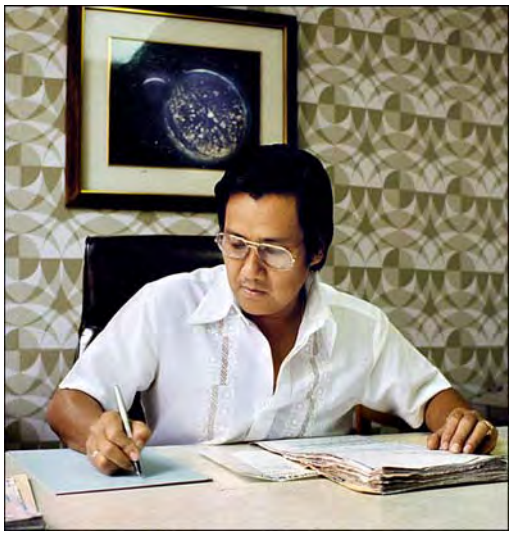
"Good, fast, cheap—pick any two."

Douglas Ethridge

The first time I heard that line was when Doug Ethridge used it on the sales manager of Holland-America Lines, to defend the budget for an epic show called *Aurora Experience.* From that moment onwards, I used the line myself; it was such a truism. Nine times out of ten, slide shows were made on a rush basis. Clients were generally naive concerning slide shows, how they were made. Most projects came in at the last minute, but we had to make them *fast*; and they had to be *good;* fast and good ruled out *cheap*—which is why rush jobs always cost more. But that's conundrum: nobody likes to pay more than they must. Being perceived as an expensive supplier killed many prospective projects; the bean counters toss out the expensive proposals first.

Making projects seem cheap was half the battle when pitching new business. There were never standards in the slide show industry; comparing two producers' pricing policies was like apples and oranges; some producers charged by the slide; most producers offered package deals and charged extra for add-ons—they made good money on client changes. One producer I know didn't charge for the slides; those were part of a total package; he made more than enough renting the hardware needed to run it. Ha!

1980 – Bryan King – Asian Odyssey



Occasionally, I would luck out and end up in a place offering good roller skating. Such an occasion was my week-long stay at a luxury hotel in Manila [Philippines] while doing an educational seminar together with Richard Shipps [Deaf Dumb & Blind Studios, Detroit]. We were hosted by AVL Asia, Bryan King's Philippines-based importing and sales business, and Bryan's biggest customer, Island Multi-Industrial Company and their subsidiary, Island Photo, a chain of retail stores operated throughout the Philippines by Freddie Ong (right). Bryan saw which side of the bread was buttered; he resigned from his sales manager job at AVL with Chuck Kappenman's reluctant blessings—as well as an exclusive deal to represent AVL products in all of Southeast Asia. (!)

King was making money hand over fist and didn't mind spending it. He put us up in some fancy digs. Our hotel was an enormous, rectangular building made of white-marble, around a center courtyard, with gardens. Wide, polished-marble hallways wrapped around the courtyard providing me with an "endless loop" that I skated around, wearing a Sony Walkman, listening to Olivia Newton John's *Got to Believe in Magic* from the film Xanadu.

The AVL trip to Manila was a real junket for Richard and I; we were treated like rock stars. We presented shows by Incredible and DD&B Studios, lectured a little, taught a few classes, and appeared on TV show hosted by Bryan's wife, Ma'an Hontiveros.

For our efforts, Richard and I were lavishly wined & dined, in just about every possible way. We spent the mornings at Island Photo's offices, rehearsing and presenting our seminars. The mid-morning break was announced by the call of the *balut* man, a food vendor with two baskets of *baluts* hanging from a long pole balanced on his shoulder.[4] Lunch was a feast of fresh seafood and tropical fruits. At one meal, Bryan ordered lobsters for everyone. Afternoons were spent floating on rafts in the hotel's pool, drinking killer cocktails while getting burnt to a crisp by the tropical sun.

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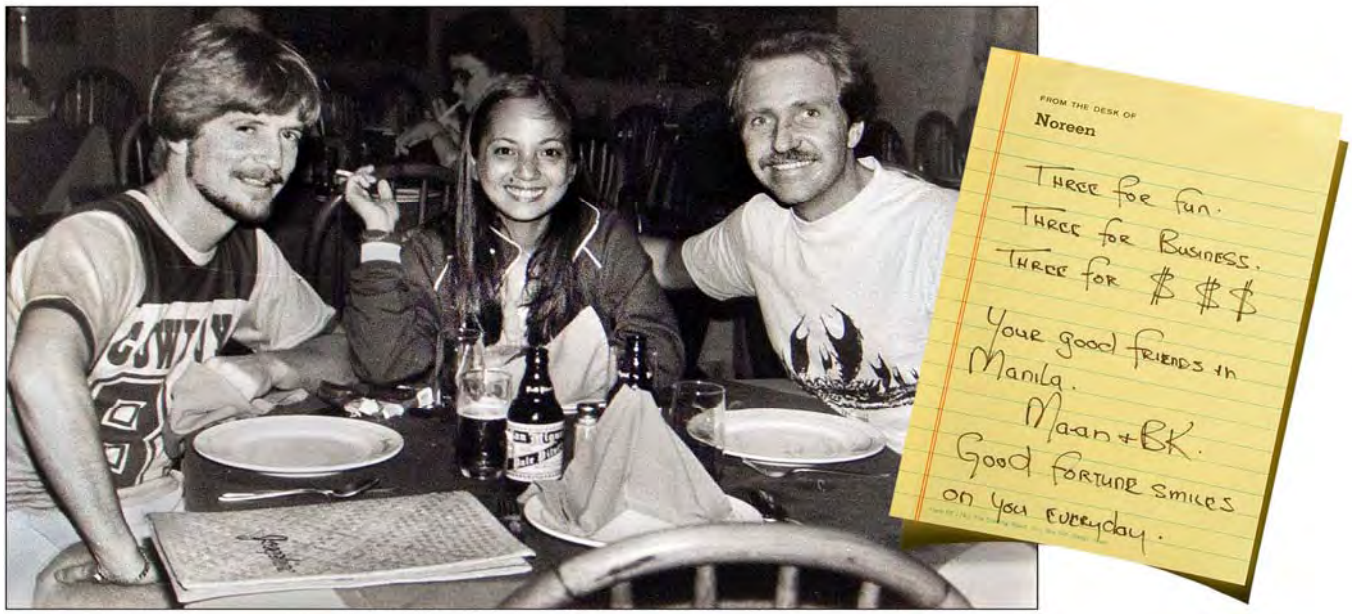
[4] Wikipedia: Balut is a developing bird embryo that is boiled and eaten from the shell. It originated from and is commonly sold as street food in the Philippines. Often served with beer, balut is popular in Southeast Asian countries, such as Laos, Cambodia, Thailand and Vietnam.

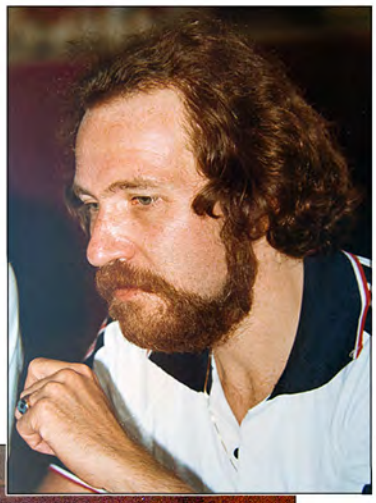
Richard and I mused about how great it would be to live and work in a tropical paradise like Manila. We admired Bryan's cleverness, how he managed to carve out an empire in the sun. I believe I said aloud to Richard, if not to myself, "Someday I will live in a place like this. If Bryan can do it, so can I." [Spoiler Alert: Brian and Ma'an divorced; it did not end well. Nobody knows if Bryan is even alive anymore.].



Bryan and Ma'an King with yours truly at Josephine Seafood Restaurant, Pasay City, 1980.

Midway through our week-long sojourn, Freddie Ong and his partner took us on a sightseeing trip, to the mountains, northeast of Manila, where Freddie was building a house of enormous proportions. On the way back, we stopped at an exclusive gentlemen's club, where Freddie and Bryan were members. It was a complex of single-story, white-marble buildings perched high above Manila on a mountaintop overlooking that sprawling urban center. Being there made one feel, well, above it all. We sat in the main lounge having cocktails. The place looked like it must be a nightclub. There was a stage with a purple-velvet curtain in front of us. Freddie and Bryan shared a knowing wink and with broad smiles asked if we'd like to see the show. On their signal, the *maitre d'* opened the curtains, revealing a bevvy of beauties—two dozen young women, totally naked. Holy Toledo! Richard was a bit drunker than me; he caught on right away, He pointed to one of the girls and was led away, to join her. I followed suit, with a different girl, of course; that was my first experience with a prostitute; things went well.

When we left, Freddie escorted us through the airport; he obviously had a lot of connections with the constabulary; we were whisked past Customs, together with our considerable baggage, which bypassed the check-in scales, saving a fortune in overweight baggage fees. We sat in the First-Class Lounge having cocktails, waiting for the boarding call. Freddie kept checking his watch and looking around, then waved to someone behind us. Suddenly, two of his assistants appeared carrying outrageous presents for us: three-foot-tall [~one meter], brightly-colored, carved masks.



1980 | AVL Asian Seminar | Manilla, Philippines | Plate Nº 1

Bottom: Bryan King (standing) throws me a question | Ma'an Hontiveros helps with Cyclopan presentation.

1980 | AVL Asian Seminar | Manilla, Philippines | Plate Nº 2

Center (L2R): Bryan King, Ma'an Hontiveros, Bob Ertell, Freddie Ong, Richard Shipps & Yours Truly

Sadly, I later learned that I had been duped by Bryan, quite literally duped. Without asking my permission, Bryan had his crew secretly copy my demo show *Xanadu.* For years following the Manila screening, a riddle perplexed me: whenever Xanadu was shown after that, I noticed what appeared to be a glitch—a kind of flash effect; it was hard to see because the show was fast paced—up to six slides per second.

Whatever it was it shouldn't have been happening; but I lacked a 30-projector grid with which to step through the program and discover what was going on. Finally, at the CAVcom festival in Germany I discovered there was an upside-down slide; that solved the riddle—but how did that slide get upside down? That was 1986.

In 1996, I had occasion to return to Manila and meet-up with Bryan. He had a new girl on his arm. I met them for drinks and dinner; King always hosted sumptuous feasts and this was no exception. (I ordered the largest lobster.) Bryan looked worn; he was still smoking and drinking heavily; that was taking a toll.

After a few rounds, Bryan's hubris took control of him; he bragged about his bad-boy tactics, his lack of moral fiber. That's when he told me about duping Xanadu. OK, who could be angry by then, nearly twenty years later? I was happy just to see Bryan; I think I even thanked him for solving the mystery of the upside-down slide. That was the last time I saw or heard from him.

1980 – Hawaii Assignment – Serendipity at Sunset

Judith Doyle was impressed with the way I photographed the Rank Xerox show, covering things from every angle. She called me from London to offer me a new assignment, shooting pictures in Hawaii to illustrate an "incentive module" for another Xerox sales meeting.

Incentive shows were made to get people to push harder at work; to make targeted sales goals; perchance to win prizes. The show was going to announce a sales competition; the prizes were trips to Hawaii. My job was to supply Purchasepoint with beauty shots of Hawaii. Nice gig, eh?

I couldn't believe that Judith called me instead of giving the juicy job to their staff photographer, Martin Milner. But, she explained, Purchasepoint was choking on new business and he was needed in London. She said there was no storyboard, that she had full faith in me and would build the show around whatever I shot; I had complete *laissez faire*. Wow!

Jeff Gale was producing the Xerox sales meeting at Purchasepoint. It was Jeff who asked Judith to assign the incentive module to me. That came as a surprise because I didn't think he thought much of my work. After all, he had chosen to work with Allan Kozlowski for the big Ford Show instead of me, even though I had a reputation as a car photographer. However, he later told me that I was chosen because I understood how to shoot animated sequences.

At first, I tried to sell Jeff and Judith on using Jim Casey for the Hawaii shoot; I was up to my neck writing proposals and dealing with an out-of-control staff. But they would have none of that; they wanted me (and the money was good); so, I went and it changed my life.

The Hawaii job was my first immersive photo experience in years. My job at Incredible had devolved from creative work to business management; I spent my time arranging finances, doing sales presentations, and schmoozing clients; I had forgotten how much I loved photography; Purchasepoint's assignments reminded me.

Not realizing that Hawaii was seven islands and believing it was just one, I scheduled two days for shooting and purchased 50 rolls of film for the job. Ha!

The Hawaii gig ended up taking ten days and 900+ rolls of film. I was shooting nearly 100 rolls a day. I had emergency film shipments sent from New York by FedEx after I wiped out the Hawaiian supply of Kodachrome 64 [6033] and 200 [6036].

For maximum efficiency, I hired a guide with a car to escort me to the top tourist attractions and mind the gear while I was shooting; at least that was the plan.

I took the last flight out of Kennedy Airport. On the plane ride, I discovered that there was more than one Hawaiian island. I realized that I had a lot more to do than planned, and that the hapless Honolulu guide I hired would be of little help on the other islands.

It was nearly midnight when I arrived at Honolulu; the airport was nearly deserted; mine were the last bags to tumble down the shoot onto the carousel.

I was surprised that my chauffeur was not there to meet me; tour guides and limo drivers usually hung out around the baggage belts holding placards with their customers' names.

The porter who assisted me with my gear cases asked if I wanted a cab, but I declined, explaining that I was being picked-up. He left me with my baggage on the sidewalk outside the terminal.

After waiting an hour for my guide to show up, I was getting hot under the collar. There were no cell phones back then. I schlepped my gear back to the terminal, to call the guide service; but the entrance was locked; the airport was closed. Hmm.

During the next hour, the last of the passengers got picked up. The cabs and shuttle buses disappeared. I found myself alone on the pavement save for one other person, a woman waiting in front of next terminal entrance, some distance away.

When the clock neared 2:00 am she headed my direction; as she got closer I could she that this was no ordinary woman; she was a stunner, a Hawaiian beauty decked out in flower *leis* [garlands].

Her opening line was priceless: "It looks like we both got stood up."

We introduced ourselves; her name was *Monique Kaeo*; she explained that her boyfriend was supposed to be picking her up, but that he was probably angry or something. *Hmm!*

We had plenty of time on our hands so she started telling me her life story: Monique was a thoroughbred Hawaiian – an athletically-built surfer girl - with relatives on all the Islands.

I explained my circumstances and how exasperated I was, being let down by the guide service. She suggested that I fire them and hire her to be my guide. Say what?! Monique's proposition gained traction as I considered all the possibilities. Not only could she be a guide—a well-connected one—she could also be a model. Suddenly, I had a whole new plan. Indeed, Monique knew the local travel business inside out; and why wouldn't she? After all, it was the native Hawaiians who got hired, to entertain the millions of tourists visiting Waikiki. Monique and her fellow natives danced the hula, played ukuleles, performed in shows, and drove 99% of the taxis and tour busses; all together, they were like an extended family from all over the Island. On Oahu, she hooked me up with a friend of hers who had a mini-bus and ran a guide business; on Kauai another of her friends ran a helicopter tour company; we flew over the rain forests to a remote beach only accessible by boat or helicopter—unless one really liked hiking.

Back at the airport—Monique said not to worry, eventually some cabs would show up. Several of her friends were cabbies. They liked to take a break at the airport when it was closed. When there were no cops around, they could smoke a little Maui Wowee. Sure enough, shortly after 3:00 am Monique hailed the driver of a cab that cruised by; he took us to the Waikiki Hilton hotel. I suggested to Monique that she stay with me for the night, so we could continue making plans in the morning. She had trepidations; she had a lot of friends working at the Hilton; she didn't want to be seen going into guest's room in the middle of the night, especially a Haole [white man]. She said that if her boyfriend Eddie caught wind of it that there would be hell to pay, for both of us. So, Monique waited outside while I checked in, then scurried up the back stairs to meet me at my room. We ordered steak dinners and a bottle of Scotch from room service. I dared not make a move on her; she was far too valuable to risk offending.

Monique's surfing dog was an unexpected bonus. She paddled him out and helped him catch a wave. We got it in one take.

The next morning, Monique set to work connecting with her friends and colleagues. By early afternoon we had the shoot planned. I postponed my flight back to New York for another week. She booked us flights to Kauai and Maui, and hired reputable drivers on each island to take us around. That afternoon we drove to the north shore of Oahu, the surfing capital of the world; there, Monique posed for beauty shots and action pictures of herself—and her dog (!)—surfing. My Hawaii assignment was off to a good start. The next day I got to meet Eddie, Monique's boyfriend. He was the skipper of the Leahi catamaran, a tourist boat connected to the Sheraton Waikiki hotel. Eddie took us for a sail so I could get shots of Honolulu and Waikiki from out at sea, and shots of Monique with the Honolulu skyline in the BG. Of course, I made it a point to take Eddie's picture, too. It was obvious that Eddie was suspect of the whole deal between Monique and I, but there was little he could do about it at that point. After the sail we rented a car and drove all over Oahu. On that drive I realized that the iconic Hawaii shown in the travel posters—that I was there to photograph—couldn't be found on Oahu. I got zilch for pictures that day, except the sailing shots. We spent another day on Oahu shooting the Hawaii Aquarium and their killer whale show as well as the western coastline; but there was little else of interest.

Kauai turned out to be the quintessential Hawaii that everyone dreams about. It is the oldest of the Hawaiian Islands, and the lushest. Wherever we went, Monique delivered. True to her word, she had Hawaiian connections everywhere. We switched hotels three times on Kauai. I wondered why until I figured out that she was looking for one where nobody knew her. The Kauai Surf Hotel turned out to be that place, and it was there that the two of us shared a romantic interlude.

However, we didn't connect (we were curiosities to each other) and Monique decided to go back to Oahu. That was just as well—the trip expenses were getting ridiculous. How was I going to explain a live-in guide to Judith and Jeff?

On the last evening of the trip, serendipity changed my life. I was meditating at sunset, on a Maui beach, lamenting my imminent return to New York, when Allan Seiden suddenly appeared. I don't who was more surprised, he or I. As you may recall, Allan and I met in Junior High School, became friends and had a neighborhood lawn-mowing and snow-shoveling business together. We lost track of each other during our college years; then Allan moved to Hawaii. We had a lot of catching up to do. I explained how torn I was, wanting to stay, needing to go back. Allan encouraged me to follow my heart. [Spoiler Alert: I did.] He offered me a place to stay at his house on the Pali, above Punchbowl Crater, in the event I wanted to change my life. I filed that concept in active memory. The idea gave me a new vision of the future as I headed back to Gotham. I had an epiphany that night; I knew I would return to Hawaii; but I gave myself three months to "get real" and decided to postpone the final decision until my 36th birthday, on January 28, 1981.

1980 – Cadillac Fairview – Dallas, Fort Worth

Back in Gotham, I saw my world through new eyes.

It was hard to take my world there seriously, knowing that I was going to leave it all behind. However, I realized that whether I left or not, money was the key to my future. As was my wont in life, I buried myself in work.

I told Doug Sloan not to take in any new shows; I had enough to do finishing the ones already in production before my 36th birthday—Decision Day. Among those were two shows for Cadillac Fairview, a Canadian real-estate developer expanding operations into the States. CF was putting up two office towers in Texas, one in Dallas and the other in Fort Worth; they needed sales presentations made for each of them.

John Whitcomb brought me the Cadillac Fairview business. Whitcomb was an electrical engineer working with Pran Audiovisual. We had gotten to know each other when Incredible participated in a NAVA [National Audio-Visual Association] trade show in Dallas, promoting Magic Lasers.

John's self-proclaimed specialty was putting together total solutions to big problems by assembling the right team and organizing everything. He's a big-picture guy who paints with broad stokes, letting others fill in the details. Dreams were what Whitcomb was selling; wish fulfillment in the form of total solutions for turn-key projects.

Pran Audiovisual was a specialized kind of company known as a "consolidator."[5] They were hired by McCullough Manning & Leggett (MM&L), an interior design firm engaged by Cadillac Fairview to plan the board rooms and sales centers for commercial towers they were building in Dallas and Ft. Worth, Texas.

Typically, such a sales center featured a large, elaborate architectural model of the building, together with mock-ups of office suites and/or apartment units. Cadillac Fairview's showrooms had all those amenities, plus comfortable theaters for multi-image shows.

That is where I came in. I became part of John's full-service team, working together with Pran to supply not only the AV gear but also the shows used to market Cadillac-Fairview's towers. Pran handled the hardware while I made the content. It was a good fit; I was just as much of a stoner as they were.

Mike Prentiss was CF's executive in charge of the Texas towers. He wanted showrooms with multi-image documentaries about the buildings. Given an almost unlimited budget, Pran built pimped-out sales centers. Here's how John Whitcomb describes them:

"[Each was a] 30' by 15' room [~9.1 X 4.6 meter] designed by Bill Leggett, Lehrer Manning McCollugh (MLM) who is an architect and broker of luxury yachts at Dallas.

[5] Consolidators sub-contract complete audio-visual installations for architects, engineers and construction companies; they do jobs—like auditoria, theaters, amusement parks—you get the idea.

“The room had several pairs of motorized parting doors.

- The doors in front revealed the 3:4 format 6’ by 8’ front projection screen made with a craftsman’s perfect float and Sherwin Williams “White-White Stucco” paint.
- The doors on the side opposite the entrance doors revealed a lit-up building model.
- The doors on the back wall uncovered a projector port that lined up with 9 projector lenses.

“Four (4) JBL 4301 studio monitors hidden behind the boardroom’s fabric walls. Two more inside the projection room. Three BGW 75 power amps and White Instruments octave band EQ. Otari 4-channel tape player ran soundtrack and ShowPro data track.

“Pran’s control system automated the light dimming controls, opened-up the screen and projection RMHLC doors, and started the presentation; then, with “incredible bravado,” the doors to the model [building] opened and it was spot-lit, on cue, etc.

“It was a fabulous project, and everything came out perfect – especially the multimedia production!”

The first show to get made was the one about Cadillac Fairview’s new tower in Dallas; it was a 9-on-one format [nine projectors, single screen] run by an AVL ShowPro V and three MK Vii dissolvers.

Writing the script was relatively easy; I interviewed the architect, the financiers, and various executives, and pieced together the story from what they said. Illustrating the show was another matter; there was nothing to show except blueprints, a model of the building, suits at meetings, and construction crews digging foundations.

To add a little drama, I commissioned, at great cost, a Jet Ranger helicopter, to do some aerial photography of downtown Dallas, showing the prestigious location of the CF office tower. The morning of the shoot, the weather was gorgeous; there wasn’t a cloud in the sky. However, one pesky cloud appeared over the city, just as the helicopter was getting into position; that solitary cloud cast its shadow right on the CF construction site—what were the chances of that, eh?

The helicopter hovered in position for nearly an hour, but the cloud didn’t budge; in fact, it started growing. It was Murphy’s Law, all over again. I had no choice but to try again another day.

The Ft. Worth show was a bit easier, from the standpoint of visualization. CF was a major contributor to the Kimball Art Museum. They gave me access to a collection of historical pictures about the history of Fort Worth. Those really saved the day. There was no architectural model of the Fort Worth office building; just a set of illustrations and blueprints.

David Allan narrated the scripts and Rocky Grazziano assembled the soundtracks for the two shows, using licensed stock music and sound effects. It was one of the last jobs he did for me.

[Spoiler Alert: The show wasn't finished when I ran out of time in New York; it was completed in Dallas, at the Stoneleigh Terrace Hotel, as you'll read about, later. See: *1981 – Texas Redux – Urban Cowboy*.]

1980 – Economy Slides – No Takers

You know how it goes; you've got to stay ahead of the competition. Competition accelerates one's development; one has to out-do the competition to win.

Those basic rules applied to the multi-image show business; bigger was considered better. But in 1980, the economy started to slide [pun intended]. The Fed had been stepping heavily on the brakes for two years.

The industry was entering the blow-off top of its hockey-stick-shaped curve;[6] people started making shows with dozens, scores, even a hundred of projectors. During this accelerated growth period, keeping up with the Jones' was getting too expensive for producers and clients alike. Worse, multi-image was getting old stylistically. In the media business, as in the fashion industry, styles have cycles… "Here today, gone tomorrow."

Gone for me was '81, when interest rates hit 20% and a perfect storm of circumstances revealed my heart's true desire: to be free.

Incredible's risk-reward ratio was out of whack. Our overhead couldn't be sustained by the income we were generating and lines of credit were unaffordable. The dreary autumn of 1980 was spent trying to hang on; that was difficult given my change of heart.

The market was tightening; more producers were chasing fewer jobs; we frequently found ourselves in bidding wars with three or more other studios. When Volker raised the Fed rate to record highs, the pendulum started swinging the other way; there were not enough jobs to support all the multi-image producers.

Big clients had their pick of producers; they would send out RFPs (Requests for Proposals) to a selection of studios. For those lucky producers who got them, responding to RFPs involved a lot of time and resources—expended with the known risk that there could only be one winner. As they said: "You can't win if you don't play."

[6] Investopedia.com: A hockey stick chart is a line chart in which a sharp increase occurs suddenly after a short period of quiescence. The line connecting the data points resembles a hockey stick. Hockey stick charts have been used in the world of business and as a visual to show dramatic shifts, such as global temperatures and poverty statistics.

To respond to an RFP, I had to come up with the whole enchilada, on speculation.

Proposals included:

- Big idea (core creative)
- Production plan (and schedule)
- Budget

After the proposal was written, support materials had to be prepared—portfolios, demo shows, renderings, architectural models, and staging props (like lasers or bubble machines). All of that was assembled into a cohesive presentation, usually made at the prospect's offices.

Presentation costs included travel expenses and entertainment (lunches, dinners & drinks and possibly theater tickets). It was not unusual for us to invest up to $10,000 responding to an RFP—that would be ~$65,000 in 2018.

While the cost of new business pitches was considerable, the amount of hand-holding and schmoozing required to win and hold onto new clients was, too. That's where Sloan was so effective; he enjoyed yacking, was good at it, had killer looks (think Dean Martin), carried himself confidentially, and oozed empathy. Sloan was a committed advocate for Incredible; he drank the Kool-Aid and was a big help.

Sloan and I worked together with Mercedes Christ to crank out the proposals. Mercedes started as my secretary; I hired her away from Burson-Marsteller, which I considered a great victory because she was an invaluable secretary—smart, hard-working, dedicated, soft spoken and attractive.

At first, she helped me send out mailings; I was a big believer in direct mail; I sent out newsletters, sample pictures and slides, posters and (later) videotapes. Gradually our marketing shifted from wide-net mailings—the so-called "shotgun" approach—to targeted prospects, the *rifle* approach.

When Sloan came on board Mercedes spent more time as his helper. Typically, I would write a proposal, and then Doug Sloan would produce it, working with Mercedes, Fred (Forox), Casey (photo studio) and Rocky (audio).

Besides RFPs, we cold-called clients that we wanted to work with. I have always preferred going to companies with ideas rather than waiting to be asked for them. I found that companies appreciate hearing good ideas. I got more new business from cold calls than from RFPs. The odds were 50:50 with cold calls—better than the odds of winning an RFP. Competitive ideas added more risk.

1980 | Incredible Slidemakers Press-Clip Book | Plates Nos 1-40

Multi-Image:

Rocky Mountain Highs and Lows

"So many sunrises and sunsets, snow-capped mountains, skylines, fireworks, skies full of stars and surf crashing against the shore, from sea to shining sea . . . Some should have been films or filmstrips; others would have made beautiful color brochures."

The scenery outside was picture postcard perfect. Inside the first Vail International Multi-Image Festival there were far more changes in the visual climate.

Attending the event as Editor of *Audio-Visual Communications*, the good news was the festival was the first 100 percent multi-image competition per se, staged to recognize and promote the medium as a communications and art form. (The AMI will be holding its first competition in L.A. this September). There were no film or video competitions or audio-visual equipment expositions to distract from the business at hand. Both commercial and in-house producers had their first real opportunity to meet and exchange ideas with their peers and view "some" of their competitors' work (their biggest beef was that they could not see all, but more on that later). As a new rallying point for multi-image, the showcase succeeded.

The festival, held June 18-23 at the Studio in the Rockies complex in the Lionshead section of Vail, Colorado, had seven competition categories: sales, instruction, public relations/image, religious/spiritual, entertainment, motivation/recognition and documentary. These categories were divided into "simple" (five projectors or less) and "complex" (six projectors or more). There were 84 entries employing anywhere between two and 30 projectors. The youngest producer was 16-years-old; the oldest producer was not telling. Approximately 250 people attended the festival.

Now for some of the bad news. Serving as a festival judge in three categories, I was pleasantly surprised a few times, but mildly disappointed by the overall similarities (and quality) of the presentations I scored or saw as an interested spectator. Guarding against a critic's cynicism and not allowing myself to overdose on multi-image visuals, I still saw too many sunrises and sunsets, snow-capped mountains, skylines, fireworks, skies full of stars and surf crashing against the shore, from sea to shining sea.

Too many of the shows were too, too long—and wordy. Perhaps producers forgot they were working with the most visual media, and let their scripts say too much. Many of the shows ran well over 20 minutes and appeared to be edited to conform to the 30-minute maximum presentation time. I expected more short, punchy, visual eight- to ten-minute shows, but the presentations did not follow this obvious multi-image form. Instead they played as long, sometimes tiring narratives. They should have been films or filmstrips; others would have made beautiful color brochures.

It also sounded as if some of the large format shows, which were presented in the main theater, were narrated by the same deep, sonorous male voice-over. The theater's bassy sound system did not help to change the tempo. (I heard only two soundtracks employing female narrators.) Multiple voice-over tracks and sound effects were not used extensively, and the background music was all too familiar—disco, country/western, folk and your basic movie themes, "Star Wars," "Rocky," etc.

Some of the multi-image effects and techniques did work well. Discounting the redundant galaxies of stars, seamless wide-screen panoramas were used to good advantage. So were an AV presentation taboo—vertical slides. When used three or five abreast, the verticals were impressive; when alternated with horizontal images on one-screen surface, they failed.

There were also some 16mm film segments that helped the multi-image action in certain shows. There were clips shot from helicopters and a segment on the Space Shuttle taking off and landing. Although special effects and graphics were not employed extensively, there was a spinning logo or two, several well done starbursts, and some unique masking techniques.

I expected the sales presentations I judged to be more exciting. They were not. There was nothing that different or new. No sparkle, no splash, no dash. The photography was predictable, the programming not that imaginative. All six shows seemed to be marching to the beat of the same drummer, i.e., the same dissolves, cuts, sequences, and the programming hardware did not appear to be pushed to its maximum capabilities.

There was a noticeable improvement in the motivational programs I scored. These presentations achieved their program objectives more readily than the sales shows by using the medium much more effectively. Scripts were more sensitive to their task, thus more successful. It was this category that proved the persuasive communications power of multi-image. I was disappointed that I did not experience this more often in the entertainment and sales categories.

Show times. Considering this was a first effort, the Vail International Multi-Image Festival accomplished most of what it set out to do. With less than six months to plan and prepare for the event, the festival did receive over 80 entries which, according to executive director Sylvia Allen, was the projected target. She reported that there will definitely be a competition next year and that she expects more entries as well as international producers to participate.

As can be expected with a first-time venture in such a complex presentation medium, there were problems. There were tales of pre-festival entry hassles and producers being shut out. New York producers were conspicuous by their absence as were several "big name" multi-image designers. ("I guess Richard Shipps is tired of having his stuff ripped off," commented one industry observer.) This left mostly Midwest and a few West Coast producers to enjoy a virtual sweep in the awards competition.

There were also equipment breakdowns, one or two last-minute disqualifications and interminable breaks between screening the large-format shows in the main theater. Too often there were countless Wess and a variety of home-made registration slides on the screens for endless minutes (producers flocked to a cash bar to wait out the long intermissions). It appeared that some producers were allowed indefinite periods of time to set up their shows; some even projected lengthy dry-runs before the judges were called in. We also saw a few

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who were aided by manufacturer's reps which was supposedly contrary to the set-up rules.

The smaller-format shows were played in small curtained booths in the downstairs area of the studio. The three or four judges for each show were provided with headsets, so there were no noise levels to contend with, and these presentations went off rather smoothly. However, only judges, technical staff and the competing producer were allowed in this area. This aided presentation logistics, but sorely upset other producers and visitors who could not see their fill of multi-image programs.

Discussing these complaints, Walt Blackwell, chairman of the festival's board of directors, admitted that "the lack of communication between the board and producers was the chief problem." He said that the board members, which held an open meeting after the competition to listen to grievances and suggestions, will be working to smooth the rough edges for next year's show.

Judgment days. The 84 entries were screened and scored during the first four days of the festival (the award-winners were available for public showings on the last two days). Each show was judged for its script, audio track, graphics/photography and programming on a 1-12 point basis, while the degree of achievement of program objectives was rated on a double point system, 2-24. If a show was given the highest mark in each of these five categories, it would have had a total of 72 points.

To win a first-place award, a show had to receive 55 or more points, 45 or more for second place and 35 or more for third place. Following this system, certain categories did not have a full slate of winners in the first, second and third positions. Following is a complete list of the award-winning multi-image presentations by category, along with the producer and/or production company.

The winners. Entertainment/complex: 1st, "To Race the Wind," Alden Butcher, Alden Butcher Productions, Hollywood, Ca.; 2nd, "Images of Your Mind" (AVL demo show), Duffy White, Photo-Synthesis, Inc., Denver, Colo.; and 3rd, "Visions," Jim Oles, Englewood, Colo. Entertainment/simple: 3rd, "Superstitions—13th Annual Pyramid Awards," Charles Tigrett and Barbara Booth, Imagery Audio-Visual Productions, Memphis, Tenn.

Sales/complex: 1st, "Ahead of Time," Alden Butcher; 2nd, "Tomorrow's Office Today," Donni Magid, Photo Communications Corp., Jenkintown, Pa.; and 3rd, "Las Vegas Hilton: The End of the Rainbow," Patrick Sherman, Greyhound/Creative Services Div., Las Vegas, Nev. Sales/simple: 1st, "Break the Rules," Raymond Seliski, Calliope Productions, Minneapolis, Minn.; 2nd, "Hanson," Sherry White, Photo-Synthesis, Inc., Denver, Colo.; and 3rd, "The Barbizon School," Donna Lawrence, Donna Lawrence Productions, Louisville, Ky.

Public Relations-Image/complex: 1st, "The Process," Bruce Clark, Russell-Manning Productions, Minneapolis, Minn.; 2nd, "Images Through the Air," Gerald Gregg, Eastman Kodak Co., Rochester, N.Y.; and 3rd, "Old World, New World," Raymond Seliski. Public Relations-Image/simple: 1st, "Al Cohen Construction," Michael Brownlee, Photo-Synthesis, Inc.; 2nd, "Vetter," David Inocencio, David Inocencio Multivision/Johnson Design Associates, San Francisco, Ca.; and 3rd, "Memphis," Charles Tigrett and Barbara Booth.

Instructional/complex: 1st, "It's Your Turn," Raymond Seliski; 2nd, "Visions," Glenn Wolfe, Film Unit, University of Wisconsin, La Crosse, Wis.; and 3rd, "Energy," Jack Silver and Bruce Jones, Silver Image Inc., Washington, D.C. Instructional/simple: 1st, "Living In A House," David Inocencio and Minnette Siegel, David Inocencio Multivision; and 2nd, "Every Other Person," Jack and Susan Pederson, Multi Image Systems Inc., Monument, Colo.

Documentary/complex: 1st, "Wednesday," Bruce Clark and Mark Youngquist, Russell-Manning Productions; 2nd, "Rough Rider Time Machine," Jack and Susan Pederson; and 3rd, "Blue Grass Living," Joe Ruggiero, Ethan Allen Inc., Danbury, Conn. Documentary/simple: 1st, "Young Audience," Bruce Clark and Lee Synder, Russell-Manning; and 2nd, "The Old Dominion," Cassandra Hall, a 16-year-old high school student from Shreveport, La.

Motivational-Recognition/complex: 2nd, "Cycles," Walt Blackwell, IBM Corp., Boulder, Colo.; and 3rd, "Plexiglass: When You Can't Risk a Substitute," Robert Hunsicker, Pharos Studios, Inc., Princeton, N.J. Motivational/simple: 3rd, "The Paramount," Stamats Publishing Co., Cedar Rapids, Iowa.

Religious-Spiritual/complex: 3rd, "Alleluia," David Brady, Lakeview Productions, Marion, Ind. Religious-

(continued on page 32)

Supply Lines

If you are thinking about holding your own multi-image festival, be advised that it takes people and equipment—lots of people and equipment. Doug Mesney of The Incredible Slidemakers, New York City, was chairman of the logistics committee at the Vail International Multi-Image Festival, and the man responsible for screening the multi-image presentations. Doug forwarded us the following lists of technical personnel who helped stage the shows and the AV equipment that was employed at the Studio in the Rockies. Be forewarned that Doug offers some of this information with tongue firmly in cheek.

The logistics committee included Ron Fundingsland, Ned Shevelson, Karen Discert and Glen Thornburg, Colorado Visual Aids, Denver; Bob Stimson, Electrosonics, Minneapolis; Jerry Loomis and Peter Zajiachek, Spindler & Sauppe, N. Hollywood; John Bromberg, G&T Harris, New York; John Seleski, Arion, Minneapolis; Chuck Knuth, San Francisco; Jerry Hurd, Cal West (AVL), Salt Lake City; Jack Elliott, Cal West (AVL) and president of WTI Corp., Santa Ana, Ca.; and Andy Kaufman and Mike Teach, Studio in the Rockies, Vail. Not to be forgotten was Mr. Sluggo, representing Snafu AV of Pacific Lowlands, Tex., who made a special guest appearance.

Programmers and dissolves included 8 AVL Show Pro V's, 1 AVL Eagle, 27 AVL MK-VII's, 1 Arion Omni Loc and 20 faders, 4 S&S D-24's, 2 S&S Mini-Cues, 2 S&S Quadra-Cues, 9 S&S Selectro or Dynamics, 2 Wollensak Pro-9's, 1 Clearlight Star 3, 1 Electrosonics 3069, 1 Trius and 1 homemade. There were 75 Kodak B2/E2 slide projectors, 6 Buhl Hi-Lites, 1 B&H MK300 16mm unit, 4 Eiki 16mm projectors and a Kodak 16mm Pageant. Projection lenses totaled 109 from Buhl and 70 from Kodak along with 33 projector alignment stands.

There were 12 Teac and 4 Wollensak tape recorders, 21 Koss headsets, and miles of AC and audio patch cords. Special effects equipment included 2 strobes, 10 spotlights, 1 mirror ball, 1 laser, 24 3-D glasses, 5 remote boxes, 1 baby powder smoke gun, 1 snowman and 2 mousetraps. There were 137 total screenings in six days, with 2 shows disqualified (software) and 5 shows blown (equipment).

Companies donating equipment were Arion, AVL, AV Workshop, Brand Projection Service, Colorado Visual Aids, DD&B Studios, Eastman Kodak, Electrosonics, G&T Harris, The Incredible Slidemakers, Spindler & Sauppe, Staging Techniques and Wollensak.

According to Doug Mesney, miscellaneous statistics included one fight, lots of overtime, sufficient suntans, one drink/hour/day, one motorcycle, no single women and 250 single men. □

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tion, 375 Commonwealth Ave., Boston, Mass. 02115, (617) 267-9425.

26-31: 10th Int'l. Exhibition of Modern Educational Aids and Equipment, Belgrade, Yugoslavia. Contact: Belgrade Fair, Bulevar Voj. Misica 14, POB 408, Belgrade, Yugoslavia.

NOVEMBER

4-7: Business Graphics Conference, Marriott Twin Bridges Hotel, Washington, D.C Contact: Society of Photographic Scientists and Engineers, 1411 K St., N.W., Washington, D.C. 20005.

5-8: Photolab Expo, Alexandra Palace, London, England. Contact: British Information Services, 845 Third Ave., New York, N.Y. 10022, (212) 752-8400.

7-9: 22nd Annual International Film & TV Festival of New York, New York. Contact: IFTVF, 251 W. 57th St., New York, N.Y. 10019.

8-10: Budgeting for Media Services Conference, Stouffer's Denver Inn, Denver, Colo. Contact: Information Futures, 2217 College Station, Pullman, Wash. 99163, (509) 332-5726.

14-18: Houston International Film Festival, Houston, Texas. Contact: HIFF, Festival of the Americas, P.O. Box 27574, Houston, Texas 77027.

26-30: Instructional Programming Seminar/Workshop, Valley Hilton, Sherman Oaks, Ca. Contact: Practical Management Associates, 6910 Owensmouth Ave., Canoga Park, Ca. 91303, (213) 348-9101.

Send news of your organization's audio-visual seminars, workshops, conferences, expositions, etc., to: The Editor, Audio-Visual Communications, *475 Park Avenue South, New York, N.Y. 10016.*

(continued from page 21)

Spiritual/simple: 3rd, "SCL People," Alden Butcher, Alden Butcher Productions.

Behind the scenes. The festival was incorporated as a non-profit organization in Colorado last January. Running the show as the paid executive director is Sylvia Allen, an independent marketing and media consultant in Fair Haven, N.J. A voluntary board of directors, which is comprised of in-house and commercial producers, users and manufacturers, is chaired by Walt Blackwell of IBM, Boulder, Colo. Board members include Vince Bonacci, DD&B Studios, Detroit; Carl Faller, Wren Associates, Princeton, N.J.; Doug Mesney, The Incredible Slidemakers, New York; Rick Baker, Photo Communications Corp., Jenkintown, Pa.; Huib Broekman, Holland Business AV, Lelystad, Holland; Sven Liabeck, AVC, Stockholm, Sweden; Brenda Cross, Kodak, Rochester, N.Y.; Joe Ruggiero, Ethan Allen, Danbury, Conn.; Marsha Gewirtzman, AT&T, Morristown, N.J.; Paul Starzynski, International Communications Agency, Washington, D.C.; and Roger Gordon of the AMI.

The Manufacturer's Advisory Panel has an elected representative who serves in their behalf on the board of directors. They include Art Milanese, AVL; Bud Mickelson, Arion; Don Andreson, Clear Light; Paul Kuran, 3M; Norman Sauppe, Spindler & Sauppe; Bob Stimson, Electrosonics; John Stokes, Stokes Color Slides; and Bruce Wessinger, Wess Plastics.

A site for the second annual multi-image festival was not set as we went to press. In addition to Vail, the board is reportedly considering three other locations. We would miss the scenery, but not Rocky Mountain Airways' roller-coaster Denver-to-Vail flight. ☐ **my**

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Village People's Act Thin, But Fans Had Good Time

Pgh. Post Gazette 4/21/79

By MIKE KALINA
Post-Gazette Pop Music Critic

The Village People, the first group to emerge from the disco genre into concert superstardom, attracted a sell-out crowd to the Civic Arena last night in the first concert of a 60-city tour.

The show certainly was rough around the edges. Some effects didn't come off on time, the choreography was occasionally not in sync, the vocals were often loose and slightly off-key. But this didn't stop the thousands of fans from having what appeared to be a grand time.

The group is heavy on theatrics, which certainly is good because its musical expertise is not that stellar and its repertoire thin. The theatrics included a cannon going off (at the end of "In the Navy"), a jeep and motorcycle coming on stage, a re-creation of the deck of a naval war vessel and rear projection.

The audience seemed impressed with the various stage effects and loudly applauded even the more mundane ones. I mean, is pulling out several flags and waving them the height of theatrical technique? The way the crowd responded you would think so.

The group works extremely hard and tries to embellish its songs with dance steps.

However, if you ever saw the Four Tops in action at the prime of their career, you'd find the Village People's choregraphics antique indeed. In fact, two of Gladys Knight's Pips are better in that department than all six of the Village People.

Some of the tunes they performed that were not smashing single hits drew only mild response. These included "Fire Island" and "San Francisco." But when the group did hits such as "Y.M.C.A.," "Macho Man" and "In the Navy," the fans went wild. Often, they sang along and danced in the aisles.

The group's vocals generally were adequate but the sound wasn't the same we hear on record, simply because in a stage situation an act doesn't have the

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magic of overdubbing to "flesh" out its sound. However, the group was able to come surprisingly close to recapturing that hypnotic studio sound that has made it the nation's top disco act.

The best number, without question, was "Macho Man," with the entire group zeroing in on the lyrical line with, well, vocal machismo. "Get Away Holiday" also was a strong number and was nicely complemented by the rear-projection of slides.

Multi-Image On Tour

Multiple slide images, flashing and changing in time with the disco music, add a new dimension to the light show that is travelling to 45 cities between April and August with The Village People. In addition to the lights surrounding the stage, four slide projectors punctuate the performance with pictures, words and graphic images. The complex light and slide show is operated by two micro-computer programmers.

The four slide projectors, grouped on the front truss above center stage, receive more than 11,000 cues from an AVL Show Pro V programmer. That remote projector location, according to Doug Mesney, head of The Incredible Slidemakers of New York City and the producer of the slide portion of the roadshow, meant that he had to make maximum use of the 80 slides in each tray. "So for the first time I wrote a program that backs up to repeat certain slide sequences," said Mesney. "The trays never backed up for me before."

The four projectors are aligned in a presentation pod which also doubles as part of the shipping container. The pod is attached to the truss and pre-aimed

before being hoisted into position over center stage. Slide image size, indicated by an aiming grid on the screen, was selected to balance the visual scale of the slide show with the presence of The Village People on stage.

Mark Duffy, the technical producer for Can't Stop Concert Productions and the man responsible for the entire six-figure staging effort, applied similar programming tricks to a Kliegel Performer. "While we have about 2,500 cues in memory, we get closer to 10,000 visible changes from our 250 lighting instruments by looping the program and repeating sections," explained Duffy.

Incorporating the slides into the stage setting required that other lighting be kept under strict control to prevent it from washing out the projected images. A basic cross-lit pattern and dark drapes block light spill and control ambient light levels at the special 10 by 15-foot nylon projection screen. The slide projectors are equipped with 500 watt xenon lamps from Optical Radiation Corporation.

The roadshow numbers nearly 50 people, including 12 musicians. They fill four buses while the equipment travels in four tractor trailers: one for band gear, one for the 20,000 watt sound system, and two trailers for the lighting and projection systems. The entire staging goes up or down in three hours.

"It isn't the biggest show in terms of sheer production size," reported Duffy, "but it is unusual in combining unconnected elements—scenery, multi-image projection and rock-and-roll lighting. It's also one of the first shows to go out under almost complete computer control. We think it indicates the future direction for continuing growth in disco performance staging." □

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By What Rights Do You Buy A-V?

MULTI-MEDIA SHOWS CAN PAY DIVIDENDS IN LOW-COST REPEAT PRESENTIATIONS, BUT YOU'D BETTER KNOW WHAT YOU'RE BUYING IN PHYSICAL MATERIALS AND LEGAL RIGHTS.

Everyone agreed that the last meeting you planned was terrific. Best of all, the audiovisuals really tied the whole thing together and were well worth their sizeable investment.

To get extra mileage from that investment, you've decided to repackage the a-v materials for use in smaller shows at regional meetings and at trade shows. But before you take what your a-v producer hath created and alter it, you had better find out if you have that right. Better yet, find out even before you buy an audiovisual package whether your producer will give you that right.

"People keep falling into the same trap year after year," says Doug Mesney, president of The Incredible Slidemakers, a New York City a-v house. "The one I liked best last year was the large midwestern corporation that spent $150,000 for multimedia at a national sales meeting—and that's all they got.

"They didn't know it, but they were buying just the one-time use of the material. When they were done, they didn't have so much as a set of the slides that were used. Everything belonged to the producer."

To restage that show, even for internal use or to a small group, the fee would be $6,000, plus expenses, plus equipment rental. That would make it financially unfeasible to replay the show at regional meetings or other company functions.

But, say your producer isn't quite that tight and leaves you with a complete set of slides and even a copy of the audio tape that accompanies the show. There is still the question: Can you use the show again? Do you have the equipment? Do you have the skilled technicians to set up a complex, multi-screen program and get it to run correctly?

Doug Mesney, president of The Incredible Slidemakers, a New York a-v house, urges planners not to fall into legal traps over future use of a-v material they've bought.

State of the art for major meetings, these days, calls for multiple projection screens and many, many projectors. Three screens and 15 projectors are fairly common. The really complex shows can have more than that, along with specially constructed cloth or plastic screens and other effects, such as lasers.

"Ignore the creative part of those really big programs, putting them together. You hire a producer to do that," Mesney says. "Simply to stage the show requires skilled people, an appropriate environment and expensive equipment. Most companies can't handle those requirements, so they never get full value from the dollars they spend on multi-media. Even if the slides, films and tapes are in the office,

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Legal a-v

continued

they sit on a shelf because they can't be shown properly."

The physical handling problems pale before the tangled legal problems, though. There is a new copyright law, in effect since January, 1978, but the generally "underground" aspects of audiovisual productions posed such difficulties that the bill's drafters were not able to reach a compromise in time for it to become law. There is a conspicuous absence of guidelines concerning a-v materials in the new law, but plenty of very clear warnings that some practices, common in the past, are now very much illegal.

For example, that catchy tune that kept you bouncing along during the meeting—is it under a copyright? If so, who holds it?

If you don't, you could be liable for infringement if you play it without first arranging for royalty payments.

Remember that fantastic shot of the sunset over Manhattan? And the Grand Canyon from the air? And the rocket taking off? Did your producer take them? Or did he "borrow" those photos from his file of old magazines? Unless they were really old magazines (that is, more than 56 years old, the maximum term of a copyright under the old law), they almost certainly are under copyright protection. If the publisher doesn't have it, the photographer does. Or perhaps both claim rights.

The very restricted distribution of most multimedia shows has permitted the widespread practice of "swiping" music and photos with little danger of discovery. But when a show is played again and again, in different locations, sometimes open to customers and their friends, the possibility grows that the copyright holder eventually will learn of the infringement.

Penalties for infringement, under the new copyright law, can take one of three forms:

1. Actual damages plus the infringer's profits. The copyright owner is entitled to collect any money he lost as a result of the infringement, plus profit the infringer realized, plus attorney fees.
2. Statutory damages. If the copyright owner elects this option, the court can assess damages between $250 and $10,000 at the judge's discretion. Willful infringement raises the top fine to $50,000.
3. Criminal penalties. "Any person who infringes a copyright willfully for the purpose of commercial advantage or private financial gain," as the new law reads, is subject to criminal charges. Audiovisual materials are classed as motion pictures, for which the first infringement carries a fine up to $25,000 and up to one year in prison. A subsequent offense could get you a fine of $50,000 and two years behind bars.

How can you avoid these problems and legal liabilities while still enjoying the benefits of multimedia? The answer: being certain of what you're buying when you hire a producer.

The new law assumes that the author of a work, the one who actually created it, is the person entitled to copyright protection. Normally, the independent producer most closely fits this definition. The law further allows, however, that the client or buyer who specifically commissions a work "for hire" can be the copyright owner if there is a written agree-

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ment to that effect.

While this area of the law is yet unclear, it seems that the company desiring to own the copyright on a multimedia presentation should also insist on "for hire" agreements between the producer and any independent contractors who contribute creatively.

For example, the script writer, if not regularly employed by the producer, is an "author" entitled to copyright protection for his "work of authorship." The writer must relinquish his copyright rights with a "for hire" agreement before the client company can validly register a copyright. The same applies to photographers, musicians and composers.

The client can also obtain reproduction and performance rights from the copyright owners, via a license. Care must be exercised here if exclusive rights are needed, or if exclusive rights in a particular field (like steelmaking, medicine or retailing) are required. Some forms of exclusive license can be considered a purchase of that segment of the copyright.

Lawyers are just beginning to argue over these points and most of them agree on only one thing. It will take litigation and court decisions to set definite rules, and the process should take years.

In the meantime, the buyer of audiovisual services will get the most for his money if he watches out for the legalities and is very specific about what he's ordering from the producer. Most importantly, the buyer should insist that the producer exercise control over all phases of the creative work, and that he keep in mind possible future uses for the material.

"If the producer has control, he can create completely original shows on the same budget that a producer without control would spend in assembling swiped photos to swiped music," Mesney says. "By control, I mean the producer has all the people and equipment he needs, available all the time, in his own studio. He owns the projectors, tape decks, programmers, Forox camera, other tools of the trade, and has people on staff who are experts in each . . . always ready."

Your music may need clearing

The right to include a musical composition as part of an audiovisual show is called the "synchronization" or "mechanical" right. The publisher or other owner of the copyright grants the license and sets the fee after considering what use is to to be made of the music. To facilitate licensing, most publishers are represented by an agency (like the Harry Fox Agency in New York, which acts for about 3,500 music publishers).

To obtain a synchronization license, you approach the publisher or agency with a description of the use you plan: size and type of audience, number of shows, geographical territory covered and so on. Each fee is individually negotiable, but they commonly range from "a few hundred dollars to several thousand."

Some compositions are not offered for licensing as part of an audiovisual presentation. Many others cannot be licensed because they are in the public domain.

But even public domain material, if copied from a commerical recording, requires permission of the publisher if used in a business-related way. Approach the publisher or record company directly.

After securing synchronization rights, it is necessary to obtain a separate license for performances.

The American Society of Composers, Authors and Performers (ASCAP) licenses most musical pieces for performances outside a dramatic setting (that is, without costumes or plot), done in public and for profit. The "for profit" clause includes business applications like sales meetings, where the show itself makes no profit but is part of a profit-oriented effort. "In public" is defined by the new copyright law as "outside the normal circle of family and friends."

ASCAP grants performance rights at very low rates if the use does not reduce the value of the music for commerical broadcasting. The fee per show might be only $5 or $10.

Legal a-v

continued

Photography is often shorted because it can be expensive. If a photographer takes only what is needed for a multimedia show, that's expensive. But if that same photographer at the same time also takes pictures needed for advertising, publicity, brochures, sales aids and every other thing for the next year, the cost is better than reasonable.

With a single authority, there is also a single profit to be made. "An independent producer, no matter how creative, usually pays top rates to rent studio equipment because he doesn't want to reserve too little time, which would interrupt his work. So he tends to book —and pay for—too much time," Mesney says. "The same thing happens when he hires a photographer, who must make his profit on the photography alone."

When everything is under the producer's control, there is no need to ensure that each operation has a padded profit margin to allow for contingencies. The overall project can absorb the inevitable emergency without wrecking anybody's budget, especially the client's. SM

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A Breath of Fresh Air in Data Management:

INQUIRE'S TEXT FEATURE

Text handling is an area which large scale data management systems have been slow to address. To our knowledge, INQUIRE is the only major independent package to have done so to date.

Why is text handling significant? In the first place, consider the current debate over the office of the future. On everybody's list as a key ingredient is the integration of word processing with traditional data processing systems, yet no one to date – with the exception of Infodata – has so far made significant advances in that direction. (Data dictionary vendors, of course, are clearly aware of this area [refer to the November *Newsletter* interview with David DaCosta, President of MSP]; their efforts, however, are still in the planning stages.)

Of more immediate interest is automatic access to documents of all types, particularly to documents falling within relatively restricted subject boundaries (e.g., all recent research reports on toxic drugs, or all patent documentation within a certain technology).

"Document" must be loosely defined. Any type of textual material – correspondence, legal briefs, research commentaries, dialogs, clinical reports and so forth – represent documents. The "data" these types of documents contain tends to be descriptive, free form and interpretive, rather than fixed in nature.

We have talked about this type of "data base" problem before, specifically in the January, 1978 *Newsletter*. Briefly, the content of the data base tends to be archival, and once entered, seldom if ever modified. The primary focus is on data retrieval, rather than on managing update concurrency. Also, there tends to be records of only a single type; access is characterized by highly qualified retrievals of records of this one type, rather than on the inter-relation of records of distinct types.

The basic difficulty in text management is the assignment of descriptors, or more concisely, in document *indexing*. That this is largely an intellectual problem is a fact from which there is no escaping. Effective indexing depends on the *meaning* of the "data" in the documents.

INQUIRE supports two general approaches to the management of textual information: proximity searching (or free text, uncontrolled vocabulary) and thesaurus control (or controlled vocabulary). The former minimizes human intervention, though with sacrifice in precision (this is the "meaning" problem); the latter increases precision, but requires human participation in indexing activity. Thus,

continued on page 8

Cincom, A Decade Later
TIS Presentation
New York, December 7, 1978

Past, Present, Future

On December 7, 1978 in New York City, Cincom Systems unveiled its new TIS, TOTAL Information System, which it hails as the next generation in data management software. In fact, this was the second unveiling – the first took place last October at Cincom's semi-annual fall Knock-About in Cincinnati. The show itself was an impressive multi-media blitz – a battery of 18 microcomputer-driven slide projectors provided visual effects that literally assaulted the senses.

In a nutshell, if TIS proves to be everything the vendor promises upon its April 1 scheduled release, it will transcend everything you now understand about Cincom software. It is an aggressive offering, designed with manifold objectives. Its marketing parallels the spirit of the software – it aims at putting information decisions where it really counts, near the very top of the corporation. It is thus a reflection of a changing climate in the data management field; here is tangible evidence that the artificial boundaries that have long isolated DP from the rest of the corporation are unlikely to persist given the increasing sophistication of end-users.

To put the announcement into perspective, it is really necessary to go back at least a decade. Toward the end of the 1960s, data base was a new idea being kicked around – I-D-S and the original CODASYL efforts had attracted a small but talented following – but its concepts were generally understood only by the technically astute.

Then TOTAL appeared in the IBM market and almost overnight, or so it seems in retrospect, was a success. Why? It satisfied all the technical criteria of data integration and independence, and it clearly outclassed its only competitor, at least in performance, IBM's IMS/360. TOTAL was a technician's dream-come-true.

This is not to say that there weren't some early pioneers in bringing the data base concept to the people, so to speak – MRI's SYSTEM 2000, for example, also made its debut in the late 1960s. In hindsight, however, MRI may have been too far ahead of its time – its success was impressive, but the end-user climate had not really yet come into its own.

So, TOTAL found its home in the technician's kitchen and there it seemed to stay. Not one to foolishly turn from its constituency, Cincom has courted this firm technical following all these years. TOTAL itself, though it appeared on ever widening hardware horizons, remained virtually untouched, even though structurally outdistanced by both the newer IMS/VS and IDMS. Even more disturbing, new inverted DBMS, ADABAS and DATACOM/DB, took up positions alongside SYSTEM 2000, and greatly substantiated the whole concept of end-user data base – in theory at least, if not in practice.

Thus, a decade later, the time had clearly come for Cincom to make a new move in the data management arena. If TIS proves to be that move, which it certainly promises to be, Cincom's future will be placed squarely upon its shoulders. The larger question then is the following: just how well has Cincom put its fingers on the pulse of the industry? The answer remains for the 1980s, the second decade of independent data base software, to decide.

continued next page

International Multi-Image Festival

by jan cain

Nestled in the Rocky mountain snow and sunshine, the first International Multi-Image Festival was held at Vail, Colorado - June 18-21. Six brief months before, the festival was organized as a non-profit corporation to recognize "multi-image as both an art form and viable communications medium." Sylvia Allen, Executive Director of the event, effected a showcase for producers modelled upon the Cannes Film Festival.

Eighty-four shows from the U.S. and Mexico competed in seven categories: sales, instruction, public relations/image, religious/spiritual, motivation/recognition, entertainment, and documentary. Entries were sub-divided into **simple**, 5 projectors or less, and **complex**, 6 projectors or more.

In spite of the short lead time the Board honored its deadline. Though many late inquiries and international delays occurred, they managed prompt entries equitably. With long range preparation for 1980, participation will expand.

Held in the Studio of the Rockies, judging and viewing spanned a week. The main theater area screened complex shows and seven small booths aired others via headphones. The booth facilities prohibited producers from seeing other smaller format entries. (As Curry and Rowan pointed out in Spring '79 **Multi-Images**, the main interest and predominate market lie there.)

Paul Starzynski, International Communications Agency, Washington, D.C., supervised the judging. Twenty professionals in teams of three evaluated all the shows in a given category for consistency. Their tabulations of 55 points and above have yielded first place; 45 and above, second; and 35 and over, third. This criteria resulted in some divisions having only one or two winners. Rick Baker, Photo Communications Corp., Jenkintown, Pa., devised a coding system so that producers remained anonymous to the judges, and their products appraised irrespective of their reputation.

Highlights for this observer included the three dimensional and laser effects in "The Process," (Russell Manning) and the young efforts of sixteen-year-old Cass Hall's "The Old Dominion." Alden Butcher's aesthetic portrait of horses and Duffy White's revamped Eagle promo were sterling. Ray Seliski took home the most honors.

Contributions of Doug Mesney — Logistics and Sound, Jack Eliot, Ned Shevelson, and Chuck Knuth as

Winners are:

I. Sales
A. Simple
Third Place — Donna Lawrence, Donna Lawrence Productions, "The Barbizon School"
Second Place — Sherry White, Photosynthesis Inc., "Hanson"
First Place — Raymond Seliski, Calliope Productions, "Break the Rules"
B. Complex
Third Place — Patrick Sherman, Greyhound Creative Services Division, "Las Vegas Hilton — The End of the Rainbow"
Second Place — Donni Magid, Photo Communications Corp., "Tomorrow's Office Today: The Pomeranz Experience"
First Place — Alden Butcher, Alden Butcher Productions, "Ahead of Time"

II. Instructional
A. Simple
Second Place — Jack and Susan Pederson, Multi-Image Systems, Inc., "Every Other Person"
First Place — David Inocencio, David Inocencio Multivision, "Living in a House"
B. Complex
Third Place — Jack Silver, Silver Images, "Energy"
Second Place — Glenn Wolfe, University of Wisconsin, Visions
First Place — Ray Seliski, Calliope Productions, "It's Your Turn"

III. Public Relations/Image
A. Simple
Third Place — Charles Tigrett and Barbara Booth, Imagery Production, "Memphis — The Epitome of the New South"
Second Place — David Inocencio, John Design Associates, "Vetter"
Michael Brownlee, Photosynthesis Inc., "Al Cohen Construction"
B. Complex
Third Place — Ray Seliski, Calliope Productions, "Old World — New World"
Second Place — Jerry Gregg, Eastman Kodak Co., "Images in the Air"
First Place — Bruce Clark, Russell Manning Productions, "The Process"

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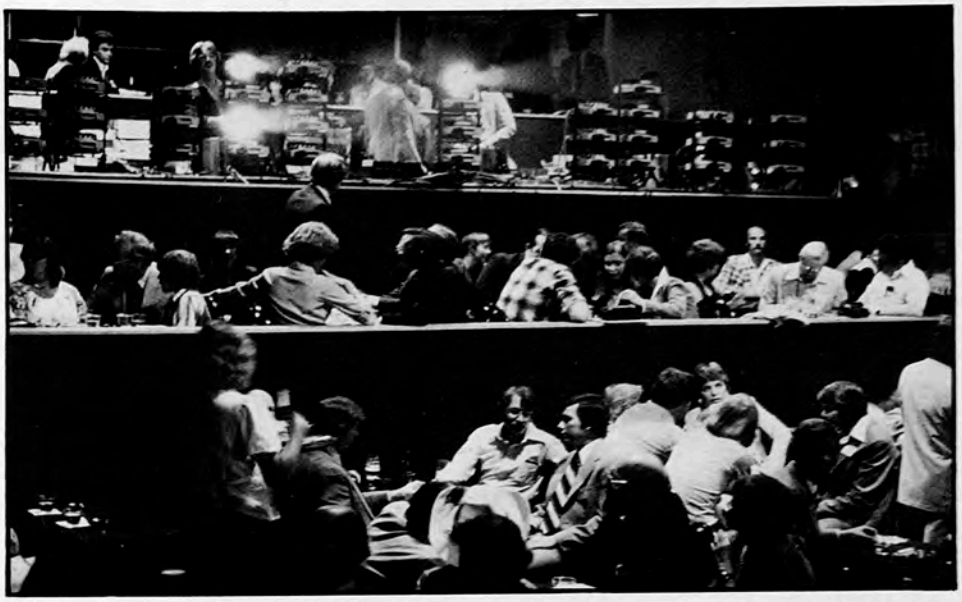
Association for Multi-Image | *Multi-Images* magazine | Autumn 1979



photograph by lynn hoyt

Technical Staff carried the festival to greater heights. Their unselfish time and energy were incredible. Spotlights must also shine on the Manufacturer's Advisory Panel, Vail Associates, and all other supporters who made the event a reality.

Next year's location will be announced September 1, and it must accommodate viewing space for each entry. Plans are in process to provide a feedback vehicle from the judges to the producers. At the open Board meeting near the close of the week, many expressed a desire for this critique as well as an education interface and equipment exhibit. Walt Blackwell, Internal Producers, solicited written suggestions from participants; and Rick Baker, Organization and Finance, reported a $4,000.00 balance. Sylvia Allen again will be Executive Director and invites those interested in serving, entering, or donating to contact her at P. O. Box 272, Fair Haven, N.J. 07701, 201-741-8658.

It was a good beginning. Overall, the professional integrity and credibility of the first International Multi-Image Festival were a certainty. Your participation will make it so again. ■■■

Jan Cain and Lynn Hoyt are with the Scott Elementary School, Arvada, Colorado, and are free lance writers/producers with Rainbow Productions.

IV. Religious/Spiritual
- A. Simple
  - Third Place — Alden Butcher, Alden Butcher Production, "VCL — People"
- B. Complex
  - Third Place — David Brady, Lakeview Productions, "Alleluia — A Praise Gathering for Believers"

V. Motivation/Recognition
- A. Simple
  - Third Place — Tom Hedges/Jim Hidinger, Stamats Publishing Co., "The Paramount"
- B. Complex
  - Third Place — Robert Hunsicker, Pharos Studios Inc., "Plexiglas: When You Can't Risk a Substitute"
  - Second Place — Walt Blackwell, IBM Corp, "Cycles"

VI. Entertainment
- A. Simple
  - Second Place — Barbara Booth and Charles Tigrett, Memphis Publishing Company, "13th Annual Pyramid Awards Presentation"
- B. Complex
  - Third Place — Jim Oles, Englewood, Colorado, "Visions"
  - Second Place — Duffy White, Photosynthesis Inc., "Eagle Images"
  - First Place — Alden Butcher, Alden Butcher Productions, "To Race the Wind"

VII. Documentary
- A. Simple
  - Second Place — Cassandra Hall, Shreveport, Louisiana, "The Old Dominion"
  - First Place — Lee Synder/Bruce Clark, Russell Manning Productions, "Young Audience"
- B. Complex
  - Third Place — Joe Ruggiero, Ethan Allan Publishing Co., "Blue Grass Living — Shaker Style"
  - Second Place — Jack and Susan Pederson, Multi-Image Systems, Inc., "Rough Rider Time Machine"
  - First Place — Mark Youngquist/Bruce Clark, Russell Manning, "Wednesday"

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signed to be compatible with most standard dissolve units.

Lenses

Projection lenses are made by a number of optical companies, including Kodak, but the two most commonly used are Navitar and Buhl. D.O. Industries which makes Navitar, offers a line of seven lenses: a 1" focal length, with speed of f/2.8; a 1½" at f/2.8; a 2" at f/2.8; a 7" at f/2.8; a 9" at f/2.8; a 2¾" to 5" zoom with speed of f/3.5; and a 6" to 9" zoom, at f/3.5.

Buhl's selection includes fixed focal length lenses from 1" to 9.5", and variable focal length lenses from 2.4"-3/6" to 5.6"-8.4"; special rack-mounted lenses with built-in mirrors for rear projection; an auditorium system; a screen filler system for close range; plus various mounts and assemblies for the major projector types.

Screens

Da-Lite Screen Company Inc. makes screens of all kinds and sizes, for both front and rear projection, for temporary and permanent installation. These include lace and grommet type theatre screens, portable tripod-mounted screens, electric, rope and pulley, wall and ceiling screens.

D.O. Industries has introduced a front-projection screen called Navilux, with a washable silver surface that is brilliant enough for lights-on or daylight applications.

Rosco Labs offers custom screens in 4 vinyl film styles—light transparent, twin white, grey, and black. Priced by the square foot, the custom screens are grommeted, seamless, and portable.

Racks, stands, and cases

Obviously, where dissolve is being used, projector alignment is highly critical, and the use of dissolve stands is important for accurate image registration. The Chief Manufacturing Company makes Micro-Set stands featuring micrometer adjustments for roll, pitch, and yaw; projectors can be locked in place in their cradles and quickly positioned by turning a few knobs. There are 2-tier and 3-tier models, as well as an add-on module for expandability. Their travel cases enable you to pack an entire dissolve system, already equipped and set up to run.

(Continued on page 66)

The Incredible Slidemakers

Today's multi-image presentation is a highly evolved and constantly evolving stepchild of late 1960's multi-media (Theatre Crafts, Jan/Feb 1970) and the roughly 40-year old audio-visual industry. For years audio-visual technology has been used in education and in corporate meetings, training sessions, and product demonstrations. With the surge of interest in light shows and projected imagery accompanying the psychedelic rock of the 60's, and the accession of photography by artists and designers, a whole new direction was indicated for the display uses of electronic media. (Around the same time, portable video was beginning to receive wide use among educators, documentarians, and artists, anticipating a wave of interest in electronic image processing.)

By the mid 1970's, slide shows and multi-media presentations were in wide use and lacked only one significant development to create the phenomenon of multi-image as we know it today. Introduction of the micro-computer has propelled multi-image programming into a major business serving industry and theatre, and with the potential to develop an entertainment status comparable to film and video. What follows is a brief profile of one of the successful production groups, The Incredible Slidemakers, who are responsible for, among other things, the slide show which accompanied a recent tour by the Village People.

"Shows at the speed of light" is the slogan of The Incredible Slidemakers, a multi-image production company working out of a 3-story upper Eastside Manhattan house. It is an appropriate description of the work turned out by Doug Mesney and his staff of 15. During a recent visit, I sat in front of Mesney's 3rd floor "rehearsal grid" and watched 1,200 slides go by in 6 minutes, at rates of up to 10 per second. It was like watching film or video animation, in brilliant color, with stunning special effects—but somehow with more impact.

Fifteen slide projectors in a bank of 30, aimed at one area of a huge screen, were registered and set in motion to a specific program, controlled by the latest in micro-computer technology. Images passed by rapid-fire, in programmed sequences, punctuated by type graphics also spinning, zooming, and changing colors—all cued to a fast-moving musical soundtrack. Occasionally I would glance away from the hypnotic presentation to the projector grid flashing images from its 15 guns, almost as if to make sure that what I was seeing was really slide projection.

My first question to Mesney was, "Why slides instead of film?" He answered, "Because it's more magical. Film and tape have a different set of expectations. When an audience walks into a room and sees a bunch of slide projectors, they don't expect *this*. In the last five or

(Continued on page 62)

For a recent Village People tour, the Incredible Slidemakers produced a multi-image show that required 4 projectors to be installed in a special unit for aerial projection. The projector pod was hoisted into place (left) in the lighting grid. Final image alignment was simplified by pre-aiming and fixing the projectors while on the ground. Image size, indicated by grid on the screen, was designed to balance the visual scale of the slide show with the scale of the Village People on stage.

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Spring but never had. On the road, Ralph Holmes notes, "*Appalachian Spring* has about two light cues and the TV version has 23. You know you've done something they like when they ask 'now how are we going to do this in the theatre?' From day to day we are able to do things with lighting that they cannot do in repertory.

"It's interesting," Holmes says, talking about this close coordination between the designer and the choreographer. "In a way it's a teaching process. We're both learning from each other. The choreographer wants to see certain things and you have to teach him how to go about getting those effects. You might create the effect and he looks out on the stage and says 'Oh, that's not what I want at all.' But then he looks at the monitor and says 'Oh, that's marvelous, can we do that? 'You cannot trust your eyes entirely. You have to depend on the monitor to see how the colors will come out. We promised Balanchine that by the next time he came down to Nashville we would have taught the lighting computer Russian so that he could talk to it directly."

SLIDEMAKERS (Continued from page 41)

so years, the technology of slide programming and even of making slides has grown enormously. We are now operating off full-fledged microprocessors. It's computerized. Because of this you can make slides do things they never did before. For the customer, the cost and simplicity make it far more advantageous than film or videotape. If we don't like a sequence, we can take it out and put something else in easily. A lot of companies who use these presentations want to be able to make changes—a new product label design, for instance. With slides, we just shoot the new product and drop in new slides. It's flexible, audiences like it, and it's reasonably economical."

In the past, the "traditional" way of doing a multi-image show was to use a wide screen format with a string of, say, 3 or 5 (or more) images across, all changing in a predetermined pattern. While The Incredible Slidemakers have done and continue to do that kind of presentation—depending upon what a customer wants and who the audience is—they are tending very strongly back to the single screen because "it allows a

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much faster moving show." Mesney explained that, "The same 15 projectors, separated, three to a screen, couldn't do the show you just saw. The whole tempo would slow down dramatically. In this presentation, there were times you were watching slides at 10 per second. With three projectors to a screen the fastest you could possibly go would be 1.5 slides per second, which is one tenth the speed." Then he interjected, "That's not bad, it just makes a different kind of show. We like the fast tempo, but if a client walked in and wanted us to do an essay on ballet, then we might slow the whole thing down and do a wide screen format."

Which brought us to the question of who uses multi-image. Who are the clients? Mesney replied, "In the past we have worked mostly in industry. The whole slide business really started with corporations, or industrial types of presentations, and they are still the single largest buyer of slides and slide services." Observing the recent trend toward theatrical use of multi-image programming, Mesney continued, "Now a lot of Broadway shows are using slides. We just finished a show for the rock group Village People which was our first major stab at theatrical application. Last week I met a fellow from Disney World where they are starting to use more slides in a purely entertaining fashion. Another producer on the West Coast just finished doing a 60-projector, purely theatrical, purely entertaining show for one of the major film companies. "Soon," he projected, "one of the big companies will open a theatre specifically for multi-image entertainment."

What has made all this possible in a few short years is, simply, the computer. Pointing out how the micro-computer revolution has affected theatre lighting, Mesney observed that, "Now the lighting effects get a chance to work with the slides, and designers can coordinate much more complicated kinds of things than ever before. Suddenly, it's a whole new way to communicate."

The computer used by Doug Mesney is the AVL (Audio Visual Laboratories) Eagle, the top of the line in programmers and recommended by most professionals as the finest in state-of-the-art equipment. Other brands which Mesney praises are Spindler & Sauppé and Clear Light. The next piece of hardware down the line from the computer itself is the dissolve unit. "The micro-processor tells the dissolve units what to tell the projectors. The dissolve unit is the translator—the interface—between projector and computer." Mesney's system employs the AVL Mark VII dissolve, which runs three projectors. A grid of 30 projectors has 10 dissolve units. The show I saw had 5 working the 15 projectors.

The slide projectors are all Kodak Ektagraphic, equipped with either Buhl or Navitar lenses. For purposes of the rehearsal grid, Mesney had his 15 projectors fitted with Buhl 7" lenses to obtain a relatively small image over a short throw. The only 15 were equipped with 9" lenses to get an even smaller image in the same space. This allows him to switch very quickly from a multi-screen to single-screen demonstration.

The Village People show, designed for only 4 projectors, presented a whole different set of problems and solutions. Because the image has to project hun-

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dreds of feet and compete with concert lighting, a high intensity light source is required to make the images as bright as possible. What is used in such a case is the standard Kodak body with a Xenon light source built into a box underneath—the whole thing generally referred to as a Xenon projector. An aluminum housing, specially built to contain the projectors, was hoisted up into the lighting grid for the performance. Once it was installed, the projectionist no longer had access to the slides, 250' away in the lighting grid.

With only 4 projectors, the total number of available slides could not exceed 320 (80 per tray). So, to achieve the kind of fast-paced show he likes, with constantly changing imagery, Mesney had to design a program that would make repeated use of the same slides. In a sense, the trays function as "a library of visuals," and the program causes the trays to go forward and backward, choosing slides according to what sequence is desired.

There are other interface devices which, according to Mesney, can tell the computer to turn on or off spotlights or special effects such as a mirror ball or bubble machine, to raise or lower screens, turn house lights on or off. "You could walk in in the morning, hit one button and walk away from it, and the entire show would run itself."

In a show with pre-recorded music, the cueing becomes "a giant timing exercise." The soundtrack has to be precisely timed out so that the computer can then be programmed to show the desired slide at the correct moment. For the Village People show, which is live on stage, the program had to be designed with pauses to allow an operator to cue up for each number. Bill Flanagan, the Slidemakers' publicity director, reports, however, that the show functions so smoothly that it could almost be done without a live operator.

A crucial part of the slide presentation, obviously, is the visuals. All the slides are prepared in-house at The Incredible Slidemakers, in an operation that matches film animation for precision and care. Using a stat camera to prepare the artwork and two giant Forox 35mm cameras capable of precise registration and multiple exposures, the Slidemakers are able to produce an unlimited range of effects. Images are built up on the film as well as on screen, so that there is great flexibility and access to all layers at once.

Mesney maintains a whole set of equipment packed in trunks and ready to go at a moment's notice, and he and his crew generally stage their own shows. "It's good for the people here who build the shows to see first hand how an audience reacts to what they've done." And besides, there is always the fact that, because it is their show, they will take the extra measure of care to make sure everything is lined up and running right. "After all," he says, "what we are really selling is a moment in time."

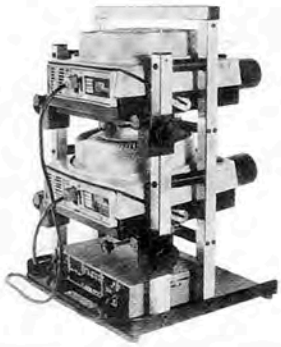
Resources

(continued from page 41)

Buhl has a Stacking Dissolve Rack for long throw, front projection dissolve for 2 or 3 projectors. Fabricated from two welded aluminum frames held together by a series of front and rear cross bars which are attached with thumbscrews, the racks provide control of elevation, azimuth, and tilt.

Kimchuk, Inc. makes an expandable stand system which facilitates quick setup and alignment, both in-house and on the road. Units range from a single projector stacker to a 4-projector stacker, with the option always to add single sizes to expand a configuration. Stands are of aluminum construction and have adjustments for pitch, azimuth, roll, and arc. Also from Kimchuk is a "stereo" stacker. Case is fiberglass lined with heavy foam, with optional wheel cart.

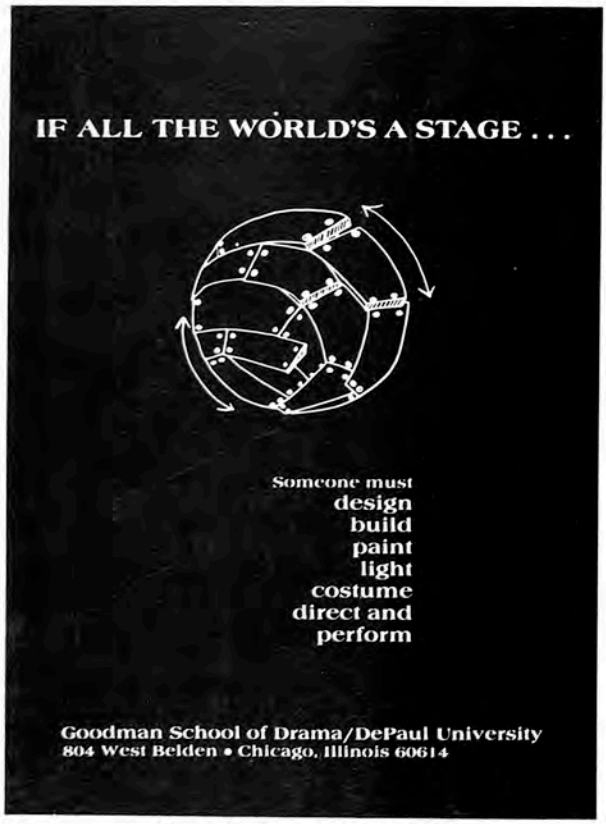
For heavy-duty traveling and shipping, Cargo Cases of Columbus, Ohio makes cases with steel corners and straps, recessed latches and sturdy handles, and highly durable bodies. These cases can accommodate any delicate equipment—AV, video, computer—and are particularly valuable for air freight.



Dissolves and programmers

The heart of a multi-image system is the programmer which enables the whole show to run precisely on cue. The dissolve unit is the interface between the programmer and the projector, and virtually all companies making one also make the other. At the top of the field are the programming and playback systems from Audio Visual Laboratories.

The AVL Eagle is a "general purpose, multi-processed digital computer" which can program 100 or more projectors for 100,000 or more cues. System consists of the computer, video display monitor, keyboard, and disk which operates on Procall, a language de-



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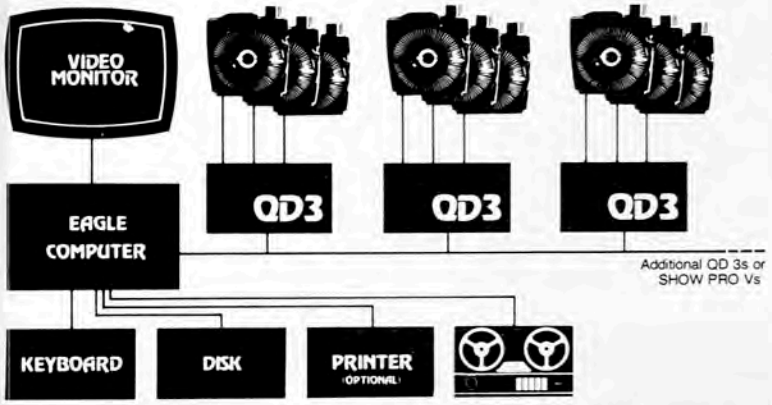
veloped by AVL specifically for multi-image programming and editing. The program is printed out on a hard copy printer, then stored in diskettes for actual use. As suggested by the manufacturer, The Eagle can be added to AVL's pre-existing Show Pro V, or it can be used as the basis for a system employing the QD 3 computerized playback modules. AVL recently introduced a new unit called the Dove, a playback module which operates up to 3 projectors on dissolve, plus 2 auxiliary channels. Other hardware from AVL consists of programmers and playback modules and dissolve controls for various numbers of channels and a range of functions.



Spindler & Sauppé manufacture a system called Director 24 which functions on Data Tape Cartridges that can hold up to 5,000 cues each. It is designed to be a 2, 3, or 4 projector configuration capable of 33 dissolve speeds; 24 auxiliary channels make it possible to automate other sources such as lights, sound effects, or even more projector dissolves. Two or more Director 24 systems can be controlled from a single soundtrack tape to increase the programming capability.

The Star-3, from Clear Light, features a multi-screen programmer with built-in dissolve for controlling 2 or 3 projectors per screen on 1 to 5 screens. Includes 5 built-in and 28 external auxiliaries, 11 dissolve rates, plus 9 other functions. The Star Memory provides electronic editing and storage of up to 1024 cues at a rate of 100 cues a second, with "auto-pause" and "syncro-link" and backup battery. The Star-2 controls 2 projectors per screen on 1 to 3 screens. Other systems available include the Diamond, the Micro Diamond, and the Pocket Star—a portable 2-projector playback outfit packed in a travel case, with built-in cassette deck, speakers, screen, and dissolve.

Mast is featuring a remote controlled microprocessor—the Omnisystem—described by the manufacturer as "a 3 screen information retrieval system which places up to 480 slides at your fingertips. Plus film and video. Plus audio. Plus . . . variables of the room environment." Controls up to 6 Mast 137-S4 random access projectors. An optional programmer allows completely automated multi-image presentations as well.

Some other dissolve/control devices include the following: the Showmaster System from Tempo Audivision Inc.; the Slide-Glide MK7 and Slide Guide MK4-B two-projector dissolve control from Trius Corporation; a suitcase mounted unit known as the SK Series, also from Trius; and the Animator and the Emcee II from Kimchuk.

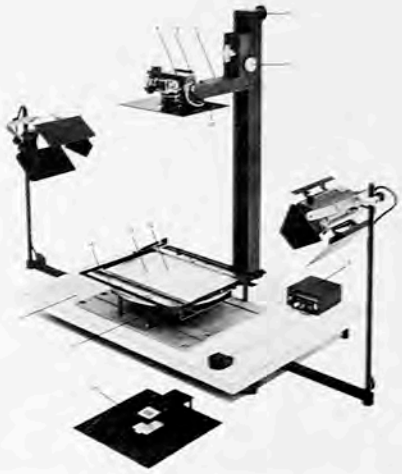
Prices range from around $8000.00 for the Eagle alone to about $600.00 for some of the simpler controllers.

Slide making systems

The slides in a multi-image show may be prepared in-house or by a slide preparation service. Images are usually a mix of straight photography, special artwork, and type graphics. At the heart of any in-house production there is likely to be a 35mm camera system capable of a multitude of functions including multiple exposures, film backwinding, and accurate registration for making fine dissolves and animation effects. These systems consist basically of a stand, camera (with a variety of optional film backs and magazines), lights for illumination of the artwork or transparency, the table, interchangeable "stages" for different kinds of work, a power supply, and control unit.

Oxberry makes a unit called the Pro-Copy F2, utilizing a modified Nikon F2 camera and offering pin registration.

The Slidemagic System by Maxmilian Kerr Associates has both a software



system consisting of manuals and color reference slides, and a full-range camera outfit, also based on a Nikon camera. The whole thing is contained in a desk style console.

The Forox camera system, similar to the above, is among the most sophisticated of its kind. Two of them are in use at the Incredible Slidemakers' who attest to its excellence.

These cameras are, of course, highly specialized and extremely expensive. Because of the precision required, and because of the volume of work, no professional multi-image producer could afford to be without one. There are, however, vastly cheaper copy systems for those whose need for slides from artwork is sporadic or infrequent. (One should not overlook the possibility that college art departments and libraries are likely to have some of this equipment on hand for occasional use.)

Kodak makes a relatively inexpensive device called the Ektagraphic EF Visualmaker for producing slides or prints from opaque originals. At very little cost, using already available lights, camera, tripod, and regular darkroom easel, one can improvise a fairly decent copy system.

The Magi Slide Machine, from Mathematical Applications Group, is a desk-top computerized slidemaker with video display and typewriter-like keyboard. It creates graphics without artwork, allows instant revision, and enables one to see exactly how the finished

1980 | INCREDIBLE SLIDEMAKERS PRESS-CLIP BOOK | PLATE Nº 17
Theatercrafts magazine | October 1979

MULTI-IMAGE: THE GRAPHIC ARTS

New techniques in graphic art and slide production — spinners, zoomers, glows, neons, masks and burns — demonstrations using slide production hardware and multi-image programmers. Breakout sessions will offer participants an opportunity to ask questions and provide their input.

CONFERENCE PLANNING COMMITTEE: PETE MATHER, President, AMI, Los Angeles Community College District; **CARL BECKMAN,** Immediate Past President, AMI, Beckman Associates, Inc.; **ROBERT P. JONES,** Photo Communications Corp.

Thursday, January 10

8 am – 9 am — **MULTI-IMAGE CONFERENCE REGISTRATION**
At the Georgia World Congress Center.

9 am – 10:15 am *Omni* — **CONFERENCE GENERAL SESSION**
Programming Graphic Art – GAR BENEDICK, Multi-Image Producer; **JACK SILVER,** Silver Image, Inc.; *and* **RICHARD SHIPPS,** DD&B Studios, Inc. *Each producer will screen examples of programming techniques utilizing specially-produced art slides.*

10:30 am – 11:30 am *Omni* — **ED PALLONE,** Product Manager, Durst United States/ Sickles Inc., *will discuss and demonstrate some simple methods of* **creating special effects.**

11:30 am – 12:30 pm *Omni* — **JAMES ANESHANSLEY,** Marketing Manager, Oxberry, Division of Richmark Camera Service Inc., *will discuss and demonstrate* **artwork registration and special effects production.**

2:00 pm – 4:00 pm — **BREAKOUT SESSIONS**

4:40 pm – 6:30 pm — **WINE AND CHEESE PARTY**

Friday, January 11

9 am – 10:15 am *Omni* — **ALDEN BUTCHER,** President, Alden Butcher Productions, *will discuss and demonstrate the use of* **grid registration systems** *in the production of slide art.*

10:30 am – 11:30 am *Omni* — **WALLY FLEISHER,** Marketing Manager, Forox Corporation, *will discuss and demonstrate the production of some* special **special effects.**

11:30 am – 12:30 pm *Omni* — **HOWARD PETERSON,** Sales Representative, Marron-Carrel, *will discuss and demonstrate* **designing optical effects** *for multi-image production.*

2:00 pm – 4:00 pm — **BREAKOUT SESSIONS**

4:15 pm – 5:15 pm *Omni* — **CLOSING SESSION**
Programming Graphic Art – ALAN KOZLOWSKI, Quantum Leap, Inc., *and* **DOUGLAS MESNEY,** The Incredible Slidemakers.

Saturday, January 12

12 noon – 6 pm *Georgia World Congress Center* — **THE AUDIO-VISUAL EXHIBIT**
Open to all attending the Convention, including registrants of the AMI Conference.

9 pm – 12 midnight *Peachtree Plaza* — **"SATURDAY NIGHT *LIVE* IN ATLANTA"**
The Gala Event of the Convention
For all Convention registrants.

Sunday, January 13

8:30 am – 9:15 am *Omni* — **AUDIO-VISUAL WORSHIP SERVICE**
For all Convention registrants.

9:30 am – 11:45 pm *Georgia World Congress Center* — **SECOND GENERAL CONVENTION SESSION**
For all Convention registrants.

Monday, January 14

9:45 am – 11:00 am *Georgia World Congress Center* — **SPECIAL SESSION**
A special session for media professionals, featuring syndicated columnist **Jack Anderson.**
Open to all attending the Convention, including registrants of the AMI Conference.

11 am – 3:30 pm *Georgia World Congress Center* — **THE AUDIO-VISUAL EXHIBIT**
Open to all attending the Convention, including registrants of the AMI Conference.

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Association for Multi-Image | *Multi-Images* magazine | January 1979

NAVA/80
CONVENTION DAILY
ATLANTA, GEORGIA — FRIDAY, JANUARY 11, 1980

AMI winds down meeting

AVlanta — The Association For Multi-Image (AMI) Conference, "Multi-Image: The Graphic Arts," ends today at the OMNI International Hotel.

According to Conference Chairman Pete Mather, President, AMI Los Angeles Community College District, this conference includes new techniques in graphic art and slide production, along with demonstrations on using slide production hardware and multi-image programmers.

Speakers are: Gar Benedick, Multi-Image Producer, and Jack Silver, Silver Image, Inc., who will screen examples of programming techniques utilizing specially-produced art slides; Ed Pallone, Durst United States/Sickles, Inc., who will discuss and demonstrate some simple methods of creating special effects; James Aneshansley, Oxberry Division of Richmark Camera Service, Inc., who will discuss and demonstrate artwork registration and special effects production; Alden Butcher, Alden Butcher Productions, will discuss and demonstrate the use of grid registration systems in the production of slide art; Wally Fleischer, Forox Corporation, who will discuss and demonstrate the production of some special effects; Howard Peterson, Marron-Carrel, who will discuss and demonstrate designing optical effects for multi-image production; and Alan Kozlowski, Quantum Leap, Inc., and Douglas Mesney, Incredible Slidemakers.

"Incredible" produces several NAVA shows

AVlanta — This year at NAVA, more shows will be "incredible" than ever before.

The Incredible Slidemakers, besides having their own exhibit (booths 857-859) will also have three other shows on the convention floor and three others at private events.

The Freen Screen Corporation's exhibit will feature "Bumbles," The Incredible Slidemakers' award-winning, fifteen-on-one, entry at AMI's first annual festival.

Optisonics Corporation will feature a new Incredible Slidemakers graphics demonstration entitled "Get Down," a six-pack aimed at one screen.

Bergen Expo will feature a three-projector introduction to their QP-LV projector and fast-paced corporate portrait.

At private events, AVL will feature the "Inner World of AVL" show at their dealer meeting and hospitality suite. "Inner World" is a nine-on-one documentary about AVL. Incredible's "Don'tBlame Dove," Bob and Ray satire, will also be screened.

For the Kodak dealer meeting, The Incredible Slidemakers are providing music, programming and special effects for the opening module, as well as design of the speaker support sections.

Patience and Organization

Basic Techniques for Special Effects Slides

The rule is to keep accurate records of all tests and experiments. It's no good to be amazed at your results if you can't remember how you achieved them.

FRED CANNIZZARO

Movies like "Star Wars" and the network TV station breaks have raised the visual standards of most people in this country. Practically no one these days is impressed by a title slide where the type is simply laid over a solid background or a photograph. For visual impact today you need special effects.

Why Special Effects?

For me special effects offer new and exciting outlets in multi-image photography. The results shown in this article are not hit-and-miss methods. This system for doing effects comprises a precise and controllable series of photographic techniques. It allows you to mix composites of photographic transparencies, type, illustrations, graphics. Within a multi-image show, the results can be sensational. Art directors are also finding these techniques quite useful for solving print needs.

Any effect that can be projected as a color slide can also be printed in color. Black-and-white prints can be made from color slides. The retention of original quality is very high when printed properly. An art director can get more variations through bracketing glow effects than can be achieved with an airbrush. Special-effects photography is definitely a medium that art directors can turn to when all others fall short. The key to developing your own effects is a willingness to experiment with film and light. The only limit is imagination.

A special-effects slide is built up of several exposures which together create a new image, one that may not exist except in a person's mind. This newness is what gives these slides their visual strength. People don't see images like these in consumer magazines or while out shopping, so the special effects attract and hold attention, which lets you get your message across.

Here's how you can get into special-effects slides with the basic effects.

Minimum Equipment Needed

The basic piece of hardware is the copy stand or special-effects camera. Forox makes the machine in the illustrations and designed it specifically for slides. Oxberry has a smaller stand available, and their larger animation stands, while intended for motion picture work, are also used for slides. A few of the stationary effects, such as glows, auras and stars can be photographed on a copy stand.

Motion effects naturally require motion of the camera or the art from which the slide is made. Here Forox offers the necessary features: (a) motorized vertical camera lift with cam-operated automatic focus; (b) optional stage that slides left to right, front to back, and also rotates.

It's most important that all these motions operate smoothly, with little friction, so the images exposed in motion will also be smooth.

Required is a negative film image usually referred to as a Kodalith of the artwork and type which forms the basis of the special effect.

Special Effects Glossary

We at The Incredible Slidemakers have compiled a glossary of special effects, illustrated with examples of those effects described. The items are not in alphabetical order, as the effects themselves seem to relate to each other, in the following order.

Glow. Like most of the special effects, the *glow* starts with exposing the backlit art negative until the light saturates the copy film. Using color-reversal film results in a clear image known as a "white burn." The sharply defined edges and high contrast of the white burn preserve legibility after the basic shape is re-exposed in additional colors and derived shapes.

The white burn is done with the negative held flat under the glass holder on the stage. The glow is added by a second exposure of the same image through a diffusion screen laid on top of the glass. This screen can be a matte-finish drafting film or something similar. Fog filters also create good glow effects.

The backlight must be extended in area, not a point source, so that some light will spread out over the matte screen immediately surrounding the basic image. When double-exposed, with the lens opened three stops, tungsten color film ignores the basic image, since that part is white, and picks up a fringe of light that gives the appearance of the glow.

A color gel anywhere in the light path will color the glow as desired. For convenience, the gel usually goes on top of the matte screen.

Aura. Like the glow, the *aura* effect uses a negative of the art or type that is first exposed by itself. Then, over the negative is placed a positive contact print, on lithfilm, of the same art or type. With these two films placed together, in register, with their emulsion sides touching, no light passes through them. The matte screen, laid between the negative and positive films, permits a controlled amount of light leakage around the edges. The leakage is small and requires about 10 stops more exposure than the white burn.

As in the glow, the *aura* can be colored by a gel on top of the copy-stand glass. If you do this, you have a backlit effect for your initial image.

Stars. Headlights and twinkling *stars* are made with cross-screen star filters. A star filter with 1mm facets seems to work best. Getting the stars in the correct position requires planning and control of registration with the pinning system, described later.

A point light source is created by piercing an opaque sheet with a pin. Since the size of the stars will depend on the size of the hole, it is important to designate one or more "standard pins" to make controlled pin holes.

Working with a master negative on the

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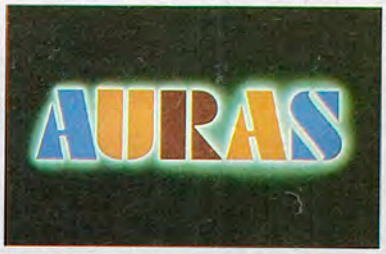
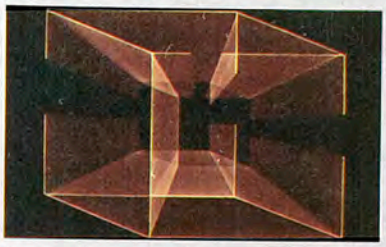
Photomethods magazine | January 1980

Glow



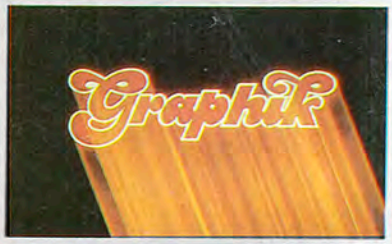
Aura

Stars



Zoom

Zoom



Linear Pan

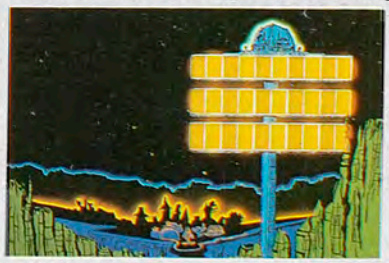
Circular Pan (Spin)

Circular Pan (Spiral)

Rollercoaster

These slides are some of our more ambitious attempts with composite effects. – Fred Cannizzaro

This is an example of a Rotoscope technique. This enables you to add graphics and effects to an already existing 35mm slide. The object that the dancers are on is a 28mm transparency looking up at the TransAmerica building in San Francisco. There was no client for this. We did it for our own fun.



Here is an example of a variety of burn, glow and aura techniques applied to black-and-white line art. The client was Owens-Corning Fiberglass. The need was to illustrate a futuristic building. Through three projectors, the yellow lights on the building moved around the surface.

This scene of Greenwich Village in New York City was produced for the Village People's Tour in 1979. It is a much more involved version of the techniques and methods in the Owens-Corning Fiberglass slide. The key to this special-effects slide is patience and organization.

pin-register cells, you mark and punch the star locations. This sheet is then pegged in register under the glass on the stage and exposed. The amount of exposure controls the size of the star. The angle of the filter sets the star angle. Stars may be colored by adding gels over the point sources of light.

Get a Move On

Some of the more spectacular effects involve motion. The projected image that the audience sees can give the appearance of an object or words swooping, dashing or spinning. The motion is implied by trails of light extending from the basic art or type.

Zoom. The most basic motion effect is the *zoom*. Any copy stand with a smoothly operating height adjustment and automatic follow focus will do the job. Zooms can go in or out, and in any direction.

Zoom trails form a single point perspective of what can be visualized as translucent trails having the cross-section of the basic art. The vanishing point location is easily controlled: it is always on the lens' line of center in the copy camera. Thus to make the trails extend upward and to the rear, the negative of the art is placed in the lower area of the frame on the stage, and the camera is run up from its starting position. For zooms that seem to explode out toward the viewer, the camera will come down onto the art during the time exposure.

The best form of art for a zoom is an outline type in a bold face (like Helvetica bold outline) or fine line ▶48

drawings. Fine lines produce zoom trails that appear transparent and are well defined. Solid type or heavy line art reduces the effect.

Zoom exposure is the same as needed for a white burn, usually the first step that sets the final position and makes it legible. Times for a zoom vary from 3 or 4 seconds for a short zoom and up to 15 seconds for long trails.

Linear Pan. Motion trails that do not converge give the visual impression of movement in the two-dimensional plane of the image — up, down, right, left. To get this effect, the operator moves the art while the camera remains stationary during a time exposure from about 1.5 to 5 seconds. As with the zoom, the best art is outline type and is first given a white burn for legibility.

Unlocking one of the two leadscrews on the Forox stage permits the entire stage to be rolled by hand on its ball-bearing mounts. The weight of the stage and freedom from friction help produce a smooth effect. The stage can also be motorized for precision repeatability of any stage movement. The trick is not to disturb the stage when unlocking it, and to start the pan upon hearing the opening of the shutter.

To get pan directions other than horizontal or vertical, the camera head on the Forox is turned as needed, in relation to the one

Production Tips from The Incredible Slidemakers

Art or Type. Set type in 36-point size or larger to keep your edges sharp. Dry transfer type, handled carefully and done well, is practical for a few pieces. Otherwise, a phototypesetting machine is used. Most slide producers send out for type.

Mechanical. Type from galleys or a drawing and type assembly can be prepared on a simple drawing board with a few drafting tools: T-square, glue, ruling pen, etc. It's almost always done in-house.

Negatives and Positives. A Kodalith film copy sized for the Forox stage is a 4x5 image on an 8x10 sheet. The lithfilm is exposed in a stat camera. You can send them out, but even a small steady work flow will pay for a stat camera in-house. Until you can afford to buy an automatic sheet film processor, you can develop the lithfilm in film trays. A contact frame is handy for making film positives which you will need for your effects.

Registration System. Heath Products sells a 3-hole punch for standard Oxberry pegging bars. The bars can be purchased through an animation supply house. Double-weight cover stock is cut into strips 2.5" wide and 12" long. It is then punched on the Heath punch. To this is taped the negative of the art. This becomes the master. If more negatives, positives and star plates are added, they are registered to the master plate.

Film. Expose the art onto color reversal film which becomes a first generation slide of the highest possible quality. The stock used for basic effects is 5071 Ektachrome 64 Daylight. It is balanced for tungsten lights with an 80A filter.

Processing. A commercial processor that runs continuously will have the best consistency in development. Avoid batch processing unless you can live with the variations. When you're exposing hundreds of feet of 35mm film per day, you might want your own continuous processor.

Slide Mounts. Building special effects on the screen from separate slides requires close registration in mounting the slides. Machine mounts in paper simply won't do. One mount we recommend is the Wess mount. It has molded pins to register the film and double glasses to keep it flat — but it is strictly hand work, wearing cotton gloves and using Dust-Off spray or compressed air.

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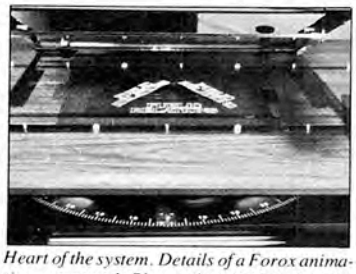
unlocked direction on the stage.

Circular Pan (Spin, Spiral). The Forox compound stage also rotates freely to permit circular panning motion trails. It is seldom necessary to rotate the stage more than 360°. The camera could also zoom during a circular spin thus creating corkscrew spiral effects.



Heart of the system. Details of a Forox animation compound. Platen glass is placed on top of bottom-lit lithfilm negative. At front are handcranks for North, South, East and West movements, and peg bar movement.

Rollercoaster. Combining a pan and a zoom simultaneously leads to some great free-form effects. Since the trails are interesting on their own, the original art is usually restricted to a relatively small area near the bottom of the frame.

In practice, a *rollercoaster* is an extended zoom modified by some pan motion during the zoom. For example, during a 9-second zoom, the operator might slide the stage along one axis for 3 or 4 seconds to put the rollercoaster effect into the zoom trails.

Because of the manual control of the pan, a rollercoaster is planned in advance by running through it with the aid of the frame grid projected by your system's camera head. This is a rel.. le that enables the operator to judge the position of the art in the frame at any focus distance of the camera. Desired positions and patterns are converted into timed intervals and specific motions, to be executed by the timer during the real exposure. All motion effects should be previewed to determine the best possible positioning for the art.

Using Special Effects

Single-effects slides are exciting but multiple-effects slides can be spectacular if combined into an imaginative program in a

Close-up of Oxberry peg bars for producing multiple cell frames.

Tandem Team

The Unicolor Film Drum II and Uniroller are the ideal team for perfect film processing. The Film Drum adjusts to the number of reels being processed, has insulated double-wall construction, and center fills. The Uniroller's automated, bi-directional motion keeps drum moving, eliminates flow and bromide drag lines. Get Unicolor's Tandem Team. It's an affordable way to get perfect films, quickly and easily.

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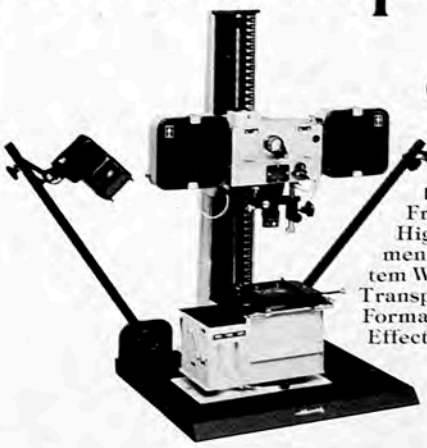

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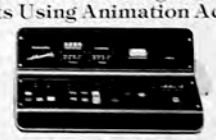

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multi-image show. Glows and auras need not be photographed on the same slide as the basic art. So in performance, the glow can pulse, change color, or come and go.

Make three separate slides of the star effect, all from the same pin-hole master. Only angle them at 1, 2 and 3 o'clock by changing the star filter's angle. Then put them in three projectors that can be cycled rapidly. The visual result is rotating star highlights.

Once you start producing your own special effects, you'll see many more possibilities for different designs and unlimited combinations.

Where Do I Go from Here?

Once you become familiar with these basic methods, the future use for effects will become very appealing. My own experience in working out these methods with the other photographers at work has been very exciting. We quickly found out that there were no books written on how to make special effects for multi-image shows. The solution was simply to dive into the unknown and try anything and everything. The only rule is to keep accurate records of all tests and experiments. It's no good to be amazed at your results if you can't remember how you achieved them. Ⓟ

*Fred Cannizzaro is production manager for special effects photography for The Incredible Slidemakers, New York City. He graduated from Brooklyn College, **cum laude**, with a BA in television.*

better for both its new SLO-323 and VO-2611/VO-4800 models. However, at 320 lines black-and-white, the 2611 still has a slight rated horizontal-resolution edge over the 323's rated 300 lines. Both the 323 and the 2611 have similar audio monitoring, pause and remote-control adaption capabilities.

Picture Search Function

One very useful new feature to be found on the Beta 323 is a high-speed picture search function called Beta-Scan. This lets you fast-forward through a recorded program at up to a 15X normal forward play speed while retaining a definable picture. This means that you can visually roar through 60 min worth of recorded material in something like 4 min or so. You can perform this picture-search function in reverse at up to 10X normal speed. Further exploiting this picture manipulation capability, the 323 will reduce playing speed for slow-motion viewing down to 10X and will hold a noiseless still frame for up to 7 min. After you have made your original recording on the 323 you will find these picture-manipulation capabilities are very useful for both your playback and dub-editing functions.

Beta-Scan should sound familar. It is also found on Sony's new '78-'80 consumer SL-5400 and SL-5600 Betamax models. We note that Sony's newly introduced VO-4800 portable ¾ U-matic recorder has a similar high-speed picture search which works up to 12X normal picture speed in both forward and rewind.

While external remote controllers have long been used to operate videotape machines for various editing and search purposes, this capability is being refined to a high degree in the ½" recorders and players. Sony first introduced a cable-connected, remote, playback search controller for its Beta 300 machines almost two years ago. As an aid for many playback applications it provided an amazing range of options: all modes of playback functions; location and play of random segments by predetermined and fixed locater codes; and still frame. First introduced for the Beta, the random-access controller became available for certain ¾ U-matic machines as well. VHS users will be interested to know that Panasonic offers a similar remote controller for its new 8200/8170 machines.

Sony's newest versions of its controllers which come plug-ready for use are programmable and complete with their own internal memory. As such, they are capable of handling up to 63 separate segment or chapter start points in numerical sequence from program start. As an additional feature, 8 of the 63 segment start points can be programmed for playback in variable order including "skip" and "review."

Besides letting you pick out any specific time point in minutes and seconds and then letting you call it up, both of the new programmable random-access controllers — the RX-303 and the RX-353 — also handle all remote control functions. Only the RX-353 is able to "write" or record the program on the tape, i.e., to record the designated segment location points which are then used for programmed search. The RX-303 just finds the programmed points on playback; it does not create them. As we understand it, if the segment location points are recorded into the tape, and the tape is then duplicated, the recorded segment location points will be similarly reproduced on all copy tapes. Ⓟ

9 ways PALMER FILM SERVICES can work for you: *(CONTINUED)*

4 **We're Here to Help.** Whether your need is for Laboratory, Recording, Editing, Titles, Animation, or Video Transfers, your job will receive careful, personalized attention at Palmer Films.

5 **Advanced Color Developing:** Our all-new color plant features the latest equipment and techniques for motion picture processing. We develop ECO, EF, MS, ECN II, Internegative, CRI, 7381 and Ektachrome 7389 and 90 with silver track.

6 **Quality:** Palmer Films has been providing top quality picture and sound reproduction for motion pictures since 1936. And if your film needs a little help, we do post flashing, force developing, scene-to-scene color correction, and liquid gate printing.

(TO BE CONTINUED)

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Casey

SHOW NAME: Twin Images
PRODUCED BY: AMI / Twin Cities Chapter
DATE PRODUCED: February 1980
TRAY NUMBER: Two

this month

Graphic Imagination - it's out there and we've got a show to prove it. "Bumbles," a 15-projector visual extravaganza produced by Doug Mesney and the Incredible Slidemakers (NYC), will be the featured presentation at our next meeting. The meeting's topic is Graphic Imagination - Type.

Type manipulation (creating neons, zooms, streaks, burns, and the like) has come a long way in a very short time and has proven itself to be a highly effective means of adding jazz to any slide presentation, be it mini, multi, or maxi. Calliope's Pat Carney and Bob Dale, president of Slide Images, will lead a discussion on the myriad type styles and methods of manipulation currently in use, and will demonstrate some of the countless animation techniques possible using only the printed word.

In just a few, short, comprehensive minutes, the Ami award winning "Bumbles" shows most of the type styles and type activity being used in the field as well as a few known only to the Incredible Slidemakers themselves. If you've seen it you already know that it's the fastest slide show alive. If you haven't seen it, it's more than likely that you'll leave the meeting saying, "I've seen enough, I'm full."

Date: Wednesday, February 20, 1980

Time: 7:00 Refreshments, registration, and visual surprise
7:30 Graphic Imagination - Type

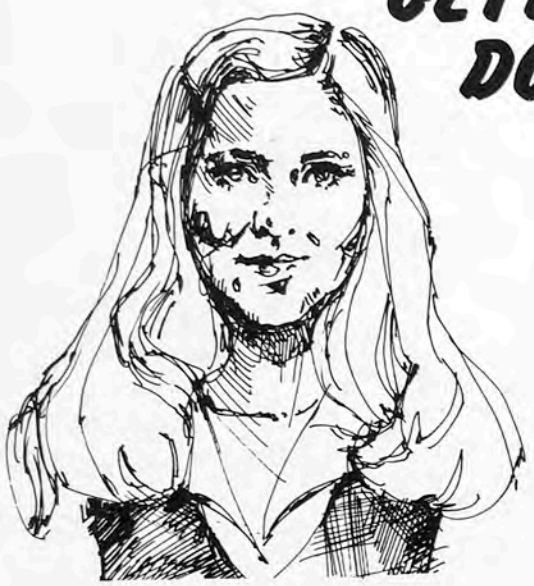
Place: Blumberg Photo Sound
525 Washington Avenue
Minneapolis

335-1271

forum

Within our Chapter's membership we have hundreds of years' experience in multi-image production and purchasing. Each month we'll draw on that resource to answer questions or suggest innovative ways of doing multi-image. If you've got a question, idea, or just something you want to say to the membership, here's the place to do it! Address your correspondence to Editor AMI/TC P O Box 23044 Mpls MN 55423.

GETTING DOWN TO BUSINESS



Joan K. Heimbach

AMI FORMS BUSINESS STANDARDS AND PRACTICES COMMITTEE

It is with great pleasure and enthusiasm that I am devoting this quarter's column to a significant step in the development of a more professional industry. However, let me set the stage for you with some preliminary observations on the history of this event.

Since multi-image has so recently flourished as a business, few rules have developed regarding the compensation for services rendered. Those rules which have been applied have been done so sparingly and the rules have been borrowed from related industries. As a result, both producers and clients have been subject to misunderstandings, unpleasant financial disputes and in some cases overt unethical and disasterous ripoffs. **Both** parties have had their turns as victim and perpetrator (albeit, in many cases, unwittingly). And these misunderstandings have occurred in the course of high and low budget shows, commercial and educational shows.

As for the "BUSINESS" of MI production, it's been virgin territory for the most part. But as in any developing industry, the free-for-all soon becomes an organized game and rules or standards begin to take shape. The process seems perhaps a bit slower in the arts related business, but it takes place all the same. Various "creative" suppliers such as dancers, musicians and actors work under contractural agreements with their employers. (Actually, any form of employment constitutes a contractural arrangement, i.e., specified services performed for a stated amount of money.) When these terms are in writing, both parties can clearly see their mutual obligations. The same should be true in the "creative" business of multi-image production. Yet too often, it is not.

The cries are heard over and over again: "We lost our shirts on that one!", "They wanted a $10,000 show for three grand," or "I'll never hire a multi-image producer again . . . too many hidden costs and budget overages!" While we are not anywhere near the point of eliminating those tales, we are on the threshold of developing standard business practices that will hopefully one day permeate this industry.

One of AMI's new committees is "Business Standards and Practices." (Note: this does not imply industry technical standards, per se. A separate standing committee addresses those aspects.) This committee has begun addressing itself to such issues as uniform ways to deal with clients, salary structures, job descriptions and employee considerations. The group's first undertaking is about to bear fruit in a pro forma multi-image production contract. It is likely to be a welcome tool for both clients and producers.

Recently, I did a survey of both clients and producers. Most people I spoke with reported that a verbal agreement, coupled with a basic unilateral letter of

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Association for Multi-Image | *Multi-Images* magazine | Spring 1980

agreement (or actually one of "statement") was the extent of their contractural arrangements. Few producers spell out all the details of the project and even fewer stipulated specific areas such as rights and penalty clauses. Most hope that the addition of a contingency percentage will cover any difficulties that arise during production. Not unexpectedly, most producers and buyers related that they have had at least one experience where the absence of a specified letter of agreement or contract created difficulties.

Committee Chairman, Doug Mesney, President, The Incredible Slide Makers, New York, explained to me that this was the reason a pro forma contract was the first undertaking of the committee. "Actually, the committee formation and the identification of objectives took place concurrently," Doug explained, "Many of us at the national conference in Los Angeles expressed the same concerns regarding the lack of uniformity in dealing with clients. We decided we wanted to see that change, for mutual protection and professional growth. Fourteen of us approached AMI President, Pete Mather, with a proposal for the establishment of a Business Standards and Practices Committee. Pete took our request for committee recognition to the Executive Committee and Board of Directors and with their approval we were operational almost over-night."

The quick move on a bona-fide pro forma contact comes partially as a result of sudden and increasing ►►►

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Ray Seliski, *President*
Calliope Productions, Inc.
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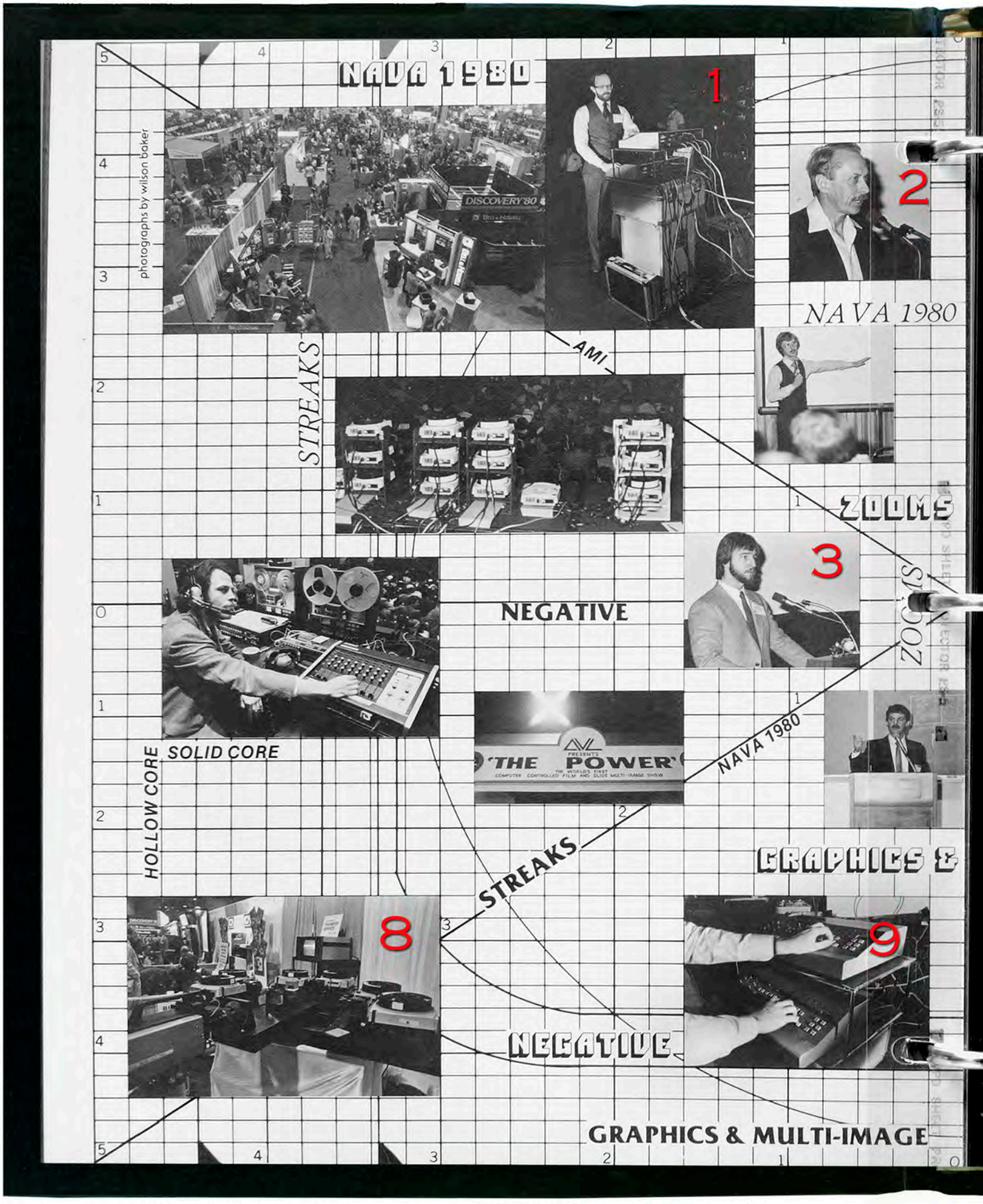
NAVA 1980
photographs by wilson baker
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1
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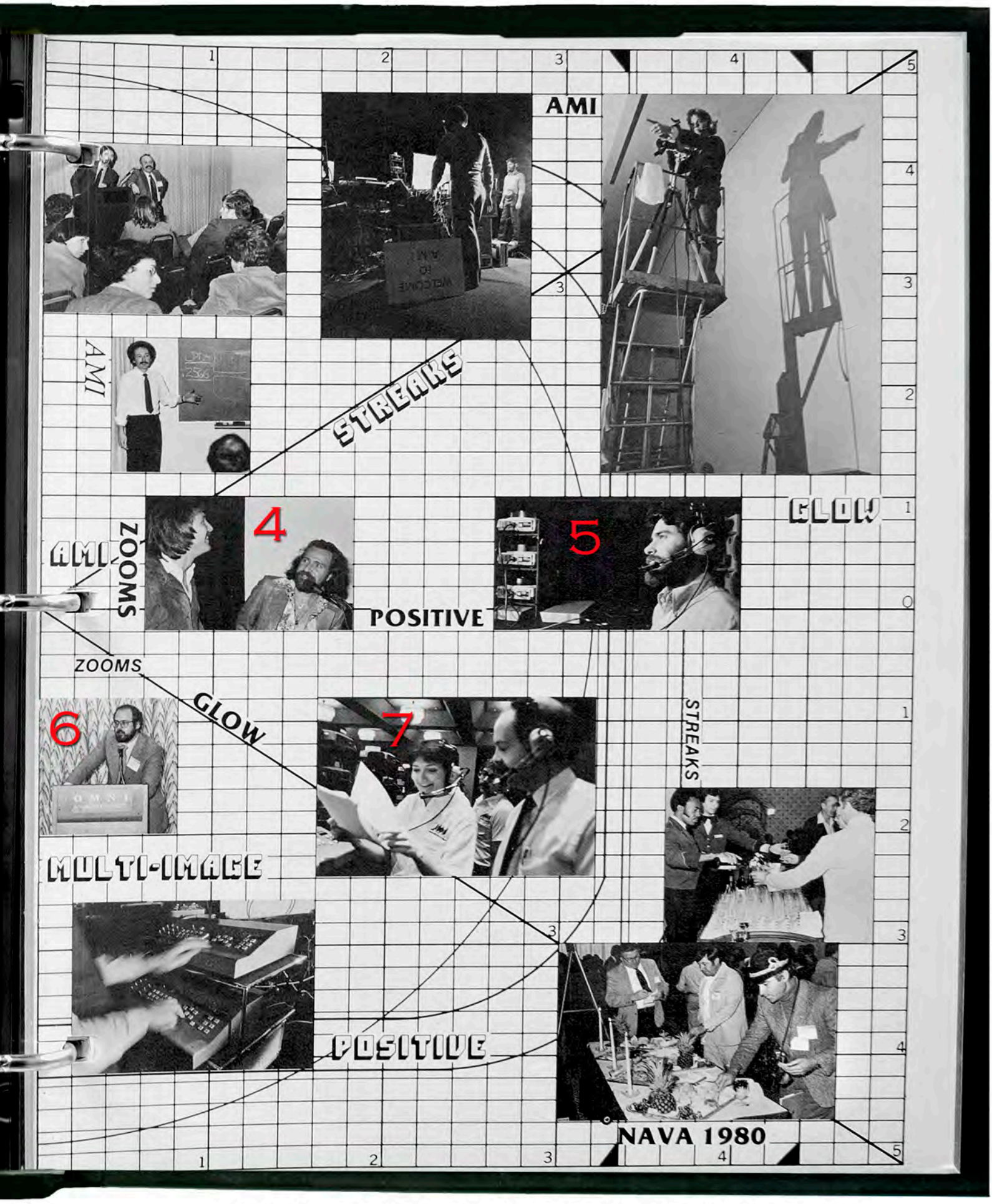
GRAPHICS & MULTI-IMAGE



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1-Richard Shipps, 2-Jim Anneshansley, 3-Ted Iserman, 4-Alan Koslowski & Douglas Mesney, 5-Fred Cannizzaro
6-Chris Korody, 7-Maggier Gabriel & Bob Jones, 8-Buhl 6-port multiplexer, 9-AVL Show Pro V programmer

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Magic Lasers® packs a powerhouse of high-technology laser projection capabilities into a surprisingly compact and economical system capable of visually striking laser effects ranging from simple patterns to animated writing, logos, and figure drawing.

The effects can be created in realtime through "joy dials" or programmed and stored on magnetic tape.

Image sizes can be enlarged or reduced to fit virtually any screen size.

The system meets Federal BRH requirements, is warranteed for one year, and comes equipped with a rugged case suitable for air shipping.

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A Method In The Madness

Multi-Image Comes of Age

Multi-image shows have come a long way in the last decade. From a jungle of wires and black boxes used only by a few oddball producers to a computerized, organized, international business.

From the click of a few "clunkers" to the humm and whirr of a big rig ready to dance multi-images before your eyes.

Excitement and change characterized multi-image's infancy during the 70's...But maturation will be the essence of the 80's...Because multi-image is coming of age—for the end user as well as the producer.

Circle This Date

To set the tone for the changing of decades, the Association for Multi-Image (AMI) will host a provocative full-day seminar in conjunction with the Visual Communications Congress at the New York Hilton Hotel on May 30, 1980.

Professionalism—creating a method in the madness—will be the seminar's theme. Action will be delivered by an 80-projector grid of multi-image fire power.

The event is being coordinated by Douglas Mesney of the The Incredible Slidemakers and the schedule is tight and action-packed.

After a keynote address by Mr. Bill of Sluggo's Sound Slide Systems and Service Company, Limited, on the verifyable aspects of Murphy's Law; you'll learn from such notables as:

- **Walt Blackwell**, Producer for IBM Corp. and Chairman of the Board, Vail International Multi-Image Festival: *What We Have Learned in the Last 10 Years, and What We Haven't.*
- **David Fellowes**, President, David Fellowes Associates, N.Y.: *The Client-Producer Relationship and How It's Changed.*
- **Robert Cavallo**, Attorney: Special report on AMI's standardized industry contracts and procedures.
- **Mike Brown**, President, B & B Productions, Newark, N.J.: *How to Coordinate a Major Meeting.*
- **Randall Will**, President, Staging Techniques, New York/Hollywood: *How to Prepare for Trooping—Who's Responsible for What.*
- **Jonathan Bromberg**, The Incredible Slidemakers, N.Y.: *Should You Own or Rent Equipment?*
- **Arne Frager**, President and Director, Spectrum Studios, Venice Calif.: *Should You Convert Your Audio to Digital Now or Later?*
- **P. McDuffie White**, President, Photo-Synthesis Inc., Denver: *How to Organize Your Staff for Maximum Production.*
- **Rick Sorgel**, President, Sorgel-Lee, Inc., Milwaukee: *The Importance of a Good Script to Profitability.*
- **Alden Butcher**, President Alden Butcher Productions, Los Angeles: *How to Select a Screen Format.*
- **Chris Korody**, President, Image Stream, Inc., Los Angeles: *How to Budget Your Pizzazz.*
- **Leslie Buckland**, President, Caribiner, Inc.: *What's a Module?*
- **Jim Sant'Andrea**, President, Jim Sant'Andrea Productions, N.Y.: *Is There a 100-Projector Show in Your Future?*
- **Richard Shipps**, President, D D & B Studios, Birmingham, Mich.,: *What's Left to be Discovered?*
- **Richard Crow**, Mediatech (Inter-Rent), London: *A Critique of Shows Produced in the "Colonies."*
- **Dave Wilson**, President, Wilson-Lund, Inc., Moline, Illinois: *Do Special Effects Have a Future?*
- **Robert Marklewitz**, Director of Photography, D D & B Studios, Inc., *Marrying Your Camera Work and Your Program.*
- **Fred Cannizzaro**, Director of Special Effects, The Incredible Slidemakers, N.Y.: *A Systems Approach to Creative Discipline.*
- **David Vesey**, Associate Creative Director, Jim Sant'Andrea Productions, Inc., N.Y.: *The Cameraman as Creative Director.*
- **David Corley**, President, D & S Corley Laboratory, Toronto: *The Need for Precision Lab Work.*
- **John Stokes**, President, Stokes Slide Service, Austin, Texas: *How To Communicate With Your Laboratory.*
- **Jerome Armstrong**, Vice President, Quantum Leap, Inc., Venice, California: *Multiplexing: Not as Easy as it Seems.*
- **Ray Seliski**, President, Calliope Productions, Inc., Minneapolis: *Experiencing the Production of an "Experience."*
- **Festivals Updates**: *Appropriate Updates on Vail and AMI Festivals*

Festive Occasion

Ami's Conference promises to be a mini-festival with lots of gear and lots of shows—more shows than you've ever seen at a seminar. Some old favorites to remind us of our roots, and a lot of new shows touching the limits of technology; including multiplexed movies, slide-video effects, computer-controlled motion pictures, and lasers.

Tell us the show you'd most like to see again, and we'll make every effort to have it on the screen for you to relive.

We hope you'll join us at AMI's VCC Conference. It will be an event you will not soon forget.

Sign me up!

(Name) (Title)

(Company)

(Address) (City)

(State) (Zip Code)

(Show I'd Like To See Again)

AMI

ASSOCIATION FOR MULTI-IMAGE
947 Old York Road
Abington, Pennsylvania 19001

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Audio-Visual Communications magazine | January 1980

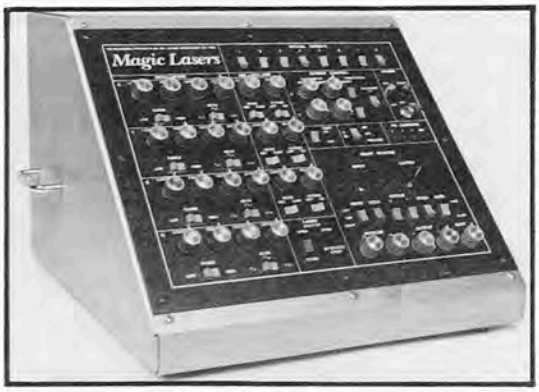
WATCH OUT . . .

HERE COMES MULTI-MEDIA!

by douglas mesney

During the next decade, multi-image will gradually upgrade to multi-media. Rather than using slides alone to convey our message visually, more and more of us will start to incorporate movies, projected video, lasers and other visual phenomena. The reason is simple: as more and more production companies develop better and better multi-image shows, audiences are going to get saturated with the medium. The same way we amaze audiences with bold new techniques fostered by multi-image's rapid rate of technological and artistic progress, we will need other stimuli to keep them amazed.

We are already seeing the beginnings of this trend. At NAVA 80, AVL introduced the Raven Film Controller which allows you to fully program movies with their Eagle computer. And The Incredible Products Co., our new division, introduced Magic Lasers, a programmable laser projection system.



Control Module

Magic Lasers was designed to augment a multi-image show. It does so by projecting visually striking laser patterns that can be abstract, or discrete (such as writing, drawing, or animated sequences).

A laser is a narrow beam of coherent light. An unprogrammed laser looks like a dot of light. The trick is to get the dot to move about rapidly to give the optical illusion of a drawn line.

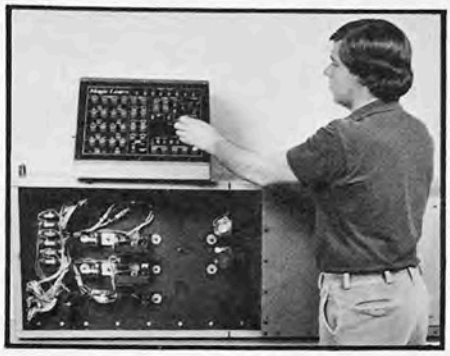
Its All Done With Mirrors

You've heard that before, but in this case it's true. The mechanism that steers the dot around is called a scanning galvonometer. It's a small set of mirrors that steer the laser according to the type of signal you feed it. One set of mirrors controls the "X" axis (horizontal motion), another controls the "Y" axis (vertrical motion). A third signal, called "Z" controls the intensity of the dot and can be used to dissolve images on and off rapidly, for flash and "speckle" effects, or more slowly for subtle image blends.

The galvonometers are programmed two different ways. Abstract patterns are generated by three voltage-controlled amplifiers and four wave-form generators in combination with an image rotator and joy stick controls of image position and offsetting (contained in Magic Lasers' Control Module). You dial up the pattern you want, record it on three channels of a four-channel tape deck and then edit the tape the same way you would construct an audio track. Drawing and writing, the most powerful controls, are created with the aid of a digitizing pad and small microprocessor. You put your art on the pad, plot the dots to be scanned, and record the signal output onto mag tape for storage, editing and playback. It is Magic Lasers' unique programming capabilities which set it apart from other systems, many of which can only be operated by a live technician. In the multi-image business, we all know the value of a totally pre-programmed show.

The color of the patterns depends on the type of laser you use with Magic Lasers. A helium-neon laser emits red; an argon laser two shades of blue and yellowish-green; a krypton laser yellow, red, blue, and green; and a mixed gas (argon-krypton) laser green and red. We recommend the Control Laser 545 (a quarter-watt argon laser) because it is bright enough for most multi-image applications and doesn't require the trick electricity and water cooling required by more powerful lasers.

Magic Lasers is available for sale or for rent. "Stripped" it costs $29,995.00. That gets you the Control and Projection Modules (for two programmed colors and eight manually controlled special effects in three colors). A Control 545 laser will set you back an



Laser Projector

additional $6,000.00. A digital programming station is $17,500.00. (As you can see, this is no toy.) Rental fee for the system (with Control 545) is $1,500.00/day with operator. Programming, if supplied by us is $250.00/word/graphic for digital and $1,000.00/day analog. With analog programming an incredible amount can be done in a day. The three-minute demo we previewed at NAVA took six hours to program.

The best part about Magic Lasers is that it's easy to combine slide and laser programs onto one tape. You "bury" the slide computer's synch tones in the X or Y channels of the laser program. The slide computer doesn't respond to the Magic Lasers signals, and Magic Lasers won't respond to the computer's synch tone.

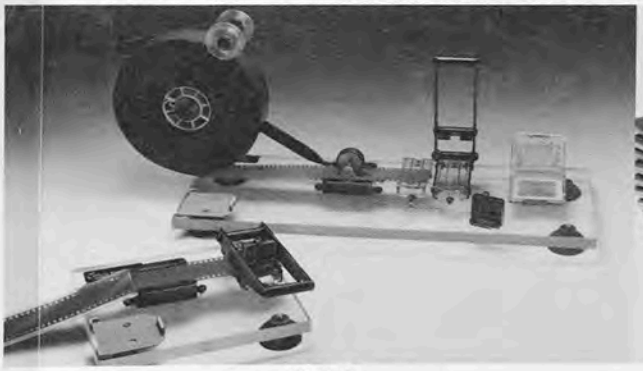
So . . . next time you're getting a little bored looking at slides, consider flipping out your audience with a little laser action. A movie or two could help, too. Multimedia is here to stay.

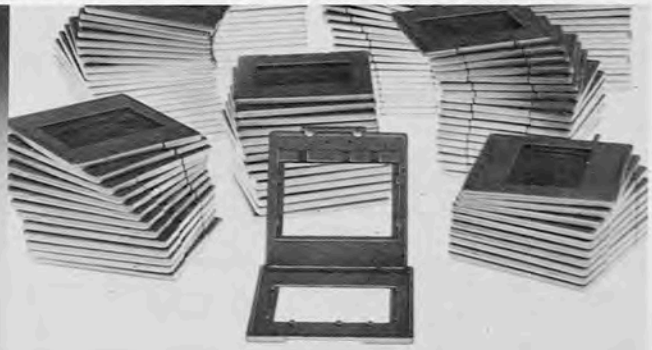
Amen. ■■■

Doug Mesney is the President of the Incredible Slidemakers, New York, N.Y.

"JUST HOW MUCH EXPERIENCE HAVE YOU REALLY HAD IN OVERHEAD PROJECTION?"

WESS MADE THE 2 EASIEST STEPS IN PIN REGISTERED SLIDE MOUNTING THE ONLY STEPS.





STEP 1
THE FILM TRIMMING UNITS

The cleaner the trim the more precise and easier the mounting. So Wess designed the Film Trimming Unit I and II with hardened steel cutting edges in two models to trim 35mm or 46mm film in one easy motion.

The unit's base is clear to allow light to pass through for easy viewing of film. It comes with a mount opener, film mounter and four suction cup legs for securing on any flat smooth surface.

STEP 2
THE WESS STANDARD MOUNTS

Now you're just a snap away from completing your mounting. All you do is place your film in the mount onto the registration pins and snap it closed. Two pieces of anti-newton glass have securely sandwiched the film to keep it clean and sharp use after use.

To make the whole mounting process faster, Wess has already pre-assembled the case, cover and glass for you.

The easy way is the Wess way!

Wess Plastic

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Magic Lasers
& Multi-Image
Belong Together
Magic Lasers is a programmable laser projection system that will add pizazz to your multi-image show ...or be its own module.
Magic Lasers was developed by The Incredible Slidemakers as a powerful new special effect to translate your show into a multi-media experience.
The secret lies in using the laser together with special-effects slides and quick-pace programming...or using the laser and slides or movies to create mystical-space visuals. The laser becomes an animated image joining the others in their dance on the screen.
Magic Lasers has analog and digital programming controls as well as eight "special effects." It can write, draw, animate, create abstract patterns, as well as "disco" effects.
Magic Lasers can be purchased, rented or leased. programming and other multi-image software also available.
So when your audience finally gets tired of slides alone, move up to Magic Lasers.
They're Incredible.
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23 East 73rd Street
New York, N.Y. 10021
(212) 535-0992
Incredible

SEMINARS
FRIDAY/MAY 30 2-4:30 p.m.

Session 606

FILMSTRIPS AND SLIDES: FROM CONCEPT TO MARKET

Faculty: Chuck Robbins, vice president, Berkey K&L Custom Services, Inc.; Marc Reynolds, general manager, Weston Woods Studio, Inc.; Jan Robinson, director and executive vice president, Audio-Visual Medical Marketing, Inc. (A.V.M.D.); and Charles Utz, president, Pak/Master, Inc.

This session will provide an overview of the production of slide and filmstrip programs. Beginning with the basics of the role of the producer in analyzing the market and determining the format, the panel will then move on to a discussion of the actual preparation of master negatives and answer prints. What kinds of considerations are necessary to be assured of a high-quality finished product? The relationship between the producer and the laboratory will be discussed with this question in mind. Attention will also be given to the problems of storage of the finished product.

Session 607

SATELLITES: THE CHALLENGE AND THE POTENTIAL

Faculty: Kit Galloway and Sherrie Rabinowitz, Mobile Image/Satellite Arts Project; Richard Lowenberg, video technology artist; and Mark Schubin, technological consultant, Lincoln Center for the Performing Arts

The panel will present an overview of satellite communications through discussion of some of the technical aspects involved and describe some of the limitations of satellite spectrum use. Also covered will be the question of independents gaining access and occassional networking for broadcast and non-broadcast applications. The cross-cultural implications of the exchange of information between nations and the ways in which broadcast satellites will change the future, will also be discussed.

Session 608

INTERROGATION TECHNIQUES FOR CRIMINAL INVESTIGATORS

Faculty: David Zulawski, staff examiner, John E. Reid and Associates

Zulawski will present a summary of the most structured, yet innovative approach to criminal interrogation as developed by John E. Reid over the past 40 years. The presentation will include a step-by-step analysis of the suspect's verbal and non-verbal behavior as well as the techniques used in conjunction with this behavioral analysis to obtain a confession from the guilty and exonerate the innocent. A short video film of a simulated interrogation incorporating these techniques will be used to supplement the discussion.

Session 609

CONCEPT AND EXECUTION OF EFFECTIVE TRAINING SLIDE PROGRAMS

Faculty: Charles Corn, president, Admaster, Inc.; and a panel of AV experts

The panel will discuss the steps necessary in creating effective AV programs for employee training and management development. Key topics to be covered will include: how to set objectives for the program, the preparation of materials, scripting and storyboarding, camera flexibility and audio techniques.

Session 610

SUPER 8 WORKSHOP

Faculty: Patricia Maine, Super 8 Sound, Inc.

Participants in this session will learn how to produce professional films on a limited budget. Examples of 8mm filmmaking will be shown in such diverse areas as education, training, science, documentation and sales promotion. Also included will be camera and production techniques under studio or location conditions and a review of available equipment.

Session 611

COPYRIGHTS: WHAT PRODUCERS AND USERS SHOULD KNOW

This is the second half of a two-part program. For a complete description of this session, see Session 511 this morning on page A13 of this brochure. (A separate registration fee is required for each part of the program.)

See pages A16 - A18 for information on the AMI, ITVA and NATAS programs and the VPA Monitor Awards Banquet.

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Multi-Image:

Unperplexing Multiplexing, Or Right This Way to the Aerial-Image Show

by Douglas T. Mesney

"The multiplexer is a neat piece of hardware, but the technique is wrought with as many pains as slide programming for two reasons: slide shows generally make dull movies, and slide shows forgive minor technical errors; film and video do not."

With Buhl's introduction of the Project Six about a year ago, the world of multi-image was suddenly presented with a new software product to market: film and videotape versions of multi-image shows with exceptional quality and minimal production costs.

The idea of making films or videotapes from slide programs is not new. We see slides on TV every day, and there are numerous examples of slide graphics used by motion picture producers. However, for the multi-image producer and end user, there have always been basic production problems. The biggest problem was traditionally cost. In multi-image, we have always sold against video and film in terms of production cost. When a client would ask for a conversion, we were faced with offering a very expensive optical-bench transfer of high quality, or an off-the-screen transfer at far less cost, but with far less quality.

When Buhl developed a totally optical system of transferring slides to film or video, the market was ripe; it was an idea whose time had come. The Project Six solved the traditional problems, but created some new ones. It is now possible to obtain high quality transfers at minimal costs, but not without considerable aggravation.

The Project Six aerial-image multiplexer is basically a rigid optical stand onto which are mounted six slide projectors. The projectors' output is aimed through a series of prisms emerging through a single lens, and is rephotographed by another camera (still, film or video). Because the system is totally optical, image clarity, color saturation and contrast are maximized and registration is infinitely better than an off-the-screen transfer (for example, using 7247 stock, you are operating at about f8, as opposed to shooting wide open and pushing the film to boot). And because the transfer is being produced in real time (while the show is running), costs are held to a minimum.

Knowing that, we jumped into this new market. Now, almost a year later, I would like to report the following observations:

If you are a serious producer with a good technical staff knowledgeable in optics and cine, go for a Project Six. It will expand your product capabilities infinitely. But be aware going in that it is no piece of cake. That is because of the general wacko nature of multi-image production. The Project Six is a neat piece of hardware, but the technique of multiplexing is wrought with as many pains as optical stand photography or slide programming for two reasons:

1. Slide shows generally make dull movies.

2. Slide shows forgive minor technical errors; cine and TV do not.

Even fast slide shows are very slow compared to what audiences expect to see when viewing a film or television show. Film and TV normally operate at real time—only occasionally do they go faster or slower than reality. In the multi-image business, we have been able to combat that by confusing audiences, to an extent, with multiple visual events happening simultaneously—a synergistic effect where the whole becomes greater than the sum of its parts. This technique works in large audience situations under controlled environmental conditions. However, the synergistic effect is difficult to recapture on a cold, small television screen or with films where the audience automatically expects "more" than slides.

Then too, with all due respect, there always seems to be a reason why things are not perfect in multi-image. You constantly hear arguments about why things do not quite line up. When a producer finally does achieve image alignment, everyone actually applauds. Did you ever hear a movie audience applaud a successful reel change? The point is that if your slides are the least bit out of registration, or if your exposures are not consistent, or if your program timing is even a fraction off, all these faults will be emphasized on a transferred version of your show. As we all know from our high school yearbook portraits, the camera does not lie. Well, this time the camera is photographing your show.

Look before you leap. Here are some steps you should be aware of before jumping into this lunatic fringe of the market:

1. Align yourself with a very good cinematographer—one who knows his stock in trade technically, not necessarily the one who is most creative. He should know color balance filtration inside out and be able to judge exposures within a quarter stop.

2. Work with a very good laboratory

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so you know your film processing is correct. This will help you identify problem sources in exposure and color balance.

3. Be prepared to individually gel slides with neutral density and possibly CC filters to balance all of them in terms of color and exposure. Because you are taking your master show at least two generations away (in the case of film), you can expect jumps in overall contrast. Video is more forgiving, in a relative sense.

4. Make sure your show is in register. We find most complaints concentrated in this area. In fact, I have come to believe that many people never see their show in perfect registration until it is on a multiplexer. The multiplexer, once properly aligned, has truer registration than any show you have ever seen, and any misregistration of slides becomes immediately apparent.

5. The quality of the transfer you obtain is dependent upon the quality of the camera you use. We originally began multiplexing on a moderately expensive video camera and deck which proved inadequate. We have since upgraded to a high quality camera. In the case of video, a good camera is imperative to achieve good overall color and contrast as well as to avoid "lag" (ghost-like after-images). The better the camera, the less lag. The film camera must have a crystal-sync generator for speed control if you want your soundtrack to stay in sync.

6. Make sure that the slide projector bulbs are matched. Even new bulbs may not have the same brightness and color temperature. You can determine the color by placing the bulbs upside down on a light table and observing the color of the light passing through each bulb's reflector. You will notice that some will be reddish, others blue or green. Match the colors as best you can. The light output of the bulbs will even out after the first hour of use (the chance of a bulb burnout is maximum in the first hour), and the brightness can be measured by aiming a good spot meter at the focus stage on the multiplexer.

7. Due to the optical path of the six projectors' light sources through the multiplexer's prisms, the output of each at the field lens will differ by up to two f/stops. This difference must be balanced by inserting neutral density filters between the projector and the prism. For this purpose, a convenient gel holder is provided on the multiplexer. The same holder can also accommodate CC filters if color-correction of the light sources is particularly troublesome.

8. To achieve even illumination across the field in a given projector, it may be necessary to adjust the reflector mirror inside the unit. By adjusting the mirror, you aim the "hot spot" so that it is fully centered. Such adjustment must be accomplished with the projector off the multiplexer. Use a seven-inch lens with no slide in the gate, and while adjusting the mirror, you will see the spot move. Center it and you have it made. Otherwise, the transferred scenes may be dark on one side.

9. Another way to achieve even illumination in the field is to insert a small piece of Rosco's "Tough Frost." This is a diffusion material primarily used for photographic and stage lighting, and it can resist high levels of heat. The material is inserted inside the projector on the outboard side of the heat-absorbing glass, just before the mirror.

"Multiplexing will expand your capabilities infinitely. However, due to the general wacko nature of multi-image production, be aware that it is no piece of cake."

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10. Keep the audio track within the limits of the playback equipment. In the case of a videocassette tape, your limits are higher than with an optical track on a motion picture. In either case, passing your track through a compressor and deesser will not hurt. When making motion picture transfers, you must use a crystal-sync tape deck to ensure that the recorder is always running at the same speed as the film camera.

11. Know that film labs are, in many cases, totally unionized and that you can expect no favors. In the film and video industries, you get what you pay for. Period. In the multi-image industry, we are still on the "buddy system"—untrue of the older fraternities in the communications business where dog-eat-dog is the rule.

12. There is no magic. Placing the slide trays on the projectors and shooting is only the beginning. Your real start-up will take about 12 tries (which you pay for). After that you can say your feet are wet. My philosophy has always been that for every thousand dollars you spend on a piece of equipment, you can bank on another thousand or two in learning how to use it. Aerial-image transfers are no exception.

13. Never despair. But then, I would not expect you to—after all, anyone subscribing to this magazine and who is involved in this business learned not to despair a long time ago.

We have learned the potential possibilities and limits of the Project Six multiplexer. It is an invaluable tool for the producer or end user who designs and produces to maximize its capabilities, which are, quite simply, to make a film or videotape show. If you think in terms of what you see on television or at the movies, you are on the right track.

How big is it? Multi-screen shows or presentations that involve more than six projectors must be transferred by a multi-pass technique. Simply said, that means that the show is photographed in layers. You film the first six slide projectors, back up the camera and lay in the next six, etc., ad infinitum. This type of production mandates the use of a crystal-sync tape deck and camera, as well as a great deal of patience in lining things up. It can be done, though, and with no more skill or patience than you are currently applying to optical stand photography. Unfortunately, there is no way to make a multiple-pass videotape transfer because when you re-record for the second pass, you erase the first. The only way to accomplish a multi-pass transfer on videotape is to first make a film of the show and then transfer it to tape.

There are several companies across the country currently involved in large show transfers. These include Quantum Leap, based in Santa Ana, California; Aerial Image Transfer Service of Pittsburgh, Pennsylvania; and The AV House in Toronto, Canada. These lab services can take virtually any show and live through the agonies (and ecstasies) of getting it on film or videotape. So, should you decide to take the potentially profitable deep plunge into aerial-image transfers, you can at least be sure of good back-up services.

Your best bet. One thing is certain. With aerial-image multiplexing, a multi-image show of any size takes on added value for the end user, especially in terms of easy playback for field personnel untrained in multi-image staging. We normally recommend that the client use his original show for large audiences and distribute film or tape copies to sales reps or training agents to use with smaller groups. Recently, though, we have had many requests for shows specifically designed to be multiplexed—shows that will never be seen as multi-image productions. To my mind, these requests reflect the strongest reason for utilizing multiplexer services: in a day when our economy is uncertain, when inflation continues to cut into everyone's cost-effectiveness, clients across the board are looking for methods of creating dynamic presentations for as little cost as possible. The aerial-image multiplexer presents the multi-image industry with a dynamic new method of meeting those needs. □

Douglas T. Mesney is president of The Incredible Slidemakers, New York City. His collection of multi-color, multi-visual shirts is unrivaled among multi-image producers.

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AV Expo:

NAVA Notebook

New multi-image products and presentations, video systems and touches of computer technology shared the limelight at AVlanta, the 41st annual National Audio-Visual Association Convention and Exhibit held at the Georgia World Congress Center in January. According to NAVA, more than 270 audio-visual communications industry manufacturers, suppliers and producers showcased their latest hardware and software for some 7,000 visitors during the four-day exposition. In addition to the host group, professional associations holding concurrent conferences and seminars at the show included the Association of Audio-Visual Technicians, Association for Multi-Image, Georgia Association for Instructional Technology, Health Education Media Association and the International Television Association.

The big four in multi-image programming hardware—Arion Corporation, Audio Visual Laboratories, Clear Light and Spindler & Sauppe—captivated large audiences at their exhibits with "winky and blinky" demo presentations showing off the capabilities of their new 1980 product lines. Arion rolled out its complete line of Omni-Loc programmers, dissolves and faders, plus a new Omni-Mate dissolve; AVL introduced The Raven, a computerized film controller/synchronizer for multi-image shows, and the CX-120 Expander which allows The Eagle programmer to control up to 120 slide projectors; Clear Light displayed its full complement of Diamond dissolve and Star Memory programmer units; and S&S showcased the new Director 24-Z microprocessor-based programmer.

Multi-image presentations that caught our eye were Eastman Kodak's "Images, Images, Images," the multi-visual show about the multi-visual medium, and AVL's "The Power," produced by Alan Kozlowski, president of Quantum Leap Productions, Inc., Venice, California. The latter, besides acting as a vehicle to demonstrate how The Raven can integrate film segments within a multi-image slide show, was memorable for its sensitive, emotional impact, an effect that is not traditionally associated with the medium. Starting with the birth of the atom, symbolizing the beginning of the nuclear age, through an interview with a survivor of the Hiroshima atomic bomb explosion and AV segments on the ongoing arms race, the show concludes with a statement of how the human spirit still provides hope for the future of mankind. "The Power" represented one of the very few times that this writer did not notice anyone turning around during the show to watch the projectors click through slide changes.

Do-it-yourself and ready-made. Computer technology was also evident at the booths of three exhibitors specializing in color slide production systems. The General Electric Company displayed its Genigraphics system and announced it is expanding its national network of service centers; Simons Office Systems Inc. exhibited its in-house version, the CompuSlide; and Xerox Corporation entered the AV market by introducing its Model 350 slide system. If you could not afford the expensive price tags of these systems, stock and custom slide graphic service suppliers such as Stokes Slide Services, Wilson/Lund and Visual Horizons were doing business at NAVA.

Other new and/or unique products we noticed at AVlanta included The Incredible Slidemakers' Magic Lasers, a two-

CompuSlide system from Simons.

3M 2873AV visual sync player.

Sony's VO-2860A editing VCR.

Panasonic NV-A960 edit control.

D.O.'s new angle mirror lens.

Built-in two-projector dissolve system by Singer.

AVL Dove dissolve features Positrak and Cycletrak.

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color, programmable laser projection system that can be used in conjunction with other AV presentations. The system showed its stuff in a nine-on-one multi-image slide/graphics demo that drew appreciative crowds. Eastman Kodak bowed three new slide projector lenses and a universal slide tray, Model 2, featuring a white line that aligns with a similar marking on Ektagraphic projectors for quick visual checks during multi-image shows. It was also announced that the Ektagraphic Models AF-2 and AF-3 slide projectors will soon become available with a solid-state, continously variable timing mechanism.

Singer Education Systems had its Caramate line of slide projectors on display. The company also introduced a simplified two-projector dissolve system which is built into its Caramate 3200 and is compatible with any silent projector, including Carousel and Ektagraphic models, and two- and three-projector Caramate piggyback stack stands. D.O. Industries added a new 90-degree angle mirror lens to its Navitar slide projection lens line. The two-inch, f/2.8 assembly consists of eight elements and is designed as a complete optical system rather than a converter, mirror and base lens.

Pretty pictures. On the video front, Panasonic premiered a new sophisticated three-quarter-inch videocassette editing system (see this issue's "Equipment & Materials" section for a description of this system as well as other new products that were introduced at NAVA) and two portable color video cameras, Models WV-3200 and WV-3210. Sony showed a new three-quarter-inch editing VCR, an 8mm telecine projector for film-to-tape transfers (see "E&M") and the Model DXC-1640 color video camera with auto-focus zoom lens. For disc devotees, Disco Vision Associates exhibited its rapid random access videodisc player.

We wish to thank all the visitors who stopped at the *Audio-Visual Communications*' booth. We hope to see all of you at the Visual Communications Congress, May 28-30, in New York and at next January's NAVA convention in Dallas. □

*Some NAVA visitors thought The Incredible Slidemakers' Magic Lasers/multi-image projection theater resembled a M*A*S*H post-op tent. Others speculated that the company honcho was resurrecting Mesney's Mad Medicine Show for a U.S. tour. Whatever the illusion, the real people shown here are (standing, from left) Doug Sloan, John O'Connell, Janine Irish, Jonathan Bromberg, Fred Cannizzaro, Chris Hoina, (kneeling, from left) Rocky Grazziano, Joey Kimball and Doug Mesney.*

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ing Future," c/o The Incredible Slidemakers, 23 East 73rd St., New York, NY 10021. Pete Mather, Los Angeles Community College, 855 North Vermont Ave., Los Angeles, CA 90029. Roger Gordon, Association for Multi-Image, 947 Old York Rd., Abington, PA 19001.

The Visual Communications Congress, which *The New York Times* in a feature review called "stimulating, new and inspiring, filled with visual excitement," will also host other association conferences and an audio-visual, film, photo and video systems and software exposition. For further details about the meetings and the product expo, contact: VCC, United Business Publications, Inc., 475 Park Avenue South, New York, NY 10016, (212) 725-2300. (Bert Parks will not answer the telephone.)

Special Effects Slide Winners

Forox Corporation named 22 winners in its Creative Slidemaking Contest which was open to all users of the firm's slide/strip animation cameras. In all, more than 750 entries were received from graphics professionals in 23 states and five foreign countries.

Entries were judged in ten separate categories: splits, zooms, star effects, special effects lettering and pictures, neon, posterization, graphs, medical and foreign. Some categories had more than one winner. In the splits division, The Incredible Slidemakers of New York, with a slide entitled "Multiple Split/Bank Gifts," shared the honors with "Broadway Split" submitted by Robert Rubyan of Brooklyn, NY.

The zoom category was divided into three sections: strobing, straight and twist. There were five winners. "Lee" by Spectratone of White Plains, NY, tied for the strobing award with Thompson Associates, Windsor, CT, which submitted a strobed version of its logo. For straight zoom, The Incredible Slidemakers tied with F/Stop Inc. of Chicago. F/Stop also won in the twist zoom class. Between them, The Incredible Slidemakers and F/Stop received six first place awards, each winning three, and five runner-up certificates.

The star effects winner was Dale Camera Graphics, New York. In special effects lettering, there were two winners: WCBS-TV, New York, and F/Stop. The special effects picture category also had two winners: AGS&R Studios of Chicago, with its "Trucks in Circles" slide, and Canadian National of Montreal for "Work Crew/Dusty Effect."

F/Stop's third first place was in the neon competition for its slide entitled "Star in Tunnel." Robert Crandall Associates of New York was a co-winner in this category for its entry "Long Life." Atherton's Color Lab, Inc., Norwalk, CT, and Motivation Media Inc., Des Plaines, IL, shared top honors in the posterization class.

Creativity in graphs was won by Communicating Arts, San Francisco, and again, Thompson Associates. Communicating Arts was also a winner in the medical slide division, sharing a top award with the University of Arizona at Tucson. Photo Reger of Munich, Germany, was the winner in the foreign competition.

Honorable mentions were awarded to: Frame One, Chicago; Pro Lab, Seattle; Johns-Manville Sales Corp., Denver; Color Slides Inc., New York; Multi-Media Productions Inc., Denver; and Gunny Gidwani of Robert Crandall Associates, New York.

For further information about the contest, contact: Edwin R. Thompson, President, Forox Corp., 393 West Ave., Stamford, CT 06902, (203) 324-7400.

R.O. Warren Communications, Inc., a new ad, PR, sales promotion, exhibits, film and p-o-p agency, has been formed at 2125 Center Ave., Fort Lee, NJ 07024, (201) 944-1420.

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1981 – Bigger Is Better – Until It Isn't

In the spring of '81, we sent out a dozen proposals for major shows. By June we hadn't anything to show for our efforts; not even one proposal was successful. It wasn't for lack of effort. We went all out on our proposals.

Given the talents of the Forox department, our proposals looked good—maybe too good.

Maybe we gave the impression of being extreme and expensive. That was not a false impression—Incredible Slidemakers were not the cheapest studio on the block.

Our prices were top-end because of my business model, which was to run the company as a self-sufficient entity with a loyal crew dedicated to keeping Incredible's trade secrets just that, secrets.

A feature article in AV magazine reporting on AMI's standard business contract (which I developed with lawyer Robert Cavallo), did more harm than good; it gave the impression that Incredible was hard to work with.

By What Rights Do You Buy A-V?

MULTI-MEDIA SHOWS CAN PAY DIVIDENDS IN LOW-COST REPEAT PRESENTATIONS, BUT YOU'D BETTER KNOW WHAT YOU'RE BUYING IN PHYSICAL MATERIALS AND LEGAL RIGHTS.

Everyone agreed that the last meeting you planned was terrific. Best of all, the audiovisuals really tied the whole thing together and were well worth their sizeable investment.

To get extra mileage from that investment, you've decided to repackage the a-v materials for use in smaller shows at regional meetings and at trade shows. But before you take what your a-v producer hath created and alter it, you had better find out if you have that right. Better yet, find out even before you buy an audiovisual package whether your producer will give you that right.

"People keep falling into the same trap year after year," says Doug Mesney, president of The Incredible Slidemakers, a New York City a-v house. "The one I liked best last year was the large midwestern corporation that spent $150,000 for multimedia at a national sales meeting—and that's all they got.

"They didn't know it, but they were buying just the one-time use of the material. When they were done, they didn't have so much as a set of the slides that were used. Everything belonged to the producer."

To restage that show, even for internal use or to a small group, the fee would be $6,000, plus expenses, plus equipment rental. That would make it financially unfeasible to replay the show at regional meetings or other company functions.

But, say your producer isn't quite that tight and leaves you with a complete set of slides and even a copy of the audio tape that accompanies the show. There is still the question: Can you use the show again? Do you have the equipment? Do you have the skilled technicians to set up a complex, multi-screen program and get it to run correctly?

State of the art for major meetings, these days, calls for multiple projection screens and many, many projectors. Three screens and 15 projectors are fairly common. The really complex shows can have more than that, along with specially constructed cloth or plastic screens and other effects, such as lasers.

"Ignore the creative part of those really big programs, putting them together. You hire a producer to do that," Mesney says. "Simply to stage the show requires skilled people, an appropriate environment and expensive equipment. Most companies can't handle those requirements, so they never get full value from the dollars they spend on multi-media. Even if the slides, films and tapes are in the office,

Doug Mesney, president of The Incredible Slidemakers, a New York a-v house, urges planners not to fall into legal traps over future use of a-v material they've bought.

MAY '79 SM 83

Rocky, Casey, Grace, Nicole; 3rd floor light room.

Incredible couldn't do proprietary work using freelancers who bounce around from studio to studio. Freelancers gossiped more than hair dressers.

However, the cost of a maintaining a dedicated crew was high. Between jobs they still needed to be fed. That kept our overhead high; especially when compared to the "lean and mean" studios that used freelancers.

Competitive markets favored producers who had the lowest overhead, the fewest full-time employees, who filled their ranks with freelance talents on an as-needed basis. Idled freelancers went away when the job was done. Today, I can see the logic in that Hollywood business model. However, my ego got in the way of clear, business-like analysis; I reckoned that we would do better by positioning ourselves as best of class.

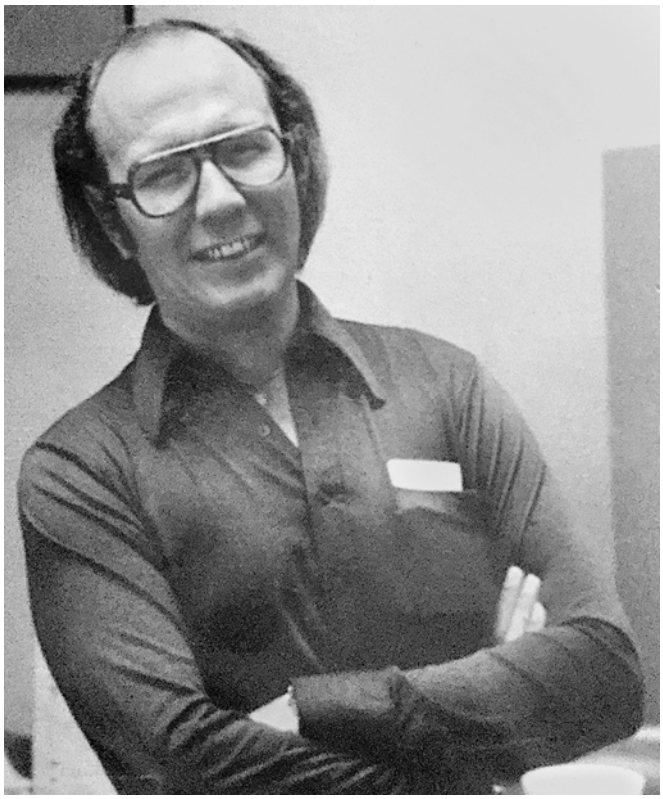
When we became best of class, that didn't seem to matter because then we suffered from what I call, *David Fellowes Syndrome*.

David Fellowes was one of the first celebrity slide programmers, made famous by a show popularized by Audio Visual Laboratories [*Life in America*]. One day, when he and I were unwinding with a drink or two, I happened to comment to him that it must be nice to be in his shoes, to be the considered best of class and always have work. Ha!

He laughed and confessed to me that his phone hardly ever rang; everyone assumed that, because he was the best, he must be busy—and expensive; so, nobody called. That's what I call the David Fellowes Syndrome—you have it when folks think you're too busy to want/need their work.

It was just that kind of perception—generated by my own ego driven publicity campaign—that probably killed our efforts to win new business. I was seen as an arrogant egomaniac.

To digress for a moment, about AV history:



David Fellowes was one of the earliest pioneers of multi-image; his mastery of programming is what inspired me, what got me hooked.

David was on the AVL team when I met him; that was at an AVL reception where his show, *Life in America*, was being screened.

Upon seeing David's show, I ordered a full set of AVL kit to play with.

At the time, David had recently moved to New York from Toronto; he lived a short walk from my studio, with his wife, Martha Janovich [of Harcourt, Brace & Janovich fame and fortune] and their infant son.

We became very close colleagues. He was a good customer for the Forox department and programmed their slides using our projection grid.

One of the jobs Incredible did for David Fellowes was a corporate presentation for a huge Mexican corporation [Vitro, s.a., formerly Fomento de Industria y Comercio, s.a.] that was a carry-over client from David's days at AV House in Toronto, Canada. I had the rare opportunity to watch Fellowes programming; it gave me an opportunity to judge my own competence.

Programming was like having sex—I never saw anyone else doing it, so I didn't know how good I was. I think he was a little reluctant to have me looking over his shoulder; but he was magnanimous and even showed me his trick for programming a smooth loop of nine projectors. I said to myself, "One day I will be as good a programmer as David Fellowes."

Fellowes got into the slide show business shortly after I did; he describes it as follows:

"I remember exactly how I got into slides. I was running the graphics and animation studio for Film Opticals in Toronto. Mike Smith, the owner and CEO somehow acquired 3 dissolve units operated by an eight-hole punch-tape reader [either AVL UAV or possibly UAV equipment] for which he had lost the instructions, and wanted to know if I could get them working somehow. I did, and on the back of that he sold General Motors a multi-media product launch for the 1973 models—Chev-Olds one day, Pontiac-Buick a couple of days later. There were two agencies involved. Foster was one, and I forget the other. It was the first time I was exposed to advertising agency culture. I remember the producer saying to me at one point: "You know, David, these guys are so dumb, they're stabbing each other in the chest."

"Anyway, we got to within a few days—it was less than a week—of the show, and nothing had been achieved. We had an emergency meeting in the theatre. The CEO of GM Canada was there, and finally he asked, "Does nobody here know how to do this?" and after a long silence I said: "I do." So, he said, "Whatever this man wants, he gets," and left. I forgot to mention that we also had singers, dancers and cars, not to mention an orchestra. And film clips, of course. And live speakers from each division.

"We had four days' production and rehearsal of the Chev-Olds show, then three days to change over to the Pontiac-Buick show, followed by the show on the next day. Then I went to bed (I have since been told that it is physically impossible to have gone without sleep for nine days, but you can do it if you have someone with you to sort the hallucinations from the real stuff). The difficult bit was the programming, because we had to use foil tape, and it all had to be hand-punched. My thumb hurt for weeks afterwards. Cuing was tricky, too, but it is amazing what adrenalin can do in a crunch, as you know better than anybody.

"We took the whole show on tour across Canada, and when I came back I got the Yellow Pages to open up a category for Audio-Visual Consultants, and went freelance. And that was it for a while."

Whether it was David Fellowes Syndrome or my own hubris, losing a half-dozen bids in a row was beyond statistical odds or logic; but, there we were, with killer overhead and no more dry powder. I figured the Universe was trying to tell me something. I felt defeated. After a string of victorious years, we were losing.

A successful captain knows that there will be storms and prepares for them. Such a man, I was not. *Au contraire*, I was an Eckhart Tolle poster boy, living in the Now.

Inflation demanded life in the Now—money was worth less every day; the future stole buying power. The existential nature of inflation forced me to rethink everything. I burned through cash as fast as we earned it, converting devaluing paper dollars into new gear and other *real* things that would hold value.

What was really killing us was the interest on our loans and a Draconian rent arrangement imposed by a new landlord, Hirschel and Adler Art Galleries. They were a high-profile Park-Avenue art gallery that wanted to be closer to Fifth Avenue.

Hirschel & Adler bought our building and wanted us out, to set up their own business at the prestigious address. They refused to extend our lease more than a month at a time—and doubled the rent from one month to the next. So, the jig was up.

We probably could have made it through that recession if the company had down-sized and moved out of the high-rent zone. I looked at a property in Tribeca recommended by my office manager, Jon Bromberg; he lived near there with his wife, Jan.

Tribeca was originally called TriBeCa—**Tri**angle **Be**low **Ca**nal. The neighborhood dated back to Colonial times but had long been forgotten. The whole area was filled with warehouses that were long redundant; at night the streets were dark and deserted; the whole area needed refurbishment, redevelopment.

Any far-seeing realtor or investor could see that there would be a bazillion dollars made on Tribeca properties once the inevitable gentrification began. But I didn't have the time or inclination to be one of the first—to be living in a demolition/construction zone.

JB was working overtime to find a way to keep the company going. He was cheered on by the staff; but my ego would have none of that neighborhood. What would people think?

I could hear the gossip in my head: "What? Incredible moved where? …downtown? …*Tribeca*?!" Our peers' perceptions of Incredible's predicament needed to be managed. I wanted to come out of this mess smelling like a rose. Moving to Tribeca would send the "wrong" message, that Incredible was in survival mode. Try getting business from anyone who has even a suspicion that you may be about to go under.

There was no way to move up, or even sideways; we simply couldn't afford it. Since I wouldn't downgrade, I decided to go out, but in a big way.

Although down, I was far from out. The job changed, but not the objectives. I was still bent on making it, now by taking an alternate fork in the royal road to success.

Success involved perception management.

- Moving downtown = negative perception
- Moving to Hawaii = positive perception

The exceptional stands out, captures and holds people's attention. Exceptions get remembered; peoples' collective memories become part of the Zeitgeist. Becoming exceptionally good best requires self-confidence, discipline and perseverance.

Those were qualities I learned as a 10-year-old boy selling things door to door. Having doors slammed in my face over and over was the emotional equivalent to toning muscles by doing reps (repetitions) with training weights.

Repetitive door-to-door sales experience strengthened my will power and persistence. Mom often urged me on with the axiom: "If at first you don't succeed, try, try again."[7]

To try again, Plan A was to move a stripped-down version of the company to Honolulu; but none of the staff wanted to go with me. Many were so mad at me that they carry grudges to this day.

Plan B meant moving on alone; making my own dream come true, not theirs. So be it. I closed Incredible Slidemakers and moved to Honolulu.

Back then, lots of money was washing onto Hawaii's beaches. The Japanese economy was peaking. Japanese businessmen were investing heavily in Hawaiian real-estate, particularly in Honolulu. I reckoned that presented huge potentials for multi-image show business. After all, some of my biggest clients were real estate developers—Arlen Realty, Cadillac Fairview and Creative Leisure.

Plus, I figured that being in the middle of the Pacific Ocean, I would get business from the East and the West, from Asia and North America.

Had I done a little market research (a perennial failure of mine) I would have understood that there is always a reason why things are the way they are. Why on earth did I think I would find a market where none already existed?

I should have asked myself, why were there no other multi-image companies in Hawaii?

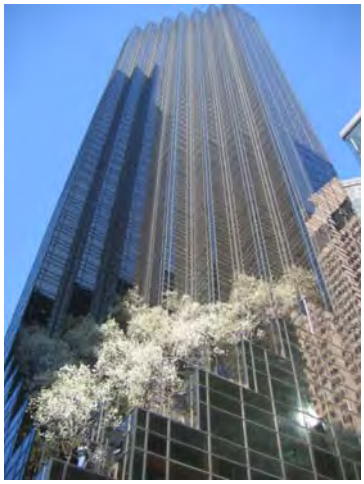
1981 – 💣 Ego Trumps Offer – No Salvation

Ironically, we started getting RFPs after I decided to shut down operations and move to Hawaii.

One of them could probably have saved the company and turned us into a profitable enterprise again; that one was a "DFP" (*Demand* for Proposal) from none-other than Donald Trump (yes, The Donald).

Donald Trump didn't ask for things; there was an element of demand in his ~~commands~~ requests. He called me shortly after I announced to the staff that we were closing; the studio was already in the initial stages of dismantlement.

[7] Even when I succeeded, my mother would suggest an improvement (read: you failed). To this day, I am never sure that what I am doing is "good enough," (even this memoir). Winning prizes was proof that I was good enough.



Trump wanted to talk about producing a sales presentation for Trump Tower, his first luxury, mixed-use tower in Manhattan; to be built on prime real estate: the former site of Bonwit Teller, Fifth Avenue and 57th Street.

It appeared to be a prestige gig.

When Trump called, he wasn't famous yet; he was just another prospective client to be turned away.

Sloano (*Sloano Buono* was my nickname for Doug Sloan) and Mercedes Christ were covering for me to the extent they could, turning away work without starting rumors.

https://static.dezeen.com/uploads/2016/11/trump-tower-fifth-avenue-new-york_dezeen-852x1136.jpg

Knowledge of my plans for the company's closure was not made public; I didn't want to jeopardize the Forox department's ongoing business. They were doing piecemeal jobs, without long-term commitments.

It was nice to have an income stream from the Forox operation because we weren't taking any new show orders; the only production income came from finishing shows we already had in the works; those included two shows for Cadillac-Fairview, a Canadian real-estate developer building office towers in Dallas and Fort Worth, Texas (described earlier).

Mr. Trump would not take no for an answer from Sloano; he insisted on speaking with me. Once he had me on the line, I was smooth-talked into meeting with him, to "…give me some advice, at least," he asked. We met in his impressively large office; he sat behind an impressively large desk.

I was surprise to discover that Trump was younger; I was 34 and he only 33; we grew up just miles apart; now, we were worlds apart. Trump was not a legend back then; just a narcissistic, well-connected New York business tycoon playing with his father's money. Trump Tower was young Donald's first "statement" to the world, his "signature" building; he wanted an Incredible presentation to promote the project. He made it clear that money was no object.

I explained my circumstances; Incredible Slidemakers was closing and would not be able to accommodate him. I offered my services as a consultant; but he would not take no for an answer. He threatened to sue me for discrimination. Sue me?

The threat of a lawsuit carries a lot of weight. Even if you win, you lose, considering the time and treasure lost defending yourself. Trump argued that, because Incredible was already producing for his competitor Cadillac Fairview, not working for Trump was a kind of discrimination. That argument would have been enough to get his case on the Court hearings calendar. The threat of a lawsuit was all the "leverage" Trump needed most of the time—one of his trump cards when making deals. We bantered back and forth about discrimination; I can't remember my exact words; however, my point was along the lines of this nicely worded argument about basic human rights, that I found on the Internet:

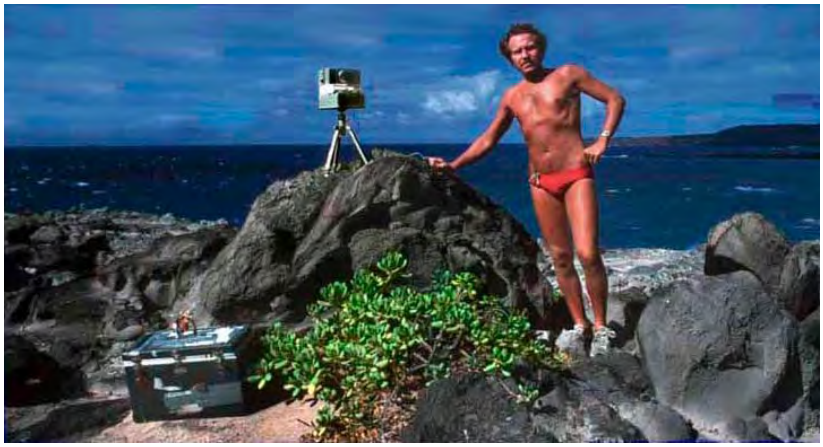
"[Suppose]…hypothetically, that I refuse to bake a gay wedding cake for a couple and I am accused of violating their rights in the name of preserving my own. I would immediately point out that no one is entitled to a gay wedding cake, baked by me or anyone else and I have every right to choose my associations based on whatever criteria I see fit. Now, a corrupt government entity may claim I do not have that right. But the fact is I do, and no one — not even government — can force me to bake a cake if I don't want to. Also, I would point out that the gay couple in question has every right in a free society to bake their OWN damn cake or open their own cake shop to compete with mine. This is how freedom works. It is not based on collective entitlement; it is based on personal responsibility." [8]

Donald Trump huffed, and he puffed; but, in the end, he did not blow our house down.

Looking back, as I write about it, I wonder, what was I thinking? Had I hitched Incredible's wagon onto Donald Trump's train, only the good Lord knows where I would be today.

Trump's business could have salvaged Incredible; by turning him down I sealed Incredible's fate and my own. I didn't want to play politics anymore; or be the leader of a Mickey Mouse Club band; I wasn't happy being an executive, running a big business; I wanted to begin over, by myself.

[8] http://www.alt-market.com/articles/2721-how-to-stamp-out-cultural-marxism-in-a-single-generation



Selfie in Maui, Hawaii, shooting Cyclopan pictures for Creative Leisure, 1981.

"Goin' where the weather suits my clothes."

Fred Neil | *Everybody's Talkin'*

Peace of mind is the most important thing you can aim for in life; it comes in many flavors; for some it is love for others money, and so on; finding peace of mind is elusive but necessary for happiness and health. Happy people are more *vital*. I live in a kind of stasis; I am not happy but I am not unhappy; you could call living in stasis a kind of peace of mind, I suppose—like mariners sailing between storms. I've been down many roads and up many streams; sometimes I found myself *up the creek without a paddle*. Life's lesson? For me it is: *go with the flow*—rowing against the current is counter-productive. And make sure the river you're on is flowing toward your desires, heading for something you want.

The question is, what do you want? Most folks don't really know, but would like to. The answer is right in front of you, but sometimes hard to see and even harder to understand. You can find the answer by deconstructing your life; substituting inductive reasoning for deductive. Call it *reverse engineering*. Are you happy? If so, all is good, you are getting what you want, time to move on. If you are not happy, you are not getting what you want; maybe it's your job, or your neighborhood; it could be anything. I used to lament not having friends, until I realized it was because I prefer to be alone; if I want friends, I must go out and rustle them up.

A lot of People find themselves in the predicament I was in: playing by the rules of the game called Life, but coming out a net loser and ending up with *ennui*. Due to the nature of our economic system, debt is the new money; people are debt slaves; trapped in a cycle they can't escape; like hamsters on a treadmill in a cage. No wonder they say that 90% of adults are taking some sort of mood-altering drugs, by prescription or otherwise; and let's not forget alcohol. We are numbed by Big Pharma's versions of Soma, the imaginative pleasure drug fed to the masses by Big Brother [the Deep State], in Aldus Huxley's *Brave New World*. In our subdued state, we are fed propaganda and distracted by myriad disruptions to our routines; smart phones signal us unceasingly about one thing or another; dealing with interruptions becomes a routine.

In such conditions, there's little opportunity for deep thinking. The man-made things and events that fill our waking hours distract us, obscuring the true Nature of things. [I love the one they used to say, about life being like a mushroom—they keep you in the dark and feed you shit. Ha!]

Having read Lau-Tzu's *Tao* (considered the root of Taoism) it is clear to me that everything is relative. Humans achieve great things, but so do ants--their greatest achievement is having survived Millenia. Besides humans, no other species destroys the environment. We are poisoning ourselves; altering the Natural ways of the world, with a net negative effect (think extinction) that goes beyond Nature's ability to repair Herself. Humankind is like a cancer on the planet's skin, a carcinoma, metastasizing all over Earth's surface, seeping into its soul. That's a heavy assessment; even if it is true, all you and I can do about the situation is learn to navigate through it, like the proverbial Ancient Mariner battling storms at sea.

1981 – Goodbye New York – Hello Hawaii

"There is certainly good reason for pessimism. The Dow Jones Industrial average, battered by the protracted recession, a deepening erosion of corporate profits, and anxieties that brokerage firms as well as banks are becoming increasingly vulnerable, slid 45 points in eight straight days…. The average is down almost 25 percent from its peak in April 1981…Even more disorienting is what investors perceive to be the disarray in economic policy and the abandonment of economic leadership in Washington: the inability of anyone to cut the Federal budget, the flight of economic advisers from the Reagan Administration, and most recently, President Reagan's sudden repudiation of his own tax cuts in favor of a $99 billion tax increase."[9]

As described earlier, the economy sucked and Incredible lost a string of show proposals. The company's overhead was unaffordable without any (big) new business. Making the situation worse, the building was purchased by Hirschel & Adler Galleries; they wanted us out.

It was Halloween when I got back to the studio from the Hawaii shoot; for a "trick or treat" surprise, I announced my plan to the staff—to re-start Incredible in Honolulu. I told them that anyone who wanted to be part of it was invited to join me.

Instead of enthusiasm, my proposal provoked mutiny; nobody wanted to move to Hawaii; everyone was (very) angry with me.

I was depressed by the staff's reaction, but re-vitalized when I went to see a preview of the feature film *Xanadu* and heard Olivia Newton John sing *Magic*.[10]

> Building your dream has to start now,
> There's no other road to take,
> You won't make a mistake,
> I'll be guiding you.
>
> You have to believe we are magic
> Nothing can stand in our way
> You have to believe we are magic
> Don't let your aim ever stray.
> And if all your hopes survive
> Your destiny will arrive
> I'll bring all your dreams alive
> For you

Magic became my theme song (it still is).

Although my birthday was still two months away, I decided that night, walking back to the studio through Central Park, from the Winter Garden Theater on 50th and Broadway, that I was definitely going to close the shop.

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[9] *Dark Days on Wall Street*, by William Shepherd, New York Times, 8/15/82

[10] Complete lyrics at https://www.youtube.com/watch?v=DnkHf069fvA

Le Car
Magic Lasers
Magic Lasers
The Inside Story
THE PROFESSIONAL TEAM IN MULTI-IMAGE
Ever Have A Show Get Out of Synch?
Don't Blame Dove
THERE IS ONLY ONE WAY...
TO MAKE A DOVE GO OUT OF SYNC!
Magic Lasers
Incredible
AVSR
A/V STAGING & RENTAL CO. INC.
23 EAST 73RD STREET, NEW YORK, NY 10021

Previous page: collage of Incredible Slidemakers pictures collected by Jim Casey. Unfortunately, Casey only saved tiny files, too small to present any larger, hence the collage.

The next day I set to work designing *Hawaii Xanadu,* my ultimate mindblower, a 30-on-1 show with full trays. Before it was over, I wanted Incredible to set the world speed record for slides. *Hawaii Xanadu* presented 2400 in just over four minutes. Ha!

[Watch a video of the show at https://vimeo.com/232773655]

At the end of January, I confirmed I was moving to Hawaii; the staff already figured that out—why else make *Hawaii Xanadu*? Closing the company was one of the hardest decisions of my life; we had become more than a team; we were a family. At least I thought we were.

However, not one single member of my staff would lift a finger to help me pack, except JB, who stayed to the very end. And only a few of them would work on the show (Fred, Casey and Mark Strodle). I fired the rest of them in early February.

By myself, I packed 643 boxes and packages (that's how many would fit into the 40-foot ocean container I rented from US Lines shipping company).

And by myself, I ripped down the projection grids and left the building with two rooms full of busted-up 2 X 4s, shelving and other detritus.

JB hired a young man to help pack the container; it took the three of us about 12 hours to finish the task. It was a tight fit, like a giant, three-dimensional jig-saw puzzle. A few boxes and a New York City traffic light (a gift from Mom) got left behind, later sent to Hawaii in the mail.

The last thing to be packed into the container was Wile E. Coyote, a giant stuffed animal I was going to use in a Roadrunner show, for AVL;[11] somewhere I have a picture of his nose poking out between the two container doors, as they were being closed. I hope I find that shot before this book is wrapped up.

On that last night, after the container was packed, I finished off the better part of a bottle of Smirnoff vodka, drinking Slimy Limeys [vodka and Rose's Lime Juice over ice] with JB in my fourth-floor apartment.

My bed was still there (too big to ship—I bought a three-fold futon mattress in Honolulu), as well as a rudimentary office set-up, which JB needed to deal with final details that stretched out for weeks.

JB's wife, Jan, joined us; and Joan Heimbach, who was visiting New York from Minneapolis, where she worked with Gibbs & Soell. We knew each other through AMI. Joan had written a piece for AMI's *Multi-Images* magazine, about the Business Standards & Practices Committee, which I chaired. She was a cute, flirty blonde who I chatted up on more than one occasion.

I hoped she might prefer to stay in my luxurious suite, instead of her hotel. But I drank too much and blew any opportunity that might have come my way. The next morning, I caught the first flight out, to Dallas and never heard from Joan again.

[11] Incredible never made that Roadrunner show; Chris Korody produced it at Image Stream, after Incredible closed.

[Spoiler Alert: Jim Casey started producing slides with a Genigraphics digital-slide system. He called his company Rare Medium. Doug Sloan and Fred Cannizzaro went on to start Icon, Inc., staffed with Incredible's former Forox department crew. Icon's studio was on 59th and Lexington Avenue, near Bloomingdale's. They were doing fine until they dropped a Kodak show at Photokina. They didn't finish the show in time. Their reputation was shot, after that episode. Sloan said it was Fred's fault (over ambitious). The two parted ways. Sloan took the Icon name and became Icon Pictures. Fred went to work for Nvision (not Envision); he stayed there as creative director until just a few years ago, when he had a falling out with them and went free-lance.]

1981 – Texas Redux – Urban Cowboy

Changing your life can be like finding your footing on a ladder while blindfolded; there's that moment of slight panic when your toe hasn't found the next step. That's how I felt during the 12 weeks it took for the container with all my belongings to make its way from New York through the Panama Canal and across the Pacific to Honolulu.

The first few weeks was spent living in Dallas and finishing up two shows for Cadillac-Fairview. For various reasons, their shows were not finished when Incredible was shuttered. That was a real set-back, requiring me to finish the productions on-site, in Texas.

I set myself up in a three-room apartment suite at the 1920s-era Stoneleigh Court Hotel, just north of downtown Dallas, just a 10-minute skate from the Cadillac-Fairview office.

I set up a little studio in my suite at the Stoneleigh with a set of gear diverted from the container shipment to Hawaii. I had the ingredients—slides and soundtrack pre-made in New York, before Incredible closed—but they needed to be assembled and programmed.

Living in Texas was a hoot; I loaded up on cowboy clothes; Tex-Mex became my new favorite cuisine; I gained twenty pounds in six weeks, eating at a little Mexican restaurant around the corner from the hotel; I got hooked on their *flautas* (flutes)—thin tortilla tubes filled with chopped pork, deep fried, smothered with Mexican-style sour cream (salty) and green enchilada sauce. Yum!

For the month that I stayed there, I was a minor celebrity at the Stoneleigh and certainly an oddity—the guy on roller skates with nine projectors in his suite. Once I got all the gear running, assembling the show was straightforward; I had the job done in a week. However, Rick Bradshaw[12] threw a spanner in the works when he made a few changes. They were unnecessary ones, made arbitrarily "for the sake of making them;" a real ego trip. Or maybe he was as dumb as his leering grin made him look.

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[12] Bradshaw was "insecure but fun" according to Marilla Bryant Smith. She adds: "…That cocky young man was my boss, Rick Bradshaw…from Atlanta, Georgia. VERY immature…and ultimately the cause of my resignation after six months there. He was fun but insecure…and his secretary (married) had a huge crush on him and became jealous that he and I were sometimes on overnights to Houston. (Rick had a darling, very classy wife, who ultimately left him from what I heard.)

married above himself and came into some money in the process. His wife was a knockout from Atlanta, well endowed with beauty and brains; Rick doted over her; he positively fawned; it made me cringe. She led him around like a puppy on a leash. He was all huff and puff, there was no substance to him. Unsurprisingly, they eventually divorced.

Max Raksasat produced Rick's changes for me. (Icon—Fred, Sloan et al—wasn't up and running yet; neither was Rare Medium, Jim Casey.) Raksasat Slide Service was located in Honolulu; I wanted to establish my creds with the lab that I would be working with in the future. Thanks to FedEx, I might just as well have been working with a lab in downtown Dallas. (There weren't any slide services in Dallas—that's why I got hired in the first place.)

While I was living at the Stoneleigh, the folks at Pran Audiovisual were my only colleagues—but they were 243 miles away in New Braunfels. We got together when they came into Dallas to work on the AV theater in Cadillac Fairview's office.

Starlyn Thompson, Pran's sales manager, visited more regularly. Pran's client (and mine), Rick Bradshaw, needed a lot of handholding. Bradshaw's boss, Michael Prentiss, was a Harvard business school graduate; he needed even more. Starlyn was just the person for schmoozing clients. She cut a striking pose; six feet tall in cowboy boots, with golden blond hair. She and Opie [John Whitcomb] visited me a few times at the Stoneleigh (and she came over a few times by herself[13]).

One weekend, she and I drove out to New Braunfels for a party at the house she shared with her partner, Ed Thompson. Starlyn drove a hot little Mazda RX-7 sportscar. She allowed me to take the wheel once we were out of the city. I had never driven a car with a rotary engine; it was a little rocket, like my old Corvette. The long straight Texas byways went on for miles with nary another car in sight, let alone Smokey [the fuzz]. We picked up a six-pack for the three-hour trip and she had some good bud. All in all, that trip was one of the top twenty drives of my life.

Starlyn's house was actually a country estate, a pristine prairie farm house painted yellow and white with a run-around, covered porch. The living room was decorated with huge buds of high-grade weed that hung on the walls with paintings and other artifacts. Those buds were colossal, like a foot long [~30 cm] and four inches [~10 cm] around. I would never see any so big again until I grew my own on Vashon Island years and years later.[14]

Ed mastered the art of cannabis-plant miniaturization. He grew them along with yellow and white snapdragons, in flower gardens outlining the porch. We smoked some of his home-grown after which I spent an hour in the flower patch, shooting way too many rolls of film, taking close-up pictures of a caterpillar.

Starlyn took me shopping for cowboy clothes; she knew all the best stores. I went hog wild for western wear. I loved the bold designs and bright colors of cowboy shirts. I bought so many, so fast that Starlyn poked fun at me; she said I should leave a few for others. Ha!

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[13] Starlyn and I remained chaste until years later when, after a fling with Noreen Camissa at one AMI convention, I found myself in bed with Starlyn at another. When we peaked, my consciousness expanded for a brief second, into the universe. All the pieces of life's puzzle fell together. I saw stars (literally) and grasped "the meaning of life." It was like that scene in the movie *Contact*, when Jody Foster time travels through the universe and, in just a flash, sees visions of worlds beyond ours. Like a dream, the vision vanished and we shared a post-coital joint. I never revisited that "space" again; the feeling—knowledge? —that there is more to all of this than we think there is.

[14] I became quite the expert grower on Vashon, during the twenty years I lived there.

I ended up with a dozen shirts and four pairs of boots; I spent a fortune, but no more than I used to spend at Brooks Brothers, when suits were my uniform. The cowboy shirts averaged $35 and the boots $350 (we're talking 1982 dollars; a good pair of cowboy boots today would set you back at least a grand); add some jeans (and a belt) and the whole outfit cost $400—the same as a BB suit.

To digress for a moment, on sartorial splendor: Most people don't realize that a well-dressed cowboy may be wearing clothes worth twice what their well-tailored Wall Street counterparts' cost. Consider, in today's dollars:

- cowboy shirt (custom made) $200
- shirt-collar tabs (gold) $200
- jeans $800
- belt (matching the boots) $400
- belt buckle (gold) $1,000
- boots (snake skin or alligator) $2,000
- bolo (turquoise & gold) $500
- hat (Stetson) $500
- hat pin (gold & diamond) $200

The cowboy outfit cost nearly six large. The so-called "suit" gets off for half that amount:

- suit (custom-made) $2,000
- shoes $500
- shirt $100
- tie $100
- cuff-links (gold) $400

Using such skewed values and twisted beliefs, I felt that by wearing western wear I was making a statement. My cowboy clothes were a kind of high-visibility uniform. The costumes made me feel as unique as I was. Looking exceptional and memorable was the operative motive. Of course, I looked out of place to many in New York (and Europe). But
I probably wouldn't have wanted to work for those people anyway.

People remember your image, what you look like and what you wear. You can help them remember what you *want* them to remember, by wearing clothes that define you. Gene Butera taught me that important lesson when he advised that I not wear suits if I wanted to succeed as a photographer.

Suits made me look like a Fuller Brush man, he said. I traded in my Brooks Brothers attire for expensive East-Indian-silk attire (think Beatles, Sgt. Pepper). People remembered me because I wore exceptional clothes—satin shirts and tight-fitting bell-bottoms—that profiled me as a *creative* type.

Back in Texas, Starlyn took me to see the King of Zydeco, Clifton Chenier, at a mini Woodstock festival, in Houston. I'd never heard of zydeco; but I instantly fell in love with the genre. Before leaving Texas, I bought every Chenier record I could find (it was the era before CDs).

The Houston junket was an expensive date. Starlyn likely wrote it off as part of a business trip, a reconnaissance mission, to investigate what CFs competition was doing—the kind of showrooms developer Gerald Hines was using to promote his office towers. Hines was light years ahead of Cadillac Fairview; there was no way we could match the level of sophistication at his presentation centers; there simply wasn't the money.

Still, the showroom that Pran put together with MM&L was mighty impressive. Moving wood-paneled walls revealed the AV screen. Another panel opened to reveal an 8-foot-tall architectural model of the new tower; that miniature was a real work of art. The gear was all best of class, too, as John Whitcomb described, earlier.

John Whitcomb recalled to me recently that we two were the first to despoil CF's pristine new Board Room theater. John admits to filling the Bunn coffee machine reservoir not realizing it was permanently plumbed; a full pot of coffee flooded the virginal hardwood floors. Oops!

I made a weekend trip to San Antonio; not sure if Starlyn came along on that excursion. The place underwhelmed me; it was too Disneyesque, too touristy.

Cadillac-Fairview (Rick Bradshaw) never paid my last 1/3 installment; he turned out to be the crook I thought he might be. He was so sweet, so well scrubbed, so preppy, something had to be wrong.

I am not angry anymore; Bradshaw was hardly the first one to cheat me. A certain percentage of people are dishonest all the time and the rest of us are dishonest part of the time. It is part of Human Nature; the Yin or the Yang, I'm not sure which.

Anyway, I had bigger fish to fry and other things on my mind. I needed to get back to Hawaii to prepare for the arrival of my container.

[Spoiler Alert: Two years after Mike Prentiss (at left, presenting, in a scene from the Dallas show) signed off in the CF show, he got together a group of financiers and bought Cadillac Fairview's US holdings. There's more about CF and Mike Prentiss in the Appendix [*From Marilla Smith*] and on the internet at https://www.dmagazine.com/publications/d-magazine/1987/november/real-estate-report-mike-prentiss-plays-to-win/]

1981 – *Creative Leisure* – Glimpse of The Future

I had a lot of balls in the air and spent the better part of a year moving back and forth between New York, Hawaii and Texas. Issues with the New York studio dragged on. Finishing the Cadillac Fairview job was high priority—I needed to capture the project's final, $18,000 payment [equal to $50,000, in 2018 dollars]. And there was a new job starting in Hawaii. Allan Seiden landed that one for me. It was a big photo assignment for Creative Leisure, a vacation time-share company run by a real-estate promoter, Peter Henze.

Hawaii was at the height of a development cycle. Peter's company promoted time-shares at the huge condo developments that were mushrooming on the Islands' prime real estate. Rentals helped condo owners pay mortgages with sky-high interest. My job was to create 360-degree, panoramic, master scenes of a dozen condominium properties on five of the seven Hawaiian Islands. Was that a dream job, or what? It was my Cyclopan camera that got me the job; finally, that camera was going earn me some money. However, the job was also one more ball in the air. To lock in the Creative Leisure job, I played an old trick that contractors use to juggle multiple jobs; you start the job, then leave it to work on another, returning to it every few days or so; in other words, drag it out. The Creative Leisure job was split it into three parts; Henze got one week each month. The first segment was shot in Kauai, in February, before work began in Dallas, for CF. On Kauai, I shot condos in Poipu, Princeville and Wailua. Despite the turbulent tempo of my life, I felt free at last; there was a song in my heart; I knew I would soon be living in Paradise. I looked and felt terrific; I was at the apex of my anorexic period, a lean machine—and by the end of that job, a well tanned one. Most of my time was spent swimming and basking in the noonday sun, when the light was too stark for pictures. The condos looked best in the warm-yellow light of a setting (or rising) sun; thus, I worked just a couple of hours a day.

1981 – Container Arrives – Reincarnation

My cargo container arrived in Honolulu while I was in the midst of finishing the Cadillac Fairview shows, in Dallas. I returned to Hawaii, collected my cargo and had it hauled to The Space Place, a storage facility in Pearl City, about 12 miles [18 km] from Honolulu. It wasn't the most convenient place, but they offered me a good rate on bulk space in a huge, open area with no height restrictions. By building a high pile I was able to squeeze most of the contents of a 40-foot container [12.2 meters] into a 20-foot space [6.1 meters]. The retired couple who ran Space Place awarded me a prize for the highest pile.

While the container was being unpacked, two smaller trucks were standing by. There was a panel truck, hired to schlepp some of the stuff back to Allan's basement, and Cliff Hinton sent one of his boys to haul all the AV gear down to his company, CAVco [Cliff's Audio Visual Company] on Keave Street, in Kakaako, the light industrial section of Honolulu, behind the commercial harbor.
Cliff's truck was a sight to behold, totally covered with red, yellow, blue and green balloons; the paint job cost a fortune; but, as Cliff explained, it was a great camouflage for the expensive audiovisual gear inside. It took all of the first day to sort through the cargo, load the smaller trucks, and build the pile at The Space Place.

The second day, I reorganized furniture and forty of so boxes of stuff in Allan Seiden's basement, where I would be living; by evening, I watched the sunset sitting at my art table in my new, basement studio, sipping rum and mango juice, puffing on some Maui Wowee.

On the third day, I worked with Dennis Yee and Kevin Scanlon at CAVco, setting up my AV gear in their theater. Cliff wasn't around when I arrived that morning; Dennis explained that he was still asleep, but that he'd be up soon because he never missed lunch (or dinner) at the Flamingo, a diner just a short walk from CAVco. Sure enough, as if on cue, a bleary-eyed, disheveled Cliff shuffled in wearing a grungy nightshirt and a hairdo that out did Einstein's. Cliff's appearance suited the overall look and feel of the place.

This could have been CAVco's Quonset hut, during the war (WWII).

Kakaako was on the poor side of town; the businesses that struggled there were run by people who were down on their luck. CAVco was housed on a woebegone back street in an old, WWII steel Quonset hut that had seen better days. Everything about the place was creepy. You might ask, how did I ever get involved with CAVco? The answer is—by phone.

Through AMI contacts, I got Cliff's name. When I visited Hawaii, to make arrangements for my move, I met Cliff at the Halekulani and treated him to an expensive dinner (left). He was all dressed up on that occasion; he looked respectable, even affluent, like an older Orson Wells, paunch and all.

As I unpacked at CAVco, I was questioning my judgement. Kevin Scanlon, who was helping, reassured me. Scanlon was a multi-image ~~wannabe~~ producer who shared a symbiotic relationship with Cliff—you scratch my back, I'll scratch yours.

Photography: Halekulani Studios

Like Cliff, I knew Kevin through AMI. When he heard I'd arrived, he came down to CAVco to see what I was up to and to ask if there was a way we could all work together. I made no commitments, nor was I discouraging; what did I know about the AV market in Hawaii? [Spoiler Alert: not much.] Kevin kept a decent sized sailboat in the Ala Moana Marina, adjacent to Ala Moana Park, at the northern terminus of hotel row; he may have been living aboard for a while. He struggled to make ends meet; he hoped that my presence in Hawaii would somehow stimulate multi-image production.

Kevin Scanlon running 1982 Oster show for Rick Sorgel at Kuai Surf Hotel

[Spoiler Alert (continued): When that didn't happen, Kevin stopped being a producer and started a staging company called Best Bid, named after his toll-free phone number: 1-800-BEST-BID. It was a strategic decision; clients visiting Hawaii needed gear and staging staff, but not production; I didn't know that yet, but would soon find out.]

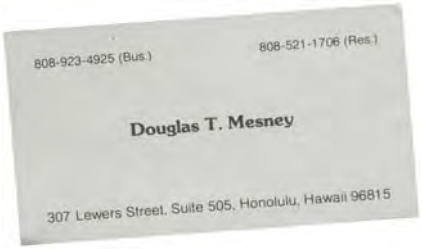
The gear I brought to Hawaii—enough to show *Hawaii Xanadu*– barely fit into the so-called control room of Cliff's so-called theater—a space defined by black curtains. However, all thirty projectors worked and before long I had the show sizzling on an 8 X 6-foot [2.4 X 1.8-meter] fast-fold screen set up in front of a half dozen folding chairs. It was *déclassé*, even weird; the only thing that would made it weirder was if a client or prospect actually ventured into Kakaako to see the world's fastest slide show. Undaunted, I persevered, like the Japanese encyclopedia salesman in the World Book show, who went out and found customers instead of waiting for the phone to ring. My mom used to say: "If Mohammad won't come to the mountain, you gotta bring the mountain to Mohammad."

1981 – Digging In – Starting Over

After the Creative Leisure job, I divided my time between three occupations:

- Carving out a live-in studio in the hillside under Allan Seiden's house, at 2375 Pacific Heights Road; it was like a cave down there.
- Setting-up a production/presentation studio at CAVco (see above).
- Establishing a business presence (just a desk, actually) at 307 Lewers Street, in Allan Seiden's office—a prestigious address smack in the middle of fashionable Waikiki, one block from the beach, next to the legendary Pink Palace, the Royal Hawaiian Hotel.

I only gave out the Lewers Street address to locals. To communicate with the world outside of Hawaii. I kept a numbered postal box; I had too many creditors chasing my ass after leaving Bank of Commerce and a few big suppliers in the lurch.



If you've been reading from the beginning, you can skip this next bit; or breeze through it to refresh your memory:

Neither Allan nor I recall when or where these pictures were taken; he thinks it's probably Marie Rivera's apartment.

Allan Seiden had been a lifelong friend; in today's parlance, he was my BFF, or at least used to be. We met in the 7th grade at Louis Pasteur Junior High School 67 where we were both enrolled in a Special-Progress curriculum, aka SP classes.[15] Through our junior high school years, I was invited to have dinner at Allan's house at least once a month; his mother made the same thing every time—London broil. Allan ate at my house, too, but less frequently. Maybe that was because Douglaston was an ethnically-pure gentile community, unlike Little Neck, where Allan lived, which was a diverse neighborhood. Or maybe it was because we didn't have a Kosher kitchen. Or maybe it was because my mom was a lousy cook.

[15] Qualified students could do three year's work in two. SP classes were a jump start to college. However, I have mixed feelings about my SP experience. As a result of being two years younger than my high school and college classmates, I suffered from "personality bifurcation"—acting older than my years.

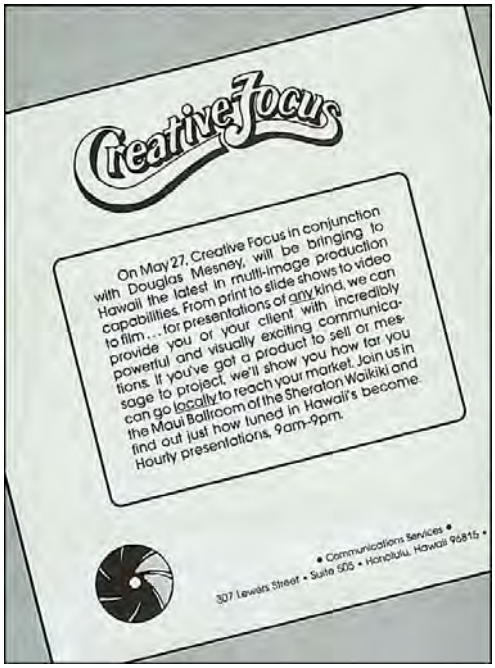
I invited Allan to share my gardening business, in Douglaston; our big customer was Mrs. Francis Dodd McHugh; she was married to a wealthy Wall Street financier; they lived one on one of Douglaston's most prestigious plots—one acre [0.4 hectares] on the waterfront, right across from the beach and the yacht harbor. In high school, we started drifting apart; religious issues started segregating classmates, subtly and overtly. Allan joined a Jewish fraternity [ΔΩE – Delta Omega Epsilon] and I became a member of a gentile one [ΦAΣ – Phi Alpha Sigma]; I loved the few times that I was invited to drive around with Allan and his friends; to me, it seemed like Jews have more fun. It's hard not to have fun when you're around Allan; the man oozes optimism; even when his house burned down, it didn't take him long to shrug it off and start rebuilding a new life (successfully). We lost touch during our college years, then re-ignited our friendship in the mid-60s; he was best man at my wedding, to Leslie Shirk, in 1966. Then Allan went to live in Hawaii and after that our visits became less frequent. But in 1981 Allan and I were still BFFs and I looked forwards to sharing a home and office with my good friend. Allen took me under his wing; he showed me all around town. I discovered that some things never change: Allen was always a bit of an absent-minded professor; he had a penchant for losing his wallet. It had happened a half dozen times before. And one night, when we went to the movies in Waikiki, he lost his wallet again; he left it in the men's' room. Fortunately, when he went back to the theater, someone had turned it in. Allan was lucky that way, adversity didn't stick to him; he had a Teflon coating.

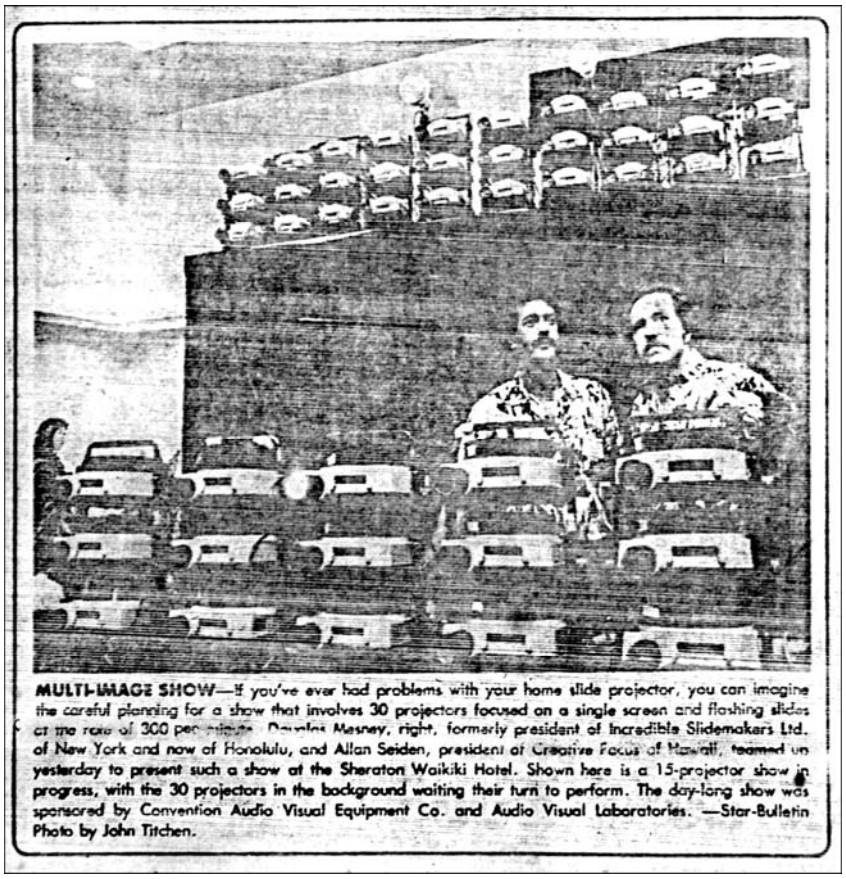
Allan's house cantilevered out of the steep slopes of the Pali (volcanic mountains) behind Honolulu and Waikiki. The upstairs part, the actual house, was quite nice. The whole space cantilevered out over the hillside. Being inside, you felt that the house was floating on air. There was a commanding, 180-degree-panoramic view of Waikiki and Honolulu, extending from Diamond Head on the left, to Ala Moana and the distant airport on the right. Punch Bowl crater sat in the foreground.

I rented the "basement". The back half was dug into the hillside and the front was perched on poles. The owner of the house, Allen's landlord, was a Filipino who didn't know much about carpentry. In the space under the house, he fashioned rooms with second-hand plywood and planks so loosely tied together that geckos and other small critters came and went at their leisure. The front section, which faced the sea, was largely left open, like a big picture window. That was nice. But it had an awning, made with sheets of corrugated-aluminum siding, that was annoyingly noisy during the tropical rains that poured every night, like clock work. It was like living in a Filipino shack. The rough, volcanic hillside below the house into a nice garden dominated by a huge mango tree, a sizeable guava tree, and star-fruit bushes that produced more fruit than we could eat.

Allan also shared his house with Carol Canter; she was a close friend and had her own room. (At the time, Allan was dating boys.) The three of us shared the kitchen and meal preparation; I ended up doing a lot of the cooking as my culinary skills and interest exceeded theirs. In my cave-like, underground shack, I managed to assemble a comfortable workspace with Spartan living quarters. I had my office in the room with a view, with an adjoining art and photo-finishing studio; behind those, dug into the rocky hillside, was a sleeping area—a shelf—and a tiny space, intended to be a kitchen, which I used to make coffee and snacks—until rats and B-52-sized flying cockroaches put the kibosh on that.

The first order of business was to set up a demo show, to announce my new venture. With Seiden's help, I arranged for a grand-opening demo show—an extravaganza—at the Sheraton Waikiki. Allan was well connected in the travel business; he knew everyone in the tourism and conventions sector, as well as the local Press. I sent out 150 printed invitations to Allan's contacts. Cliff Hinton and Kevin also contributed their mailing lists; they were good ones, with contacts at advertising agencies. 150 is not a lot of invitations, but—surprise—there was not too much business going on in Hawaii, despite huge Japanese investments.





MULTI-IMAGE SHOW—If you've ever had problems with your home slide projector, you can imagine the careful planning for a show that involves 30 projectors focused on a single screen and flashing slides at the rate of 300 per minute. Douglas Mesney, right, formerly president of Incredible Slidemakers Ltd. of New York and now of Honolulu, and Allan Seiden, president of Creative Focus of Hawaii, teamed up yesterday to present such a show at the Sheraton Waikiki Hotel. Shown here is a 15-projector show in progress, with the 30 projectors in the background waiting their turn to perform. The day-long show was sponsored by Convention Audio Visual Equipment Co. and Audio Visual Laboratories. —Star-Bulletin Photo by John Titchen.

During the two days the show was running at the Sheraton, maybe 100 people wandered into the ballroom to see *Hawaii Xanadu*. Through his connections, Allan arranged for venue at no cost. (!) However, the bill for beverages and "pu pu" platters (snacks) set me back close to $1,000; lunches and snacks for the CAVco crew added another couple of hundred, as did a thank-you dinner for Allan and Cliff, at the Halekulani. It was a huge investment.

Honolulu Star Bulletin press clip.

The result was a yawn; I got only a few lines in the papers and only one call from a prospect wondering what I could do for $5,000. I knew then that I was in trouble. Hubris is what hubris does: Even though Allan thought my shows were too big for the local market, that I should come at it on a smaller scale, the New Yorker in me felt that an extravaganza was a better approach; you know, make a big impression. That tactic had worked over and over when I was pitching for business with Don O'Neill and Geoff Nightingale. Besides, I was after international business, not just local work. I reckoned that being located midway between North America and Asia, I would garner work from both of those huge markets. But that business was just not coming in. I was perplexed. Having invested in an expensive grand opening at the Sheraton Waikiki, I expected *some* ROI (Return on Investment).

My idea was to service the needs of overseas clients doing meetings and events in Hawaii. On paper, the plan looked promising; there were hundreds, if not thousands, of corporate events held every year in the Hawaiian Islands. However, it is a good thing I didn't order a new Cadillac, because I overlooked an important detail: since everyone wants to go to Hawaii, it was unlikely that a producer would hire a local Hawaiian outfit; they would want to go the Islands, themselves. Need I say more? I should have asked myself, if this is such a good idea, why aren't there any other multi-image show producers in Hawaii? Actually, there were a couple. I already mentioned Kevin Scanlon. John Guild was another; he had a viable business; his secret to success was—as Allan suggested—keeping it small and understated. The fact that he was born and raised in Honolulu and was a member of the good ol' boys club helped, too.

It would be some time before I came to realize that there are reasons why things are the way they are.

1981 – Looking for Love – Surprise Encounter

Closing the New York studio and moving to Hawaii consumed my life for the better part of a year.

While in New York, I dated Mona Banning off and on. With her, I fulfilled all my sex fantasies. If she hadn't been such a pessimist something might have come of our relationship. However, she had an overarching victim complex and had nothing nice to say about anything or anyone; she just complained about her bad luck and misfortunes. Each time I saw her, I said never again; it took me a couple of days to shake off her negativism. Eventually, I quit seeing her. After that there no women in my life until I got to Hawaii.

1970's commemorative 4-passenger Maserati "Indy" has nothing but its name in common with the wire-wheeled roadster that Wilbur Shaw drove into the Speedway's record books, but it will probably be remembered just as long

MASERATI INDY

Fairy tales take many forms—all an infinite improvement on reality. Your basic cow-jumped-over-the-moon story begins to get a skeptical reception at about age five. Still, you can't discount the whole world of goblins, hobbits and watch-carrying white rabbits as exclusively a province of children—all of those flights of fantasy were written by adults in the first place. And the truth is that adults, being no more than children with years of experience, will still trip out if you present them the right magic lamp. If you don't believe it, try a Maserati Indy on your smiling Texaco man.

"Say, what kind of car is that? A Ferrari?" (Smiling Texaco men and their brothers from coast to coast automatically assume that any kind of swoopy car

Adults, being no more than children with years of experience, will still trip out if you present them with the right fairy tale. If you don't believe it, try a Maserati Indy.

Once ensconced in my new Hawaiian digs at Allen's house, I looked up Chris Haines. Chris was one of my first models. She walked into my 23rd Street studio one fine day, to show me her portfolio. She was a beginner at that point, with aspirations to join one of the big agencies—Ford, Stewart or Wilhelmina. Haines certainly had the look for haute couture. We did several test sessions and I used her in a couple of jobs for Car and Driver. I fell for her and we started dating.

Chris was still living at home, out on Long Island, near Hicksville, and I was still living in Flushing. I was riding a 750 Norton Atlas at the time. Cruising east on the Long Island Expressway [495], I could get to the Haines' house in less than a half hour.

Chris was thrilled to ride on the bike; we'd blast back to my place and jump into bed with wild abandon. She was the most mysterious girl I've ever known; naturally flirty, without any pretenses, deeply into astrology and all things metaphysical. Looking into her eyes was hypnotic. I would have gotten more serious with Chris, except she decided to accept an offer to model in Japan and went there to live, after adopting a new professional name—Raven Slaughter. (!)

Hot-looking Western chicks could make a fortune in Tokyo, or so the story went; I was concerned that she might have gotten herself involved in a sex operation of some sort, you know, like pole dancing or something. Maybe she did. For a year or so we kept in touch by post cards and letters, but they became less and less frequent. The last thing she said was that Japan was a disappointment and that she was going to move to Hawaii; then I never heard from her again until a couple of weeks before I left New York, when she sent me a card to give me her new address and phone number, in Maui.

Thus, when Peter Henze sent me to Maui, to shoot Cyclopans of his Creative Leisure condos there, I called ~~Chris~~ Raven from the airport on my arrival. She seemed genuinely excited to hear from me and invited me to stay over at her house. Wow! Erotic thoughts flooded my mind and wild dreams filled my nights during the three-day Creative Leisure shoot; after that, a set off to find Raven and spend a little of my own "creative leisure" with her.

When I arrived at Raven's house, my jaw dropped. It was a mini mansion right on the beach, in a secluded cove—a private paradise. Awe quickly morphed into surprise when a man answered the door. But why was I surprised? It was naïve of me to think that Raven would be single, just waiting for me. Ha! Suddenly the big beach house made sense; it was obviously his, and he was obviously loaded. Not only that, he was gorgeous—a well tanned surfer—and Raven was head-over-heels for him. Oh, the cruelty of Life.

We spent the afternoon on their beach; I took pictures of the two of them suiting up and snorkeling. I had all my camera gear with me and they didn't mind posing for stock shots. Raven looked better than ever, wearing a bikini that fit like a wet tee-shirt. I hoped my drooling wasn't obvious, but couldn't help turning green. Later that evening I actually did turn green.

Raven's new man—I forget his name, let's call him Joe—was a combination extrovert and egomaniac. Over dinner, the conversation centered on his various exploits; he had travelled extensively and had a lot of interesting tales. Of course, I was curious about how he made his money; he unabashedly explained that he grew and exported Maui Wowee—and would I like to try some? You bet!

That was a mistake; we had already partaken of a few bottles of fine wine. Joe brought out a bowl filled with pungent blonde buds that reminded me of the Acapulco Gold I used to buy back in the early '70s. The stuff was extraordinary potent; it put me right over the top and I passed out. When I came to, I excused myself and went off to bed. Geez, was that embarrassing?!

The next morning, I made some excuses about having to get back to Honolulu. I was supposed to stay for the weekend but couldn't take it anymore.

Having my amorous dreams demolished was bad enough. The awkwardness of the whole situation made it worse. After that, I never saw or heard from Raven again.

Back in Honolulu, Allan set me up with a Japanese colleague, a gal who worked for one of the big travel agencies. She was nice enough, and after a few dates I felt like I was getting somewhere with her. Then a funny thing happened….

During the Creative Leisure job, I met Sandra Sande on an inter-island flight. Meeting her caught me off guard.

Sandra Sande in her Vancouver condo, a short time later.

We sat next to each other for 20-minutes during an Aloha Airlines flight between Kauai and Honolulu.

When I checked in, they gave me a center seat. I cursed them under my breath, until I sat down next to Sandra.

Then, I couldn't believe my good fortune. I thought: words, don't fail me now!

The big camera case I stuffed under seat was cause for conversation.

Sandra was all ears when I told her I was a photographer, from New York. Time flew (hahaha), but I managed to get her phone number before we parted. Hot diggity dog!

When the Cadillac-Fairview job was done, I flew to Honolulu via Vancouver, to visit Sandra; I was totally ~~in lust~~ infatuated with her. To offset the costs of the trip, I sold Cadillac Fairview on the idea of having me photograph their Pacific Center properties in Vancouver, for the show. They agreed and enlarged the scope of work in Vancouver to include reportage on the Four Seasons Hotel, including an interview with CEO, Isadore "Izzy" Sharp (below).

Of course, they put me up at the Four Seasons. I was living in the lap of luxury—a fact not unnoticed by Sandra.

She picked me up at the airport and took me on a whirlwind tour through the city; then through Stanley Park, across the Lions Gate Bridge, to her 10th-floor condo at 2007 Fullerton Avenue, in North Vancouver. There, I met her sister, Karen, brother, Rick and mother, Herta.

Her father, a fisherman, had recently died at sea in the Straight of Georgia, off Vancouver Island. They found his boat upside down, but never found him or his crew. With the money he left, Herta bought condos for herself and her three children. Fortunately, they weren't all on the same floor.

Sandra was keen on her city and loved showing it to me—and me to her friends: Bobby Delbrook, a spinster who was close to the family, like an older sister; and her gay, party comrade Donald Smith. We mostly ate out. Sandra's favorites included Umberto's Italian Trattoria, the Vietnamese restaurant Vino, in the West End (I had my first spring roll there—Vietnamese cuisine was new then) and a Greek place called Orestes.

I cooked at the condo one night, to impress Sandra's mom as much as Sandra. Another evening, her sister Karen's then boyfriend now husband, Rick Simpson, brought two buckets of Kentucky Fried Chicken. Rick's father was the KFC franchisee in Langley, about 25 miles [46 kilometers] from Vancouver.

By the time I had to go, Sandra and I were hooked on each other. I'm not sure her mother approved of the 16-year difference in our ages; however, between my English manners and flashy Western wardrobe, I wasn't easy to categorize. Herta was at a loss for words when Sandra announced that she was going back with me, to Hawaii, for a holiday.

In Hawaii, I invited Sandra to extend her stay and join me on a mini odyssey—flying to New York for a few days, then riding from Denver, Colorado to Vancouver, BC, on a 750 Yamaha motorcycle. We spent a couple of weeks at Allan Seiden's house before going to New York.

1981 – Easy Rider – Mini Odyssey

Sandra was a born shopper; she fell in love with New York.

I bought her a blue pants-suit outfit at Bloomingdales and a bunch of make-up to go with it. She looked smashing (and she knew it). There was plenty for her to see and do while I was tied-up on business.

Much of my time was spent working with Jon Bromberg to close the studio. While I was in Hawaii and Vancouver, Bromberg had been dealing with the details of closing Incredible; it takes more than you think to close a business.

Jon was good at managing logistical challenges; closing Incredible was like packing up after a giant rock concert or AV show. Jon was also a glutton for punishment; the tougher a job, the more he enjoyed it; he was like a bulldog, that won't let go.

When the rest of the staff gave me the finger, it was JB who hung with me; he and his wife, Jan, were among the only supportive people. They became much closer friends during those challenging times.

Jon had a good job waiting for him, as the manager of the Los Angeles office of Staging Techniques, he could have said *arrivederci* after helping me pack a 40-foot container with 643 boxes and odd-lot bits, like weighty steamer trunks filled with artwork and slides from old shows and Forox jobs.

Jon hung with me to the bitter end, doing my dirty work, while I flew around building my future. He was the last one out the door and claims to have deposited a big shit in one of the toilets, a foul retribution for Hirschl & Adler.

Left: Remains of design room, once the heart & soul of Mesney's Third Bardo.

Besides the bureaucratic stuff, which was Jon's specialty, the built-in projection shelves and platforms in most rooms had to be demolished. They had been nailed together; there was no-way to disassemble them, which would have been possible if I used screws. Instead, I screwed myself and had to resort to smashing them apart with a sledge hammer, leaving behind huge piles of wreckage. The wrecking took two days, then we disappeared—Sandra and I to Europe; JB to LA.

The way I reckon it, the cost to remove our piles of crap was roughly equivalent to the extortionist rents the landlord imposed during our last three months, when the rent doubled every month, like a Monopoly® game gone wild. Besides the last month's rent, I owed the bank $20K, and Peter Thomas $600; there were others; I left a trail of broken promises; trust, friends and colleagues were lost; I felt like some kind of criminal running away.

(I was, technically, depending….)

Our 10-day European jaunt was facilitated by American Airlines, with whom I had accrued enough air miles to get us to London and back; I wanted to burn off those miles because I was switching to United Airlines, who was doing a better job, IMHO [in my humble opinion].

United also had a superior loyalty-reward program, at least back then. When the airlines started their frequent-flyer programs, I reckoned that it would be good to build up miles on both American and United; but I soon found out I was getting nowhere (pun intended); they call them loyalty program for a reason; one needed a lot of miles to get significant reward travel.

We made the trip in February, at the height of winter. The good part was that there weren't too many other tourists; we didn't have to wait on long lines; wherever we went, we were welcomed in enthusiastically, especially by sales-starved merchants and restauranteurs.

We rented a car and drove up through the Lake Country to Wales and Scotland. Sandra was more interested in cafes and nightclubs than museums. She was a grazer [one who eats small amounts frequently]; we spent a lot of time noshing; that was OK with me, it was so cold outside.

Along the way, we stayed with Sandy Greer and his wife, Sally, in Norwich, the Fenns, [about 120 miles (180 kilometers) northeast of London]. Sally Greer was originally a Mesney. Her husband, Sandy, was a country doctor; he was also an amateur genealogist—a serious one. He took an interest in the history of the Mesney clan, which over the years has included pirates, priests, and plenty of other opportunists.

Sandy showed us the chart he was assembling, of the Mesney family's roots; it covered the entire dining-room table. The Greers also took us to a graveyard to see the tombstones of deceased Mesneys; it was likely St. Andrews Church, which dates from 1499 to 1518. My sister tells me that she believes "…there are a number of Mesneys buried in Norwich. And I think that Sandy Greer took Barbara and Wayne to see them also. They had come from the Channel Islands and settled in The Fens to farm. I think Barbara said that a number of them went south to Torquay (Tor-kee), south of Cornwall."

We drove down to Southampton and visited with some family friends there, whose name I forget. Then we drove east, to Sticklepath, where my father was raised; it's a tiny town that dates to the 11th Century, in Dartmoor, Oakhampton, county of Devon.[16]

We stayed at the Taw River Inn, a historic hotel dating back to the 1500s. I don't know if my father ever visited the place; he was just a young boy when he was raised (in a Spartan manner) by a spinster aunt who wasn't warm and fuzzy. She was apparently a cold-hearted woman, very strict with Dad.

To digress for a moment, about Mesney family history: Dad was parked in Sticklepath by his mother, Marjorie Mesney, who didn't want much to do with raising him.

[16] Sticklepath is situated on the Taw River, in the Southwest corner of England, on the north edge of Dartmoor National Park.

She was more interested in promoting her theatrical career and living a flamboyant lifestyle bankrolled by Roger James "RJ" Mesney, Dad's father.

RJ ran copper mines for the Anglo-Dutch Mining Corporation in Peru for the better part of Dad's childhood; later, he ran phosphate mines for Mijnmaatschappij Curaçao.[17] Marjorie didn't like living in mining towns; she liked the bright lights of London, where she carried on at a great rate; in fact, Dad once confessed that he suspected he was not the progeny of RJ; he could be right; neither he nor I look much like RJ, at least the RJ in the picture I have of him. Dad bounced back and forth between Sticklepath and Peru at the whims of Marjorie and RJ; but I gather he spent most of his formative years in the care of Marjorie's spinster sister, on a farm, on the outskirts of Sticklepath.

Photos c/o Wikipedia

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Sandra and I stayed in one of four unheated bedrooms at the Taw River Inn (now called Devonshire Inn). The rooms were sub-zero at night (there were plenty blankets); that encouraged us to spend our time in the pub, where it was warm thanks to a massive fireplace.

The innkeeper explained to me that the fireplace mantle piece—a massive slab of solid rock, ten-feet [3.04 meters] wide—was set in place in the year 1050. Warming myself by the fire, I got the shivers thinking about the thousands of souls who had stood where I was standing, who had rested their mug on the mantle, like mine, during the Inn's 900+ years; it gave me a palpable sense of history.

Aside from running water and electricity, little else had been modernized; I got a sense of what life must have been like for Dad, while he was growing up, living in an unheated, fieldstone farmhouse; pumping water from a well; using an outhouse; with few friends and an unaffectionate over bearer. It's no wonder Dad had difficulty expressing emotions, a trait I unfortunately inherited from him.

After that, Sandra and I took a flight across the English Channel, to Paris; it was even colder there. I recall almost nothing of that leg of the trip, except one unforgettable episode, checking into our hotel. It was well off the beaten path, out in a double-digit *arrondissement* [district]. As hotels go, it was two stars, just a tad better than a hostelry.

[17] Wikipedia: Mijnmaatschappij Curaçao, founded in Amsterdam, The Netherlands, in 1912, and later absorbed by Anglo-Dutch Mining Corporation. Curaçao is one of the Lesser Dutch Antilles islands, in the southern Caribbean Sea.

I was suspicious of the place and asked to see our room. It was tiny and dingy. The bed had an old spring-type mattress; it sagged from years of service. When the covers were pulled back, there were pubic hairs on the sheets. Yikes!

The hotelier made good on that faux pas; we got fresh sheets and coffee service in the morning, so we stayed. The neighborhood around the hotel, although far from the Eiffel Tower, had outstanding restaurants that were affordable; they reminded me of the Champlain Restaurant on West 49th Street in New York, where my mentor, Burt Holmes, had lunch every day. Full meals were served, everything included —*plât du jour* [the day's special].

Being an anorexic person in love (wanting to stay extra thin), the rich meals horrified me, but I ate them, to impress Sandra and because I didn't want her to clue in about my eating disorders. I guess I also justified it by "being on holiday." That's not to say I didn't enjoy eating the stuff. The food was fabulous; it was the rich sauces; French cooking is all about sauces; they have a sauce for everything. The amazing thing is, although the French eat saucy, full-fat, full-calorie meals, they are not overweight, by and large (hahaha). Baffled dieticians say it is because the portions are smaller.

Next stop was Denver, to write an *Easy Rider* chapter in our lives. On an earlier trip to Denver, I arranged with Ron Fundingsland to buy his Yamaha 750 motorcycle.

Recall that Ron ran Colorado Visual Aids [CVA]. We met when I programmed a show for Joey Kimball [Pharo] at CVA and got to be even better friends when CVA staged the Vail International Multi-Image Festival.

Ron was one mellow fellow; his workers were like his family; CVA reminded me a lot of my own *laissez faire* management of Incredible.

Fundingsland picked up Sandra and me at Stapleton Airport and drove us to his mountain house in Nederland, Colorado. We spent a luxurious weekend with Ron and his wife, Judy.

They entertained us like we were rock stars. We played billiards and splashed around in a steaming hot-tub, surrounded by breath-taking vistas of the snowy Rockies.

One night, Sandra and I had the hot tub to ourselves….

[Spoiler Alert: Some years later, I was invited to Ron Fundingsland's 50th birthday party—a big bash, for a couple of dozen friends, organized by Judy Fundingsland. The highlight was a miniature golf tournament across the Fundingsland's 10-acre mountainside property.

That was the last time I saw them. Ron and Judy moved away and started a new life. Nobody I know hears from him or knows for sure where they are; they just left us all behind. Funny, back then we seemed to be fast friends.]

The trip from Ron's mountain house to Sandra's Vancouver condo was like being in *Easy Rider*. From Denver, we headed to Park City, Utah, a famous ski-resort town, where we stayed overnight with Chris and Jerry Hurd; Jerry was the Mountain-states regional sales representative for AVL, Hitachi and a few other brands.

When she heard that we were going to Seattle [Washington], to visit my sister, Chris Hurd suggested that we look up their clients (and my AMI colleagues), Bruce Silverstein and Charlie Watts; the two partners ran a multi-image business called, appropriately, Watts-Silverstein.[18]

Watts-Silverstein's offices were at 1921 Second Avenue, at the intersection of Pike Street, a couple of blocks from the (now) famous Pike Street Market. While that part of town is trendy and touristy today, back in '83 it was the run-down part of town. Seattle wasn't even a city back then; it was a town on the down and outs; and the studio was in the seediest section.

We arrived there to discover that Jerry had called ahead, to alert Bruce and Charlie about our impending visit. They offered me work on the spot; they were overbooked and wanted me to take over production of a show for a little computer start-up called Microsoft.

That job gave me the opportunity to photograph Bill Gates, who was then 25 years old (I was 35). He acted like a spoiled brat. I had to send him out to wash-up and clean his nails before we could shoot and close-ups, like keyboard shots (hey, details count). Now he's one of the world's richest men. I'll bet he cleans his nails before going on camera. Ha!

The original reason Sandra and I stopped in Seattle was to visit my sister and her husband. Kathy and Lou Hetler lived in Kirkland, one of Seattle's most prestigious new East-Side condo developments, near Juanita Bay. They both taught at Cornish College of the Arts, in Seattle. But the traffic wasn't so bad in those days; you could make the commute across Lake Washington to or from downtown Seattle in a half hour. And it was a groovy drive, on a floating bridge, across Lake Washington.

Kathy and Lou welcomed us into their lives for the weekend; we stayed in their guestroom. We went out to eat at their favorite restaurant, an Italian place on Queen Anne Avenue; and we went to a drama that my sister was starring in, at ACT [American Contemporary Theater], directed by Lou.

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[18] Watts-Silverstein's success was based on good storytelling; Charlie Watts supervised the writing of what amounted to "radio shows;" you could close your eyes and enjoy the soundscape or open them and watch a simple two- or three-projector slide show. Bruce Silverstein ran the business, allowing Charlie to be, well, Charlie. Bruce was a physician, a gastroenterologist with a split personality [he was disparagingly nicknamed "Brownfinger," a crude reference to the James Bond film, "Goldfinger"); Bruce was a clever man who hankered to hitch his wagon to rising stars; we all do that, but Bruce was obsessed; he managed to be in the right place at the right time; he clawed himself into the lives of some biggies: Jeff Bezos (Amazon), Howard Schultz (Starbucks), and Andy Grove (Intel), among others. As the tech sector expanded, Watts-Silverstein grew with it. With his emphasis on the tech sector, Bruce led Watts-Silverstein away from slides and video and into digital media, well ahead of their competitors; their success with new media led to the company's acquisition by Caribiner; that was years later, when Bruce's strategy paid off big time (for him). What did Gordon Gecko say, greed is good?

When I told them of my job opportunity at Watts-Silverstein, Kathy and Lou offered to let us live with them during the three weeks that the Microsoft show would be in production.

They probably regretted making that offer, although they never complained about the extreme hours we kept, coming home at all hours of the night, sleeping in until the morning traffic subsided; we hardly ever saw each other.

Sandra and I had a high old time in Seattle; she helped me out at Watts-Silverstein; it was an easy show (six projectors, single screen) and an opportunity for her to learn firsthand my line of work. We worked until 9:00 pm [21:00] most nights.

Bruce and Charlie each had us over to their respective homes for dinner; the two lived next to one another, near Lake Washington. Charlie had a traditional, two-story house; Bruce lived in a bungalow style home, nestled between trees. During one dinner, a family of racoons came to beg for food; I thought it was the cutest thing I ever saw.

When we weren't being entertained by others, Sandra and I usually frequented a bar just off Denny Avenue, near the Space Needle, called Nueva Laredo. We liked to do tequila shooters; you know, with the wedges of lime and salt shakers. But whenever we drank tequila, we would inevitably get into spats. Geez, was it fun—riding back to Juanita Bay on the Yamaha after a half-dozen shooters.

Our favorite restaurant was Labuznic, a 20-top fine-dining establishment run by Czechoslovakian Peter Cipras. It was right downstairs from Watts-Silverstein's studio, in the building next door [1924 First Avenue]. From the outside, you'd have never guessed what was in store for you, inside.

"Scott Carsberg, who owns Bisato in Belltown, remembers the desolate state of an area that is today popular among tourists. 'There was nothing in the area, really: a few low-income projects, a porn shop across the street and parking lots. Everything was boarded up.'"[19] .

The first time we had dinner there was the day we started work at Watts-Silverstein. We chose the place for its convenience and on Bruce Silverstein's recommendation. The *canard aux cerises* (duck with cherry sauce) was so good that we went back three more times before leaving Seattle.

When the Microsoft show was finished, Sandra and I drove up to Vancouver. By then we decided to stick together a while longer. She got her affairs in order; we left the bike at the condo and flew back to Honolulu and moved into my cave beneath Allan Seiden's house.

Fortunately, Sandra thought the studio was cozy but she wasn't pleased with the plumbing—that amounted to a cold-water feed intended for a garden hose. There was no kitchen or toilet, for those amenities we went upstairs to the main house.

[19] https://www.seattletimes.com/seattle-news/labuznik-restaurants-peter-cipra-dies-at-68/

We rarely saw Allan or Carol during the day, but shared communal meals with them in the evenings; I became the default cook.

Sleeping downstairs started off on a romantic note; it was kind of cool living by candlelight in a shack. The ramshackle wall boards had gaps wide enough for geckos to crawl in and out; but we liked geckos—they had a reputation for eating mosquitoes. All was good… until it wasn't.

One evening, when we were all cozy, I was awakened by a squeaking noise in my ear; I opened my eyes and saw a rat staring back at me; there were three rats crawling on us. Yikes!

Our shrieks woke the neighborhood. Thereafter, we lived upstairs, in Allan's spare bedroom, and only worked on the lower levels in daylight hours.

Those were idyllic days; moments out of *Endless Summer.* Sandra and I travelled about the Islands shooting Cyclopan pictures, chasing the sun like a couple of surfers; after completing my work for Creative Leisure, we explored the back corners of Oahu and Maui in search of perfect Hawaiian panoramas.

In our leisure time, we took scuba lessons at Dan's Dive Shop. I bought us both custom-made wetsuits and full sets of diving kit, together with a Nikonos underwater camera (and three lenses). We took enough lessons to get certified (about a dozen, as I recall). Sandra had real problems underwater, with ear aches; she never got the hang of equalizing the pressure in her head.

There wasn't much to see along underwater around Oahu. There were no reefs; the coasts of Islands were more like fjords, descending steeply into the deep; it was nothing like I remembered seeing on *Sea Hunt*. [Mike Nelson was a childhood hero.]

To digress for a moment, about our underseas adventures: Sandra and I only dove three more times. The first was in California, while we were working at Image Stream.

We schlepped our gear (tanks, weight belts and all) down a long, steep hillside path to a Malibu beach. Underwater was an endless forest of giant kelp, reaching up from the seafloor 30 feet [9.14 meters]. Although impressive, we couldn't see much through that forest; there weren't many fish and the currents were ferocious. Then we had to schlep all the gear back up the steep cliffs. Neither of us thought much of that dive.

That August, we brought our diving gear with us when we flew cross country from LA to visit my family at their annual summer vacation in East Marion. The airlines weren't so freaked out about excess baggage back then. Although it was extravagant, it was less expensive than renting gear locally, even with our weight belts included.

I had no idea what the diving would be like in East Marion. If I did, I would have saved myself the expenses and hassles. The amount of gear we brought was overkill for Gardeners Bay. There wasn't much to see; all the action was within 100 feet [30.48 meters] of the shore, where the water was never more than six-feet deep [1.8 meters]. We must have looked ridiculous in our full diving regalia We could have done just as well, or better, with just a snorkel and fins. Ha!

We took our diving gear up to Vancouver, too; that's where we made our last dive together, off the rugged, rocky shoreline at Whytecliff Park, near Horseshoe Bay.

The currents there were unmanageable; I found myself hanging onto rocks for dear life, afraid of being swept away. The water was silty; I was blinded by dervishes of whipped-up sand. I lost sight of Sandra a couple of times, which was worrying. She was struggling harder than I was. After that we decided that we weren't really having fun diving; so, our gear got put in storage.

We were burning through my financial reserves at an alarming rate; the situation was exacerbated by Cadillac Fairview's refusal to pay my final, $18,000 invoice. Rick Bradshaw skunked me using one of Donald Trump's tactics; he claimed that the Fort Worth show wasn't good enough; that it would have been better if it were finished in my New York studio instead of the Stoneleigh-Terrace Hotel. [Expletive deleted.]

1982 – Lucky Star – Sonargraphics

When the big demo show at the Pink Palace failed to produce any work, I decided to invest my remaining working capital into a retail-picture business, called Hawaiian Panoramas, selling—you guessed it—Cyclopans.

I packed-up the AV gear and moved it all back to The Space Place. Then I converted the basement space at Allan's house into a picture-framing operation.

The physicality of picture framing was a refreshing change from slide shows. AV shows were ephemeral, experiential, just moments in time. I enjoyed working with my hands, at a craft, making real things.

However, being naïve to the art business, I didn't realize that it was a black hole where my money would disappear.

Consider: for every shop or gallery that sold Hawaiian Panoramas, I had to provide three sets of each—a framed sample, a matted one, and a third, rolled and packaged in tubes (to fit inside suitcases). That was a lot of pictures.

If a gallery showed a dozen pictures, I actually supplied three dozen. Those costs added up fast. The frame-supply company and Jack Rankin (who made the Cyclopan prints) were making money hand over fist. For me it was an investment in inventory that was robbing me of working capital and time. You'd be surprised at how much work is involved doing a nice framing job—mitering mats, cutting glass (ouch!) and assembling frames.

I got deeply into the Zen of picture framing. I used expensive, matte-finish-aluminum Nielsen frames in a variety of pastel colors that suited the panorama. For added value, the prints were also matted. I fooled around with double and triple matting, as well as mat-board engraving, in an effort to generate more revenue from each sale.

The results were gorgeous, but more than the average tourist ~~wanted~~ had to spend. (A better approach might have been to determine what the traffic will bear beforehand, then adjust my offerings to match customers' perceived value(s).)

My adventures with Hawaiian Panoramas were but the very beginnings of a multi-decade education about the art business, and how to lose money.

Even with a beautiful product line, it wasn't easy getting display space on gallery walls. Nobody knew what to think of the long, skinny Cyclopan pictures—and they weren't cheap. Having an odd product put me at a disadvantage in the high-volume tourist shops.

Hawaiian Panoramas got consigned to art galleries and a few high-end gift shops—both low-volume operations. Art galleries are not the cash cows people think they are. *Au contraire*: 99% of the population will buy post cards or posters; only 1% will buy art.

That single percentile of art buyers can be further subdivided; 90% want "real art" (original oils or watercolors); only 10% will buy reproductions (like photo and giclée prints). Those statistics revealed the real fact of the matter—that only 0.1%—a tenth of one percent—of the population were potential Hawaiian Panoramas customers.

Doing the math: The Hawaiian Islands were getting four million tourists a year. That was 10,959 per day, on average. 0.1% = 1,095 potential Hawaiian Panoramas customers. Sounds good, eh? However, those prospects were scattered throughout the seven Islands, shopping in thousands of places. Thus, I reckoned that in Waikiki, on any given day, there was only one prospect. And what were the chances that person would see, let alone buy, my products? Zilch.

Those were things that I never talked about with Sandra; I tried not to let my worry show to her, Allan or Carol. Despite my best efforts, I could not sell enough Hawaiian Panoramas; that was partly my fault (they were too expensive) and partly the financial timbre of the times (the economy was in recession).[20]

Sandra and I were at the end of our rope, selling pictures from a sidewalk stand at the Honolulu zoo, when Lindsay Rodda called from Melbourne, Australia. Apparently, the severity of the recession wasn't as bad in Australia. The economy down under was limping, not crippled.[21]

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[20]The early 1980s recession in the United States began in July 1981 and ended in November 1982.[18][19][20] One cause was the Federal Reserve's contractionary monetary policy, which sought to rein in the high inflation.[21] In the wake of the 1973 oil crisis and the 1979 energy crisis, stagflation began to afflict the economy. […] By 1979, inflation reached a startling 11.3% and in 1980, it soared to 13.5%. https://en.wikipedia.org/wiki/Early_1980s_recession

[21] "…there was a fairly pervasive sense of national stagnation and decline symbolised by the early 1980s recession. Australia's annual average GDP growth during the Fraser era was 2 per cent – disappointing in terms of both our historical performance and international comparisons. Our high unemployment level, which hovered around 9 per cent in the recession, was seen as evidence of failure within the economic system and a defect that had to be fixed. The notion that Australia had to engage in a global catch-up was a useful driver for new policy."

Rodda was a well-traveled businessman—a Leo—who fancied himself a film maker. Lindsay was a co-director of Sonargraphics; his partner was Bette Murray; they produced "industrial" films and videos. Lindsay attended international multi-image competitions, notably the AMI Festival—that is where he saw my work. He was calling to ask if I would oversee the production of car-launch shows for Ford Australia and Holden (GM Australia) and train his staff in the process. Thank my lucky stars!

A week before leaving Hawaii, I took a fateful dive, with Allan Seiden. We put in from the shore north of Hanauma Bay, where we found a secluded parking spot near an inviting-looking cove.

Underwater, it was nothing special, kind of barren; the water wasn't crystalline. We were down for about a half hour before our air ran out.

Back on the beach, we discovered that my car had been broken into, that my briefcase had been stolen; it contained my passport and our airline tickets to Australia.

Yikes!

The airlines were attentive to my theft problem and canceled the old tickets; getting replacements required only a trip down to Honolulu Airport. The passport was another matter; that required a week, and a whole bunch of fees; I got the new one the day before our scheduled departure.

Sandra and I got everything put away in Hawaii and flew back to Vancouver to say goodbye to her mother, sister and brother before flying from Vancouver to Melbourne. It was Christmastime; we decided to take a short drive, down to Seattle from Vancouver, for a holiday visit with my sister Kathy and her husband Lou Hetler.

At the border, we ran into a snag entering fortress America: they were suspicious, and wanted to know how I [noticeably older] happened to know this young Canadian lady. Thinking it would speed things along, I replied: "We're engaged." That didn't help. We were detained four hours and thoroughly interrogated; Sandra was nearly strip searched; finally her US immigration status was changed to K-1 [fiancé] and she was banned from entering the USA. Banned?! The laws are strange. We couldn't just change our story; that would be perjury, a crime. The only way to lift Sandra's entry ban was to either legally rescind our engagement)—an expensive and time-consuming procedure—or, get married.

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https://www.rba.gov.au/publications/confs/2000/pdf/kelly-address.pdf

That is how I came to marry Sandra Sande; it was the only way we could make our pre-arranged flights to Australia from Los Angeles Airport (or any flights from America).

Can you imagine what Sandra's mother thought, when, late at night, we returned to Vancouver the same day we left?

The next morning, we went down to the US Consulate in Vancouver (in those days you could just walk in). It being Christmas, we had to wait another day to see the Consulate in the flesh—only he could do anything.

The Consulate's office was very plush and he was equally natty. He diplomatically explained that, unfortunately, he lacked the authority to override the ban imposed on Sandra by the authorities at the border. There was no appeal procedure.

He went on to explain that the US border police have the highest constabulary authority in the land; they are all powerful and can do essentially "anything."

Having exhausted all other possibilities, Herta Sande hosted a wedding for us at Le Napoleon restaurant, in Vancouver, on January 9, 1982. The ceremony and festivities centered around a gala dinner attended by Sandra's immediate family as well as mine.

Conveniently, my parents were visiting my sister Kathy and her husband Lou for the holidays. They attended the wedding with my sister Barbara, who flew up from California with her beau, artist Wayne Olds. It was a whirlwind wedding, another in a series of life-altering events. In less than a year, Sandra and I went from strangers to married; and now, we were moving to Melbourne.

(Left to right): Peter & Dorothy Mesney, Anonymous Minister, Yours Truly, Barbara Mesney, Sandra Sande-Mesney, Rick Sande, Herta Sande

1982 | Mesney-Sande wedding | Plate Nº 1

Ceremony and reception at the Napoleon Restaurant (now called Lupo) at 869 Hamilton Street, Vancouver.

Standing (left to right): Wayne Olds, Kathy Mesney, Yours Truly, Sandra Sande-Mesney, Peter Mesney, Herta Sande
Rick Sande, Karen Sande. Seated: Dorothy Mesney.

Left to right: Wayne Olds, Bobbie Delbrook
Barbara Mesney, Sandra Sande-Mesney.

1982 | MESNEY-SANDE WEDDING | PLATE Nº 2

Ceremony and reception at the Napoleon Restaurant (now called Lupo) at 869 Hamilton Street, Vancouver.

Lindsay Rodda put us up at his house for the first few weeks, before we found an apartment of our own. Lindsay's digs were no shabby shack. He lived in the fashionable Armadale section of Melbourne. His spacious crib was shaded by huge eucalyptus trees (he told me they drank 5,000 liters of water a day). There was a fair-sized swimming pool in his yard.

Sandra and I were hosted lavishly. Lindsay loved to entertain and to cook. Bette Murray would join us almost every evening; the two of them would fix fabulous meals[22] for us, served with copious quantities of fine Australian wines.[23] It was exhausting socializing every evening with Lindsay and Bette, after putting in long days trying to train the staff.

SonarGraphics was a difficult place to work because Lindsay was of the odd opinion that it was best for his writers not to speak with his designers. Like the anecdotal Scotsman who ripped his dollar in half trying to buy twice as much, Lindsay thought two ideas were better than one.

It took a while to convince Lindsay that collaboration is the key when you are working with a team; that there is such a thing as too much direction; that *laissez faire* is a better approach than command and control; that synergism should be the targeted goal; that the team's effort was greater than the sum of its participants' etcetera.

On the job training is the best way to learn. Apprenticeship is the way I like to teach. People learn best when they learn by doing, learning their lessons in the proverbial School of Hard Knocks.

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[22] If it's any indication of his culinary tastes, Lindsay consumed, on average, two pounds [~1 kilo] of butter a week.

[23] Today the world is swimming in wine; back then truly fine wines were harder to come by. After we got our own apartment Sandra and I ate out almost every night; we had the opportunity to sample a lot of wine varieties. Australian wines were tops then. The world knew little about many of them because the best vintages were fully consumed within Australian borders and nary a drop made it to the export market. My favorites were the red wines produced by Brown Brothers.

When I taught, everyone had a personal project, something that *they* wanted to do. I wanted students to think for themselves, not copy others. Motivation was the key to teaching; what could be more motivating than doing your own thing, your own project?

However, the culture at SonarGraphics kept people apart. I had to start from the beginning, building team spirit, while simultaneously teaching slide-show skills. Multi image was new to Australia; there were scant equipment resources and zero talent pools to draw from. That was why Lindsay had to "grow his own" talent, why he brought me in—to cultivate native talent.

Lindsay Rodda had absolutely no idea how anything is made. That was ironic considering that many of the communications films and publications his company produced for industrial clients were how-it's-made documentaries. He should have made a doco about his own company; maybe then he would have seen why SonarGraphics' production flow was contrarian and unproductive.

Lindsay concocted grand schemes and dumped them in the lap of Malcom Sinclair, whose task it was to get them done. Half the time, they simply couldn't be. That was why Lindsay brought me there; to show Malcom how to get things done.

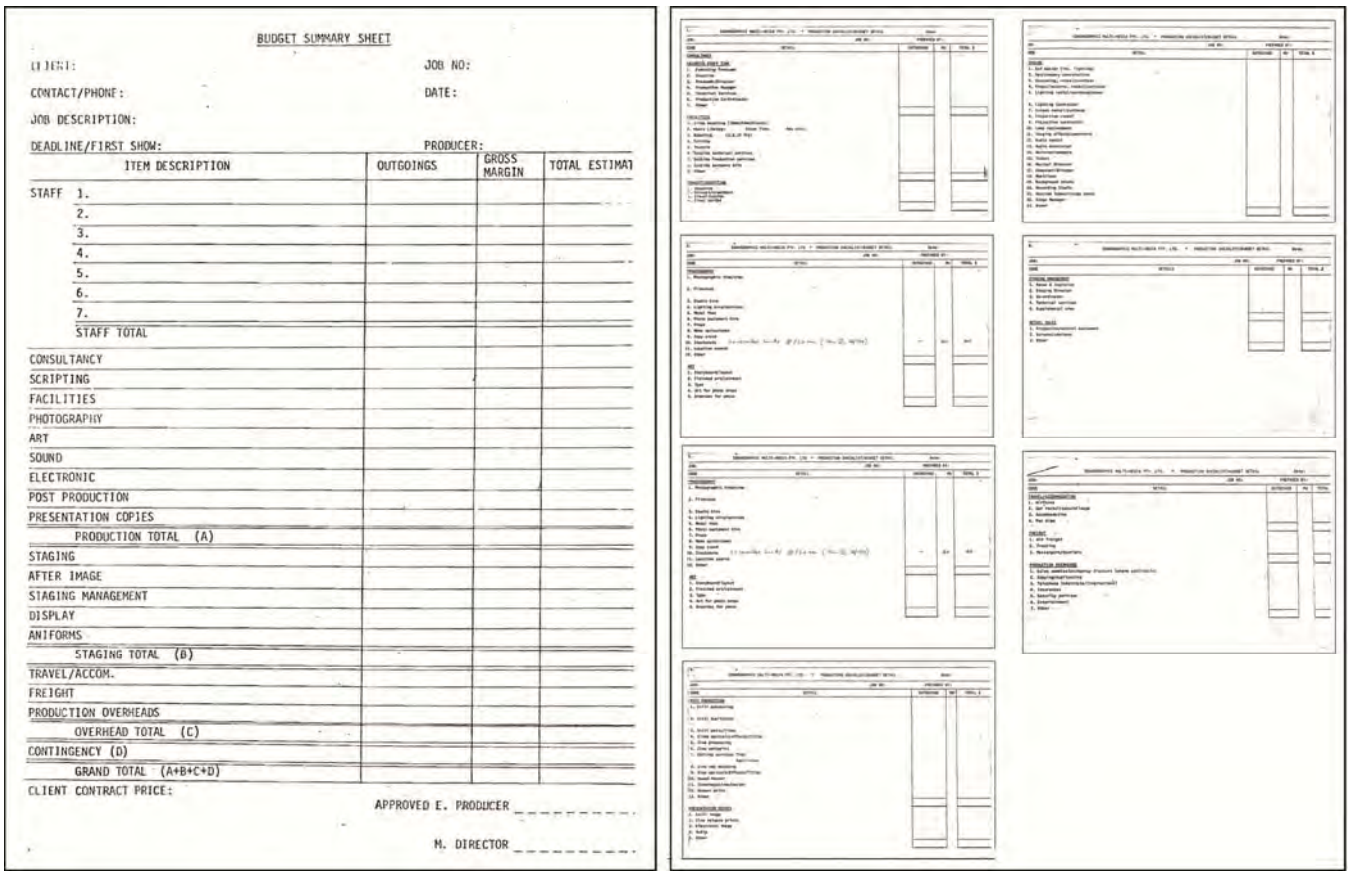
He had probably not considered that I might agree with Malcom, that, consequentially, he could find himself in the minority. Lindsay was a Leo; his ego was bigger than mine. He was an authoritarian figure whose governed by edict; the idea of consensus never occurred to him.

The number of meetings that Lindsay organized every day was the first oddity I couldn't help noticing. I was used to a weekly company meeting, usually first thing Monday morning to, you know, get everyone re-focused and motivated. Lindsay had those as well as mini meetings at the beginning and end of each day. Together all those non-productive meetings ate up 20-30% of everyone's time.

Another 10-30% of my time was consumed by Lindsay, who just wanted to "hang" with me, musing about jobs, politics, life, whatever. It was hard to deal with his constant interruptions; but I had to oblige him; I was, after all, his paid-for international consultant. In Lindsay's mind, talking with me was party of his job. My role was as much psychologist as producer. Soon it became obvious that Lindsay was never going to get it, in terms of how things should be done.

There were no systems in place when I arrived; Lindsay had never made a slide show, only films. So, the first thing was to create systems, nomenclatures, communications and documentations—a way to delegate work to associates, a way to budget accurately and produce precisely.

To that end, I set to making an eight-page *Budget Detail Checklist & Summary*. Geez, they hated that one; in went into infinite detail. [See Sonargraphics Plates N^{os} 11-15].



BUDGET SUMMARY SHEET

CLIENT: JOB NO:

CONTACT/PHONE: DATE:

JOB DESCRIPTION:

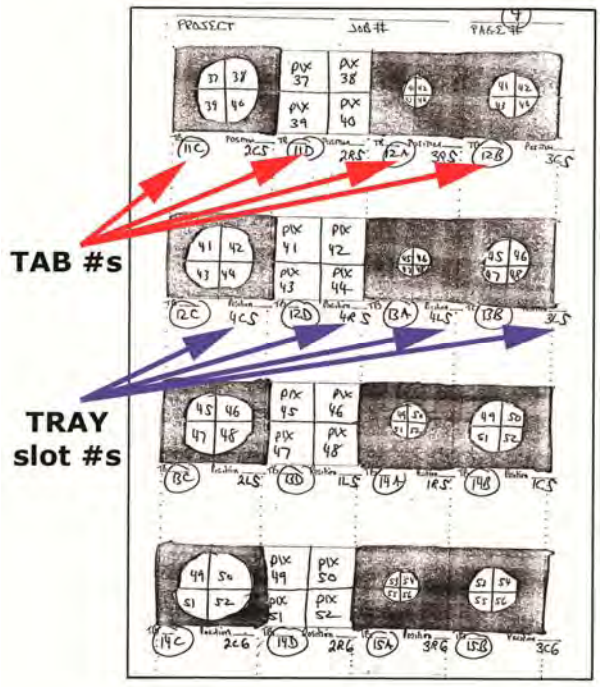
DEADLINE/FIRST SHOW: PRODUCER:

ITEM DESCRIPTION	OUTGOINGS	GROSS MARGIN	TOTAL ESTIMAT
STAFF 1.			
2.			
3.			
4.			
5.			
6.			
7.			
STAFF TOTAL			
CONSULTANCY			
SCRIPTING			
FACILITIES			
PHOTOGRAPHY			
ART			
SOUND			
ELECTRONIC			
POST PRODUCTION			
PRESENTATION COPIES			
PRODUCTION TOTAL (A)			
STAGING			
AFTER IMAGE			
STAGING MANAGEMENT			
DISPLAY			
ANIFORMS			
STAGING TOTAL (B)			
TRAVEL/ACCOM.			
FREIGHT			
PRODUCTION OVERHEADS			
OVERHEAD TOTAL (C)			
CONTINGENCY (D)			
GRAND TOTAL (A+B+C+D)			
CLIENT CONTRACT PRICE:			

APPROVED E. PRODUCER _____

M. DIRECTOR _____

Half-size scan of the much-hated Budgeting Summary Sheet and quarter-size scans of seven supporting pages.



In addition, I came up with a system to correlate storyboards with scripts and account for each and every slide. That was done with *Tabs*.

For example, Tab #1 would mark the beginning of the script, the first scene in the storyboard, and the slide-tray positions for storyboard scenes. [See Sonargraphics Plates N^{os} 1-10]

This storyboard sheet details a series of *quadrant circle-burst reveals*, each composed of four steps of four slides each. Each picture has an identifying number, beginning with Pix 37-40 (upper left) and ending with Pix 49-53 (lower right).

There was enough information to drop slides into trays without needing projection gear.

There was also a *Shoot Sheet*. It was a specifications checklist for ordering rostrum-camera photography & effects—a shooting log as well a way of tracking costs and tallying charges.

Looking back at those systems, I am appalled by the level of detail and complexity; amazed that I expected the workers to handle all that paper work. Although bean counters love them, creative people don't do well with forms.

My *real* work got done after 5:00 pm [17:00] when Lindsay and the rest of the staff went home; then I'd carry on until just before the late restaurants closed, around 10:00 pm [22:00].

While I was used to that situation—my creative workday at Incredible in New York began at 7:00 pm [19:00] after the day crew went home and usually lasted until about 11:00 pm [23:00], then it was dinner and bed—Sandra had a hard time adjusting.

We went to Lindsay and set down four conditions. First and foremost, that we didn't have to attend all the meetings. We also put a limit on our time, agreeing to an 8-hour work day.

And, we asked him to hire a full-time rostrum cameraman (instead of expecting the rest of the staff to be able to use it; as if it were some kind of copier).

Finally, we asked Lindsay to rearrange Sonar-Graphic's organization chart, horizontally instead of vertically—encouraging interaction between everyone on the team.

He agreed to our demands and that set us free to actually get stuff done during daylight hours. After a while we carved out a bit of a life; Sandra and I would leave work around 7:00 pm; in time for a few cocktails and a late dinner.

John Emms responded to Lindsay's ad for the rostrum-camera position. His portfolio demonstrated that he was a masterful technical photographer. His book had pictures of bullets stopped in air, polarized photo-microscope shots of crystals; twelve-step posterizations and more—crazy, complicated shots; all done to perfection.

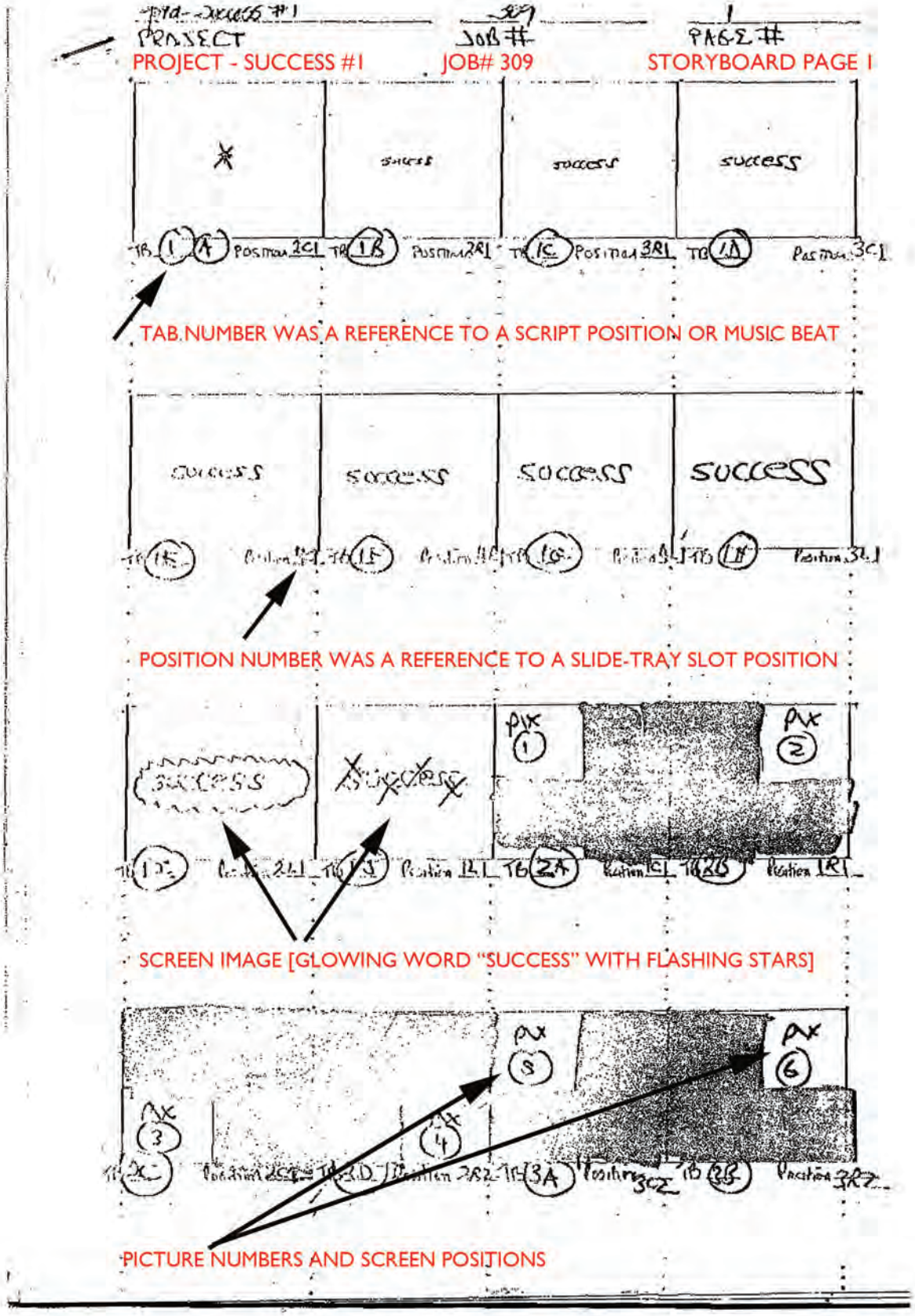
Emms was the perfect guy to learn rostrum photography. The requisite precision of rostrum photography appealed to his quest to do the impossible.

Working at Sonargraphics was a big change for him, requiring John to learn an entirely new camera technology—one that he would soon master.

There was a lot to do before that, however: build the studio and team necessary to produce two car-launch shows for Lindsay Rodda (or try to).

[Spoiler Alert: Two years later, I would have the chance to work with John again, at Image Stream, in Los Angeles; and, four years later, John was my production partner at the Swedish incarnation of Incredible—Incredible Imagers AB.]

1982 | Sonargraphics | Plates Nos 1-15



STAR MORPHS INTO GRAPHIC OF WORD "SUCCESS" | SUCCESS ZOOMS FORWARD IN SIX STEPS - HIGHLIGHTED WITH GLOW AND STARS | FOUR "QUADS" [QUARTER-SCREEN PICTURES] BUILD ON MUSICAL BEATS. [SEE VISUAL DESCRIPTION, PLATE 2.]

FORD "SUCCESS" MODULE ONE (Presentation Section Two)

SEE PLATE No. 1 | STORYBOARD PAGE ONE

Opening percussion: Logo zooms out in six steps and takes OP glow and stars.

Measures 1 - 4: Fast cuts of "quad" images on quarter-beat tempo (total of 32 images); various sports scenes.

Measures 5 - 8: 4-Step circle-mask wipes reveal 8 additional quad images (total of 32 images); various sports scenes.

Measures 9 - 16: 8-step animation of Cricket bat hitting ball toward lens; followed by 12 quick cuts of misc. Cricket scenes.

Measures 17 - 24: 8-step animation of Football being kicked toward lens; followed by 12 quick cuts of misc. Football scenes.

Measures 25 - 32: 8-step animation of Rugby ball being "passed" to camera; ~~with simultaneous 6-step zoom out of supered litho "Success" logo;~~ followed by 14 quick cuts of Rugby scenes.

Measures 33 - 40: 8-step animation of Tennis ball being hit toward lens; followed by 12 quick cuts of misc. Tennis scenes.

Measures 41 - 48: 8-step animation of Soccer ball being kicked into lens; followed by 12 quick cuts of misc. Soccer scenes.

Measures 49 - 56: 8-step animation of Basketball falling through basket onto camera lens; followed by 12 quick cuts of misc. Basketball scenes.

Measures 57 - 64: 8-step animation of Golf ball being driven into lens with simultaneous 2-step ~~litho~~ super ~~zoom out~~ of "Success" logo; followed by 12 quick cuts of misc. Golf scenes.

Measures 65 - 72: 8-step animation of Boxing glove hitting lens; followed by 12 quick cuts of misc. Boxing scenes.

Measures 73 - 80: 8-step animation of Race Horses running into lens; followed by 12 quick cuts of misc. Racing scenes.

Measures 81 - 88: 8-step animation of Auto Race Car driving into lens; followed by 12 quick cuts of misc. Auto Race scenes.

Measures 89 - 96 (Narrative ¶1): Seven one-second dissolves of "critical winning moments" in misc. sports; opening takes simultaneous 8-step litho super zoom of "Success" logo; eighth scene is close-up of a golfer's face that animates in 4 steps from look of concern to smile of victory.

Measures 97 - 106 (Narrative ¶2 & 3): Ten one-second dissolves of "winners' faces;" followed by one-second dissolve into a fist which animates into a "thumbs up" sign in 6 steps.

(Cont'd)

Measures 107 - 112: Six 4-step animations of "success gestures:"

a.) Fist pounds hand.
b.) Hand wipes brow.
c.) A surprised look on face.
d.) Fists raised over head.
e.) Fingers form "perfection" sign.
f.) Close-up of winking eye.

Measures 113 - 120: Six one-second dissolves of "moments of success" in misc. sports; followed by eight-step zoom out of Ford logo with OP glow, glitter fill, and stars.

Measures 121 - 123: (Finale refrain section one) Three step-zooms in on misc. sports scenes (six steps each); followed by:

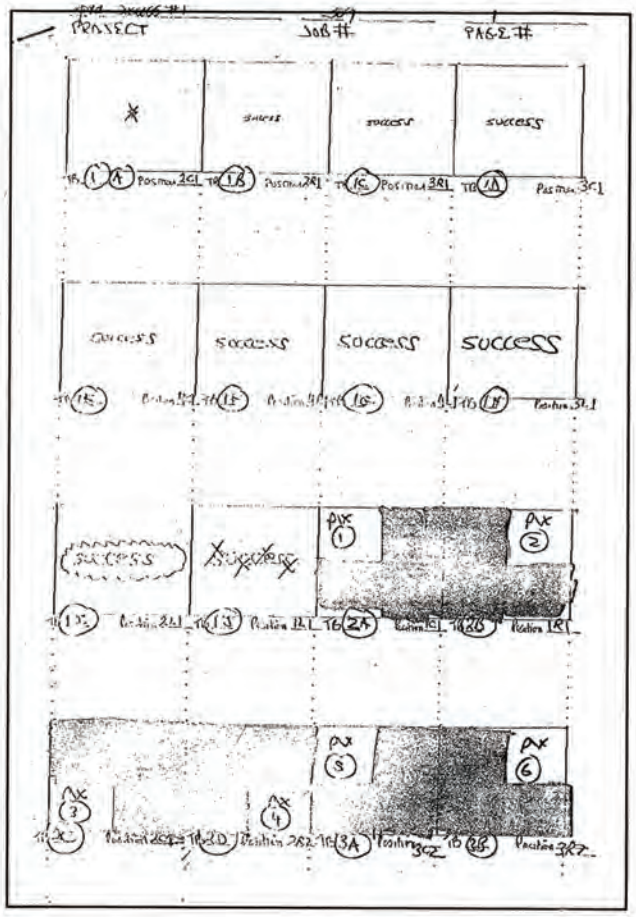
Measure 124 (musical ripple): Rotoscoped neon lines eminate from last scene of Measure 123 in 6 steps.

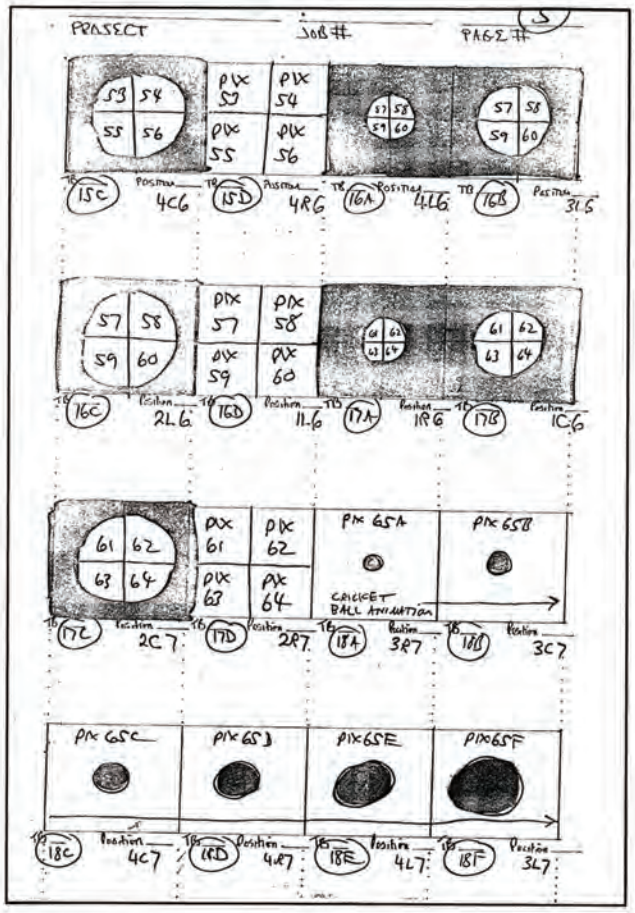
Measures 125 - 127: (Finale refrain section two) Three step-zooms into misc. sports scenes (six steps each); followed by:

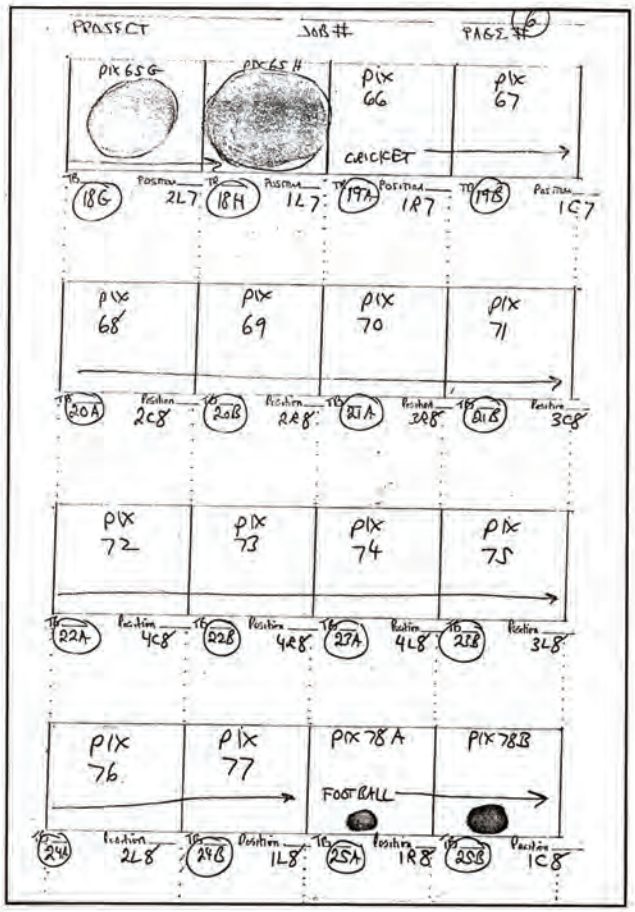
Measure 128 (muscial ripple): Rotoscoped neon lines eminate from last scene of Measure 127 in 6 steps.

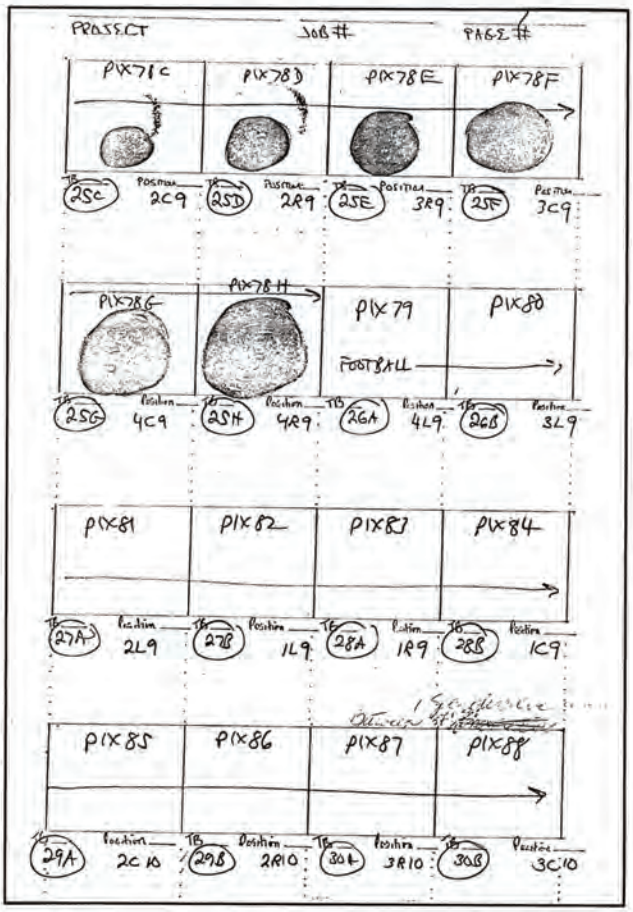
Measures 129 - 136: (Finale refrain section three) "Success" logo zooms out in 6 steps and takes 5 different animated graphic treatments; flash-fade to black as music decays.

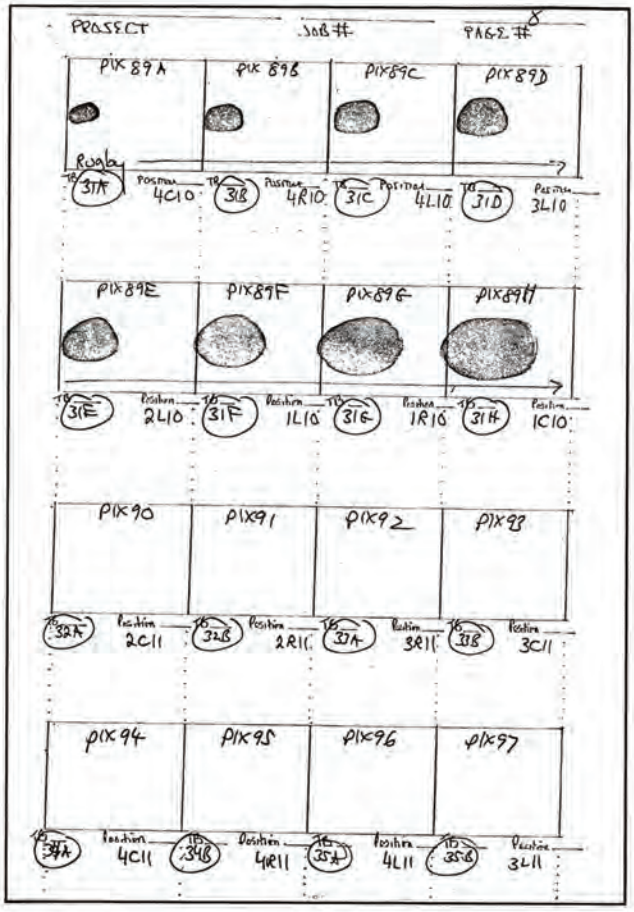
# # #


PROJECT
JOB #
PAGE #
success
success
success



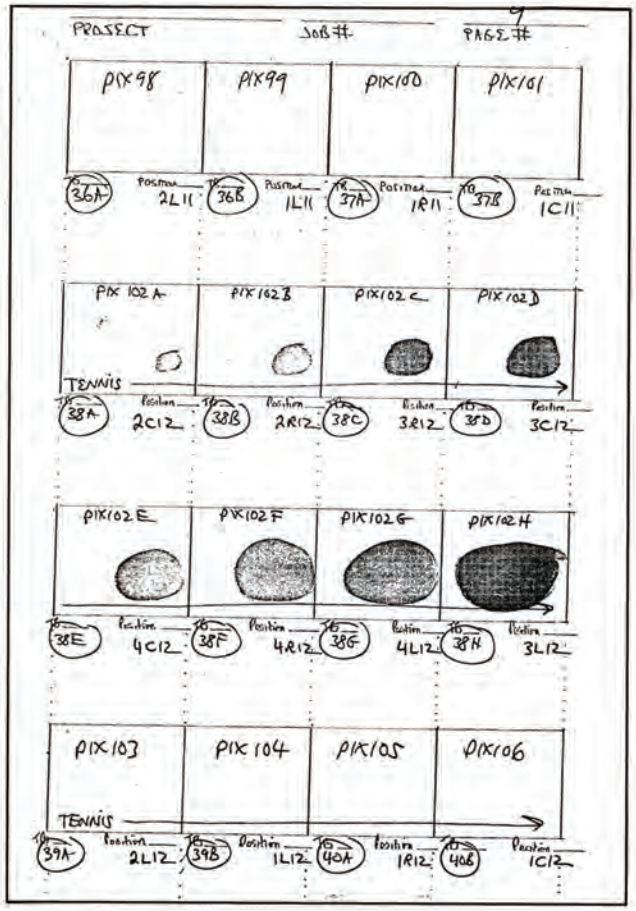


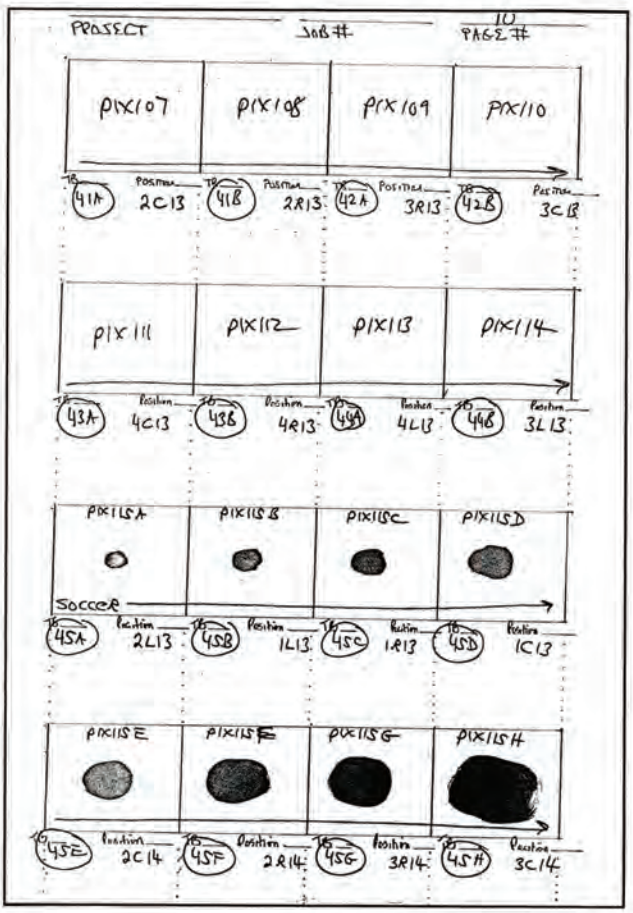


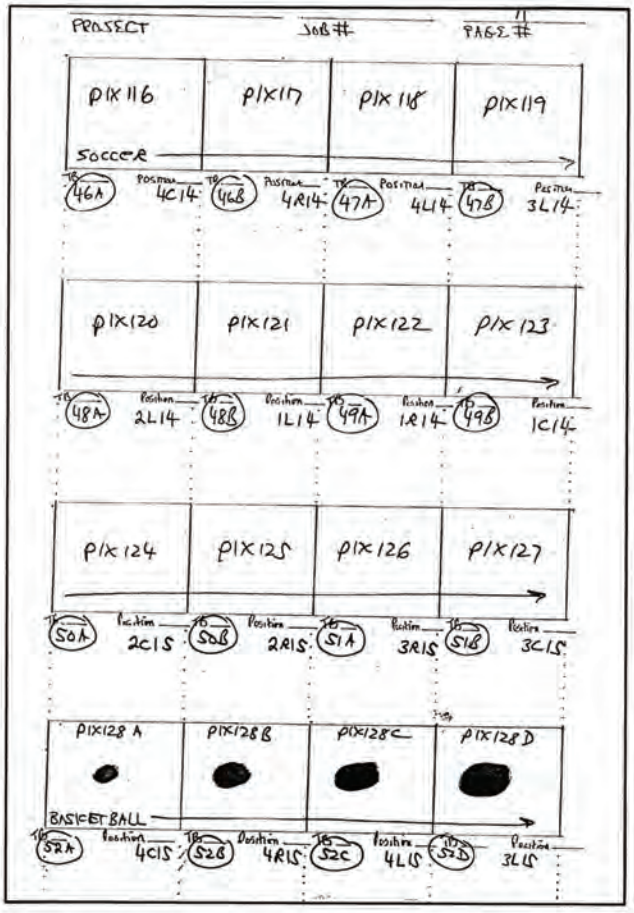


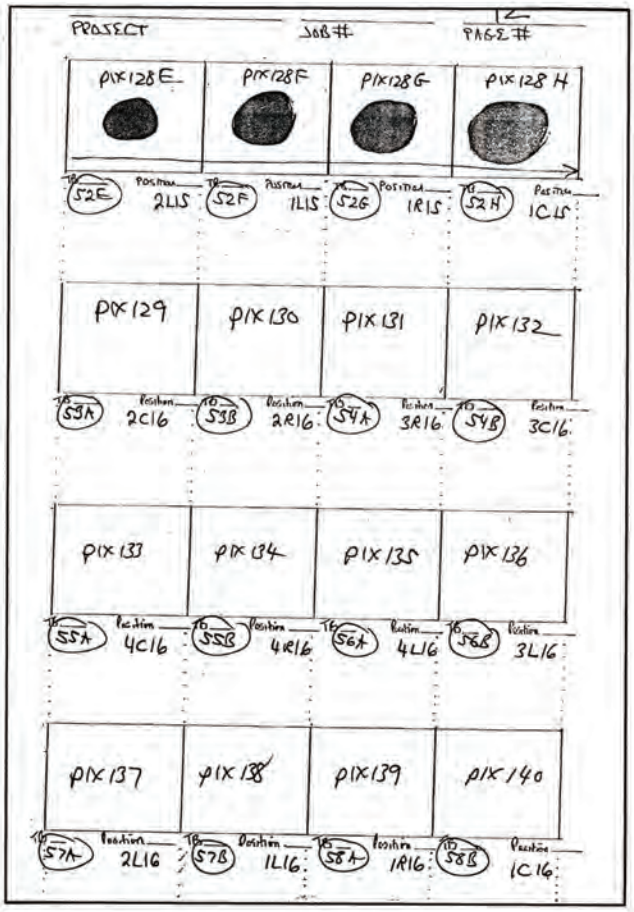
1982 — SonarGraphics | Plate № 5

SonarGraphics | Ford "Success" Module One | Storyboard pages 5 - 8



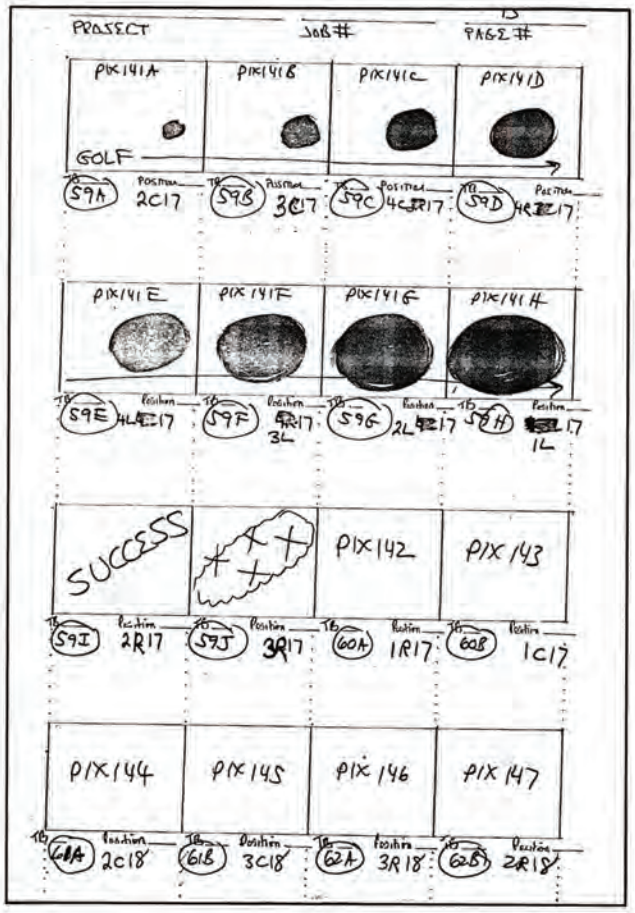


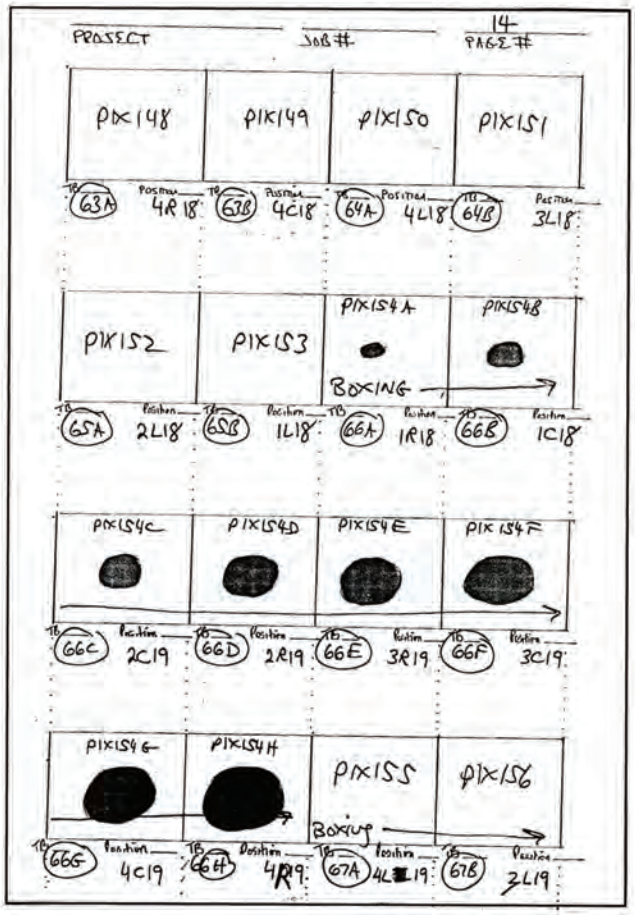


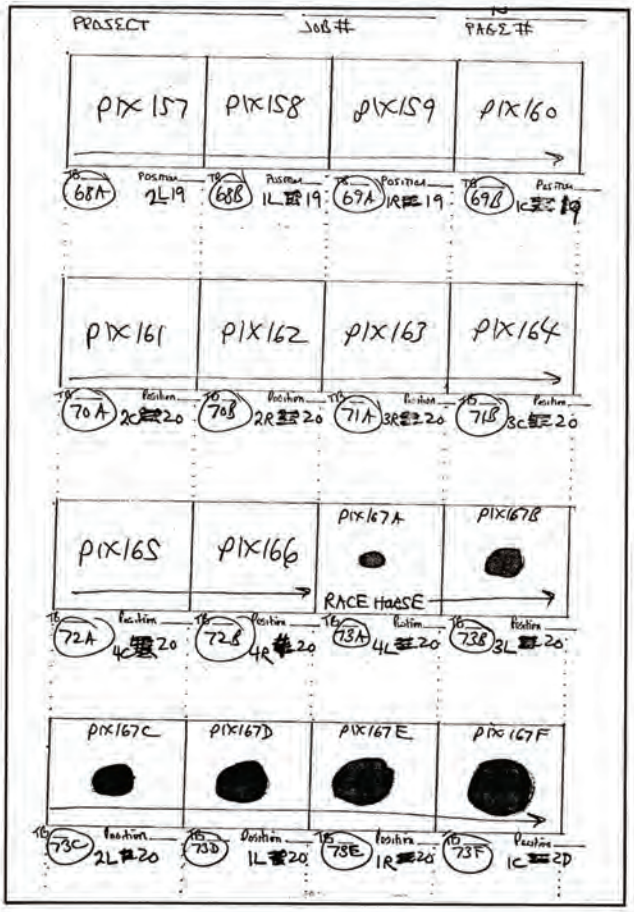


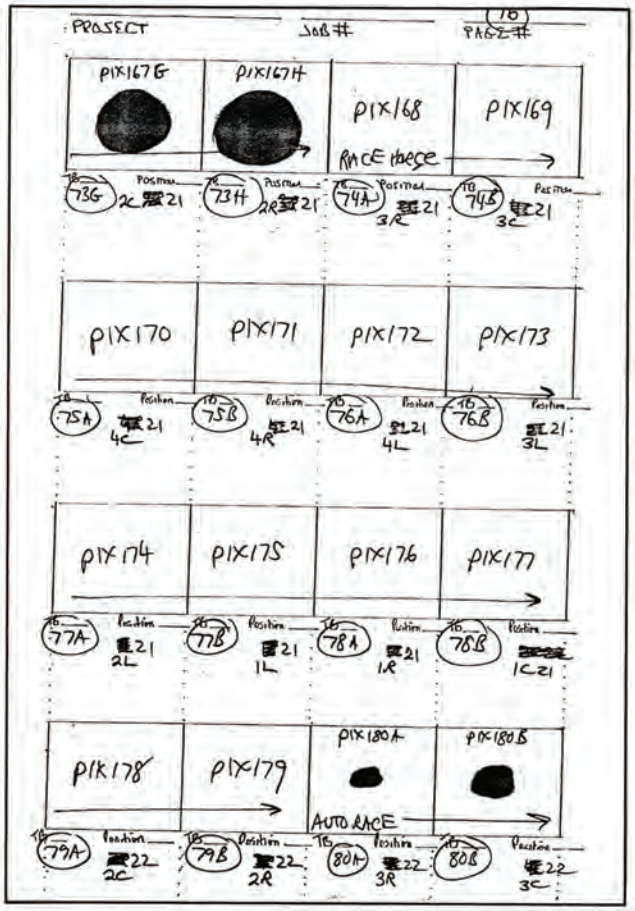
1982 — SonarGraphics | Plate Nº 6

SonarGraphics | Ford "Success" Module One | Storyboard pages 9 - 12



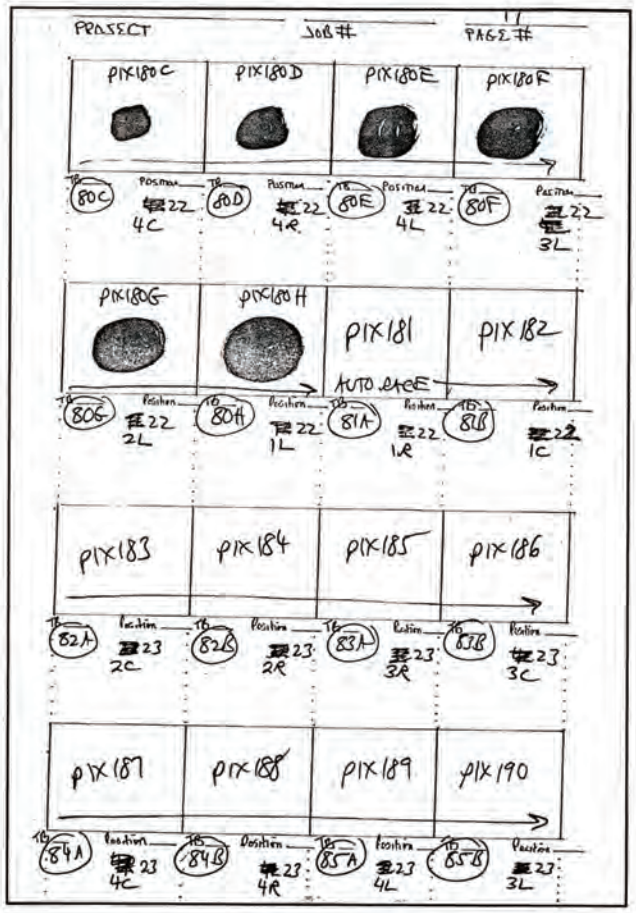


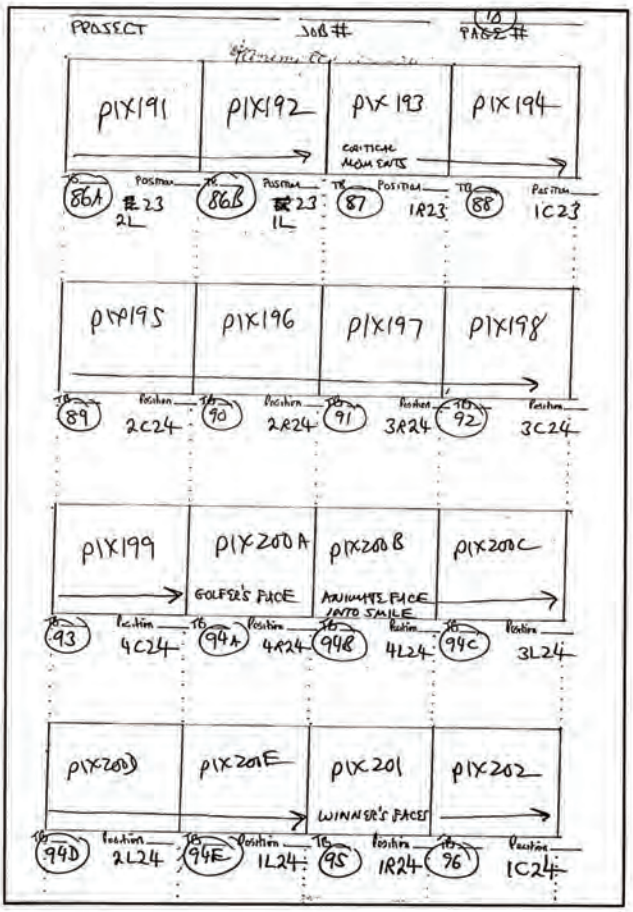


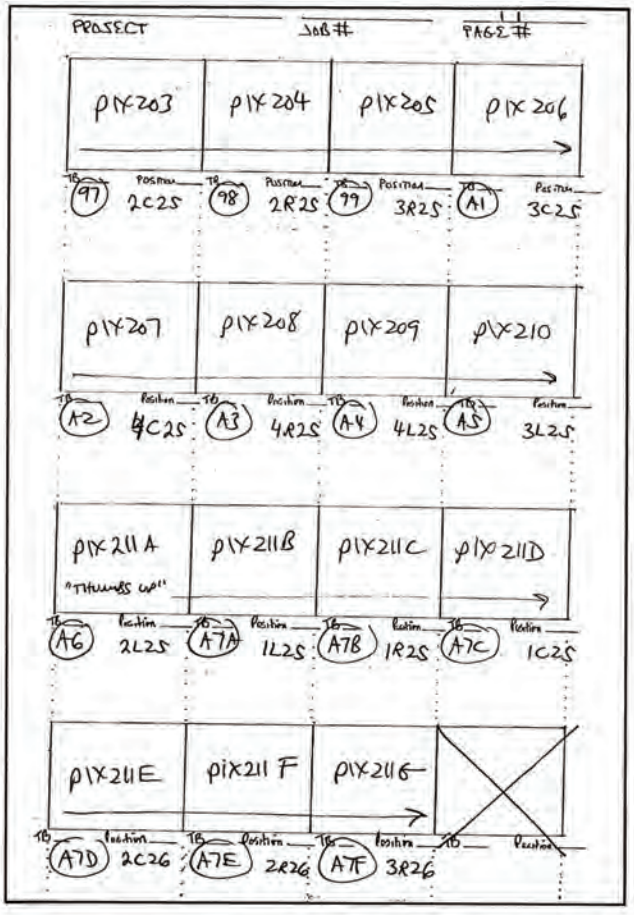


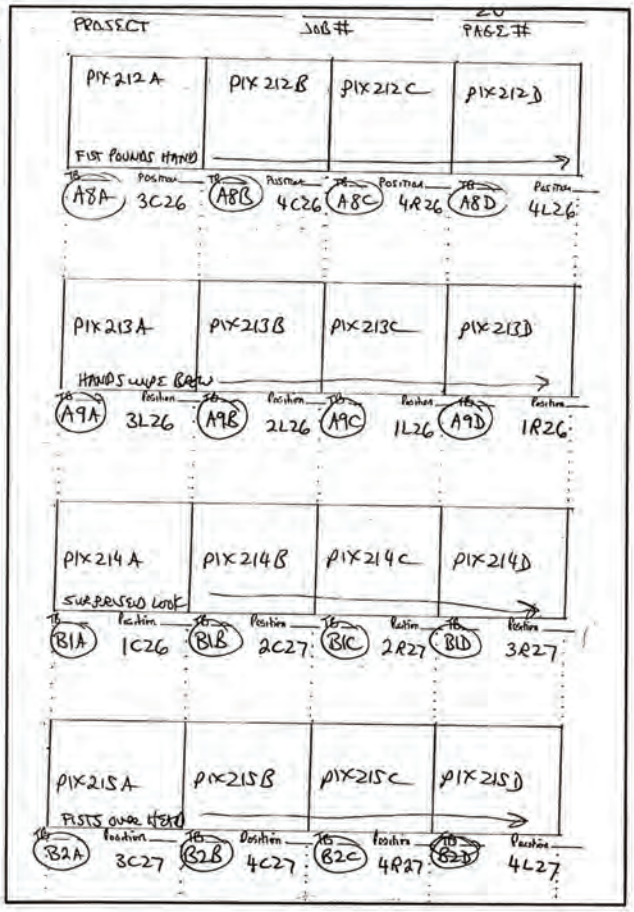
1982 — SonarGraphics | Plate № 7

SonarGraphics | Ford "Success" Module One | Storyboard pages 13 - 16



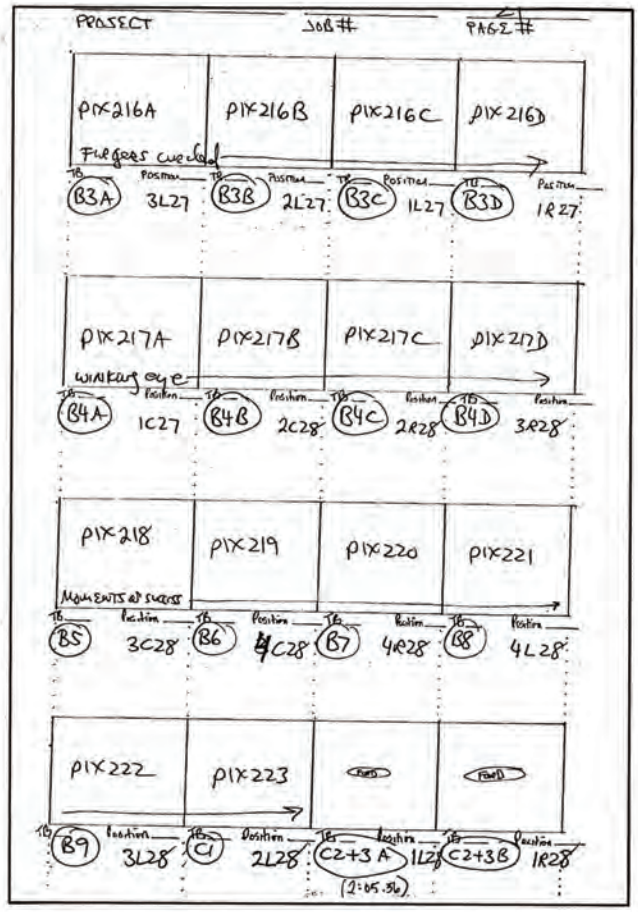


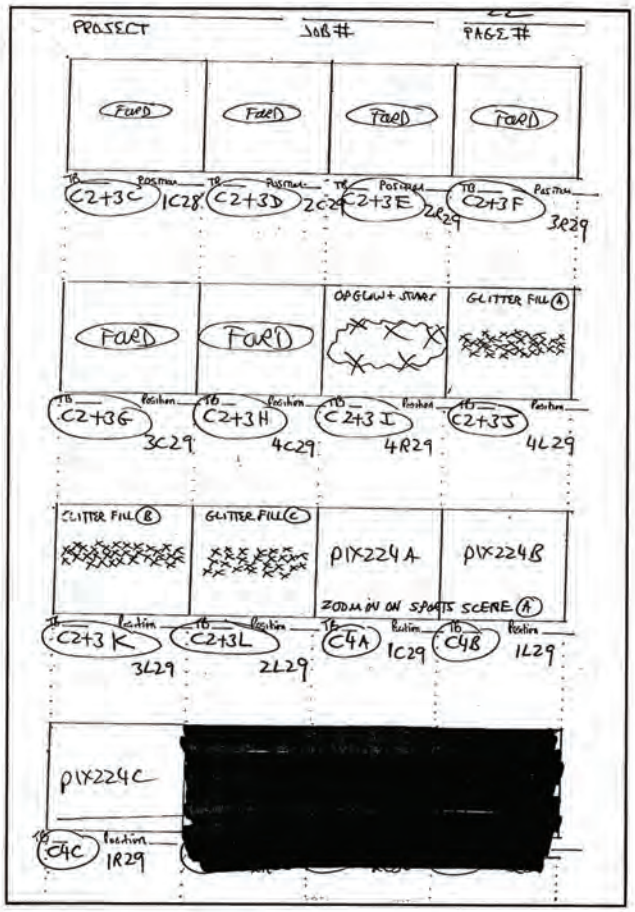


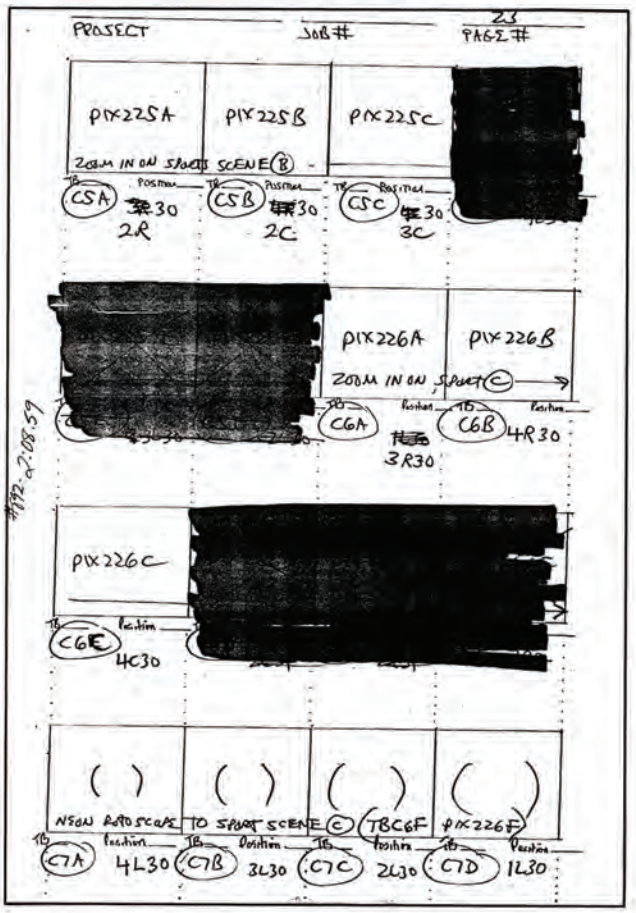


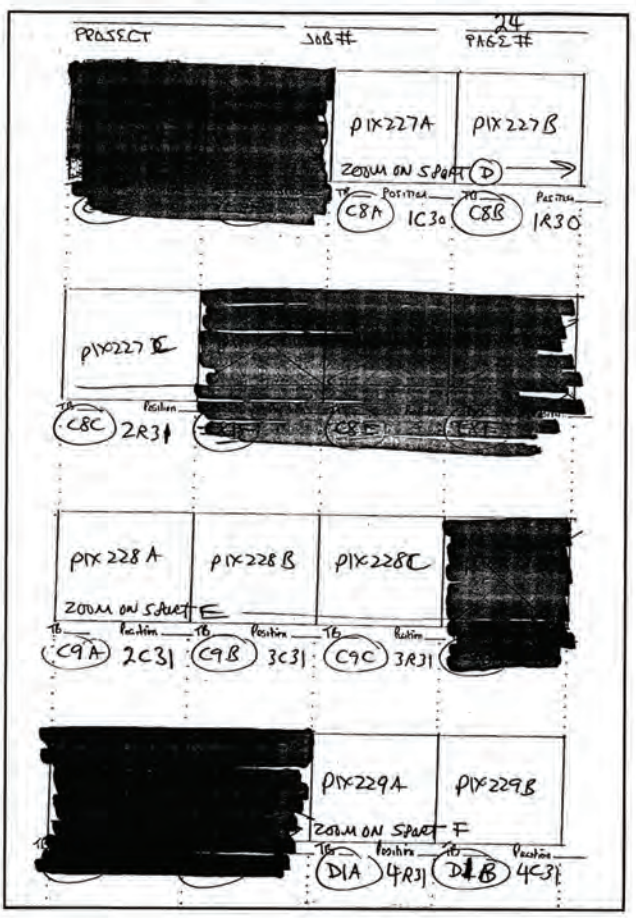
1982 — SonarGraphics | Plate Nº 8

SonarGraphics | Ford "Success" Module One | Storyboard pages 17 - 20



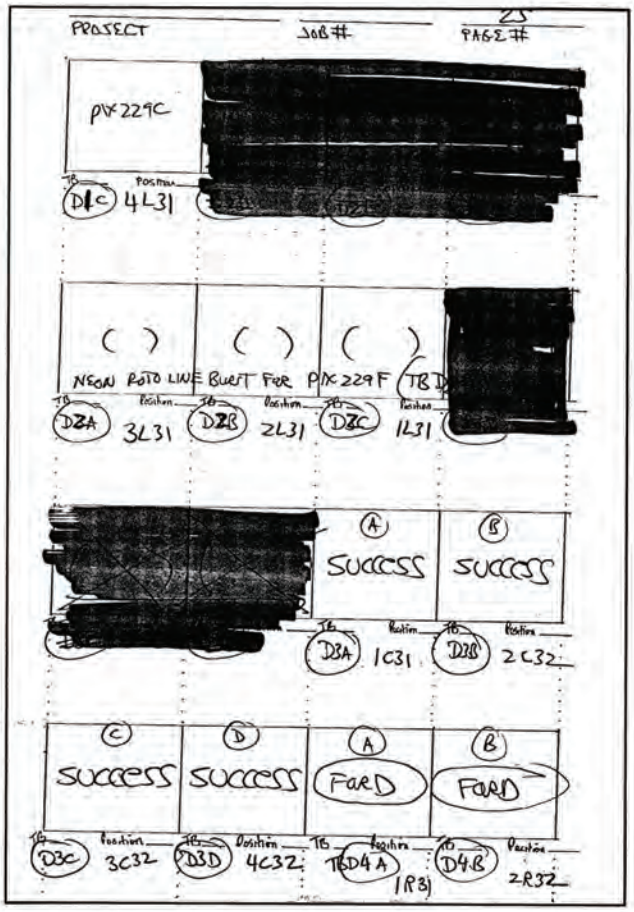






1982 — SONARGRAPHICS | PLATE Nº 9

SonarGraphics | Ford "Success" Module One | Storyboard pages 21 - 24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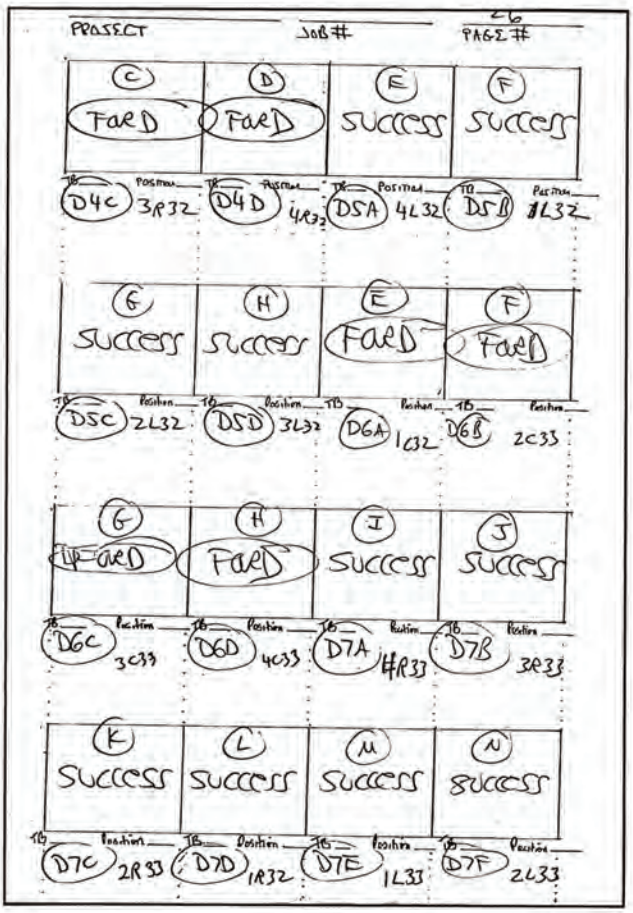
JOB #
PAGE # 25
PIX 229C
D1C 4L31
( ) ( ) ( )
NEON ROTO LINE BURST FOR PIX 229F TBD
D2A 3L31
D2B 2L31
D2C 1L31
A SUCCESS
B SUCCESS
D3A 1C31
D3B 2C32
C SUCCESS
D SUCCESS
A FORD
B FORD
D3C 3C32
D3D 4C32
D4A 1R31
D4B 2R32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JOB #
PAGE # 26
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D FORD
E SUCCESS
F SUCCESS
D4C 3R32
D4D 4R32
D5A 4L32
D5B 3L32
G SUCCESS
H SUCCESS
E FORD
F FORD
D5C 2L32
D5D 3L32
D6A 1C32
D6B 2C33
G FORD
H FORD
I SUCCESS
J SUCCESS
D6C 3C33
D6D 4C33
D7A 1R33
D7B 3R33
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L SUCCESS
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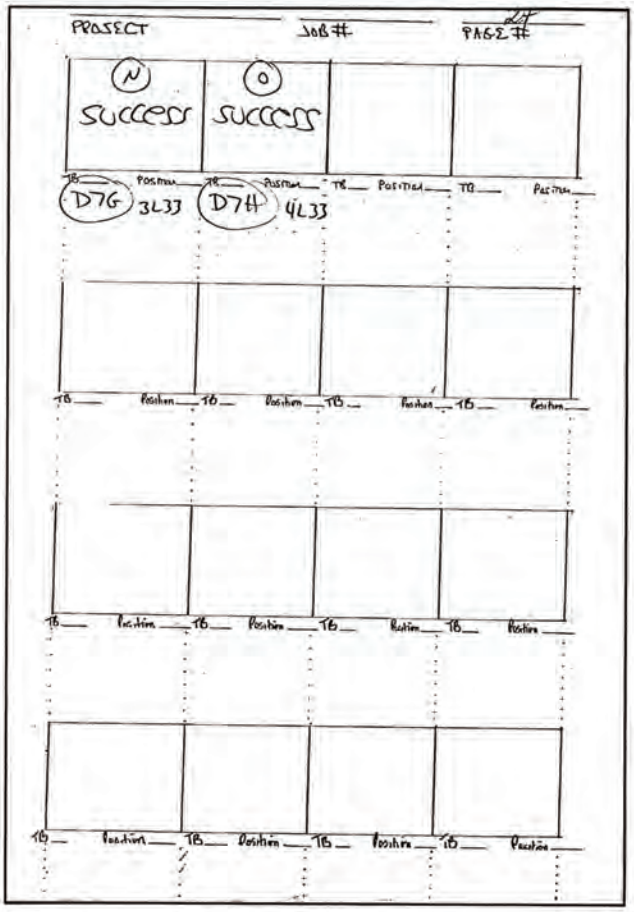
D7E 1L33
D7F 2L33


PROJECT
JOB #
PAGE # 27
N SUCCESS
O SUCCESS
D7G 3L33
D7H 4L33

BUDGET SUMMARY SHEET

CLIENT: JOB NO:

CONTACT/PHONE: DATE:

JOB DESCRIPTION:

DEADLINE/FIRST SHOW: PRODUCER:

ITEM DESCRIPTION	OUTGOINGS	GROSS MARGIN	TOTAL ESTIMAT
STAFF 1.			
2.			
3.			
4.			
5.			
6.			
7.			
STAFF TOTAL			
CONSULTANCY			
SCRIPTING			
FACILITIES			
PHOTOGRAPHY			
ART			
SOUND			
ELECTRONIC			
POST PRODUCTION			
PRESENTATION COPIES			
PRODUCTION TOTAL (A)			
STAGING			
AFTER IMAGE			
STAGING MANAGEMENT			
DISPLAY			
ANIFORMS			
STAGING TOTAL (B)			
TRAVEL/ACCOM.			
FREIGHT			
PRODUCTION OVERHEADS			
OVERHEAD TOTAL (C)			
CONTINGENCY (D)			
GRAND TOTAL (A+B+C+D)			

CLIENT CONTRACT PRICE:

APPROVED E. PRODUCER _____

M. DIRECTOR _____

1982 — SONARGRAPHICS | PLATE Nº 11

SonarGraphics | Budget Summary Sheet

1. SONARGRAPHIC MULTI-MEDIA PTY. LTD. * PRODUCTION CHECKLIST/BUDGET DETAIL Date:

JOB: JOB NO: PREPARED BY:

CODE	DETAIL	OUTGOINGS	MU.	TOTAL $
CONSULTANCY				
SALARIED STAFF TIME				
1. Executive Producer				
2. Creative				
3. Producer/Director				
4. Production Manager				
5. Technical Services				
6. Production Co-Ordinator				
7. Other				
FACILITIES				
1. Slide mounting (35mm/46mm/Blanks)				
2. Music Library:	Stock Time: New disc:			
3. Encoding	(3,9,15 Rig)			
4. Editing				
5. Theatre				
6. Outside technical services				
7. Outside Production services				
8. Outside hardware hire				
9. Other				
CONCEPT/SCRIPTING				
1. Research				
2. Concept/treatment				
3. Visualisation				
4. Final script				

2. SONARGRAPHIC MULTI-MDEIA PTY. LTD * PRODUCTION CHECKLIST/BUDGET DETAIL Date:

JOB: JOB NO: PREPARED BY:

CODE	DETAIL	OUTGOINGS	MU	TOTAL $
*PHOTOGRAPHY				
1. Photographic time/crew				
2. Filmstock				
3. Studio hire				
4. Lighting hire/services				
5. Model fees				
6. Photo equipment hire				
7. Props				
8. Make up/costumes				
9. Copy stand				
10. Stockshots	2x retailer heads @ $20 ea (item ①, 26/1/82)	—	40	40
11. Location search				
12. Other				
ART				
1. Storyboard/layout				
2. Finished art/Letraset				
3. Typo				
4. Art for photo props				
5. Bromides for photo				

2. SONARGRAPHIC MULTI-MDEIA PTY. LTD * PRODUCTION CHECKLIST/BUDGET DETAIL Date:

JOB: JOB NO: PREPARED BY:

CODE	DETAIL	OUTGOINGS	MU	TOTAL $
*PHOTOGRAPHY				
1. Photographic time/crew				
2. Filmstock				
3. Studio hire				
4. Lighting hire/services				
5. Model fees				
6. Photo equipment hire				
7. Props				
8. Make up/costumes				
9. Copy stand				
10. Stockshots	2x retailer heads @ $20 ea (item ①, 26/1/82)	—	40	40
11. Location search				
12. Other				
ART				
1. Storyboard/layout				
2. Finished art/Letraset				
3. Typo				
4. Art for photo props				
5. Bromides for photo				

4. SONARGRAPHIC MULTI-MEDIA PTY. LTD. * PRODUCTION CHECKLIST/BUDGET DETAIL Date:

JOB: JOB NO: PREPARED BY:

CODE	DETAIL	OUTGOINGS	MU	TOTAL $
POST PRODUCTION				
1. Still processing				
2. Still duplicates				
3. Still matts/liths				
4. Slide opticals/effects/titles				
5. Cine processing				
6. Cine workprint				
7. Editing services Time				
Facilities				
8. Cine neg matching				
9. Cine opticals/Effects/Titles				
10. Sound Master				
11. Internegatives/master				
12. Answer print				
13. Other				
PRESENTATION COPIES				
1. Still image				
2. Cine release prints				
3. Electronic image				
4. Audio				
5. Other				

SONARGRAPHIC MULTI-MEDIA PTY. LTD. * PRODUCTION CHECKLIST/BUDGET DETAIL Date:

OB: JOB NO: PREPARED BY:

ODE	DETAIL	OUTGOINGS	MU	TOTAL $
TAGING				
1.	Set design (inc. lighting)			
2.	Set/scenery construction			
3.	Costuming, rental/purchase			
4.	Props/lecterns, rental/purchase			
5.	Lighting rental/purchase/power			
6.	Lighting contractor			
7.	Screen rental/purchase			
8.	Projection rental			
9.	Projection contractor			
10.	Lamp replacement			
11.	Staging effects/operators			
12.	Audio rental			
13.	Audio contractor			
14.	Narrator/compere			
15.	Talent			
16.	Musical Director			
17.	Composer/Arranger			
18.	Musicians			
19.	Background tracks			
20.	Recording Studio			
21.	Outside labour/stage hands			
22.	Stage Manager			
23.	Other			

6.

SONARGRAPHIC MULTI-MEDIA PTY. LTD. * PRODUCTION CHECKLIST/BUDGET DETAIL Date:

JOB: JOB NO: PREPARED BY:

CODE	DETAILS	OUTGOINGS	MU	TOTAL $
STAGING MANAGEMENT				
1.	Venue & logistics			
2.	Staging Director			
3.	Co-ordinator			
4.	Technical services			
5.	Supplemental crew			
RETAIL SALES				
1.	Projection/control equipment			
2.	Screens/cabinets			
3.	Other			

1982 — SONARGRAPHICS | PLATE Nº 14

SonarGraphics | Budget Details Checklist page 5 - 6

SONARGRAPHIC MULTI-MEDIA PTY. LTD. * PRODUCTION CHECKLIST/BUDGET DETAIL Date:

JOB: JOB NO: PREPARED BY:

CODE	DETAIL	OUTGOINGS	MU	TOTAL
TRAVEL/ACCOMMODATION				
1. Airfares				
2. Car rental/cabs/mileage				
3. Accommodation				
4. Per diem				
FREIGHT				
1. Air freight				
2. Trucking				
3. Messengers/couriers.				
PRODUCTION OVERHEADS				
1. Sales commission/Agency discount (where applicable)				
2. Copying/duplicating				
3. Telephone Interstate/International				
4. Insurances				
5. Security services				
6. Entertainment				
7. Other				

1982 – Moonlight Masterpieces – True Confessions

With John Emms on the team, I had enough free time to start writing a 500-page primer on multi-image show production called *Confessions of a Multi-Image Maestro*.

Didn't I have enough to do? Apparently not enough to satisfy my ego. I was used to being in the limelight. Being down under was out of it. I reckoned that authoring a treatise on multi-image would put me back in the spotlight. There was already a good book on the subject: Kodak's *Images Images Images – The Book of Programmed Multi-Image Production*, authored by Michael Kenny and Raymond Schmitt.[24] It was 240-page glossy edition trying to be all things to all people; a huge endeavor that resulted in a manual that was overly complicated for beginners and overly simplistic to anyone seriously interested in learning how to produce multi-image shows. I reckoned that there was room in the market for a more in-depth book about slide-show production, from an insider's perspectives. [The sequel to *Images³*—Kodak's 158-page *Planning and Producing Slide Shows*, by Ann Bishop[25] (which shares the first book's faults)—wouldn't be printed for another two years. And who ever heard of Ann Bishop?]

After finishing the first draft, of the book, I got side-tracked by an idea for a screenplay—*NANUC*—about a 21st-century war between America and Canada, over water.

Photos by Sandra Sande.

The idea of working in Hollywood was intriguing; I reckoned that, since I was successful in business entertainment, I stood a chance. The script took about two months to write, in the dining room, typing on an IBM Selectric that I borrowed from the office.

Remember *White Out*? Every time I typed an error, out came the little bottle of white paint. A pain? yes; however, manual typing slowed down the writing process. I needed to think through what I wanted to say, before typing it.

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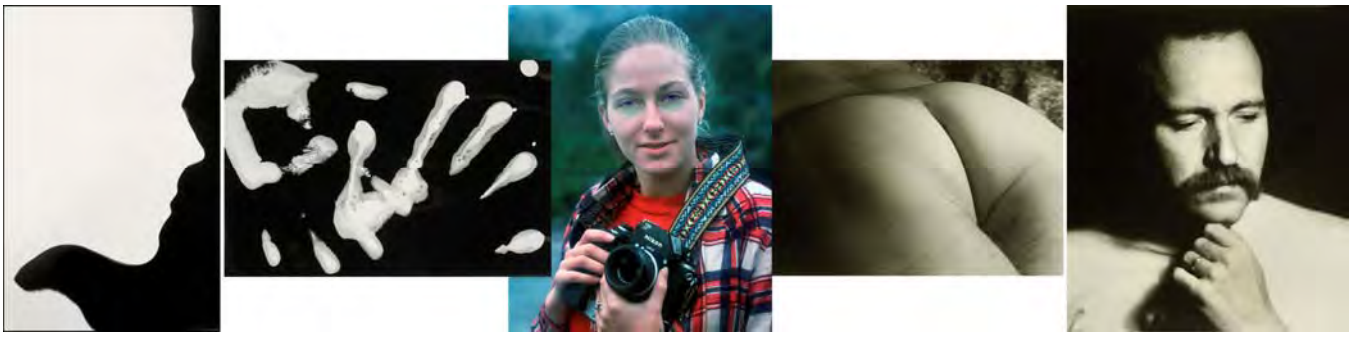
[24] Standard Book Number:0-87985-222-4

[25] Standard Book Number: 0-87985-291-7

The slower tempo made for clearer thinking. Now, the writing process can embrace stream of consciousness thinking; you can type away and easily fix errors later; heck, the computer automatically fixes half of them.

I became obsessed with the screenplay; I dreamt of becoming a Hollywood creative, of expanding beyond corporate media into the consumer-entertainment world. NANUC foretold conditions that are actually unfolding now vis-à-vis water. Here's the plot in a nutshell: America has poisoned its aquifers and goes to war with Canada to get the water it needs. During the months writing NANUC, I worked at Sonargraphics until early evening, then I shifted gears. To save time transitioning from multi-image production to the inner world of my imagination, I consumed quantities of vodka and smoked Maui Wowee [smuggled into Australia inside the Cyclopan camera]. I wrote my script until I was too drunk to type. NANUC was a milestone; my first epic script. I was proud of my efforts, perhaps overly so. Sandra was at odds with me over the time I spent writing. Fortunately, she and John Emms got along well. Even more fortunately, John was gay; the two of them were happy as clams, getting plastered and yacking at the kitchen table, while I typed away in the dining room.



Photos by Sandra Sande (center).

Sandra's new interest—photography—was also keeping her busy. She attended a photography course at Praham College, learning darkroom skills; I encouraged and modelled for her ventures into the visual arts, which were more experimental than aesthetic. [I hope she doesn't mind my showing a few of her pictures, in this book.]

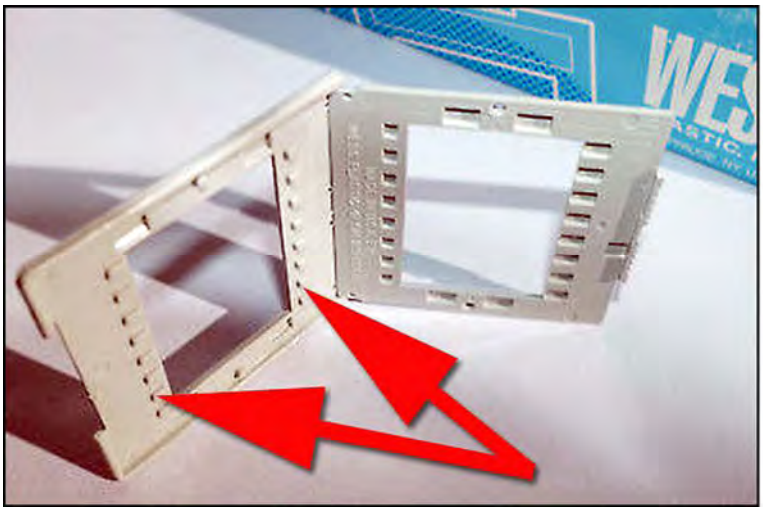
1982 – Master Masks – Wipe Out

My students at SonarGraphics needed a meaty project to work on; one that would teach them the fundamentals of multi-image production. I chose a pet project that I didn't have time to do before Incredible Slidemakers collapsed—an elaborate slide-masking system, called *Master Masks*. Masks were used with slides for many purposes: to assemble pictures into collages or grid-like patterns, and to create interesting transitions, between scenes—like the *wipes* and other kinds of transitions you can do in PowerPoint or similar applications. Doing a wipe with slides involved a minimum of four steps which, when played in sequence, would "wipe" pictures onto the screen:

1.) Picture A 2.) 2/3^{rds} A+1/3rd B 3.) 1/3rd A+2/3^{rds} B 4.) Picture B

In their original form, the four slides had hard-edges (the edges of the slide frames); and, wiping such hard-edge images looked clunky. However, by adding a soft-edged masks to each slide, the wipe became optically *glissando* [smooth].

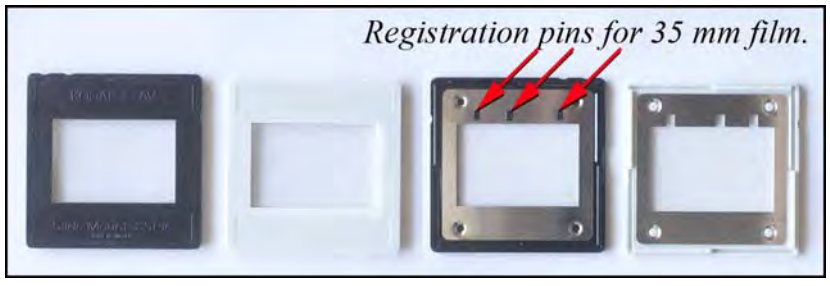
Physically, masks were like black-and-white transparencies; but we called them *film chips*. Those chips were sandwiched with picture transparencies in "registered" slide mounts. Registration slide mounts had pins on which to align film chips by their perforations (called *perfs*). [See: *Film Apertures & Perforations* | *35 mm* in the Appendix.]



The best registration slide mounts were made by Wess Plastic, Inc. whose founder, Bruno Wessinger, brought German precision to slide mount manufacturing. The most accurate Wess registration slide mount had 8 pins along the lower long side (shown left). The most used Wess mounts had three registration pins along the lower-frame edge. There was a huge variety of them (see plates that follow). For film chips whose sprockets were too far off, Wess came up with a 2-hole punch and special mounts with two small registration pins located below sprocket holes 3 and 6, on the bottom edge of film chip (right), replacing the three standard, sprocket-hole pins.

The precision of Wess registration mounts made multi-image possible, as it came to be. It facilitated the assembly of mosaics from pieces of pictures, for example. Using Wessinger's pin system, you could squeeze three film chips into a single slide mount. Yet, at that point, few producers were doing anything sophisticated with masks. They were mostly using masks for boxy-looking screen layouts or for soft-edge panoramas.

Import taxes made Wess mounts very expensive in Scandinavia. Kodak (Sweden) partnered with Biwex AB to market a less-expensive registration mount originally designed by Håkan Hansson for AVC and sold under Biwex's brand name, GEPE.



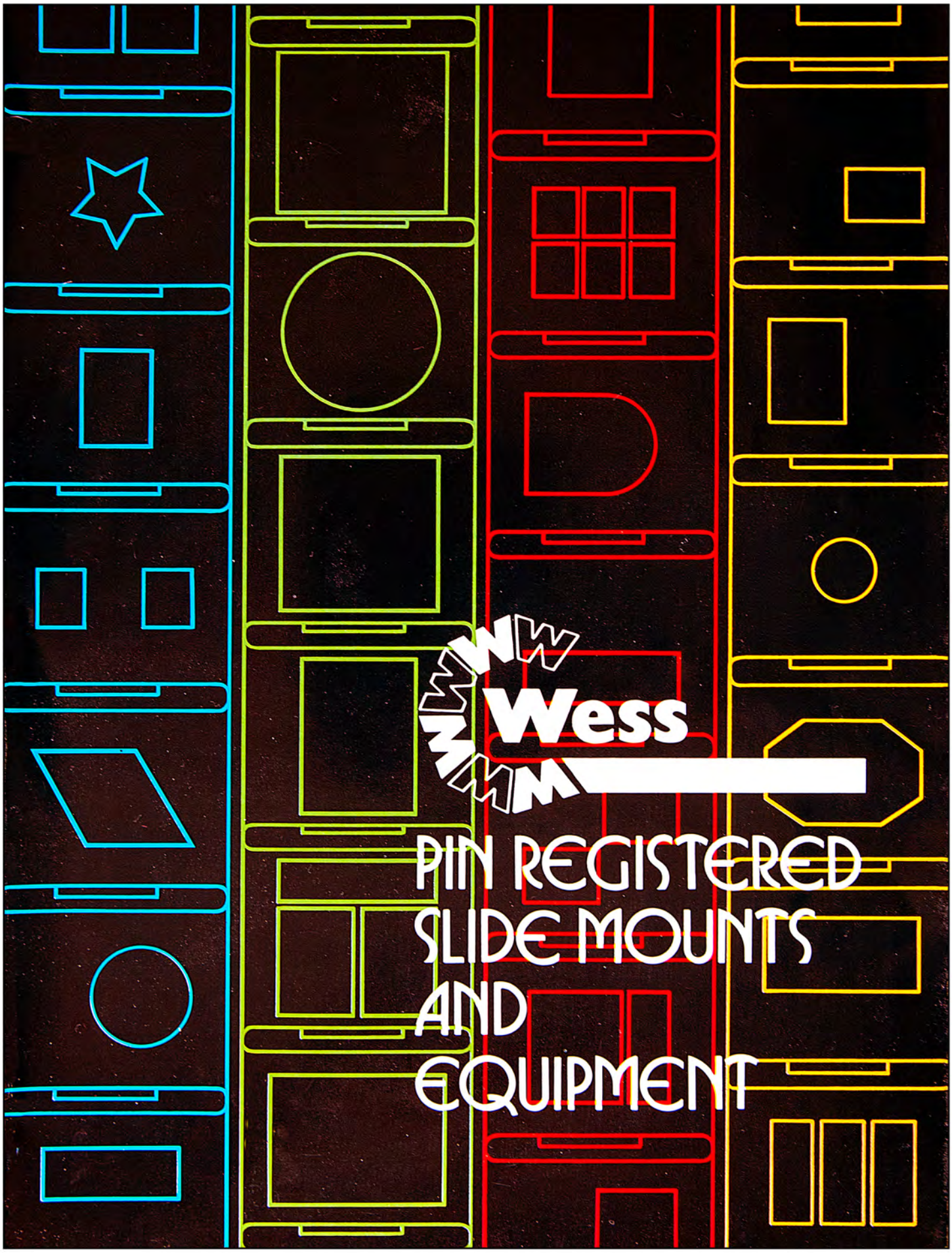
According to Hansson: "…the GEPE mount did not turn out to be as good as the Wess mounts… they tended to pop open after a while - jamming the trays. Especially when gels [colored gelatines] and masks were included inside. I think glue was used to keep them together in some cases."

1980 | Wess Product Catalogue | Plates Nos 1-24

Exterior *Interior*

1970s-2000s | Anatomy of a Wess slide mount | Plate № 1

Shown above: Wess Plastic 2-SP slide mount | Each made from the same mold | Sophisticated design complexity.



1980 | Wess Plastics, Inc. | Products Brocure | Plate № 1

"Products for the creative slidemaker."

INTRODUCTION

This catalog includes a comprehensive collection of information about the products evolving from the original Wess Mount. Wess Mounts are the pin registered slide mounts that have become the industry standard.

The mount evolved from the television industry's need to position projected slides accurately from mount to mount. In 1964, "TV" mounts filled this need and also cut mounting time dramatically. Previously each slide was carefully mounted between two pieces of glass, sandwiched with an aperture mask, and taped closed on four sides. The new mount only had to be opened, film inserted on the pegs, and closed.

The slide-producing industry picked up on the idea in the late '60s. The use of Wess Mounts grew with the industry and now is accepted by camera manufacturers and producers as the standard for A.V. and Multi-Image use.

Wess Mounts are sold to producers, schools, advanced hobbyists, and in-house governmental and industrial A.V. departments throughout the world.

Wess Plastic is the designer and manufacturer of its products. This allows close monitoring of quality control and permits response to the industry's needs as they arise.

A WORD AND PICTURE ABOUT FILM REGISTRATION

The prerequisite for using pin registered mounts is using film shot in register.

Pin registration, as it applies to 35mm sprocketed film, refers to the position of the image on the film in relation to the sprocket holes. The unexposed film you load in your camera is blank. Images are exposed as the camera transport system advances the film to the camera aperture and the shutter is opened.

After the film is developed, the image will have a direct relationship to the sprocket holes of the film. When film is in perfect registration, as demonstrated in Figure 1, we say the image is "centered" in relation to the sprocket holes. Figure 2 shows film shot out of register.

Check to see if your camera exposes film in register by making a simple inspection of an exposed roll of film. The degree that you are out of register will determine whether or not you can use pin registered slide mounts. Place the sprocket holes of the film on the pegs and inspect the short sides of the aperture. If the image is completely masked, the slide is usable as in Figure 3. If the black unexposed area between images shows into the mount aperture, the film is too far out of register to be usable in a full size registration mount as in Figure 4.

It is possible to compensate for this "black line" by using a mount with a smaller aperture opening, such as the Wess Item #1A or #4. The disadvantage is a reduced image area being projected.

FIGURE 1

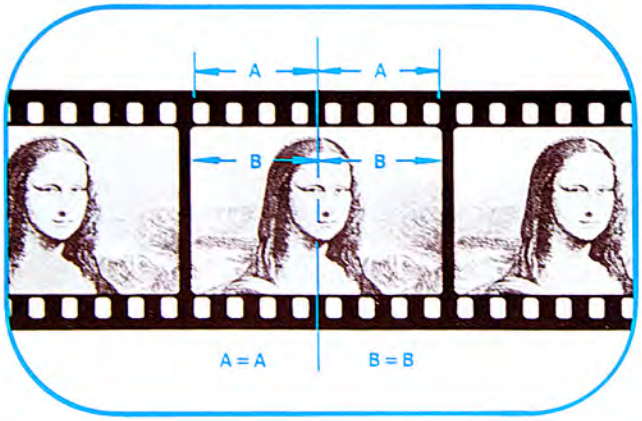
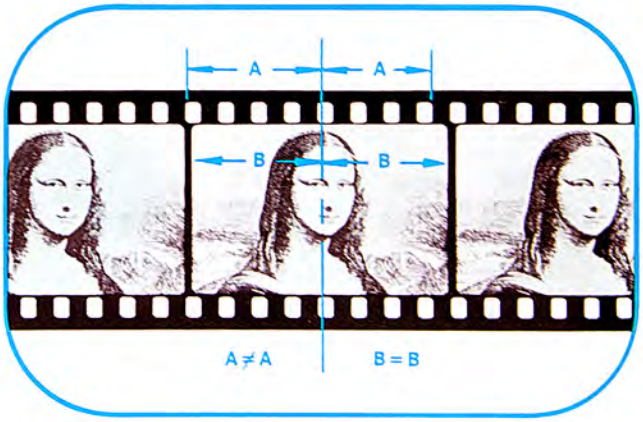


FIGURE 2



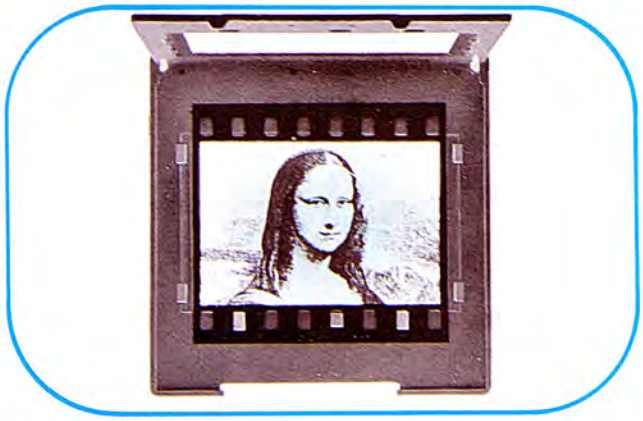


FIGURE 3

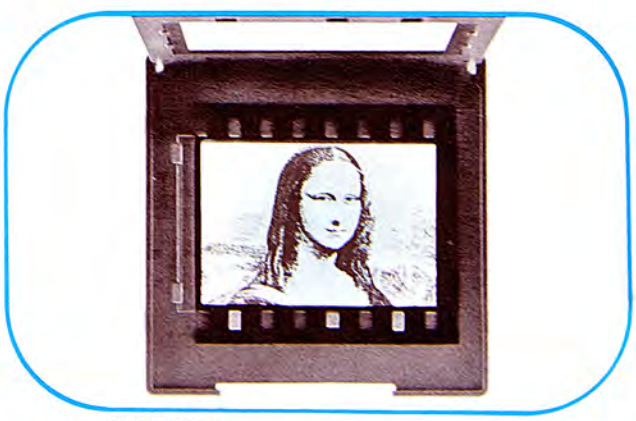


FIGURE 4

If you're interested in... | You can find information on page...

1 Wess Glass Slide Mounts

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Cine Mounts 17
35mm Plain Glass Mounts 17
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Projector Level 19

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Slide Boxes, Cleaning Cloth, Silica Gels, Film Mounter 28
Pens, Labels, Mount Support, Mount Opener 29
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"Products for the creative slidemaker."

OPENING AND CLOSING WESS MOUNTS

As multi-image and slide show producers become more sophisticated, the relation of registration between art work, camera, mount, and projector must be more accurate. Working for continuous improvements of mounts, Wess Plastic introduced a new style 35mm Wess Mount in November 1979. It has the following advantages:

① Tapered on four sides to fit all 80-gate slide trays. This includes the older black Carousel slide trays as well as the newer black Ektagraphic Universal Tray.

② Larger pad areas for imprinting. Refer to page 26 for the new printing method which allows for exceptional detail.

③ Glass tabs are further apart. This allows a full 1½ inch wide 35mm film chip to be mounted and remain flat between the glass. It also has allowed for redesigning the Wess Film Trimming Unit (see page 24) to work with a fast, easy to use, single blade cutting action, increasing productivity.

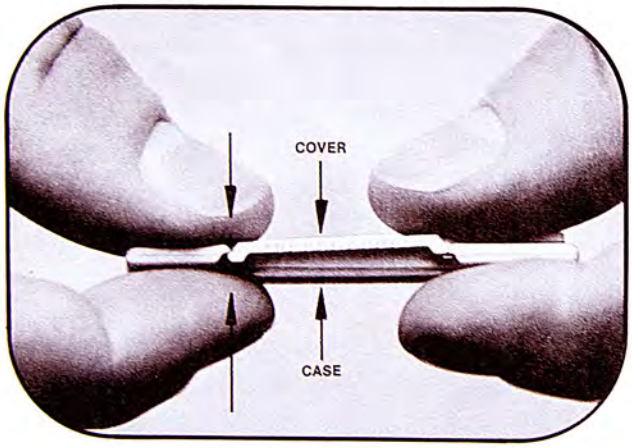
④ Sprocket pegs and aperture are centered to closer tolerances than ever before. The standard #2 mount should be used for all your precision work.

⑤ Offset mark on edge indicates if vertically projected mounts are placed in tray correctly.

⑥ The lock has been redesigned. This eliminates breaking of the lock edge by repeated openings and closings, and light leaks which were at times projected on the screen. It also helps prevent closing of the mounts during shipping.

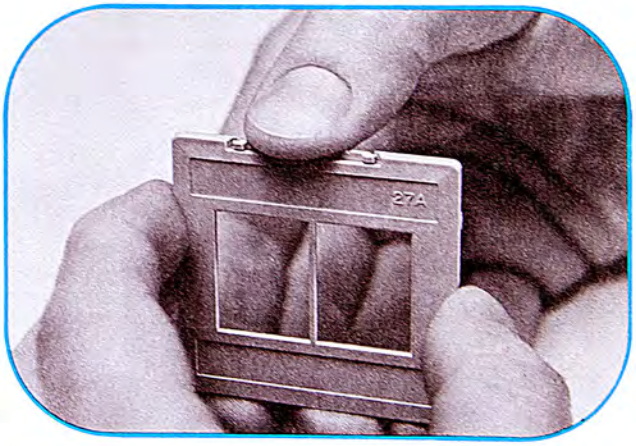
Opening the new lock design requires a different method, but once you have learned the trick, you will find opening the new mounts as easy as 1, 2, 3!

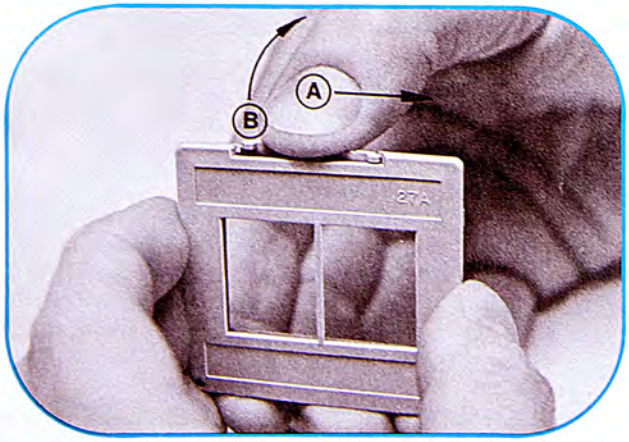
TO CLOSE:
Snap lock one side at a time.



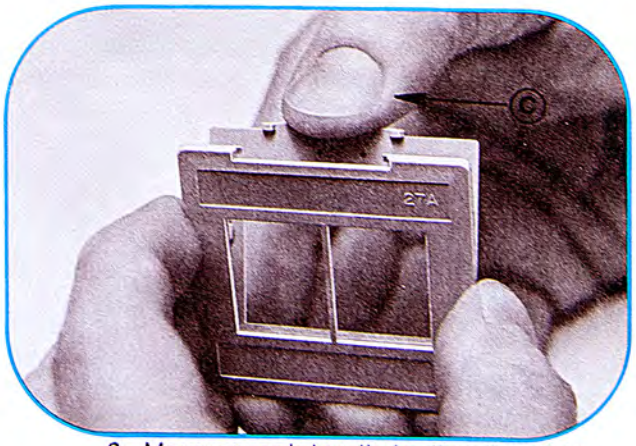
TO OPEN:

1. Hold as shown and place thumb on serrated edge of cover.





2. Move cover laterally in direction A; continue in direction B by gently turning.

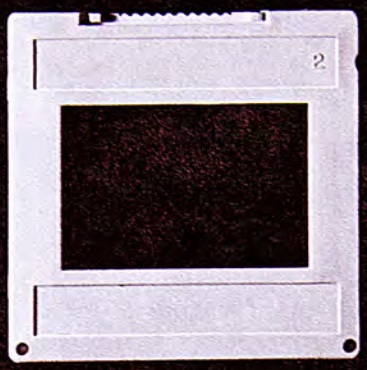


3. Move cover laterally in direction C to open completely.

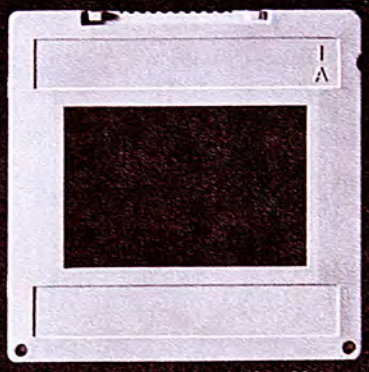
The Wess Slide Mount Opener Shown on Page 29 can also be used.

1 Wess Glass Slide Mounts

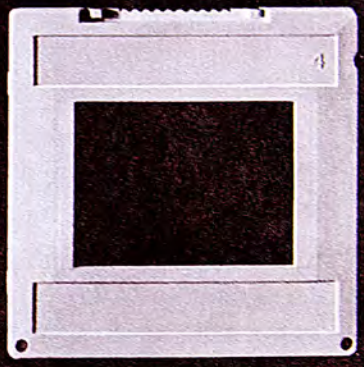
35MM STANDARD APERTURE MOUNTS



#2 34.8 × 23.4mm
This 3:2 ratio Wess Mount has become the industry standard. It is used as the reticle size for Durst U.S. Sickles, Forox, Marron Carrel, Oxberry, and Slide Magic Camera Systems. It is the most popular Wess Mount.



#1A 34.2 × 22.9mm
This 3:2 ratio Wess Mount has an aperture size which conforms to the American National Standard.



#4 31.1 × 23.4mm
This 4:3 ratio Wess Mount has long been used in the television industry. It also is the same ratio size as 16mm motion picture film.

Wess 2 × 2 pin registered slide mounts are designed for quick and accurate mounting of transparencies. They come pre-assembled with two plates of anti-Newton ring glass sealed in place to protect and hold film flat. You only need to place the film's sprocket holes over registration pins and close the cover.

The frame is manufactured of high heat ɔsistant material, a unique feature of Wess ɔunts. It can withstand projector gate temperatures up to 149°C (300°F). This material also offers excellent dimensional stability for greater accuracy during projection and storage, making Wess Mounts the only choice for xenon lamp projectors or extra long projection periods.

Personalization of your company name or logo is available on all Wess Mounts. For further information, see page 26. Packaging and ordering information appear on the price list.

35MM SPECIAL APERTURE MOUNTS

A common method to produce other than standard apertures is by using Kodalith film exposed to different shapes. This film mask is sandwiched in a standard 3:2 ratio 35mm Wess Mount. These extra masks need to be mounted in addition to the image and are expensive to produce when a large number of masks are used. They are less dense than the mask provided by the slide mount, causing a gray area to be projected on the screen.

Wess 35mm Special Aperture Mounts have all the outstanding features found in standard Wess Mounts. In addition they have popular shapes molded as part of the aperture mask. Although the special openings vary, the relative position of the registration pegs to the opening is identical.

Each mount is molded with its aperture number in the upper right-hand corner. This identifies the aperture if the mounts are separated from the shipping box or when reordering.

The aperture number, size of the opening in millimeters, and a brief explanation are found below each slide mount in the catalog. Packaging and ordering information appear on the price list.

KEY

To better relate the special apertures listed to their use in a slide show, a key was developed. A letter will appear after certain aperture openings. This letter links that aperture to a certain group indicated below.

Without letter—All aperture numbers without an identifying letter (i.e. #17) have aperture dimensions corresponding to standard item #2.

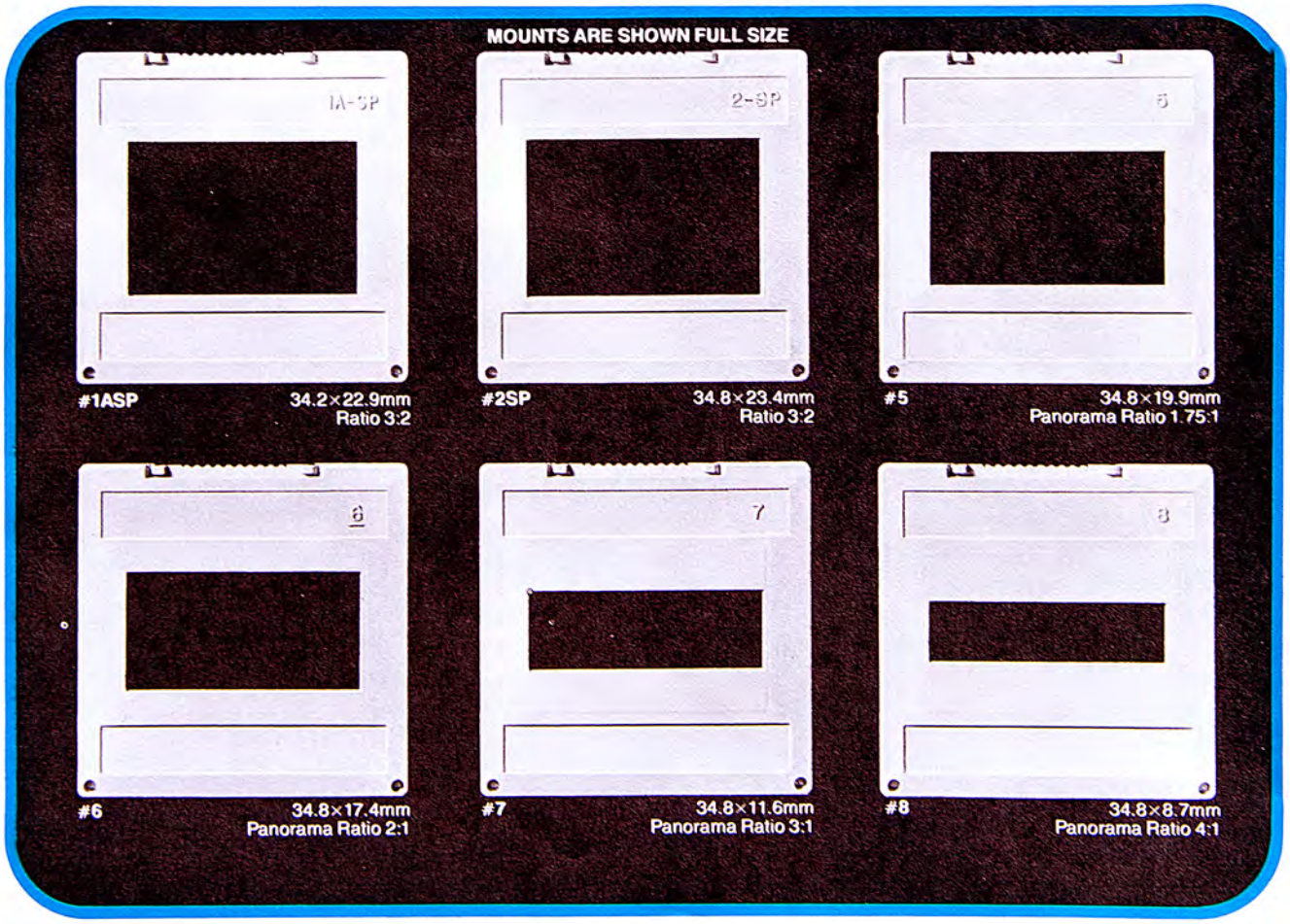
A— All aperture numbers followed by an A (i.e. #41AT) have aperture dimensions corresponding to standard item #1A.

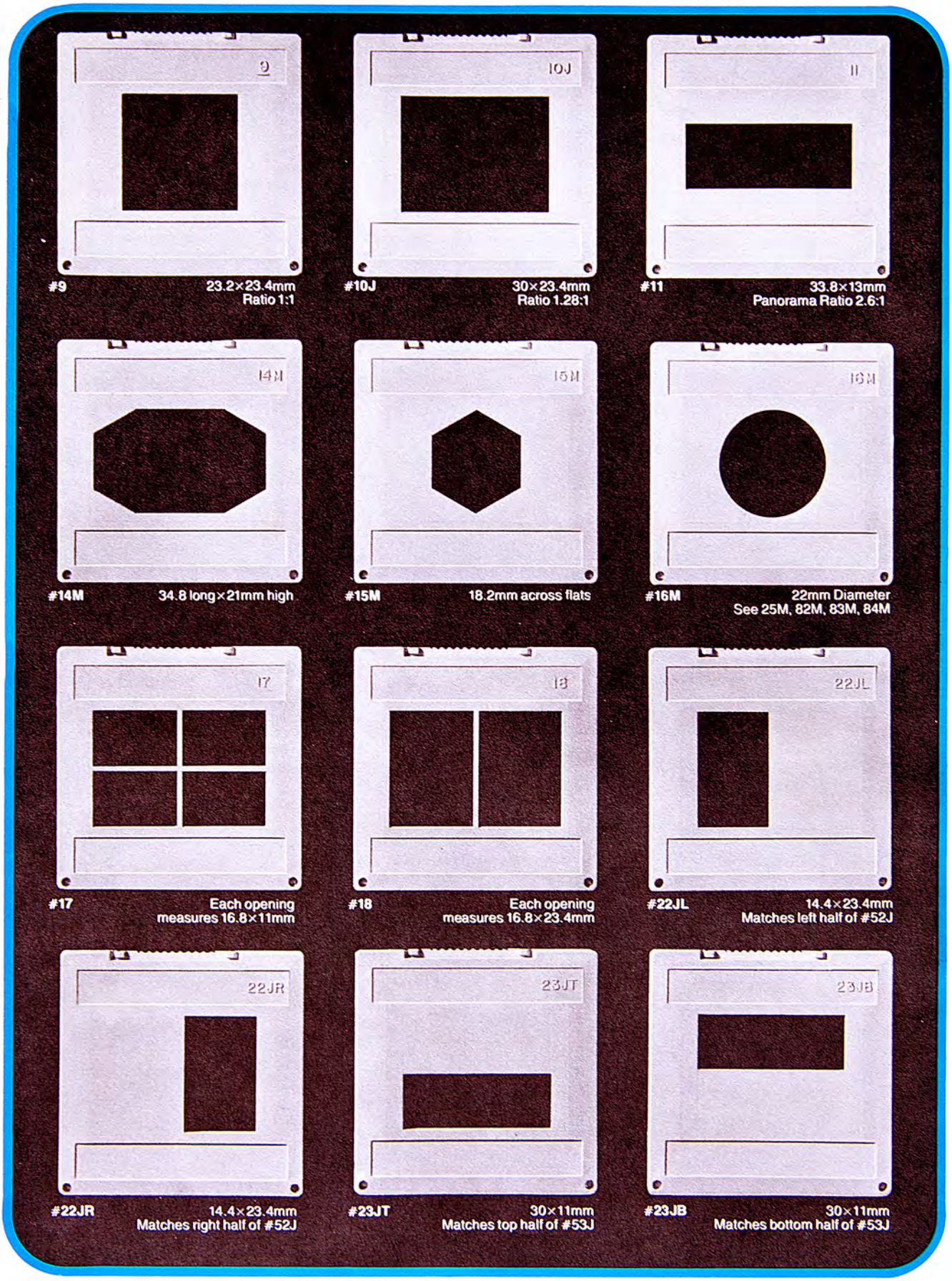
J— (i.e. #54J) have aperture dimensions corresponding to item #10J.

M— (i.e. #16M) are mounts that create a mood and can be used effectively with all other 35mm glass Wess mounts.

SP—indicates all mounts of a single order will be from the same mold.

The Wess Wall Chart will further relate the aperture openings by listing them in keyed groupings.





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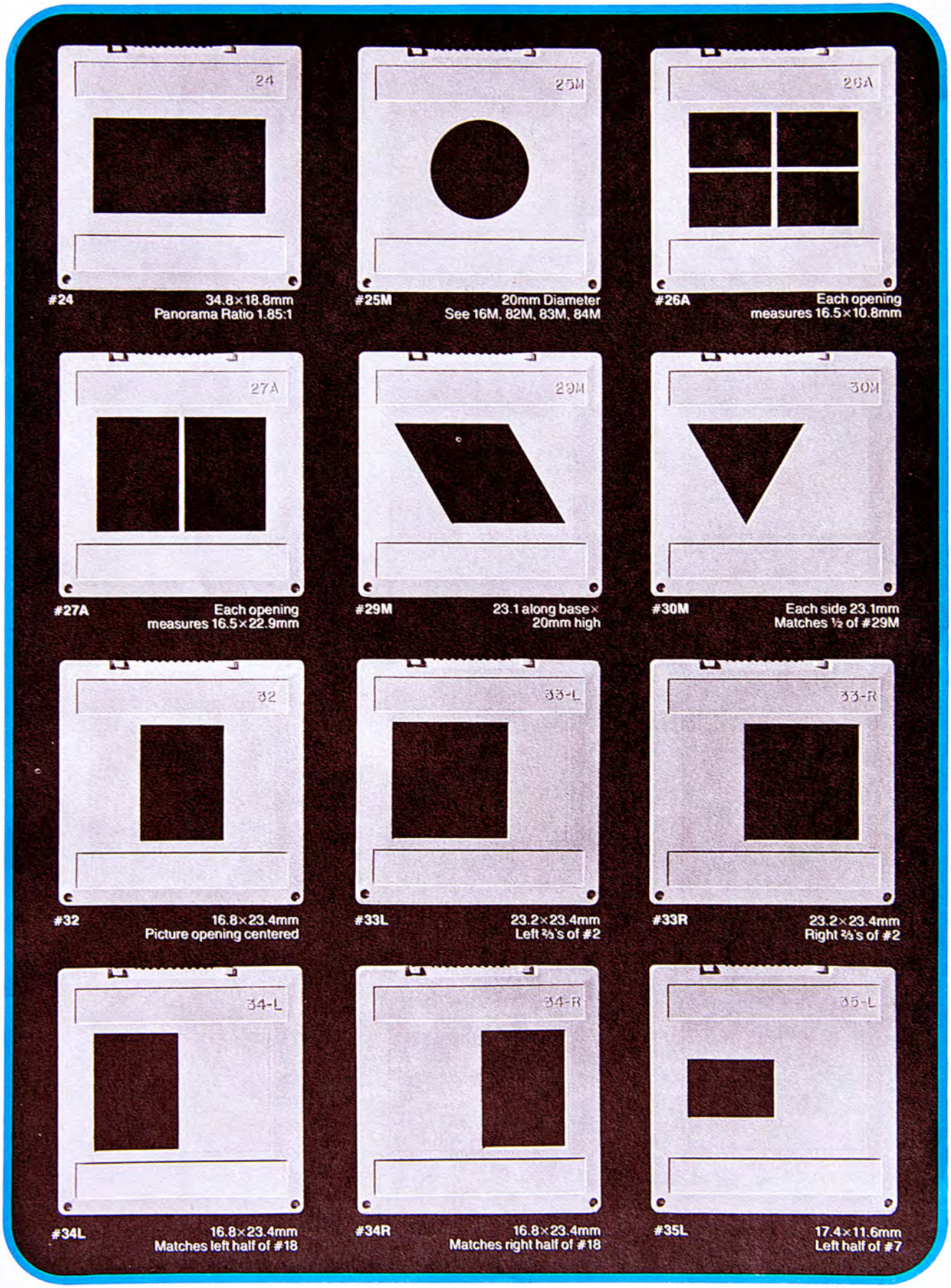

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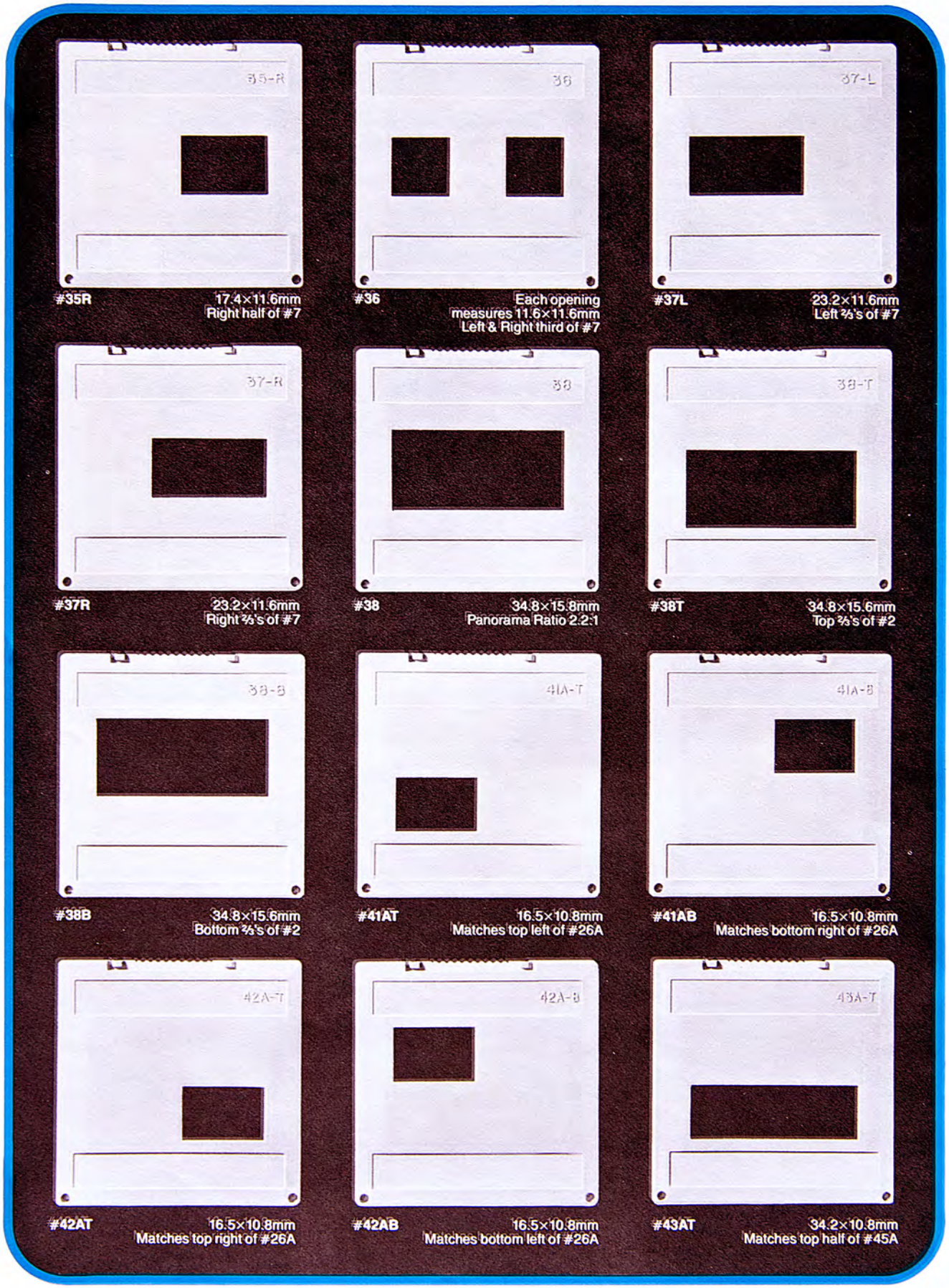

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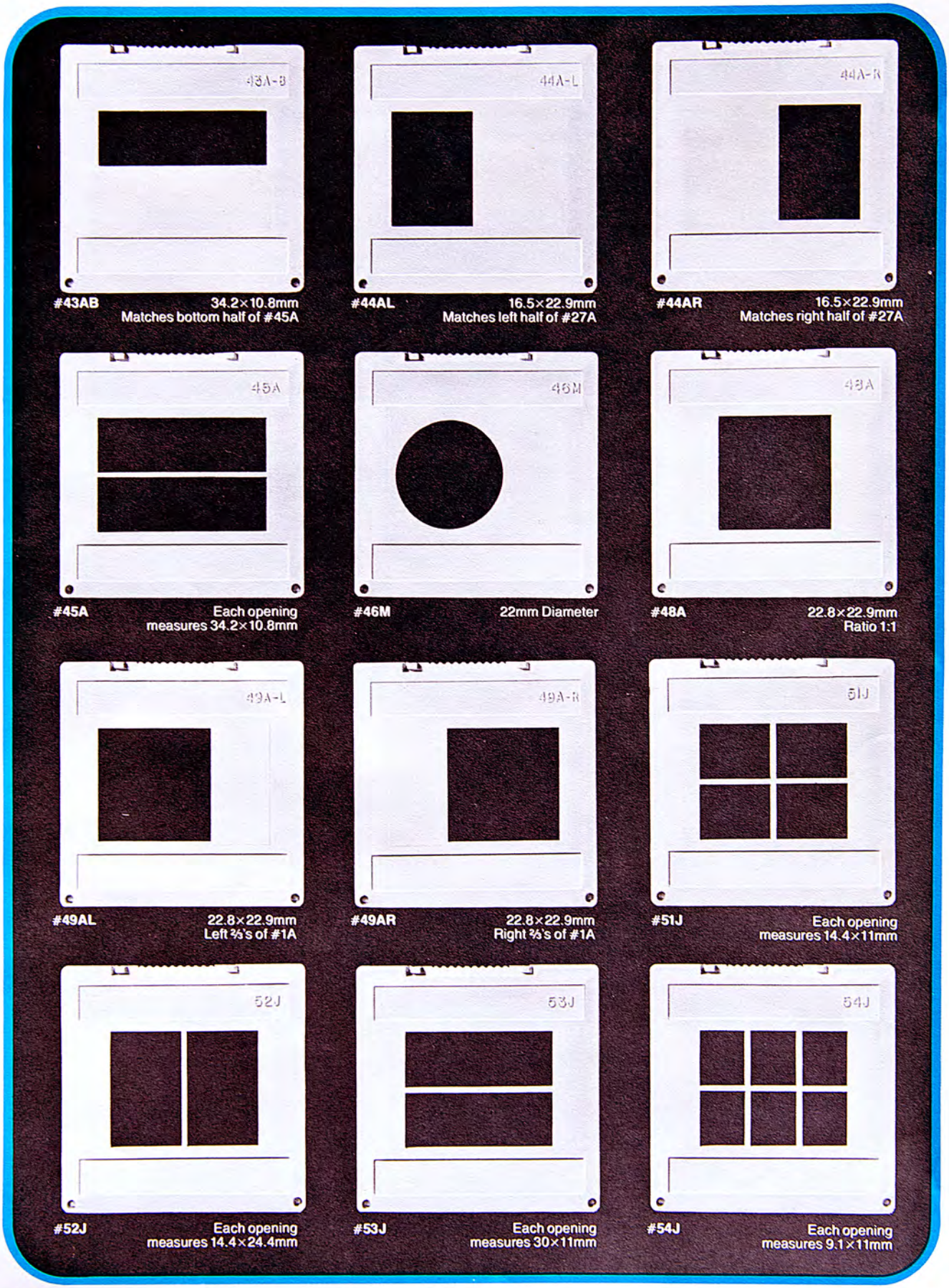

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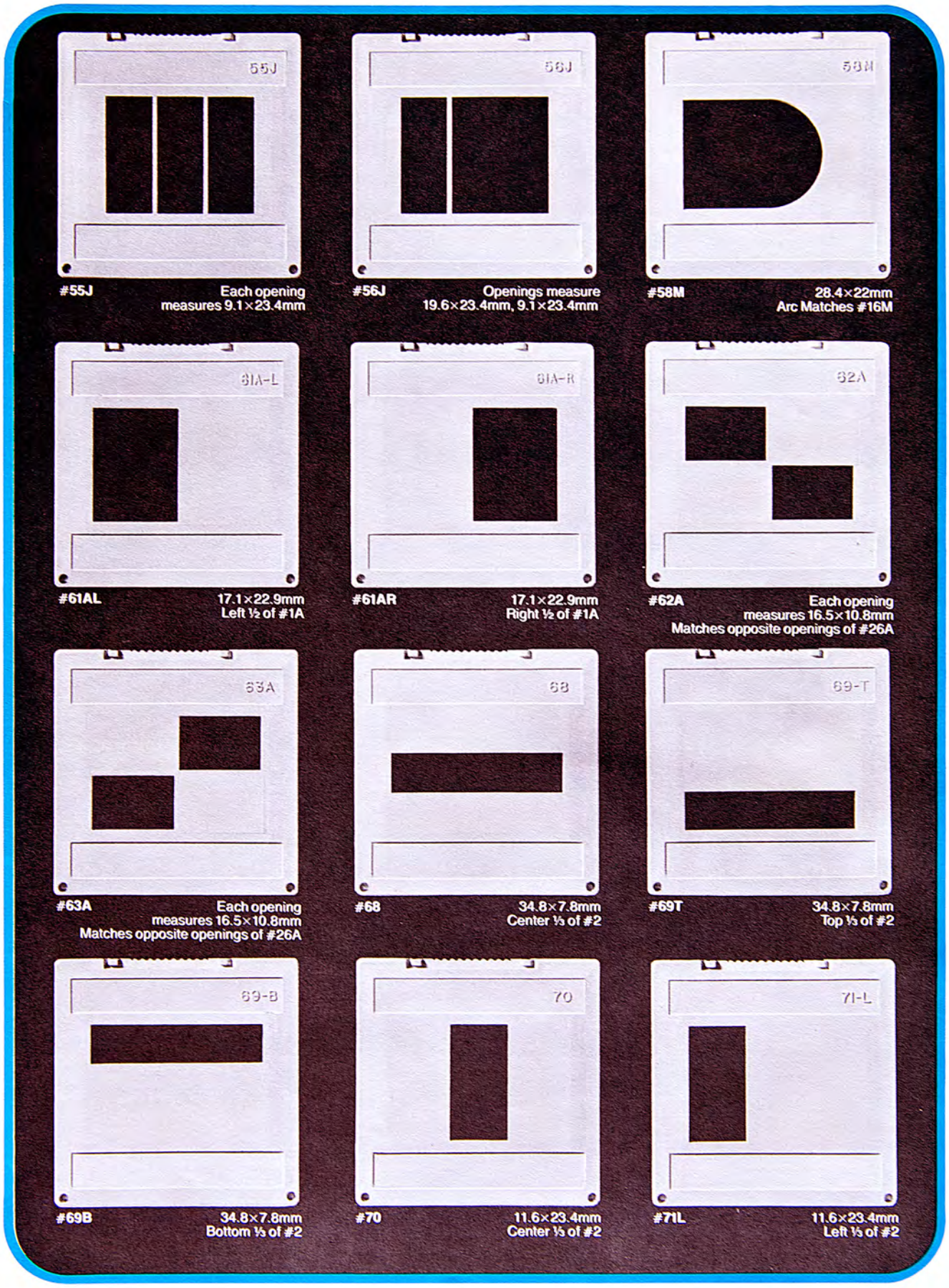

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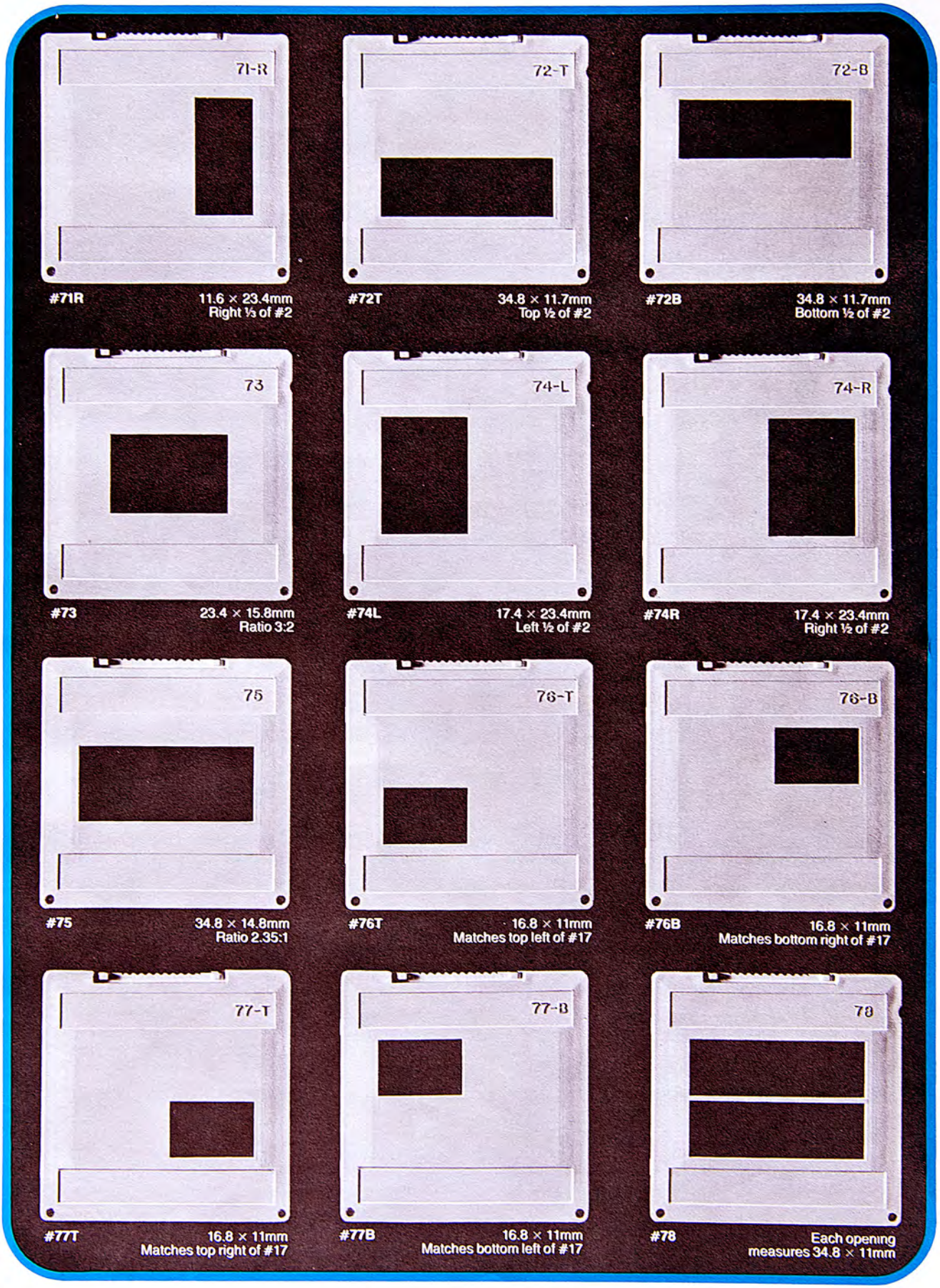
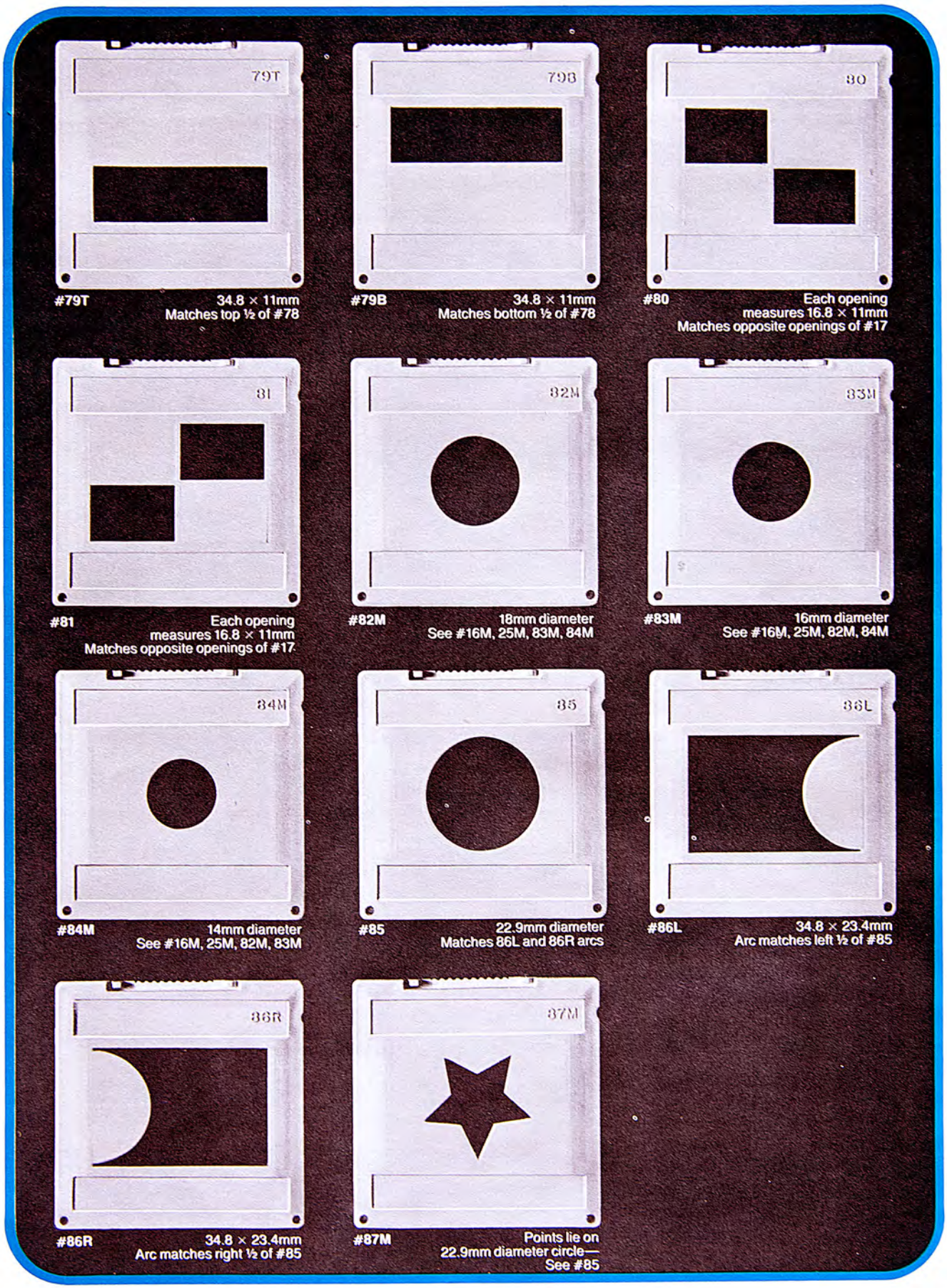
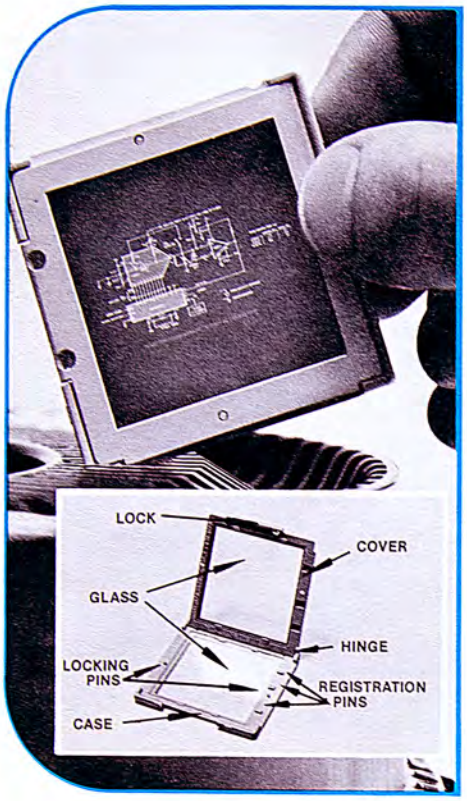


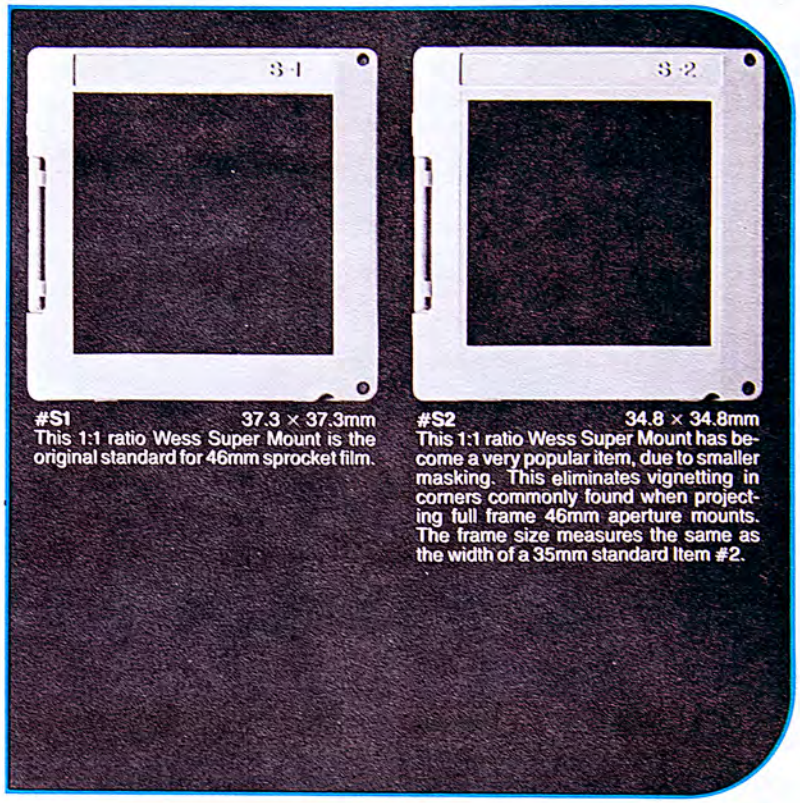
"Products for the creative slidemaker."



"Products for the creative slidemaker."

46MM STANDARD APERTURE MOUNTS





#S1 **37.3 × 37.3mm**
This 1:1 ratio Wess Super Mount is the original standard for 46mm sprocket film.

#S2 **34.8 × 34.8mm**
This 1:1 ratio Wess Super Mount has become a very popular item, due to smaller masking. This eliminates vignetting in corners commonly found when projecting full frame 46mm aperture mounts. The frame size measures the same as the width of a 35mm standard Item #2.

The square format of 2x2 "Super" Mounts has been steadily increasing in popularity. An easy to divide format and large image area are part of the reason. The Wess 46mm Glass Slide Mount makes it easy to mount 46mm sprocketed film. It is also possible to use 120mm or sheet film by first cutting the sprocket holes and outside dimensions using the Wess Film Cutting Unit (see page 25). The film chip is then dropped on the registration pins in the mount and closed.

WESS SUPER MOUNT FEATURES

- Two pieces of anti-Newton glass sealed in place and ready for use.
- Hinged frame which comes pre-assembled.
- High heat resistant plastic frame (gray color) able to withstand projector gate temperatures up to 149°C (300°F).
- Additional locking pins to prevent cover buckling.
- Slim design to fit all 80-gate slide trays.

The high heat resistant material is a unique feature of Wess Mounts. It offers excellent dimensional stability for greater accuracy during projection. It also makes Wess Mounts the only choice for xenon lamp projectors or extra long projection periods.

Personalization of your company name or logo is available on all Wess Mounts. Further information on this service is detailed on Page 26. Packaging and ordering information appear on the price list.

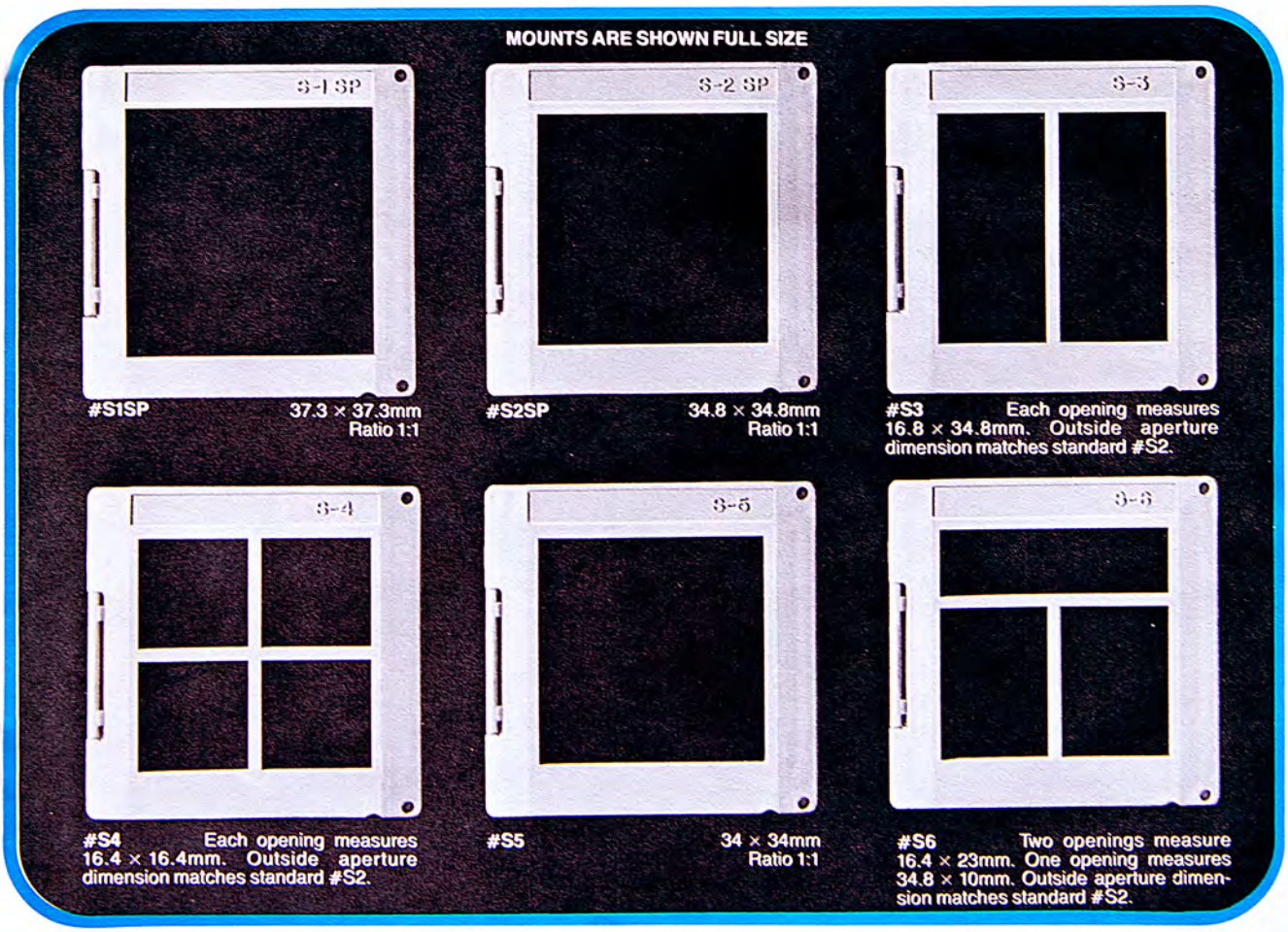
46MM SPECIAL APERTURE MOUNTS

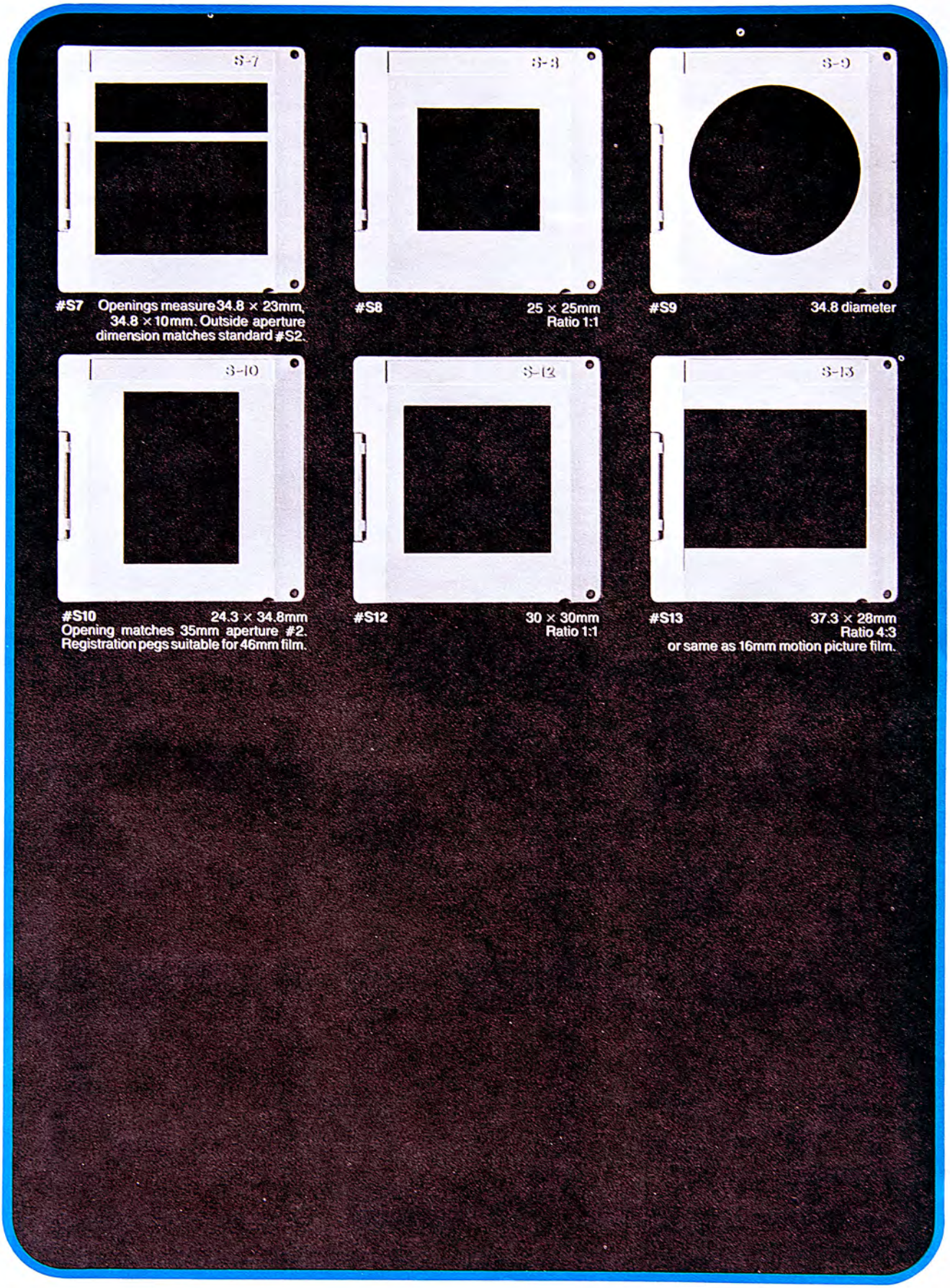
A common method to produce other than standard apertures is by using Kodalith film exposed to different shapes. This film mask is sandwiched in a standard 1:1 ratio 46mm Wess Mount. These extra masks need to be mounted in addition to the image and are expensive to produce when a large number of masks are used. They are less dense than the mask provided by the slide mount, causing a gray area to be projected on the screen.

Wess 46mm Special Aperture Mounts have all the outstanding features found in standard Wess Mounts. In addition they have popular shapes molded as part of the aperture mask. Although the special openings vary, the relative position of the registration pegs to the opening is identical.

Notice that each mount is molded with its aperture number in the upper right-hand corner. The prefix "S" indicates a "Super" or 46mm format. The suffix "SP" as it appears on aperture number S1SP and S2SP, indicates all mounts of a single order will be from the same mold.

The product number, size of the opening in millimeters, and a brief explanation are found below each slide mount in the catalog. Packaging and ordering information appear on the price list.





#S7 Openings measure 34.8 × 23mm, 34.8 × 10mm. Outside aperture dimension matches standard #S2.

#S8 25 × 25mm Ratio 1:1

#S9 34.8 diameter

#S10 24.3 × 34.8mm
Opening matches 35mm aperture #2. Registration pegs suitable for 46mm film.

#S12 30 × 30mm Ratio 1:1

#S13 37.3 × 28mm Ratio 4:3
or same as 16mm motion picture film.

2 Wess Specialty Mounts

35MM BLACK DUPLICATING MOUNTS

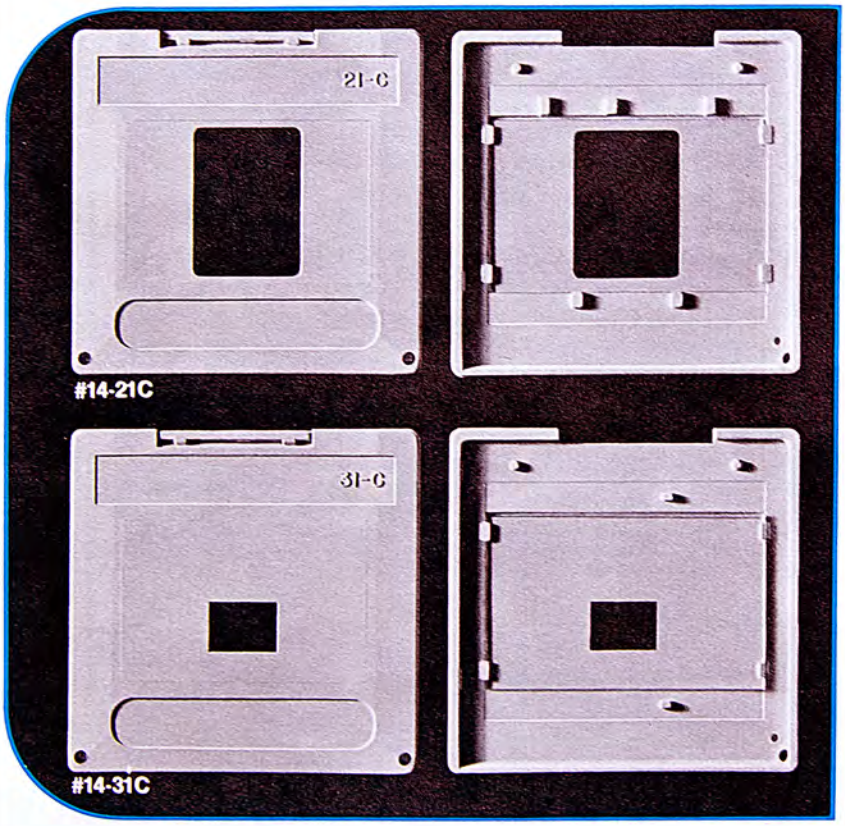
35.8 × 24.4mm
#14-100 A/N Dupe Mount
#14-101 P/G Dupe Mount
#14-102 Glassless Dupe Mount

The 35mm Duplicating or "Dupe" Mount was developed as an aid to reproduction work. It has the outstanding features of standard Wess 35mm mounts: sealed in glass, pre-assembled frame, registration pins, and reusable lock. In addition, the Dupe Mount aperture opening is a millimeter larger than the 35mm standard Item #2. This allows bleed on your duplicates so they may later be mounted in the standard Item #2.

Your originals can be stored in Dupe Mounts until needed for further duplication. The frame is molded of black high heat resistant plastic to reduce light reflection during use and make originals easily recognizable.

The Dupe Mount is available with plain (P/G) glass, Anti-Newton (A/N) ring glass, or glassless. Be sure to specify the proper product number.

CINE MOUNTS



The Wess Cine-Mounts have been developed to adapt motion picture film to 2 x 2 slide mounts so they may be projected as stills.

Item #14-21C has specially placed registration pegs on both sides of the aperture opening. This allows easy conversion of film strip shows to 2 x 2 slide mounts by trimming a single frame and placing it on the pegs. Slide tape synchronization can be added to complete the transfer from film strips to slides.

The Wess Item #14-31C uses the same principle to make 16mm motion picture film adaptable to slides. Six consecutive frames are needed, but because of the slight change in subject position, the film can be spliced if necessary.

35MM PLAIN GLASS MOUNTS

Although 99% of the mounts Wess produces are with anti-Newton glass, we are requested to supply Wess Mounts with plain glass. Therefore, we offer all 35mm mounts with the option of plain glass. Standard Items #1A, #2, and #4 are available in as little as 50 pieces.

The suffix P/G for Plain Glass is used after the aperture number when you are ordering. For example, #2 becomes #2PG. All other features of the mount remain the same.

DUSTPROOF SLIDE MOUNT

#12-10000 SLIDE MOUNT SUPPORT
AN AID IN FILM MOUNTING.

Television stations are often faced with dusty projection conditions where they find it necessary to project the same slide over and over. This makes it necessary to periodically clean the slides and mounts. The 35mm Wess Dustproof Mounts were designed to keep dust out completely by sealing the film chip between two frame shaped adhesive surfaces.

Dustproof Mounts have since become popular for television or A.V. applications involving dusty projection conditions.

FEATURES

- Adhesive surfaces which seal out dust
- Film is located by use of registration pins
- Frame made of high-heat resistant material (gray color) which can withstand projector gate temperatures up to 149°C (300°F).
- Comes pre-assembled with two plates of anti-Newton ring glass
- Model #4D for T.V. projection and #2D for presentation

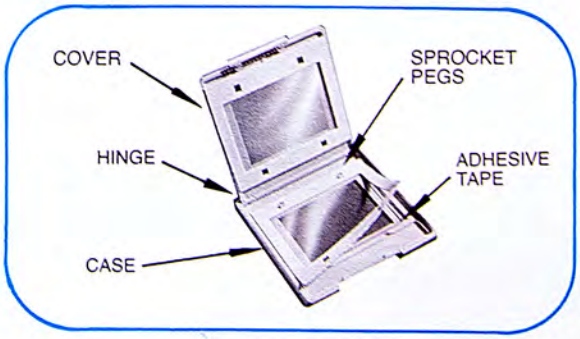
35MM Dustproof Mounts

 # 25-2D 34.8 x 23.4mm
Ratio 3:2

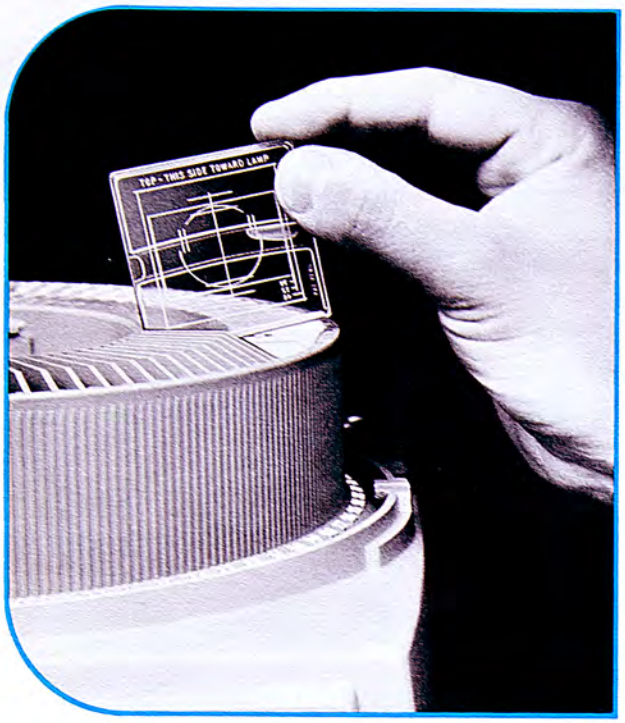
#25-4D 31.1 x 23.4mm
Ratio 4:3

1. Place the mount in an open position with the cover (smaller of two halves) away from you.
2. Peel back the adhesive carrier from the case (larger half). Tweezers work well to grab and remove the paper.
3. Lay the slide in position by hooking the sprocket holes at the top of the image on the pegs nearest the hinge.
4. Place the slide onto the opposite set of pegs.
5. Peel the paper carrier from the cover and snap the mount closed.

Once the mount is closed, it is advised to run your finger around the aperture to insure a proper seal of the two adhesive surfaces. The slide is now ready for labeling and viewing.



"Products for the creative slidemaker."



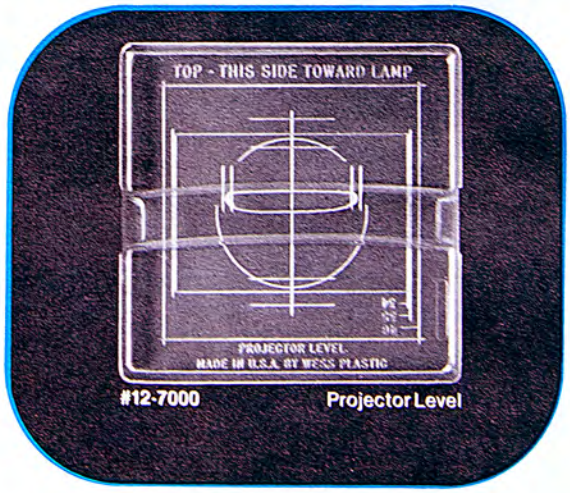
The projector level is designed as a tool to level 2 × 2 slide projectors quickly and accurately. The parameters of standard Wess apertures are enscribed on the level.

FEATURES

- Bubble leveler is enscribed with reference lines to adjust horizontal plane.
- Numbers 34, 35, and 46 indicate size of picture on screen when using #1A, #2, and #S-1 "Wess" mounts respectively.
- Vertical and circular indicators can be used for positioning projectors for superimposing.
- Fits 80-gate slide trays.

PERSONALIZED PROJECTOR LEVELS

Wess projector levels can be customized with your name, telephone, logo or whatever you choose to have imprinted right on the level. Whenever someone is using the level it will be seen on the screen. See Page 26 for further information about what is needed to get your name in lights.



3 Wess Blackout Slides (Blanks)

Two by two Blackout Slides are used to project a blank image on the screen when a tray slot does not contain a slide. Insert them in the zero slot of your slide tray, between two sections of slides for a transition in your presentation, and at the conclusion of the show. The blanks will cause the screen to go dark and save the audience's eyes from a disturbing flash.

Some customers use them to fill empty slots so a slide cannot be misfiled when removed in a dark projection room. They are also handy to shim a projector after the height adjustment is fully extended.

Wess Blanks are available in three models. All are molded of high heat resistant plastic and colored green to distinguish from slide mounts when inserted in a tray.

140 2×2 SLIDE BLANK

The 140 Blank measures 50 × 50 × 1.4mm thick (2 × 2 × .055 in.) and fits the 140, 100, and 80-gate slide trays.

80 2×2 SLIDE BLANK

The 80 Blank measures 50 × 50 × 2.6mm thick (2 × 2 × .100 in.) and can only be used in 80-gate slide trays. The additional size adds weight for positive dropping, and thickness to prevent inserting them in a slot already containing a slide mount.

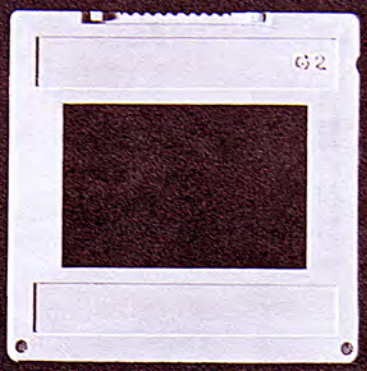
110 MINI SLIDE BLANK

The 110 Mini Blank measures 20 × 20 × 1.2mm thick ($1\frac{3}{16}$ × $1\frac{3}{16}$ × .048 in.) and is used in pocket Carousel or equivalent projectors. Wess also carries a complete line of Mini Mounts to be used with 35mm single frame film. See Page 23 for details.

"Products for the creative slidemaker."

4 Wess Glassless Mounts & Mounting Equipment

#80 35MM GLASSLESS MOUNTS



#G2 34.8 × 23.4mm
This 3:2 ratio Wess Mount has become the industry standard. It is used as the reticle size for Durst U.S. Sickles, Forox, Marron Carrel, Oxberry, and Slide Magic Camera Systems.

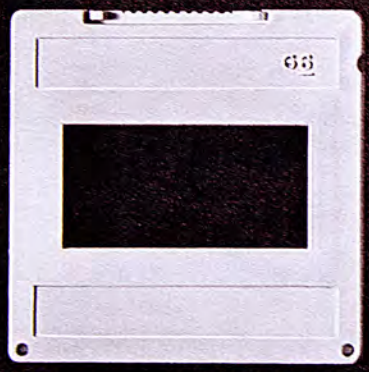
Wess #80 Glassless slide mounts have a new look that is patterned after the 35mm glass mounts. Except for not having glass, they offer all the standard features of the 35mm glass mounts: registration pins, pre-assembled hinged design, and molded of high-heat resistant (gray color) material. The mount is designated #80 as it fits all 80 gate slide trays.

Personalization of your company name or logo is available on all Wess Mounts. If you would like further information, see Page 26.

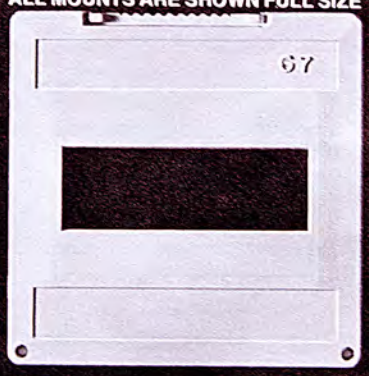
Wess 35mm #80 glassless special aperture mounts, which begin on this page, have all the same features as the #80G2 mount including a molded-in mask. This eliminates the gray masking experienced when using the less dense Kodalith film. It is also cost effective when a large number of masks are used.

Notice that each mount is identified with its aperture number in the upper right-hand corner. All mounts are based on the #G2 standard, except when designated M for mood mount. The G prefix indicates 80 Glassless mount. The aperture number, size of opening in millimeters, and a brief explanation are found below each mount in the catalog. Packaging and ordering information appear on the price list.

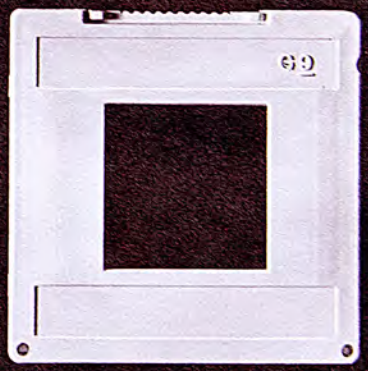
ALL MOUNTS ARE SHOWN FULL SIZE



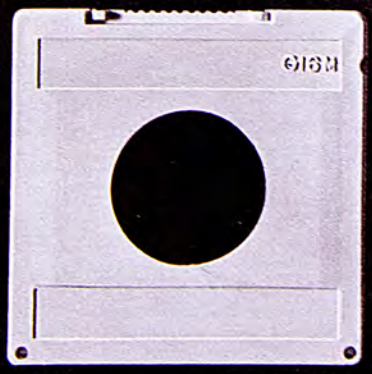
#G6 34.8 × 17.4mm
Panorama Ratio 2:1



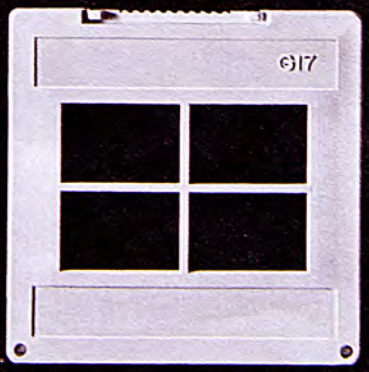
#G7 34.8 × 11.6mm
Panorama Ratio 3:1



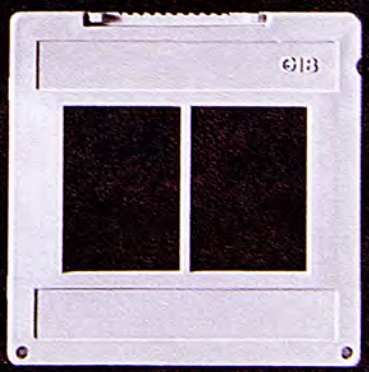
#G9 23.2 × 23.4mm
Ratio 1:1



#G16M 22mm diameter



#G17 Each opening measures 16.8 × 11mm



#G18 Each opening measures 16.8 × 23.4mm

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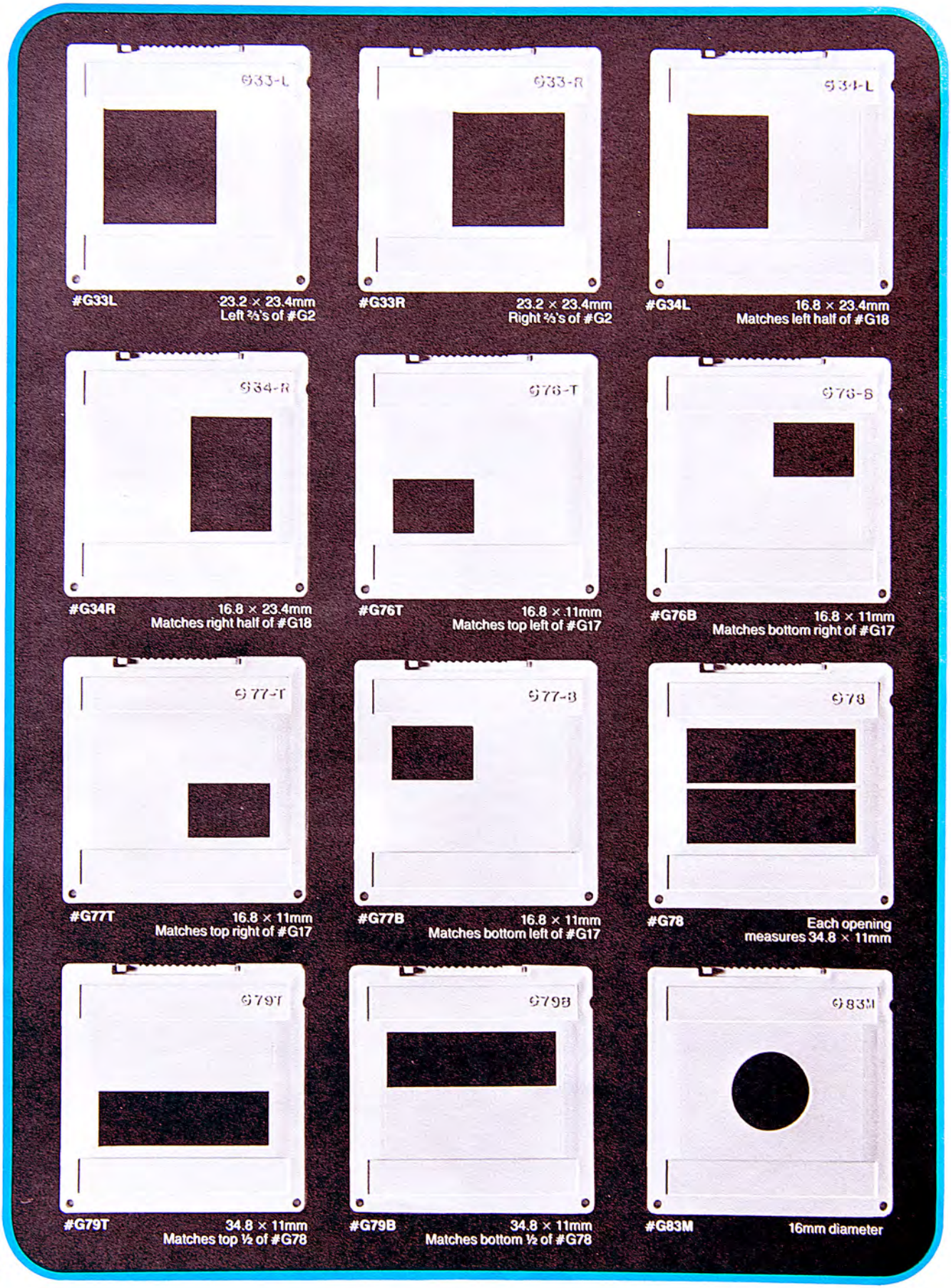
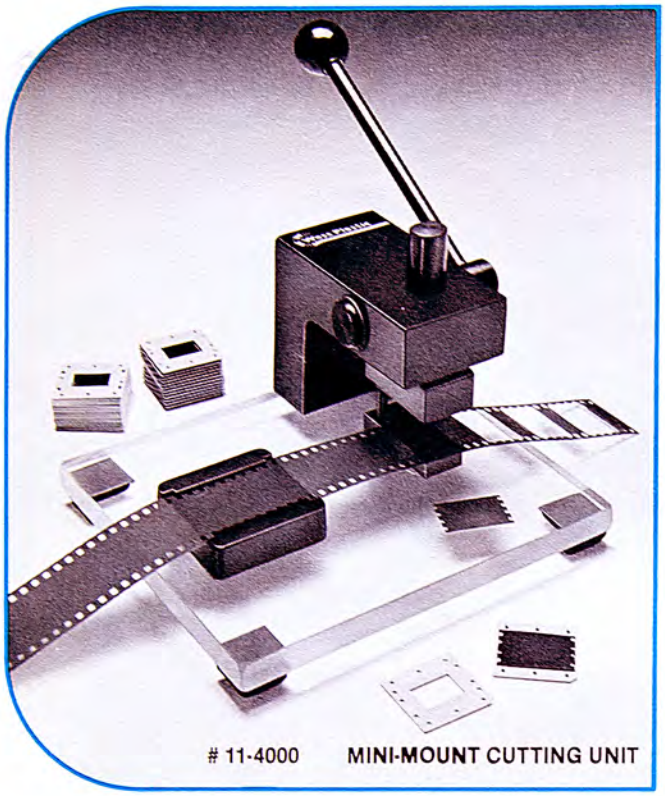

G33-L
#G33L
23.2 × 23.4mm
Left ⅔'s of #G2
G33-R
#G33R
23.2 × 23.4mm
Right ⅔'s of #G2
G34-L
#G34L
16.8 × 23.4mm
Matches left half of #G18
G34-R
#G34R
16.8 × 23.4mm
Matches right half of #G18
G76-T
#G76T
16.8 × 11mm
Matches top left of #G17
G76-B
#G76B
16.8 × 11mm
Matches bottom right of #G17
G77-T
#G77T
16.8 × 11mm
Matches top right of #G17
G77-B
#G77B
16.8 × 11mm
Matches bottom left of #G17
G78
#G78
Each opening
measures 34.8 × 11mm
G79T
#G79T
34.8 × 11mm
Matches top ½ of #G78
G79B
#G79B
34.8 × 11mm
Matches bottom ½ of #G78
G83M
#G83M
16mm diameter

MINI-MOUNT SYSTEM FOR POCKET PROJECTORS



11-4000 MINI-MOUNT CUTTING UNIT

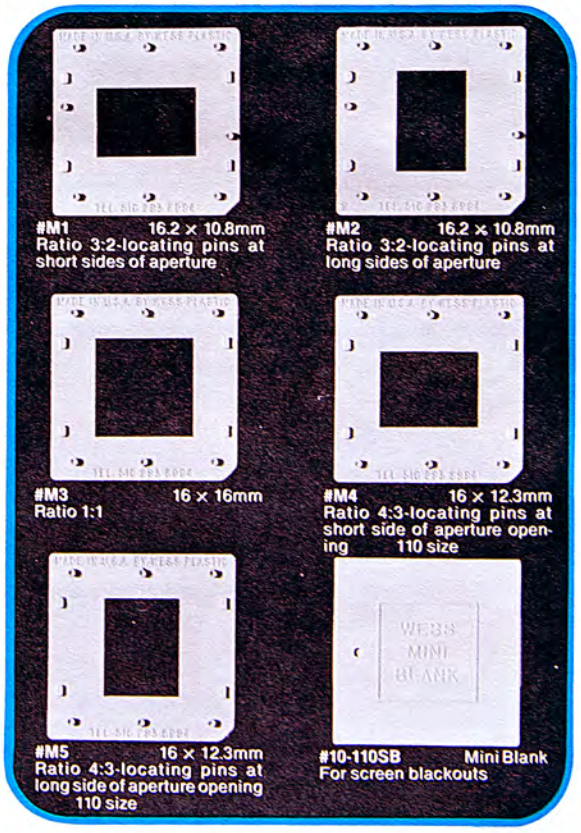
11-4001 MINI-MOUNT ASSEMBLY UNIT

The 110 or Mini Mount size has been made popular as AV goes on the road. The scaled down size makes traveling and set-up easier than with 2 × 2 projectors. The Wess Mini-Mount system is designed for use when duplicates of a show are made on a 35mm single frame format. The procedure is as follows:

1. A single frame (4 sprocket holes) 35mm slide is cut using the Mini Mount Cutting Unit.
2. The film clip is inserted into the bottom half of the selected Mini Mount. The cover is aligned and placed on top, presnapping the locking pins to hold the mount closed.
3. Final assembly is made by securing the two halves using the assembly unit.

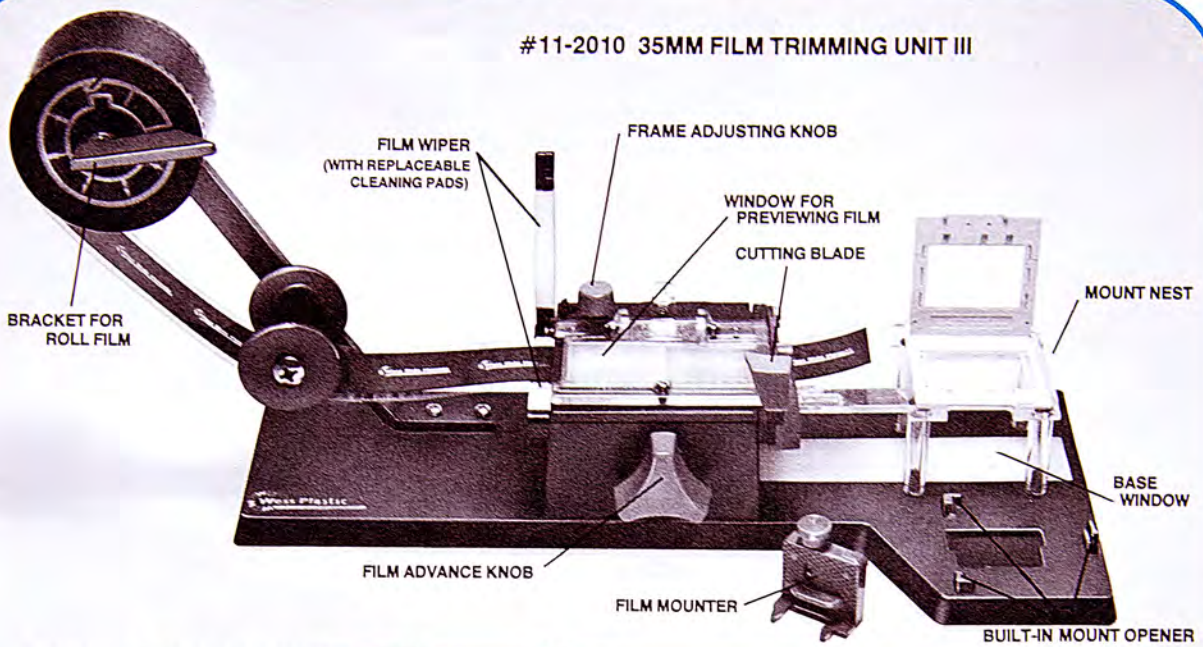
The slide is now ready for viewing.

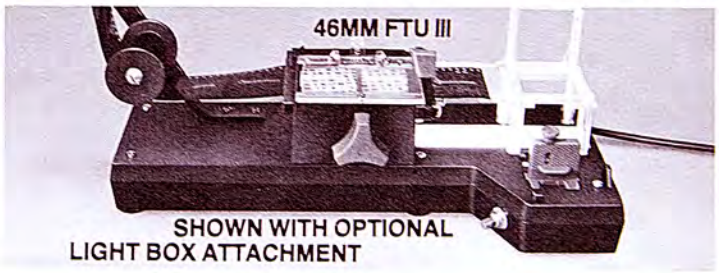
A number of horizontal and vertical formats are available as pictured on this page. Boxing and ordering information appear on the price list.



5 Wess Trimming & Cutting Units

FILM TRIMMING UNIT FOR SPROCKETED FILM





The latest generation of Wess Mounts has allowed for redesigning the Wess Film Trimming Unit. This new single blade trimming unit is reliable and easy to use.

FEATURES

- Hardened steel cutting edges.
- Easy viewing of slide frames before cutting.
- Designed to use over light box.
- Optional light box base available.
- Positive stop film advance knob moves film exactly a double frame with each 1/3 turn.
- Frame adjusting knob for trimming non-registered film.
- Bracket to accommodate roll film up to 400 feet.
- Includes film mounter to pick up, then bottom the film onto the pegs of Wess pin registered mounts.
- Mount Opener built into each unit.
- Film wiper, with replaceable cleaning pads.

HOW THE FILM MOUNTER WORKS

Grabber pins are inserted into sprocket holes of the film. After trimming, the size-to-size fit causes the film to stay with the mounter. The mounter is then used to locate and bottom the film onto the registration pins of the Wess Mount to insure proper positioning and a secure fit. The grabber pins are retracted automatically and ready to use again.

OPTIONAL LIGHT BOX

To transform the FTU III into a self-contained work station, Wess offers an optional light box. This will save valuable light box area in your studio. The unit is shipped pre-assembled if ordered with the FTU III. It can be ordered at any time and assembled to the FTU base by securing it with screws provided.

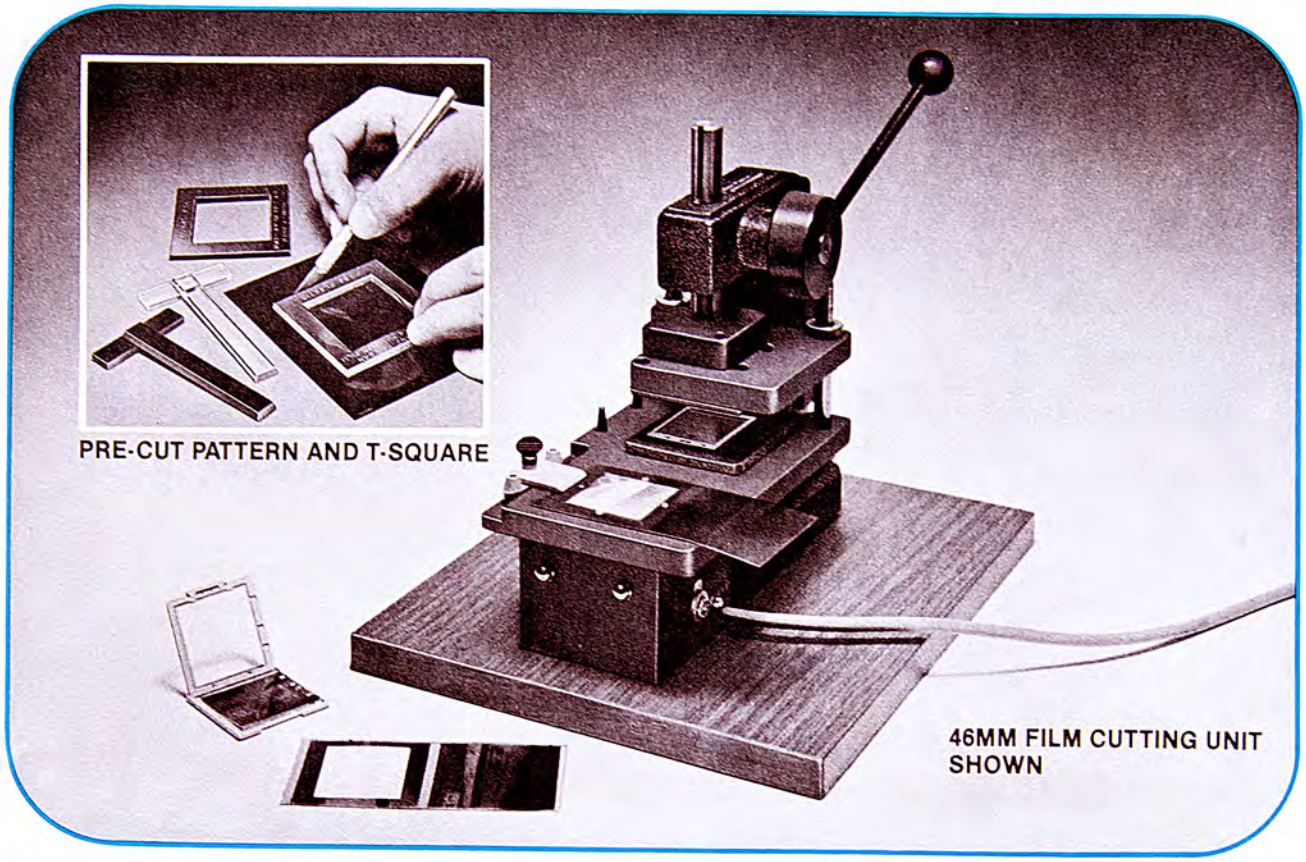
The light box includes a 110 volt flourescent lamp, transformer, on-off switch, and six foot cord. It will fit either the 35MM or 46MM FTU III.

Wess Film Trimming Unit III

PRODUCT #	DESCRIPTION
11-2010	35MM Film Trimming Unit III
11-2012	35MM Film Trimming Unit III with Light Box
12-3000	Extra 35MM Film Mounter
11-2011	46MM Film Trimming Unit III
11-2013	46MM Film Trimming Unit III with Light Box
12-3001	Extra 46MM Film Mounter
11-2020	Light Box for FTU III
11-2015	Pack of 20 extra self-stick wiper pads

FILM CUTTING UNIT FOR NON-SPROCKETED FILM

PRE-CUT PATTERN AND T-SQUARE



46MM FILM CUTTING UNIT SHOWN

The Film Cutting Unit adapts sheet or 120 film to fit Wess Pin Registered Mounts, by cutting the sprocket holes and outside dimensions in one easy motion. The unit is available in two models to cut 35mm or 46mm film sizes.

FEATURES

- Built-in light box for viewing the exact cropping of the film desired, with on/off switch.
- Clamp to use with two sets of registration pins for precise cutting of film as viewed over light box.
- Double acting hardened steel die (cuts sprocket holes and clearance dimensions in one stroke).
- T-squares supplied, in clear and opaque plastic, for easy aligning of film.
- Pre-cut patterns, in clear and opaque plastic, included for film too large to fit on light box.

IT'S SO EASY

1. Place film between two halves of clamp.
2. Position film over light box for desired cropping and tighten clamp.
3. Move clamp with film to rear set of registration pins.
4. Depress handle to cut film.
5. Place slide in Wess Mount.

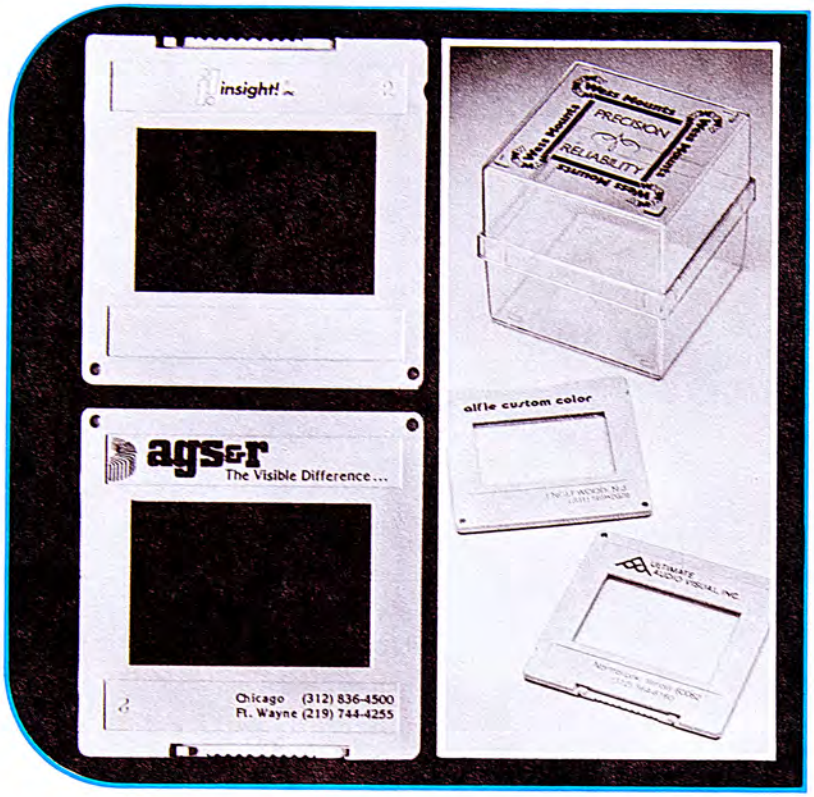
Wess Film Cutting Unit

PRODUCT #	DESCRIPTION
11-1000	35MM Film Cutting Unit
11-1001	46MM Film Cutting Unit

12-4004	Extra Set of T-Squares & Pre-cut Pattern
12-4005	Extra Film Cutting Unit Clamp

6 Personalized Products

IMPRINTING

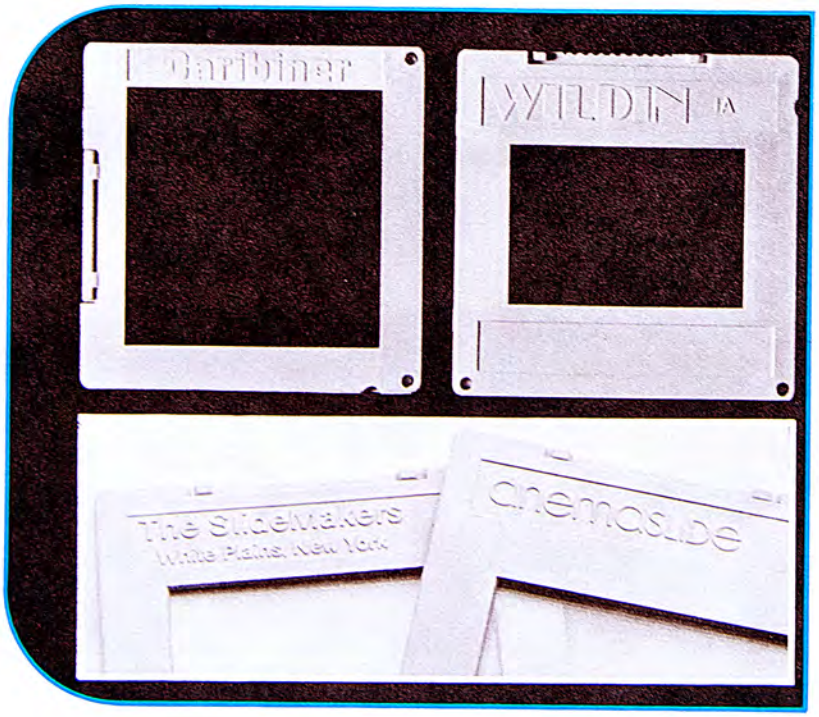


Wess offers the service of personalizing Wess Mounts, blanks, projector levels, and slide boxes with your company name and logo. The method used allows for excellent reproduction of details as shown by the samples on this page.

Imprinting allows you continual exposure of your company name whenever and wherever your slide presentations are used.

To imprint your order, we need camera ready artwork which is fitted on a layout board provided by Wess. The layout board outlines certain limitations of imprinting and insures that positioning and sizes will be as you request. A steel die is made and maintained in our plant to be ready when you place your order. Detailed information about price and delivery can be found on the price list.

MOLDING



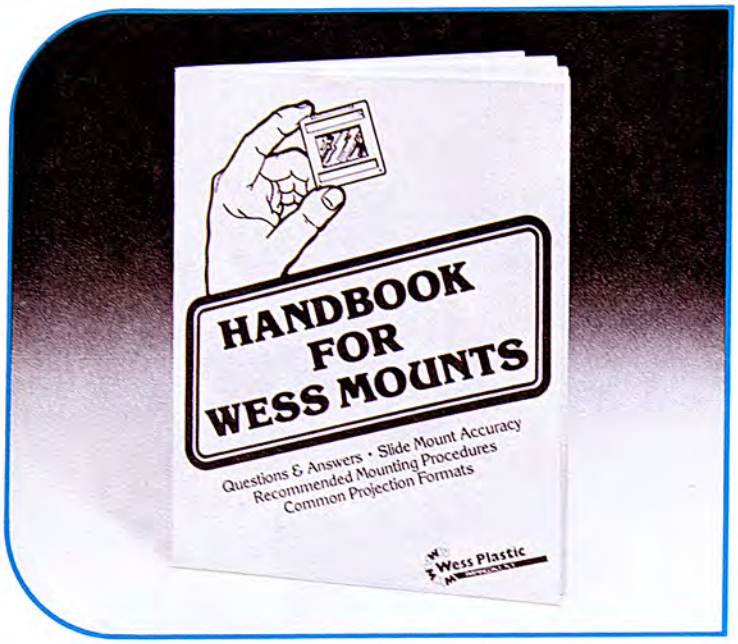
As well as imprinting Wess Mounts, which is a surface decoration, we can also mold your company logo into the top pad area as shown. Again, we require camera ready artwork.

Your logo is engraved in a steel insert which is maintained by Wess. When you place your order, the insert is fit into our tooling and the result is your name molded as part of the Wess Mount. Price and delivery information can be found on the price list.

"Products for the creative slidemaker."

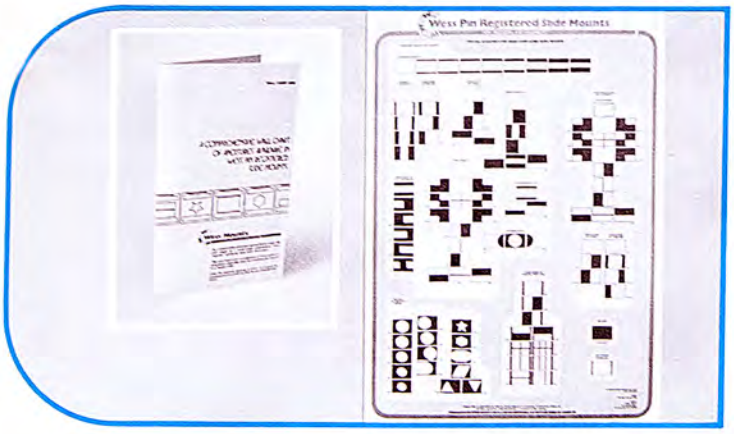
7 Wess Mount Information

As the field of Multi-Image continues to grow each year, hundreds of people are exposed to our products for the first time. Consequently, there are many questions which arise again and again.



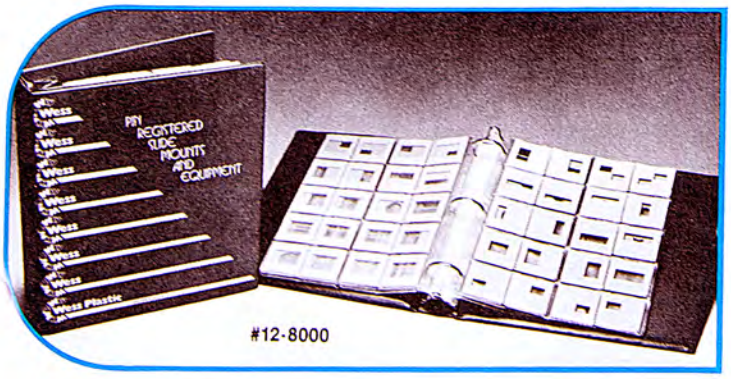
HANDBOOK FOR WESS MOUNTS

The handbook includes sections discussing **Recommended Mounting Procedures, Slide Mount Accuracy, Questions and Answers About Wess Mounts,** and **Common Projection Formats.** It answers questions about Wess Mounts and Multi-Image.



WALL CHART

The Wess Wall Chart is a valuable aid in developing Multi-Image shows. The large fold-out chart organizes the special apertures in their keyed groupings. Mounts based on #2, #1A, #10 and Mood Mounts are drawn in meaningful arrangements. Only the aperture opening is shown as it would be projected on the screen to help the user visualize their show.



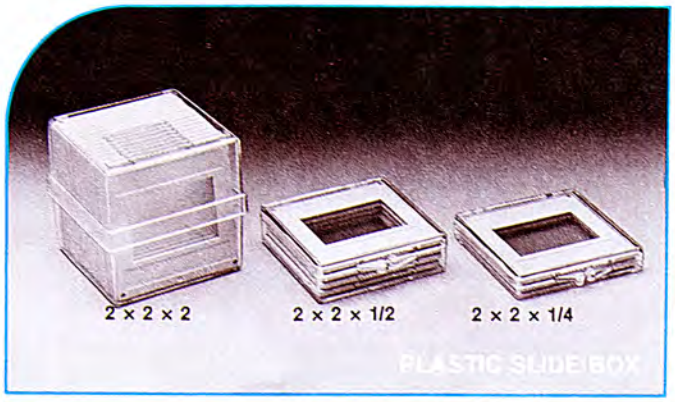
SAMPLE KIT

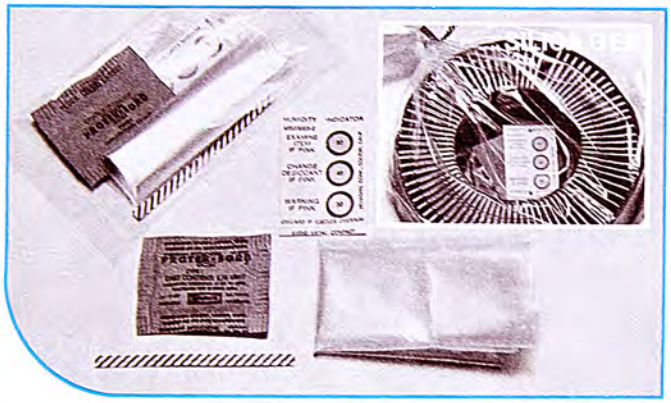
Many times just seeing an aperture shape is not enough. It would help to have an actual sample.

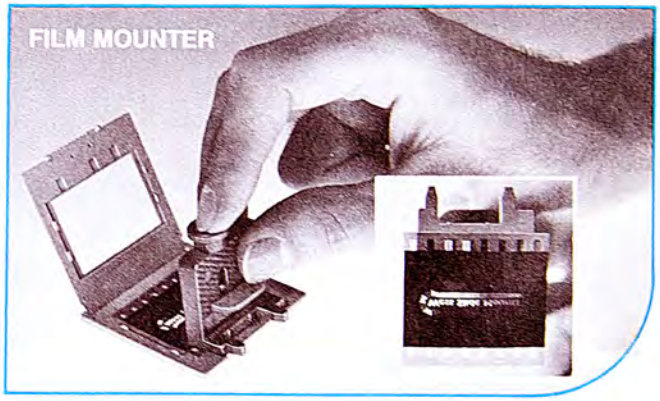
The Sample Kit contains one each of all mounts manufactured by Wess. It also includes a catalog, wall chart, and handbook. Check the price list for cost and ordering information.

8 Wess Mount Accessories

SLIDE BOXES, CLEANING CLOTH, SILICA GELS, FILM MOUNTER







PLASTIC SLIDE BOX

These clear plastic slide boxes are handy for storing or shipping slides. They are available in 3 sizes to hold 2, 4, or 16 1/8" thick Wess glass mounts. Imprinting of your company name or logo is available. See Page 26 for details.

Packaging and ordering information are on the price list.

Plastic Slide Box

PRODUCT #	DESCRIPTION
12-1000	2 x 2 x 1/4 Plastic Box
12-1001	2 x 2 x 1/2 Plastic Box
12-1003	2 x 2 x 2 Plastic Box

CLEANING CLOTH

This special cleaning cloth is ideal for all lenses and objectives of cameras, projectors, and glass slide mounts. The lint free cloth is manufactured of the finest fabrics, bound on all sides. Minimal rubbing quickly removes dirt, finger prints, smudges, and fog while protecting the surface against undesirable moisture. The cloth is anti-static treated, comes in a large 290 x 340 MM (11 x 13 IN.) easy to handle swatch, and glides easily over the surface being cleaned. Available in single packs, 5 packs, or bulk bags of 25 pieces.

Cleaning Cloth

PRODUCT #	DESCRIPTION
12-2000	Cleaning Cloth

SILICA GEL

Moisture build up can become a problem when projecting slides. Slide shows should be mounted and stored only in a properly controlled environment. The Silica Gel Kit includes a Silica Gel pack to absorb moisture, an indicator card to tell when its effectiveness is finished, and a polybag with tie to maintain a closed environment. Each kit comes completely sealed in a polybag.

Silica Gel

PRODUCT #	DESCRIPTION
12-500	Silica Gel Kit

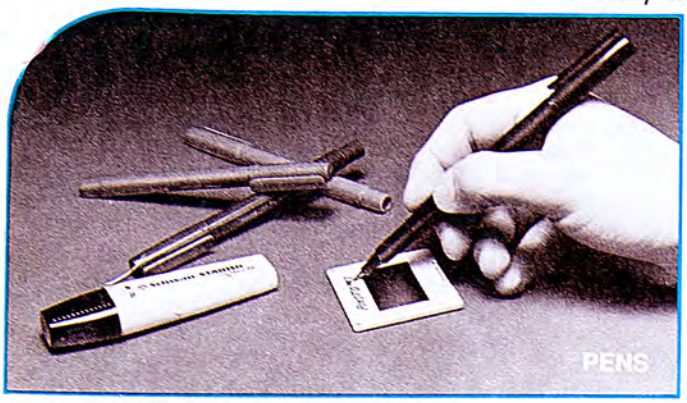
FILM MOUNTER

To achieve maximum efficiency from Wess pin registered mounts, it is important to "bottom" the film on the sprocket pegs. By pressing the film around each peg it will be held securely to prevent shifting during projection. The Film Mounter eliminates finger fatigue during this process. In one rocking motion the film is pressed to the bottom of the pegs. This same Film Mounter can be used with the new Wess Film Trimming Units for fast and precise mounting, featuring its "grabber" pins.

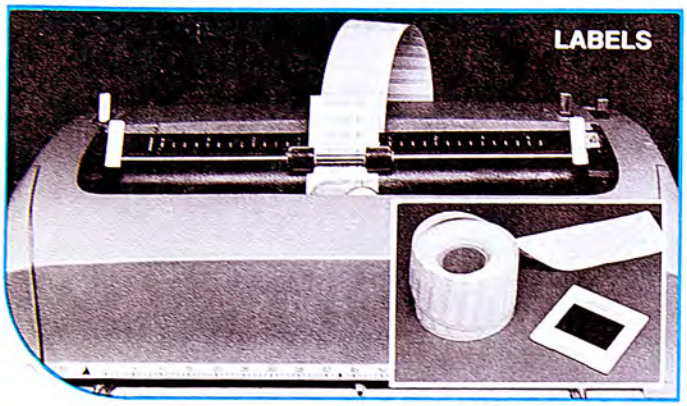
Film Mounter

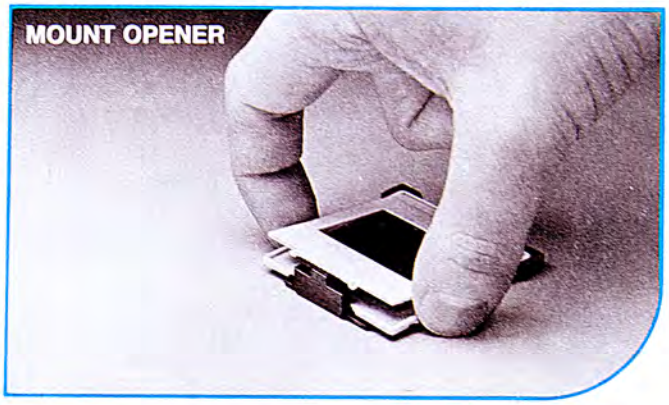
PRODUCT #	DESCRIPTION
12-3000	35MM Film Mounter
12-3001	46MM Film Mounter

PENS, LABELS, MOUNT SUPPORT, MOUNT OPENER


PENS

MOUNT SUPPORT


LABELS


MOUNT OPENER

PENS

PILOT extra fine point permanent marker is a great solution to the problem of labeling plastic mounts. The ink dries in seconds, will not rub off, but can be removed with the use of a broad tip correction marker. Colors include red, green, blue, and black.

Pilot FP Pens

PRODUCT #	DESCRIPTION
12-6000	Pilot FP Black Pen
12-6001	Pilot FP Blue Pen
12-6002	Pilot FP Green Pen
12-6003	Pilot FP Red Pen
12-6004	Correction Marker

MOUNT SUPPORT

This Slide Mount Support is an ideal fixture to use when mounting slides. It holds Wess Mounts firmly to allow for final cleaning of glass and easy placement of the slide on the registration pegs. The support is molded in clear plastic to permit inspection of the film for proper positioning. Double-face tape allows for easy application in any convenient location, such as over a light box. Can be used for 35mm or 46mm Wess Mounts.

Wess Slide Mount Support

PRODUCT #	DESCRIPTION
12-10000	SM Support

LABELS

Pressure-sensitive labels are handy for identifying important slides. These are designed to be inserted in a typewriter for quick, professional looking labels. They fit the pad area of Wess glass mounts and will accept pen, pencil, felt tip markers, or other standard marking devices. Packaged in rolls of 1,000.

Pressure-Sensitive Labels

PRODUCT #	DESCRIPTION
12-9000	1M Self-Stick Labels

MOUNT OPENER

Should you need to reclaim your slides, there is no better way to open Wess glass mounts quickly and safely. The Wess slide mount opener concentrates force at the lock, which prevents the possibility of broken glass. Double-face tape allows for easy application in any convenient location.

Wess Slide Mount Opener

PRODUCT #	DESCRIPTION
12-5000	SM Opener

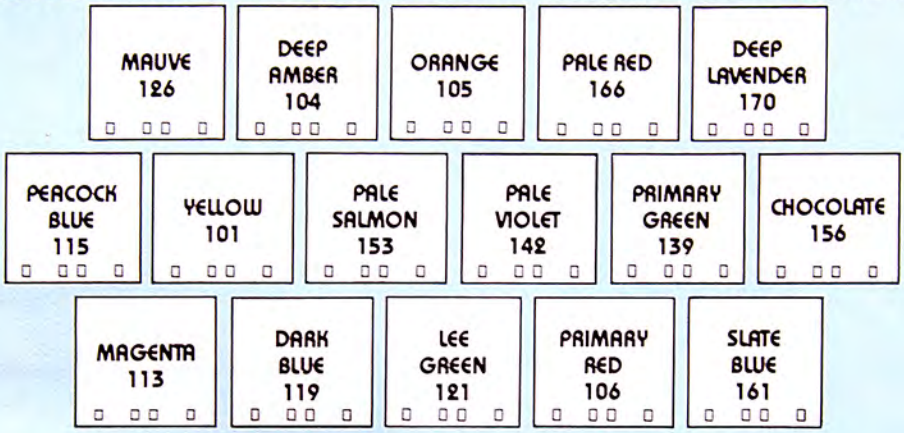
The Gel Kit produces instant color for any slide presentation using Wess 35mm or 46mm pin registered slide mounts. The Kit is a big help to the designer in his creative decisions. Instantaneously you can pick and choose from many colors or combination of colors to see which one is the most suitable.

Both Gel Kits are cut from Lee Filters which offer superior color saturation. The 35mm Kit contains a total of 800 gels, 50 pieces each of the 16 most popular colors. The 46mm Kit contains a total of 600 gels, 50 pieces each of 12 colors.

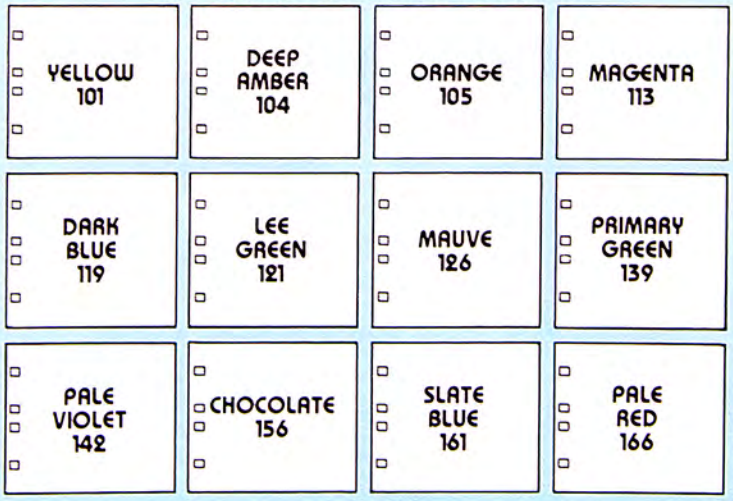
The Gels have been trimmed and sprocket holes punched to fit Wess 35mm or 46mm Slide Mounts. You don't have to purchase large sheets, cut or tape the gels yourself. Just pick it out of the box. There is no wasted material and you save time, labor and money.

The case is clear plastic with a snap lock. Each gel is identified on the cover by color name and number. Inside, individual compartments are designed so each color is easily accessible.

THE COLORS INCLUDED IN THE 35MM GEL KIT AS PICTURED ON THE OPPOSITE PAGE ARE:



THE 46MM GEL KIT OFFERS 12 COLORS:



Replacement packs of 50 gels are available to keep your Gel Kit Stocked.
Over 50 additional colors can be cut on special order.
Ask for the color swatch book (#12-90999).
Cost and minimums are outlined on the price list.

"Products for the creative slidemaker."

THE GEL KIT

#12-91000 46mm Gel Kit

#12-90000 35mm Gel Kit

#12-91121
50 Pack of 46mm
Lee green is shown

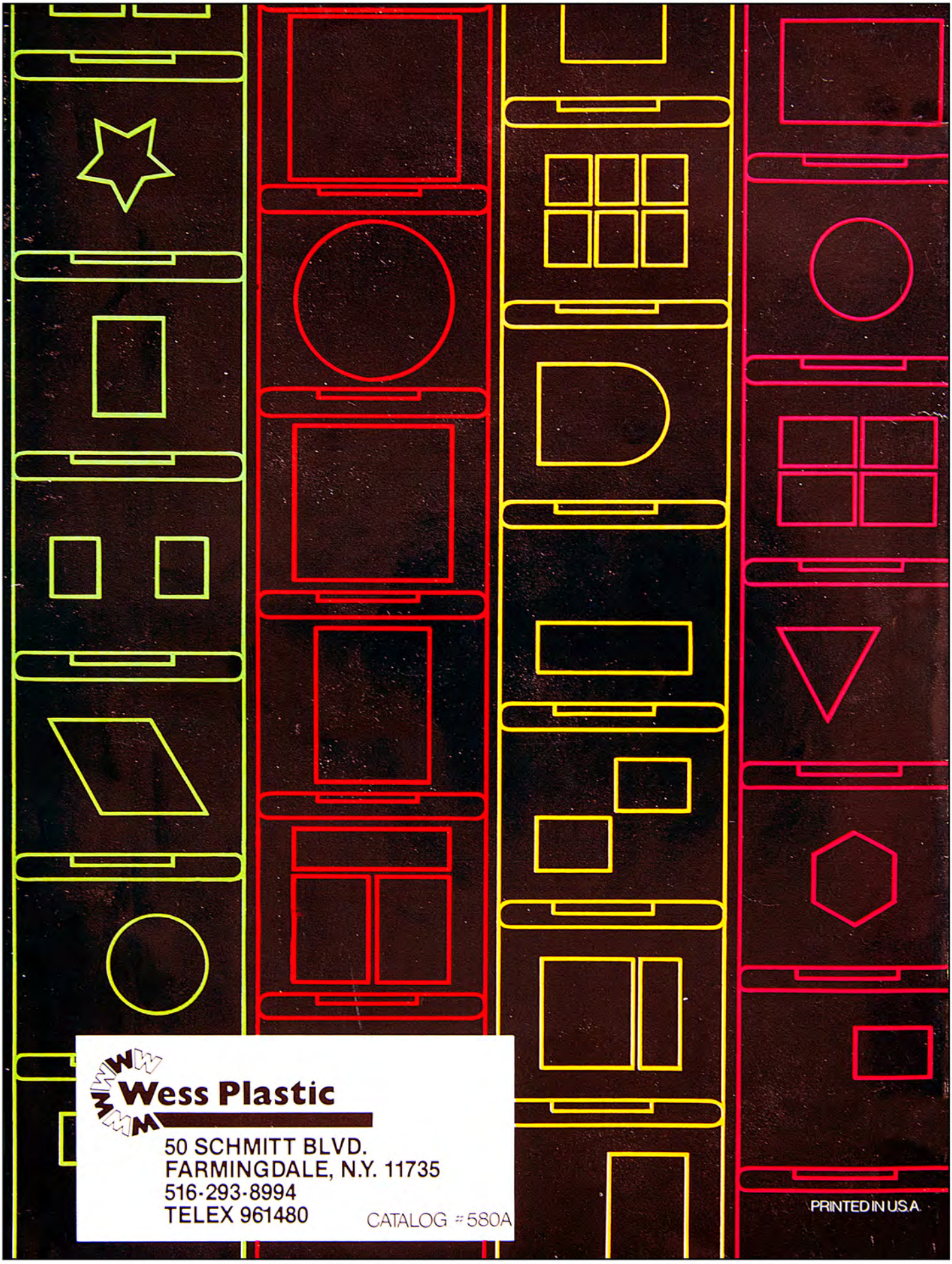
#12-90105
50 Pack of 35mm
Orange is shown

INSTANT COLOR FOR SLIDE PRESENTATIONS

SAVES WASTE, TIME, LABOR AND COST

THE GEL KIT
ANOTHER REASON TO USE WESS MOUNTS

"Products for the creative slidemaker."



1980 | Wess Plastics, Inc. | Products Brocure | Plate № 32

"Products for the creative slidemaker."

Coincidences?

The original, 1970s Wess shipping carton had no slogan.

When I named my company "Incredible Slidemakers," in the mid-1970s, Wess added a slogan adopting the term "Slidemaker."

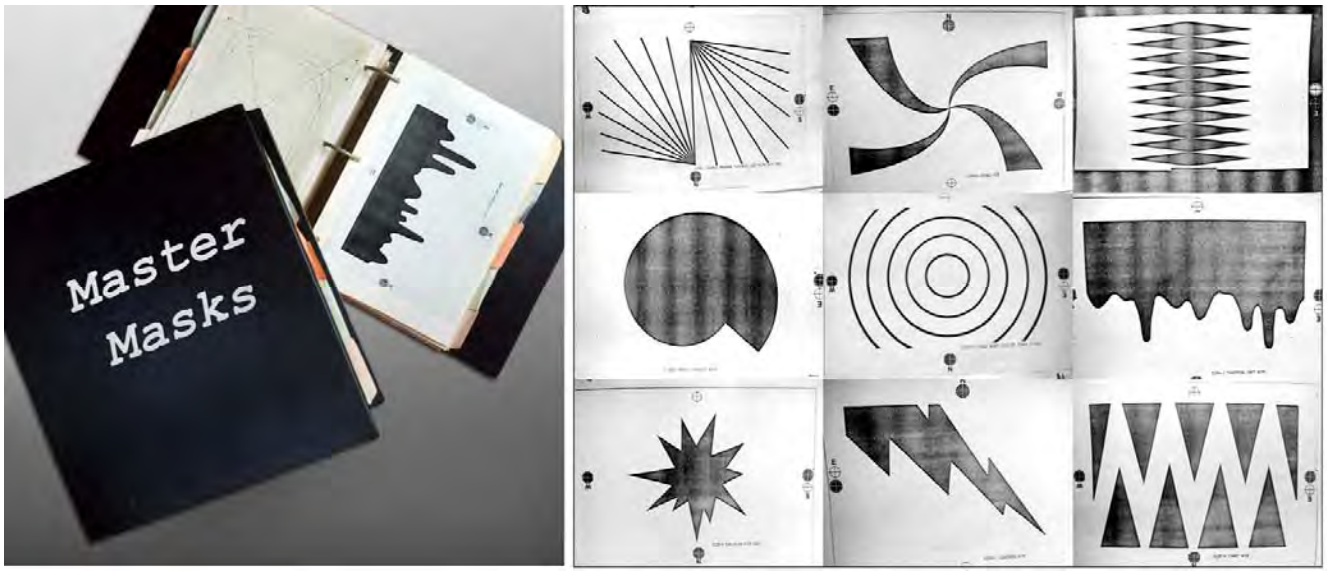
When the company was re-named "Incredible Imagers," in the mid-1980s, Wess switched to "Imagemaker."

1960s-1980s | Wess slogan changes | Plate № 1

Shown above: Wess Plastic 1000-slide-mount shipping cartons.

In the very early ‘80s, the potentials of masks were a new frontier ready for exploration. I had some ideas for masks that I wanted to pursue, but the demise of Incredible delayed those plans.

I had been formulating a collection of reveal masks—sophisticated wipes and other transitions based on geometric designs (like exploding stars and diamond shapes, etcetera) and whimsical ones, with self-descriptive names like *Jaws*, *Snake*, *Spiral*, *Drip* and *Lightning*. Those were fashioned after the wipes used by Hollywood movie makers in the ‘30s and ‘40s (watch the trailer for the 1940s Errol Flynn movie, *The Sea Hawk*).



Left: Master Masks cel directory. Right: nine random pages; each is a Xerox copy made from master pos & neg film cels.

The collection was called *Master Masks*. My plan was to sell the masks as full collections or as individual effects. The business model was based on the success of the D&S Corley lab in Mississauga, Ontario [near Toronto]. They were making money hand over fist selling soft-edge masks.

The mask system I contemplated would have augmented Corley’s product line. As mentioned, Incredible folded before the mask project could be done. Would it have saved Incredible, providing the additional revenue stream needed in those inflationary times? We will never know.

However, building the mask library became the perfect project with which to teach my Australian acolytes (and Canadian wife) advanced slide-show production.

After building and outfitting a proper darkroom in Sonargraphics’ basement, mask production began. Early in the process, it became evident that my students lacked any motivation or interest; it was a combination of not liking Lindsay’s authoritarian leadership style and the Socialistic culture in Australia—nobody worked too hard because any reward for extra efforts would be taxed away.

[Spoiler Alert: I next encountered the same phenomenon in Sweden—another socialistic country—a few years later, when trying to teach Filip Järnehag rostrum photography at AVC. Over-taxation directly kills motivation and indirectly stifles self-improvement and entrepreneurism.]

In the end, it was Sandra and I who churned out the hundreds of cels that became the "masters" for Master Masks. It took us about a month; we did a lot of it after hours, on our own time.

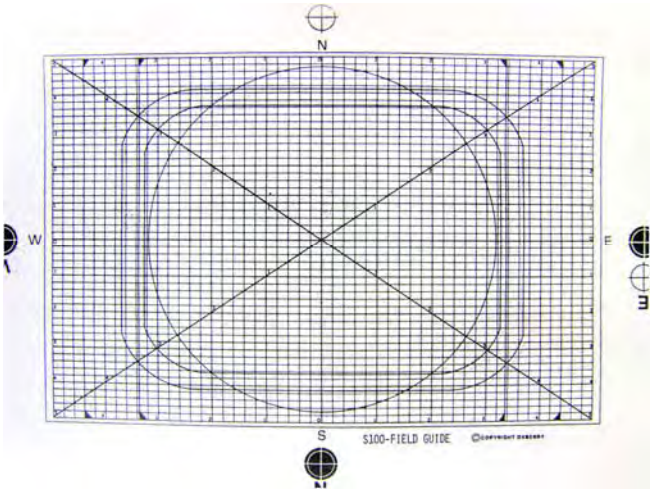
The project kept getting expanding; one good mask idea begat another. At one point, we were processing so many sheets of A-4 [letterhead-size] lith [lithography] film per day that the skin on my fingers got eaten away by the caustic chemicals; I bear those scars to this day.

The Master Masks library included masks for basic screen design, like field divisions (quarter frame, half frame, etc.) as well as two-dozen advanced wipes—like those mentioned above—most of which had 14 steps, designed to be shown using 15-projectors.

The Master Masks collection consisted of more than a thousand *10-field* cels.

The 10-field size used for slide making was 10% smaller than Hollywood's 12-field standard (12 ½ X 10 ½ inches), developed by Oxberry.

Master Mask cels were punched for either Acme or Oxberry pin-registration peg bars. (Oxberry pins were rounder and chubbier than Acme—John Emms proved that Acme pins were more accurate.)



The Oxberry 12-field guide was reduced to 10-field.

The smaller 10-field standard was developed by David Corley (DSC Laboratories, Mississauga, Ontario). Corley recalls that occasion:

"At this time [1968] AV was in a state of disarray, the major camera manufacturers having different standards for image frame size. We made them all mad by rejecting their formats and designing a 35mm AV grid based on the SMPTE 4.3 telecine scanned area for 35mm slides as field 10 and calculated 12 fields based on that standard. We presented this to the AMI who accepted it as the AV standard and we made many thousands of black on white 35mm slides of the pattern (adding Wess, AMI and other logos)."

To make 35mm masks for slides, registered 10-field master cels were photographed with a precision rostrum camera (Oxberry, Forox, Marron-Carrel, etc.) on various kinds of black and white film (usually either Kodak lithography film [emulsion 2556] or Fine Grain Release Positive film [5032]).

I never did manage to spin Master Masks into a commercial success, like the Corleys; nonetheless, the masks gave my shows the exclusive "look" of smooth, sophisticated transitions; those kept my shows at the head of the pack.

A few years and two continents later, my Swedish company, Incredible Imagers AB, built a 15-projector demo show for AVL, called *Rhythms of The World*, in Sweden. The show also demo'd Master Masks. The look of the show was created by using the Master Masks in combination with the sophisticated rostrum-camera work of John Emms, using a computer-controlled Marron-Carrel 1600; equipped with slit-scan.[26]

You can see the slit-scan effects at the beginning of the Australia section of the Rhythms of The World show. Each slit-scan sequence starts with the image compressed into a diagonal line which un-compresses in four steps to reveal a full-screen picture. That show was the only time John used the MC-1600 camera's slit-scan feature.

[Watch a video of *Rhythms of The World* at https://vimeo.com/232923734]

[Spoiler Alert: On April Fool's Day, 31 years later, Master Masks went to the Vashon Island Dump. I debated a more dignified death, like cremation; but the smoke would have been too toxic.]

1982 – Tasmania – Top Ten

Lindsay Rodda and Bette Murray were enthusiastic cheerleaders for their country. They gave us enough time off to travel over a sixth of the huge continent. On our first trip, we started down the Great Ocean Road (what a name) towards Perth. It was a breath-taking drive with photo ops around every bend. We only made it about a third of the way to Perth before fully appreciating the size of the continent—we'd need an additional two weeks for the trip.

Instead of continuing to the west coast, we turned back and headed for Phillip's Island, to see Australia's famed Fairy Penguins. The little sea birds live on one particular beach and, wouldn't you know, when we got there, we found a kiosk charging admission. That kind of commercialism really annoys me; I was so thoroughly pissed off that we headed back to Melbourne without seeing them. Not sure what Sandra thought about my obstinance.

We had better luck on a 10-day, 1000-mile [1,609-kilometer] trip around the perimeter of Tasmania in a caravan (Australian for RV). Tasmania was a unique island. As we drove around, we passed through several different zones that resembled other countries—the north of the island was a lot like England and Wales; the western beaches could have been California; in the southeast, there were mountains with enough snow to ski in the Australian winter. However, the east coast was partially destroyed by copper mining.

[26] During a time-exposure, a slit-shaped "shutter" scanned across a piece of artwork while the camera made a pre-programmed move, rotating and/or moving north-south (X), east-west (Y), up and down (Z), or any combination of XY and Z. The results were weird distortions of the original image.

We drove over 90% of Tasmania, beginning in Launceston and following along the east coast to historic Port Arthur, then up to Hobart. From Hobart to Queenstown, we took a diagonal short cut through the scrubby interior, to avoid the southern mountains. That crossing was made at night—not the cleverest thing to do.

The road became rough; our caravan didn't handle well; kangaroos leapt into the headlights and miraculously jumped away before I hit them; several bats and a huge owl bounced off the windshield.

We arrived into Queenstown late at night. It was easy to find a place to wash-up—there was only one, the Empire Hotel. We slept in, woke up to a gray day and brushed our teeth with yellow, funny-tasting water. The landscape surrounding Queenstown was also yellow; dotted with the blue-gray skeletons of dead eucalyptus trees. We learned that, decades earlier, the land had been mined for sulphur. When the mine failed, so did the town. Nature never recovered from the poisonous insult. Mother Earth felt angry.

More death awaited us at the caravan: the owl that we struck the night before had gotten wedged between the cab and caravan. Disposing of the big bird's carcass gave me a shiver. Everything was weird that day, spooky weird. Was the owl an omen?

We arrived back in Launceston with a major ding on the caravan. That occurred on a dark and stormy night, when we went to dine at an upscale restaurant in Hobart. The day had been like a bad movie; bad weather followed us everywhere.

After a long and strenuous drive, we rolled into a caravan court well after dark. There was no more food in the caravan and we were in a mood to splurge, to live it up.

We found an upscale restaurant, in a splendiferous mansion. Misjudging the height of our caravan, I tore a good chunk of gutter-work off the mansion's front-porch (truth be told, I probably had a few). The restaurant manager was ultra cool about the accident; we were welcomed in and served a sumptuous meal.

Our trip around Tasmania is on my list of the top 10 drives of my life. Thirty-five years ago, I swore I'd retire to Tasmania. Now, I find myself retired in Vancouver. It's a place that, while being far from Tasmania, is not altogether dissimilar.

The British, who settled in Tasmania, came to Vancouver around the same time. The two places are climate cousins; and both have similarly socialistic agendas that are, as the Swedes say, *lagom* (just enough).

1983 – Zoo Fence – Desperation Déjà vu

After a year down under our visas expired. Sandra and I returned to Honolulu and tried to pick-up Hawaiian Panoramas where we left off; but tourism was way down and we shortly found ourselves eating more rice, trying to stretch short funds.

Undeterred, I invested still more money in custom-made, glossy-black tubes, to sell rolled prints that buyers could frame back home; rolled prints were cheaper and more portable.

As a nice touch, there was a slick little brochure inside each tube, about the unique Cyclopan camera, and how Hawaiian Panoramas came to be; it was printed in both English and Japanese, as half the tourists were from Japan.

For matted and framed prints, I upgraded the packaging to include heavy-duty Cellophane and gold seals.

However, nothing seemed to work. It was déjà vu all over again. As the bank account dwindled, Sandra and I once again resorted to selling pictures at the Zoo fence—a sidewalk display area that was generously provided to local artists. A few dozen regulars sold all kinds of art and handicrafts to the few tourists who made the Zoo a part of their vacation.

There were always more artists than customers. It was hard work framing the Cyclopans and boring sitting at the Zoo fence every day, but it was our last resort. Between gallery sales and Zoo-fence shows, we scraped together barely enough money to survive. Our ship was sinking and eventually had to be abandoned.

I can't help wondering what would have happened if Hawaiian Panoramas had taken off; it would have been a dramatically different life; but a good one, I suspect. Framing pictures, I found myself in a Zen-like frame of mind (hahaha).

Although I didn't whistle while I worked (never could whistle well, darn it) I felt like whistling. Looking out over the panoramic view of Waikiki from my basement framing studio, picking a mango or some star fruit from Allan's backyard garden, all that and more intensified the joy and spiritual vitality of living in Paradise.

Life in Hawaii was just as Richard Shipps and I had mused about, in a Philippine swimming pool, only a few years before; but that idyllic life was cut short by a phone call.

AROUND HAWAII

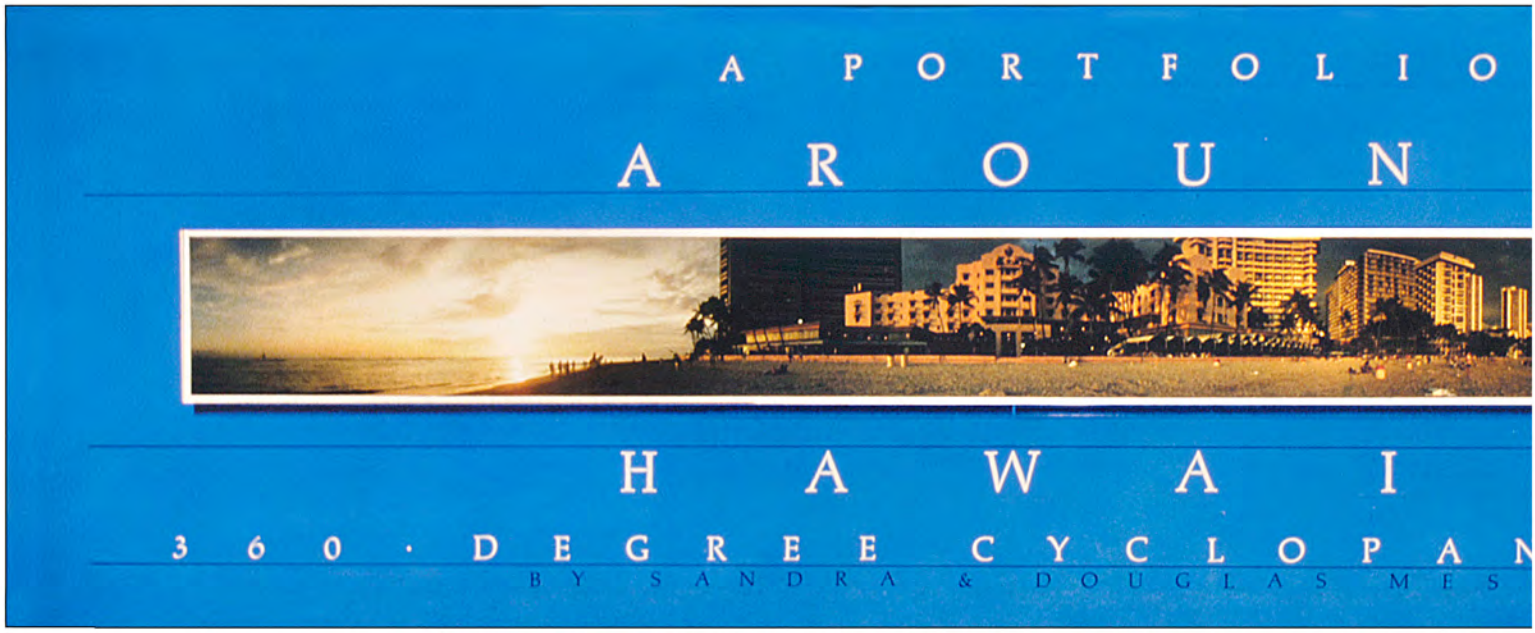
Around Hawaii was to be an enourmous "coffee table" book featuring panoramic Cyclopan pictures of the Islands. It was the focus of my life from 1981 to 1983, when Sandra Sande and I lived together in Hawaii and Los Angeles, where I put together a full-sized mock-up, modelled by Sandra, above.. We chased the sun all over Oahu, Maui and the Big Island, in search of 360-degree panoramic scenes. It was a time reminicent of the film, *Endless Summer*. When Sandra and I went to Sweden, I put all my stuff in storage in North Vancouver. Then we split-up and I never returned there until 2003. The mock-up had long since disappeared.

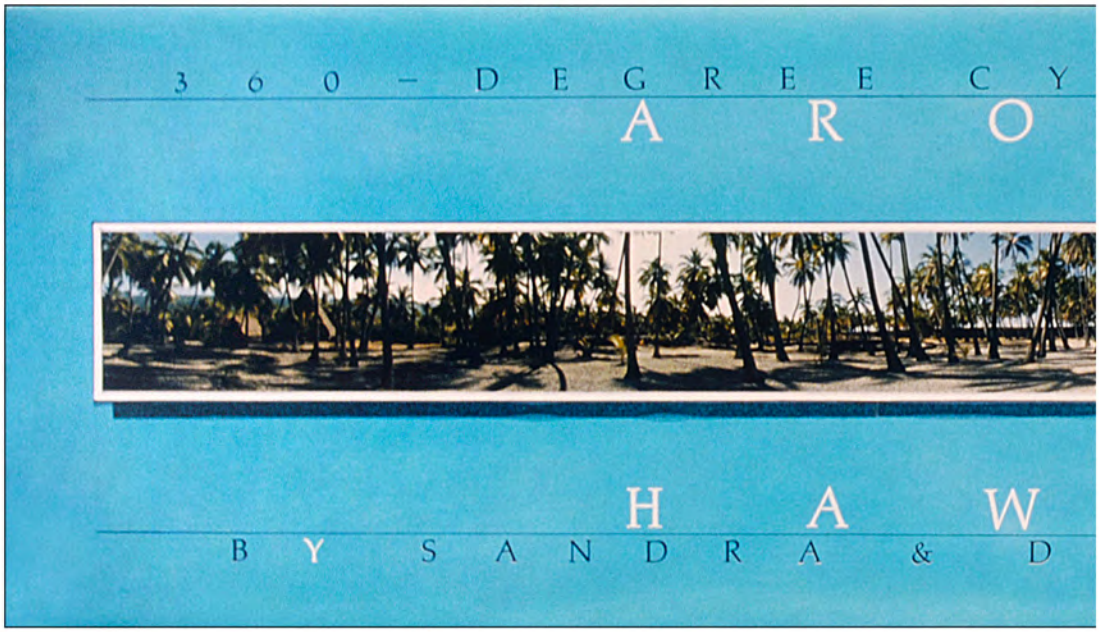
1983 | AROUND HAWAII | PLATE Nº 1

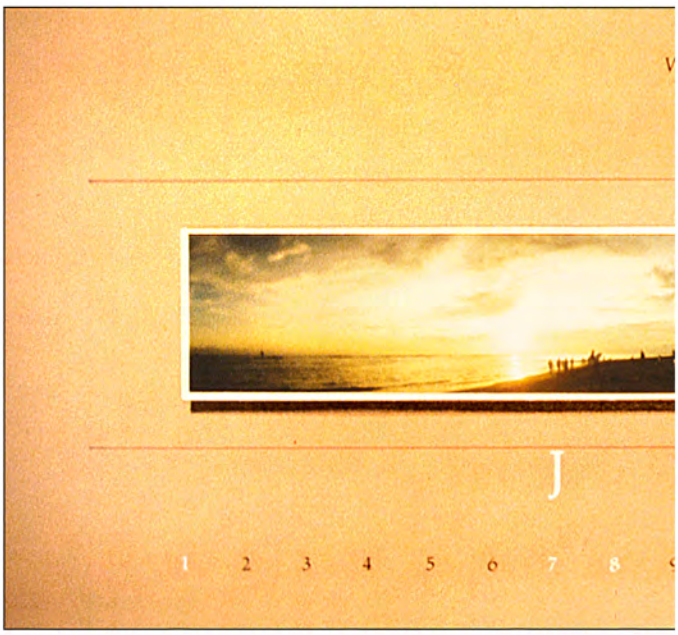
Picture Book Concept for Cyclopan 360-degree Panoramas | Produced with Sandra Sande (above)

1982 | Hawaiian Panoramas | Plate Nº 1

Promotion picture for Hawaiian Panoramas brichure | A moment in paradise.

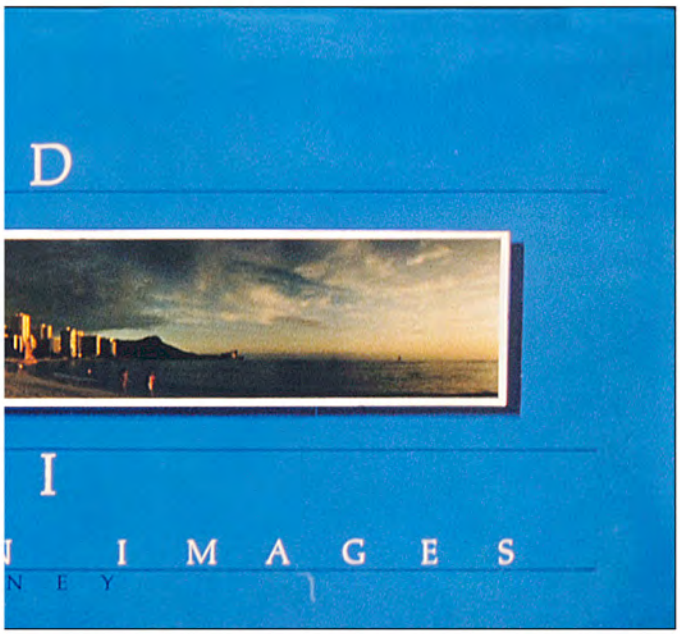


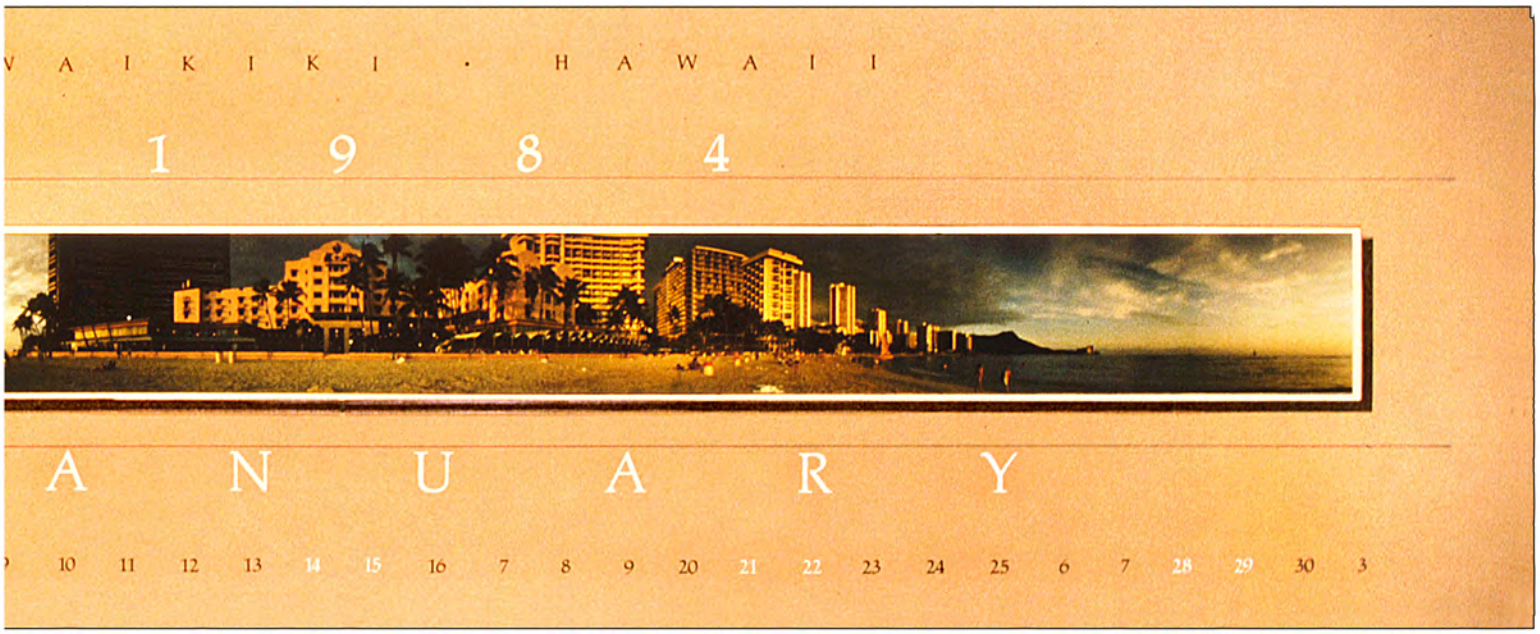




1983 | Around Hawaii | Plate № 2

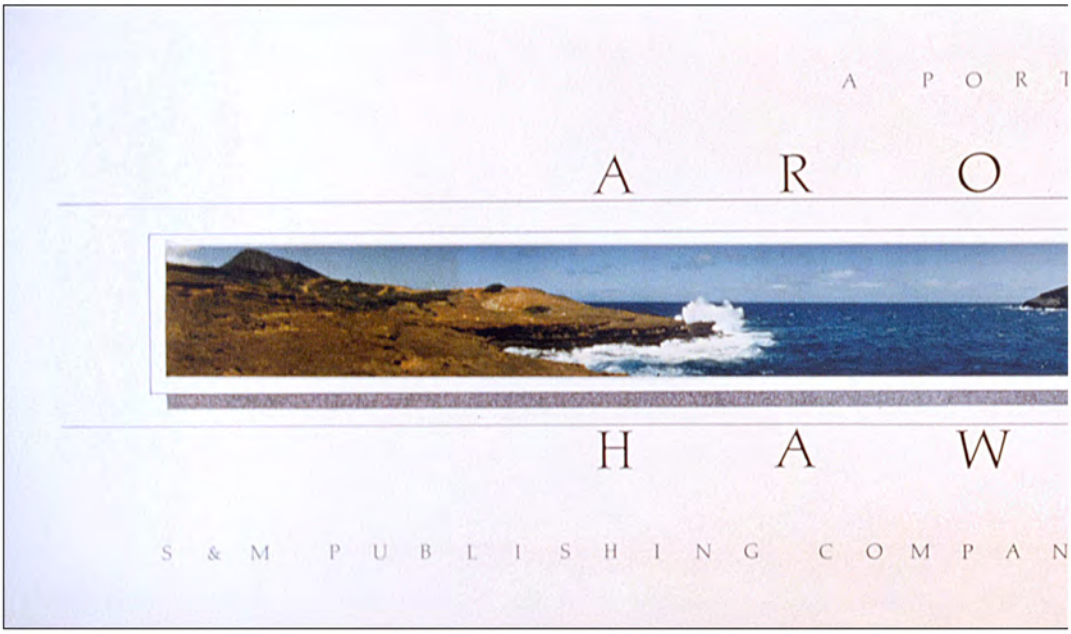
Cover and Calendar Conceots





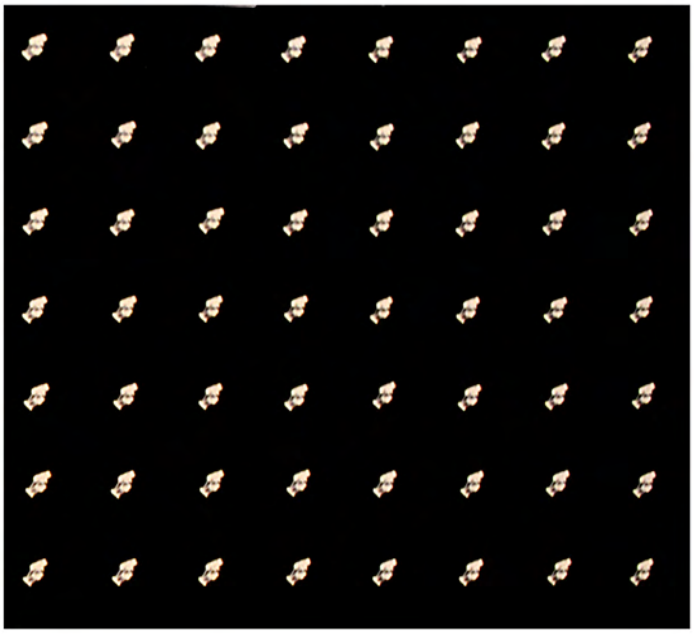
1983 | Around Hawaii | Plate Nº 3

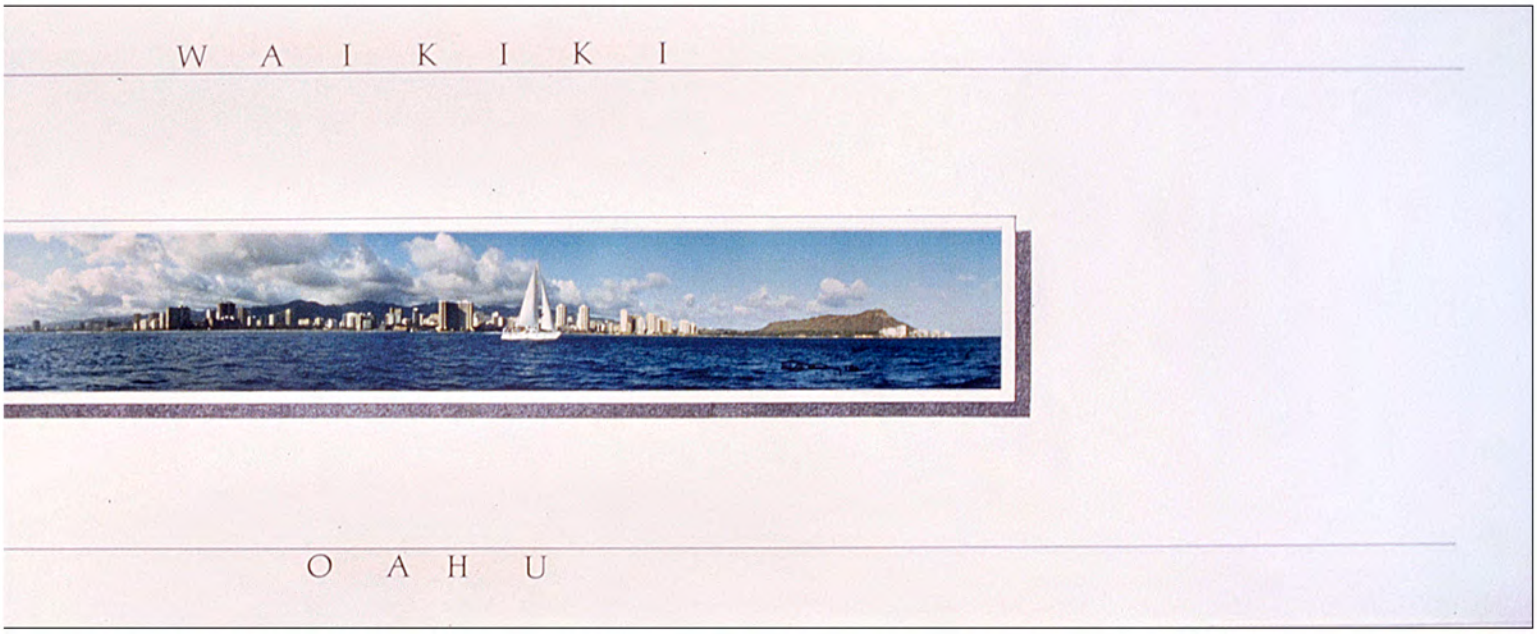
Cover and Calendar Concepts



1983 | Around Hawaii | Plate № 4

Inside cover, title page and page 1





1983 | Around Hawaii | Plate Nº 5

Inside cover, title page and page 1

R O Y A L H A W A I I A N S

W A I K I K I O A H U

P A L I L

O A

A

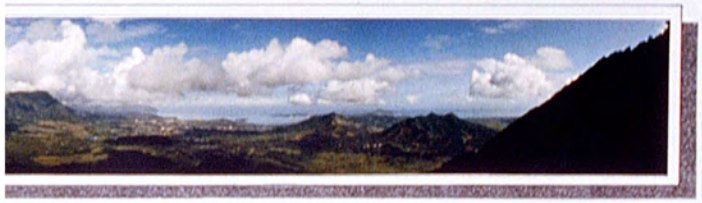
W

1983 | Around Hawaii | Plate Nº 6

Pages 2, 3 and 4

U N S E T

O O K O U T



H U

L A W A I S U N S E T

A I K I K I • O A H U

H O N O L U L U H A R B

O A H U

L A N I

O

D I A M

1983 | Around Hawaii | Plate Nº 8

Pages 5, 6 and 7

O R

K A I B A Y

A H U

O N D H E A D S U M M I T

O A H U

1983 | Around Hawaii | Plate Nº 9

Pages 5, 6 and 7

S A I L I N G L A N I K

O A H U

W A I K I K I C

O A

G R E E N S

1983 | Around Hawaii | Plate № 10

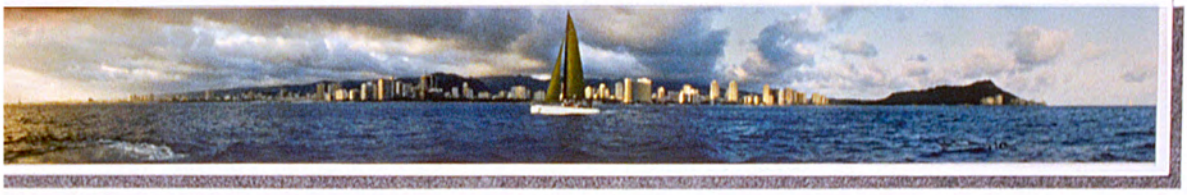
Pages 8, 9 and 10

A I

A N O E R A C E S

H U

A I L S I N T H E S U N S E T



O A H U

D U S K A T T H E K A H A L A

B L A C K P O I N T • O

K U I L I M A

O A

K

1983 | Around Hawaii | Plate № 12

Pages 11, 12 and 13

H I L T O N

A H U

R E S O R T

H U

U I L I M A C O A S T

O A H U

1983 | Around Hawaii | Plate Nº 13

Pages 11, 12 and 13

T I D A L P O O L S A T K A

M A U I

L A H A I N A W

M A

M

1983 | Around Hawaii | Plate № 14

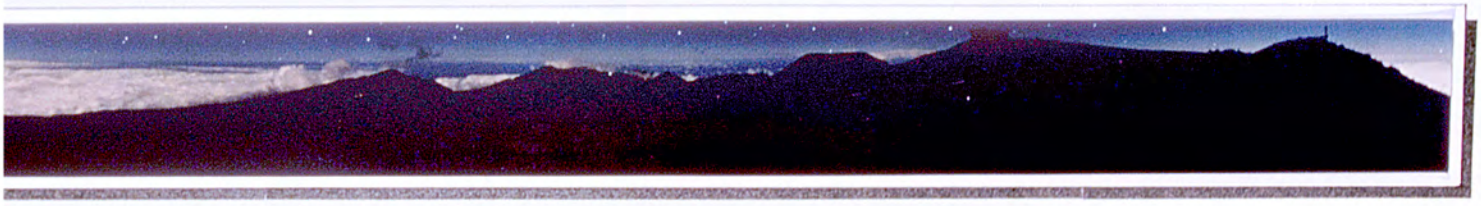
Pages 14, 15 & 16

P A L U A

I N D J A M M E R

U I

Y S T I C A L M O O N



M A U I

HALEAKALA LOOK

MAUI

LAHAI

M

WES

1983 | Around Hawaii | Plate № 16

Pages 17, 18 and 19

O U T

N A D U S K

A U I

T M A U I M O U N T A I N S

M A U I

1983 | Around Hawaii | Plate Nº 17

Pages 17, 18 and 19

M A R R I O T T R E S O

M A U I

K A A N A

M A

L

1983 | Around Hawaii | Plate Nº 18

Pages 20, 21 and 22

R T

P A L I

U I

A H A I N A S U N S E T

M A U I

1983 | Around Hawaii | Plate Nº 19

Pages 20, 21 and 22

H Y A T T K A A N A P A

M A U I

S U R F

M

K

1983 | Around Hawaii | Plate № 20

Pages 23, 24 and 25

L I

R E S O R T

A U I

A P A L U A S U N S E T

M A U I

1983 | Around Hawaii | Plate Nº 21

Pages 23, 24 and 25

B L A C K S A N D B E A
T H E B I G I S L A N

S H E R A T O N R O
T H E B I G

H

C H

D

Y A L W A I K O L O A

I S L A N D

Y A T T P O O L S I D E

M A U I

K O N A S U N S E T

T H E B I G I S L A N

O L D F I L L I P

T H E B I G

K I

T

1983 | Around Hawaii | Plate Nº 24

Pages 29, 30 and 31

D

I N O V I L L A G E

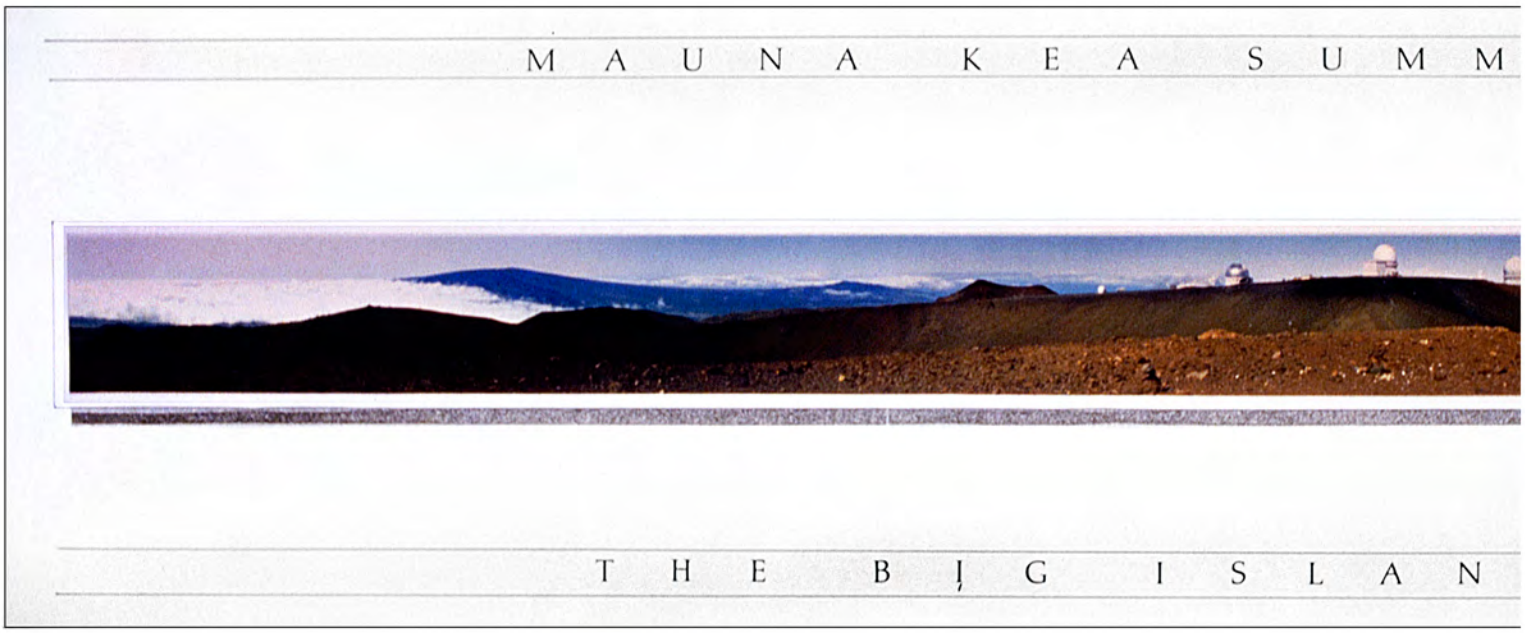
I S L A N D

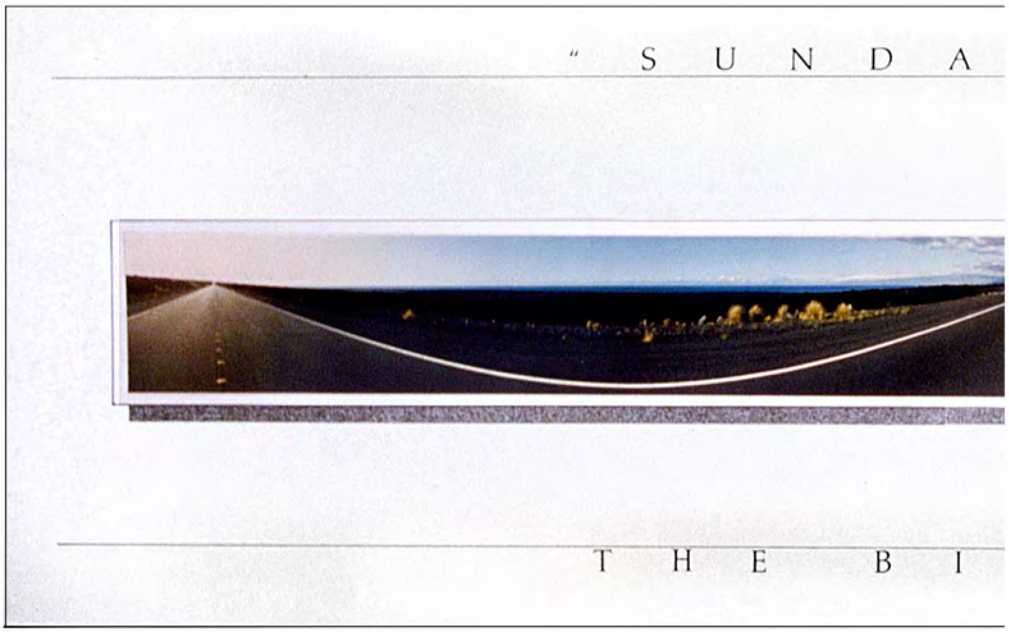
L A U E A C A L D E R A

H E B I G I S L A N D

1983 | Around Hawaii | Plate Nº 25

Pages 29, 30 and 31





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Pages 32, 33 and 34

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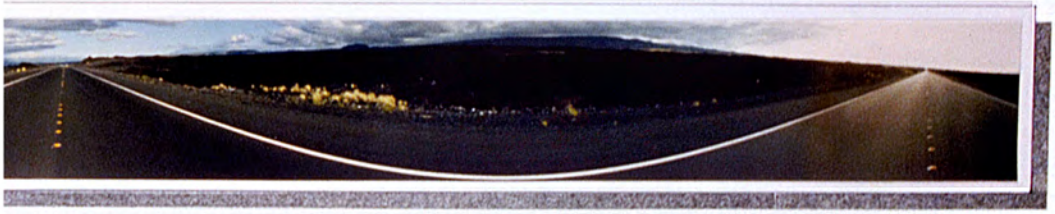

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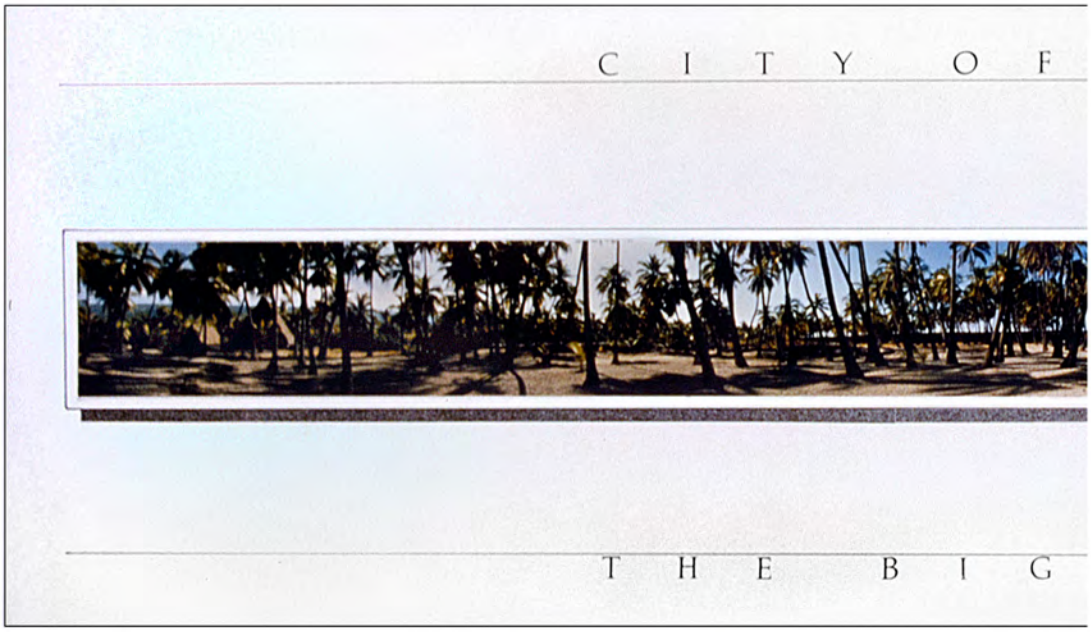

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Pages 35, 36 and 37

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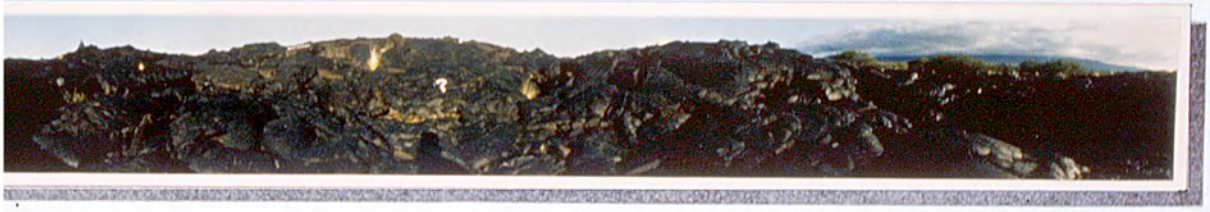

H E B I G I S L A N D

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Pages 38, 39 and 40

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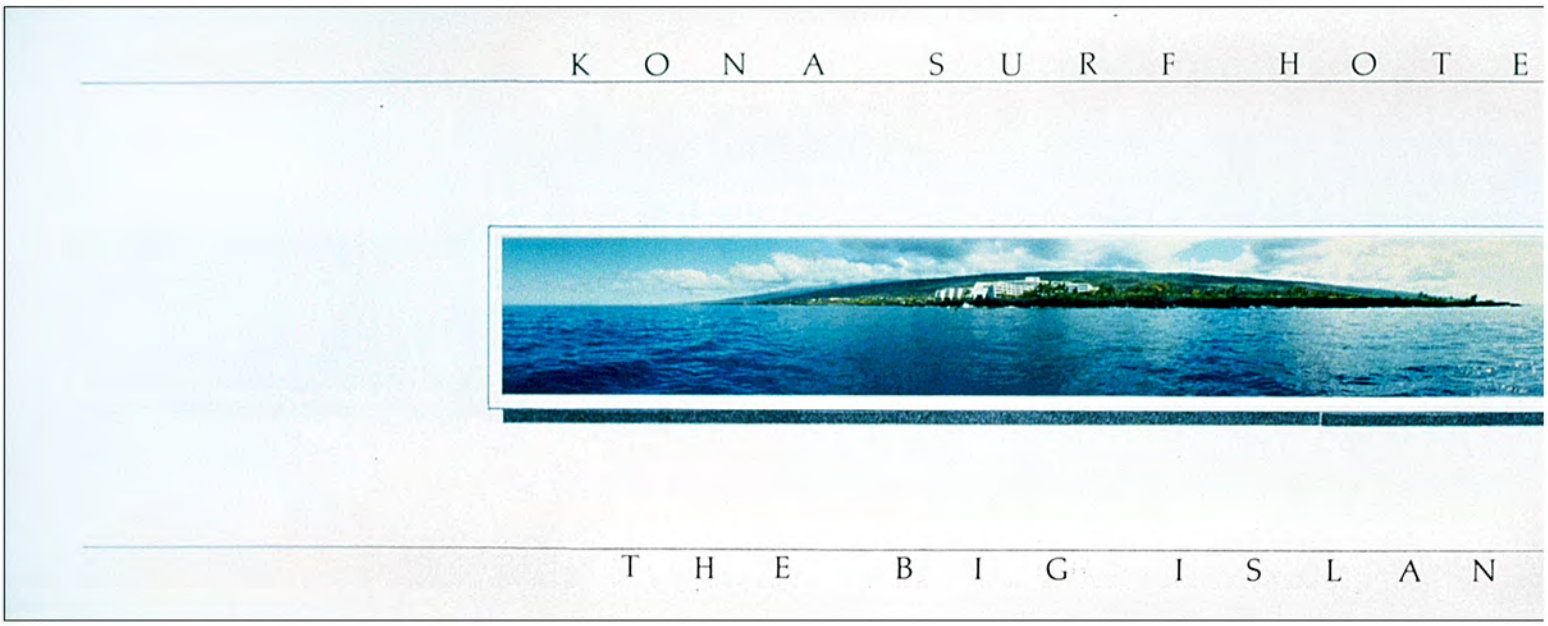

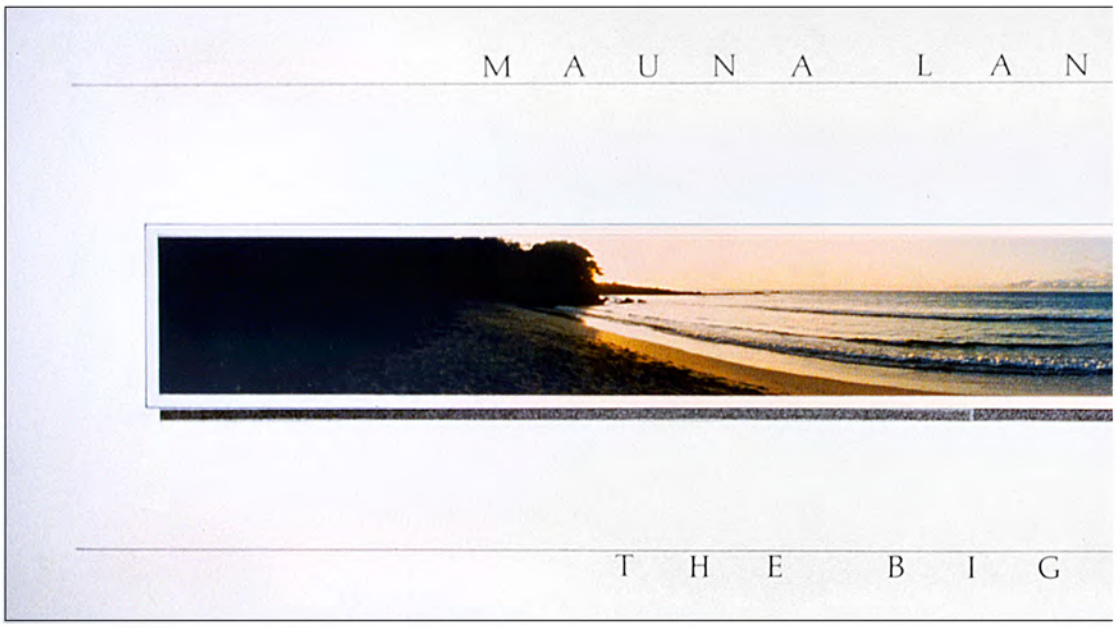

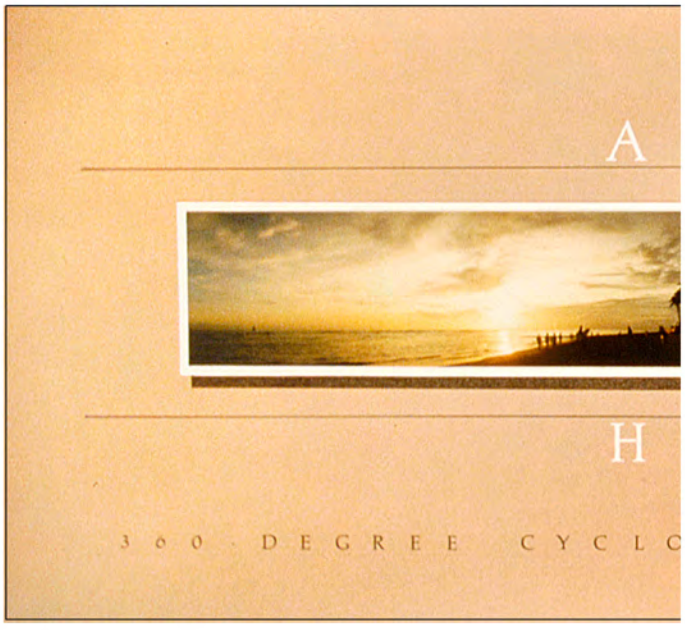

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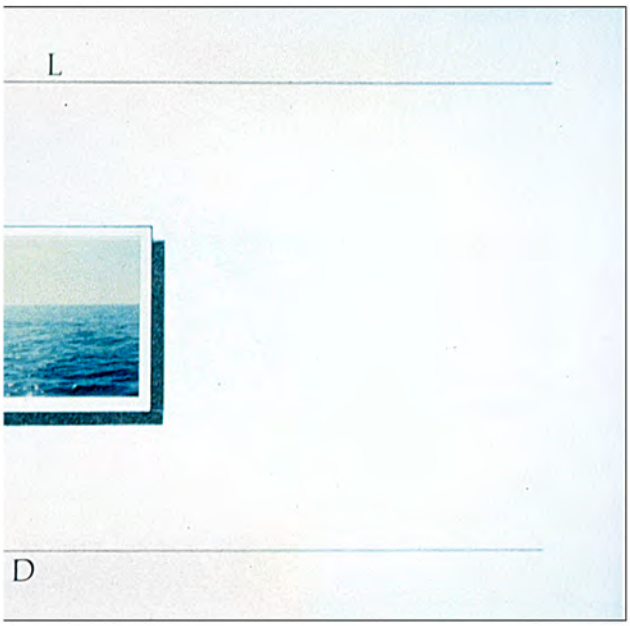

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Pages 44, 45 and 46

1983 | Around Hawaii | Plate № 36

Above: promotional self portrait | Below: the making of Hyatt Poolside

1983 | Image Stream | Plate Nº 1

Center: Yours Truly and Chris Korody | Below: Image Stream crew in a promotion picture for the Disney pitch.

1983 – Image Stream – Chris Korody

Chris Korody called me from Los Angeles. His company, Image Stream, was one of the Big Four multi-image shops. The others included Richard Shipps' Deaf Dumb & Blind Studios (Detroit), Duffy White's Photosynthesis (Denver) and Incredible Slidemakers (New York). Each of those studios was an AVL beta test site; we got the latest gear and were technologically ahead of the pack. People never knew what to expect next from our four studios.

The biggest difference between Chris, Richard, Duffy and myself was that they were better businessmen. Chris managed to hang-on until 1985; Richard didn't shutter his studio until 1995; and Duffy White moved himself and his family to England, where he (wisely) pursued an alternate career, in architecture.

Each of our studios had its own style, some more distinctive than others. Duffy White's conservative work originally looked like stuff you might see on the History Channel; then he started copying Incredible Slidemakers' special effects. Richard Shipps was a programming magician who liked animated-loop effects; his studio's work was like ours except that DD&B lacked a special-effects department as advanced as Incredible's. Korody's work at Image Stream was perhaps the slickest of all; certainly, the most polished; the smoothest. The cool sophistication of Image Stream's *Roadrunner* demo show, for AVL, gave me considerable anxiety.

At Incredible Slidemakers, effects were our *specialité de maison*; our best shows were mindblowers. As previously noted, Sherry White, Duffy's wife and partner, once derogatorily called Incredible's work, "flash and trash." I've used that phrase ever since; it's so succinct; thanks, Sherry. A long time ago, my sister, Barbara, compared me to P.T. Barnum; she even sent me the master showman's biography. Like Barnum, I realized that people respond to razzle dazzle, to spectacular things, unusual things, exceptional things.

Image Stream was a competitor to Incredible Slidemakers; Chris and I had known each other for a long time, from AMI festivals and other competitions where we ~~studied~~ admired each other's work. Our styles were quite different, reflecting the cultural differences between New York and Los Angeles. It was probably those differences that made it possible for Chris to hire me—like a French restaurant bringing in a Cajun chef, to add a dash of spice.

Chris Korody had the greatest influence on me. When I say, "Korody," I refer to more than the man; I include the team he put together at Image Stream.

Korody was a creative wild man, driven to build an audiovisual empire—a feat he accomplished. Tony Korody, Chris's brother and partner, was a part-time freelance photographer for *People* magazine and the Stream's business manager.

The company was at its zenith in 1983. Korody's cutting-edge "Stream Team" was turning out multi-image shows with the highest quality, most sophisticated content ever made. Image Stream had it down.

Image Stream were in the enviable position of being over booked. They needed free-lance help to augment their formidable staff of twenty-five. When Korody called me, he was staffing up to meet the needs of an increasingly long list of hip clients—companies like Apple Computer, Alpine Audio, Yamaha Motorcycles; you get the idea.

Chris and Tony invited me in on conversations about the company; how did I think things could be improved? I convinced them to bring in John Emms, from Australia, to help Chris Ciancarillo and Ted Iserman in the over-burdened rostrum camera department.

It was a big step for Chris and Tony; but it was the right one. Emms ended up lead cameraman, liberating Ted Iserman from the camera department, to be the producer he wanted to be.

[Spoiler Alert: Emms took charge of Image Stream's rostrum camera department; he stayed with the company until Image Stream went under in 1985, victimized by Korody's hubris. Ironically, just as John was arriving, Sandra and I left Image Stream and moved back up to Vancouver, where I thought I had landed a bigger, better job.]

With Chris running the business, and an able staff at hand, I could concentrate on what I do best: picture stories. I liked being part of the Stream Team. Chris was perhaps the only producer to use me to best advantage; that is, letting me do my thing.

Most other clients lacked that kind of confidence; they would have me produce their concepts, not mine. Other producers didn't grasp that I was a jack-of-all-trades, a one-man band. Chris also wore many hats; he knew *who* I was; he understood the range of talents I brought to the Stream.

There was some friction to begin with when Sandra and I went to work at the Stream. Sandra was used to working by my side and didn't like being relegated part time to Cindy Bauscher's production department. Sandra thought slide-assembly work was beneath her; the others thought she was snooty.

As for me, I wanted to work my way into art director Bill Aylward's well-guarded inner sanctum. Aylward (seen at left) was a master screen designer who totally understood the secrets of rostrum-camera special effects.

It was Aylward who created the stylish look of Image Stream shows, augmented by smooth programming work of Chris Korody. Those two had their own way of doing things.

The kinds of things I wanted to do were at odds with the Stream's ingrained systems. As much as I love systems for their efficiency, they can get in the way of creativity. Systems are restrictive by nature; they are meant to be. Image Stream's secret to success lay in the breadth and depth of their systems.

A consistent nomenclature made written instructions clear for every team member. Complex jobs were broken into bite sized pieces. Soon enough, I fell into the Image Stream groove. I let them worry about the design and effects and concentrated on the one ability I had that nobody else did: multi-image photography. Because I was also a programmer, I knew how to shoot for slide shows—what was needed for various effects and live-action animations.

The first show I worked on at Image Stream was co-produced with Robert Pelton. Chris had hired Robert to do a show for Shell Oil; then, I appeared on the scene. Fortunately, Pelton and I saw eye to eye on most things; he was also a photographer and understood how to shoot animated sequences.

But Robert lacked programming skills and Chris didn't want to do programming anymore, he had bigger fish to fry. Together, Pelton and I made a good team and a good show.

My days at Image Stream were among the happiest—living the California lifestyle, riding a Yamaha 750 around town and to the beach, feeling ultra cool. When we first arrived, Sandra and I stayed at the Korody's apartment in the Hancock Park section of LA. (nice) together with Chris's wife Cathy Schlusner and their big friendly Airedale dog, Charlie. Then, Sandra and I moved into an apartment of our own, nearby.
Importantly, the staff at Image Stream began to accept me into the family (although Sandra continued to have problems). It was the first time I was with birds of a feather—like minded professionals.

There was a lot of socializing among the Streamers. Sandra and I made friends quickly with members of the crew, particularly Graham Emonson (right) and his wife Kimberly Davis. They lived just off the beach in the aptly-named Venice section of LA. The houses were built on a series of canals, fed by the ocean. How could they afford such a prestige plot on what Graham earned at Image Stream? As the Director of LA's Louver Art Gallery, Kimberly likely underwrote the lion's share of household expenses.

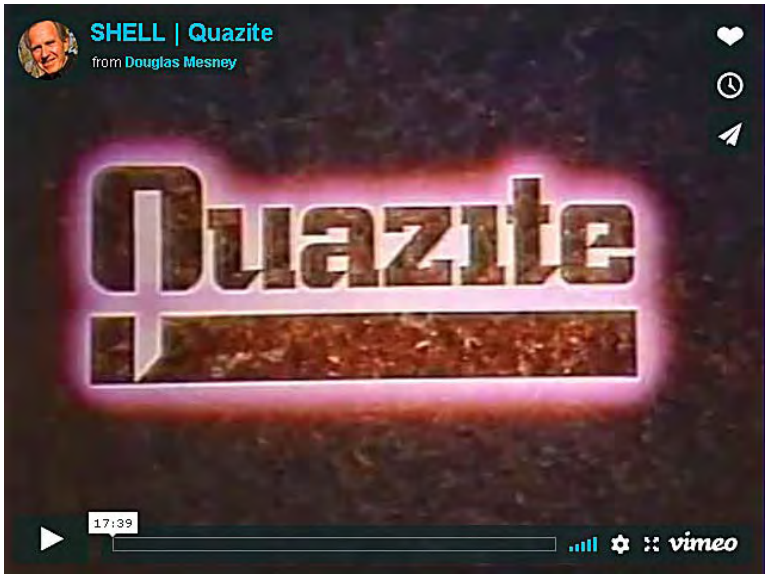
We also befriended Ted Iserman and his BFF, the late Connie Cowan. Ted ran the rostrum camera at the Stream and was transitioning into the role of creative director, replacing Korody, who, as the business grew, couldn't do as much of the creative work anymore.

Connie worked as part of the slide-assembly team. She was on dialysis. Perhaps her tenuous health accounted for her optimism. Ted's support was genuine and generous.
I thought a lot of Ted, then. However, after the Stream he changed (I guess we all did); he became much more judgmental, more critical, more cynical. Did Connie's death sour him? More likely it was working at Watts-Silverstein.

[For a lot more about Image Stream, see *From Chris Korody* in the Appendix.]

1983 – *Quazite* – Team Spirit

The next job I did at Image Stream was the *Quazite Product Launch*. Quazite was the name for a polymer-concrete building material sometimes called “epoxy-terrazzo,” “plastic cement” or “man-made stone.”



Vimeo screen shot. Graphic effects by Bill Aylward, Image Stream.

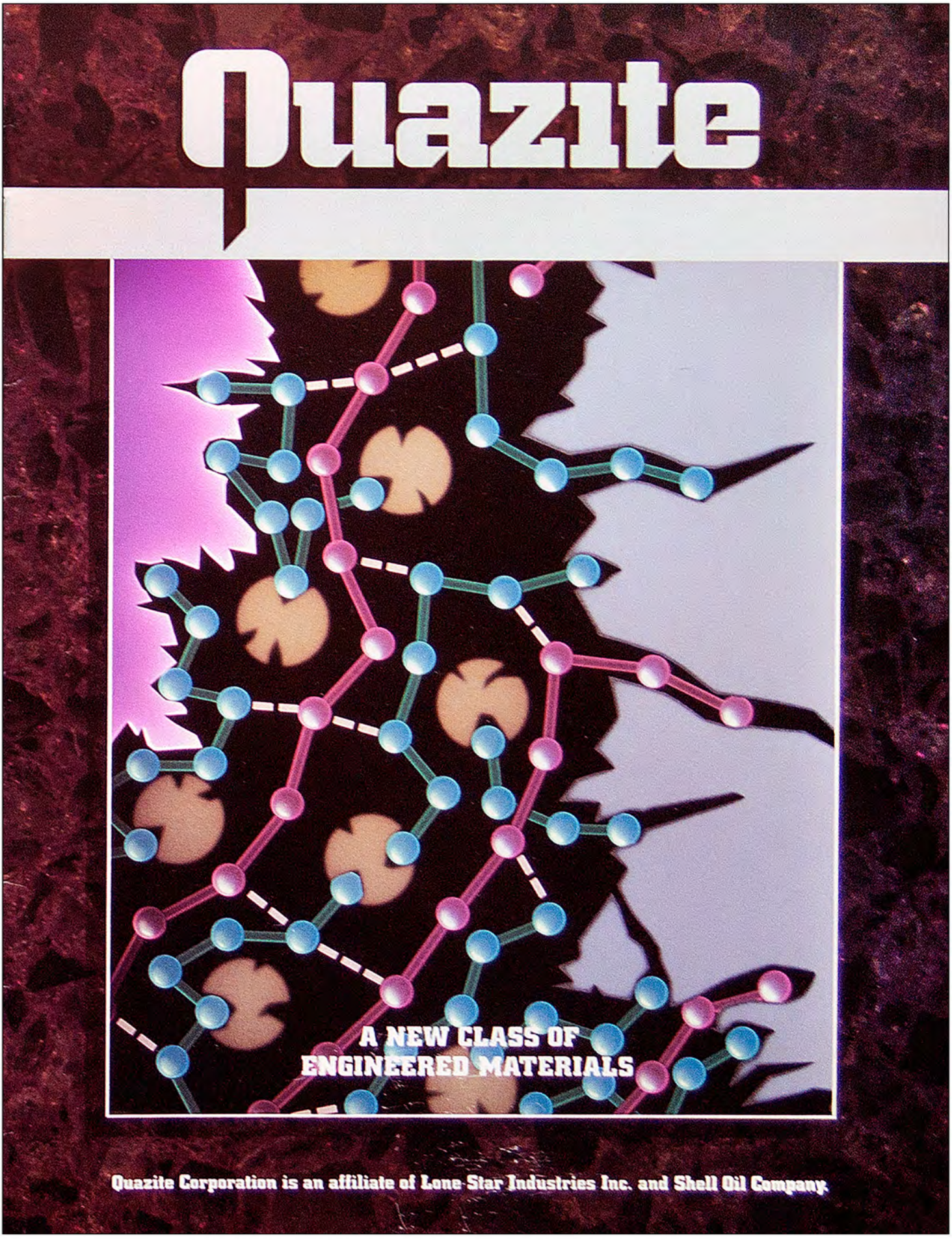
Quazite was the first in a new class of ultra-strong building materials with a range of properties that made it the synthetic stone ideally suited for barriers that can isolate high-voltage electrical components and insulate against fire and extreme temperatures.

Additionally, Quazite’s high strength, light weight and chemical impermeability made it an ideal building material for highways, refineries and other applications where superior corrosion resistance was necessary.

Because Quazite was a new type of material, it was important that the show about it describe its qualities and properties in considerable detail. For that reason, and because audiences would be technically-oriented building and mechanical engineers, I chose a didactic, documentary approach that employed case-histories to substantiate Quazite’s claims. The (long) show elaborated on all aspects on the product, including its development, properties and applications.

Quazite was the brainchild of Canadian chemist Peter Trent; he partnered with Shell Oil Company and Lone Star Cement [now known as Glacier] to move his invention from the laboratory to a pilot-plant in Montréal [Québec]. With the financial backing of his new partners, the entrepreneur expanded operations and built production facilities in Detroit [Michigan]. San Jose [California]; Norfolk [Virginia]; Knoxville [Tennessee] and Houston [Texas]. Most of those were being built when I made the show; they were not candidates for case histories.

Doing the photography for the show took me on an epic journey across America and deep into Canada. In addition to the Quazite laboratories and manufacturing plants mentioned, I shot reportage for stories about highway-, bridge- and tunnel-construction in Boston, New York and New Jersey, while also reporting on electrical-generation applications at power plants operated by Hydro Québec [Canada], and industrial-flooring and drainage applications at a Chrysler automobile factory. In all, I was on the road for almost three weeks.



1983 | Image Stream | Quazite brochure | Plate Nº 1

Bill Aylward's brilliant graphic of Quazite's chemistry graced the brochure cover.

A PRESSING NEED FOR ADVANCED MATERIALS

The need for versatile, enduring and cost-effective materials to build and engineer with — it's greater today than ever before.

Since construction of the first shelter, man has sought materials that could withstand the ravages of weather, chemicals and time. Stone, wood, metals — all have been used — yet all have succumbed to the great destroyer of materials — water. Steel beams rust, concrete foundations crumble, and wooden walls rot. Most synthetic materials are equally vulnerable, or are too costly to be put to the test.

As facades crumble, pipes corrode, roadways decay, beams rust, and wood splinters, America's very infrastructure is deteriorating. Monuments and statues are lost, buildings become unsafe, pipes fall apart, highways are impassable, drains clog and bridges are dangerous.

Continual rehabilitation, restructuring and re-engineering are prohibitively expensive. Replacement materials are costlier today than when most structures were first installed. Labor is expensive; downtime is even more so. If truly durable materials had been used in the beginning, actual costs would be considerably reduced. Life-cycle planning is the only sensible approach for today's builders and engineers. Yet materials that can withstand the elements seem beyond reach.

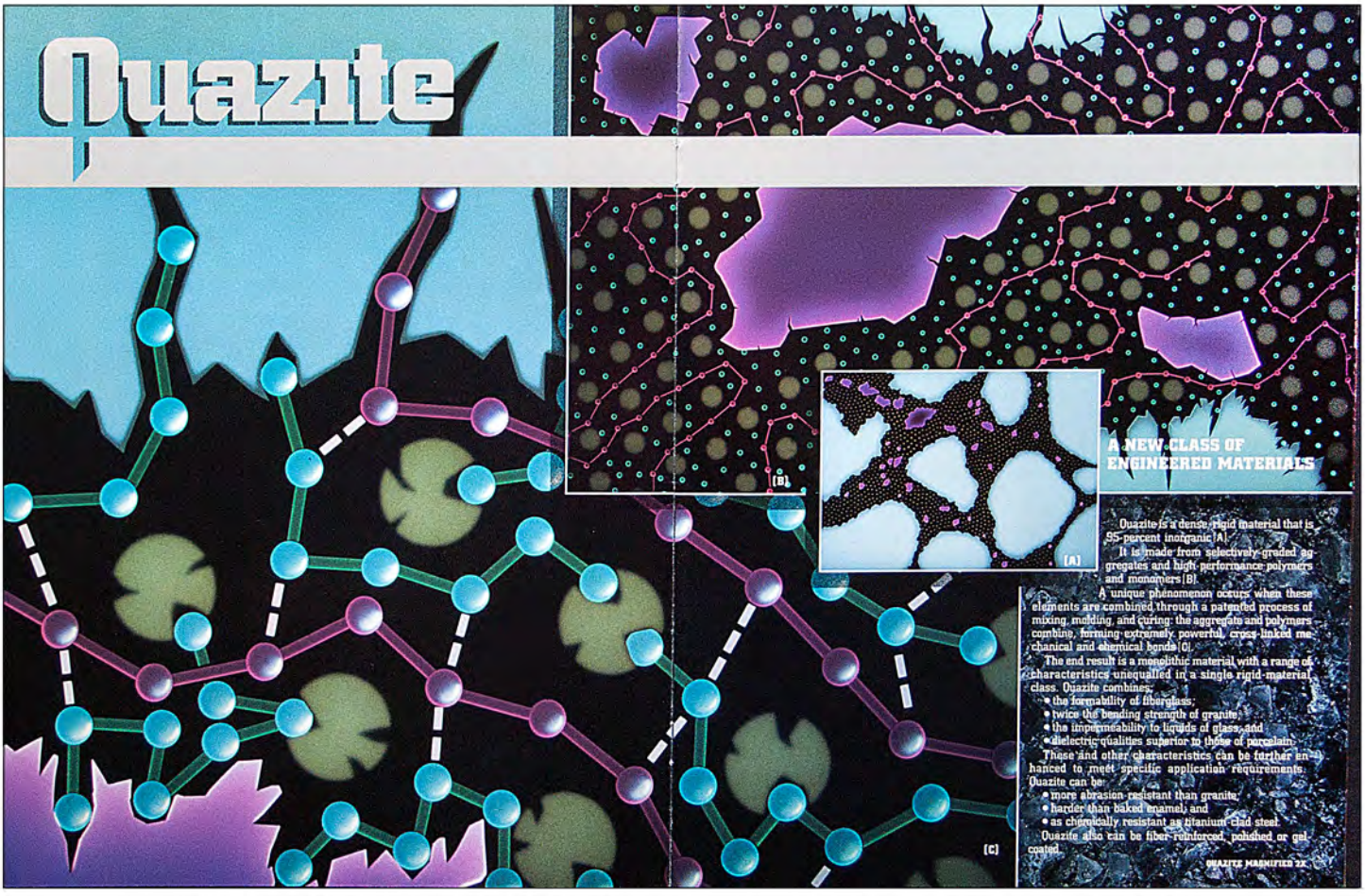
Of all traditional materials, natural stone comes closest to filling this need. But it, too, is vulnerable to water.

Now, after years of research and field use, a new class of durable, moisture-resistant materials is available for construction, engineering and manufacturing. It's called Quazite. Quazite combines the strength and durability of rock with the forming versatility available through advanced materials technology.

Lone Star Industries and Shell Oil Company formed Quazite Corporation to become the world leader in research, development and product application for this new class of materials. Quazite's promise as a leading material is for worldwide applications in:

- transportation and pipelining;
- architecture and construction;
- electrical power distribution and telecommunications; and
- specialty manufacturing.

QUAZITE MAGNIFIED 4X



A NEW CLASS OF ENGINEERED MATERIALS

Quazite is a dense, rigid material that is 95-percent inorganic (A).

It is made from selectively-graded aggregates and high-performance polymers and monomers (B).

A unique phenomenon occurs when these elements are combined through a patented process of mixing, molding, and curing: the aggregate and polymers combine, forming extremely powerful, cross-linked mechanical and chemical bonds (C).

The end result is a monolithic material with a range of characteristics unequalled in a single rigid-material class. Quazite combines:

- the formability of fiberglass;
- twice the bending strength of granite;
- the impermeability to liquids of glass; and
- dielectric qualities superior to those of porcelain.

These and other characteristics can be further enhanced to meet specific application requirements. Quazite can be:

- more abrasion-resistant than granite;
- harder than baked enamel; and
- as chemically resistant as titanium-clad steel.

Quazite also can be fiber-reinforced, polished or gel-coated.

QUAZITE MAGNIFIED 2X

1983 | Image Stream | Quazite brochure pages 2-5 | Plate № 2

If memory serves me, the Quazite brochure was Image Stream's first print project.

QUAZITE PERFORMS

Quazite is the result of years of experimentation, laboratory testing and field-use evaluation in a range of challenging environments.

Electrical Utilities

To test the dielectric strength required for electrical insulators, bushings and vaults, a major electrical utility subjected 20-foot x 1½-inch-thick Quazite panels to a 50,000-amp, 10,000-volt arc. The panels fully contained temperatures above 2,000 degrees F and the resulting pressure wave—all without loss of structural integrity.

Chemical Process Applications

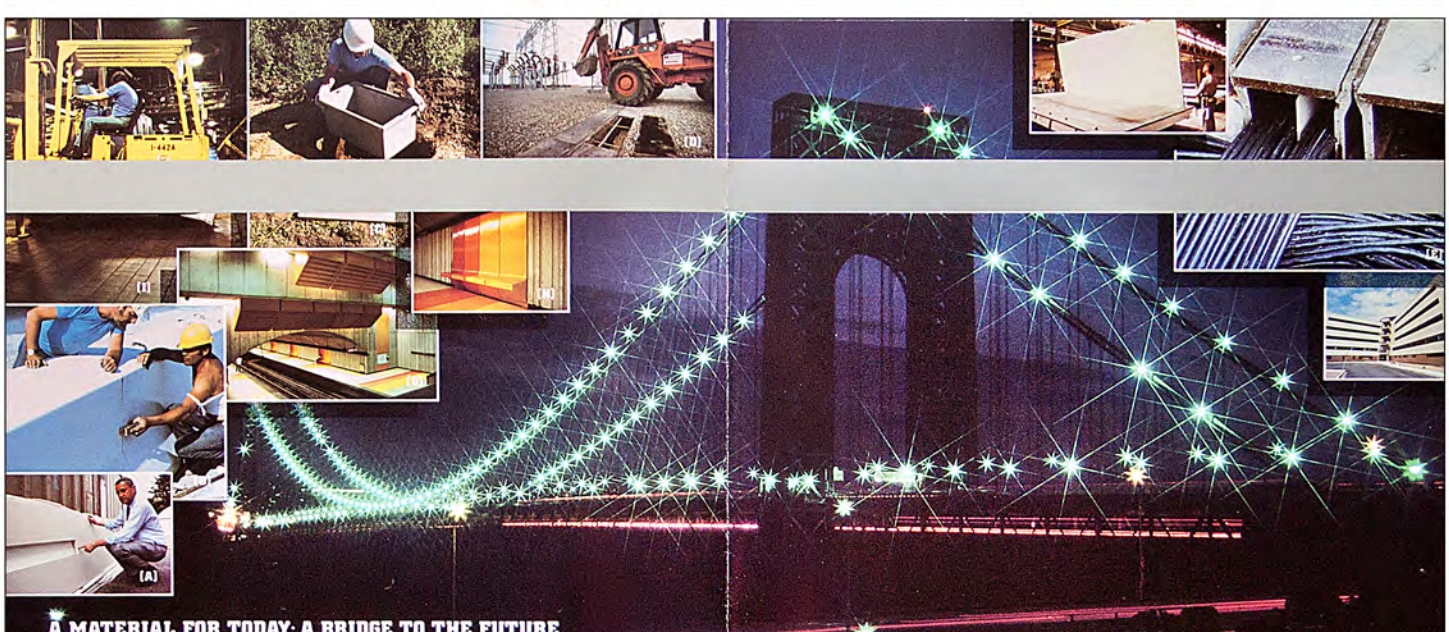
In geothermal tests, Quazite-lined pipe withstood temperatures to 450 degrees F and pressures to 500 PSI in a highly concentrated, corrosive salt solution. Only titanium-clad steel performed as well. Quazite is so chemically resistant that it can be immersed in a 50-percent sulfuric acid solution for months without change.

Architecture

In a test for surface durability for commercial and residential construction, Quazite survived a 2,500-hour weatherometer evaluation of extreme weather conditions without any change in property, pigmentation or surface finish. Actual installations have withstood the most extreme climates for years.

Highway Construction

Freeze/thaw tests and impact-strength tests show Quazite's superior performance for highway median barriers and bench panels. In freeze/thaw tests, it maintains dimensional integrity after 2,500 cycles, while conventional materials are destroyed after only 50 to 100 cycles.



A MATERIAL FOR TODAY; A BRIDGE TO THE FUTURE

In Transportation:

Using Quazite, engineers are rehabilitating highways, bridges, subways and tunnels damaged by water, freeze/thaw cycles, de-icing chemicals, heavy use, graffiti and vandalism. And they are doing this work with less cost and downtime than is required with conventional materials.

When the Massachusetts Turnpike Authority needed to repair bench damage in Boston's Sumner Tunnel, caused by years of auto accidents and salt deterioration, officials specified Quazite. Lightweight, pre-cast 1½-inch-thick bench surface panels reinforced with fiberglass were manufactured with precisely molded air vents for a fast and easily installed new tunnel lining (A).

Pre-cast highway median barriers of Quazite (B) have been installed on New York's Tappan Zee Bridge. The new barriers were faster to install than those made of conventional materials and have significantly reduced roadway repair time. The light weight of the Quazite barriers enabled contractors to truck in four times as many units per load as traditional pre-cast units.

In Power and Telecommunications:

Quazite's superior dielectric strength makes it ideally suited to the demanding requirements of the power and telecommunications industries.

Quazite Composolite units include lightweight and modular panel vaults (C), service boxes, tubular assemblies, transformer enclosures and telephone equipment, and transformer pads.

Hydro Quebec Inc. uses Quazite conduit channels for power stations and control cables (D). No grounding is required, and the channel covers can withstand the daily traffic of 10-ton trucks.

The New York-New Jersey Port Authority specified Quazite cable trays for rehabilitating the Holland Tunnel (E). The Port Authority expects the system to be more resistant than traditional metals to the tunnel's corrosive environment.

In Architecture:

When formed into veneer panels, Quazite replaces natural stone such as marble, travertine, and granite at less cost than quarry stone—and without the waste (F). It can be molded into uniform panels up to 10x20 feet and finished in a range of colors and textures.

The Montreal Transport Commission specified Quazite for wall panels, architectural fixtures and station furniture in the subway (G,H). Non-porous Quazite reduces maintenance costs caused by graffiti and vandalism.

In Industry:

Quazite PolyBlok, an industrial flooring system, is specially formulated to meet the demanding requirements of heavy industrial use.

Dimensionally stable, with a compressive strength of 21,000 PSI, the flooring easily withstands heavy machine tools or other equipment loading (I). Chrysler expects the PolyBlok floor at its Sterling Stamping Plant in Michigan to last four times longer than standard wood-block flooring.

Quazite Polycast drain systems are helping beverage and food manufacturers eliminate acid corrosion, breakdown, and backup that plague drains made of conventional materials. Accurately fitted grates and pre-shaped, sloped sections ensure efficient drainage into catch basins and connections.

QUAZITE MAGNIFIER 4X

1983 | Image Stream | Quazite brochure pages 6-9 | Plate № 3

I adapted the Quazite slide-show script and used pictures from my cross-continent photo trip.

PRINTED IN U.S.A.
© 1983 QUAZITE CORPORATION

QUAZITE MAGNIFIED 8X

"Our commitment, combined with the knowledge and experience the two parent companies bring to the field, will ensure this new material plays a major role in filling architectural, construction and engineering needs of today — and tomorrow."

Ken D. Valentine, President (Right)
P. Kevin Hoy, Chief Operating Officer (Left)

Quazite Corporation, 5515 Gasmer, Houston, Texas 77035, (713) 723-5310
Plant locations: Detroit, Knoxville, Norfolk, San Jose, and Montreal

1983 | Image Stream | Quazite brochure | Plate Nº 4

The back cover background - an extension of the front cover - featured a magnified close-up of Quazite.

Most of the photography documenting how Quazite was made and its technical properties was shot at Peter Trent's laboratory and the pilot plant in Montréal. That shoot was put in jeopardy when Canadian Customs wouldn't allow me to bring my photo gear into Canada. I was forced to rent the gear I needed at local camera stores. That put me at some disadvantage. I usually travelled with a dozen lenses, some of them exotic, but had to settle for only four basic lenses.

Oh well, at least they let me in—at first, they denied me entry; but, a call from Peter Trent convinced them that I was a unique talent that he could not source locally. Once I got to Montréal, Trent was a most gracious host; after hours he showed me all around the town; we went to the best restaurants and spent the weekend with his family, at their summer cottage.

The photography illustrating the destructive nature of water was primarily shot in New York City, a place with plenty of disintegrating monuments and infrastructure that I knew like the back of my hand.

Fortunately, it rained most of the time I was in New York; that was a bonus. Unfortunately, I had a nasty fall while shooting statues in Central Park; I cut my hand badly and needed help. I was near my old studio on 73rd Street and called a former neighbor, Pamela Meijer. She was an architectural-wood refinisher who lived across the street, on the 4th floor of the townhouse at 22 East 73rd Street –directly across from my apartment. Pamela got me patched up, made dinner and invited me to stay the night. It wasn't the first time.

To digress for a moment, about a personal matter: As I've mentioned, I've had exhibitionist tendencies ever since me and my friends, John and Noel Howard, entertained our parents and their friends at cocktail parties by flashing them, when we were five, six and four years old. [See: 1949 – Earliest Memories – Influential Events]

Flash forward thirty years and one hot summer evening, I found myself doing the same thing, sort of. It started sometime before that, actually—when I noticed that the girl who lived on the top floor of the townhouse across the street was prancing around in the altogether. My my…!

I started doing likewise. Some risk was involved—there was a twelve-story apartment building kitty corner to me and while naked women are tolerated by most folks, naked men aren't. So, I made sure that the apartments were dark between the third and seventh floors, before stripping. As it was summer, most of that building was vacated; their occupants likely at their summer cabins in the Catskill Mountains or their beach houses on Long Island and the Jersey shore. There were lights in just two or three apartments and I could easily keep an eye on them, ducking for cover if I saw anyone but Pamela watching me. Part of the thrill was the risk. I wasn't sure how Pamela would react; but the risk excited my lust and propelled my promiscuity. It didn't take long before Pamela noticed me. I pretended not to notice her noticing and made sure my poses offered her the full Monte. Then she disappeared for a few days. I knew she was home; the lights were on; but she didn't show herself. I could only wonder why—were others also watching her?

Just as my perturbation was peaking, Pamela put in an appearance. It turned into quite a show: After a prelude of silhouettes, she parted the curtains and performed with the aid of a full-length mirror positioned just right.

She pretended not to know I was watching; but it was obvious she did.

I threw on a skimpy outfit—a see-thru Indian shirt and my shortest shorts—went across the street and rang her doorbell.

To my delight, she let me in and within the hour we were living it up in her king-sized loft bed. It was those kinds of conquests that spurred on the exhibitionist in me, that warped my sense of propriety.

I didn't see any other friends or colleagues on that trip; the shooting schedule was too intense. I shot well into the night nearly every day, or used the nocturnal time to travel. Nor would I have seen Pam, had I not injured myself. In a way, I wish I hadn't; because I would have avoided compromising myself, cheating on Sandra. For that I feel remorse.

Back in California: When my animated pictures were combined with sophisticated graphics, designed by Brad Hood and Bill Aylward, the results were smashing. It was the look I sought thereafter—an elusive look that I was unable to recreate until years later, when John Emms and I worked together again, in Sweden, at Incredible Imagers AB.

The Quazite show was a huge success. No small part of that was because Chris Korody had the good sense (and confidence) to leave me alone, to let me do my thing—likely because my extensive industrial background made me uniquely qualified to make the Quazite show. I knew my way around factories and refineries. Other Streamers were more consumer-product oriented. Still, giving me control over such a high-profile, high-budget show, was a little out of character for Chris Korody, who considered himself one of the Masters of the Universe, an *expert överallt*, as the Swedes would say. Running a successful slide-show production company, like Image Stream, required a strong ego capable of trusting colleagues and subordinating important decisions to them.
Such a producer was Chris Korody; his number one talent was inspiring confidence in others. Chris always made me feel better about myself. He had the same effect with others. As a result, Korody's Stream Team was more motivated than any I have ever had the privilege to work with, with the possible exception of AVC, in Sweden. At the Stream, and at AVC, everyone covered for everyone else. There was minimal in-fighting or back-stabbing. You could do your thing knowing that everyone wanted to help you succeed, and *vice versa*.

In addition to those mentioned above, other notable Streamers included rostrum cameraman Joel Hood (Brad's brother), producer Andy Keilus and production assistant Julio Campos (helped out by his younger brother, Walter Campos). All together, they were the nucleus of a disciplined, talented team whose leader was strong and opinionated but not dictatorial. [See: *Image Stream Crew* in the Appendix.]

I took a special interest in Julio Campos; he was the studio's gopher [as in, go for]. To better his lot in life, Julio wanted to learn programming. After hours, I taught him Procall, the AVL programming language. Fast forward a decade, Julio formed his own company, Campos Creative, which is still one of Los Angeles' top production companies for meetings and events. Julio also went on to marry my ex-wife, Sandra Sande; the two of them made a family together. She works with Julio, managing company productions.

Julio Campos & Yours Truly on stage at the MGM Grand.

Speaking of Campos, that was also the name of a nearby Mexican take out that was a favorite for Streamers. Someone would come around daily, take lunch orders and make a run to Campos. My favorite was their *Killer Burrito* which lived up to its name, weighing in at two pounds and 6,000 calories.

[Watch a video of the Quazite show at https://vimeo.com/237012486]

1983 – Yamaha Motorcycle Launch – Hot Slides

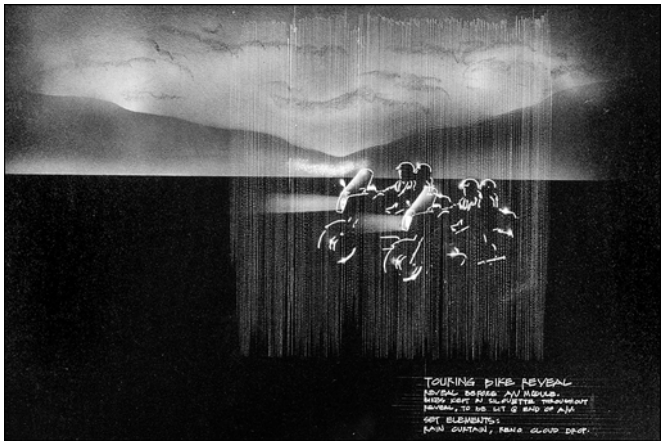
After the Quazite show, Image Stream's focus turned to a Yamaha motorcycle launch. My job was programming the dozen or so modules presented during the two-day event and doing a bit of photography.

Modelling for Yamaha's launch show put Sandra Sande on the map.

The Yamaha show was an extravaganza staged at the MGM Grand Hotel in Reno, Nevada [now operating as the Grand Sierra Resort Casino]. The Grand was a huge resort that became infamous in 1980 when a major fire broke out on the upper floors, a tragedy that made nationwide TV news. The MGM Grand had been selected because the hotel's showroom could accommodate the huge gathering of 800 Yamaha dealers, the press and VIPs. An added benefit of considerable magnitude to Chris Korody was the stage.

It was the biggest stage I ever worked on, with three elevators big enough to lift 40-foot tractor trailers. (!) Chris made full use of those stage elevators for elaborately-staged reveals of a dozen new motorcycle models. There was room enough for professional riders to perform hot-dog riding tricks. The stage curved out into the showroom and was equipped with a "rain curtain" along the downstage edges of a grand, 30-foot-high [9.14 meters] proscenium arch. The curtain of rain stretched across the entire width of the stage; rain fell from the proscenium arch into a collection trough located at the back of the orchestra pit.

The rain curtain had the properties of a *scrim* screen. A scrim appeared to be a normal screen when lit from the front with stage lights or projections; but you could see through the scrim when the stage behind it was illuminated. By adjusting the front and rear lighting, fabulously layered effects were dialed in for the Yamaha show's opening sequence and finale. As the audience made its way to their seats, the gentle sound of the rain greeted arriving guests and lights playing on the rain curtain made the droplets sparkle. Behind the rain curtain, the stage was totally dark; you could see nothing from the house.



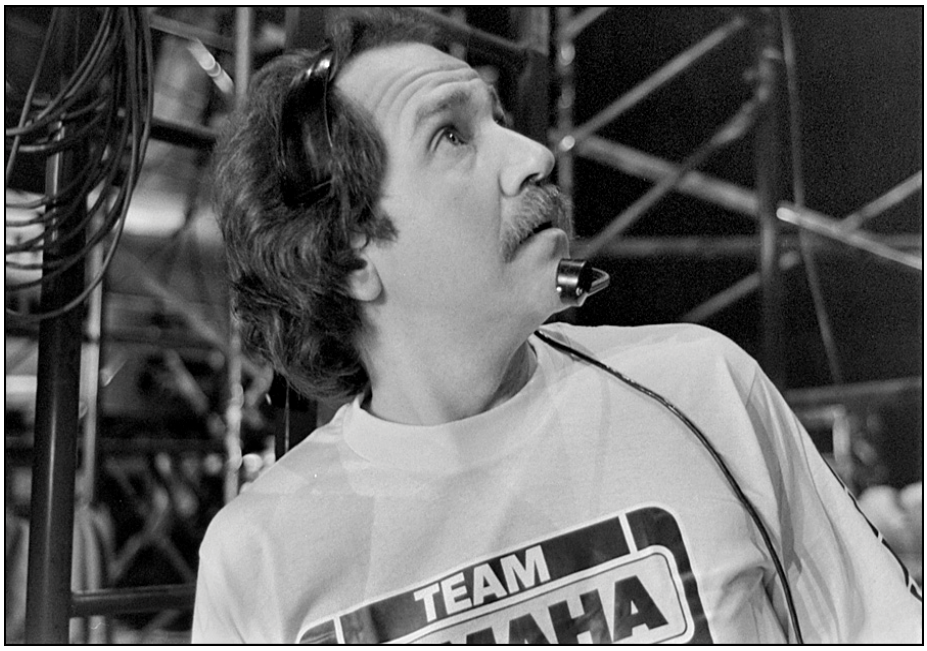
Yamaha show, illustration of rain-curtain reveal.

On cue, the house lights faded and the rain curtain lighting turned blue and the stage lights revealed the Yamaha Touring Bike range behind it. Three beats later, our big AV screen lit up behind the bike, with a swelling musical overture.

The stage was unavailable to us during days and early evenings because it was used for the hotel's own spectacular show. We got the stage at midnight, after the dinner show cleared out, and had to have all our stuff off the stage by 10:00 am.

Having to set-up and tear down for every rehearsal was no mean feat. Multi-image shows were complex to set-up; added to that was all the scenery and props necessary for a dozen motorcycle reveals—an awful lot of stuff to manage. (The actual show was held on a Monday, when the house show was dark and there were no encumbrances.)

Backstage views of projection towers; DC-10 model was house-show scenery we had to work around. Arrow: Yours Truly.



To stage the show, Chris was working with Jack Root and Doug Hunt at AVHQ (Audio Visual Headquarters). Together, they designed some work-arounds that made the turn-arounds efficient—we only lost an hour at the beginning and end of each rehearsal. By using scaffolding on wheels, projection towers could be efficiently rolled on and off the stage, albeit requiring re-alignment of the 18 projectors every night (a 1-hour operation).

The wide screen had a 1:3-ratio, for 2+1 soft-edged panoramas; there were 6 projectors aimed at each of the three overlapping screen areas (left, center and right). The rear-projection screen was big—60 X 20 feet [~18 X 6 meters], as I recall.

The three 12-foot-high [3.66-meter-high] projection towers were spaced 15-feet apart [~4.6 meters], about 30-feet [~9.14 meters] behind the screen.

The screen itself was flown in and out from the fly loft—an unseen area above the stage where scenery, props, machinery, etc. are stored.

In theory that should have made screen-rigging fast and efficient—just hoist it up or down. In practice, it was another story.

The fly loft was chock-a-block with the house show's scenery. One slot was begrudgingly emptied for our screen. The slot was so narrow that our screen had to be squeezed in ever so carefully, to avoid being damaged by scuff marks and scratches that, on a rear-projection screen, appeared as shadowy eyesores when images were projected through them. Thus, it took three guys 30 minutes to set the screen and another half hour to stow it after rehearsals.

That slowed things down considerably and caused a near disaster when, five minutes before show time, an upper corner of the sheet [screen] was ripped by a rigger who overtightened the frame in an effort to stretch a wrinkle from the flexible screen fabric.

Lifts had to be brought out and a duct-tape repair jerry-rigged—all under extreme duress, while the audience was being held in the lobby. It was real white-knuckle stuff; the crew's blood pressure hit an all-time high. Throughout the entire morning show the big question in everyone's minds was: would the repair hold?

[Spoiler Alert: It did, and a better fix was made during the lunch break, after the audience cleared the house.]

As if the screen episode wasn't enough, at the very beginning of the show, when the house lights faded, our *Voice of God* [an unseen, off-stage announcer] totally blew his opening line: "Ladies and gentlemen, welcome to the 1983 Honda, er, Yamaha sales meeting!" Yes, he actually got the client's name wrong. I thought it was a joke until I noticed Chris was going to lose it. No worries, the audience also took it as a joke.

There was another episode earlier in the week; that one was a Chinese fire drill that cost us an entire rehearsal. It happened when half of the slides burned up, toasted by the powerful Xenon projectors being used to throw images bright enough for our over-sized screen. Xenon-powered projectors ran very hot. We discovered the hard way that, while polyester-base color film could withstand Xenon heat, acetate-base Kodalith film got incinerated. Who'd have thought, eh?

Another set of masks was couriered over to Reno from LA the next afternoon, together with a few large light boxes and a ton of Dust-Off [canned air] and slide-cleaning supplies. Everyone turned their attention to remounting most of the nearly 1,500 slides before the night's rehearsal.

The heat problem was alleviated by removing one of the two glass covers in each Wess mount, to let in air. It was a long shot, but it worked. The alternative would have been to make the masks on color film. We didn't want to do that because the *Estar* (polyester) backing of Kodak color film had an inherent density that absorbed about 15% of the light passing through it, making projections look that much dimmer, reducing the effectiveness of the high-power projectors.

On the lighter side (hahaha): one night (early morning, actually), as the crew was reassembling after lunch break, Julio Campos was nowhere to be found; Chris held-up the rehearsal as long as possible before angrily carrying on. He lightened up when Julio reappeared some time later … with $10,000 won at a slot machine. (!) Julio was delayed getting back because the IRS made him fill out a bunch of tax forms. Ha!

1983 – Disney Pitch – *Rhythms of The World*

After the Yamaha extravaganza, Image Stream was invited to pitch for a big piece of business from the Walt Disney organization. It would have been a multi-million-dollar project (drool). Had we won the pitch; Chris would probably have made me a partner in the company.

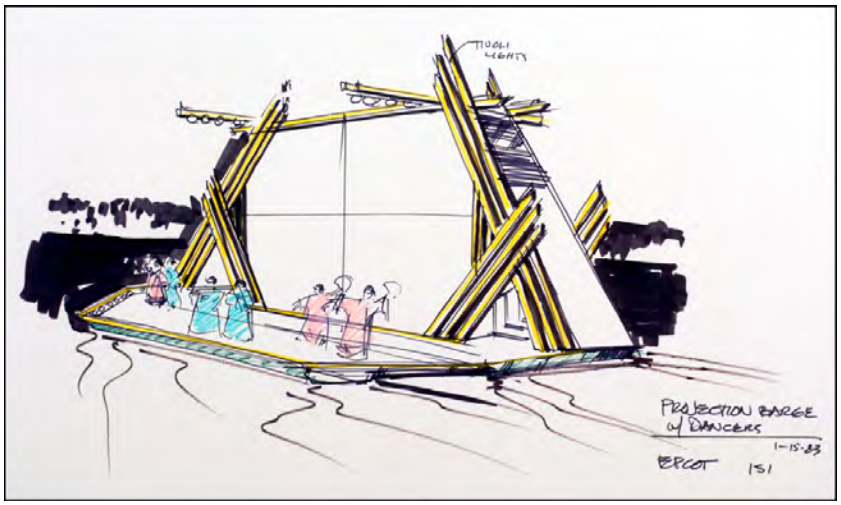
Disney was losing evening business at Disney World when visitors left Epcot Center to eat dinner elsewhere. The company wanted an attraction that would keep visitors in the theme park. Our challenge was to produce a multi-media spectacular for Epcot —an extravaganza that would make P.T. Barnum sit-up in his grave.

Like any pitch, this one was a roll of the dice for Chris, who was bankrolling it. However, we both felt that our odds were good. We had killer core creative and there was only one other competitor—Don Dorsey. All the fundamentals for success were there; so, Chris went for it. Doing so, he pulled out all the stops.

I served as creative director and lead presenter; the Stream Team stood behind me. Based on my sketch, art director Brad Hood designed stupendously effective presentation aids, beginning with a musical- note-globe logotype for the proposed spectacular (seen at left).

Another was a 6-foot wide 2-foot high [1.83 X 0.6 meters] panoramic illustration showing the Epcot Center lagoon at the finale of a musical pageant called *Rhythms of The World*.

The panorama folded into three panels, so we could take it on a plane as a carry-on piece. The front was emblazoned with three words in 6-inch-high bold, red type that said: **Caution: Big Idea**. [Homage to Jeff Nightingale for that “big idea.”] I kept that prop for years; but it’s been lost in one of my many moves, unfortunately.



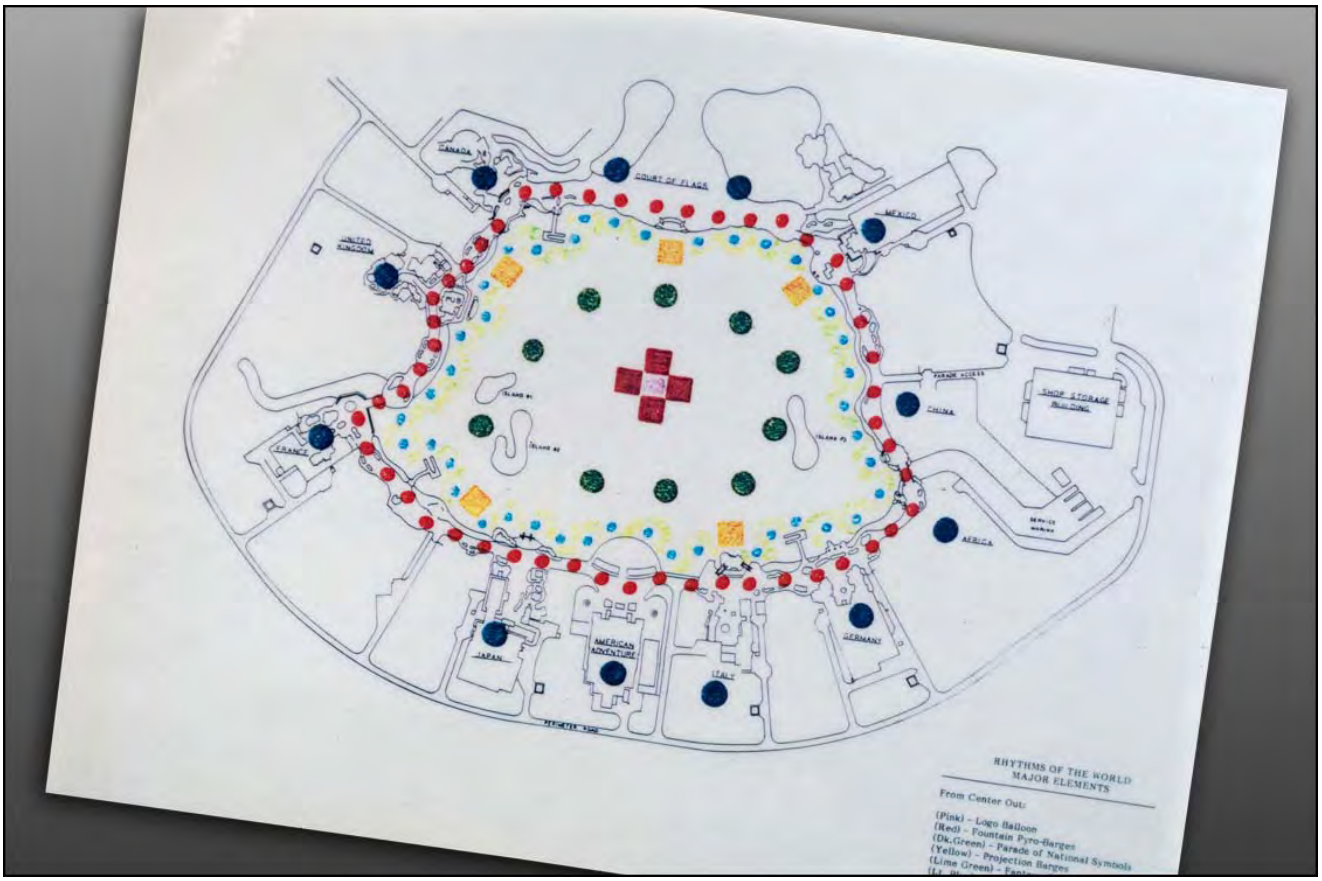
Brad Hood's design rendering for the Japanese projection barge.

Rhythms began at sunset with a parade of barges that circled the lagoon.

Each barge was a stage with an ensemble of performers singing and dancing; each represented one of the eleven countries represented at Epcot.

Behind the stage was a 20 X 15-foot [6.1 X 4.5-meter] screen composed of four sections (like my original quad format).

Canada
China
France
Germany
Italy
Japan
Mexico
Monaco
Morocco
Norway
United Kingdom



Colored dots on schematic of Epcot Center lagoon pinpoint major elements of Rhythms of The World spectacular.
Pink for logo balloons; Red for fountain-pyro barges [pyrotechnics]; Dark Green for Parade of National Symbols; Yellow for projection barges (multi-image modules); Lime Green for Fantasy Garden elements; Light Blue for Fantasy Garden Parade; Orange for Lagoon Perimeter Parade; Dark Blue for pichel lights (high-powered searchlights that sweep across the sky, as seen at Hollywood movie premieres).

While the barges were assembling (in darkness), attention was focused on the *Parade of Flags* encircling the lagoon, around the perimeter walkways (red dots). That event was fashioned after the opening ceremonies of Olympic Games—smaller parades of flag-bearers from each of the eleven pavilions (green dots) joined together to create the big parade.

Show logo by Brad Hood.

A key attraction of the extravaganza was called the *Fantasy Garden*, which made a surprise appearance near the finale (lime-green and light-blue dots). On cues, giant, inflatable flora and fauna rose from beneath the surface, out of nowhere, creating a *Garden of Paradise*. A parade of inflatables then circled the lagoon, with the projection barges. The finale featured fountains--so-called *Dancing Waters*—and (of course) fireworks.

Brad Hood visualized all that in an oversized air-brush painting that folded thrice into a compact 24 X 24-inch [61 X 61 cm] profile—sized to meet airline carry-on allowances, as mentioned briefly earlier. When folded, the front side had a bold label that read **Caution: Big Idea** in bold, 6-inch-high [15 cm] red lettering. *Big Idea* was a pitching technique I learned from Geoff Nightingale.[1] (See overleaf; Plates 1-2.)

When the Big Idea was opened, revealing Brad Hood's epic illustration, the Disney executives gasped. I wasn't sure if it was the idea or the magnificence of Brad's artwork. We also brought a finished version of the proposed theme song for the extravaganza, *Rhythms of The World*. The track was written and produced—on spec—by Geoff Levin and Chris Many [GLCM Recording Studios, LA]. They produced a score that was Broadway-musical caliber. We needed that rich sound to impress the likes of the Disney organization, masters of the entertainment universe.

I wrapped-up the pitch with two unique props: a hand-crafted blue whale (modelled by Tim Geyer) and a musical calculator that played *Rhythms of The World* to cleverly illustrate the point that our proposition *added up* to a sound investment. It took me until the wee hours to program the calculator to play our theme song; but my patience paid off. Disney's team leader congratulated us for the best pitch they had ever been given.

We flew back to LA from Florida drinking champagne splits along the way; prematurely celebrating success that would never be manifest.

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[1] One of the best things about producing pitch shows for Geoff and Don O'Neill was being able to watch them in action, to listen and learn; they had an uncanny ability to think on their feet, to re-strategizing on the fly; to adapt to any situation in an instant. One of Geoff's favorite "tricks" was the *Big Idea* box—an oversized box with a conspicuous "Caution: Big Idea" label. The box would be placed near Geoff in plain sight of the audience. The psychology behind the prop is to build up the audience's anticipation, create a certain "tension"—when is he going to open the damn box?! The box kept the audience focused while Geoff went through his spiel, finally revealing the contents of the box at the finale of his presentation. Geoff used Big Idea successfully more than once; I decided to borrow his idea for the Disney pitch.

Folded

Unfolded | Details on Plate 2

1983 | Disney Epcot Lagoon Show Rendering | Plate Nº 1

Brad Hood's masterful, six-foot-wide, panoramic illustration was the highlight of Image Stream's presentation.

1983 | Disney Epcot Lagoon Show Rendering | Plate Nº 2

Details of Brad Hood's rendering | All features of the Epcot Center laggon show are included in the illustration.

New World Symphony graphic by Don Dorsey, 1983.

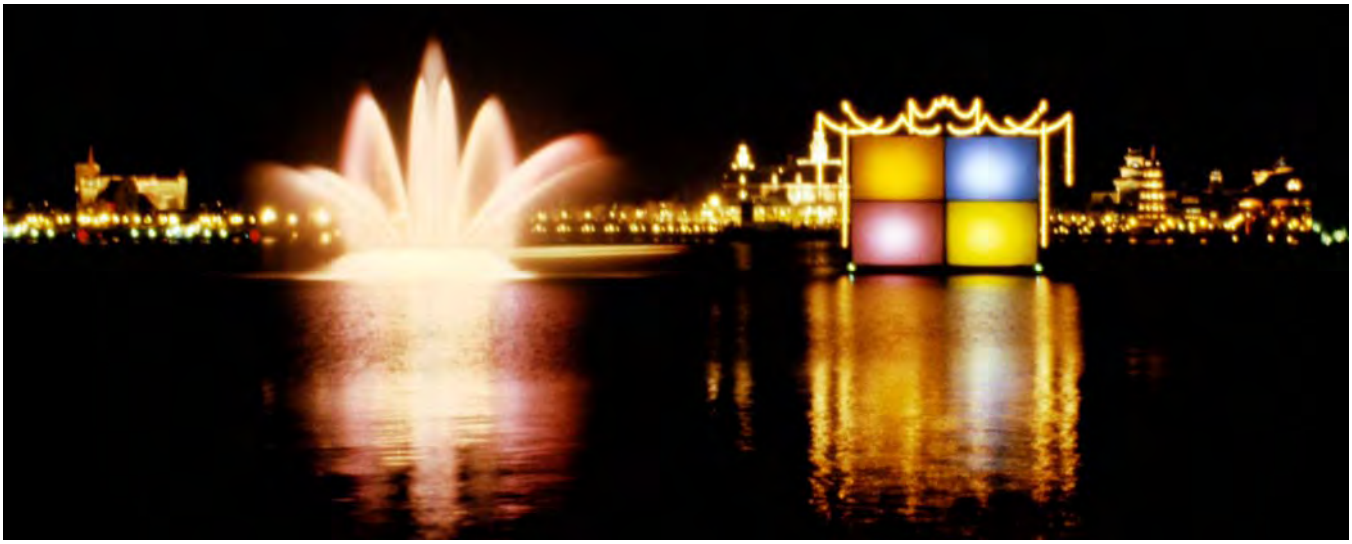
Image Stream didn't get the job we pitched. Instead, Disney's own creative department in LA "borrowed" our floating show idea and gave it to Don Dorsey.

He composed a musical score called *New World Symphony* and proposed a much less elaborate show: two barges, each with a big screen presenting slide shows.

Image Stream was invited to work alongside Dorsey to produce his symphonic show.

The offer to produce for Dorsey was like a booby prize. Our five-million-dollar job shrunk by four zeros to just $50,000. Chris took the assignment, if only to keep a foot in the door to the Disney empire. I was assigned to supervise production of the show and be its programmer. It was a trying experience. Don had a very precise idea of what he wanted; he was used to being a conductor; to him I was just another band member. (Well, I guess I was.) With a hurt ego, backed-up by Image Stream's über-professional rostrum camera and slide mounting departments, I managed to pull myself together and get New World Symphony produced and out the door.

The show consisted of two barges, each with a 30 X 20-foot screen serviced by 12 projectors. As a design element, each screen was divided into four parts ("quads") with three projectors on each quad. The barges received programming instructions for the projectors via wireless radio signals broadcast from Epcot Center's control room. That kind of remote control was an innovation of Disney's in-house AV department. Broadcasting AVL Procall code had never tried before; but it worked like a charm. The quad format was old hat for me; my earliest shows were quad format. What was new was the technology used to drive the show. Also new was the level of detail attained in my show-building and story-boarding techniques. From the Disney storyboard (seen at left), any experienced slide-show worker could ascertain the vital details of every slide in the show. Once the crew sussed the nomenclature and illustration techniques, the storyboard became the Bible with instructions for every slide: how to make it and which tray slot to drop it in.



Test of prototype *Dancing Waters* and projection barge. No pictures of the final show exist, to my knowledge.

However, there were other unforeseen problems with the barges. The first problem occurred during a thunderstorm. Florida has a lot of thunderstorms; they are part of the tropical weather cycle—clear in the morning building to T-storms in the afternoon.

As it turned out, the huge screens on the barges were like giant sails. The pliable plastic rear-screen material ballooned even in light wind. The curvature ruined the focus and shape of the pictures being projected onto the bulging screens. Rigid-plastic panels, which we recommended, would have solved that problem. But that wasn't the worst of it.

The projectors were housed in weather-tight metal boxes painted black to make them invisible during the nighttime performances. Those black boxes became ovens when the hot Florida sun beat down on them; as a result, the slides got heat-warped and jammed the projectors.

I'll never forget fielding the first panic phone call from Wally Harper at Disney World, when he tried to explain that they needed a new set of slides right away because theirs had *melted*. What? Melted slides seemed unbelievable. But maybe we had gotten a bad bunch of slide mounts. Then it happened again!

Trying to get to the bottom of things, we enlisted the aid of Bruce Wessinger at Wess Plastics company, maker of the slide mounts. He helped us convince Disney that the problem was the projector housings, not the slide mounts and certainly not Image Stream (who needed to get paid for the hundreds of slides they were shipping to Florida every other week).

Wess informed us that the melt temperature of the plastics used in their mounts was near 1,000 degrees Fahrenheit [538 Celsius]. To warp, the temperature inside those black projector ~~ovens~~ boxes had to have approached at least 800 degrees—that's the operating temperature of an Indian tandoor oven. Come to think of it, those black boxes could be the next *hot* product; they'd make great solar ovens for preppers and survivalists.

Hmm. Where'd I put that copyright machine?

1983 – Seduced and Abandoned – Cautionary Tales

Although I was happy at Image Stream, I got seduced and abandoned by Paul Smith at Creative House, a Canadian production company in Sandra's home town, Vancouver.

Smith got hold of me at Image Stream. He sent a representative down to LA, to make me a proposal. The rep explained that Creative House had a contract to produce a monster-sized show for the Air Canada pavilion at the 1986 Vancouver Expo (aka Expo '86). But the company lacked experience producing out-sized slide shows—would I be interested in being the production manager?

Had everything worked out, the 200-projector *Kaleidoscope* show would have been the biggest show that I (anyone?) ever produced. That fact alone was just too tempting. Chris Korody was disappointed at my decision to leave Image Stream, although he understood why. Who wouldn't want to produce an Expo show?

To digress for a moment: While at Image Stream, I was covered by a company health insurance policy (thank you, Tony Korody); I made it a point to have my teeth fixed before I left. What happened next is a cautionary tale. (Warning: Squeamish readers may want to skip to the end of this lengthy digression about why you should brush your teeth.)

I hadn't been to a dentist since I could remember, at least ten years. I was developing a case of halitosis and wanted to deal with it, to nip it in the bud. But I was way too late for preventative hygiene.

Six months earlier, in Honolulu, I visited a dentist to check my teeth before coming to California. That dentist informed me that I had a severe case of gingivitis (gum disease). He said mine was a borderline case of periodontitis. There was already irreversible damage to the bone and fibers holding my teeth and there were deep pockets in the gums, especially between teeth—the depths of some were up to 12 mm (they should be 1-2 mm). All my molars were a bit loose.

I don't know why I let my teeth go for so many years. I chalk it up to denial, about painful sessions spent in the dentist's chair when I was a kid. The machines and materials dentists used in the 1950s were primitive, compared to now. Back then, dental drills were belt-driven beasts; big clumsy apparatuses. Drilling was done by brute force—grinding. It was excruciatingly painful and they didn't use Novocaine; at least not at Dr. Jurist's practice.[28]

Although I have scant memory of early childhood, I still have a clear image of Jurist's office, of the horrible drilling machine and the garlicky smell of his breath. Going to the dentist was like going to the House of Pain [referring to Dr. Moreau's operating room, in the movie, *Island of Lost Souls*]. I reckon that I repressed anything and everything dental. Sure, I brushed my teeth, but only to mask dragon breath.

[28] Our family's medical plan was run by the New York City government (for whom Dad worked, at the Department of Sanitation Department, as the Assistant Commissioner of Licenses).; city-employees' medical plans were clinic oriented; services were second class.

Tony Korody helped me find Dr. Joel Peil, a specialist in periodontal dentistry with a good reputation. Peil confirmed that my problem was severe. The solution he recommended was a procedure called *root scaling*. If you are squeamish, you can skip the next two paragraphs.

As Dr. Peil explained, the roots of my teeth were like the hull of an old ship, covered with barnacles; scraping them off and giving the roots and gums a deep cleaning was the only way to begin a healing process.

The procedure involved cutting the gums and folding them away from the teeth, to expose the roots. Peil only did one quadrant at a time; each operation was a gruesome, two-hour ordeal made tolerable by multiple injections of pain killers into parts of my mouth that I never knew existed.

I was so doped up that I wasn't supposed to drive for 24 hours—who knew that? The first time, I had no alternative—a cab would have cost as much as the dentist—so I rode my bike back to the apartment. It was the middle of the afternoon, the traffic was light, so I took my chances.

When I got back to the apartment, the pain killers started wearing off. Within two hours I was in the worst state of pain that I had ever experienced. Dental pain is deep and sustained; only bad headaches compete with dental pain for the most-agonizing prize.

The pain killers that the doctor prescribed didn't do the job. What did help was good ol' vodka. By the time Sandra got home from work, I had consumed the better part of bottle. It wasn't long before I passed out. I never drank so much, so fast, before or since. When I awoke the next afternoon, my hangover competed with my teeth.

It took two weeks for each quadrant to heal; the whole deal was spread over two months, costing $6,000. [It would cost three times that or more, today.] Ouch!

Keeping my teeth became an obsession. Carol Canter's father, who was a dentist, told me, during dinner conversation at Allan Seiden's house, that losing one's teeth makes one feel old. I was determined to keep mine, but it was a losing battle. From then on, I was always playing defense.

Luckily, I found good dentists wherever I went, who helped prolong the inevitable for two decades. After Joel Peil, the first of those dentists was Dr. Lennart Hübel, in Stockholm. He was maybe five years out of school, totally dedicated to his profession, and did the very latest procedures.

By the time I saw Lennart, almost a year had passed since the root-scaling was done by Peil. Hübel complimented me on my dental hygiene but reported that the "mobility" of my teeth was reaching a danger point—once the wobble gets to a certain point, a tooth falls out; it's just like rocking a post to free it from the ground.

He came up with a solution that saved my teeth for fifteen years—he bonded the molars to each other using carbon fibers. The procedure involved drilling a channel across the top of each tooth, each in line with the others, then running a carbon fiber string through them, cemented into position. That solution worked like a charm. The fibers needed replacement every five years or so, but they cost a fraction of crowns and bridges.

To deal with barnacle issues below the gum line, Hübel injected acidic etching, the kind normally used to prepare a tooth surface for a filling. Lennart also gave me an experimental procedure, developed in Finland, involving the sublingual application of a pig-tissue extract (I kid you not). Who knows if the stuff did any good?

When I left Sweden and moved to Vashon I still had all my teeth (except the wisdom teeth which were pulled when I was a kid). I continued seeing Lennart until 1998, when I married Anna Raus.

It was cheaper for me to fly to Stockholm and have Lennart do the carbon-fiber work than it would have cost to have a Vashon or Seattle dentist do the work. Moreover, local dentists told me that they never heard of either procedure. Only one dentist offered to replace the carbon reinforcements; he gave me a price quote which, as I said, cost more than doing the work in Stockholm—and visiting my friends there, to boot.

In 1998, I got on a health insurance policy that included basic dental coverage provided by Anna's employer, the ad agency called Sedgwick Road. United Health Care, the HMO [Health Maintenance Organization] specified by the insurance company, assigned us a Seattle Dentist, Dr. John Starks.

When Starks looked in my mouth for the first time, he was intrigued by what he saw. He could tell that I had spent a lot of time in the chair. What lay behind his probing eyes? Was he seeing dollar signs? To my relief, the first thing he said was, "That's a unique solution to your mobility problem—who came up with that idea?"

I told him about Lennart's acid-etch treatment and Stark agreed to continue that regimen. He and Hübel had a conversation via fax. Lennart agreed to give me a two-year supply of the pig serum for Stark to use (it was unavailable in America).

Long story short, despite intense hygiene and regular treatments, the condition of my molars deteriorated to the point that Dr. Starks recommended their removal. His explanation, that gum disease is associated with heart disease, convinced me.

When the extraction wounds healed, I was fitted with a "partial"—a denture with molars, that fits behind the front teeth; the upper half is held in place by a plate that arches across the top of the mouth and is fixed to it with a dab of Polydent or other dental adhesive. The dentures cost me a cool $5,000 [1983 dollars], not covered by insurance.

Ironically, I wore the damn partial for less than a week before putting it away, for good.

When I wore it, food had no flavor—it's amazing how many taste buds there are in the roof of your mouth, appropriately called the palate. Instead, I invested in a variety of good food grinders and I also have a juicer, in case I lose even more teeth.

Do I need to tell you the morale of the story?

Enough digression. With the teeth I still had, I bit Paul Smith's hook.

While my mouth healed from Dr. Peil's treatments, Sandra went up to Vancouver and drove her ~~clunker~~ car down to LA. We packed-up everything and drove back to Vancouver, leaving behind my beloved Yamaha 750 motorcycle in the care of Brad Hood, who promised to ride it periodically.

We rented an apartment in North Vancouver and set up a new life, near Lonsdale Avenue and Keith Road. We were excited by our prospects and Sandra was happy to be back amongst old friends and family after a two-year global hiatus from Canada.

My days were consumed interpreting Paul Smith's core creative for the Air Canada show. Smith had a reputation for producing outstanding programs; Creative House were probably Canada's leading producer of content for meetings and events. [Norm Natress (NJN Productions), Ben Wilson (AV House) and a few others in Toronto would probably contest that ranking.]

Creative House was not lacking for production resources; they were fully capable of producing modestly sized multi-image shows; but there was nobody on staff or in Vancouver who had experience putting together shows bigger than 10 or 20 projectors. Smith chose me because, in those days, there was probably more editorial lineage about me than any other producer.

I was known as a contrarian maverick who traded a successful New York studio for the life of a freelancer. Colleagues wondered, why did Mesney do that? It was a question on the minds of many in the audiovisual industry… including Paul.

I had not yet been hired by Creative House. Smith wanted to hear more about my ideas before committing to hiring me. Fair enough; it wasn't the first time I had planned a show *on spec* [speculation]. Although the situation looked good (heck, I moved back to Vancouver) it was a roll of the dice … and I lost the gamble.

Smith and his partner-producer, Robin Lecky, thanked me for my detailed proposal—the master blueprint for the show—and contracted with a local producer, Harley Michailuck, to execute my plans. As a foreign national in Canada, there was nothing I could do but lick my wounds and move on.

For years, I felt that I had been hoodwinked and ripped off. Now, I can see that the "fault" was my own. I delivered the finished product before getting the gig. The experience was like a graduate course at the School of Hard Knocks. I was mightily pissed off at Paul Smith. But life had bigger and better things in store for me.

1983 – King of Slides – Plane & Fancy

Having moved to Vancouver and failed to garner the Creative House gig, I was suddenly unemployed and unsure what to do about it.

Sandra and I still had a life, in storage, back in Hawaii, but we lacked the funds to fly there, get everything out of storage, and set it up again. Besides that, Allan Seiden had moved to a new house and had taken in his sick and dying mother. We had no place to stay in Hawaii. Nor could we go back to Image Stream, hat in hand—I sensed that Chris held a lingering grudge about my leaving the Stream. So, we rented the first floor of a house in North Vancouver.

Bob Peterson called from Seattle just as we were settling in. He offered me the directorship of a Boeing show that would be permanently installed in the 1060 building at the company's Customer Relations Center in Renton [a half hour south of Seattle].

Photos courtesy of Bob Peterson

Peterson, pictured above with wife and partner Lynn, is a Taurean and one of the most generous people I know, was a photographer who began his shooting career as a Seattle stringer for Life Magazine. He was a multi-image wannabe who called me, "The King of Slides." We met when he visited my 73rd Street studio with his friend and client, T. Craig Martin, Boeing's diminutive PR man.

Craig was in New York on business; he brought Bob along, to see Incredible's studio. I showed them *Bumbles* after which they treated me to a first-class Italian meal at an expensive café in the East 40s.

Craig Martin was more involved with multi-image than Bob. He had a position on the Board of the Association for Multi-Image [AMI] and served as a judge at AMI slide-show competitions; that's where he saw *Hawaii Xanadu*.

Craig was encouraging Bob to get into the slides; he planned to produce a show for Boeing together with his friend and wanted Peterson to see what slides could do.

Fast forward five years and I was suddenly living at Bob Peterson's house in Madison Park—an up-market Seattle suburb, on the shores of Lake Washington—and working for him at his studio at 915 Yale Street, in the South Lake Union section of Seattle, a light industrial district.

Bob, together with his partner, Roger Hagen, had a decent-sized studio with a shooting space that was ~1,000 square feet [~93 square meters] and a windowed office that he rented out to writer Sam Angeloff.

Talk about diving into the deep end: the Boeing show was way over Peterson's head; he was a photographer, not a multi-image producer. Bob had dabbled in slide shows but was unfamiliar with how effects were made.

Although Bob had an Oxberry rostrum camera, it was a desk-top model, a pint-sized version of full-sized rostrum cameras like the Forox and Marron-Carrel. Its capabilities were limited, but so were Bob's.

Peterson, like many others, had been working with smaller-sized art—4 X 5-inch [10 X 12.5 cm] or 35 mm. Cel-alignment was not as good as what could be achieved using larger artwork, so he switched to my method.

That involved large artwork made in the traditional sizes used by Hollywood animators (10-field [10F], 12-field [12F] and 16-field [16F])[29] and using multiple layers of glass, in varying thicknesses, and/or clear acetate between them. The camera-ready cel packs looked like thick sandwiches.

To digress for a moment, about cel sizes and image quality:

Making an outline or *outer glow* effect, for example, involved a five-layer (or more) sandwich:

1. Pos
2. Glass
3. Diffusion material
4. Glass and/or clear acetate
5. Neg

All the cels (excluding diffusion materials and glass/acetate) were registered together using Oxberry or Acme peg bars.

[29] 10-field cels were made on letter-sized (A4) paper; 12-field cels measured 10.5 X 12.5 inches [26.7 X 31.75 cm]; 16-field measured 13.5 X 17 inches [34.3 X 43.2 cm.

The bottom cel was a negative—transparent art against black background. That was covered with a sheet of glass or clear acetate—the thickness of the glass determined the amount of glow. The fourth layer was a sheet of diffusion material—there with a dozen varieties; they looked like frosted acetate, or wax paper; the type determined the qualities of the glow. Another sheet of glass was placed on top of the diffusion cel—it served as a spacer, to keep the top layer at a constant height (if layer 4 got thicker, layer 2 got thinner). The height of the top layer influenced its size; closer to the lens meant bigger and vice versa.

For an inline or *inner glow,* the pos and neg were reversed.

From the above, you can appreciate that the lower limit on glow size was determined by the thickness of layer four.[30] That was limited to .003 inches [~.08 millimeters]—the thickness of the thinnest transparent material available: clear acetate. (Note, thousandths of an inch are referred to metrically as *mils*.)

The thickness of 35 mm color films ranged from five to seven mils. Thus, the acetate's thickness was roughly 50% the height of the art, in the case of 35 mm transparencies. Thin outlines or inlines would be impossible because the diffusion material would be too high, relative to the base art; using 4 X 5-inch art, the equivalent would be 3X higher; with 10-field art the equivalent would be 10X the height; like using inch-thick glass!

Plus, the smaller the art, the closer the camera would have to be; meaning that the inherent texture of the diffusion material—its grain—would be more visible. Even the least grainy material—Rosco Tough White—would appear textured. However, at 10-field size, the quality of the glow was smooth as silk, with no grain whatsoever. [See: *Diffusion Confusion*, by Thomas Denove, in the Appendix.]

Working with 10-field cels required some adjustments in Bob's studio, particularly in the darkroom. A manual processing line was installed to make letterhead-size [A4] neg and pos liths [Kodaliths]. Surprised and encouraged by the high-quality results using large art, Bob's enthusiasm returned.

Craig Martin wrote an inspiring script; Brad Crandall read it; Bob Israel mixed it, with just the right music. With a soundtrack to work with, I began illustrating Craig's script. I had Boeing's huge picture library at my disposal. That was a blessing and a curse. There were bazillions of great shots, that was good. However, sorting through the huge volume of pictures bogged everyone down.

As the deadline loomed—the grand opening of Boeing's new Customer Relations Center was a hard date—it was all hands-on deck. Lynn Peterson joined in, teaming up with Sandra to prep artwork, hand-color title and graphics slides (with Doctor Martin dyes), as well as edit and mount finished slides. In the crunch, we worked twelve and sometimes fourteen-hour days.

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[30] "The farther the diffusion is placed from the light, the more pronounced the effect. Two factors are at play. When the diffusion is moved away from the light, the beam spreads and covers more of the material-more material equals more effect. Also, the illuminated diffusion material becomes the light source, not the light itself. The greater the size of the source, the softer the light." Thomas Denove [https://us.rosco.com/en/diffusion-confusion]

Mounting slides began with cleaning the frames and film chips. Finger prints were wiped off with soft cloths, dust was blown away with compressed air. Although cans of compressed air were available for dusting, they were expensive; so, Bob invested in a Sears air compressor, the kind used for paint spraying. It cost a couple of hundred bucks; but that was way less than a hundred cans of *Dust-Off*, at 5 bucks a can.

You wouldn't think there was much to know about compressed air, would you? We didn't. We just plugged in the compressor and had at the 2,000+ slides that needed mounting.

About a week into it, Bob's wife Lynn noticed that the slide mounts were getting a bit slippery. Upon closer examination, the offending slides seemed to be covered with a thin oily coating. At first, we though we got some bad slide mounts, but that wasn't it.

Suspecting the air compressor, we queried Sears. They explained that the air compressor was leaking a tiny bit of oil into the air tank (they all do). In the air tank, the oil was mixing with condensation (water vapor is squeezed out, when air is compressed).

The Sears technician went on to explain that the air tank needed frequent purging, to empty out accumulated condensation and a special filter was needed to keep the oily mist out of the air lines. Thanks.

When we started projecting some of the slides what we saw was a nightmare come true; half of them were covered with little beads of oil that looked like rain drops on your window; they all had to be redone.

We managed to have fun despite our travails. Living with the Petersons was a treat. They were munificent hosts. Bob had no trouble plunking down a few hundred bucks for a meal. His favorite place was Settebello's, on Olive Way at the intersection of Bellevue Avenue, in Seattle's trendy Capital Hill district.

Most nights, though, restaurants were closing by the time we finished work. Those nights, Bob cooked at home in his professionally equipped kitchen. The kitchen was the social hub of the house. Everyone sat around a square center island big enough to seat eight. We'd typically have a few rounds of cocktails and watch Bob cook, then enjoy his epicurean delights around midnight. After dinner, it was time for a nightcap—usually Grappa—before turning in around 1:00 or 2:00 am.

The next day we'd get up with head-splitting hangovers between 10:00 and 11:00 am, ready to do it all again. Bob would swing by McDonalds on the way to the studio. I don't know which was worse, being hungover or stuffed and hungover.

I volunteered to make dinner one night. I wanted to workout on his big stove. He cooked with gas and had a big wok, so I decided to make Chinese food. I shopped for fresh ingredients at the Pike Place Market and Uwajimaya, a huge Asian-food emporium in Chinatown. At the butcher stand, the person in front of me ordered pork kidneys. I'd never had pork kidneys and decided to give them a try.

The Chinese butcher didn't speak velly good English. When I asked him how to cook the kidneys, he looked at me like I was a moron and said, "Fly… fly!" He forgot the part about soaking the kidneys for a day or two and changing the water a few times—have you figured out why?

The kidneys stank to high heaven; when they hit the hot pan and started sizzling, the stench was positively putrid; we had to open all the windows; the others left the kitchen. Although they tasted OK, most of the kidneys got tossed into the woods behind the house, for the raccoons.

Sandra and I slept in the loft of a small out-building that was Bob's original photo studio. It was fully plumbed and was like having our own little house for the month we stayed there. It was summer. I took to sunbathing in the nude until a neighbor—herself a flasher—called to complain; that was a tad mortifying.

After the Boeing show, the gear was left in Seattle while Sandra and I returned to Canada. The slide gear got stashed in the basement of Watts-Silverstein and Bob Peterson babysat my camera equipment.

Sandra and I toughed out the winter in our North Vancouver apartment, waiting for the phone to ring. Winter in Vancouver is a dreary; heavy rain and light rain accompanied by perpetual mist. It rained 90+ days in a row that winter.

Cooped up in our little apartment, Sandra and I were starting to get on each other's nerves. We were running out of money again, that was crimping Sandra's style.

En audiovisuell "annonsbyrå"

Kurt Hjelte och Sven Lidbeck, ansvariga för kommunikationsföretaget AVC:a kreativa och tekniska verksamhet, ligger ut texten om sin och kollegernas verksamhet. De huserar i några hus på Hornsgatan i Stockholm, där de har skapat en ljud- och bildfabrik för produktion av alla vanliga och ovanliga hjälpmedel för att lösa kommunikationsproblem. Och kommunicerar gör de världen över – på stillfilm, film, bildspel, video, ljudkassetter. En hel del av produktionen används utomlands, när de på uppdrag av internationellt arbetande organ eller företag lanserar projekt eller produkter ute i världen.

— Vår målsättning är att vara med från början i planeringen av ett jobb, att som konsulter hjälpa till att pröva helheten i den typ av kommunikation som kunden vill ha. Det är perfektion i förberedelsearbetet som sedan ger det goda resultatet, säger Kurt Hjelte.

Hela konferenspaket

En specialitet AVC satsar på är säljkonferenser. I samarbete med en känd resebyrå svarar man för utformningen av hela konferenspaket på utrikes ort. Då kan det gälla allt från uppläggningen av förhandsinformationen till uppföljning på hemmaplan. I andra stora sammanhang kanske det är en helt produktlansering som skall utarbetas, där en av många aktiviteter kan vara t.ex. bildspelsvisning för ett seminarium av marknadsförare.

En röd tråd i AVC:s arbete är effektiv kommunikation.

— Kunderna vill ha pedagogiskt förmedlad information, inte bara underhållningstjäpperi. Men med åren lär man sig att hitta fram till en underhållande information. Vi fungerar gärna som stämningskonsulter, som Kurt Hjelte kallar det.

— AVC har sedan tio år tillbaka arbetat på att utveckla de audiovisuella metoderna. Bilden är ett viktigt kommunikationsmedel i alla sammanhang där du har ett budskap att förmedla. Vi jobbar med alla sorts ljud och bilder i kombination för att göra lyckade konferenser, kongresser, mässor, säljkampanjer, you name it.

Professionalism

Ett av Sven Lidbecks favoritord är professionalism. AVC arbetar med den bästa möjliga tekniken, och följer nära utvecklingen i branschen, antingen på plats ute i världen där den tillverkas och presenteras, eller genom att köpa in amerikanska medarbetare för olika projekt. Målet är sådan kvalitet att kunden kan känna sig trygg vid genomförandet av ett aktivitet, Sven Lidbeck:

— Det gäller att hänga med i den snabba tekniska utvecklingen. Efter mikroprocessorns och minidatorernas genombrott är det mesta möjligt. Det var inte så länge sedan en projektorsektörare fick springa från maskin till maskin för att kunna åstadkomma något som liknade multibildvisning. Då trodde branschen att diabilden var ute och allt skulle handla om video eller film.

— Nu är lå-projektorsbildspelen förprogrammerade och idiotsäkra. Diabilden har blivit ett dynamiskt medium, produktionen är ofta billigare och enklare än med motsvarande effektkrav på film och video. Pengarna kan satsas på kreativitet i innehåll och utförande, inte på en massa dyr teknik.

Att produktions- och användningsmöjligheterna vidgats, har naturligt nog resulterat i en expansiv verksamhet både för AVC och likasinnade företag runtom i världen. Som marknadsledande i Norden har AVC engagerat sig för att få till stånd ett samarbete ute i Europa. Genom kontakter mellan de ledande AV företagen i Europa kan man snabbare förmedla information, som gör att hela branschen lär sig utnyttja de möjligheter tekniken ger. Som vanligt har amerikanerna hunnit längst.

Brett utbud

AVC sysslar inte enbart med att producera tuperbildspel för storkunder som t.ex Volvo, eller att ta hand om en mässvecka är ett internationellt läkemedelsföretag som Smith, Kline & French, två jobb som presenteras på annan plats i Kommunikation. Ibland kanske uppdraget gäller en enkel bildpresentation som en föredragshållare själv kan ta med och hantera, när han ska framträda offentligt. Ibland kan det bara vara fråga om någon timmes medverkan i ett projekt, där en grupp vill testa egna idéer.

— Den som brukar ge största tillfredsställelsen är jobb som börjar med ordentlig planering. Kunden är inte i god tid, eftersom han har lärt sig att tänka på kommunikationen i det budskap hon vill ha ut. Då kan vi vara med och formulera målen för ett projekt, säger Kurt Hjelte.

— En del jobb tar en dag, andra ett år. Inget jobb är likt det andra, eftersom kundens behov är så varierande. Men gemensamt för alla vi gör är att vi strävar efter att ge kunden trygghet, att nå målet. Då fungerar också kommunikationen.

In early spring, our phone rang with a long-distance call from Sweden.

Sven Lidbeck and Kurt Hjelte, managing partners of Audio Visual Centrum (AVC) in Stockholm, asked me to direct a launch show for the Saab 9000.

AVC's offer was generous and they agreed to my conditions; those included hiring Sandra (as production coordinator) and Tim Geyer (as board man), providing us residence in Sweden and paying for our services in ways that minimized taxation in three different countries (it was complicated).

At the time, Audio Visual Centrum was a relatively young company, less than ten years old; but they were growing fast.

Left: Sven Lidbeck and Kurt Hjelt in 1980. The newspaper headline translates to: *An audiovisual "advertising agency".*

1984 – Sweden – Competitive Edge

AVC—Audio Visual Centrum—was Sweden's premier meetings and events production company. They had a big studio and employed about two-dozen people; they were one, big happy family.

Photo and legend graciously provided by Håkan Hansson, who adds: This was a composite of a bunch of pictures. The idea I think was from the ad agency. Bengt Sundelin did the photography, from a ladder; we came in and posed just one or two at a time. The picture was used in a brochure that had a hole in it and every page used the hole for something. The first page was a projector lens [with eye and logo]. It was produced some time between 1976 and '78, I think. The only American was Judith Krummeck. Although there were a couple of dozen people working at AVC, only nine of the twenty-two people pictured were still there when Sandra and I arrived in 1984. Their names are italicized on the photo-ID roster that follows (next page):

1. *Lars "Tummen" Haldenberg*; actor, voice impersonator, Comart Aniforms character.
2. *Tapio Lousa*; technician, engineer, AVL repairs, Forox installations/repairs.
3. Hans X; bookkeeper.
4. *Sven Lidbeck*; owner and producer, head of tech sales.
5. *Kurt Hjelte*; owner and producer, creative director.
6. Anna-Lena Stenborg; production assistant [PA]-graphics, slide mounting, photo studio.
7. Dan X; Forox operator.
8. Kajsa X; producers' PA, primarily Kurt Hjelte.
9. *Bengt Sundelin*; photographer (he took the circle-group-shot photos).
10. Catarina Bröström; producers' PA, primarily Sven Lidbeck.
11. Peter Törnqvist; tech sales (AVC sold gear, before spinning-off AVHuset).
12. Magnus Nanne; Forox cameraman, designer.
13. Bo Forsberg; sound engineer.
14. Bengt Kruse; tech and staging.
15. *Tommy Bergquist*; sound engineer.
16. Anonymous (recognize the face but can't remember the name).
17. Anonymous (recognize the face but can't remember the name).
18. Torbjörn Zetterstrom; producer, CEO for a while.
19. *Kjell Gustafsson*; tech and staging.
20. *Håkan Hansson*; photographer; Forox cameraman, programmer.
21. Judith Krummeck; NY freelance designer.
22. *Lena Jansson*; producers' PA.

To digress for a moment and provide a little background: Most Swedish-made multi-image shows were slow and plodding, like Ingmar Bergman films. With very few exceptions, nobody in Stockholm had a handle on multi-image. The exceptions were Nils Gunnebro, Anders Hanser, Torbjörn Harnesk and Jan Bråna. Gunnebro ran a Forox operation around the corner from AVC, called AV Labbet. He did his best to copy the rostrum special effects produced by AVC's imported art directors and camera operators. At least his shows had a bit of pizzazz. Hanser's work was competent but his style was sleepy. His shows made Ken Burns' documentaries look peppy. Harnesk, an ambitious producer from Göteborg (Gothenburg) was the closest thing to being a competitor. His studio—In Motion AB—produced an AMI-award-winning show for Volvo's ad manager, Bengt Hamstedt. Before that, he worked at VIDAV AB, the only other big shop (in terms of employees) in Sweden. Bråna, another Göteborg producer, replaced Harnesk as Hamstedt's fair-haired boy; he did his best to out-do our Saab shows. Eventually, Bråna came into his own. The stuff he did for Dataton in the 2000s is outstanding, especially in terms of technical competence. But in 1984, I wasn't too worried about Jan. Aside from those four, there weren't many good producers for Swedish clients to choose from; so, AVC got the lion's share of Sweden's audiovisual business.

1984 | AVC crew collage | Plates Nos 1-4

Plate No 1: Top down (left to right): Cecilia Tengbom Berg, numbering slides; Bill X, Marius Wherli and Karl Shields at the E-6 film processor; Håkan Hansson programming; Lars Billingskog programming; Yvonne Mellgren; Marius Wherli, Hans Berndtsson and Karl Shields editing slides; Anonymous focusing a projector; Hans Berndtsson, Sven Svensson and Bill X; Ylva Bengtsson mixing audio; Filip Järnehag and Andreas Wannicki at the Forox camera; Kjell Gustafsson on the phone; Thomas Ramn loading slide trays.

Plate No4: Top down (left to right): Kurt Hjelte; Anonymous and Susanne Lindström; Lars Hellqvist; Sandra Sande-Mesney with Denyse Russell; Lena Jansson (reclining); Mats Fryklund at bat; Tina Buchman; Christine Carlsson-Ströman; Mats Fryklund and Bo Ströman; Hilarie Cutler-Hansson.

1984 | AVC CREW MONTAGE | PLATE Nº 1

To test a new Nikon strobe (flash), I took semi candids of everyone in the studio.

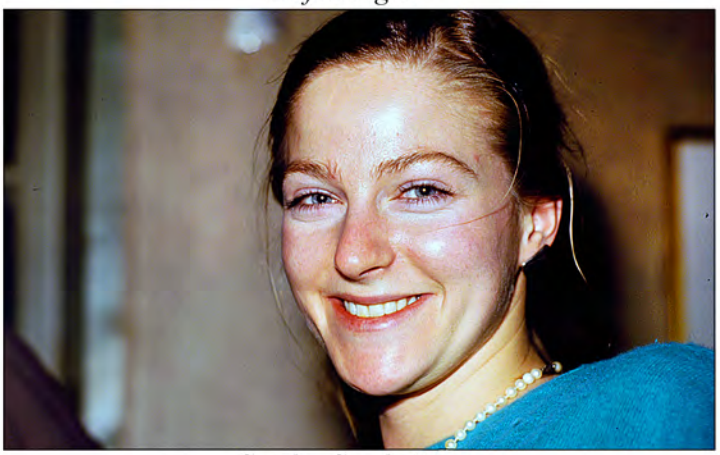
Ylva Bengtsson

Bo Ströman

Yvonne Mellgren

Leif Mellgren

Christine Carlsson-Ströman



Sandra Sande-Mesney

Li Linström

Kjell Gustafsson

1984 | AVC CREW MONTAGE | PLATE Nº 2

To test a new Nikon strobe (flash), I took semi candids of everyone in the studio.

Anonymous

Susanne Lindström

Anonymous 3

Cecilia Tengbom Berg

Eva Höglund

Anonymous

Anonymous

Juki Nakamura

1984 | AVC CREW MONTAGE | PLATE Nº 3

Unfortunately, about half the crew was MIA (Missing In Action) that day. Most of them were the ex pats.

1984 | AVC CREW MONTAGE | PLATE Nº 4

AVC's annual picnic & softball game | The commraderie of AVC's crew was matched only by Image Stream.

The shows AVC produced were staged by their sister company, AV-Huset (AV-House). That company also did equipment sales and rentals.

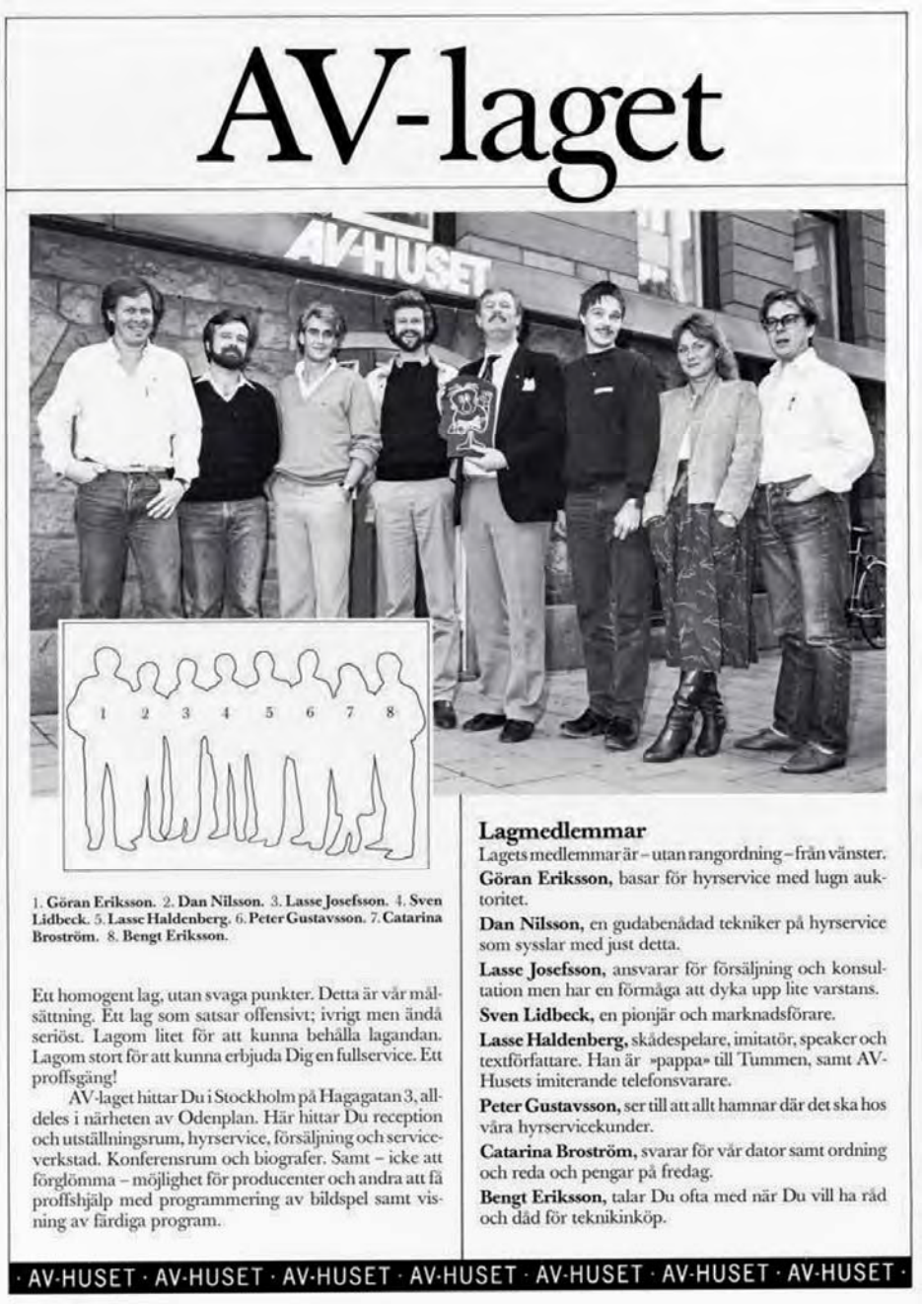
Both AVC and AV Huset were wholly owned by the same parent company, Projekthuset (Project House).

In 1985, AVC spun-off its video production business into a new Projekthuset company: AVC Film & Video AB.

Together, the three companies were the biggest AV resource in Sweden.

Their success, in large part, was due to their importation of top talents from other countries to design shows and teach their crew the latest AV techniques and technologies.

Using international, high caliber designers gave AVC shows a look that couldn't be duplicated within Sweden's borders.



AV-laget

1. **Göran Eriksson.** 2. **Dan Nilsson.** 3. **Lasse Josefsson.** 4. **Sven Lidbeck.** 5. **Lasse Haldenberg.** 6. **Peter Gustavsson.** 7. **Catarina Broström.** 8. **Bengt Eriksson.**

Ett homogent lag, utan svaga punkter. Detta är vår målsättning. Ett lag som satsar offensivt; ivrigt men ändå seriöst. Lagom litet för att kunna behålla lagandan. Lagom stort för att kunna erbjuda Dig en fullservice. Ett proffsgäng!

AV-laget hittar Du i Stockholm på Hagagatan 3, alldeles i närheten av Odenplan. Här hittar Du reception och utställningsrum, hyrservice, försäljning och serviceverkstad. Konferensrum och biografer. Samt – icke att förglömma – möjlighet för producenter och andra att få proffshjälp med programmering av bildspel samt visning av färdiga program.

Lagmedlemmar

Lagets medlemmar är – utan rangordning – från vänster.

Göran Eriksson, basar för hyrservice med lugn auktoritet.

Dan Nilsson, en gudabenådad tekniker på hyrservice som sysslar med just detta.

Lasse Josefsson, ansvarar för försäljning och konsultation men har en förmåga att dyka upp lite varstans.

Sven Lidbeck, en pionjär och marknadsförare.

Lasse Haldenberg, skådespelare, imitatör, speaker och textförfattare. Han är »pappa» till Tummen, samt AV-Husets imiterande telefonsvarare.

Peter Gustavsson, ser till att allt hamnar där det ska hos våra hyrservicekunder.

Catarina Broström, svarar för vår dator samt ordning och reda och pengar på fredag.

Bengt Eriksson, talar Du ofta med när Du vill ha råd och dåd för teknikinköp.

· AV-HUSET · AV-HUSET · AV-HUSET · AV-HUSET · AV-HUSET · AV-HUSET · AV-HUSET ·

Sandra and I were the latest additions to a roster of multi-image makers brought to Sweden by Sven Lidbeck and his partner, Kurt Hjelte. Our predecessors included Chris Hall, from London, as well as Judith Krummeck and Roberto "Coney Bauman, a New York freelancer who had work with Rusty Russel on the *New York Experience* show.

It was late February when our plane touched down at Arlanda Airport, 26 miles (42 km) north of downtown Stockholm. The airport was out in the boonies [substantially developed since]. Sandra, Tim and I were flying Business Class on Sweden's national carrier, SAS—Scandinavian Airlines System (thank you AVC). The champagne service along the way had been impeccable; we were well "lit" by the time the lights dimmed for the final approach and landing.

Sandra and I exchanged puzzled glances as we watched the scenery passing by through the windows. There was no sign of civilization except a few snow-bound farms intermittently punctuating an unending frozen landscape of rocky hills and pine forests.

Just after dawn we emerged from the jet-way into the terminal. It was virtually empty except for the passengers on our flight.

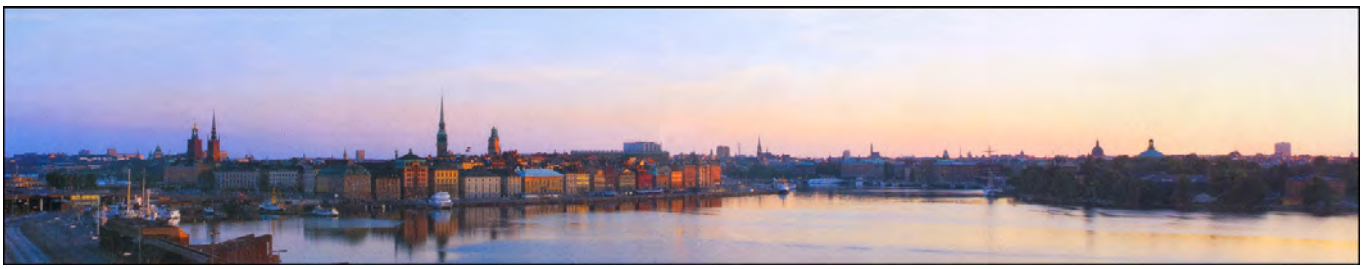
We breezed through Immigration (that was a surprise). We collected our bags and headed for customs. I chose the red lane, to have the Swedish Tull [Customs] register the photo equipment I was bringing into the country. They stamped my list without even checking the gear. That was a good omen, I thought.

We were running on adrenaline; slowly sobering up after partying all night on the airplane. Stepping out of the Customs area and into the Arrivals hall, we spotted a big sign with our names on it. Peter Holmberg was holding the sign; he and Sven Lidbeck had come to fetch us.

Sven was Kurt Hjelte's partner, one of the founders of AVC. Peter Holmberg had also been a partner at AVC, but had recently started his own production company, Holmberg & Hammer, with his wife, Eva Hammer. Sven and Peter spoke perfect English; the introductions went smoothly and we headed out. A blast of arctic air hit me in the face as the exit doors opened; it felt like 50 below; that sobered me up!

Time warped during the drive into town. Our hosts were totally engaging and the conversations rolled along with the scenery. As the miles passed, forests gave way to farms of scale, then light industrial zones, finally residential areas near the outskirts of Stockholm. Everything was blanketed with a foot of snow. Back home that much snow would have brought things to a standstill; not in Sweden.

Sven and Peter treated us to a scenic tour of the town. Peter had produced a documentary about Stockholm for the tourist board; he played tour guide; his historical narrative was spiced with insider stories.



Stockholm panorama by Torbjörn Jiredal and Gunnar Alexandersson, 1986.

Our jaws were dropping at the beauty of Stockholm. The city is built on a cluster of islands [part of an archipelago containing more than 100,000 islands]. Architecturally, the city is a feast for the eyes; there are examples of medieval, classical and neo-classical architecture from across eastern and Western Europe—and nary a skyscraper.

The tour ended at a 700-year-old building in Gamla Stan [Old Town] where we were treated to refreshments at Den Gyldene Freden [The Golden Freedom], a restaurant that opened in 1722. There we were introduced to what Sven called Swedish wine. Ha!

It was *snaps* [schnapps], but not the kind they serve back home in the US and Canada; those are syrupy sweet, quite horrible in my opinion. However, Scandinavian snaps [rhymes with ops], like Austrian schnapps, are crisp, dry, mildly-flavored vodkas made with little or no sugar. While the Austrians use fruit for their schnapps—such as Pear Williams or cherry-flavored Kirchwasser— Swedes flavor their snaps with herbs like caraway, dill, anise, fennel, coriander, cardamom and citrus flavors (Angostura is my favorite).

Snaps are served at virtually every social occasion in Sweden. Here's how the San Francisco Chronicle describes the tradition:

"Swedes burst into song before downing a shot of snaps (another word for aquavit). And they keep on singing, before, during and after each round of shots with increasing enthusiasm. More than 9,000 drinking songs are recorded at the Historical Museum of Wines & Spirits in Stockholm, and more than 200 are snaps-specific. Those numbers will continue to rise since an annual competition encourages Swedes to write new snaps songs. Like Danes, Swedes serve chilled aquavit in small, stemmed glasses and down the spirit in one gulp followed with a beer."
https://www.sfgate.com/wine/article/Spirits-Drink-to-your-health-the-Scandinavian-3274148.php

Snaps are lethal; you're drinking straight 80- or 100-proof alcohol; soon your inhibitions melt away and you join in the snaps songs. Musical toasts accompany every new round of shooters. Every song has a couple of short verses that conclude with a resounding *Skål!* …then it's bottoms up.

To help soak-up some of that alcohol, our hosts ordered a half-dozen varieties of pickled herring. I was beginning to feel like a Viking, wolfing down pickled fish, swilling neat vodka.

Sven explained that herring were a big part of Sweden's national "meal," the smörgåsbord. Translated, that means sandwich table, but you won't find any sandwiches on a Swedish smörgåsbord—it's a buffet offering a variety of foods and dishes such as hot and cold meats, smoked and pickled fish, cheeses, salads, various relishes and desserts.

It didn't take too many snaps songs to make it obvious that Sandra and I needed to sleep; so, we headed off to spend our first night at a flat owned by a friend of Kjell Gustafsson (AVC's stage manager), on Maria Prästgårdsgatan, in the heart of Söder [Södermalm, the South Island].

The next day, Kjell took us to another temporary apartment; it was in Fruängen, at the end of the subway line, way out in the boonies, 8 miles [13 km] south of Stockholm. We were disappointed and it showed. Kjell explained that AVC had arranged apartments for us, as agreed; but they weren't ready when we arrived. We were temporarily housed in Fruängen because even the cheapest Stockholm hotels would have cost way too much.

Sandra and I had the attic and Tim stayed in the basement. The owner and his wife were a retired couple who spoke almost no English. Our comings and goings at odd hours of the day and night clearly interrupted their sleepy, suburban lifestyle. It was a pain in the ass commuting into the city from there.

The trip by Tunnelbana (tunnel train, i.e., subway) added a half-hour each way and baby, it was cold outside. My nose hairs turned into icicles, waiting for trains late at night. After two weeks, we moved into our intended accommodations. Tim had a flat clear across town on Sveavägen, one of Stockholm's busiest shopping streets.

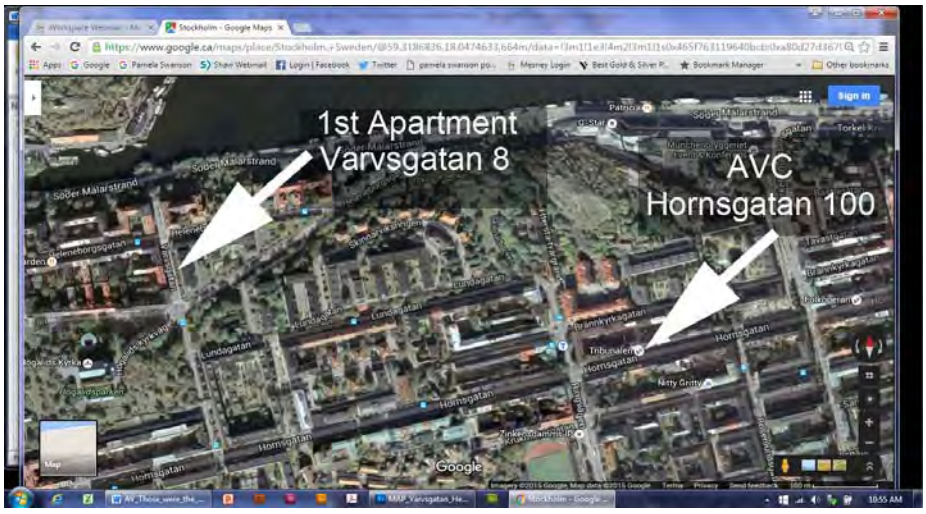
Sandra and I moved into a flat on the third floor at Varvsgatan 8 [Gear Street], a short 10-block walk from AVC's offices, at Hornsgatan 67 [Horn Street].

Ours was a fully furnished, one-bedroom apartment belonging to a friend of someone at AVC who wanted to spend a half year abroad.

The flat was comfortable, modestly furnished with Swedish-modern trappings from IKEA.

Jim Casey (left) and Yours Truly in the Varvsgatan kitchen; cookies, apples and Spendrup's beer.[31]

Photos by Sandra Sande



It was fabulous living right in the heart of the city.

AVC's offices were just a five-minute walk away; that was good and bad.

Sandra and I hosted regular get-togethers for the ex-pat Americans working at AVC. At the first party, Tim Geyer had a bit too much Swedish wine; to be funny, he threw a handful of spaghetti at the wall; he said if it stuck, that meant the pasta was cooked. Ha!

[31] Casey's appearance was a surprise; AVC hired him as a Forox consultant on the recommendation of Wendall Harrington, when she was unable to come to Sweden.

Another American, Rick Pedolsky, was already working at AVC when we arrived. Rick was married to a Swedish gal, Cecilia "Cilla" Haglund. They split their time between Stockholm and New York, where Rick maintained an office at 200 Park Avenue South, just off Union Square. Rick was producing content for an SAS sales meeting. He was up to his ass in alligators. Having overestimated the capabilities of AVC's production department, he had over-designed his show.

Rick Pedolsky with anonymous videographer at the Saab 9000CD launch show. The white card was used to color balance the camera.

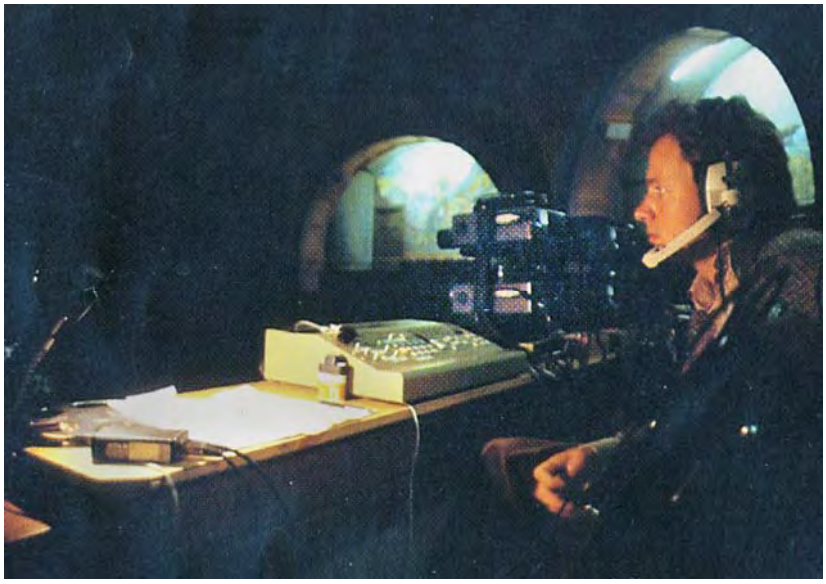
AVC's studio was not the same caliber as production facilities in central Europe or the States; that was why we were there, after all, to bring them up to speed.

Saab wasn't ready; so, my first assignment was to work with Rick and help get the SAS show out the door. Even with our help, the show wasn't finished when time ran out.

Kjell Gustafsson (right) and his staging crew took away the projection grid and shipped it to the show site, in Copenhagen.

We produced the last slides "blind" and shipped them to the nervous staging crew (Gustafsson, Lars Billingskog and Kjell Wingård) to be dropped into the trays on site.

It was a Chinese fire drill, to be sure. Pedolsky went on site and left me to wrangle the crew in Stockholm. He said all went well.



Kjell Gustafsson pilots an AVL ShowPro V at the *Riksdagshuset* (Parliament).[32]

After the SAS debacle, we had some time off before work on the Saab show could begin in earnest. I enrolled in a Swedish-language class and started to learn the native tongue. That was aborted when Bo Ströman, one of the top Brass at AVC, joked that, once I learned how to say "Sju sjösjuka sjömän sköttes av sju sköna sjuksköterskor" [Seven seasick seamen served by seven beautiful nurses] it would be time for me to go home. Ha!

[32] Kjell notes: "The building were unused and empty during a period for renovation ... I think Sven Lidbeck was responsible for [the show]. … Maybe Håkan Hanson took the picture…. It was Tapio and I who did the set up, we overloaded the elevator so much so we got a emergency stop. Had to sit for an hour or so in the tight elevator with stacked equipment up to our noses, kind of scary as we new the building was empty and we didn't know if anyone heard the alarm. But it worked out and the show went great. Client ? - don't remember.

But there was truth in his anecdote—the more Swedish I learned, the worse my English became. I started to lose one of my biggest advantages at AVC, being able to write and speak good (hahaha). So, I quit taking Swedish lessons; they were unnecessary anyway because most Swedes speak English fluently, the younger ones, anyway. They are taught English in school, at all levels. Whenever I started a conversation in Swedish, folks invariably replied in English; that notwithstanding, I picked up enough Swedish by osmosis to get by.

1984 – Lars Einar – Smart Thinker

Photo courtesy of Lars Einar.

There was a backstory to my selection for the directorship of the Saab 9000 launch show; that story proves that it pays to advertise.

Although I was working for AVC, it was at the request of AVC's client, Lars Einar, Saab's marketing manager.

Lars had visited the Incredible Slidemakers' stand at the 1980 NAVA show [National Audio-Visual Association] in Atlanta; a week later, Einar paid a visit to our studio, in New York.

He must have liked what he saw, because four years later, when it came time to produce the Saab 9000 launch show, he had Sven Lidbeck track me down and hire me to direct the production at AVC.

Normally, I liked to do the core creative; it's what I usually got hired for; however, when Lars Einar laid out the plans he made for the car-launch show, I could see he was a marketing master. Lars strategy was totally different than what I would have come up with, with my predilection for pizzazz. Lars didn't want pizzazz at all.

He wanted a straightforward presentation about the new car, its features and capabilities. That suited me; it was already late March; there were only six weeks left to produce the show.

Lars Einar turned out to be the most thorough marketing man I have ever worked with; his mantra was to *think smart*. Saab didn't have the money to think big; so, we needed to be *duktig* (clever) and *förnuftig* (sensible); form should follow function; nothing should be overstated; everything should be *lagom* (moderate).

Einar's was the exact opposite of the Madison Avenue approach I was accustomed to. It took me a while to realize that none of my Swedish clients wanted "flash and trash." There were huge cultural barriers that I needed to overcome; I had to put away my over-developed ego and New York bravado. With *lagom* as my mantra, I became morphed into a more conservative version of myself; it was a lasting change; once lost, ego can't be regained.

On the other hand, it was clear that Lars wanted a show that packed a punch. Lars knew I could deliver impact. He gave me free rein to interpret his storyboard and re-write the script, as needed. He understood that my shows were musically driven. When the words match the music, everyone can get into the *groove* of the show.

To digress for a moment, about soundtracks:

When the words don't mesh with the music, the result is interference—your mind tries to follow two things at once. When the script works with the music (like the words to a song) synergism is created instead of interference. That is why I always selected the music for my shows before writing the script; the music track would be laid down first, based on a script outline. The final script was written after the music track was complete. After the narration and music were mixed, the music would be sweetened further, with stings and other embellishments, to accentuate key words or phrases.

1984 – *Saab Emblem* – Perception Management

As February rolled into March, the new Saab 9000 was still not ready to be photographed.

Lars Einar gave us another show to make called: *The Saab Emblem* aka *Emblem film*. (A car's emblem emblazons the hood, trunk, steering column and even the wheel covers.

Product emblems are not the same as company logos.)

The Emblem film traced the evolution of the company's emblem and introduced a new one. The new emblem was simultaneously launched with the new car. Lars arranged for us to have unlimited access to Saab-Scania's archival photography and film footage. There was a vast array of materials tracing the history of SAAB (Swedish Aircraft Aktiebolaget [corporation]) and their parent company Scania AB.[33] It was our good fortune that Scania maintains the most complete corporate archive of any company I have ever had the pleasure to work with. At their Södertälje headquarters there was an entire building—a climate-controlled tower—with a staff of a half dozen professional librarians and archivists.

[33] The very first Swedish cars were built by Scania AB, who also built buses and trucks. When Scania acquired SAAB, it was decided to have the aircraft company take over car production.

Scania have preserved and cataloged thousands upon thousands of pictures, films and documents tracing back to the company's beginnings, over a century and a half ago. Given the rich treasure trove of materials available, I was spoiled for choice.

Lars instructed me to make a *kraftfull* [powerful] show that could be transferred to film and video for easy distribution; he wanted every Saab dealership to be able to play the program in their showrooms. To Lars*, kraft* [force] meant animated. He didn't want a plodding documentary; he wanted some pizzazz, like what he saw at Incredible Slidemakers, e.g., *Bumbles*.

My original plan for the Emblem film was to use a 9-projector, single-screen format, with slides masked for the standard *Academy* aperture ratio of 4:3 instead of the 3:2 slide aperture. [See *Film Apertures & Perforations*, in the Appendix.]

When I got the programming rig running, I discovered that Kodak's European S-AV projectors were 15% slower than American-made Ektagraphic projectors. The S-AV's low-voltage lamps faded more slowly and slide trays took longer to advance. Thus, the rig was expanded to 12 projectors.

At first, the slower S-AVs frustrated me. Only a few of my programming "tricks" worked. The projectors couldn't respond quickly enough.

Programming for animation is not simply cutting from one slide to the next; considerable finesse is required. Animations look best when there is a visual *glissando* (smoothness) to the transitions between frames, or slides in this case.

Actually, you *could* cut from one picture to the next. Cuts produced a choppy look that enhanced certain kinds of sequences, but not many. I rarely used cuts; I used Alts, Soft Alts and 1-second Alts.

To digress for a moment, about programming: Alt was a contraction of Alternate. How the cues got that name is anyone's guess. I reckon it meant you could alternate between two or more slides without the projectors advancing. Cut (and dissolve) commands automatically advanced to the next slide; Alt commands did not. Using Alts, one could flash a slide for as long as one wanted and create loops (sequences of slides that repeat until commanded to stop).

An Alt command would "cut" the light on or off (up or down) in about 1/20th of a second. Soft alts took a little longer, maybe 1/10th of a second; ½-second Alts in about 4/10^{ths} and 1-second Alts 9/10^{ths}.

Using Alt commands to control projector lamps, I had separate control over advancing or reversing slides using cues appropriately named PF "Projector Forward" and PR. Using PF, I could force projectors to advance more quickly than they normally would, by fractions of a second. The time saved gave me faster access to the next slide(s).

For example, using a 1-second dissolve cue (1D), the complete transition required 2.2 seconds (1 second to dim the lamp and 1.2 seconds to advance the slide). Using a Soft Alt required 1.3 seconds; 1/10th for the lamp fade and 1.2 seconds for slide advance.

Animated slide sequences simulating *live action* required at least 4 slides per second; 5 was better and 6 better still.

(Hollywood movies projected 24 frames per second [fps]; video frame rates were 24, 25 and 30 fps.)

Six fps was the limit with slides because of the physical limitations of *lamp response*.

For example, if you turned a projector lamp on and off too fast, it was never fully off; the filament didn't have time enough to cool; thus, one could see shadowy images of slides being changed.

Scene from Saab 9000 World Launch show. [See: *1985 – Saab 9000 Turbo 16 World Launch*.]

To be safe, I always cushioned the projector cycle time. For a Soft Alt I allowed 2/10ths of a second for the lamp to fade. Thus, seven projectors were required to (comfortably) sustain an animation speed of 6 slides per second.

During the 1.2 seconds for a given projector to cycle to the next slide—while it was dark—the next six slides would play, each on screen for 2/10 ^{ths} of a second. [6 X 0.2 = 1.2]

However, Soft Alts didn't work for every animation; some sequences looked better when the lamp-fade time was extended, so there was slightly more overlap between the sequential images; in that case I used 1/2-second Alts, but stepped on them after 3/10^{ths} or 4/10^{ths} of a second; it was those few extra fractions of a second that made 12 projectors necessary for the Emblem film.

But there was even more to smooth animations. Assuming you had the fire-power, finessing animation sequences involved finding the right speed for each transition, and the right time to execute it.

For example, say we're dissolving from a bright sunset to a dark moonlit scene. Each requires different lamp-fade speed; I might fade down the sunset using a 2-second Alts, then wait for a half second before fading up the moonscape with a 1-second Alt.

That way, the visual overlap would be smoother; the sunset would already be dim when the darker scene faded up, and the moonscape would achieve full brightness just before the sunset faded away completely.

I am oversimplifying of course; finessing got so involved that I found myself creating custom ramps [curves] for lamp fades. But that was later.

There was little finessing on the *Saab Emblem* film. Since few of my Ektagraphic timings and fade rates worked with S-AVs, I had to re-learn programming. That ate up a lot of time I would have spent polishing the program.

Concurrently, I was learning how to work with the production department at AVC; figuring out work-arounds for their shortcomings; designing within the bounds of the things they knew how to do. *The Saab Emblem* film was our first show together; a test case for more complicated things to come.

When the Emblem film was first shown to the top brass at Saab for approval, one of the VPs objected to the tempo of the show, complaining that it was too fast. At the approval session, I was backstage running the show but listening to the proceedings through my headset. Without understanding Svenska (Swedish) I could tell that, "All was not well in Denmark," to quote Shakespeare.

When the big-wigs left, Lars came backstage and explained the situation. At first, I was thoroughly chagrinned, then perplexed—how could I slow down the visuals and still keep to the music? The short answer: I couldn't.

I calmed down when Einar told me to make no changes at all; to leave things as exactly as they were and just wait. A week later, Lars returned with the complaining VP. Using some note cards as props, Lars prefaced the screening by telling him that we had slowed down the show by three percent on average.

After, Lars wrapped up the screening by thanking the VP for his suggestions. As you've no doubt guessed, the VP approved the new "slower" show on the spot. It's all about management of perception, eh?

[Watch a video of the Emblem film at https://vimeo.com/232774483]

1984 – *Saab 9000 Turbo 16* – Marketing Manifest

Astrologists might tell you that Lars Einar and I got along well because we are both Aquarians. There may be truth to that because we certainly had an instinctive understanding and trust for one another.

It was Lars who said that, because we had no money, we had to think smart, do more with less. With that philosophy, Lars suffered nary a fool. Einar insisted on perfection; there was no excuse for less. Although respected, few liked him. People said he was a heartless task master; but I found his strict demands a refreshing change in a world where good was the enemy of great.

Einar wrote the comprehensive marketing plan for the Saab 9000; he gave birth to the car that became Saab's star. It began with the car itself. Einar's core creative redefined the concept of a Saab.

When Lars Einar came to Saab, the company sold family cars that were conceptually like the VW Beetle: affordable, practical, no-frills transportation. However, Saab was operating at a loss. Selling cheap cars, they couldn't build enough cars fast enough to be profitable. VW's success was all about scale; the German giant turned out thousands upon thousands more cars; while they didn't make much money on each single-unit sale, they made up for that in greater sales volume. Einar reasoned that because Saab lacked the ability to produce volume, each single unit needed to bring in more revenue.

Thus, Lars came up with the idea of a luxury Saab, a car to complete with the likes of Mercedes Benz, Audi and BMW. That car was the Saab 9000. His rationale was easy to understand: if Saab could only produce 100,000 cars, they'd make more money if each car cost $30,000 instead of only $10,000.

Einar's lucid marketing plan was an amazing document; a thick ring binder that became my bible for the next four years; a book that detailed every phase of the car's design, production and promotion. The manual got into the real nitty-gritty. For example, directions for photographers included the best angles for pictures as well as angles (and lenses) to be avoided, e.g., wide-angle and extreme telephoto.

Einar's master plan changed my life; I learned that if you can't write something down—spell it out for others—then you haven't thought it all the way through, even for yourself. From then on, every plan or proposal I wrote was a derivation of Lars Einar's style.

Delay was one thing Lars' plan had not provided for. In our case, there was a delay readying a pre-production Saab 9000 that could be used for photography and filming.

Car companies usually made life-like clay models of new models [called *clays*] a year or more before they went into production. The clays would be hauled to location and carefully placed for pictures.

Saab had neither the time nor the money for expensive clays. Instead, media makers and publicists were given (limited) access to a small batch of pre-production models. Although scheduled for completion in January, the pre-production models were so late (March) that our own production schedule for the launch show was compressed to just six weeks.

1984 – Inner World of AVC – Do or Die

Remember that saying, "The show must go on?" AVC had a lot riding on the Saab show; they had invested so much that they couldn't afford to fuck up. They had to deliver, under any circumstances.

To make up for lost time, they threw everything but the kitchen sink at the Saab show.

We were glad to have board-man[34] Tim Geyer on board. Geyer was the fastest and most accurate *ruby* cutter I've ever worked with.[35] I worked with Tim at Image Stream; we spoke the same "language." Tim, Sandra and I formed the core group for the Saab show, supported by the AVC production team.

Filip Järnehag was our Forox cameraman; he was hired to do the Forox photography for the Saab show. Part of my job was teaching him. Filip learned fast; he was soon turning out the necessary range of effects. Eventually, he became lead cameraman.

Before Filip arrived, the Forox had been operated by Micke Wassdahl; Micke replaced Håkan Hansson when Hansson left to go freelance; then Andréas Wanicki took over from Wassdahl. Wanicki was running AVC's Forox when I started training Filip. As Filip recalls:

"Andréas taught me the first steps with inside and outside-glow and how to shoot a pan-split. I remember how we [Filip and Yours Truly] did a line up test outside the Forox-room.

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[34] A "board-man" (aka board artist) made mechanicals; artwork paste-ups used in the printing, graphic arts and film industries.

[35] Ruby—short for Rubylith—was a red film used by lithographers to make masks for photo-assemblies. Say you want to put a picture of an airplane into a sky picture; you would cut a Rubylith mask in the shape of the airplane; that mask would create a "hole" for the airplane in the sky picture; then a reverse mask would expose the airplane into that hole. If not done accurately, the result could have gross outlines revealing the pieces of the assembly (like those cheap, 1950s, Japanese monster movies); but, when done right, such "impositions" would look just like the real thing.

"You wanted to prove how much better the Wess pin-reg mounts was then [sic] the Kodak pin-reg mounts we were using."

Andréas was a temperamental wannabe fashion photographer who worked at AVC to support himself and his wife. When the clock struck 5:00 pm [17:00] Andréas was out the door, off to shoot art pictures.

Andréas didn't like to socialize. Nobody I know ever met his wife although Andréas featured her in a lot of his experimental nudes. He never showed her face, it was always cropped out or blurred; but she had a drop-dead gorgeous body.

Gudrun Bergquist ran the slide production department; she and her crew of freelance helpers took charge of all film coming out of the company's E-6 Ektachrome-film processing lab, run by Sven Svensson.

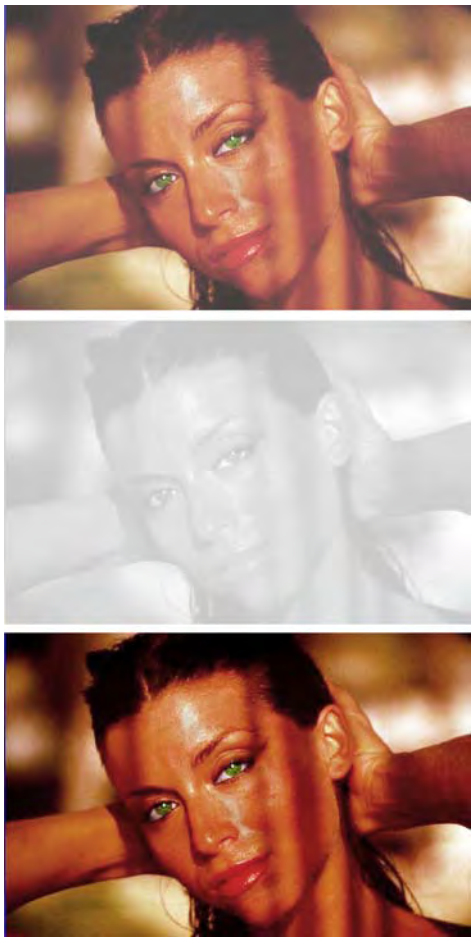
Svenne, bless him, was a relaxed soul who was satisfied with acceptable results; you know, *lagom*. When we arrived, the lab was running way too yellow [processed slides had a yellow tint]; it was only after I refused to let AVC process my location shoots that management had a word with Sven and the situation improved, somewhat.

For their part, Gudrun's crew struggled with the complex masking that my screen designs called for; every slide had at least two masks and many had three. Whereas they were accustomed to using only soft-edge masks, the Saab show required those plus reveal masks and density masks.

To digress for a moment, about density masks: Color slide film had no "black" because the emulsion contained no silver and therefore lacked enough density to completely block the transmission of light. What appeared as black was dark gray.

Three overlapping "black" slides (unexposed color film) against a true black background.

That didn't matter until multiple projectors were used and slide images were overlapped—in overlapping areas, blacks appeared as lighter shades of gray. That problem was fixed with *density masks.*



A density mask was an underexposed positive-film copy of the picture it was masking. It looked like a faint, ghost-like black and white version of the original slide. The only things visible were the darkest areas of the original.

When sandwiched together with the original, the faint-gray image of the density mask provided just enough extra density to achieve real black on the screen.

Although that seems like a lot of work, density masks were necessary for sequences when many slides were projected on top of one another. For example, when multiple copies of a glow effect were over-projected around an object. Without density masks, the combinations of projected images would appear washed-out.

Top: Projected color slide without density mask.
Center: Density mask.
Bottom: Projected color slide with density mask.

Monique Kaeo in a scene from *Hawaii Xanadu*.

Back at AVC: Tommy Bergqvist (Gudrun's husband] ran AVC's audio department. He was a terrific sound technician; very dedicated to his craft; he just didn't know what to aim for. It wasn't easy for him; every Saab show needed to be produced in about a dozen different languages.

The need for so many different-language versions of a show was something that I had not encountered before. It added layers of complexity that were sometimes difficult to resolve. What might take a few second to say in English could more or less time in other languages. Italian was the worst, requiring twice as much time to say something. Those language-timing differences made it challenging to program a tight show, visually speaking.

The master Saab show was produced in English; I insisted on using Brad Crandall, my favorite gravelly-voiced announcer (think James Earl Jones—"This is CNN"). I told Brad to give me a slow, deliberate read; to get as close as possible with the Italian-version timing.

After the master show was complete, I left it to Tommy to find the talent for all the different language versions; he was far better at it than I. The hard part for me was adjusting the timing of the slide sequences for each different language, to make sure that the words and pictures matched up on cue.

I probably should have made adjusted programs for each language, but there was no budget for that; one compromise program had to suffice for all.

AVC Vice President Bo Ströman managed the Saab account; he was our boss.

Ströman reminded me of my father; I had a handle on his personality, how to get things ~~past him~~ done.

Bo was essentially a PR man; a glad-hander and schmoozer; an entertainer with a minimal grasp on real managerial matters. Those things are said in a loving way; he was a lovely man, with a lovely wife and lovely kids.

Bo Ströman in a scene from the *Linjeflyg* show, 1985.

Every team needs people like Ströman, with inter-personal skills. His was the stuff of politics. However, Bo didn't really have a role in the actual production of the show and as a result was treated with a certain amount of disdain by Lars Einar, who insisted on having direct contact with me. If he (and I) could have, Einar would have cut AVC out of the loop; the costs for all those levels of middle management added up.

Then there was Kurt Hjelte, AVC's creative director and a part owner.

Kurt was a creative wild man; he probably had ADHD. Conversations with Kurt were a stream of (his) consciousness. Kurt would branch-off in all directions; one needed to pay attention (and drink more coffee) to keep up with him.

Although not directly involved with me on the Saab show, Kurt's "supervisory" hours added a lot of clicks to the tally of AVC's billable time.

Kurt Hjelte with his gal Friday, Marina Lindahl
At the Swedish *Bildspel* [Slideshow] Festival.

I love Kurt, but his dominant style and über-creative (often impractical) ideas often got in the way instead of helping. That is the problem with upper management; they have a high-altitude perspective and can't see what is happening in the trenches. What do they call that, parallel realities?

I've told you a little about Sven Lidbeck. He started off as Kurt's founding partner handling the business side of things. He also founded AV Huset. After our very first days we saw almost nothing of Sven, except at company socials. Later I learned his absence stemmed from his imminent departure from the company; he was in the process of selling his shares back to the company and heading off in another direction (real estate).

Sven could afford to do so, being independently wealthy and married to SVT [Swedish Television] set designer (and glass artist extraordinaire) Catti Åsélius Lidbeck. In his own words, Sven offers these details:

"I actually started my first AV company named Multiscreen AB [AB=INC.] in 1969 when I was working as Marketing Manager for Tre Fotografer AB [Three Photographers, Inc.]. Our clients also required single screen shows with sound as well when they had sales meetings—and that became my part—in the same premises that AVC later took over.

"At that time, we also had our own color lab for immediate delivery. Very shortly later that year I had the first dissolve unit manufactured for 2 S-AV projectors running on a 1000 hertz tone ["beeps"]; it was made by an outside company to my specifications. A few years later the first frame [slide mount] and filter [soft-edged mask] for overlapping slides were made for me by GEPE.

"During that time, I happened to run into Kurt and his friend Jan who worked at another company, mainly producing film and some video as I remember, and I suggested that we should start a company together—AVC—as the three of us covered different areas—and I had the slides for my part of the production.

"We were all part owners and I became CEO and Producer; Kurt was responsible for Production and Jan for Film. That worked alright for a couple of years but Jan fitted less and less well into our production and finally left the company for various reasons.

"Kurt and I continued with a number of people some of whom became part owners; they included a separate CEO, so I could concentrate as part Marketing Manager and part Producer. Kurt had SAAB and I had VOLVO and Americas Cup in 1977 and 1981.

"That was OK for a number of years until Kurt and the "management group" suggested we should move the office to more fancy Grevgatan and have the "factory" left at Hornsgatan. That was OK för [sic] some time but when the group—that Kurt now also belonged to—also said that AVC needed expensive time on an outside IBM computer for planning instead of the smaller but fully efficient PC computers on the market, I asked for an offer for my shares of the company, which I also accepted.

It was 1984 when I left AVC and also had a major surgery beginning that year. Then everything went very quickly and after a couple of years AVC was all gone—and I never managed/insisted getting paid for my part before the bankruptcy—c'est la vie—but Kurt and I are still good friends when we meet!"

Håkan Hansson was with AVC almost from the beginning; he joined the company in 1973. He expands on Sven's commentary (above) about AVC:

"AVC was started in the summer 1972—a year before I joined (as far as I can remember being told). The founders and owners were Kurt Hjelte, Sven Lidbeck and Jan Winblad. I don't know/remember how they got to know each other or what made them start AVC—Sven would know. As far as I know they all had done stuff on the outskirts off AV, Kurt—the creative one; Sven—the sales/PR person; Jan—the photographer/filmmaker.

AV-Centrum AB är ett företag som specialiserat sig på olika typer av audio-visuella medium. Man har bl a utfört ett antal bildspel och presenterar sig här följdriktigt på en "sjuprojektorersskärm". Från vänster i övre raden Lennart Jörevall, ljudtekniker, Elisabet, sekreterare, Jan Winblad, fotograf. Undre raden: Håkan Hansson, assistent, Sven Lidbäck, producent, Kurt Hjelte, producent och därunder Bengt Sundelin, fotograf.

"The collage above is from 1973 or 1974 (I think) about 1-2 years after AVC got started. The people are, clockwise from top left, Lennart Jörevall, sound engineer/technician; Elisabeth Melin –receptionist/book keeping; Jan Winblad—(founder) photographer/filmmaker; Kurt Hjelte –(founder), producer/creative guru; Bengt Sundelin, photographer; Sven Lidbeck—(founder)producer/sales & PR; Håkan Hansson—photographer's assistant/general slave. In the beginning AVC was, as with many starter companies in a new field, very touch and go. I even remember getting fired once ('73 or '74) due to lack off work and then rehired 3 months later when suddenly there was an influx of projects."

Håkan's story is much like my own and many other AV colleagues. It is the story of people born with a split mind: one part "creative" and the other "technical." While most people lean to one or the other; those I've known in the slide-show business work with both. Håkan was curious by nature; he had a spirit of adventure, fortified with self-confidence; the force that manifests the real from the ideal—entrepreneurism. [Read more in the Appendix—*From: Håkan Hansson*.]

Pedolsky came to Sweden after marrying Cilla Haglund. According to Håkan, Rick heard about AVC from Chris Hall, an AVC freelancer from the UK, and attended one of AVC's monthly parties where he met founding partner Kurt Hjelte. The two spent the evening sitting on the kitchen floor talking AV and drinking *Dundermumma* (a sort of punch made with vodka, champagne, spices and ginger ale); he was hired the next day.

Tina Buckman was a local talent who had already transplanted herself to Sweden from Milwaukee after marrying Swedish entrepreneur Johan Frank years earlier.

Several other Americans were working at AVC when I arrived. Besides producer Rick Pedolsky there were board artists Rick Gullidge and John Grinde, as well as photographer Tina Buckman.

John Grinde worked sporadically at AVC for several years; he had first started working there in 1981 after hearing about AVC from colleagues in Milwaukee, Wisconsin.

Photo courtesy of John Grinde.

In Grinde's words: "When Tina Buckman lived in Milwaukee in the '70s she knew a woman named Kay Johannes. Through Tina, Kay worked at AVC for 6 months in 1980. I knew Kay in Milwaukee as she shot the first couple slide shows I worked on. She told me about AVC, and on my first trip to Europe in '81 decided to try and get some work there. And did.

"Started out as a board artist, then started designing [shows for] Swedish Red Cross (only show I ever did that got a standing ovation when played at the Riksdag [State House]), Tarkett, SAAB-ANA (their sales org.), the Kommun of Ronneby, Alfa-Laval… after all these years it's hard to remember them all.

"Wendall Harrington, Linda Clough, Myrella Triana; [they also worked there]. Most of the time at AVC I was the only Yank (besides you [me]). After working there from 1981 to 1984 it was time to move on. I did work there again for a couple months in '87, right before they went under."

1984 – Have Slides Will Travel – Show in A Truck

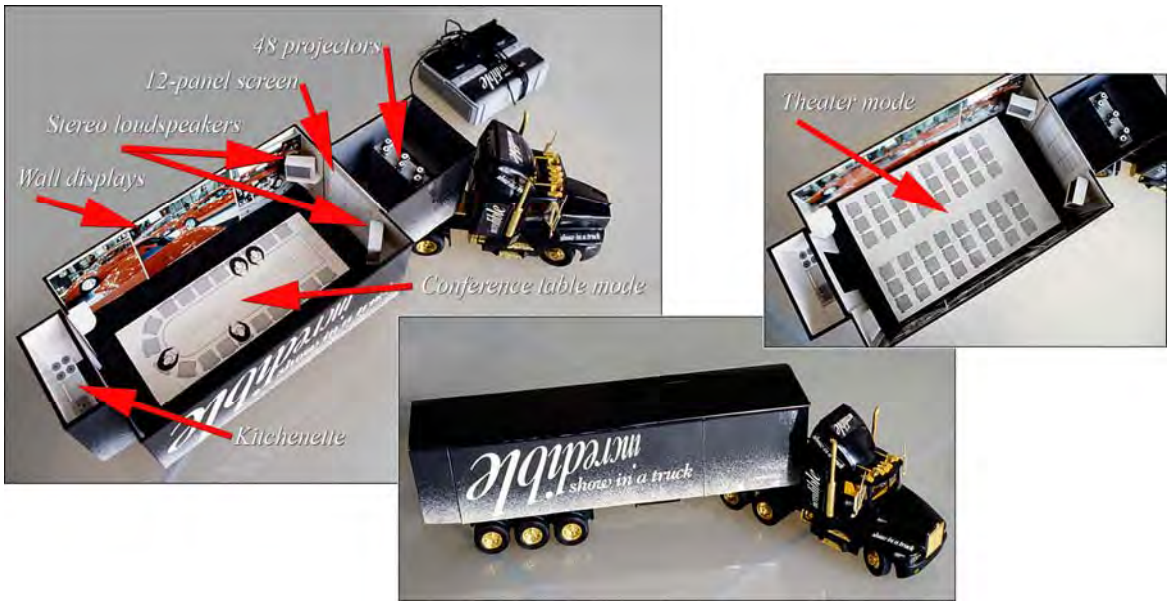
As a marketing man, Sven Lidbeck was quite brilliant. Selling slide shows wasn't easy. Customers had to be able to see your wares. The only way to demo shows was to invite customers to your own offices or arrange for a screening in another theater somewhere. Hold that thought.

What's that saying, about moving the mountain to Mohammad? AVL solved the multi-image-marketing problem by using regional reps to stage demo shows at hotels in big cities; but that was expensive.

Improving on AVL's idea, Sven had AVC equip a trailer (aka caravan) as a mobile show room. Inside the trailer was a fully equipped theater with a 9-projector demo show.

Sven drove the rig all around Sweden with impressive results. I would have loved to have seen the AVC caravan, but it had been retired by the time I got there. In fact, I never heard about it until recently, from Håkan Hansson, while fact checking for this memoir.

From what I can see in the picture, AVC's caravan contained: Two AVL ShowPro V programmers; two AVL ShowPro III programmers; eight AVL Mark VII dissolvers (3-projector); six AVL Mark IV dissolvers (2-projector); two TEAC 3340 tape decks (4-channel); one unknown-brand tape deck; thirty-six Kodak S-AV projectors; one unknown-brand 16 mm film projector and an unidentifiable sound system.



Almost a decade later, John Emms and I, unaware of Sven's mobile theater, designed a much larger version of the same thing—the Incredible *Show in A Truck*. Our theater fit in the interior of a 40-foot [12.2 meters] semi-trailer. We tried unsuccessfully to sell the idea to innumerable clients; but pitching the idea was always fun. We used an operational model made by Emms. He converted a 36-inch-long [91.4 cm], battery-operated, radio-controlled model of a Freightliner semi-trailer (a well-known American truck brand) that I found in New York at FAO Schwartz (world's biggest toy store, before Toys-'R-Us). I brought two of them back to Sweden.

John took them apart and installed a hand-made model theater for a 15-projector show, with two alternate seating arrangements: row seating for 20 or, with a quick conversion, a conference room with table seating for twelve. John was such a perfectionist; he built all the miniature furniture by himself and decorated the outside of the truck with the Incredible logo. When we were pitching the idea, John (out of sight) would remotely drive the model into the presentation room, stopping it in front of the audience, then I would lift off the roof of the trailer to reveal the theater inside. It was slick, probably too slick. Nobody went for it.

1984 – Secret Mission – Animation Illusions

Spring came late. Nature remained dormant and dull well into April. The snow melted; but it was too cold for flora to start greening. We held off filming in Sweden; nobody wanted pictures with dead-looking backgrounds. With time running out—especially for print publication deadlines—location photography was moved to Málaga, Spain. A pre-production model of the new Saab was secretly ferried to Málaga in a car-carrier disguised as a furniture moving van.

Lars Einar knew there were paparazzi trying to get photos of the car; it was the subject of many rumors in the motoring press. To avoid those prying eyes and lenses, we filmed the car in remote parts of the Sierra Nevada Mountains north of Málaga. Bengt Sundelin, AVC's staff photographer, accompanied me to Spain. We missed our connecting flight to Málaga as a result of missing the originating flight from Arlanda [Stockholm] to Schiphol [Amsterdam], due to winter weather. We spent the 14-hour layover in Schiphol. I went shopping to pass the time and bought a new motorized Nikon with a couple of lenses. Bengt's eyes were rolling at the amount I was spending.

Sundelin and Saab's in-house photographer, Sten Granath, concentrated on doing large-format pictures using swing-and-tilt cameras. They shot 4 X 5-inch [10 X 12 cm] and 8 X 10-inch [20 X 25 cm] sheet film. Those big beauty shots were for print work; but they were also featured in our slide shows; the big transparencies (trannies) were a cinch to split for wide-screen panoramas. I had to compete with Bengt and Sten for time with the photo car. Their big set-up shots took priority over my work. I focused on running shots of the car—animated sequences shot with motorized Nikons—and trick shots made by attaching cameras to the 9000 with suction-cup mounts, *Magic Arms* and other rigging.

"Jack rabbit" sequence from Saab 9000 Turbo 16 World Launch show, 1985.

None of the crew had ever worked with a photographer shooting animations; they needed to be trained. To photograph animated sequences for slide shows, the action needed to be shot in slow motion because motorized Nikons didn't shoot fast enough for live action. My Nikon F3 camera could shoot 4 frames per second; but, for slide animation, we needed 6 fps, as described earlier.

That mismatch was solved by slowing down the live action 33%, to match the camera speed. For example, to make the car look like it was going 40 miles per hour [64.4 km/h], I shot it going 25 miles per hour [~40 km/h].

There were other animation challenges and pitfalls to be avoided. For example, how many times have you seen commercials in which a car's wheels appear to spin backwards while the car moves forward? That avoidable illusion has to do with frame rate. With experience, I learned how to avoid such animation oddities while shooting.

I also understood what was needed from the standpoint of projection. Slide animations were based on projection speed; how fast the projectors could cycle slides; that, in turn, was tied to the characteristics of the projection lamps, as previously discussed.

Expanding on earlier comments: Every brand of programming equipment (AVL, Arion, Clearlight, Simda, Electrosonic, Dataton et al) offered a full range of dissolve speeds. AVL's menu of pre-set speeds included Cut, Hard-Cut, Soft Cut, and five dissolve speeds, ½- second, 1-second, 2-second, 4-second and 8-second.

For an American projector lamp [60 cycle] the shortest lamp-fade time was about 1/20th second. However, a European S-AV projector lamp [50 cycle] required twice as much time; an S-AV *cut* looked more like an American-made Carousel-projector's *soft cut*. Sometimes, that wasn't fast enough or *hard* enough.

To solve that problem, Kodak S-AV projectors had a shutter mechanism (a big metal flap) that was used to affect a *hard cut* [also called *snap cut*]. On a hard-cut command, the flap would snap shut (or open) almost instantaneously [1/30th second]. However, there was a noise problem. If you programmed a blinking effect, the S-AV projectors would make a racket, their shutters chattering away— fwapp-fwapp-fwapp-fwapp-fwapp….

American projectors didn't have shutters. The slide-advance mechanism doubled as a shutter mechanism. On a hard-cut command, slide advance was simultaneously activated with lamp fade—the slide was popped from the gate before the lamp was dark. For blinking effects, the lamp's response time was fast enough. They were much quieter as a result.

Having said all that, shooting and projection speeds were carefully coordinated to create the illusion of driving speed. Speed enhanced the look of a car's performance. Film crews drive cars faster than normal to compensate for the fact that filmed (or videoed) action appears slower than it does in real life. Another technique used by cinematographers was called *under cranking*. Shooting fewer than 24 fps and playing back at the normal frame rate made cars appear to be driving faster than they were. That is essentially what I was doing with my motorized Nikons—under cranking.

Another animation illusion had to do with illustrating the car's cornering performance. When people watch films of a car cornering at high speed, they naturally lean in their seats, reacting to what they see. But what if the car went around the corner without leaning? That was a problem I never encountered before because until the Saab show, I always shot cars *at speed*. However, as a consequence of shooting animation sequences in slow motion; the car didn't respond appropriately for its apparent speed. To compensate, we had to rig the cars to look like they were performing in ways that they were not.

For example, to make the car look like it was leaning to the right, we weighted it down on the right side with sand bags strategically positioned under the hood and in the trunk. Or, to create the illusion of an extreme lean, the Saab mechanics would squeeze the suspension springs closed and clamp them for the shot. I learned a lot working with Saab's photo team. Those grips and gaffers brought a treasure trove of tricks to the party and they were gung-ho to try new ones—like the old mirror illusion.

If you've watched a scene with a car driving right into the lens, did you ever wonder what happened to the photographer? The answer is nothing, if the old mirror trick was employed. That was done by using a mirror on a 45-degree angle, with the camera well off to the side. The car hit the mirror, instead of the camera.

Shooting such a sequence as a slide animation, no mirror would be necessary—it could be shot as a *step-frame animation* (i.e., stop and go), Or it could be shot backwards, starting with the car right in front of the lens and driving it backwards, away from the camera.

However, we also had a cinematographer on our team. Gerd Reines was shooting 16mm movies and he wanted in on the action; so, it had to be shot as live action instead of step-frame—the car had to hit the mirror at high speed. (!) That was no problem, according to the Saab crew.

Saab had their top car dressers in Málaga—Ove Johansson, Lars Sundqvist, and Göran Andersson. Before leaving for Spain, I had discussed the mirror shot with them at the Saab factory in Trollhätten, Sweden, where the photo and exhibitions staff had their shops and studios. They brought along a huge mirror (cars are big); it was a special one, made of thin glass.

It took a good three hours to set up the shot; the mirror had to be lined up perfectly or else the background didn't look right. Everyone was antsy; they knew that this was a one-take scene; there would be no second chances, no retakes. Everything was checked and double checked.

To lighten things up, I told the old, anecdotal story about the time that Cecil B. DeMille was shooting the demolition of a dam. That, too, was a one-shot scene. DeMille had three cameras covering it. After the explosion, Cecil called around to his crew. Camera one reported a film jam; camera two had a battery failure; cameraman three responded: "Ready when you are, C.B."

Finally, the big moment. The Saab 9000 charged down a dirt road, kicking up a terrific-looking trail of dust. It was going about 40 miles per hour [60 km/h] when it smashed into the mirror, obliterating it. Glass shards flew everywhere and dozens of teeny-tiny ones got embedded in the car's paint. It took the Saab team the rest of the day to re-finish the car. [Today, a light-weight mirror made of stretched Mylar film would be used; but such space-age materials were not generally available in Sweden, in 1984.]

We had another episode shooting a Volvo for the Saab show (comparing one car with the other). For the sake of secrecy, we were working at an unused military airstrip deep in the forests of south-central Sweden. The plan was to stage a drag race which, of course, the Saab would win.

Gerd Reines, our cinematographer, wanted a variety of angles; so, the two cars raced again and again. Filip Järnehag was driving the Saab and one of Thomas Lagerqvist's buddies, Olle Yttermalm, was driving the Volvo; it was a rental that we picked-up at the airport (little did Hertz know of our drag-racing plans).

When it came time to shoot close-ups of Olle driving, Gerd's camera car raced alongside the Volvo; the two cars were just a couple of yards [meters] apart. Something spooked Olle and he lost control of the car at fairly high speed. The Volvo veered off the track and crashed down a rocky ravine. Ouch!

Olle was OK but the Volvo was not. The Saab team used their utility truck to haul the dead car back to Hertz. Thomas and Olle concocted a tale about avoiding a moose. The rental agent bought the story; he told us they had moose episodes at least once a month. Ha!

1984 – Saab 9000 Turbo 16 World Launch – Kolmården

The Saab 9000 World Launch show was staged 100 miles south of Stockholm [160 km], at a new nature park and zoo, called Kolmården Djurpark, [now called Kolmården Tropicarium] near Norrköping. There, a brand-new conference center awaited us. Sometimes it is not best to be first.

AVC and AVHuset were responsible for staging the SAAB Kolmården show. The plans were drawn-up by Åke Adendeldt, AVC's contract architect (Åke sat on the AVC Board of Directors at one point). It was the biggest production either company had ever done.

To digress for a moment, Kjell Gustaffson, who was managing director and a principal owner of AVHuset between 1989 and 2000, recounts the company's history, and his own:

"When Kurt [Hjelte] started to date Lotta, a friend of mine [who became his wife], he started to ask me come to AVC. I started at Hornsgatan [AVC's studio at Hornsgatan 67] on the 26th of August 1976 and got my first brand new car as part of payment, a SAAB 99 GL Automatic; it had "wow" factor at that time. AVC was great; too much work, little free time, lots of travelling, girls, dinner parties, nice customers, nearly flying Concorde [a super-sonic aircraft flown by Air France and British Airways between 1976 and 2003] for a Saab show in Canada, and so on; not all the time so healthy for one, but my own choice.

"AVHuset (Stockholm) was founded 1981; it was a decision made by Kurt and Sven [Lidbeck], to support their slideshow customers with technical services, hardware and installation. AVC did not really have hardware enough to support both inhouse production and road trips, so with this it was a way to manage that. They also started AVHuset Göteborg AB [Gothenburg] as a subsidiary of the Hagagatan office.

"I sold back my shares to AVC a few years in to the '80s, when I felt that it started to get to big and out of control, other owners came in to the picture, Sven left and so on. Slides started to "die" as some famous guy said [a reference to the Dataton ad that featured me stating, 'Slides Are Dead']

“AVHuset went really well during the first half of the 1980s; [having dealerships for] Dataton [control equipment] Kodak [slide projectors] and Wess [registration slide mounts] was a big part of that. I moved [from AVC at Hornsgatan] down to [AVHuset at] Hagagatan 85/86 and started to sell big projects and installation.

“AVC’s economy was getting bad at that time but I was told that AVHuset were doing great; but actually, the situation was, as we say, going from “ashes to fire;” they were losing business there [at AVHuset].

“By 88/89 [AVHuset] was ready for bankruptcy; but me and Göran Eriksson and an accountant named Christer convinced the owners to fire 5-7 people from sales and not give up. They did [follow our advice] and by the end of 1989 we changed [AVHuset’s results] from minus to profit. [AVC] tried to sell AVHuset then, but no one wanted to buy it.

“In December 1989, I bought [AVHuset] together with Claes and Nenne (I had 60% and they had 20% each); we ran it for 10 years with a yearly turnover approx. 23-25 miljoner [million] SEK [2.3-2.5-million USD], and 10-15 percent net profit every year.

“It was a lot of work but it payed off. with Nenne [Kenneth Rising] managing events and rentals, and Claes Berglund and I selling equipment and installations, the business was great. With just 5-7 people in all we kept costs down.

“In. 2000 we merged with another sales and installation company that we had known for many years; LBT [Ljud och Bild Teknik AB i Sundbyberg; (Sound & Picture Equipment)]; an audiovisual sales, installation and rental company]; they had about the same number of employees and their sales turnover was 12-14 miljoner SEK [1.4-1.4-million USD]. We moved the expanded company into new facilities in Bromma [about 4 miles (7.5 km) west of Stockholm] and a few years later we were more than 20 persons working there.

“Then there was a big dip in business [the recession triggered by the dot-com crash in equities]; we had to let people go and downsized to 14 (I think); we gave back 250 square meters of our space [2,690 square feet] to the office owner to save on rent, reduced salaries and other boring things.

“Ten years later, in 2010, we had out grown the office and moved to a two-floor office in Solna [6.5 miles (9.8 km) northwest of Stockholm] with a reception area, kitchen, separate workshop, separate high storage, conference rooms and so on. It was then a really nice big company; turnover went to 60-65 milj SEK [6-6.5-million USD] with profit.

“In time, I started to sell government contracts and that was fun for some years; then government work became a non- profitable part of the business because of a stupid price war; nothing but lowest price was ok; quality did not count.

“So, after 30 years involved with AVHuset I decided to get lazy and for the first time since start of school master my own time. In September 2012, I left with a tear in my eye, missing the friends and colleagues, but not the business.

"AVHuset is still going, with 34-37 employees and approximately 65 miljoner. SEK turnover [6.5-million USD]; since 2012 they have had one profitable year and two with negative results. Claes Berglund has been the managing director since the merge and move to Bromma."

The Saab 9000 World Launch show presented challenges to everyone involved in the performance. AVC and AVHuset got most of their crews involved: Kjell Gustafsson, Göran Eriksson, Kenneth Rising, Thomas Ramn, Kjell Wingård, Lars Billingskog, Lasse Josefsson and I were all on site dealing with the usual variety of staging problems, as well as some very *un*usual ones. Kjell Gustafsson recollects the situation we faced:

"Kolmården Hotel wasn't completely finished when we entered it. I think the top guys in SAAB were friends with Kålmården [sic] owners; anyway, the SAAB show was the first event there. There were a lot of players on the SAAB show team: Bra Reklam [an event management company] and Åke Adenfelt [AVC's contract architect] were designers of set and scenery; lighting was installed and run by Svenne "Lampa" [Sven Nordström] and his team at Stage Crew Lightning; the show contract went to AVC, managed by Bo Ströman; and AVC sub-contracted the audiovisual equipment installation to AVHuset."

The main auditorium at the Kolmården conference center had an unusually low ceiling; that presented sight-line challenges for audience members seated at the extreme left and right of the stage. To solve the problem, we opted for a very wide screen with a 15:2 image ratio (five slides wide).

The projector format was called *three over five*, that is a three-slide-wide image area overlapping a five slide-wide image area; the overlapping format facilitated seamless panoramas made with soft-edge masks.

Designing for such a wide screen was a stretch (hahaha). The wide picture area was so thin, so ribbon-like, that most pictures couldn't be cropped to fit, especially vertical pictures.

The extreme 15:2 ratio required for the Kolmården auditorium was "unique" to that room. However, the launch show was also going to be presented in other venues where a 9:2 ratio was more appropriate.

To solve that dilemma, I designed a show that was three screens wide (9:2 ratio), then *book-ended* that three-screen image area with an extra screen on the left and right. On the two outboard screens I showed logos, emblems and other *buttons*. I also used the side screens for repeating important visuals, so that audience members on the extreme sides would be able to see them better than if those visuals were always centered. Here's Kjell again:

"We had one 35 mm film projector manually run by "big" Bo [Bo Ohlsson], to show movie clips along with slides. As I remember we used 30 Kodak S-AV projectors arranged as a 5 + 3 layout with 6 projectors on each of the overlapping screen areas. There were a lot of AVL doves! [The show was controlled by ten AVL Dove dissolves—one for each three projectors—controlled by two AVL Eagle computers.]

"I remember that the show went well for most of time during rehearsals and tests then went out of sync [synchronization]; the Doves seemed to break down; we would spend the whole night running the show over and over again to determine the cause of the synchronization problems.
"Tapio [Tapio Lousa, AVC's favorite free-lance staging rigger[36]] commuted back and forth between Stockholm and Kolmården repairing the Doves. Eventually we did find out that there were "spikes" in the new building's electrical system that were causing the problems, killing the Doves.

"Finally, the hotel manager agreed that they had power problem and we got a separate power and there were no more failures or dead Doves. We had two AVL computers going side by side; in case one should fail we could switch to the other. There were so many slides that we had tray changes on all 30 projectors during the show… ugh!

"All went well at Kolmården and two weeks later we staged a VIP performance of the show at Grand Hotel [a high-prestige venue in Stockholm]. Then, a few months later, the Saab 9000 show became part of the "Chess" Tour promoting the ABBA musical at a series of VIP dinner events in Amsterdam, Paris, London, Hamburg and Stockholm. The two-week-long Chess tour was even more crazy; we needed two setups of gear and shipping containers because two weeks didn't provide enough time to ship and set-up the show in all five cities.

"That required a lot of planning trips and meetings; there were no mobile phones or email; all we had then were telefax and telex; how did we make it?! We also did a "shootout" with it [the cAVcom slide show competition] at Photokina [the world's biggest photo and AV trade show] in Köln, Germany, and nearly took the show to the States, which nearly took you [Mesney] and me over the ocean with the Concorde plane (as above), they wanted us to come like right now but it was cancelled in last minute, pity.

"However, I went to the Tokyo motor show with your [Mesney's] 18-projector, single-screen version of the show; that was the one shown with rear-projection boxes equipped with AGA super-wide [half-inch] lenses. [The AGA ½-inch flat-field fisheye was the widest-angle projection lenses ever made; unfortunately, there was no consistency from lens to lens; no two projected the same size image; a real problem when you are trying to align images.]; that was a nice trip for Lasse Billingskog and me."

As Kjell pointed out, the rig for the Saab 9000 launch show involved thirty projectors. At the time that was considered a lot of fire-power; however, for me it was just enough to play the show's animated live-action sequences.

It goes without saying that synchronization was an absolute requirement. When synch was lost, the result was a mash-up of disparate images.

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[36] Tapio Lousa was a big, happy-go-lucky Finnish fellow who wore many hats at AVC ranging from stage rigger to construction contractor and everything in between. He had a heart of gold and nothing but good things to say, always with a smile; I don't think I ever saw him upset or angry. Kurt kept Tapio busy working on his own projects when things were slow at AVC; I remember being surprised to find Tapio installing a new roof when I visited Kurt at his waterside home in Åkersberga. The last time I saw him was at Juki (pronounced "you-kee") Nakamura's birthday party. [Juki was AVC's in-house photographer for a few years, after Bengt Sundelin left AVC to start a career as a freelance photographer; then Juki also left AVC for the same reason.] Juki's birthday party was held at his spacious studio on Sveavägen, Stockholm's main commercial avenue; it was well attended by about 100 friends and colleagues; most guests brought small token gifts; Tapio brought an enormous "*objet d'art*" that he had built; it was the size and shape of an old telephone booth (remember those?); he called it a meditation room; but, it was rigged as a mock out-house with soft lighting and mood music; it was totally impractical but an awesome piece of work. Tapio could build whatever you needed.

That's exactly the situation we had on our hands for the first two nights of rehearsals—intermittent synch; everything would be going along smoothly when, suddenly, the projectors would go wild.

We discovered it was an electrical problem; the suspect was a massive "salamander" grill in the hotel kitchen; whenever they used it, the AVL Doves would hiccup and our show would get out of synch. In the end, Vattenfal (the Swedish electric company) hooked us up a separate transformer. The power issues were resolved in the nick of time and the show was a major hit. The upshot was that, although I was originally contracted for only three months, Saab asked me to stay and produce another show, for the United States launch of the Saab 9000.

That opportunity changed everything—from temporary to temporarily permanent. Sandra and I moved into upgraded digs at Heleneborgsgatan 3, around the corner from our first flat at Varvsgatan 8; we lived there through our first Swedish winter, which in 1984/1985 was a bitterly cold one.[37]

[Watch a video of the show at https://vimeo.com/233153242]

Following the launch show at Kolmården, we performed an encore at the Grand Hotel,[38] Stockholm's most prestigious venue, a magnificent hotel on the city's most important water-taxi quay. The Saab show at the Grand Hotel was a black-tie affair (even the crew had to wear tuxedos) for Stockholm's élite, the targeted market segment for Saab's new sport sedan.

Sandra is standing next to Bo Ströman; I'm sitting next to Kjell Gustafsson.

After that, as Kjell mentioned, the Saab 9000 show was piggy-backed onto a VIP tour promoting the musical *Chess* [by ABBA's Benny Andersson and Björn Ulvaeus, with lyrics by Tim Rice] and taken to Amsterdam, Paris, London and Hamburg. The Paris show, held at the historic King George Hotel, was not without problems. First, the car would not go through the entrance to the ballroom. About two inches needed to be cut from the centuries-old, carved-wood portal.

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[37] According to weatherspark.com, the coldest month of 1984 was January with an average daily low temperature of 23°F [minus 5°C]; the coldest day of 1985 was January 27 (the day before my birthday) with a low temperature of -1°F [minus 17°C]. I had a mustache then; I remember that icicles hung from it, after just a few moments outside.

[38] Google: "Grand Hôtel is a five star hotel in Stockholm. It was founded by Frenchman, Jean-François Régis Cadier, in 1872. It opened on 14 June 1874 at the same time as the Grand Hotel in Oslo; all the Scandinavian capitals have a major hotel called 'Grand Hotel'."

There was tension among the crew and client—who would make the decision to "re-model" the hotel? The excision was ultimately performed under the hotel's protest. I can't imagine the surcharges Saab must have paid for the restoration work required.

But that wasn't the worst of it.

During the performance, the Frenchman running audio totally blew the intro. Slides ran without sound for a full half-minute—an eternity during a performance. Dieter Mertz, who managed Saab in France, had hired local companies to handle stage lighting and audio, to save money. (AVC and AVHuset ran the slides.)

The audio guy arrived late and refused to participate in a rehearsal, insisting that everything was under control on his end. He had a real attitude problem, a superiority complex. His arrogance turned to hubris the instant I hit the play button. It was a real tragedy, as is any show that goes down.

1984 | Saab 9000 Show Collage | Plates Nos 1-18

Plate No 1: The Saab-9000-show collage starts with a visual explanation of the projection technique, blending three sections of a picture into a single, "seamless" image. A studio photo of a Saab 9000, by Sten Granath at Saab Studios, was used for the basis of a so-called X-ray *illustration airbrushed by Ronnie Lutz—a true work of art. In the show, the scene dissolves from the photo car to the illustration and back again; it was a magical effect.*

Top: The car was separated from Sten Granath's studio picture and superimposed on a graphic blueprint background*. Row Two: an illustration of the three soft-edge masks needed for a "2 + 1" panorama. Row Three: The X-Ray car's master art was photo-copied in three sections—left half, right half and center half. Row Four: The three parts of the car combined with their respective soft-edge masks. Bottom Row: The finished, overlapping scene of Lutz's X-ray car.*

Plates Nos 2-3: The show began with a corporate portrait of Saab—the history of the company presented as a chronological cavalcade of the cars Saab created, since the very first (No 2, top, center). All the photos, except the flags, were from Saab's photo archive.

I shot the flags as an extended motor-drive sequence using a Nikon F3 with a 250-exposure film magazine loaded with Ektachrome-64. The camera was mounted on the back of a 400 mm Nikkor lens [the 200-400 mm f2.8 zoom] attached to a Gitzo tripod; the center column was tethered to a heavy sand bag, to make the rig extra sturdy; and a remote shutter release, for hands-off operation.

A full, 50-foot [~16 meters] load of film was shot. In the show, the best 30 frames were used for an animated sequence of the Saab-Scania and Swedish flags waving together.

Shooting 250 frames to get 30 may sound excessive; but flags are diabolical; unless there's a really stiff breeze, waving flags undulate in unattractive ways. I always shot three 36-exposure rolls of any waving flags, to get one good one. But this shot had two

flags which negatively compounded my odds of getting a perfect shot. In the case of this picture, which is as good as it gets, it was the only one in 250.

Plates Nos4-5: A major section of the show was about the vaunted Saab Turbo 16 engine, built at the Södertälje engine plant. The lower 2/3rds of Plate Nº4 are actually just two pictures, the center one a bit wider than the lower view.

The long rows of engines were perfect for shooting in the show's panoramic format. The picture layouts on these pages in no way resemble those in the show. The factory was shot on Kodachrome 200 film. Lenses were all Nikkors: 18 mm, 24 mm, 85 mm, 105 mm and the 200-400 mm zoom, all fitted with CC30M (magenta) filters to neutralize the green fluorescent lighting.

Plate Nº 6: Top row: Control room at Saab's Södertälje engine plant. Second & third rows: Cad-Cam screen displays of turbo-rotor plans. Second row, center: Sten Granath's studio masterpiece of Lasse Sundqvist's chromed cylinder-head cut-away, a model used at car shows. Fourth row: The engine-performance testing lab at Saab's Södertälje engine plant. Row Five: Robotically-controlled trollies delivering engines for final inspection.

Plate Nº 7: Top and row two: Audio testing lab at Saab's Södertälje engine plant. Lower rows, Cad-Cam screen displays of crankshaft rotation (row four) and sound generation (row five).

Plate Nº 8: Saab's Trollhätten car-assembly plant. Upper right: Sten Granath shot the robotic welders. Row four: example of a three-step animation; there were a lot of those in the show.

Plate Nº 9: Saab made a big deal out of QC [Quality Control]. The QC inspector (top) was shot by Sten Granath; the application of the Saab-Scania emblem was the finishing touch, so to speak.

Plate Nº 10: The main body of the Saab 9000 show went through a laundry-list of the car's features and benefits, in great detail. Saab's advertising, art and photo departments produced all but the top three pictures in the third column, which I shot. Their work, excellent though it was, was a hodgepodge, stylistically.

To remedy that problem, I came up with a graphic solution: a unifying blueprint background, to tie-together the disparate images. Of the three I shot, the top was from a motor-drive animation sequence shot with an F3 with a 20 mm Nikkor fitted with a shatter-proof "armour" filter to avoid damage by flying sand pebbles. The center shot was made with 400 mm Nikkor [200-400 mm zoom]. The lower shot was made with a Cokin split-field prism attachment on a 55 mm Nikkor.

Plate Nº 11: These pictures illustrated the part about Saab Direct Ignition and improved performance. Sten Granath shot all but two of the pictures, of car-show display models made by Lars Sundqvist. I shot the speeding-road (lower left) and car (right column, fourth down). The road was done with a motorized Nikon F3 attached to the hood of my Saab 900 Turbo 16—the camera car—with a suction-cup mount.

I had a 25-foot shutter-release cord made, so I could drive the car and shoot pictures at the same time. The streaks are the result of a slow-shutter exposure of 1/8th-second, with the car barreling down a long, dirt driveway at 60 mph [90 kmh]. The POV is through an 18 mm Nikkor lens. The driver was shot with a 28 mm Nikkor at 1/15th-second as he passed me.

Plate Nº 12: The examples included in this collage are laid-out to illustrate how a slide-show sequence might work. Most of these shots were made by Yours Truly. The bottom row, of crash testing, was supplied by Saab without photo credits, except the center picture, shot by Sten Granath.

Top row: Performance shots were made at Saab's test course.

Rows two and three: the models were Thomas Lagerqvist's soon-to-be wife, Lena, and friend Olle Ytterman.

Row four: Christine Carlsson drove the car while the close-up is Sandra Sande's hand.

Row five: Li Lindström modelled with Filip Järnehag's friend, Anders.

Plate Nºs13-16: The show was punctuated with animated sequences that accompanied musical riffs and stings between sections of the show.

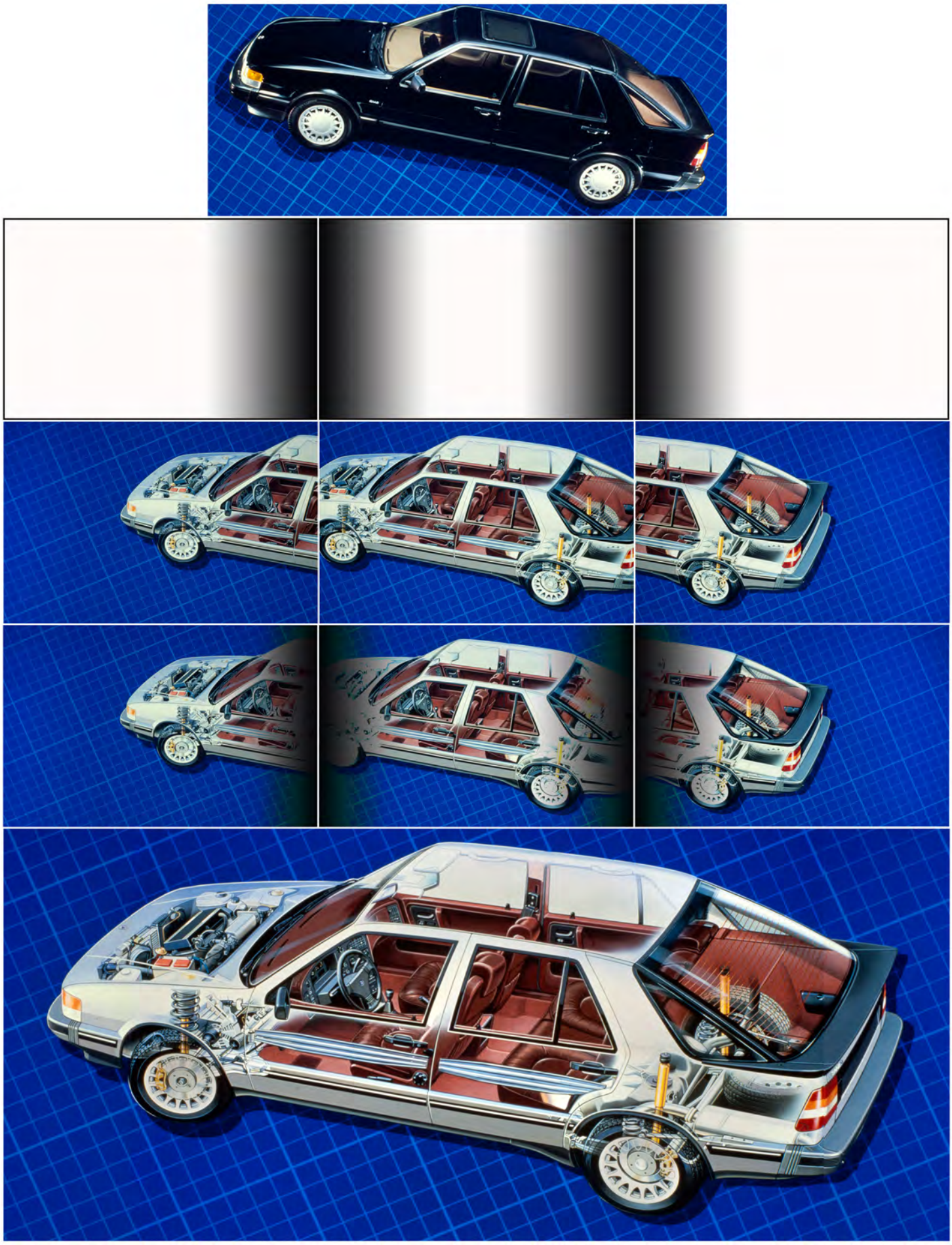
Each of these pictures was a key frame *from an animated sequence, except the center shots in the lower two rows of Plate №13. Miss Universe, Yvonne Lyons, was shot with an 85mm Nikkor around the corner from my Stockholm studio. The bottom picture was shot by Sten Granath.*

As mentioned so often in this tome, slide-animation was my stock in trade. I invested in a pair of 250-exposure, motorized Nikon F3 cameras; they had 50-foot [~16-meter] film magazines. It was like shooting with John Wayne's gun; he never ran out of bullets.

The animations illustrated on Plate №14 were short ones, up to 36 frames (a normal roll of film). The animations on Plate №15-16 were shot with the 250-exposure camera, to have enough slides to keep an animation going for several seconds, or longer.

Plates Nºs16-17: These shots were an important part of the show, although I didn't shoot any of them.

Plate Nº 18: Top: Key frame from a 36-exposure motor-drive sequence shot with a motorized F3 and a 28 mm lens. I shot from the sun-roof of a Saab 900. Center: five frames from a 100-picture sequence of a Cad-Cam animation of the Saab Turbo 16 engine. Bottom: 12 more frames from the aforementioned animation.



1984 | SAAB 9000 Show Collage | Plate Nº 1

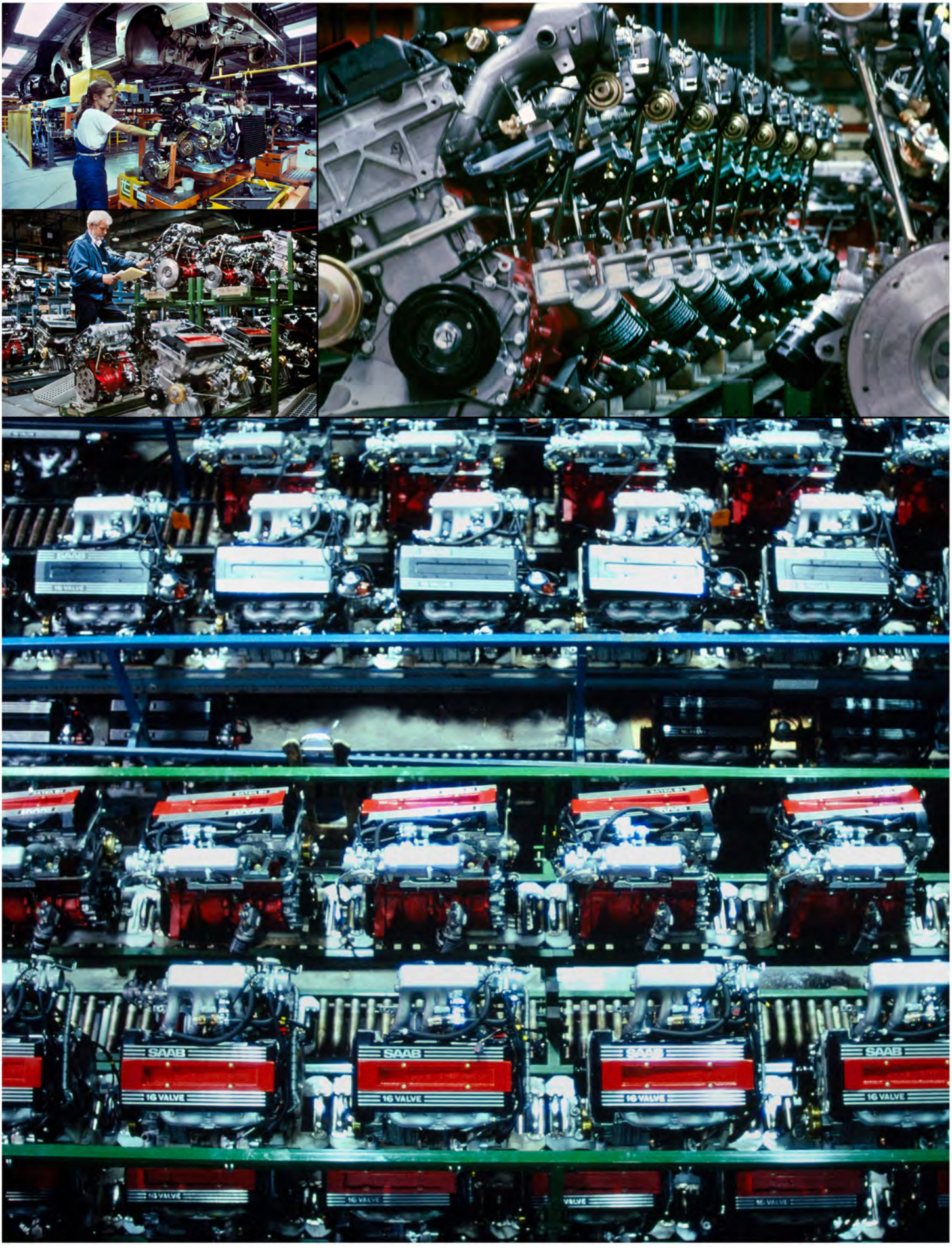
Three-screen image blend with soft-edge masks. Studio photo, Sten Granath; X-Ray illustration, Ronnie Lutz.

1984 | SAAB 9000 Show Collage | Plate № 2

Saab 9000 World Launch *show images roughly in order of appearance. [Client's photography, except flag.]*

1984 | SAAB 9000 Show Collage | Plate Nº 3

Saab 9000 World Launch *show images roughly in order of appearance. [Client's photograhy.]*



1984 | SAAB 9000 Show Collage | Plate Nº 4

Saab 9000 World Launch *show images roughly in order of appearance | Södertälje engine plant.*

1984 | SAAB 9000 Show Collage | Plate Nº 5

Saab 9000 World Launch *show images roughly in order of appearance | Södertälje engine plant.*

1984 | SAAB 9000 Show Collage | Plate Nº 6

Saab 9000 World Launch *show images roughly in order of appearance | Södertälje engine plant.*

1984 | SAAB 9000 Show Collage | Plate Nº 7

Saab 9000 World Launch *show images roughly in order of appearance| Södertälje engine plant.*

1984 | SAAB 9000 Show Collage | Plate Nº 8

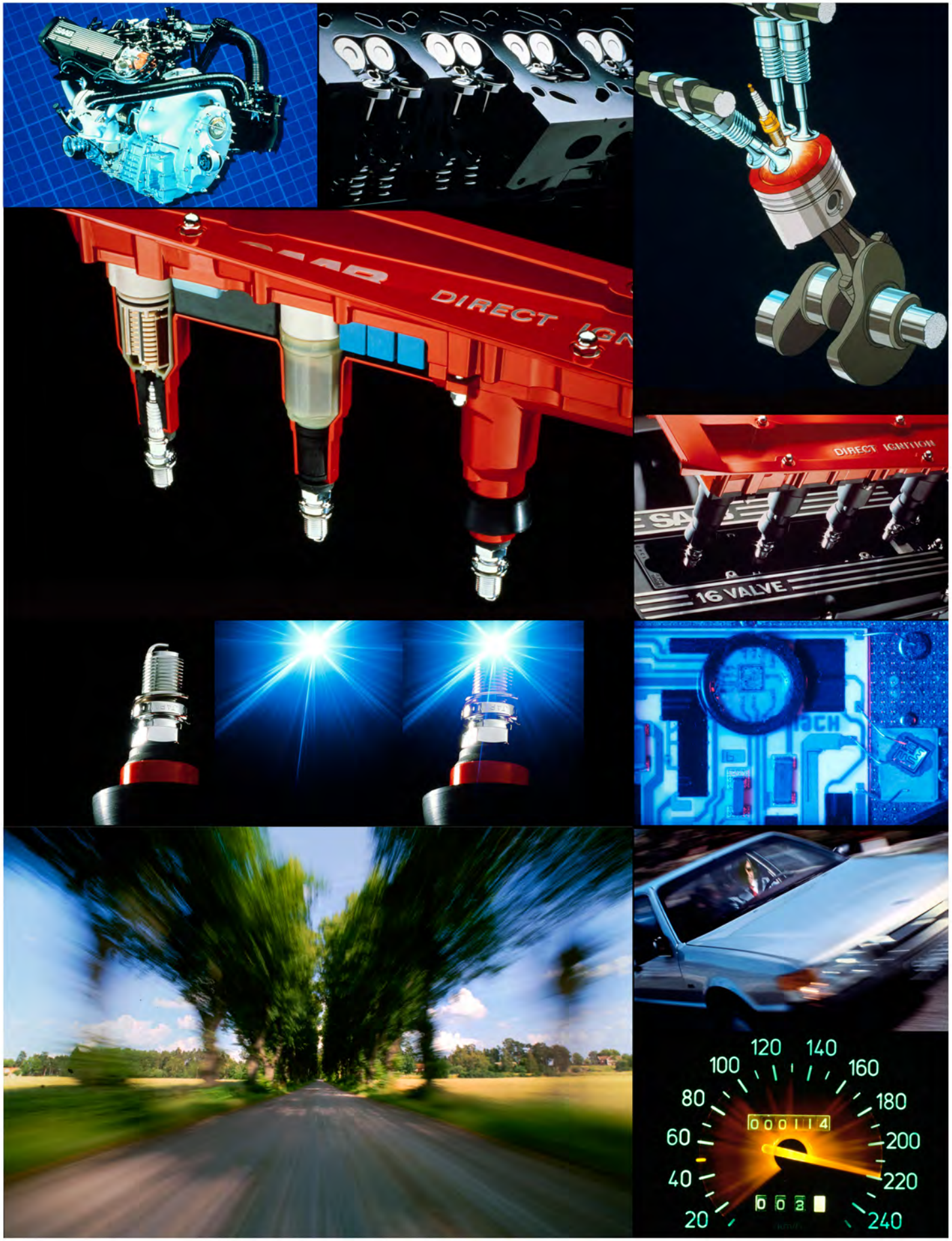
Saab 9000 World Launch *show images roughly in order of appearance | Trollhättan assembly plant..*

1984 | SAAB 9000 Show Collage | Plate Nº 9

Saab 9000 World Launch *show images roughly in order of appearance | Trollhättan assembly plant.*

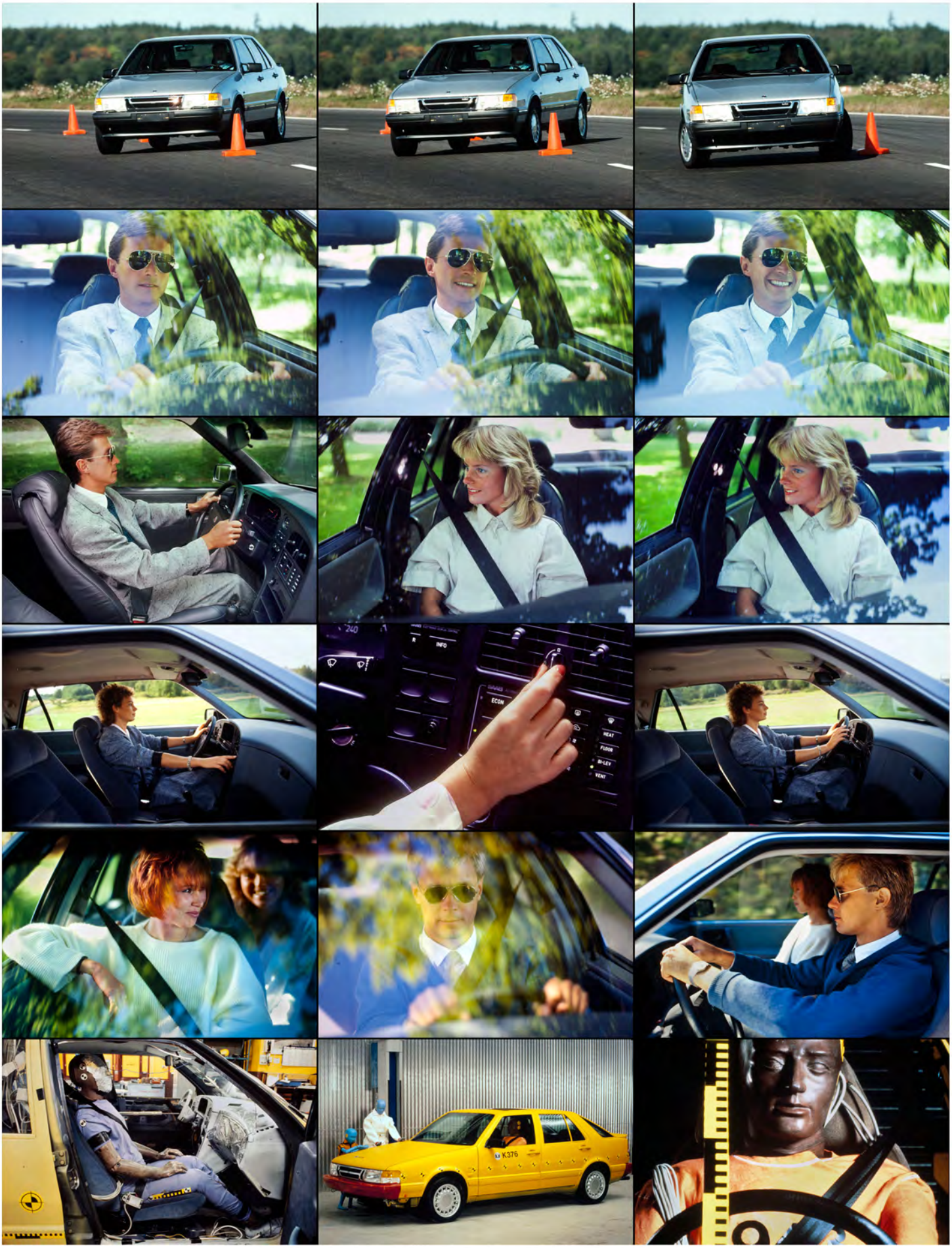
1984 | SAAB 9000 Show Collage | Plate № 10

Saab 9000 World Launch *show images* | *Studio photos, Sten Granath; X-ray illustrations, Ronnie Lutz.*



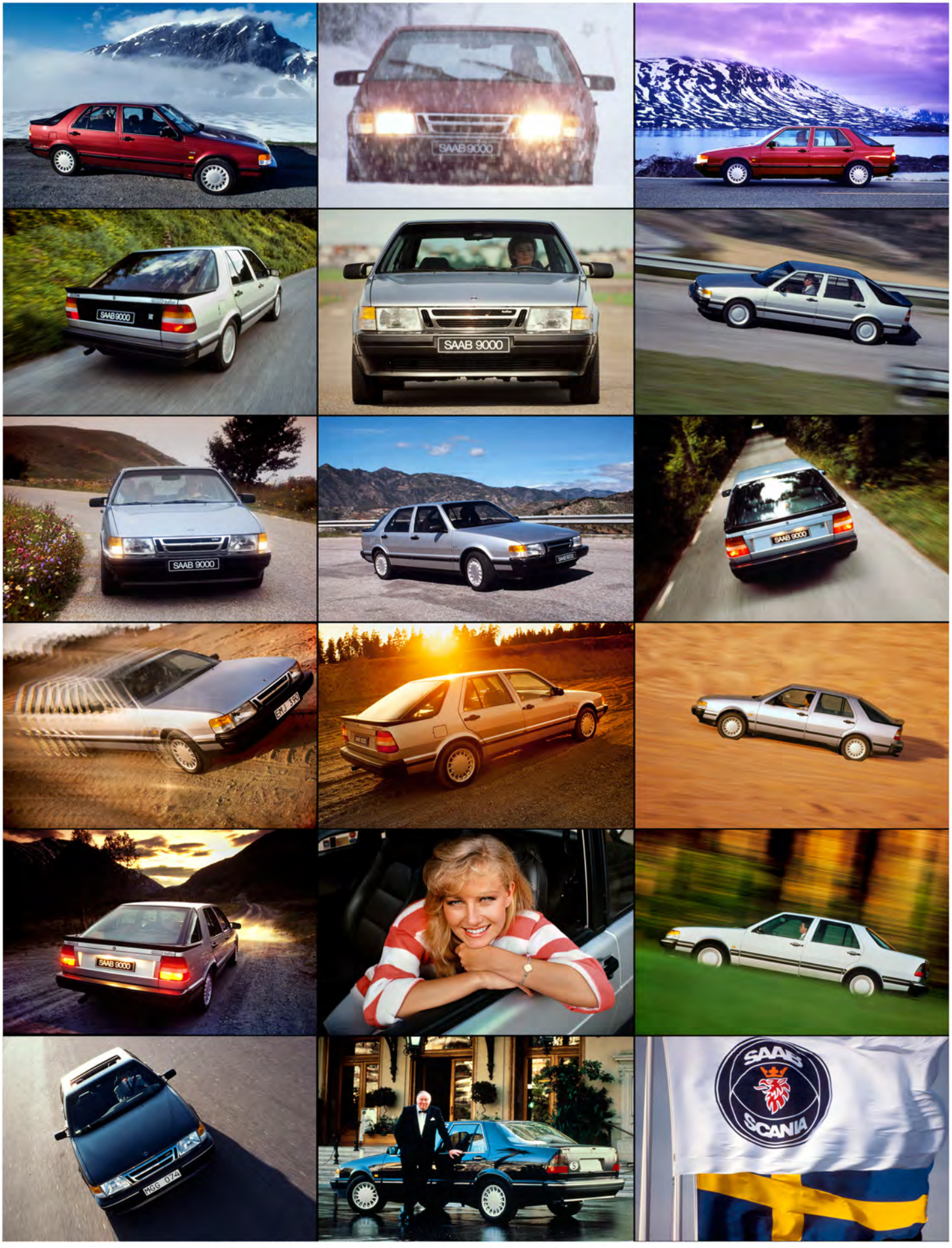
1984 | SAAB 9000 Show Collage | Plate Nº 11

Saab 9000 World Launch *show images roughly in order of appearance | Saab Direct Ignition.*



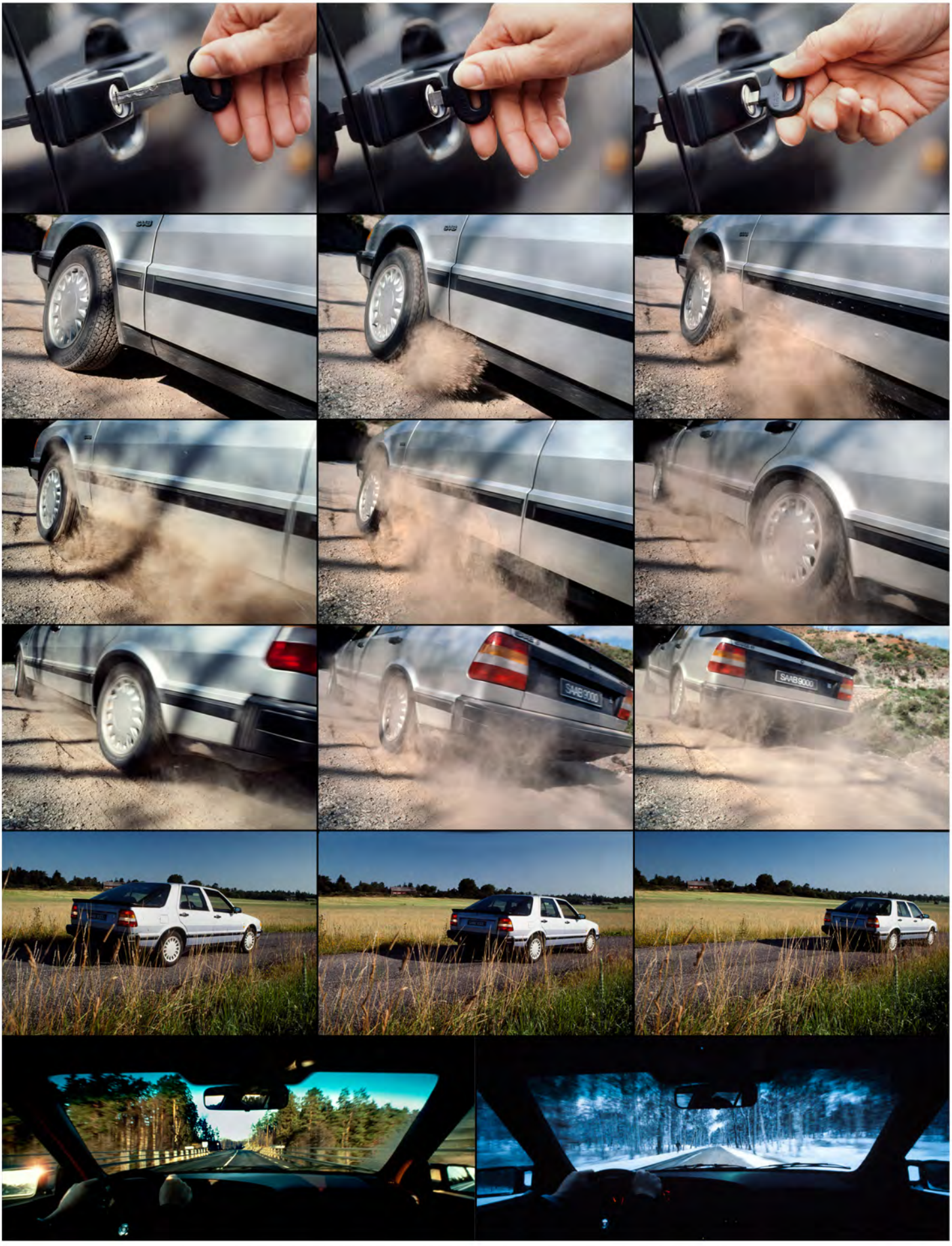
1984 | SAAB 9000 SHOW COLLAGE | PLATE Nº 12

Saab 9000 World Launch *show images roughly in order of appearance. [Crash-test photos, Saab.]*



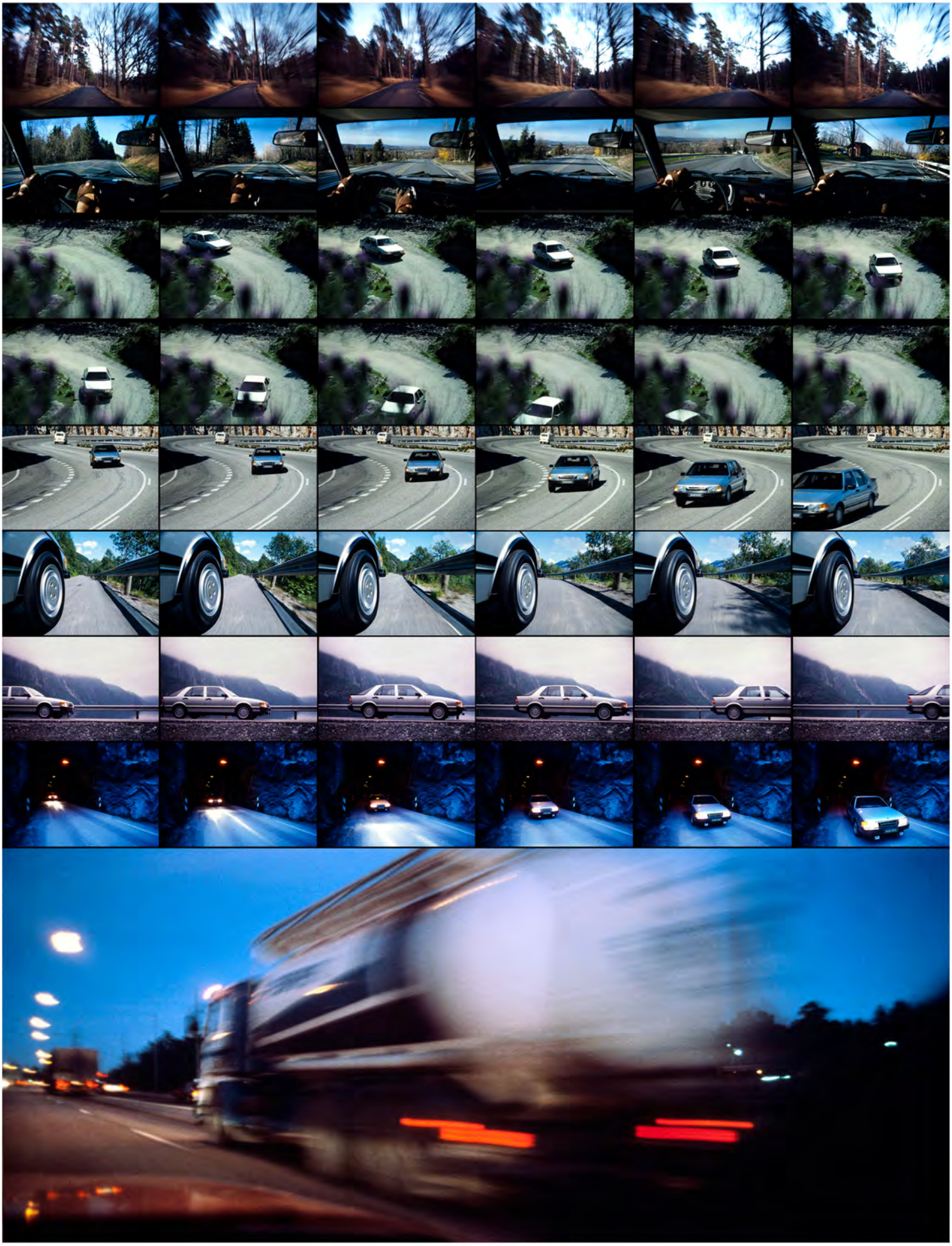
1984 | SAAB 9000 Show Collage | Plate № 13

Saab 9000 World Launch *show images roughly in order of appearance* | *Yvonne Ryding, Miss Universe 1984.*



1984 | SAAB 9000 Show Collage | Plate Nº 14

Saab 9000 World Launch *show images roughly in order of appearance | Turbo-performance animations.*



1984 | SAAB 9000 Show Collage | Plate № 15

Saab 9000 World Launch *show images roughly in order of appearance | Turbo-performance animations.*

1984 | SAAB 9000 Show Collage | Plate Nº 16

Saab 9000 World Launch *show images roughly in order of appearance | Taladega photography, Saab.*

1984 | SAAB 9000 Show Collage | Plate № 17

Saab 9000 World Launch *show images roughly in order of appearance* | *Taladega photography, Saab.*

1984 | SAAB 9000 Show Collage | Plate Nº 18

Saab 9000 World Launch *show images roughly in order of appearance.*

In Memoriam

Christine Ströman passed away in May, 2019, of ALS.
She is pictured above with husband Bo and daughter, Maria, in 1997.
She was AVC's top producer; a genuine person and a realist.

Christine was the first of the AVC crew to leave us.
Bo Ströman may be next; he's suffering severe dementia.
Or, it may be Kurt Hjelte, who's battling cancer.
God Bless.

1984 – Scandinavian Odyssey – Russian Intrigue

As a reward for the successful launch show, Saab presented me an engraved crystal obelisk that said: “To Douglas Mesney for Production Excellence.”

Saab also gave me (well, loaned me) a new 900 Turbo 16 for a month. What a car that was, painted tawny pearl with a special (now outlawed) coating made with ground Mother-of-Pearl. The car positively glowed; heads turned wherever we drove the beauty.

That was right around the time of the Swedish Midsommar [midsummer] celebration, held during the summer solstice, June 21st. Midsommar is the most important holiday weekend in Sweden [like Memorial Day weekend in the States]. Everyone spent that weekend partying and AVC was no exception.

Kurt (upper left and right) and Sven hosted a warm and spirited picnic for the whole crew, their families and friends. It was the first of many unforgettable AVC parties. Kurt orchestrated the all-day event; he was AVC’s party director, the leader of the band.

Like Image Stream’s, the crew at AVC were colleagues with a sense of *fraternité.* The day’s events included an intramural softball game in a nearby park—AVC vs AVHuset—followed by a festive evening cocktail and dinner served outdoors in the never-ending golden light of the Scandinavian summer sun. I made a lucky catch during the afternoon softball game. When Lasse Billingskog hit a long fly ball to center field, I caught it with one hand; Lasse was out; AVC won the game; I was a hero.

After the AVC mid-summer party, Sandra and I left for a one-month Scandinavian odyssey. There was nothing going on at AVC because July is holiday month in Sweden. Nearly everyone goes on summer vacation at the same time; only essential services remain open.

We decided to take a tour of Scandinavia with our exotic loaner car—a 4,000 mile [6,000 kilometer] triangular course that took us from Stockholm to Bergen; then north, through Norway, all the way to Nordkapp (The North Cape); then south to Helsinki, Finland; west to Leningrad (St. Petersburg) and southeast back to Stockholm, crossing the Baltic Sea by ferry. It was the drive of a lifetime, along every conceivable kind of highway and byway.

On the way from Oslo to Bergen we drove through the world's longest tunnel, the 15-mile-long [24.5 km] stretch of tunnel between Aurland and Laerdal. Only China, Italy and Japan have more tunnels than Norway.

The cities and towns scattered throughout Norway's mountainous fjords are interconnected by tunnels that are engineering marvels, especially considering the climate. Besides being fun to drive in, tunnels are fantastic places to shoot action sequences of cars.

The highlight of the trip was discovering tiny, remote Sandsøya (Sand Island) in Sande, Norway, the birthplace and namesake of the Sande family.

Sandra's father was a fisherman who emigrated to Vancouver, Canada from Sandsøya. Sandra had cousins living on the Island. They showered us with hospitality and Sande family history. I shot copies of old family photos and fully documented Sandra's cousins, their house, and our experiences there.

One afternoon we went out to sea crabbing with their son; he was our age and spoke fluent English; we helped empty the crab pots and he cooked them for dinner in a huge outdoor cauldron.

You can't imagine the looks we got on the tiny ferry, driving our outrageous Saab sports sedan. For the Sandes, we must have been like moon men, arriving from outer space. As we drove north to Trondheim from Bergen the terrain turned rugged. After passing through Narvik, Harstad, Tromsø and Alta there was still snow over vast stretches of barren land, even though it was high summer. The reindeer there had to work hard, to lunch on lichens. We passed through a Lilliputian Forest of miniature trees hundreds of years old and less than a meter high; the growth-retarding effect of the harsh climate turned them into Bonsais, bent to the East by stiff winter winds.[39] When we finally got to Nordkapp, the landscape was positively lunar—nothing but rocks and fragments of rocks. Nordkapp was a bustling little seaport village. The northernmost tip of land, called the Nordkapp Plateau, was the small promontory that everyone wanted to see—but it was fenced off; you had to pay an entrance fee to walk the final 50 paces.
That pissed me off—the commercialization of Nature, of public land. It was Fairy Penguins all over again. I refused to pay. We got back in the car, turned it around, and headed south toward Helsinki—1,517 kilometers south of Nordkapp. There, I was looking forwards to meeting Seppo Palminen at Smile Audiovisual.

I knew Palminen through his affiliation with AMI. The astute Finn gave me considerable competition in multi-image competitions.

Yours Truly with Seppo Pallminen in 1997.

Seppo's shows always raised the bar. Smile shows were sophisticated on all levels, from their production values to their wit, sarcasm and cosmopolitan sense of humor. Multi-image aficionados everywhere looked forward to seeing Smile's work whenever it was shown. Everyone wondered, what will Seppo do next? I wondered the same thing, which is why I wanted to visit him in his own lair.

[39] Wikipedia: "The most windy city in Northern Norway is Bodø with on average 153 days/year with strong breeze or more and 24 days with gale force winds, while Vardø, also lacking shelter, sees 136 days of strong breeze or more and 18 days with gale."

Driving south we stopped at Three Country Cairn, also known as the Tripoint, where Sweden, Norway and Finland meet. You can have your foot in three countries at the same time. I was afraid they might want to charge admission for that, too; but it turned out to be just a little brass button on a rock, designating the point of territorial aggregation.

From Tripoint, the ride south became totally b-o-r-i-n-g. It began as a never-ending highway, straight as an arrow, through endless forests—Finland's version of those straight-arrow roads that cross the American deserts. This road shared the same kind of monotony… until it didn't.

The Finnish hadn't finished the road (hahaha). In a section of the E75, between the northern Finnish border and the Baltic coastline, the beautifully paved road just ended, without warning; from there on the road was under construction.

Building roads in Finland was nothing like the way they build roads in the USA. To withstand radical temperature changes and ground heaving during freeze-thaw cycles, the Finns start with a bed of roughly crushed rock [chunks the size of footballs]; then they add three more layers of progressively finer crush before applying the top coat of asphalt.

I had ample opportunity to observe the process. When the paved road ended, we had to drive ever so slowly over 40 miles [60 kilometers] of the rough-crush. Then we encountered another 30 miles [~45 kilometers] of #2 crush; that enabled us to double our speed [sic] from a crawl to 10 mph [16 km/h]. I was afraid rocks might ding the paint or windshield of our very special loaner car.

Our pace was so slow that we started to run out of gas. There was no sign of civilization anywhere; not even road construction gear. We were driving on fumes by the time a town with a fuel station emerged out of the dense pine forests. After leaving the rough road in the rear-view mirror, there wasn't much to see on the way south to Helsinki; just more endless corridors of trees.

There were few exits off the main road other than for small towns and industrial enclaves; there were even fewer east-west roads. I was tempted to go to Rovanieme, Finland's northern-most commercial center and the capital of Lapland.

Rovaniemi it is a university town in a country filled with well-educated people;[40] it is Finland's top culture center, hosting Rovaniemi summer jazz and art festivals, the Lapland Arctic Rallye, and outdoor recreation that draws people from thousands of kilometers away. We would have been there at the height of the summer season, but the connection from the E8 via the E75 required backtracking northwest for 155 miles [250 kilometers], and who knew if the lesser E75 would morph into another rocky road.

[40] Finland, as a country, is the most advanced of the Scandinavian quintet [Iceland, Denmark, Norway, Sweden, and Finland]; Finish culture rivals Japan's in terms of sophistication, savviness, and "purity." Finland's government is possibly the most successful social democracy in the world and Finland leads the world in connectivity; the government requires all its citizens to be online and provides computers for those who can't otherwise afford or access them. One reason connectivity is so important is the nature of the country; like Canada, Finland is 90% forest and tundra. Centers of civilization are few and far between; communication by road is limited.

I was in no mood to risk another one of those again. Besides, we had been on the road for a few weeks; as exciting as things were, we were getting road weary. So, we bypassed Rovaniemi.[41]

Seppo Palminen and his business partner, Sirkka Peltoniemi, were awaiting us when we arrived in Helsinki. They were anxious to host us and proud to show off their spacious and well-equipped studio. Of course, Seppo's tour included a screening of several award-winning Smile shows. His work revealed his mastery of messaging, a level of skill achieved by only a few screen writers, especially in the multi-image niche.

Writing for the screen is radically different than editorial or book writing. In a film or multimedia show, less is more when it comes to words. The mantra for screen writers is: "If you can show it, don't say it." Another popular axion holds that "A picture is worth a thousand words." Adherence to that pair of postulates characterized the shows written by Seppo and produced by Smile. Seppo's command of English was as good as mine; maybe even better. I remember having to resist the temptation to take notes while watching his shows; how rude would that be?

The Rivoli Jardin Hotel [now called the Next Hotel & Apartments Rivoli] became our base. Located on the south end of downtown Helsinki, it was the one of the first of a new category of accommodations, the so-called boutique hotel.

Rivoli Jardin was luxurious in comparison to the simpler décor and Spartan amenities of the Scandinavian hotels (and homes) we were used to. The hotel had just opened; there were only about a dozen rooms (it has since dramatically expanded); we felt "at home."

Our hotel was also convenient to the heart of the city and its attractions. We weren't museum people. Shopping was more up Sandra's alley; that and lounging in establishments offering good food and drinks. We shopped at the big department store, Stockmann, where I bought fabulous Copco and Hackman cookery, some of which I am using tonight, here in Vancouver, 33 years later. We also discovered Kankurin Tupa, a shop selling the best-looking Scandinavian sweaters you've ever seen; I bought a half dozen or them on the spot and another half-dozen during subsequent visits to Helsinki.

Following Seppo's advice, we left the car parked at Smile and joined a bus tour to St. Petersburg—Leningrad, back then. The so-called Cold War was still being fought. The idea of visiting Russia (!) was too big and too outrageous to resist.

At the Russian border, I was scrutinized for what seemed like an eternity but was probably just a minute or two. With the Cold War on, I was a bit worried about carrying a US passport;[42] Sandra's passport was Canadian—no problemo for her.[43]

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[41] I wouldn't get to visit the town for another four years, when Elisabeth Ivarsson and I went there on a holiday extension of a business trip to meet with Sami Javne at Photovision OY, to discuss the prospects of working together; Sami was particularly interested in John Emms' special effects work; Elisabeth was instrumental in arranging for the meeting; she had close connections with virtually every multi-image producer stemming from her days at Kodak working with Ulf Åhrbom under Lars Jevbratt's direction.

[42] I also have a UK passport but didn't bring it for fear of "confusing" border authorities.

[43] The interrogation I encountered at the Russian border that time—at the height of the Cold War—was less intrusive than the scrutiny Pam and I routinely encounter at the US border now, entering the States from Canada at the Blaine, Washington, border crossing.

Back in 1984, the only way for tourists to visit Russia was by joining an official tour with a sanctioned tour-guide. We stayed at the huge, Soviet-era Leningrad Hotel [now the St. Petersburg Hotel]. It was monolithic, totally void of character or style. There was a mini-fridge in our room but it had no plug and there was nothing in it. We figured it might be a spying apparatus in disguise—we were convinced that we were being watched and/or listened to; it was a spooky feeling at first; then we got used to it. The first few days were spent visiting monuments, museums, and other cultural stuff with our ~~babysitter~~ guide. The Hermitage was the highlight, but the lines were so long and the exhibitions so crowded that the experience was a downer.

I had brought a motorized Nikon with a small assortment of lenses; part of our trip's mission was to shoot as many stock pictures as possible, for submission to my agency in New York, The Stock Market.[44]

Our guide was impressed by my energetic photo reportage of the places she took us to. By the fourth day we managed to get her tacit approval to explore a little on our own.

Free at last!

Photo at St. Petersburg's Summer Garden by Sandra Sande.

The next morning, we didn't show up and the tour left without us (heh heh). Sneaking out on our own was exhilarating; the thrill was enhanced by the perceived risks involved. We didn't read or speak any Russian, and 99.99% of the citizenry didn't understand a word of English. I had by then travelled enough to know "sign language" and baby talk well enough to get us around without too much difficulty; but we had a rough start in the subway.

After descending what seemed like the world's longest escalator, down a wide, white tunnel hung with chandeliers, we were met at the bottom by two policemen, or maybe they were soldiers. They were upset by my camera because, as I was to learn, no photography is allowed in or around important public places and throughout the transit system.

Sandra's good looks distracted them; she was good at playing the hurt little girl. They didn't know what to do with us because we didn't know what they were saying. They motioned to my camera indicating they wanted it (uh oh); but what they wanted was the film (whew). In the end, they let us off the hook. Spooky.

[44] The Stock Market picture agency was acquired by the Corbis agency, a company owned by Bill Gates, which started with his purchase of the famous Bettmann Archive [Corbis], a treasure trove of historical photographs.

Exploring the city by subway, we ended up on an express train that went deep into the suburbs. Realizing that we were lost, and that it was getting dark, we went looking for someone, to ask for directions. Wherever we went, nobody spoke English.

Eventually we passed a restaurant where a white-haired “meeter-greeter” approached us with an astonished look on his face. He threw his arms around me with enthusiastic familiarity. I reckoned that either he had mistaken me for someone else or, more likely, that Sandra caught his eye.

Whatever, hoping that someone in the restaurant could give us directions back to our hotel down town, we graciously accepted his invitation into the place. We were escorted to the best seat in the house, next to a stage rigged for a small band, primitively decorated with aluminum foil. Almost instantaneously, two glasses and a bucket of ice appeared, with a bottle of vodka, followed quickly by caviar. Our host gestured to the offerings, then he disappeared. What to do?

We decided to go with the flow. Our adventure got more exciting as darkness fell and the band appeared on stage. To our utter amazement, the band played perfect imitations of Western rock stars; they had the Beatles down pat, as well as Elvis, Jerry Lee Lewis, Buddy Holly, the lot.

Waiters kept our glasses full and before long we were feeling no pain. We paid our bill and, on the way out found our host at the door. Somehow, I managed to make him understand that we were lost. He graciously had one of the waiters guide us to the subway and get us going in the right direction, toward the Gorkovskaya metro station and onwards to our hotel at Pirogovskaya Embankment.

We didn’t get back until quite late. The hotel’s night staff made it clear that they were relieved to see us. The next morning, our guide made it clear she was angry. Returning so late, we overstepped our bounds. Our absence had been noted by the police and she stood to be reprimanded for letting us on the loose. We apologized, of course; but we were out of there. The next day we took the return bus, to Helsinki.

After a farewell dinner with Seppo and Sirkka we departed on the Silja Line ferry to Stockholm. The trip was an excursion worth the (considerable) price of admission. The ferries that ply the Baltic Sea are big and chock-a-block with amenities including four-star restaurants, nightclubs, casinos, and a tax-free shopping areas as big as a small department store.

The ferry trip between Sweden and Finland is popular with tourists, of course, and many locals make the trip to go shopping. Taxes are so high in Sweden and Finland that people can make enough savings on tax-free stuff to offset the cost of the trip. The best part of the overnight voyage was in the morning, when the ferry passed through the Swedish archipelago, a maze of islands that the big ship navigated with dexterity.

The archipelago, called Stockholms Skärgård [Stockholm’s Sea-garden] has more than 24,000 islands and islets; many of them don’t break the surface and are hidden from view, making the skärgård a treacherous region for sailors.

Sandra and I learned about the skärgård first hand sailing from Stockholm to Sandhamn with Filip Järnehag, aboard his 24-foot sailboat. That was an overnight trip in each direction. We anchored at tiny islets (baby islands) for lunch, dinner and overnighting. I was the chef on the first night of that trip; I made Mediterranean pasta,[45] a perennial favorite with any crowd. (You may recall that I learned from Frya Trost, Kurt Boehnstedt's stunning cousin, who I photographed for a spread in Car and Driver called *Butterfly Bora*.)

Filip cooked the next night. He put on a traditional Swedish "picnic" spread—several kinds of pickled herring, cold cuts, and boiled gold potatoes served with pickles and exotic mustards. There was no shortage of spirits. Unknowingly, each of us had shopped for all four at the liquor store; we were well stocked and had a magical time, moored at the edge of islets, sitting by campfires on glacier-rounded rock formations that had "recently" risen from the sea, released from the weight of their ice age burdens, peering up at stars bright as diamonds in the crystal-clear arctic air.

Sandra and I were at the zenith of our relationship, then. Filip became a fast friend with whom I worked for many years and with whom I maintain contact to this day (which is more than I can say for Sandra, not for want of trying).

The next time I crossed the Baltic Sea was a year later, aboard a Viking Lines ferry to Helsinki, in the dead of the next winter.

I was sent there to photograph the Finnish Saab factory.[46]

That voyage was a bit frightening; it was my first experience in a ship smashing its way through sea ice.

During the afternoon (early night, actually—it got pitch dark just after lunch) while passing through the mid-point of the voyage, near the center of the Baltic, there was little or no ice; but, as we got further north and closer to the coast of Finland, the sea froze over.

I spent the evening at in the nightclub. I was alone (Spoiler Alert: Sandra and I had parted by then) drinking myself into oblivion. Back in my cabin, I passed out. About four in the morning, I was rudely awakened by a giant crashing sound. Although still somewhat delirious I was suddenly awake!

I checked the hallways; all was quiet. Still worried, I got dressed and went on deck to have a look around. What a sight I saw—straight out of a National Geographic documentary about the Arctic Ocean.

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[45] *Mediterranean pasta* is a garlicky tomato sauce with chop meat (hamburger), raisins and peanuts; I also use a lot of fennel and some cumin; fry the seeds before adding the onions and garlic; there's a recipe in the Appendix.

[46] In the car world, it was rumored that Saab 900 cars built in Finland had superior quality to those built in Sweden; whether a fallacy or not, that perception irked Saab's Swedish management; they took (rightful) pride in their Trollhättan factory.

I re-lived *Titanic*—standing on the bow of the ship, in the absolute darkness of night, as it crashed its way through meter-thick sea ice illuminated by a bazillion stars overhead, guided by powerful, xenon navigation lights that faded into the black void on the horizon. My worry changed to awe.

What really impressed me about Sweden—all of Scandinavia, actually—was how everything and everyone worked no matter how frigid or snowy the weather got. It could be forty below with ice and snow; but the trains, planes and ships all ran; *everything* ran.

1984 – Photokina Award – First of Many

In November 1984, AVC put the Saab 9000 World Launch show into competition at the cAVcom Festival, held during Photokina, world's biggest audio-visual trade show, in Köln [Cologne], Germany. A small group of us traveled with the show to supervise the screening, do some politicking and be there to accept an award.

Photo by Del Brown photo.

It was almost a given that the Saab 9000 show would receive some sort of recognition and it did, garnering gold. It was the animation work that wowed everyone. I was pleasantly surprised when an American colleague, Victor Lawrence, was selected to present my award. Lawrence won a silver medal in the competition, for an AT&T show. Victor was president of the Association for Multi-Image 1984-1985, served on its board directors 1982-1985, and was editor of its journal, Multi Images magazine, in 1984.

After the festival, we spent a day touring through the Photokina exhibition. My mind was blown by a Kodak show produced by Fred Oed at TC Studios, in Stuttgart. It was more an "experience" than a show. TC made an ingeniously designed house of mirrors. What appeared to be 100 images were reflections of only a dozen projected slides—d*uktig* (clever), Swedes would say.

The house of mirrors was a 20 X 20 X 20-foot [6 X 6 X 6-meters] cube. Inside, there was no sense of any walls. Visitors followed a labyrinthian path that wound through two levels of screens and mirrors presenting nice pictures and nice music. The experience was kind of like being inside a kaleidoscope. There was no beginning, middle or end to the content; it was a continuous loop.

To this day, I think that the huge impact made from such a "simple" projection concept, using only a dozen projectors, was a monumental achievement.

Whoever worked out all the angles in that three-dimensional projection design—done in the days before computers—deserved a raise (and a prize). It was one of the three most unique AV productions I have ever seen.

(As for the other two, one was *The Hunting of the Snark,* a West-End musical by Mike Batt that used 152 projectors for scenery and designs involving 12,000 animated slides. I was lucky to see that show, in 1991, at the Prince Edward Theater. It opened on October 24th and closed seven weeks later. I stayed at my favorite West-End hotel, the Mountbatten, and dined on Moroccan cuisine at the nearby Tageen Restaurant. The third most unique show was produced for Nike by Sound Images, designed by Dave Frey. He also used slide projections theatrically, as scenery.)

1984 – Holiday Cheer – Class Clown

Advent was my favorite time in Sweden. The country came into its own, culturally speaking. After hundreds (thousands?) of years living through dark, cold winters, the Nordic people adapted to the season; darkness was overcome with candles and cold with saunas and warm, intoxicating beverages like *glögg* (mulled wine – see *Recipes* in the Appendix).

December 1st marked the start of the Swedish *Julkalender* (Advent calendar). As if turned on by a switch, the Swedes got into the seasonal swing.

Li Lindström, AVC's receptionist, decorated the offices with *Adventsljusstake* and *Julapelsiner* (oranges studded with cloves, aka "Pomanders") that gave the place a wonderful aroma.

But her main job for the next two weeks was coordinating Kurt's plans for the annual AVC's Christmas party, on Saturday, December 15th.

On December 13th—Lucia Day[47]—Li came to work dressed as Sankta Lucia, wearing sexy white-chiffon robes and a Lucia crown of candles. The picture is not of Li, but it's kind of how she might have looked with long hair.

Having lived through several, I can tell you that AVC parties were legendary; one needed the vitality of a Viking to survive.

[47] Wikipedia: Saint Lucia's Day, also called the Feast of Saint Lucia, is a Christian feast day celebrated on 13 December in Advent, commemorating Saint Lucia, a 3rd-century martyr under the Diocletianic Persecution, who according to legend brought "food and aid to Christians hiding in the catacombs" using a candle-lit wreath to "light her way and leave her hands free to carry as much food as possible"… In Scandinavia, where Saint Lucia is called Sankta Lucia in Norwegian, Swedish and Danish, she is represented as a lady in a white dress (a symbol of a Christian's white baptismal robe) and red sash (symbolizing the blood of her martyrdom) with a crown or wreath of candles on her head.

If Incredible Slidemakers had survived, I would have held company parties like AVC's. Kurt and Sven ran AVC the same way I ran my slide shop: like a giant play pen. Working with AVC one became part of a family—a family that liked to party together. The good part was the dedication and loyalty such festivities instilled; in that regard, the parties were kind of like pep rallies.[48] The bad part? Funding the family-sized overhead during the lean times.

In North America, Christmas is bedazzled by animated lighting in every color of the rainbow. But in Sweden, there's no such flash and trash. People put Adventsljusstake *(candleabras) in their windows. Together with all kinds of other candle-lit decorations—ranging from* Angelabras *to figurines of* Jultomtar *(Christmas Gnomes[49])—the skyline glowed in warm yellow tones; as did the seasonal confection,* Saffransbröd*—saffron bread—baked in decorative, S-shaped* bullar *(buns). [See: Appendix-Recipes]*

[48] Wikipedia: Pep rallies or pep assemblies are a gathering of people, typically students of middle school, high school, and college age, before a sports event. The purpose of such a gathering is to encourage school spirit and to support members of the team for which the rally is being thrown.

[49] In Scandinavia, the Jultomte (Gnome) predated Santa Claus (who is a medieval character) although both were essentially the same character—the one who brought kids gifts at Christmas.

Being only six days away from the winter solstice, the sun set at 2:47 pm [14:47] on the Saturday afternoon of AVC's party. It was already dark when Sandra and I met the bus that was arranged to transport staffers between AVC's offices on Hornsgatan and Kurt's house in Åkersberga, a thirty-minute drive northeast of Stockholm.

It was a snowy winter day in Stockholm, otherwise Kurt might have organized a boat to bring the crew to his party; he was known to do that for summer parties. Håkan Hansson recalls feasting on shrimp on the voyage to one such party.

A party-boat ride through the archipelago to Åkersberga would have been spectacular, even on a winter day—on the way we'd have passed by the famous Vaxholm Castle, constructed in 1549 by King Gustav Vasa. However, Kurt's house was situated on an inlet that froze over easily, which could have trapped a party boat.

When the bus arrived, we followed a long pathway to the house, through snowy birch trees, invitingly lined with candles in paper bags. The sound of ABBA beckoned us and we were greeted with glasses of traditional Swedish *Punsch*.[50]

Kurt's house was something special, especially by Swedish standards. My guess is that it was about 3,500 square feet [~325 square meters] of covered space sitting on a five acre [2 hectares] waterfront lot with a beach house (occupied by one of Kurt's three sons)[51], a dock and a boat.

The house itself was a split level, facing the Åkersström waterway. The lower level featured a huge family room, sauna, and outdoor heated pool (God only knows how much it cost to heat that in the winter). The upper level was the main living quarters; there were three bedrooms, an enormous kitchen with an eight-top table, and a giant living room, measuring 40 X 20 feet [~12 X 6 meters] with wrap-around picture windows on three sides.

Tapio Lousa, AVC's staging guy (who moonlighted for Kurt as his house builder) had the place totally rigged for sound and slides and a full bar was laid out the living room, where people lounged on one side and danced on the other. Mostly, people schmoozed, drank, took turns in the sauna and splashed in the pool.

Says Håkan Hansson, his wife Hilarie "…specifically remembers the parade of naked people going between the pool and the sauna downstairs. She remembers thinking – "My god – I work with these people. My mother will never believe me." [For more, see: From Håkan Hansson, in the Appendix.]

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[50] Wikipedia: Punsch is a traditional liqueur in Sweden and Finland, produced from arrack, other spirits, sugar and water. Arrack, first imported to Sweden from Java in 1733, is the base ingredient of punsch. Punsch usually has 25% alcohol by volume and 30% sugar.

[51] Kurt had five kids: Jörgen and Roger with the first wife; Simon, Sofia and Sanna with Lotta.

Those who were sufficiently inebriated jumped from the roof of the house into Kurt's pool. Håkan Hansson photo

Sven Lidbeck, Kurt's prankish partner, had some good fun with me that evening. I turned into the class clown after he and I got into a drinking contest, downing shooters of Johnnie Walker Black Label Scotch in the sauna.

Geez was I drunk. I spent the rest of the party prancing around in my birthday suit. Sandra wasn't especially pleased, but I wasn't alone.

I remember waking up the next morning with scrapes and bruises all over my body; from body sledding in the nude down the icy hill adjacent to the pool. Wet from the pool, I apparently picked up a good speed sliding down that 200-foot [~30 meter] stony slope. I say apparently because I don't remember actually doing it; I remember nothing after the sauna.

Waking up in a wet bed at Kurt's house was my first reminder of how drunk I must have been the night before. How embarrassing.

Sandra had gone home with the others when the bus returned to the city in the wee small hours of the morning. But I was too drunk to travel. For Sven, the schadenfreude must have been exquisite.

During that first winter in Sweden, AVC kept expanding the staff to handle new business. There were a half-dozen Americans and a Swiss fellow freelancing at AVC. Kurt arranged a Christmas holiday for the five of us, as a reward for the long hours we put in getting the SAS show out the door on time (as described earlier).

In appreciation, AVC packed us off in a Saab 900 (a loaner, from Saab), to a very upscale ski chalet in Dalarna, for the Christmas-New Year's holiday week. The group included Marius Wehrli, a Swiss intern from Basel (Marius was the son of Rolf Wehrli, AVL's Swiss importer, Wehrli Audiovision); Image Stream veterans Karl and Susan Shields, and Wendy Furman.

Clockwise from top of sparkler picture: Marius Wehrli; Susan Shields; Wendy Furman; Karl Shields; and Sandra Sande.

I ended up driving the Saab 900 and managed to run the car off the road, out in the middle of nowhere. It took some time to get towed out of the snow drifts. We got to the chalet later than planned.

Not much of a skier, I volunteered to be the cook (there were no places to eat out—the chalet was in the boonies). That was OK with me, being the chef fed my ego, my need for approval.

Most of us had worked together at the Stream; were close knit. Marius fit in, but he was *cooler* than the rest of us; more cosmopolitan; grounded in European café society. When Bill Aylward arrived on the scene to work on a Volvo show later in the year, he and Marius got along famously.

1985 – Ikea Show – Building It Is Half the Fun!

Folks from IKEA's marketing department visited AVC for a capabilities pitch; they brought an RFP (Request for Proposal) for a show that would become part of an executive entertainment package for visiting journalists and VIPs.

After tours of the company's Stockholm headquarters and flagship store, Ikea's guests were invited for lunch or dinner at an exclusive, sea-side restaurant in Djurgården (a large park along the lines of Stanley Park, in Vancouver). IKEA wanted an entertaining AV show to present during the cocktail party that preceded the meal.

It was all part of a "disinformation program" aimed at dispelling the popularly-held notion that IKEA furnishings were difficult to assemble. IKEA was wont to point out that most of the complainers were people who didn't bother to read the instructions. Aha!

That factoid—that many customers didn't read the instructions—inspired the plot for *Building It Is Half the Fun!*

The show was about a bride and groom setting up their apartment.

The bride puts together the kitchen while he concentrates on putting together their nuptial bed.

She reads the instructions, he doesn't.

I probably don't need to tell you the rest.

[Spoiler Alert: She succeeds, he fails. They end up having a laugh and a champagne toast before sleeping on the floor.]

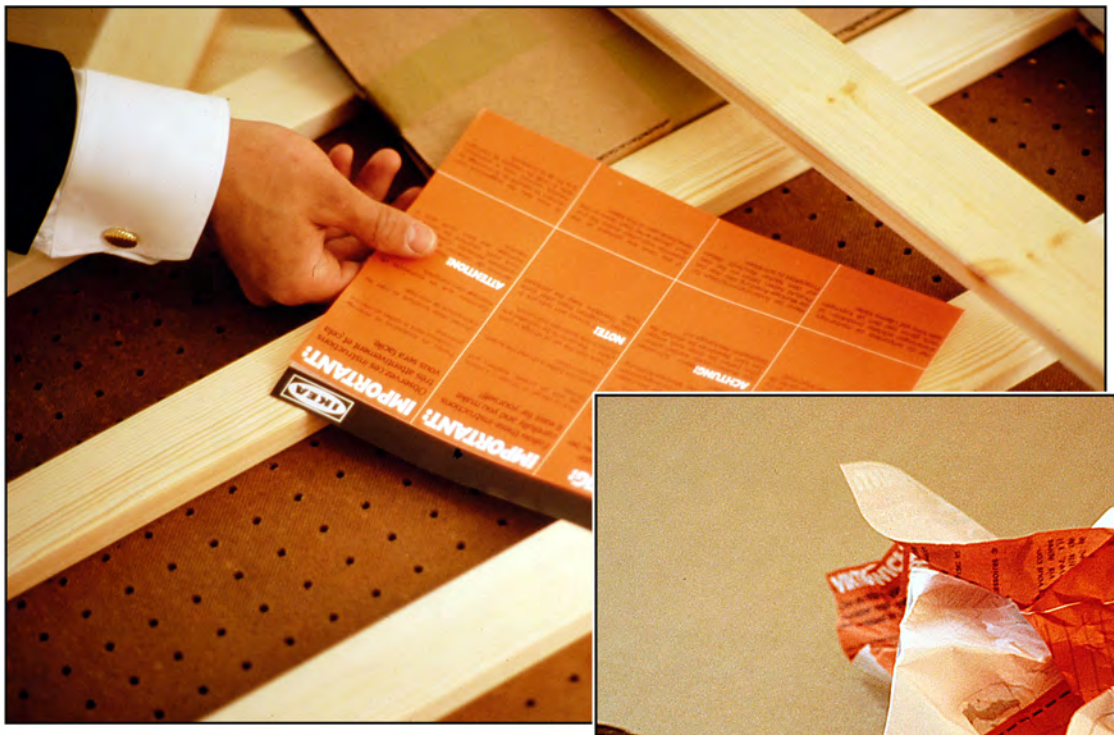
[Watch a video of Building It Is Half the Fun! at https://vimeo.com/229424008]

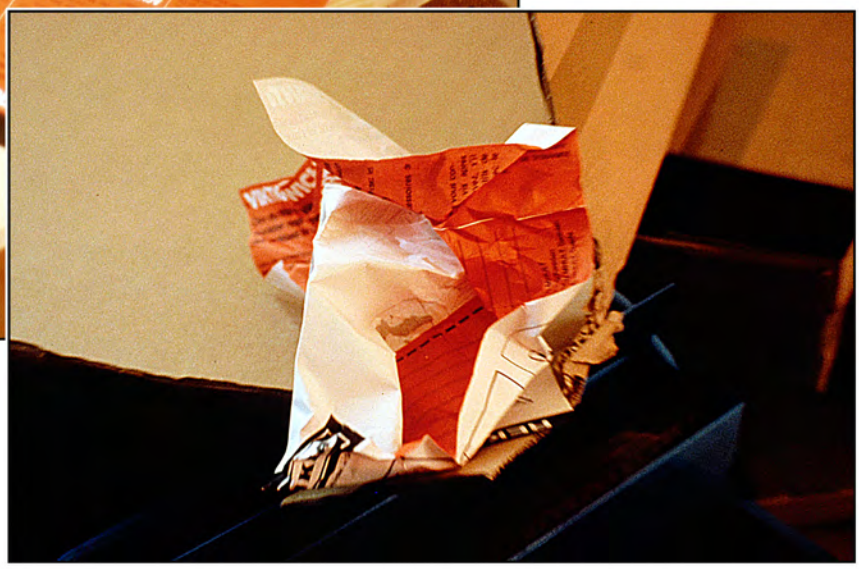
1985| KEY FRAMES OF SELECTED IKEA SHOW ANIMATIONS | PLATE Nº 1

Top down: wedding photographed at Boykyrka church, south of Stockholm | apartment scenes shot in Nacka.

1985| KEY FRAMES OF SELECTED IKEA SHOW ANIMATIONS | PLATE Nº 2

Yours Truly directs Petra Larsson and Filip Jarnehag (above) surveying their new apartment.





1985| KEY FRAMES OF SELECTED IKEA SHOW ANIMATIONS | PLATE Nº 3

Groom disregards instructions and throws them away.

1985| KEY FRAMES OF SELECTED IKEA SHOW ANIMATIONS | PLATE Nº 4

Yours Truly directs Filip Jarnähag | frustrated groom can't figure out how to assemble bed.

1985| KEY FRAMES OF SELECTED IKEA SHOW ANIMATIONS | PLATE Nº 5

Her advice spurned, annoyed Bride goes off to build kitchen table.

1985| Key frames of selected IKEA show animations | Plate Nº 6

Petra reads instructions and quickly assembles kitchen table.

1985| KEY FRAMES OF SELECTED IKEA SHOW ANIMATIONS | PLATE Nº 7

Nightfall finds groom still at it | Bride fills the time playing solitaire.

1985| KEY FRAMES OF SELECTED IKEA SHOW ANIMATIONS | PLATE Nº 8

Groom finally calls it quits | Couple share a champagne toast and sleeps on the floor.

The IKEA show was my #1 award winner; it dominated every major multi-image competition in which it was entered. Its universal appeal stemmed from the fact that the show used no words, just pictures and music. Ironically, that was to avoid the expensive audio work and talent needed for scripted shows—particularly those requiring translation into several languages.

IKEA's budget was pitifully small [their leader's frugality is legendary]. Using my picture story approach, the show was produced within the confines of the furniture giant's dwarf budget.

The show was filmed in one (very) long day, in one room, with a crew of only five and a cast of just two. Sandra worked with the actors—Filip Järnehag played the groom, Johan Lindstrom's fiancé, Petra Larsson played the bride—and Juki Nakamura assisted me on camera.

Keeping the soundtrack simple achieved further economy; just two low-cost stock music selections were used. Film and processing went over budget (I shot 200 rolls); but, aside from that, the production turned a profit and made AVC some money (or should have).

AVC's overhead sky-rocketed during the year spent producing the Saab and Volvo shows. For the prestige of producing two simultaneous car launches, the company paid a premium: expensive imported talent, expanded staff (especially middle management), and bigger facilities to contain the expansion.

After those big shows, AVC was reluctant to downsize or fire anybody, fearing bad publicity. Besides that, Swedish labor laws made it tough to let people go. The company turned to the credit market and for quite some maintained a façade that kept alive the illusion of expansion and success. Meanwhile, their balance sheet (and Sweden's) was really a disaster.

According to the Mises Institute:

"…in 1985, the [Swedish] government decided to deregulate bank lending. While this reform was necessary in order to improve capital allocation, it had disastrous side effects given the fact that at the time, real interest rates were way below zero after tax and inflation. This caused a massive credit expansion, which in turn helped further aggravate consumer price inflation while also creating a massive stock- and real estate bubble.

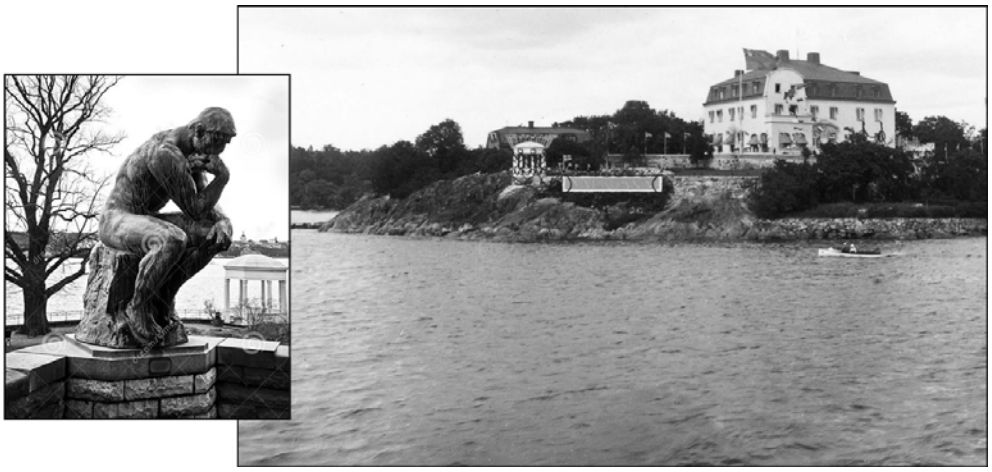
"As the exchange rate remained fixed, Swedish competitiveness was quickly undermined. After Prime Minister Olof Palme was killed by an unknown assassin in February 1986, pragmatist Ingvar Carlsson became prime minister. Worried that Swedish growth had trailed most other countries, Carlsson's government implemented a number of free-market reforms. Among these were the lifting of all currency controls in 1989 and a tax reform that dramatically reduced marginal tax rates (although they also reduced a number of deductions, including deductions for interest payments).

"Although these reforms … contributed to improving the long-term economic performance of Sweden, *they would contribute to precipitating the deep economic downturn in the early 1990s* (emphasis mine). [https://mises.org/library/sweden-myth]

1985 – *The Art of Thinking* – The Meaning of Cold

Two of my three coldest experiences occurred in Sweden; one was shooting in Stockholm, with Bengt Sundelin, for the IBM show; the other was shooting in Östersund, with Lasse Hellquist, for the *Linjeflyg* show [described in the next chapter, *1986 – SAS Linjeflyg Doco – Excess & Ineptitude*].

The IBM assignment involved photographing a copy of Rodin's The Thinker for the *The Art of Thinking* show for IBM that I was co-producing with Hellquist (he was smart enough to sit out this particular shoot). The Swedish copy of Rodin's masterpiece sat with his back turned to the sea on the front lawn of a mansion called Prins Eugens Waldemarsudde [Prince Eugens Waldermar's Point] in Djurgården.[52]



Waldermar's mansion, sat on a peninsular promontory with a commanding view across *Waldermarsviken* [Waldermars Bay] and the shipping lanes through Saltsjön [the Salt Sea] connecting Stockholm with its archipelago and the Baltic Sea.

Waldemarsudde was a romantic spot in the summer; but, on this dark, winter afternoon (it was already night) a stiff wind was whistling down Waldermar's Bay, straight at us; the temperature was something like 15 below zero Celsius (5 degrees Fahrenheit) but with the wind chill it was more like minus 50 C (minus 58 F).

As usual, Lasse sent two photographers to do a job that could have been done by one; however, on this occasion, I was glad to have Bengt by my side; he was a master at strobe lighting. Bengt brought a full set of portable lighting gear, complete with color gels. We used those gels to make dramatic shots of an otherwise monotone subject. The straight (un-gelled) lighting resulted in a grey statue against a black night sky—boring. The winning shot was lit with red and green gels. Wherever the red and green light overlapped and mixed, the light became yellow.[53]

That colorized picture of The Thinker became the theme shot for The Art of Thinking show. Bengt and I got what we were after; but, oh baby, was that a frosty night; I learned the true meaning of cold.

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[52] Djurgården is a nature park (originally the King's hunting grounds) on the outskirts of central Stockholm. For the lucky few who live and work there, Djurgården is one of Stockholm's most prestigious properties.

[53] With RGB light—Red, Green, Blue—yellow is the combination of red and green.

1985 – SAS *Linjeflyg* Doco – Excess & Ineptitude

The second occasion, even colder than the first, was photographing at Östersund airport (OSD) for the SAS *Linjeflyg* show.

Linjeflyg was Sweden's domestic airline, operated by the Nordic nation's flagship air carrier, SAS—Scandinavian Airlines System.

Lars Hellquist (right) and I were there to photograph the quick *turn around* of aircraft—the time it took for a crew to disembark passengers, prepare the plane for the next flight segment and board the new passengers.

Linjeflyg advertised a quick, 15-minute turn around on domestic flights; they were quite proud of their efficiency. Lars and I flew all over Sweden documenting that efficiency. It was a challenging job because, like the airline crew, we only had 15-minutes to get 'er done. The burden fell on me to get the coverage needed for the show; Lasse used tripod cameras (medium-format Hasselblad 500C and Bronica); that really slowed him down; he needed extra time to compose each frame.

Östersund is in north-central Sweden, right up near the top of the world, where Santa Claus lives. Lars and I had driven north to Luleå earlier that winter to photograph the reindeer industry in Lapland for the IBM show, *The Art of Thinking* show. It was there that I saw the Aurora Borealis for the first time. I knew it would be cold; but wasn't ready for what happened. When the plane touched down, I jumped out first, to photograph disembarking passengers. It was about 50 below and within just two minutes the camera was so cold that I couldn't hold it. However, my gloves were still in the plane with my heavy jacket and the rest of my gear. I intended to fetch them after the disembarkation had been shot; but, by then they had buttoned-up the plane and I was locked out. In of the corner of my eye I could see Lasse having a hard time not laughing, watching me dash for the tiny terminal, only to discover that those doors were locked, too. There was only one way into the terminal: the baggage carousel. I jumped onto it and rode into the baggage claim area shooting a motor-drive sequence of pictures along the way. You should have seen the faces of the passengers and porters as I came rolling out with the luggage; that sequence never made the final cut; the passengers looked too amused.

Lasse and I didn't know what we were doing at that point. There was some disagreement between us about what the show should be. But we couldn't wait to resolve those issues before the Östersund shoot. Winter was waning; we had to get all our winter shooting done within the next month, even though the due date wasn't until summer.

The show was scheduled to premiere at a gala Midsommer-holiday party at Arlanda Airport, for the entire Linjeflyg staff—more than 2000 people— hosted by SAS. The huge fest was in celebration of the company's 35th anniversary, its new logo & corporate identity graphics and as a reward, for successfully moving the company to new headquarters at Arlanda Airport (from Bromma Airport, a smaller, former civil-aviation field that was converted into a full-fledged commercial-aviation airport).

Lars Hellquist (left) and Yours Truly. Mystery photographer.

Co-producing anything has never been my cup of tea. I am not a good team player and I will not suffer fools. I prefer to work alone and have complete control.

However, on a Hellquist production, there was always unnecessary redundancy. We shot assignments together, each of us lugging our own gear.

Between us there were about a dozen camera cases and tripod tubes.

In most cases, it was just stupid having Lars and I both photographing the same thing. But he wanted an ~~associate~~ assistant who was also a companion; that was my role, as he saw it. Lasse enjoyed our camera-club-like comradery. However, for Lasse, there was some kind of contest between us.

Another frustration was that although we'd both shoot everything together, Lars would choose his own shots for the show. For me it was like, why bother? On my projects, I ran things differently. For Saab shoots, each photographer was sent out with a <u>different</u> shoot list; I wanted to capitalize on each lensman's individual skill sets. For example, I wouldn't send a "tripod photographer," like Lasse, to shoot action sequences.

To digress a bit more, about Lasse: When we first met, Hellquist was working on a 9-projector panoramic show, called *Our Forest*, sponsored by a semi-governmental Swedish agency, like the US Forest Service. While editing pictures and making screen layouts for that show, Lars leaned on Rick Pedolsky and I for our opinions. Since my office was closest to Hellquist's, I took the brunt of his queries; that is how we became friends so quickly.

Our Forest featured Hellquist's nature photography. Seeing his pictures on the big screen, Lars fell in love with his work even more; he became almost rapturous; he was truly a legend in his own mind. Well, for a New Yorker like me, *Our Forest* was a complete yawn. The show was way too slow. On the other hand, Lasse's photography was reasonably good—good enough to capture a Silver Award at the BISFA multi-image competition in London, as well as the Kodak special-achievement award for "Best Picture." [54]

[54] In my humble opinion, the show's Silver Award was garnered *because* of its ultra-slow tempo; most shows in the competition were peppy; *Our Forest* stood out from the others precisely because of its lethargy. Lasse's awards were the

To this day, Lars reminds me of those honors, whenever the past comes up in conversations, which is more frequent now that we are ~~getting~~ older.

Whatever our disagreements, we had to work them out; we had a show to produce for Linjeflyg. The biggest question was: What kind of show should be made? Money didn't seem to be an object. Lasse wanted to make a big production, something to go down in history books (like this one, hahaha). However, Hellquist was overconfident about the production capabilities of AVC's slide department—that was his hubris, AVC's hubris.

[Spoiler Alert: AVC went bankrupt shortly after producing this show.]

I had a more realistic appraisal of what could be done, having worked out most production-department kinks and bugs during the making of the Saab shows. But the biggest of those was only thirty projectors. I didn't think it was wise to use more than that for the Linjeflyg show. The screen layout chosen by Hellquist—a standard 1:3 ratio—was a Procrustean decision based on the kind of gear available from AVHuset instead of on the challenges and/or opportunities presented by the show venue. In this case, the venue was an aircraft hangar—that was the only place big enough to seat two thousand people. Aircraft hangars are upwards of 100 feet high [30.4 meters]; they are vast cavernous spaces; as a designer, you'd really want to do something with all that vertical space, wouldn't you? For example, an IMAX screen—which is quite high—would be appropriate.[55] However, that was not to be the case.

According to Lasse, a standard 3:1 ratio screen was used, with six projectors on each screen area, for a total of eighteen. I am in disagreement with him about that; I believe that there were an additional two outboard screens flanking the central panorama on the left and right. I believe there was a total of five screens with a combined ratio of 9:1—a thin, ribbon-like screen area that was over-burdened by the visual weight of the vast black void hanging over it, in the cavernous aircraft hangar.

While I forget the dimensions of the screens, the four standard ones couldn't have been much wider than fifteen feet [~5 meters] and the panorama screen thirty [~10 meters] because the standard S-AV projectors being used couldn't support images larger than that; they simply weren't bright enough. Thus, the five screens probably totaled about 100 feet wide [~33 meters] by ten feet high [~3 meters]. However, the caterers arranged the seats as close to the stage as possible, thinking that people preferred to sit up close. Thus, the extreme width presented problems for anyone sitting too close; those on the right couldn't see the left side of the screen very well, and vice versa. On the other hand, if Lasse is correct, the situation was even worse than I recall, because AVHuset did not have a very-large, rear-projection, panorama screen; theirs was on the order of 30 feet wide. That would have been a very small image for an audience of 2,000. And so it was.[56]

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cause for endless discussions and confrontations during the production of both the IBM and Linjeflyg shows; Lars wanted to slow them down; I wanted to speed them up; in the end, I deferred to Lars in virtually every case (job security is job number one).

[55] The IMAX image ratio is 1.43:1—that's squarer than any other common film or video ratio; relative to its width, an IMAX screen is taller.

[56] Lars may have the last word on the screen format, if only because he was shooting medium-format so that 2+1 panoramas could be made for the show; that was because the Forox department at AVC couldn't split 35mm pictures with enough accuracy. Camera alignment was a nemesis at AVC; getting panoramas to line-up the same way on the screen was nearly impossible; I was surprised that AVC never invested into a computerized Marron Carell camera, to solve those problems.

The next issue was, what kind of show to make. We both decided that making a history show would be boring. We wanted the show to be hip and contemporary and we knew that audiences loved to see pictures of themselves, as proven by the universal success of candids modules. Thus, after considerable thought, we agreed that the Linjeflyg show should be a *Day in the Life* module, as told by the employees of the company, who also starred in the show.

Doing documentaries about companies using their own staff as spokespersons was a challenge and a gamble. They were amateurs; getting them to say things right, without scripting, was almost impossible. However, having them read scripts often sounded even worse—they sound phony. Fortunately, with slides, any voices could be used, not necessarily the actors.' Thus, the Linjeflyg show was fully scripted. The day-in-the-life corporate portrait had a dozen red threads running through it, all describing the different operations involved in running an airline. The script I wrote called for different characters to be followed during the course of a day; they included:

- Linjeflyg pilot
- Grandma traveling to meet her family
- Young boy who dreams of being a pilot, travelling alone
- Businessman travelling with special suitcase

We followed those characters during their trips, as they interacted with Linjeflyg pilots, crews, maintenance and training staff. An additional "character" was a Jet-Pack, which we tracked from drop-off to delivery.

1985 | Linjeflyg Show Collage | Plates Nos 1-10

These pictures reveal some of the key scenes used to illustrate the case histories portrayed in the Linjeflyg show. While they have been clustered on this grid by subject, in the show they were interspersed across five screens; there was "interaction" between the various storylines; their red threads crossed each other to weave the macro storyline.

1985 | Linjeflyg Show Collage | Plate Nº 1

Images presented in approximate show order.

1985 | Linjeflyg Show Collage | Plate № 2

Images presented in approximate show order.

1985 | Linjeflyg Show Collage | Plate Nº 3

Images presented in approximate show order.

1985 | Linjeflyg Show Collage | Plate Nº 4

Images presented in approximate show order.

1985 | Linjeflyg Show Collage | Plate Nº 5

Images presented in approximate show order.

1985 | Linjeflyg Show Collage | Plate № 6

Images presented in approximate show order.

1985 | Linjeflyg Show Collage | Plate Nº 7

Images presented in approximate show order.

1985 | Linjeflyg Show Collage | Plate Nº 8

Images presented in approximate show order.

1985 | Linjeflyg Show Collage | Plate Nº 9

Images presented in approximate show order.

1985 | Linjeflyg Show Collage | Plate Nº 10

Images presented in approximate show order.

Tommy Bergqvist cast the voice parts amongst AVC employees, his friends, anyone who sounded any good; there were about four dozen voice parts by the time we were done.

The Linjeflyg show began with the Businessman (Bo Ströman) waking up, followed by the Pilot having morning coffee, and a dawn scene of Arlanda Airport, where passengers are checking in and waiting to board and maintenance crews are readying aircraft.

As the show continued, more characters were introduced: in the passenger waiting area, Grandma is conversing with another passenger [played by AVC's Eric Jerring]; at home, a young boy is building a model airplane; etcetera. The stories follow the characters through the day until, at the end, as one pilot leaves his airplane, another takes off for the wild blue yonder; fade to black, roll credits, Miller time.

From what I've told you, about working with Lasse Hellquist, you can well imagine the challenges I faced for the three months that the Linjeflyg show was in production. Fortunately, Lasse eventually left most of the case-history photography to me; he couldn't keep-up the pace with his tripod cameras.

With Sandra and Filip as assistants, I set out to shoot *reality at its best*—a combination of available and fill light.

Some of the set-ups were more complicated than they may appear. For example, for the scenes in the Arlanda Airport traffic-control center, we gelled windows dark blue, to simulate night and fluorescent light *sticks* were used to fill the shadows of foreground actors.

For the scenes of the pilot and his dog, we gelled the windows and used 2,000 watts of tungsten lamps to light the kitchen. And outdoors, virtually every shot was made with multiple filters. For example, the winter scenes were shot with light blue and fog-effect filters during the day and Hasselblad softar filters at night. All in all, it was quite a production.

The party that preceded the premiere screening of the Linjeflyg show was nothing less than amazing. The Swedes are masters at staging massive banquet parties, they have it down cold. It being the *Midsommer* holiday, the weather was almost certain to be stellar, and it was. The day of the event there were clear blue skies and a sun that won't quit.

Two hundred tables for 10 (*ten tops*, in restaurant jargon) were set up on the tarmac in front of the SAS hangar. The event was fully catered—it was the full meal deal with open bars and lobster for dinner.

This party began like most Swedish dinner parties, with "punch"—a wine cooler on steroids—ladled into little glass cups (mini tea cups) from huge crystal bowls. Punch was frequently fortified with a bit of snaps (vodka) and presented with thin slices of cucumber floating in the punch, along with chipped ice (never cubes).

When the guests were seated, cold herring appetizers were served, together with several rounds of snaps and snaps songs. During the meal, wine and/or beer was served; and after dinner, they had a cocktail party that lasted until the wee hours of the morning.

Although the sun never set that long summer night, the lights went out for many of the party goers well before show time. Assembling the (drunken) party-goers into the hangar was like herding cats; it took so long that the first to be seated got bored waiting and went back outside—for more drinks.

In desperation, it was decided to just begin the show; that was the only way to get people's attention. By the time everyone sussed that a show was in progress, it was half over.

There was so much chatter, din and clatter, that most of the audience had difficulty hearing the sound track. Seeing the pictures without hearing the story made the show seem weird; there were too many storylines.

On the other hand, it was argued that the party show didn't matter in the grand scheme of things—that the secondary screening(s) at Arlanda Airport were more important. That installation served as another illustration of ineptitude.

The show at Arlanda Airport was supposed to run for a year, in the departure hall. However, there was no place to set-up the screens on the main floor.

Instead, they installed the show in the only place they could—atop the check-in counters, about twenty feet over people's heads. Unfortunately, passengers were focused on getting through check-in; for them, the show was just a distraction and few paid attention to it.

There was so little throw distance that AV Huset used the widest slide-projector lenses ever made—1.2-inch [3 cm] *rectilinear fisheye* lenses, made by the Swedish gas company, AGA. Those lenses could produce an image a yard wide [about one meter] while only half that distance from the screen. That was good. But, the super-wide-angle lenses produced hot spots and they weren't truly rectilinear; the net effect was that the pictures looked like bubbles. That was bad.

The show at Arlanda was dismantled two weeks later, probably because it looked terrible and you couldn't hear it. That was because of its cramped quarters on top of the ticketing booths.

What a waste. The only people who saw the show as it was meant to be seen were the few who came to AVC and saw it in the screening room.

The Linjeflyg show was never entered in competition, because there were too many pictures with airplanes showing the company's old logotype.

With or without official recognition, the Linjeflyg show turned out to be the epic production that Lasse wanted to make; and we became lifelong friends in the process of making it.

Linjeflyg was one of the most fun shows I've ever worked on—play acting with all my friends and colleagues. Bo Ströman, my boss at AVC, played the Businessman; Lena Ramn, one of AVC's sharpest producers, got her own family together to play the roles of Grandma and her family; and most of the extras were all AVC and AVHuset crew members. Geez, I can't imagine how much AVC got paid, for their time. Ha!

1985 – Power Politics – A House Divided

In late autumn, AVC landed a big piece of business from Bengt Hampstead, Volvo's ad manager, for a show to launch the new Volvo *745.* By roping off part of the studio and separating the two production teams, AVC somehow managed to convince Bengt there would be no conflict of interest servicing both Swedish car makers under one roof at the same time.

Lasse Hellquist was put in charge of the Volvo team while Bo Ströman continued to manage the Saab business. Whereas Bo knew nothing about slides and was strictly a business boy, Lasse was a hands-on photographer/producer with little management discipline and huge ego issues. Lasse's office was next to mine. We became friends quickly. His background was like my own—a photographer trained in graphic arts. He was a kindred spirit but we were not like-minded. What appealed to me most about Lars was his fiercely independent nature and liberal persuasions. Take for example this episode: Lars lived in an old house in the historic village of Sigtuna, about 30 miles [48 km] north of Stockholm. Sigtuna was one of the first Viking settlements; just about every building is a designated landmark. When his roof needed replacement, a simple renovation job became a pricey restoration. Lars had to shell out a fortune to have it re-tiled in the original way.

Another time, the township came to Lars and demanded that he mow his lawn and fix-up his landscaping (which even Lars admits was more than a little unruly). Demands of any kind pissed Lasse off royally. To resist, the libertarian researched the town's charter, discovered a provision that called for preserving Nature, and took the matter to the town council. Lasse's argument--that his was a nature preserve not a lawn and garden—won the day. Ha!

Lasse's gumption made him a fiercely competitive colleague. His Alpha-male, dominant personality seemed to stem from a deep-seated insecurity in himself, what Freud would call an inferiority complex. Lars was driven to be an *expert överalt* (know it all) and to have the latest of every gadget he could lay his hands on, the biggest and the best. (Lars told me recently that, back then he was jealous of me because I had two more cases of photo gear than he did.) Lars also suffered schadenfreude.[57] We all have idiosyncrasies. Lars was a purist: a talented, dedicated photographer who only worked medium format. Hasselblad 500C was Lars' camera of choice and Ansel Adams was his hero. For Hellquist, it was all about setting up the tripod and carefully composing single shots. By contrast, I was a *run & gun* photographer, shooting scores of angles and variations; it was a method I learned emulating Ted Russell, the Life magazine photographer who was my mentor, at the beginning of my career. Given our completely different approaches, shooting together with Lars was an exercise in frustration requiring patience and restraint. His methodical ways slowed me down; they made me chomp at the bit. Nonetheless, we spent many weeks on the road together photographing content for two big shows.

When they got the assignment to produce a launch show for the Volvo 240 DL Estate Wagon, AVC was suddenly under-staffed. The multi-image department was left short-handed when Rick Pedolsky was made part of a new division of the company called AVC Film & Video, collaborating with Hasse Berndtsson and Lars Hellquist. That spin-off didn't accomplish anything other than add more layers of (expensive) middle management—more chiefs, same ol' Indians. It was a good move for Rick; but I was pulled in too many directions. To alleviate the situation, I called a few former Image Stream associates: Bill Aylward was brought in as a show designer, Karl Shields and his wife Susan for art production and Wendy Furman as a project coordinator. Jim Casey, who was already at AVC, also got recruited to the Volvo team. With so many from the States working at AVC, English became the studio's default language. Inside AVC you wouldn't have thought you were in Sweden. It was odd.

Although he was officially the manager of the Volvo show, as well as its creative director, Lars Hellquist deferred to me; he was more interested in the new film & video company; film and video were part of Hellquist's background (he had been a producer of industrial films for TDK in Amsterdam, among other things). However, before it was over, Lasse had to resume his Volvo role when I was stabbed in the back by Bill Aylward and removed from the Volvo team. Bill and I had a major blow-up over some of his design work which I didn't think was appropriate for a car show. For example, one of his designs featured three cows that were animated in three steps to look back-and-forth, left and right. What did cows have to do with cars? In my humble opinion, Aylward's cows were an arbitrary decision—creativity for its own sake. I believed form should follow function, not vice versa; that his graphics should have automotive themes.

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[57] Truman Capote once said to a colleague: "*Every time you succeed, I die a little inside*."

Another of Aylward's arbitrary creations was *Splatter*—big and little "splats." Bill made a whole series of splatter BGs; they looked terrific, actually. I suggested that, because this was a car show, it might be better to have automotive themes instead of meaningless graphics and farm animals. I asked him to do them over. He refused, went to AVC owner Kurt Hjelte behind my back and told him that he wouldn't work with me.

Bill Aylward (left) and Håkan Hansson in AVC's show assembly and projection studio.

It was a real power play. Bill won; but, with unfair advantage: Aylward knew that I wasn't really supposed to be working on the Volvo job—I was team leader for Saab. Thus, I was excused from the Volvo team. There was bad blood between Billy and I for many years after that.

[Spoiler Alert: About 10 years ago, Aylward called me from Las Vegas where he was living and working as a media producer for the big casinos. He apologized and said that he rued the day he ~~blackmailed~~ blackballed me. We made up as best you can over long distance. I forgave him; but I have a hard time forgetting.]

Being tossed off the Volvo team had social ramifications. At the beginning, Sandra and I were at the center of an ex-pat social circle. But the politics changed after the blow-up between Aylward and I; cliques formed; an Us-and-Them mentality set it; some of us no longer socialized with others. Then things got busy and nobody had time for socializing or political vendettas.

As the Volvo 745 launch show was in its final stages of production, work on the Saab 9000 and 900 US launch shows began in earnest. Saab was, as always, late getting us what we needed; but, considering the Volvo situation, in this case their delays were appreciated. Rick Gullidge took over from Tim Geyer, our board man on the first Saab show. Tim's employment contract with AVC was not renewed when it expired because of an incident that occurred during the Saab production. At one of the busiest times, Tim disappeared; he failed to show up and for four days nobody heard from him, nor did anyone have a clue about where he was. There were no police reports, so the whole thing was a mystery.

When Geyer re-appeared, we were more relieved than angry; we desperately needed Tim's deft ruby-cutting skills. Sheepishly, he explained that he had met a girl who swept him off his feet. Hmm. I would have fired him, but we desperately needed his help.

1985 – Saab Redux – US Launch Show

The show package for the US launch of the Saab 9000 Turbo 16 involved not one but *two* shows: one for the new 9000 and another for Saab's upgraded 900 series.

Lars Einar wasn't as interested in AV after the world launch show. For the US shows, he left everything pretty much in my hands and hired Thomas Lagerqvist to manage the project internally, at Saab.

Thomas (seen at left, with his wife, Lena) was new at Saab and didn't have the network or the clout of his boss, Lars Einar.

As a result, things we needed from Saab were not getting to us on time, delaying production.

The situation got so bad that I drafted a legal document that indemnified me from any consequences arising from Saab's inability to provide show materials in a timely manner.

I disclaimed all responsibility for the shows and forced Thomas and Bo Ströman to sign the document.

I'm pretty sure the document would have never held up in court, but that didn't matter; it accomplished its job by scaring the hell out of Saab and AVC. They both shifted gears and show production got rolling. The whole episode brought out an ugly side in me; but I felt cornered, vulnerable and professionally at risk of the ultimate sin in show business (any business): failure to deliver the goods.

By this time, AVC's crew and I understood each other. Production of the US Saab shows was smooth and efficient. Gudrun Bergquist and her team of slide mounters quit complaining about having to squeeze three or four chips of film into every slide mount; and her husband Tommy, the sound guy, learned how to cut narrations to music.

Narrations for the US shows were done by Brad Crandall (who also read for the world launch show). Crandall read my scripts in LA at Silverwood Studios.
They were engineered by Brad Pinkstaff; we had a telephone hook-up to Pinkstaff's studio so that I could direct the session while Tommy Bergqvist recorded it at AVC.

Long distance recording via telephone patches was way high-tech, back then. Tommy then assembled the voice and music tracks in AVC's sound studio, which wasn't shabby.

The hardest part was teaching Tommy (below) how to cut the voice track according to the nuances of the music track.

Bo G. Eriksson photos.

AVC sound tracks traditionally had a blanket of music [also called a *music bed*] under the voice track; the two tracks ran parallel to each other, without any connection.

However, I wrote scripts to match music, using the music's cadence, punctuation and stings. Every line in my scripts had specific in-and-out points on the musical tracks. Tommy wasn't used to that kind of specificity, but quickly caught on. For Tommy's reference, I used the AVL clock track to mark-up the script with the in/out times for each line of the script.

After a half year working with S-AV projectors, I came to terms with the differences between Kodak's European projector and North American Carousel and Ektagraphic projectors—the kind I grew up with.

To refresh your memory: European S-AV projector lamps were slow compared to American Carousels or Ektagraphics. The projectors used entirely different types of light sources; the S-AV used a low-voltage filament lamp [24 volt, 250-watt] compared to the American projectors' high-intensity, halogen reflector lamp [120 volt, 300-watt]. The visible difference was the lamp response time, from full on to full off or vice versa.

To look their best wherever shown, international shows needed to be programmed for both types of projectors. That was impossible at AVC where there was no source of 110-volt, 60-cycle power; nor was there a set of American projectors. Instead, I worked out a way to simulate an S-AV using an Ektagraphic. that was accomplished by writing instructions that manually controlled lamp behavior instead of using AVL's built-in, automatic cues.

The lag in the response time of S-AV lamps was like an AVL Soft Cut [or Soft Alt]. By overlapping the cues for two projectors—coding projector A's to ramp up *after* projector B's lamp started ramping down—the crossover point between the two fade ramps could be adjusted.

In that way, I was able to slow-down the lamp response of the Ektagraphic halogen lamp to mimic the performance of the slower S-AV lamp. Thus, was I able to tweak the visual blending. The result was smoother programming and improved synchronization.

1985 – *Saab 9000 US Launch* – Nashville

Gerd Reines did a stellar job as cinematographer for the Saab launch shows; he learned how to mix his live-action footage with my animated slides and graphics.

I had never been fond of combining film and slides. The addition of motion pictures to a multi-image show changes the dynamics, both technical and perceptual. The human eye instinctually follows anything that moves, just like a cat. When stills images (slides) are mixed with moving ones, people only look at the moving ones (whether they "see" anything is another story).

However, Lars Einar wanted film content. Thus, it was my very good fortune to work with a film-maker who was a kindred spirit—a one-man band. Gerd not only shot, he had the sound recording and editing gear to produce complete movies. The "look" of his footage worked with my style; we could have switched roles and gotten similar results.

Gerd Reines' workshop was in the countryside, a half-hour's drive from Stockholm; his studio was a converted farm that he also called home; passing by, you would never have suspected that there was a professional film-maker at work in that old house.

I loved getting away from AVC; the scenic drive out to Gerd's studio ranch was exhilarating. We became comrades. I enjoyed the time we spent together, going through footage, selecting scenes. We'd frequently work through dinner. (His beautiful wife was an excellent cook.)

Working with Gerd at his countryside studio set the stage for my eventual move to Vashon Island, where I emulated Gerd Rein's set up—practicing one's profession while living amidst Nature. Life in Sweden was a far cry from New York or LA.

Those mega metropolises had their own advantages; but the Scandinavian lifestyle was seeping into me, as was a considerable volume of Swedish snaps.

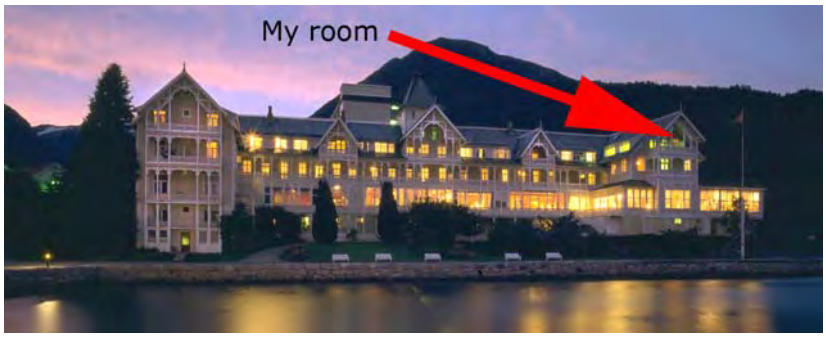
Thomas Lagerqvist was another reason the US launch shows looked so good. Lars brought him into the marketing department at Saab specifically to help coordinate our show-production needs with resources within the Saab organization—to get things done, in other words.

The volume of materials needed to make the launch shows added considerably to the work load of Einar's small marketing staff. With Thomas on the scene, we got the internal support from Saab that we needed.

Photographing cars is tedious and requires a big crew, with mechanics, car groomers, riggers, grips… it's like making a Hollywood movie. With two ranges of cars to shoot (the latest 900s and new 9000), there was a lot to do.

L to R: Anonymous; Olle Ytterman; Thomas & Lena Lagerqvist; Douglas Mesney; Anonymous; Anonymous; Filip Järnehag ; Juki Nakamura. My Saab 900 Turbo [MED 018] is on the left side. Thomas' ride was the white Porsche. The Saab 9000 was in the white truck.

A small army of us—about a dozen people—drove a caravan of cars and trucks from Trollhättan, Sweden across to Balestrand, Norway, deep in the heart of fjord country; there we filmed the new cars in the picturesque Norwegian mountains around Vetlefjorden.



The crew put up at the 200-room Kviknes Hotel, in Balestrand, on Sognefjorden, a classically-styled resort built in 1913, straight out of the Great Gatsby era. Sigurd Kvikne, the proprietor, made special arrangements to accommodate our around-the-clock operations.

Photo courtesy of Kvikness Hotel.

The huge hotel sat on a peninsular promontory overlooking the intersection of three fjords; the views were outstanding, even in bad weather. Sandra and I got one of the best rooms in the hotel—a huge attic loft with a balcony facing the fjords. Balestrande was only 25 miles [47 kilometers] from Sande, Norway; but there was no time for family visits.

Ice lake photo by Juki Nakamura.

The countryside around the hotel was spectacular, a photographer's dream.

We were spoiled for choice and could shoot two seasons—it was springtime in the valleys but still winter up in the mountain passes.

To our further advantage, cars could be filmed around the clock; it was May, just a few weeks from the summer solstice; night lasted just two hours and never got totally dark.

We split-up into night crews and day crews and divvied-up time with the photo cars between the advertising and AV photographers.

As with the photo expedition to Málaga, Sten Granath and Bengt Sundelin were along, shooting large-format pictures. They made some amazing set-ups.

One involved a 32-foot-wide [10 meters] 10-foot-high [3 meters] black scrim that was set behind the car, to make the background appear ½ f-stop (i.e., slightly) darker. Using such a huge, stretched-fabric scrim outdoors was a risky business; even the slightest breeze could blow them down—possibly onto the photo car.

Above: Filip Järnehag (left, goofing around) and Juki Nakamura, seen here with Sandra on the shores of Sognefjorden, near Høyanger Below: Juki (left) and Yours Truly checking shutter operation.

Juki had been transplanted to Stockholm from Japan; he spoke a dialect of Swedish that was indescribable.

Nakamura's humble disposition belied his considerable talents, especially with large format photography. Juki brought along a Fuji panorama camera that used 220 size film to produce gorgeous, 10-inch-wide by 2-inch-high originals [25 by 5 cm]; those big transparencies had extremely high resolution and were easy to re-photograph in sections, for multi-screen projection. Yuki wasn't much of a rigger, but he had a good eye.

Filip was my #1 assistant. He was particularly adept at rigging the cars and setting up the gear (must have been the sailor in him). Filip was a handsome bloke and a good driver; he spent a good part of the time being a photo model, together with Sandra.

Although I was supposed to be training Filip in rostrum photography, given the pressing needs of building two shows (900 and 9000), there was limited teaching time. Plus, as I took him on location as my assistant, Filip had less time to spend on Forox work.

Järnehag learned fast and became invaluable to me, enabling ever more complex sequences and camera angles. Filip had the uncanny ability to anticipate what was needed and when. Imagine that you were a surgeon performing an operation and your assistant "knew" what you were going to use next? Filip and I shared that kind of relationship. If I said we were going to shoot a tight right turn, he would "automatically" sand-bag the car (to enhance the lean, for a more dramatic effect). Or, if I said that the car's interior was next on the list, he knew to make sure it was clean and polished. And how about this: he knew to check the *background* of the scene being shot.

For a photographer, seeing the background seems obvious; yet, as Sherlock Holmes observed, people frequently look without seeing; I learned that lesson the hard way, having to reshoot an expensive, out-of-town assignment.

To digress for a moment, about seeing things: That job was to photograph a sandwich-assembly sequence for Burger King at their test kitchens in Miami, Florida. As described earlier, they were introducing their now-classic chicken sandwich and needed the pictures to teach crews how to make them.

I was using a wide-angle lens; I preferred wide lenses because they accentuate the foreground by stretching it forward. Wide-angle perspectives give the feeling of being pulled into the picture. What gives the effect is the contrast of a close foreground against a wide background.

During the shoot, my attention was focused on the sandwich in the foreground; I didn't pay enough attention to what was going on in the background, everything looked normal to me. However, when the client saw my shots, they noticed things in the background that were wrong—there was a dishrag under the sink in one shot; in another, someone wasn't wearing an apron; stuff like that.

It was an expensive mistake; ever since then I have been cursed by "WIWWTPS"—What-Is-Wrong-With-This-Picture Syndrome—the need to look in every corner, under every rock. It's a terrible way to live, always looking for what is wrong.

It was in 1984 that Jim Casey (left) was imported from New York to relieve AVC's Forox operators, Micke Wassdahl and Andréas Wanicki.

It had been three years and two continents since I had last worked with Jim Casey, at Incredible Slidemakers.

He had gone on to start his own company [Rare Medium], selling slide graphics made on a Genegraphics system.

Then he got into cahoots with Luminous Productions whose principals, Wendall Harrington and Göran Billingskog, were both AVC alumni. They were the ones who recruited Casey to work at AVC. Small world, eh?

For me, it was nice to have my former studio manager on the AVC team; with Casey on board, I had Filip all to myself, for the Saab shows.

Both US launch shows were 30-projector productions. Their 2+1 projection format was a 3:1-ratio panorama achieved by using soft-edge masks to overlap three slides. The projectors were arranged with 6 aimed at the left half of the screen, 6 at the right half, and 18 at the center of the screen, overlapping the other two by 50% on each side. With these shows, I took animation to new levels.

To be able to shoot long sequences, I bought specialized gear and even had parts made to order in the U.K., by David Trotter. One of my favorite sequences was the scene at the 8:40 mark (of the Saab 9000 US launch show); that is where the hero car descends into a canyon and climbs a steep ascent on the other side.

The reason I single out that scene is because of the complexity filming it; the twelve-second scene took several hours to film.[58] To begin with, it was shot at night in the Norwegian fjords. We had guards posted along the road and everyone was equipped with walkie-talkies. Luckily, we were we interrupted only once by local traffic.

[58] At projection speed (6 slides per second) the 250-slide scene lasted 41.6 seconds and the car appeared to be going slow; I edited down to half the number of slides, using every other step; that shortened the scene to about 20 seconds and made the car appear to drive faster. Finally, the sequence was compressed to fit a 12-second music riff and the steps were "ramped" at the head and tail of the sequence; without ramping, starts and stops look jerky and unnatural; using more steps at the very beginning and end of the animation smoothed-out starts and stops; the action "eased" in and out. Today, a sequence like that one is far less daunting given digital technology and motion-control camera gear; it was a bit more challenging back then.

The over-sized camera (a motorized Nikon with a 250-exposure film magazine) was secured to a sand-bagged Gitzo tripod (the world's sturdiest) equipped with a Manfrotto fluid head. Our location was far enough north that it never got completely dark (halleluiah).

To intensify the night effect, I used an 80B [deep blue] filter on the lens and a Tiffen ½-Fog filter to give the car's head-and-tail lights a nice little glow.

The low light and dense filter pack required that each frame be shot as a time exposure. If memory serves me, we shot the sequence three times, at three different shutter speeds: 2, 4 and 8 seconds.

Given those long shutter speeds, the scene had to be shot as a "stop motion" animation [i.e., stop and start]. The car would move forward a few feet, stop and be photographed, move forward another few feet, be shot again, etcetera. During each move, the car's lights imprinted as *streak-trails* that looked kind of like the tail of a comet or meteor; the result looking like a beam of light speeding through the canyon.

This streak effect was produced with an eight-second exposure, using a Nikkor 28mm lens with a 81-EF filter.

To ensure that the camera never moved, the scene had to be shot with one 250-exposure film load; changing film magazines risked jarring the camera. Accordingly, the road through the canyon was divided into 250 sections.

Those positions were marked by stakes at the side of the road, unseen by the camera. Filip drove to each marker, stopped the car, radioed to me that he was in position, and waited to hear back from me that I had the shot before moving to the next.

As mentioned, we shot that scene three times. Each of the three passes took nearly an hour to shoot. Most excruciating was the sequence shot with 8-second exposures; it seemed to take an eternity. Doing the math, 250 X 8 = 200 / 60 = 33.33 minutes—that was just shutter open time—add in the time to move the car and the total time doubled. We finished just before the sun came up and got back to the Kviknes around 5:00 am—in time to order "dinner" before the morning breakfast rush inundated the kitchen.

[Watch a video of the Saab 9000 US Launch show at https://vimeo.com/233225855]

1985 | Saab 900 Show Collage | Plates Nos 1-8

Plate No 1: With the exception of the beauty shot in the center of the page, shot by Saab photographer, Sten Granath, all the other pictures are scenes taken from extended animations, shot on Ektachrome-64 film using 250-exposure Nikon F3 cameras. They were made at several locations including Norway, Gotland (an island in the Baltic Sea off Sweden's east coast), and an unused military airstrip near Saab's executive offices in Nyköping. Most were taken with a 28 mm Nikkor lens. The bottom center and left animations were shot with a 200-400 mm Nikkor zoom lens.

Plate No 2: Like just about all the other scenes in the Saab 900 collage, these are key frames from animations. All were shot in and around Balestrand, Norway. We had light 'round the clock. Many of these pictures were taken in the middle of the night, to avoid traffic. They were shot with a 28 mm Nikkor on a motorized Nikon F3. In all cases, cameras were mounted on Gitzo tripods or car mounts made by Gordon Enterprises and David Trotter. A Manfrotto fluid head was used on the Gitzo tripod legs for scenes involving panning. The beauty shot of the Saab 900 Turbo Aero at the bottom of the page, was shot with a 55 mm Micro Nikkor. The model was Thomas Lagerqvist's pal, Ole Ytterman.

Plate No 3: With the exception of the Stockholm car-wash, these scenes were all shot on Gotland. Filip Järnehag and I drove a pair of Saab 900s to the island, together with AVC's receptionist, Li Lindström, and her friend, Birgitta, as models. Although there seemed to be plenty of "opportunities," neither of us got lucky; but we got some terrific shots. Unlike the rocky shores of the mainland, Gotland is mostly sand dunes and beaches. The long-lasting sunsets afforded us hours of golden light. For the animations of the two girls in the car, a 250-exposure Nikon F3 camera, with an 18 mm Nikkor lens, was attached to the car using a Gordon Enterprises Super Grip suction-cup mount. A 95 mm Tiffen polarizer was used to cut window reflections; behind that was a 72 mm Tiffen Coral #2 filter, to enhance the sunset colors. The seaside sequence (top, right) was shot with a 200-400 mm Nikkor zoom with a rear-mounted Tiffen Coral #1 filter.

Plate No 4: Filip Järnehag and Sandra Sande took a Saab 900 through a Stockholm car wash for this animation, shot with an 85 mm Nikkor and a motorized Nikon F3.

Plate Nos 5-7: These animations were all shot with the 250-exposure, motorized Nikon F3 camera; it was mounted on a 200-400 mm Nikkor attached to a Gitzo tripod with a Manfrotto fluid head (for smooth panning). Nos 5 & 7 were shot in Norway, with Filip driving; No 6 in Gotland, with Göran Ankers at the wheel. The night sequence was shot as a step-frame animation; that is, the car stopped for each picture, because the slow-shutter exposures (1- and 2-seconds) were too long for motion. The panning sequences (Norway) were shot at 1/15th and 1/30th-second. The Gotland sequence was shot at 1/250th-second.

Plate No 8: Miss Universe, Yvonne Ryding, posing in my Saab 900 Turbo 16 on the bridge to Långholmen, around the corner from my Hornsgatan studio, in Stockholm. I used a 28 mm Nikkor lens and shot on Ektachrome-64.

1984 | SAAB 900 Show Collage | Plate Nº 1

Saab 900 *show images roughly in order of appearance.*

1984 | SAAB 900 Show Collage | Plate Nº 2

Saab 900 *show images roughly in order of appearance | Photographed in Norway.*

1984 | SAAB 900 Show Collage | Plate Nº 3

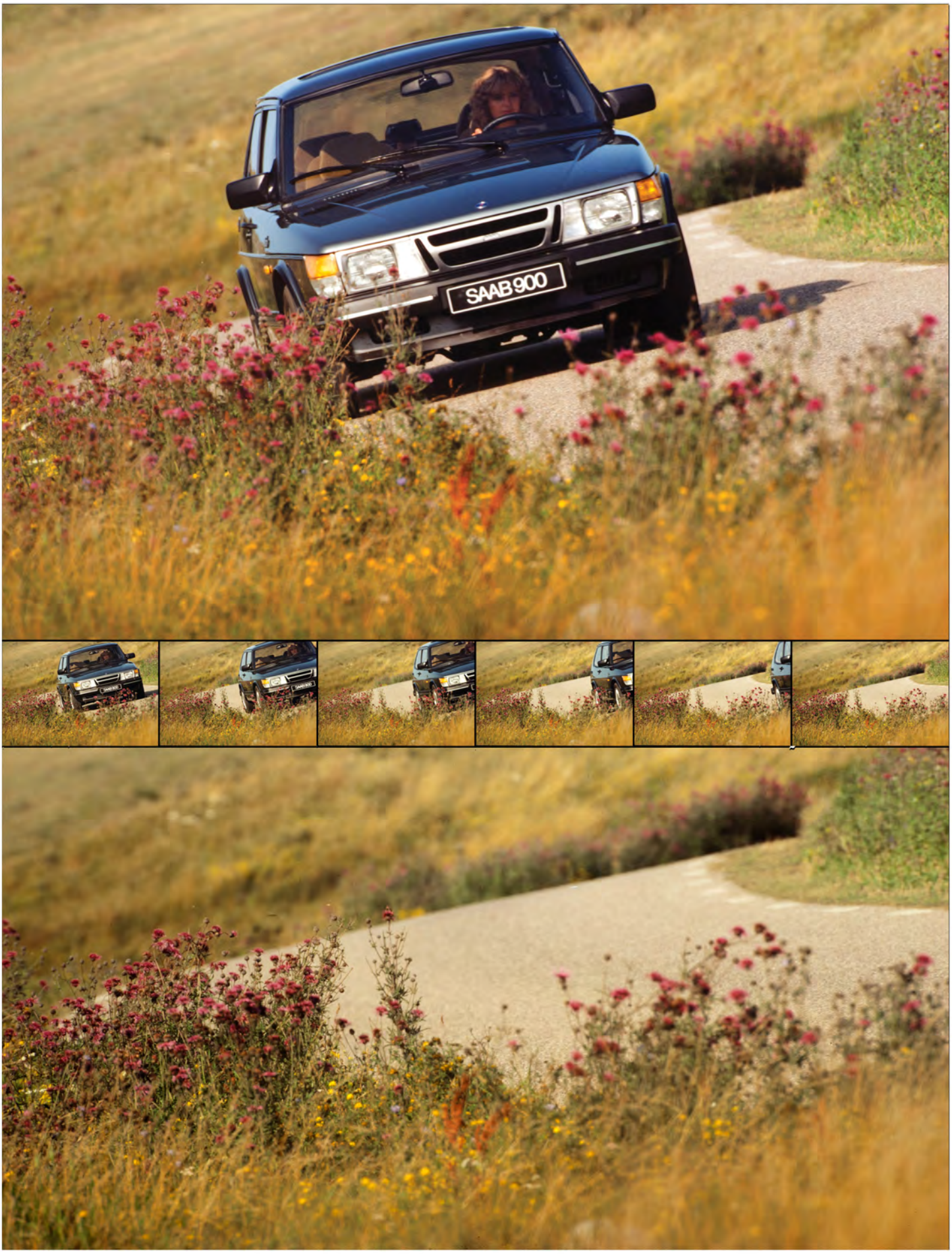
Saab 900 *show images roughly in order of appearance | Photographed on Öland island, Sweden.*

1984 | SAAB 900 Show Collage | Plate Nº 4

Saab 900 *show images roughly in order of appearance | Photographed on Öland island, Sweden.*

1984 | SAAB 900 Show Collage | Plate Nº 5

Saab 900 *show images roughly in order of appearance | Photographed in Norway.*



1984 | SAAB 900 Show Collage | Plate Nº 6

Saab 900 *show images roughly in order of appearance | Photographed on Öland island, Sweden.*

1984 | SAAB 900 Show Collage | Plate Nº 7

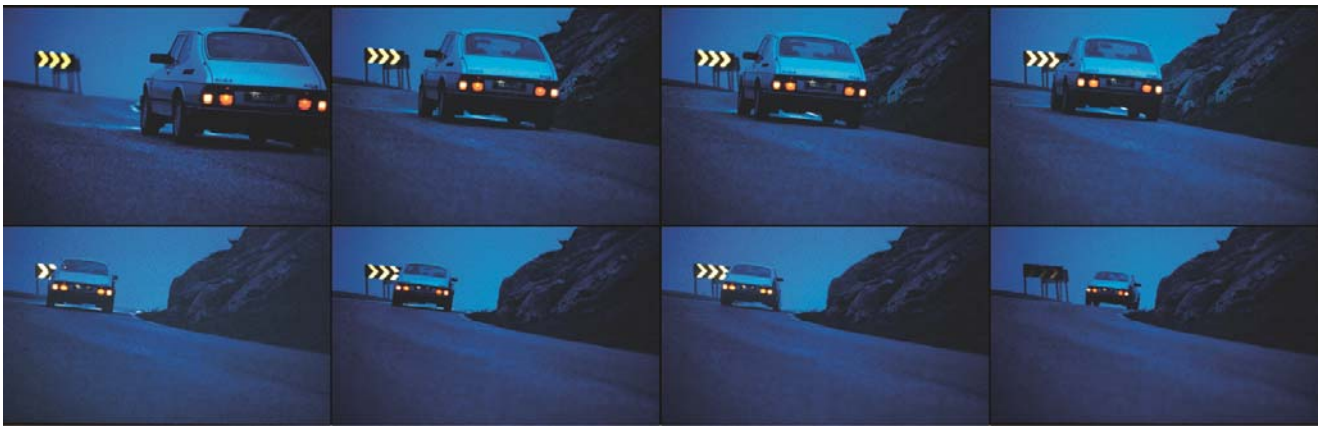
Saab 900 *show images roughly in order of appearance | Photographed in Norway.*

1984 | SAAB 900 Show Collage | Plate Nº 8

Yvonne Ryding, Miss Universe 1984, driving my Saab 900 Turbo 16 over Långholmen Bridge, Stockholm.

1985 – *Saab 900 US Launch* – Nashville

Aside from the animations and optical effects that required a lot of projectors, another reason for using 18 trays on the center screen area of the US Saab shows was to have enough tray space to carry the number of slides required.



Animated shows were very hungry; they gobbled-up slides at a great rate. Slide trays had an 80-slide capacity—at 6 slides per second, that was only about 12 seconds of content.

Despite having 18 projectors center screen—a total of 648 slides—there wasn't enough tray space because the Saab 900 show ran long. Since we couldn't afford more projectors, changing trays was the only way to keep the long-winded show animated throughout.

Changing slides trays during a running show without jiggling the other projectors was a delicate operation. The tray change was done by programming the projectors so that, one by one, each of the 18 projectors would be decommissioned for twelve seconds, allowing its tray to be changed.

At least one performance was muffed when the projectionist blew the tray change and the show had to be stopped. That happened while the show was being judged at the Swedish Bildspel (Slideshow) Festival in 1986. That's when I got a reputation for having a temper.

When slide shows went down, they did so agonizingly. When a movie projector quits, the show is over in a couple of seconds. But with multi-image, one projector might screw-up while the others continued with the show. The result was like watching a runner with a sprained ankle.

[Watch a video of the Saab 900 US Launch show at https://vimeo.com/233226491]

Production of the two Saab shows stretched well into 1986, when the shows were presented. As the deadline approached, the tempo of production became more frantic and in the middle of all that came the Chernobyl disaster.[59]

[59] Wikipedia: The Chernobyl disaster, also referred to as the Chernobyl accident, was a catastrophic nuclear accident. It occurred on 25–26 April 1986 in the No.4 light water graphite moderated reactor at the Chernobyl Nuclear Power Plant near the now-abandoned town of

It was a major distraction that took peoples' minds off their work; however, there was no panic. By the time we learned what happened, the nuclear cloud had already passed over Sweden. The film processed that day turned out fine. The radiation must have exposed them a tiny bit, but the compromised d-Max was unnoticeable.

The Chernobyl disaster was like déjà vu all over again. Seven years earlier, I found myself in a similar situation when the Three Mile Island nuclear disaster hit New York and surrounds.[60] That was a real Chinese fire drill. People were freaking out, walking off their jobs; the traffic jams were horrendous, as people tried to get out of town, before the Three Mile Island reactor blew its top [it never did].

I was freshly back from London, in the third-floor theater, programming an early version of *Hawaii Xanadu*, when Grace Napoleon Bucci burst into the room and announced that she and the rest of the Forox department were leaving. Say what?

I rushed downstairs where I found Fred on his way out the door. Most of the others were already gone. John Leicmon was still there, wrapping-up a complex Forox shoot; he was in a hurry to leave; but I convinced him to bring the film to the lab on his way home. I hoped that film would be processed before radiation ruined two days' worth of his film work [that never happened]. Of course, the lab was in the process of closing [pun intended] and our film sat on the shelf until the next day, when sanity returned to the city.

1986 – Hawaiian Holiday – Slides Across the Ocean

After performing the two Saab show modules in Nashville, Thomas Lagerqvist, Sandra and I holidayed in Honolulu.

They spent most of the time at the beach, but not me.

After the first day, I spent most of the time sorting through my 10 X 30-foot [3 X 9.1-meter] storage locker, at the Space Place, in Pearl City, to retrieve my picture library.

The archive, which contained about a quarter-million slides, was stored in about 100 "Banker's Boxes."

Sandra and I at Waikiki beach in 1982. Photo by Allan Seiden (probably).

Pripyat, in northern Ukrainian Soviet Socialist Republic approximately north of Kiev. The cause was the inadvertent explosion of [the reactor] core during emergency shutdown … whilst undergoing power failure test.

[60] Wikipedia: The Three Mile Island accident occurred on March 28, 1979, in reactor number 2 of Three Mile Island Nuclear Generating Station in Dauphin County, Pennsylvania, near Harrisburg. It was the most significant accident in US commercial nuclear power plant history. The incident was rated a five on the seven-point International Nuclear Event Scale: Accident with wider consequences.

My picture library was a prime asset; there were so many different pictures, of so many different things, that almost any show could be illustrated.

The library contained the output of my (then) twenty years as a photographer, combined with an extensive collection of stock pictures, copy work and clip images that were archived by Incredible Slidemakers.

The library was so massive that I needed a 20-foot [6.01 meter] ocean container to ship it from Honolulu to Sweden, where I was going to edit it down to a useful size (seen above, in 1988, occupying >200 linear feet [~60 meters] of shelves).

How do you edit a quarter-million slides?

That was my challenge when the container arrived in Sweden. AVC graciously gave me a larger office to deal with it all. Having access to the image library was a tremendous potential resource for AVC.

The purge was intimidating, it went against my nature. I am a “collectioneer,” what others call a pack rat, a hoarder. It’s true, once I am into something, I must have it all.

For example, when I arrived in Sweden, I fell in love with crystal art and within three years had a collection of 30 pieces. When it comes to pictures, I usually kept them all, unless they were totally unusable. That is how I ended up with a quarter million of them.

Because I have a hard time tossing anything, I approached the job of culling the archive with much trepidation. Discerning at first, I was saving much too much stuff. Undaunted, I persevered, becoming dispassionate and ruthless. I tossed entire categories without looking at them.

To save time, I came up with a way to visually "scan" a slide-sheet more quickly. I slid the slide sheets past a slit of light, to see just one row of slides at a time. But even that was too slow.

I ended up holding entire sheets to the light, giving myself two seconds to see if any pictures caught my eye. It was an exercise that taught me the importance of color, contrast and simplicity of form in a picture; only the bold stand out for selection.

Soon there were two huge piles of slide sheets on the floor—ins and outs. The day the garbage men came to get the outs, I had a production meeting at Saab.

I left instructions for the scavengers with AVC's receptionist, Li Lindström; but she got them mixed up or maybe she was dyslexic. Whatever the reason, the keepers got hauled away to the dump. Yikes!

Returning to AVC, I discovered the mix-up shortly after the trash collectors left. Li called around, trying to stop the truck. I chased after it, arrived at the dump in the nick of time, and ended up dumpster-diving in the truck, to rescue my slides. It wasn't quite as bad as it sounds; the thousand or so slide sheets had clumped together. But wait: the story gets better.

About a year later, my phone rang; it was Ken Perry calling from Singapore. Recall that, ten years earlier, Ken and I made many successful shows together, for Clairol and Zotos. Now, Ken was back at Clairol, running the Salon Division. It was the company's anniversary; he was preparing a big show, an extravaganza. He said they would pay *anything* to get his hands-on pictures from the shows we made together during the '70s.

Need I tell you which pictures were in the outs pile?

That story, and others like it, explain why I am loath to part with anything; why I am a hoarder.

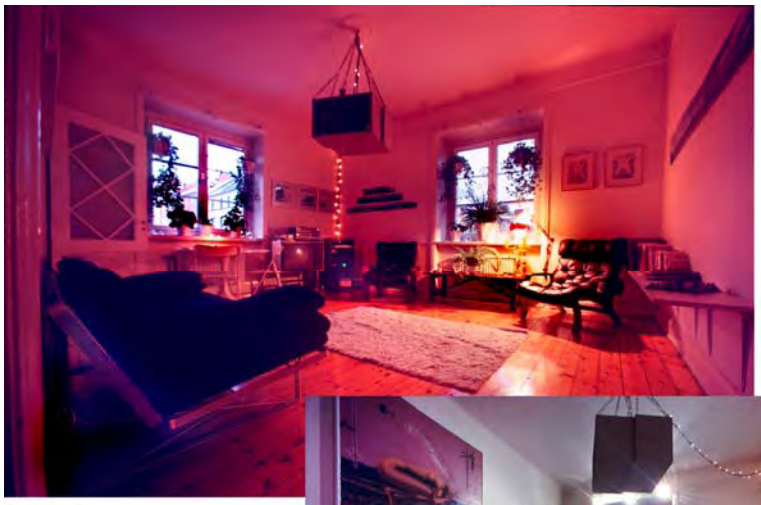
1986 – Sandra Splits – AVC Flounders

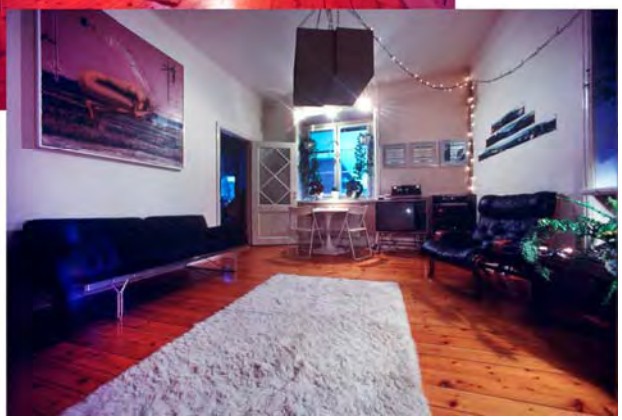
I was in the middle of archive editing when Sandra stormed tearfully through the piles of slides in my office to announce that was leaving me; she heard through the AVC grapevine that I had betrayed her. As far as she was concerned, it was over between us.

There was little to be said; I had in fact been untrue to Sandra, seduced by a Swedish vixen, Lena Nyberg, one of the secretaries at AVC.

It was an enormous mistake that I still regret. However, I can't imagine that Sandra and I would have stood the test of time anyway, for an entirely different reason:

Working so closely together, we were beginning to get on each other's nerves. As the saying goes: "Familiarity breeds contempt."





Flashback half a year, AVC moved Sandra and I into bigger digs when the owner of the Varvsgatan condo returned from abroad.

The new flat, at Heleneborgsgatan 14, on the third floor, was twice the size and more comfortably appointed.

I pimped the Heleneborgsgatan condo with trick lighting and hanging audio speakers; the walls were filled with Chris McDevitt's paintings (lower left) and my own Cyclopans (lower right). The rest of the place was 100% IKEA; but it had a better kitchen, a parlor—my office—a living room (shown above), bedroom and efficient bathroom—that is, the "throne room" did double duty (hahaha) as a shower.

We were snug as two bugs in a rug until my indiscretion. Then, that was that; life turned on a dime; Sandra got her own flat; we carried on at AVC, scandalized by the goings on; people took sides; it wasn't nice.

Despite the uproar following my affair with Lena Nyberg, I doubled down on Sweden. After more than a year, with three successful shows under my belt, new friends, and enough fluency to have a rudimentary conversation in Swedish, I felt at home in Stockholm. Besides, times were tough back in the USA.

I became a sought-after talent. Even the Swedish King, Carl XVI Gustaf, came to meet me at AVC. He loved photography and wanted to learn about multi-image slide shows. That was quite a day, when the King visited. An advance guard was sent over to search AVC and instruct everyone about royal etiquette. We sat around the table in the theater and screened the IKEA show, *Building It Is Half the Fun!*. The King spoke perfect English; I had no trouble explaining the basics to him.

[Spoiler Alert: While the IKEA show impressed the King, three years later his opinion of me changed when he saw *Swedish Meatballs*.]

Part Three

TENACITY

Damn the torpedoes, full speed ahead.

14,968-foot Mount Meru as seen from Mount Kilimanjaro.

Have camera will travel. Ascent of Mount Kilimanjaro, 2005

1986 – Corporate Delusions – AVC Defaults

One day a funny thing happened: AVC stopped paying my bills.

That went on for some time.

I had enough saved up to survive a few months and tried to be a nice guy. However, when I finally demanded my money, I was told that AVC couldn't pay me; they were in the process of declaring bankruptcy. That's how I ended up staying in Sweden so long—to generate enough capital to get back to the States.

I didn't want to leave AVC, and they didn't want me to leave; but money is money. The only way to earn my way out of Sweden was to compete with AVC. That's what I ended up doing—I left AVC and took the Saab account with me.

Another chink in AVC's economic armor occurred when Lasse Hellquist landed a huge job—6-million Swedish kronor ($750,000), with an additional 3-million Swedish krona, sponsored by Apple Computer—for the Royal Djurgården Administration.

The project entailed building an exhibit called Naturhuset [Nature House] with backing from the Stockholm Natural History Museum. It was to be one of the world's first interactive exhibitions, controlled by new (at the time), paradigm-changing, Apple Macintosh computers.

Lars was enthusiastic about digital technology; his interest was piqued by Jim Casey. Casey was an avid Apple enthusiast; he stayed at Lasse's house in Sigtuna for several weeks while he was under contract to AVC.

However, despite its size and the allure of all that money, AVC's holding company, Projekthuset [Project House], voted down Naturhuset.

Hellquist left AVC, took the project with him, and formed a new company—Avicom AB—together with AVC's former economist Henrik Almhagen, former Forox operator Micke Wassdahl, Lars' daughter Maja Hellquist, and a few people poached from Apple.

Avicom was one of the first digital multimedia production houses in Europe; they were key players in Sweden's emerging internet and interactive multimedia market.

The combined losses of Lars Hellquist and myself, as well as our formation of competitive companies—Avicom and Incredible Imagers—proved lethal to AVC; the company struggled until 1990 but was toppled by malinvestment in middle management instead of production facilities and workers.

Sandra's departure complicated things and by the same token simplified them. It is always easier to make decisions when there is only one of you. I was able to act swiftly once the decision was made to leave AVC.

There was a prime space available across the street from AVC; a spacious, 969 square foot [90 square meter] “bostadsrätt” [condo] on the second floor of a building with an easy-to-remember address: Hornsgatan 100 (AVC was at 67).

The condo had been completely refurbished by Yussi Brofeldt, an enterprising young man in the business of restoring and flipping condos.

That was a terrific business in Stockholm in those years; real estate was gaining double-digit values every year. The property on Hornsgatan seemed like a good investment at the time.

I cashed out my remaining savings to make the down payment and financed the rest at Handelsbanken. Credit was still easy in Sweden, before the assassination of Prime Minister Olof Palme.

[Spoiler Alert: the tides turned before I sold the condo; I lost 40% of my “investment.”]

The deal almost never happened; Yussi wanted cash (as in “black money”) for a substantial part of the price.

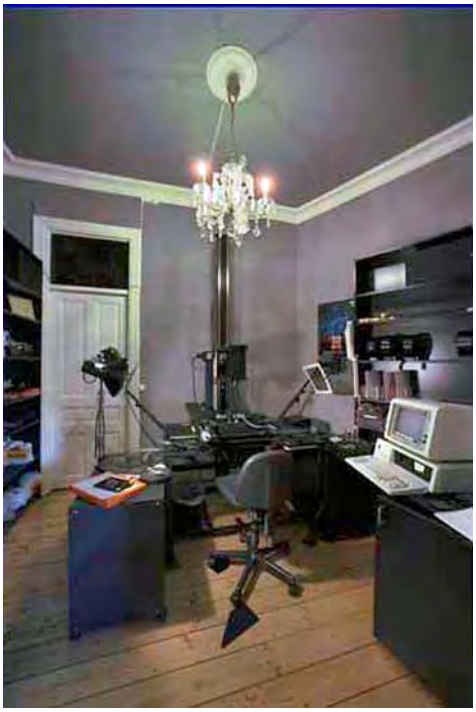
As a foreigner, I didn’t have cash; my money was primarily in overseas accounts.

Yussi didn’t want the money wired because of the obvious paper trail. I had to convince him to open an overseas account at my bank, in Switzerland, and do the transfer there.

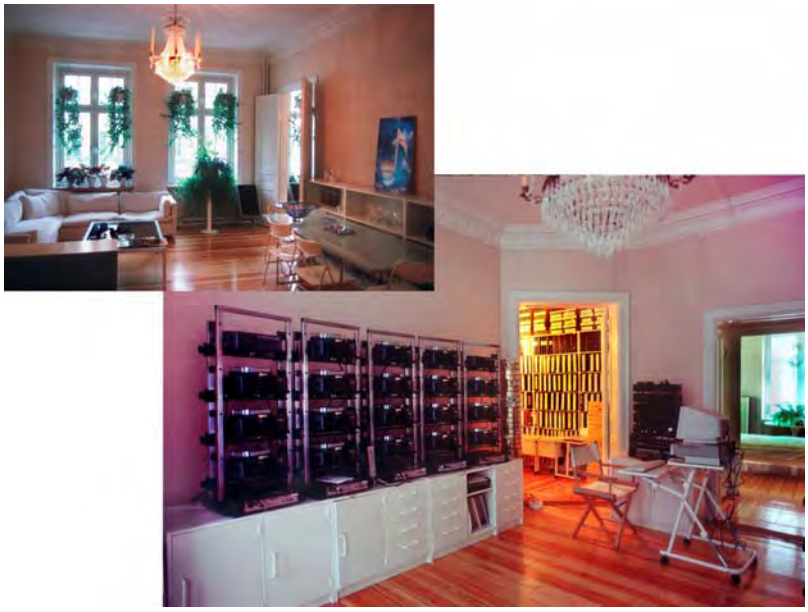
It was a profitable education for Yussi.

1986 – Incredible Imagers – John Emms

I quickly settled into my new headquarters.

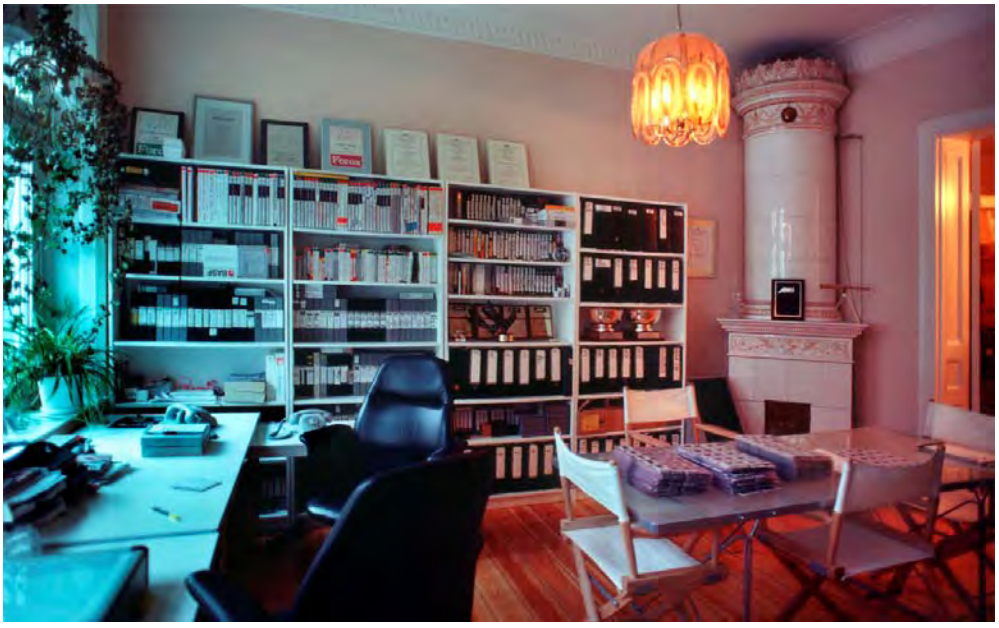


The smaller of two bedrooms was converted into a camera room, where an MC-1600 was installed.



The living room became a multi-purpose studio for programming and audio production, it doubled as a theater when needed for pitches and presentations.

The dining room was equipped for three functions: office, slide library and editing room.



Fortunately, Saab let me hang on to the fabulous 900 Turbo they loaned me while I was working on their shows at AVC. I took that to be the good omen, and it was—Saab let me hang onto their account as well. Truth told; I knew they would, before leaving AVC. Thomas Lagerqvist assured me that he and Lars Einar would send me work my way.

Concurrently with all the changes in Sweden, Image Stream was being dismantled and sold for its parts after Chris Korody threw in the towel. John Emms was still in Los Angeles, helping Korody dispose of Image Stream's production and office equipment; after that, John was going to be a free agent.

Korody's loss was my gain. I arranged with Chris to buy the Stream's Marron-Carrel 1600 rostrum camera together with their picture collections and mask library. Image Stream had put together a formidable mask library; theirs doubled the size of my Master Masks collection, when the two resources were later merged. At the same time, I persuaded John Emms to take a leap of faith and to come to work with me again, in Sweden, at Incredible Imagers AB. Emms was the kingpin to my plans. Without him, the course of my history would have been altered considerably.

If I could have, I would have named the Swedish company Epic Productions. That name best described my ambitions. I wanted our productions to be big and important, to graduate from "just" multi-image slide shows to spectacular theatrical productions of epic proportions.

Sometime after I had all the stationary printed up, together with three dozen sweatshirts, the Swedish authorities disallowed me use of the name Epic Productions because the term "Epic" was in already in use by Epic Records.

WTF?

I ended up with a lifetime supply of Epic shirts. I'm wearing one of them as I write these words (seen at left), as a matter of fact.

Photo by Pamela Swanson.

Emms got his own flat clear on the other side of town and was quickly assimilated into the Swedish AV community. Everyone wanted to meet and greet the star rostrum cameraman from Los Angeles.

John struck-up a strong friendship with Conny Bergqvist, Gudrun and Tommy's son, who was working at AVC, doing Forox work. Tucked under John's wing, Conny's skill set rapidly advanced (triggering Lars Hellquist's schadenfreude). At first, I was concerned that John was aiding and abetting an Incredible's competitor; then I realized there was no cause for concern because AVC had neither the staff nor the equipment to out-shine Incredible Imagers.

The rostrum camera facility that John put together at Hornsgatan 100 was top of the line. It began with the Marron-Carrel 1600 that I purchased from Image Stream. Shortly after, when I took up with Elisabeth Ivarsson and she bought the flat next door, we reorganized the two condos to work in one and live in the other. [See: *1986 – Hello Elisabeth – Swedish Sambo*.]

My former bedroom and bath got converted into a roomy, state-of-the-art darkroom in which we had a computerized Agfa *repro* camera (also called *stat* camera, as in photostat[61]). The darkroom was also equipped with a Durst 4 X 5 [10.1 X 12.7 cm] color enlarger, an automated Agfa sheet-film processor and a manual line for developing roll film and 4 X 5 sheet film.

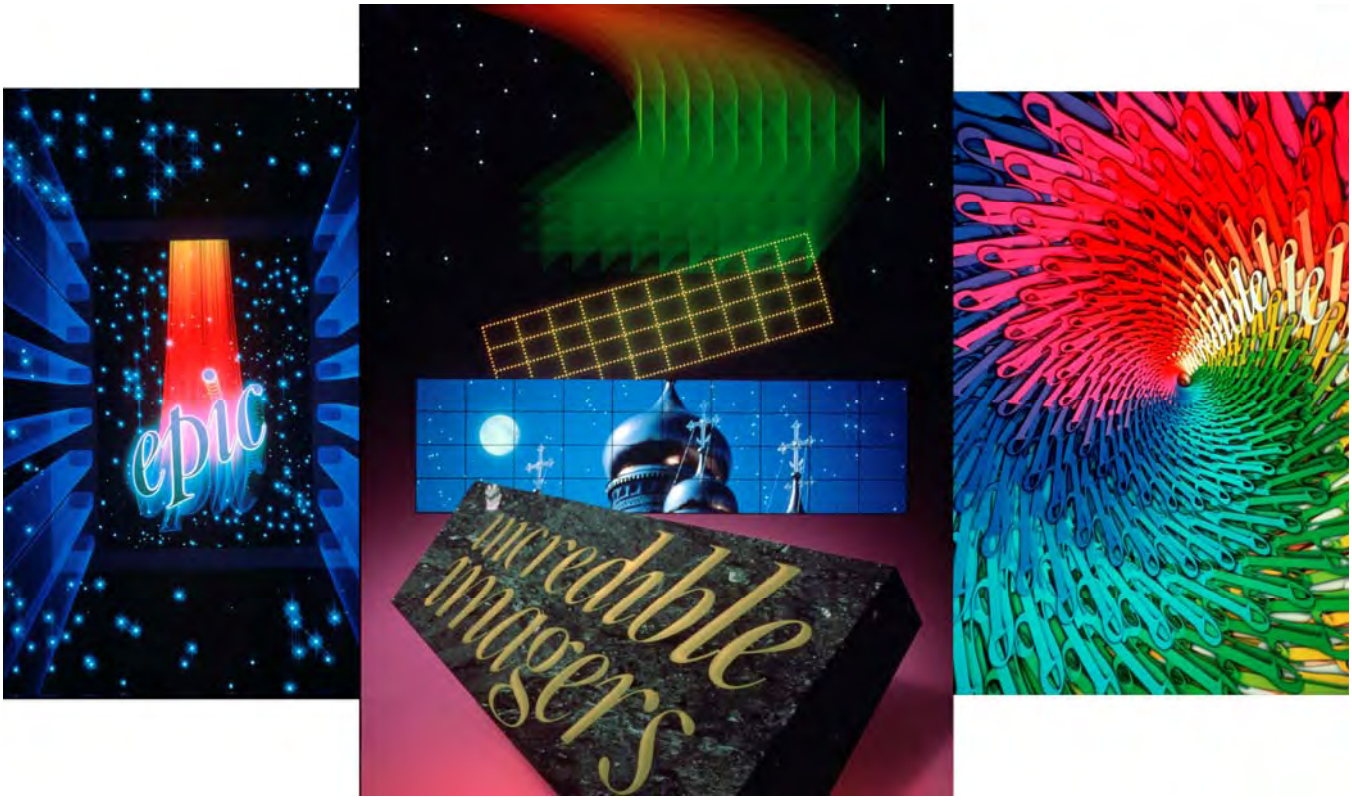
The only thing we couldn't do in house was process color film. That was no disadvantage; running a color film processor was like trying to keep an old English sports car in tune. AVC's color line was always running with a tint of some sort, usually yellow. John had run a color lab back in Australia and wanted no part of doing it again.

With such a sweet slide-making set-up it wasn't long before John lured Conny into working at Incredible. At first it was casual work as needed; but, that turned into an apprenticeship and finally an assistant's position at the Belgian incarnation of Incredible.

[61] Photostats were high-contrast, photo-paper copies of type and line art; the most common use of stats was to re-size type and graphic elements to fit specific places on a paste-up "mechanical" used to make printing plates.

When John Emms finished installing it, the Stream's old MC-1600 was probably one of the three most pimped-out Marron-Carrel rostrum cameras in the world. Emms had driven this particular camera at Image Stream; he knew it inside and out. With my blessings, he spent a wad of money on every possible accessory and upgrade for the camera and its operating system.

He spent another (smaller) wad of money playing with his new toys, experimenting, mastering the camera's extraordinary capabilities. It was computerized (of course), equipped with a slit-scan stage, and shot film formats up to 70mm as well as 4 X 5-inch sheet film (for high-resolution imagery).[62]



Graphic design and effects by John Emms.

The special effects graphics John produced at Incredible were works of art. Among the camera's other features was its ability to easily shoot ultra-smooth animated graphics.

Most people did not realize that animated sequences began and ended on sharply-focused *key frames*. Between those were *bridge frames* that had slightly blurred edges (as in motion blur, not lens blur) to avoid a choppy look. The amount of blur was *ramped*; that is, as the animation sequence progressed the amount of blur increased toward the middle of the scene and then decreased as the scene came to rest on the next key frame.

You can imagine how difficult it would be to calculate all those adjustments and shoot them manually; basically, it couldn't be done. Yet the effect was vital to achieving a "film-like" look with slides.

[62] John had a special modification made so that the Marron-Carrel would accept his 4 X 5 sheet film camera.

Our slide animations were usually shown at six frames per second, whereas standard film speed is 24 frames per second. The slower frame rate of slides made it difficult to avoid jerky-looking animations. Using his pimped MC-1600, John's animated graphics set a new visual standard for smoothness that few slide-show designers achieved before or since.

Of course, programming is the other critical part of the visual-effects equation. That is where I excelled. Casting aside modesty for a moment, I believe that I was one of the top-ten AVL programmers—ever. Programming was my passion. You can ask anyone who ever worked with me; I was fanatical about timing and transitions.

The term *choreography* has been used to describe what slide show programmers did for a living. After all, it was the programmer who decided how the visual elements would interplay with the sound track, how the pictures danced to the music. As with motion blur, just described, the programmer could enhance the effect by varying the speed of dissolve between advancing frames—matching degrees of blur with degrees of image brightness—and hitting key frames on beat and on time.

My collaboration with John Emms at the Swedish studio began with the production of *Putting the Future in Motion*, made for Saab as an corporate-image show and used at a variety of meetings, events, and motor shows. The show was put together with "out-takes" from other Saab shows (we had enough of those to sink a ship) combined with elaborately animated graphics put together by John Emms.

1986 – Putting the Future in Motion – Saab Enginuity

Putting the Future in Motion, together with another Saab piece entitled *Saab Enginuity*, are the two finest examples of multi-image slide animation ever produced (IMHO). Both shows relied on velvety-smooth sequences of animated rostrum-camera graphics combined with live-action sequences shot with modified Nikon F3 cameras.

John Emms' exceptional rostrum-camera work was the ground-breaking feature of both those shows.

I can confidently say that no other rostrum camera man in that era topped Emms for technical excellence; his work on the MC-1600 was truly "incredible."

Graphic design and effects by John Emms.

That was especially the case for *Putting the Future in Motion.* In that show John pushed the limits of the camera's computerized controls, shooting Saab logos that streaked across the screen in precision moves that matched their backgrounds—for example, up and over mountains and around buildings.

Graphic design and effects by John Emms.

Those kinds of visuals hadn't been seen in slide shows; they raised the bar considerably higher for our competition's camera operators.

Having a great song to work with added to the impact of *Putting the Future in Motion*. I'd like to be able to say I had something to do with it, but such was not the case. The song was commissioned in the States by Saab's marketing department in Connecticut.

They used it at a sales meeting of their own, which is how it came to the attention of the marketing department at Saab headquarters in Trollhätten. When he heard the song, Thomas Lagerqvist arranged to borrow the 24-channel master recording and asked us to make a show with it.

While *Saab Enginuity* couldn't boast an original soundtrack, the show was nonetheless the closest I ever came to mimicking the super-slick style of Image Stream—never missing a beat, always controlled, never over the top (like my early shows). [Hey Chris, are your eyes burning as you read this?]

The secret of success for *Saab Enginuity* lay in restraint—although you'd probably never have guessed that watching the show. The tempo may have seemed relaxed, but there was always something happening on the screen; no musical sting went to waste; they were all used for effects, to great effect. Most noticeable (to me, at least) was the *glissando* look of Emm's graphics animation; he mastered ramping.

To digress for a moment, about animation: Ramping refers to the acceleration and deceleration required to make an animation look smooth. Objects shouldn't suddenly start or stop; they need to ease into it. That is done by increasing or decreasing the distance an object travels in each animation step.

For example, a ten-step move across a 10-inch field [25 cm] would not look smooth if the distance was divided evenly into ten one-inch steps [2.5 cm]. Instead, the sequence of step-spacings might be: ¼-inch, 1/2 -inch, 1-inch, 1.5-inch, 2-inch, 1.5-inch, 1.5-inch, 1-inch, ½-inch, ¼-inch. Those kinds of differentials also applied to the length of streaks or zoom trails, to enhance visual smoothness.

I hope you can appreciate that there was more to it than met the eye. When animations were done right, you hardly noticed; but when done crudely they could make your eyes sore. Chris Korody used to call such finessing, "milking" a move.

[Watch a video of *Putting the Future in Motion* at https://vimeo.com/232928264
Saab Enginuity at https://vimeo.com/232927927]

1986 – Rhythms of The World – Over the Top

Rhythms of The World original logo by Brad Hood at Image Stream, 1983.

Epic orgy is what comes to mind as I think of what to say about *Rhythms of The World*.

Talk about flash and trash? This show was the ultimate "disciplined mindblower"—1,200 slides, by 105 photographers, in slightly more than seven minutes.

Ridiculous.

At least that is what I think, now. The show was totally over the top.

Rhythms began three years earlier, when I wrote the song on spec for a musical extravaganza show at Disney's Epcot Center proposed by me and Chris Korody. [See: *1983 – Disney Pitch Rhythms of The World*.]

The idea then and "now" was to be a visual trip around the world. The message and lyrics were simple:

RHYTHMS OF THE WORLD

Rhythms of the world are everywhere to be seen,
The land and sea and sky are all in close harmony,
Rhythms in you, rhythms in me,
And we can share the rhythms of the world.

When the Disney pitch was lost, the *Rhythms* track, produced by Geoff Levin (left) got put on the back shelf—until AVL, on the occasion of their 25th anniversary—asked me to produce a demo show for Photokina.

At which point I dusted it off and proposed a musical mindblower made as a joint promotion sponsored by AVL and The Stock Market picture agency.

Using AVL's good reputation and my own, I managed to convince Richard Steadman and Sally Lloyd to co-sponsor the show. Neither of them knew much about multi-image, but recognized the potential benefits of having their pictures featured in a show that would be seen by virtually every important slide-show producer in the Western world.

Even more amazing: I garnered so much trust that they let me walk out of their offices with ~4,000 original transparencies, take them to Sweden, dupe them (umpteen times) and send them back by FedEx. I still can't believe that happened.

After getting their preliminary acceptance, I flew to New York on AVL's dime, finalized the deal with Steadman & Lloyd and spent a week going through the archives at The Stock Market. Over dinner, I discovered that Steadman was ill and Sally was taking over management of The Stock Market while continuing to be the editor-in-chief.

Sally was distracted by her partner's illness throughout production of *Rhythms*, which may be why she was willing to go out on a limb and let so many images out of the archive. And why I was able to get her agreement to let Incredible use the pictures for other demo shows as well. (!)

The deal was, Incredible could hold repro dupes on condition that we pay usage fees for any commercial usage, i.e., other than demo shows. And for demo use, The Stock Market was to be prominently credited.

Given the opportunity to add 4000+ world class images to Incredible's picture archive, John Emms shot six repro dupes of every picture; three 35 mm and three 70 mm.

For the week he was duping, the studio was swimming in slides. Fortunately, Dean Dedmon was there to handle all the post production work, sorting, numbering, sheeting and archiving.

The 4000+ Stock Market images that I brought back to Stockholm had been pre-edited from nearly two million, according to the show's requirements, i.e., subject categories:

Farming | Food
Technology | Science
Industry | Transportation
Weather | Atmosphere
Religion | Politics
Geology | Geography
Music | Dance
Arts & Crafts | Architecture

Those categories were further subdivided by country (listed in show order):

Switzerland
United Kingdom (England, Scotland, Ireland}
Mexico
France
Japan
Italy
America
Muslim world (Arabia, Egypt, Turkey, Morocco, Tunisia)
India
Africa
Russia
European Community (Spain, Italy, Holland, Germany, Greece, Austria)
Scandinavia (Sweden, Norway, Denmark, Finland, Lapland, Iceland)
South America (Brazil, Argentina, Peru, Chile)
China
Islands (Caribbean, Hawaiian, Polynesian)
Australia

Believe me, I had a hard time keeping the number of pictures to ~4,000. As mentioned, The Stock Market's archives held more than 2,000,000 images. I ought'a know, I went through them most of them. That was a daunting exercise.

For 10 hours a day I sat at a large lightbox and went through sheet after sheet of pictures. Most were 35 mm transparencies, in plastic Vis-sheet pages holding 20 slides. There simply wasn't time to really look at any of the pictures, unless they caught my eye. Each sheet got about 3 seconds; that translated to roughly 400 slides per minute, 24,000 per hour, 240,000 per day, 1,680,000 in seven days. Of course, those weren't the exact numbers; but you get the idea, why my eyes were sore. To get my attention a picture had to stand out. A clearly discernable subject and bright colors were mandatory; having a dominant primary color (red, orange, yellow, green, blue, purple) helped.

Rhythms was the first big show to be pre-programmed without pictures; that is, I didn't refer to the pictures while doing the choreography. The programming was done using *write-on slides*—disposable cardboard mounts containing vellum paper upon which you could write or draw. By making rough sketches on write-on slides, I could test animated sequences and other complicated scenes before they went into production. At the same time, each cue was noted on a master storyboard, from which the show was produced.

Decisions about collages and reveals were made at that stage of production. With 15 projectors, there was plenty of fire power (and slide capacity) to use even the most complicated of the Master Mask reveals.

My personal favorites were the fan wipes at 00:00:52-00:00:54, the snail wipe [00:01:27], drip wipes in the India section [00:02:14 and 00:02:31], the circle, and wedge wipes in the Africa section [00:02:40-00:02:50, the sunburst wipe in the Mexico section [00:04:04-00:04:08].

Another usual wipe effect, which was never seen in any other show, before or after *Rhythms*, were the *slit-scan reveals* seen in the Big Ben reveal [00:00:47] and the Australia section [00:05:24-00:05:44].

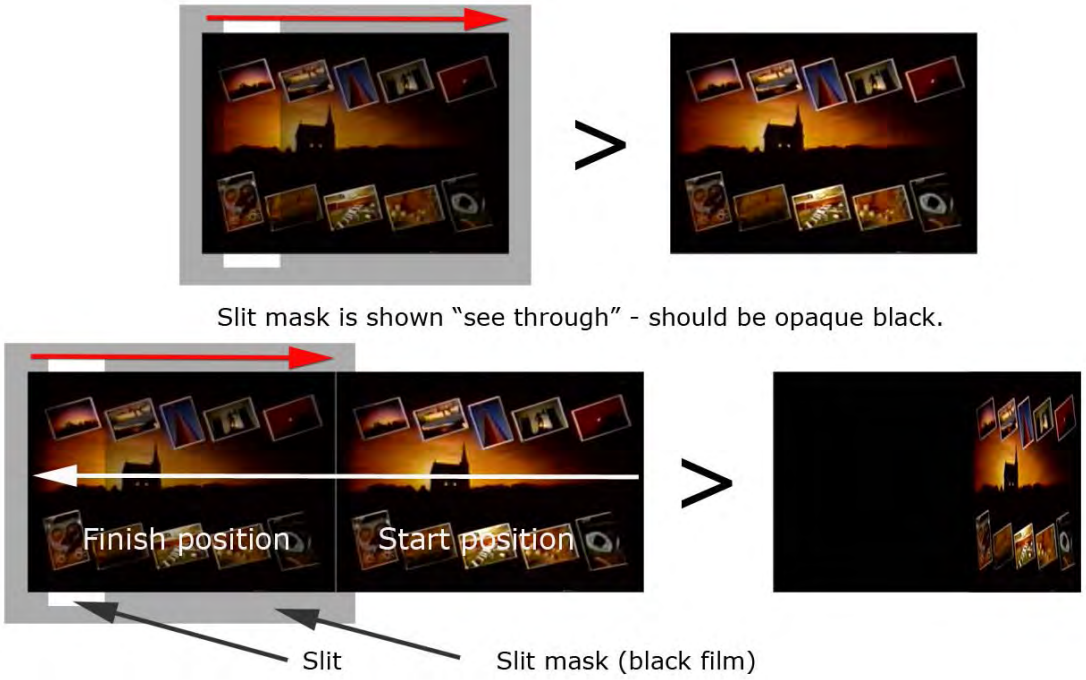
Those were made with a programmable slit that John had made for the MC-1600's stage. The slit transited across the artwork—in this case 8 X 10-inch enlarged transparencies—during exposures.[63]

Adding more sport to those slit-scan sequences, the resolve of each 7-step move had multiple inset pictures, which I termed *hero frames*.

Two scenes from Rhythms of The World captured from a VHS video of the show. The left picture [00:05:25] shows the mid-point of a 7-step slit-scan reveal—five of the overlapping steps can be identified in the lower right quadrant of the picture. The right-hand picture [00:05:28] reveals ten white-framed hero-pictures projected over a background scene (sunset church).

[63] Wikipedia: Slit-scan is an animation created image by image. Its principle is based upon the camera's relative movement in relation to a light source, combined with a long exposure time. The process is as follows:

1. An abstract colored design [or large color photo] is [placed] on a transparent support
2. This support is set down on the glass of a backlighting table and covered with an opaque masking into which one or more slits have been carved.
3. The camera (placed high on top of a vertical ramp and decentered in relation to the light slits) takes a single photograph while moving down the ramp. The result: at the top of the ramp, when it is far away, the camera takes a rather precise picture of the light slit. This image gets progressively bigger and eventually shifts itself out of the frame. This produces a light trail, which meets up with the edge of the screen.
4. These steps are repeated for each image, lightly peeling back the masking, which at the same time produces variation in colors as well as variation of the position of the light stream, thus creating the animation.



Above: Slit moves right across stationary art resulting in "normal" image. Below: Art moves left while slit moves right resulting in compressed image. Width of slit and speed of scan determines exposure. (Note: slit shown is 2-inches wide, for illustrative purposes. The actual slit width was less than one millimeter.)

To slit-scan the montaged hero-picture scenes in the Australia section, Emms and Dedmon first had to composite all the pictures onto a 70mm, using in-camera masks (see below). Those 70mm masters were then enlarged onto 8 X10 color sheet film, for the slit-scan stage.

Seven hero-frame "resolves" from Australia section of Rhythms of The World. The heros (smaller, inset pictures) built-up sequentially to the beats of the music. Transitions between the seven scenes were done with slit-scans (described earlier).

Rhythms of The World used every trick in the book. I went wild with hero frames—there are five hundred eight of them—and special effects for pictures, e.g., the star sweeps down an electric cable [00:01:36], frosty leaves (one of John Emms' pictures) [00:01:46] and Rio's iconic Christ the Redeemer statue [00:04:33].

With the technical storyboard in hand, it was relatively easy to make picture assignments. Having pre-edited the pictures at The Stock Market, I knew what I had to work with. Those pictures were augmented with my own photos, bringing the total number of picture candidates up in the range of ~6,000. Editing those further, I concentrated on matching up good-looking color combinations within each subject range.

None of this could have been done if Dean Dedmon (right) wasn't on staff helping us. Under John's supervision, Dean rotoscoped 122 pictures; that is, using the Durst enlarger he traced outlines of those pictures onto 10-field punched-paper cels.

Rotoscoping was done to accurately position the hero frames within their background pictures. After that, Rubylith rectangles of appropriate sizes were positioned onto each rotoscoped cel; those being for the inset pictures. Next, the paper/ruby cels were copied onto lith film using the Agfa stat camera, and those negs flipped into matching positives. The neg-pos combos were then sandwiched with thin sheets of clear acetate and diffusion material between them and recopied on the stat camera, to generate white outlines for the hero frames. Finally, the 10-field cels were shot on 70 mm film, to serve as in-camera masks. Those in-camera masks had to be swapped out for each and every hero picture. Incredible, eh?

To digress and clarify the process of making hero-frame sequences: To superimpose one image onto another, the area where the inset image will appear on the background picture needs to be blacked out, i.e., masked. Making the masks for the inset (hero) pictures was a three-step process:

1.) Trace the outlines of the background image onto a pin-registered ("punched") paper 10-field cel. 2.) Place a sheet of punched Rubylith over the paper cell and cut the shapes of the hero insets. [Rubylith material had two layers: a thin red film on a clear acetate base. Using a scalpel or razor blade, one cut a shape through the top red layer and peeled off either the inside of the shape or the area surrounding it. Left was either a clear acetate cel with a red shape, or a red cel with a clear "window" of the shape.] 3.) Photograph the rubyliths (aka "rubies") onto 10-field punched Kodalith film, creating a negative. [Kodalith film was blind to red. The red areas of the Rubylith cell would be clear and the rest black.] 4.) Contact print the Kodalith negative onto another punched 10-field Kodalith sheet to create a registered positive. 5.) Photograph the 10-field negatives and positives onto 35 mm for neg & pos slide masks.

If shot on 35 mm film, the resulting mask chips were sandwiched with the picture image in the slide mount. However, to double-expose hero frames onto a background image (resulting in a single, composited film chip with both the background and hero-frame images) required in-camera masking. Such in-camera masks were made by photographing the 10-field Kodalith cels onto 70 mm Kodalith film. Such 70 mm in-camera masking could only be done with the Maron Carrell rostrum camera. Using a Forox or Oxberry rostrum camera, 35 mm masks were used on the stage, sandwiched with the images being photographed; that was much less accurate. Or, all the images and masks had to be enlarged to 4 X 5 or 8 X 10 and positioned on registered (punched) clear-acetate cels for rephotographing onto 35 mm film; that was way expensive.

In *Rhythms of The World* some of the scenes have composited background and hero-frame images. However, to swap background and/or hero frame pictures in a sequence, each image is a separate slide. The background image was sandwiched with a positive hero-frame mask (clear with a black hero-frame area) and the hero-frame image sandwiched with a neg mask (black with a clear "window" for the hero image).

Because the hero images had a Kodalith mask blocking all but the inset, no density mask was required. [See page 611, about density masks.] However, in the case of composited images, a density mask was usually included. There was a limit to the number of film chips that could be bound into a registration Wess mount; using any more than three ran the risk of the slide being too fat and not dropping from the slide tray into the projector gate, or partially dropping. Color film chips were thicker than Kodalith or Fine Grain Release Positive chips (used for softies and density masks). What a lot of work. The photo effects (star sweeps, glows, etc.) also required rotoscoped artwork. And all the split screens and collages needed 10-field artwork made as well. And let's not forget the Master-Mask reveals. Three sets of the finished show were made for a total of 3,600 slides. Each of those contained at least two chips of film (picture and density mask) and more than half of them had a third chip (a reveal or matrix/collage mask).

Rhythms was a massive amount of work, all done to help AVL maintain their leadership position—and to put Epic Productions on the map. The scenes zoom past so fast, that it is nearly impossible to really see and appreciate the enormous efforts the three of us put into that show. However, seasoned slide-show designers and producers "got it." Wherever AVL screened Rhythms, the crowds were standing room only.

1986 – Hello Elisabeth – Swedish *Sambo*

It is true what they say: Success begets success. The Swedish economy was feeling stronger thanks to Prime Minister Ingvar Carlsson's free-market policies. Globally, the multi-image industry was approaching its zenith. Slide shows were in demand everywhere. In that robust economic environment, our new business grew quickly and with it our fame and fortune. Some big players in the European AV market started paying more attention to Incredible Imagers.

AV-gear manufacturers started courting us, seeking endorsements. (No doubt they had seen the extensive promotional work I had done for AVL over the years, and that Incredible Imagers had become the Swedish AVL dealer.) Dataton were anxious to get their equipment into our studio. Kodak couldn't help noticing when I started using Fuji's Velvia color film.[64]

[64] Kodak was phasing out Kodachrome, substituting a variety of Ektachrome emulsions that were less expensive to make and process. The new films lacked the saturated color and fine grain of Kodachrome; coarser grained Ektachrome slides didn't "split" as well as Kodachrome; that was a problem. Using today's terminology, Kodachrome had (significantly) higher resolution than Ektachrome. Fuji plugged the hole left by Kodachrome with their Velvia film; within a year of Velvia's release green Fuji film packs replaced Kodak's yellow ones at a pace that would make George Eastman roll in his grave.

Against that backdrop, Kodak's Swedish sales manager, Elisabeth Ivarsson, started making social calls at AVC more and more frequently, bringing goodies from the bakery for the crew to enjoy. Elisabeth was masterful at diplomacy and easy on the eye. Her visage of vulnerability masked a masterful manipulator with an agenda of her own. She caught my eye while I was still at AVC and noticed what I thought (correctly) was flirting.

Ivarsson—that's her maiden name—was very polite, very formal; but I couldn't help noticing that when we spoke, she batted her eyes, a lot. Elisabeth found ways to get more involved with me. I got invited to meetings with her boss, Lars Jävbratt, at Kodak's headquarters in Järfälla, [near Arlanda airport, about 13 miles (21 km) northwest of Stockholm] to consult about matters germane to slide shows.

One of the first meetings was to introduce me to her father, Helge Ivarsson. He was a technical representative at Kodak. I appreciated his in-depth knowledge of Kodak film emulsions and processing chemistry and I believe he was impressed with mine. My knowledge was derived from years of controlled experiments, shooting with several hundred color-correction and color-adaptive filters as well as adjusting processing timings.

My photographs were nearly always controlled experiments, aimed at perfecting colors (even black and white work has colors; they are shades of gray). Although Helge Ivarsson disapproved of where things were going between his daughter and I, he eventually welcomed me into the Ivarsson family when Elisabeth and I officially started dating after the London BISFA multi-image festival.

There, the morning after a night of partying in celebration of Incredible's bucketful of awards, we both woke up in my bed at the Kingsley Hotel. Elisabeth and I stayed at the Kinglsey a few times. The hotel was right around the corner from Kodak's European HQ, located on London's High Holborn. In London and at their factory in Stuttgart, Germany, I consulted with Kodak's marketing and product development people about slide projector technology.

Kodak was, at the time, developing their S-AV 2060 model at the time; they wanted to make sure I approved of it. I still have an S-AV 2060; it's the only projector I still have, although it is now more a museum piece than a useful tool.

The newly redesigned 2060 projector was 10% faster than the preceding 2050 model. Its faster slide-cycling time was closer to the speed of Kodak's North-American Ektagraphic projector models. That meant that shows crossing the Atlantic wouldn't need as much re-programming. [Spoiler Alert: Two years later, the contacts I made in Stuttgart paid-off handsomely when Kodak selected Incredible Imagers to produce the show that would commemorate their one-millionth S-AV projector—*Got to Be, S-AV!.* [See: *1988 – Got to Be S-AV! – Ego Trip*.]

If there is one thing I excelled at, it was providing grist for the gossip mill in Stockholm's audiovisual microcosm. Between the affair with Lena Nyberg that split up Sandra and I, then dating Kodak's top sales rep, I had puritanical Swedes scratching their heads.

Elisabeth moved in with me; we became a *sambo* [same house] couple. Soon after, Bo Ströman divorced his wife, left his family and took up with Christine Carlsson, AVC's top account executive, who likewise split from her husband. I didn't blame Christine, Bo was a lot more exciting than the super-geek audio engineer she was divorcing, Jan-Eric Persson.

Before the split-up, I helped Persson with some photography and design work to promote Jan-Eric's Opus-3 line of concrete loudspeakers. The *Heavenly Sound* poster pictured at right was one such project.

[Concrete speakers produce technically superior sound; but these 3-foot-high babies weighed, like 100 pounds each.]

Bo & Christine's affair was even more scandalous than mine. Our colleagues were also distracted by the flirtation going on between Bill Aylward and Li Lindström. Those episodes took the pressure off Elisabeth and I at social functions involving the AV community. Soon enough, people accepted Elisabeth and I as a couple… a power couple.

When I met her, Elisabeth's name was Mannerstråle. Her husband, Claes Mannerstråle, was from an historically important Swedish family; he was the scion of nobility, as it were. A lawyer, Claes didn't take kindly to Elisabeth's petition for divorce. The failure of his marriage assaulted his ego, scandalized his family name, and offended his ultra-conservative principles. It burned him particularly that his wife preferred an American media maverick.

Claes fought the divorce tooth and nail, in the process making a pawn of their five-year-old daughter, Anna Mannerstråle. Providentially, just at that time, the condo next to mine was being vacated. With her reluctant father's financial support, Elisabeth bought that one and moved in. At that point, Claes caved and granted the divorce.

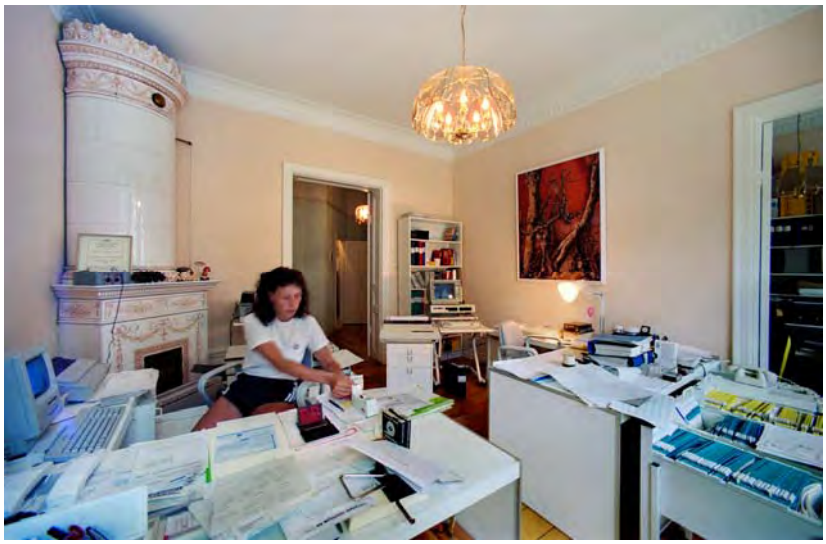
With Elisabeth came family and all that entails, which I embraced. I was ready for someone meaningful in my life. Elisabeth was close with her parents. We spent a lot of time with Helge and Mai-Britt at the family home Järfälla as well as their *stuga* (summer home)[66] in Bohuslän, an historical part of Sweden that dates back to the Vikings [54 miles (87 kilometers) north of Göteborg (Gothenburg)]. Helge kept a hobby boat in the harbor there; it had a single-cylinder engine (seriously) that looked as old as the town. The engine turned at 120 rpm—pop, pop, pop.

Elisabeth's mother Mai-Britt helped with the interior decorating of Elisabeth's apartment (which gave me an excuse to buy three more chandeliers).

[66] Most Swedes have enough wherewithal to afford a stuga somewhere. For those of you who may deride Socialism, that's something to ponder.

Between the four of us, comfortable living quarters were assembled in less than a week. Thenceforth, we lived in her flat and worked in mine. The new layout worked well, providing extra space in my flat for the business to expand into, as described earlier.

Helge Ivarsson became a true believer in all things Incredible. Helge also renovated the kitchen in Elisabeth's flat. It was a dramatic transformation. Then, using his considerable carpentry skills, Helge connected our two apartments through a small guest bathroom in my flat. The tiny toilet—nothing more than a telephone-booth-size closet with a throne and tiny hand-washing sink—shared a common wall with Elisabeth's flat that Helge replaced with a second door. The secret entrance became known as our *toilet tunnel*.



Elisabeth left her job at Kodak and joined the Incredible Imagers team.

My roots in Sweden were getting (way) deeper.

The dining room of her condo became the C-Suite, which she and I shared.

That was a mistake; we were too close too much of the time.

Elisabeth and her paperwork in the C-Suite.

The newly reorganized and upgraded studio was a lean, mean production machine. Our facilities couldn't be matched by many.

- For production work, we had my extensive Nikon system (at that point I owned every lens made for the F3 system), a full Hasselblad 500C system; about 900 filters, and an abundance of gaffer and rigging gear.

- For post-production, John's rostrum department was powered by our pimped Marron-Carrel 1600, a computerized Agfa repro camera and a full darkroom suite.

- For stock-images, we had my extensive and recently organized image archive containing a quarter million pictures.

- The programming suite was equipped with two AVL Genesis computers, a dozen Dove-X dissolves and thirty S-AV 2050 projectors.

- Audio was produced with twin TEAC 3440 4-channel tape decks, a one-inch TEAC Tascam ATR-60/16 Professional 1" 16 channel (16-track) production recorder, a Tascam model 16 (16-channel) channel mixing board, and an assortment of signal processing accessories (equalizer, noise gate, etcetera).

As we settled into the new space, it was summer in Sweden and all was good. Working in the efficient new space felt like driving a new car on the road of your dreams. The three of us—me, Elisabeth and John—all wore multiple hats. There were no expensive layers of middle management. It was easy to have meetings with only three people and our odd number eliminated the possibility of tied votes and stalemates. Unimpeded, we moved forward efficiently. [Elisabeth and I never married because I was still married to Sandra;[67] Instead, Elisabeth and I lived sambo [same house], a Swedish legal status that roughly equates to a common-law marriage in North America.]

1986 – Grand Prize: NY Film & TV Festival – Power of Publicity

Capping off a year of eventful changes, the Ikea show, *Building It Is Half the Fun!* won a grand prize at the prestigious International Film and TV Festival of New York. It was the first of three such awards.[68]

I hired freelance journalist Donald Sutherland (right) to be on hand when I received awards from Gerry Goldberg. Sutherland became my PR man; his voracity rubbed-off on me.

Winning awards was a major part of Incredible's mission; we lived to win and kept pushing the envelope to do so. By 1986, Incredible enterprises had won nearly 100 international awards, a number that would eventually surpass 150.

Awards were the most credible kind of self-promotion; I became an expert on winning them. Early on, I participated in the Association for Multi-Image [AMI] and served as a judge at their slide competitions. I did that to understand the thought processes of other judges—all of them industry leaders—to learn their biases, what counted for them.

Perhaps more important than any of their other functions, however, trade associations were the primary sources of awards and accolades. Those "certificates of authenticity" inspired confidence in those who saw them. Equally important, garnering awards was grist for the publicity mill. Editors needed stories and nothing was more newsworthy than winning awards. Likewise, nothing was more important than publicity. That was how was how stars were born, by grabbing attention and trending in the media.
They say that, if people hear something three times, it becomes a fact. As Mom used to say: "Tell 'em, tell 'em again, then tell 'em what you told 'em."

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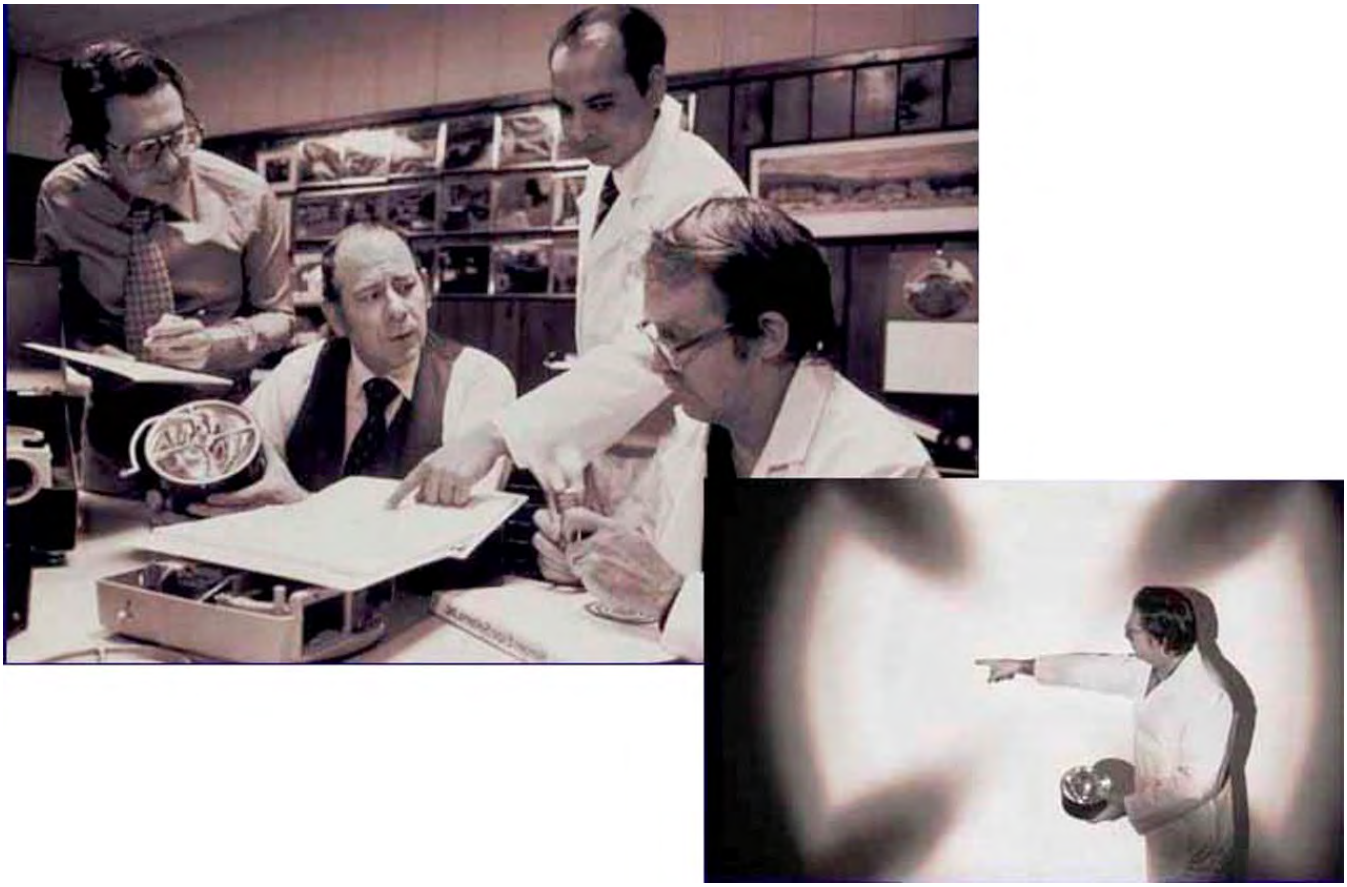
[67] Sandra was living in New York and liking it; she wanted to remain there; she asked me to protect her green card by postponing our divorce, which I did, until 1992.

[68] The two other Grand Awards were for *Putting the Future in Motion*, in 1987, and *Saab 9000 World Launch*, in 1988.

1986 – *See the Light!* – Musical Mini Mindblower

Gene Demmick called from Bergen Expo, in New Jersey, asking us to make a demo show about his latest xenon projector, the QPLV (Quadra-Point Light Valve).



Gene Demmick (wearing vest) and his technical crew in scenes from *See the Light!*

Xenon projectors were favored for situations requiring the projection of very large images; using 1000-watt xenon projectors, images could be scaled-up to twice the size of normal, 300-watt, Ektagraphic projectors or 250-watt S-AV projectors. However, high-powered xenon projectors had problems doing cross-fades between two images.

The lamps of conventional projectors, like the Kodak Ektagraphic and S-AV, faded up or down by voltage control, the same way a dimmer works for a chandelier; as the voltage is decreased, lamp filaments glow less brightly.

Xenon lamps have no filament; they produce light by exciting Xenon gas until it glows (as does the common fluorescent tube); They are either on or off. Fading xenon slide-projector lamps required mechanical shutters, mounted between the lamp and lens (usually behind the slide gate).

There were two prevailing types of shutters: Bergen projectors featured a so-called “light valve”—thin metal blades that opened and closed, like a Venetian blind.

Bergen’s nemesis, ORC [Optical Radiation Corp.], used a rotating glass disk with a circular “gradient” (clear to black). Turning the disk clockwise spun the dark part of the gradient into position, for a black-out; spinning the disk counter clockwise, to the clear portion, fully illuminated the slide. The speed of the shutter disk’s rotation determined the rate of fade, up or down. ORC’s disk-gradient shutter made better looking slow fades; the Bergen QPLV didn’t handle those too well. During a slow cross-fade you could make out the shapes of the shutter blades; nor could you pause very long on a dimmed slide, for the same reason—the faint shadows of the shutter blades made the projected image look striped.

An ORC xenon-powered Kodak Carousel projector, 1986.

But don’t order an ORC yet, because the reverse also held true: QPLV projectors were better suited for fast fades, called *cuts* [or *alts*] and *hard cuts* [*fast alts*]; with the QPLV, you could also do flashing effects; the light-weight shutter blades responded very quickly (and loudly, I would add). ORC’s rotating shutter disks could not respond that quickly, due to their mass, weight and inertia.

The QPLV’s speed advantage more or less dictated the style for the Bergen show—fast and flashy. To that end, I wrote a two-minute jingle, a high-tempo tune called *See the Light!*

There was no need for a script *per se* or any voiceover; Gene or another salesperson would always nearby to explain the inner workings of the QPLV and answer any questions.

SEE THE LIGHT

See the light, see the Bergen light,
It's so white and so Bergen bright,
See the light, and your show will look out of sight.

See the light, see the Bergen light,
See the light, it's so bright and white,
See the light, and your show will look out of sight.

See the light, it's so clean and white,
It's so right, and so Bergen bright,
See the light, and your show will look oh so bright.

Other light is so slight slight slight,
Not as bright, as a Bergen's light,
And that light, will make your show look outt'a sight.

And the light, 'cause it's so so bright,
Bergen light, 'cause it's clean and white
Bergen's light, will make your show look outt'a sight.

See the light, see the Bergen light,
Super bright, more than kryptonite,
Bergen's light, will make your show look out of sight.

See the light!

Geoff Levin turned my tune into a killer arrangement, performed at his LA studio; the maestro himself performed the sax riff in the instrumental section. Levin liked the tune so much that he published it and put it out on the market for use as stock music. I used to get checks once a year; the largest amount was 37 cents (seriously). But being a published composer was good for my ego.

With the soundtrack in hand, putting together the rest of the show was quick and easy. It took just one weekend to pull all the visuals together; most came from my picture archive, recently enlarged with the addition of 3,000+ images from The Stock Market, for *Rhythms of The World*.

The pictures of Gene Demmick and his staff were made at the factory, in Bergen, New Jersey; those were purpose-shot during an earlier trip to New York for the International Film & TV Festival.

Only the show-specific titles and graphics were originated, and they were straightforward—black and white titles with over-projected yellow and white glows. I think John spent one afternoon on those, and another half day shooting some of the over-projected glow and star effects used to enhance pictures for musical stings, e.g., the flashing light in the lighthouse.

Dean Dedmon was our PA (production assistant) for the Bergen Show; he took care of sorting, mounting, collating, numbering, tray assembly, slide cleaning and archive management.

Programming wasn't quite so easy because it was impossible to duplicate the performance of QPLV projectors using any other kind; the only near equivalent was the mechanical-flap shutter on certain S-AV projectors. While that looked the same, the timing was different—the Kodak shutter took slightly longer to respond than the QPLV's shutter blades.

The difference was infinitesimal, but those were the kind of tweaks that I was known for; my shows always hit the beats. Thus, the final program was made on site, at the January 1987 NAVA show. Once I knew the time adjustment—1/20th of a second—it was easy to adjust all the cues in the show using a TOC—Time Offset Command.

See the Light! was used as a table-top demo, in normal room-light, not in a traditional sit-down, theatrical setting.

The show was made with exactly 60 slides (20 for each of three projectors). The slide trays were loaded with four sets of the show (80 slides per projector) totally filling the slide trays. That facilitated continuous, non-stop screening—the end of each show left the trays in the start position for the next performance.

After 1985, all Incredible shows featured full trays. Designing a show to have exactly 80 slides in each tray was a tricky thing to do; the challenge added a level of "sport" that I enjoyed.

However, the primary reason was to facilitate playback; the show was always ready to go again immediately after the last screening, with no time wasted re-setting slide trays, either manually or via program instructions, i.e. a *home cue*.

See the Light! went on to become one of my most highly-prized shows. It garnered two silver awards—Association of Visual Communicators & Best In The West Fest—and two golds—N.Y. International Film & TV Festival & Swedish Bildspels Festival—as well as Best of Show at the Swedish festival.

Attentive viewers will see that Epic Productions is credited for producing See the Light! As mentioned, a bit earlier, that was the name of my Swedish company before it was disallowed by the Swedish Patents Office and the company renamed, Incredible Imagers.

[Watch a video of *See the Light!* at https://vimeo.com/233138054]

1987 – AVC Fails – Incredible Survives

The Savings & Loans fiasco in America had recessionary repercussions in global financial markets. With the financial contraction came a general tightening of corporate sphincters.

Expensive multi-image presentations gave way to less elaborate, more cost-efficient media. Some clients switched to video; others were experimenting with digital graphics.

Burdened by sky-high overhead, AVC couldn't survive the downturn. That didn't surprise me; they had been juggling finances for a few years. Today they call such fiscal shenanigans "financial engineering."

When they stiffed me, I was invited over to the posh offices of AVC's holding company, Projekthuset [Project House], on Grevgatan, in the exclusive Östermalm district of Stockholm. The top brass was assembled in an ornate conference room.

Bo Ströman, Henrik Almhagen and Kurt Hjelte were there with three guys from Projekthuset. We shared small talk and a few shooters before they got down to brass tacks and explained to me that the company was technically bankrupt, operating with forbearance from several banks.

There was no way I was going to be paid. Even in the event of a windfall, there were a lot of other creditors in line ahead of me.

[There's more about AVC in the Appendix. See: *Interview with Håkan Hansson, an AV "Renaissance Man".*]

[Spoiler Alert: I did eventually get part of the money. Lasse Hellquist and Kurt Hjelte each took a personal hit to pay me off.]

AVC died of obesity driven by greed. They were top heavy—too many chiefs and not enough Indians. (Actually, there were too many Indians too—inefficient, unmotivated Indians).

I swore I was not going to make the mistake of over-staffing again.

What happened to AVC was not unique. My New York studio suffered the same fate, as did Image Stream and a bunch of other studios, large and small; all failed for the same reason; the world was entering in to a recessionary period, a bear market; there wasn't enough business to go around.

That was due not only to the global contraction, but also to the migration of technology (and clients). Clients who switched to video and digital media were not going to be using slides ever again and with AVC gone, some of their former clients migrated to Incredible.

1987 – AVL Dealership – Carnival Cruise

To supply Incredible with more economical slide-control equipment, I became the AVL dealer for Sweden.

AVC originally held the Swedish AVL dealership, but dumped it when Dataton appeared on the scene and they switched allegiances; then, of course, the company failed.

AVL was already having trouble in Europe, competing with Electrosonic, Simda and AV-Stumpfl. Then along came Dataton, an upstart Swedish company making really good AV gear.

In Sweden, producers' national pride favored Swedish-made Dataton gear, putting AVL (and others) at a disadvantage.

Given my long history with AVL, with AVC out of the picture, they awarded the Swedish dealership to Incredible.

That gave me access to gear at wholesale prices—important considering we were soon going to be gearing up for the 80-projector Saab 9000 CD launch show.

Incredible bought so much gear for that show that I won the AVL sales contest, selling to myself!

The prize was a five day Carnival Lines Caribbean cruise.

The gala event was hosted by Ray Sozzi (left), a venture capitalist who took control of the company after Chuck Kappenman sold his interest in AVL, to form Eagle Computer.

Elisabeth and Anna (center) came with me on the cruise. We mingled with Carol and Jerry Hurd (right); Rolf Wehrli (in yellow shirt) from Switzerland—Marius' dad—and his wife; Frank Van Meeuven, head of AVL Europe, and his wife Jean from Belgium (both camera shy); Kathy Whitson, AVL's sales manager (upper right); Arch Cheney (left), a producer from Salt Lake City, Utah; and a half dozen other super-dealers from around the world.

Arch Cheney was the only other producer along on the trip. AVL usually didn't allow producers to be dealers. They made an exception for me, probably because I was the only one in Sweden who would take on AVL, considering Dataton's swift conquest of that market. But how Arch got a dealership we'll likely never know for sure.[1]

To digress momentarily: Arch was Jerry Hurd's fair-haired boy. Jerry—like all AVL reps—was known to bend the rules to make a sale. Arch and I struck up a friendship on the cruise and remained good colleagues until the mid 2000s. I visited his studio in West Jordan [Utah] and fell in lust with his assistant, Paula Aoki. We had a brief fling; I wanted to keep seeing her, but she turned me down.

Arch worked a lot with another gal I always had the hots for, Minette Siegel. She was a New Yorker (we grew up in adjacent neighborhoods) who transplanted herself to California and went into business with David Inocencio. Try as I might, Minette would never date me. She did, however, frequently tease me with work offers that never happened. Minette would pump me for advice about projects, then turn around and give the work to Arch Cheney. She did that once too often; I deleted her from my life.

How does the song go, "Who knows where or when?" The photographer is also unknown; could have been Del Brown or John Emms (more likely).

Back to the party: Extravagant entertaining is a sign of pride. Hubris can mark the beginning of the end. So, it went for AVL, whose ship sank after the pricey cruise. Sozzi and the venture capitalists abandoned AVL when the company's market share collapsed, due to inertia and lethargy. There hadn't been any R&D at the company for years, ever since Chuck left to form the ill-fated Eagle Computer Company in 1982. The venture capitalists who bought AVL from Kappenman used the company as a cash cow.

Without AVL's challenge, competitors came into their own, particularly Dataton, founded in 1973 by product designer Björn Sandlund and electrical engineer Mike Fahl.

1975 photos courtesy of Björn Sandlund.

Sandlund and Fahl got their start making musical devices and lighting controls, then branched into slide-projector controls as the AV market expanded in Europe and Scandianavia.

Björn told me his strategy the first time I met him; when he laid out his plan to conquer the world, we were sitting around a summer-patio table—with umbrella—in Dataton's office. Step one: anchor the enterprise in the Scandinavian market (i.e., Scandinavian sales pay the overhead). Step two: expand into Europe followed by Asia. Step three: enter the US market, the biggest by far for AV gear.

To digress for a moment, here are parts of commentary from Björn Sandlund:

"When we made our first paradigm shift from synthesizers to Multi Image we were late on the market – we already had four competitors were AVL was the most important one. When we started, we had just one key advantage over our competitors: we had a general-purpose program sequencer from the synth system capable of controlling everything, not just audio. Due to that we could quite quickly design projector interfaces which could do virtually any trick, even emulate the code of all our competitors!

[Ed. Note: Dataton gear played AVL shows better than their own.]

"So, when slide control turned out to be much more profitable (and still very interesting from an artistic and technical point of view) we were forced to leave the synth market which has turned out to become much more commercial and less "artistic" (read Stockhausen kind of music) and we were not really in line with that.

"But to succeed in the Multi Image gear market it was quite clear that we also had to conquer AVL's partner network, their key customers and… their own super producer, Mr. Mesney! It was a hard work and we also had to prove that AVL shows run perfectly on Dataton gear, because a lot of investments were already being done on AVL-shows.

"I think it took us 10 years, but at the end of the 80s the mission was more or less completed. And your engagement from your Hornsgatan office was a key factor for that action. You don't just open doors for us into the AVL network, you also strengthened our own confidence which made us more bold and prepared for higher risk takings.

"So, I think at the end of the decade we were in line with AVL in some respects, and we were even prepared to acquire AVL so I flew to New Jersey together with a guy from the Swedish export council to negotiate.

"Looking in the back mirror I think the main purpose with that visit was not to acquire AVL, but to just show them that we were not possible to stop! Just a year later or so we hire Jim Kellner from AVL with some help from your side, and he is still an important guy for our US operation!"

[Björn has a lot more to say. See, *From Björn Sandlund* in the Appendix.]

AVL's Procall programming language was more user friendly than the arcane code marketed by their chief European rival, Electrosonic, or upstart Dataton's Micsoft.[70] However, American-made equipment was very pricey in Europe and there was room in the Scandinavian market for a competitor like Dataton to give AVL a run for their money.

The first time I came across Dataton gear was at AVC; they were switching to Dataton; the AVL gear they still had was borderline obsolete. They would have preferred if I used their Dataton system; however, not wanting to learn a new programming language, I insisted on using AVL gear. A good-natured rivalry developed between me, using AVL gear, and Håkan Hansson, AVC's top programmer; Håkan used Dataton gear exclusively (although he knew Procall inside and out and had used AVL gear for years, at AVC).

My relationship with Dataton did a 180-degree flip. As the decade slid away, so did AVL. Dataton grabbed the spotlight, becoming the sole survivor in the multi-image control equipment business, outliving AVL, Clearlight, Arion, Spindler-Sauppe, and Simda. The only other major manufacturer left by then was Austrian imitator AV-Stmpfl, founded in 1975 by Reinhold Stmpfl. He began by making rip-offs of AVL gear, then added copies of Dataton gear to their product line. There was also a Brazilian company making AVL knock-offs; I forget their name; their rips sold for 1/3 the cost of real AVL gack.[71]

True audiovisual aficionados will recall that for several years, in the mid to late '80s, I wrote op-ed articles for Dataton's *News & Views* magazine. I give Björn Sandlund credit for publishing a first-class magazine about multi-image. There were no others, except AMI's *Multi-Images* magazine. The main-stream publications—*Audiovisual* magazine [published in the UK] and its American clone, *AV* magazine—were too broad-spectrum to have much of value for serious multi-image producers. *News & Views* appealed to the upper-echelon, the movers and shakers; that is why I wrote for Björn's magazine. It was a terrific platform for my rants about this and that—ego-driven, opinionated diatribe—that polished the shine on my halo. I avoided writing about issues that pitted Dataton against AVL. I was politically agnostic; as AVL's official dealer in Sweden, I had to be.

[70] Jim Kellner, Dataton's former US rep, disagrees with me. Says he: "Micsoft was a little more powerful in my opinion, with some animation functions not available in Procall. Micsoft had independent time bases capabilities that gave it some interesting power never available in Procall."

[71] It was Dave Frey who nick-named gear, "gack."

1987 – Saab 9000 CD Launch – Devilish Details

In 1987 Incredible reached peak performance with the production of the Saab 9000 CD World Launch.

It is testament to the company that just four of us—John, Elisabeth, Dean Dedmon and I—could produce that eighty-projector extravaganza by ourselves.

Dean Dedmon was a former Image Stream freelancer brought in by John to handle slide assembly. Believe it or not, mounting slides was a full-time job for a lot of people during the multi-image era. The job was not for everyone. It was very fussy work; the devil lurked in the *detailia*.

So-important was slide mounting, that we brought in Dean from California to help us assemble, sort, and clean the *CD* show's 6,400 slides. Dedmon was certifiably qualified, trained by the maestro himself, John Emms, at Image Stream.

It didn't matter that Dean was expensive (salary, flights, hotel, meals and out-of-pockets); less qualified mounters had cost me more by mis-cutting film, requiring do-overs and losing irreplaceable time.

Assembling slides was kind of like crochet work, or knitting—the same steps repeated ad infinitum. But, as mindless and easy as it may seem to you, not just anyone could do slide mounting and assembly work. It took a certain temperament. Finding a good slide mounter was like finding a gold nugget, they were so rare.

Mounters and cleaners represented a significant part of a producer's payroll; out of a staff of two dozen at Image Stream, six (25%) were slide cleaners. At every multi-image company, the *pssst-pssst* sound of compressed air filled the soundscape.

To digress for a moment, about cleaning slides: After slides were shot and processed, they needed to be mounted in glass registration frames, numbered, labelled, catalogued, sheeted in show order, then dropped into slide trays. It required a massive amount of manual labor (now rendered obsolete by digital projection).

Glass sheets naturally attract electrically-charged nano dust. Over time, glass slide mounts would fog with nano dust.[72] While a glass window only has two sides to clean, every slide was a "sandwich" of up to five layers, each with two sides, totaling ten (two layers of slide mount glass enclosing a chip of color film, a soft-edge and/or reveal mask, and possibly a density mask or an *alpha chip*.)[73]

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[72] Although glass seems ultra-smooth, on a microscopic level it looks, surprisingly, almost like sandpaper (glass is made from sand); nano-particles of stuff floating invisibly in the air get lodged in the rough surface of glass sheets, like tumble weeds and plastic bags in the desert.

[73] All slides needed to have an equal number of layers, to keep the "plane of focus" of each slide consistent; otherwise, using thick and thin slides, one or the other would be a little out of focus. Alphas were chips of clear film—Fine Grain Release Positive [5032]—used as spacers.

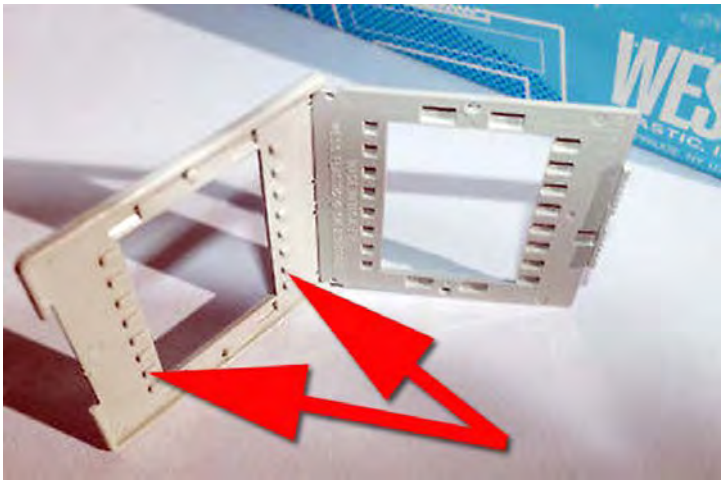
Besides nano dust, slides collected visible dust while being handled and shown. Dust on the outer glass surface of a slide would project as ghostly-gray silhouettes of blurry "worms." Dust between the layers, inside the slide mount, projected as sharp, black squiggles.

Given the magnification of projection on, say, a ten-foot-wide [3 meter-wide] screen, the dust could look 6-inches [15 cm] long and a thumb print 6-feet [1.8 meters] wide. Such bits of crap could spoil a show.

At Sound Images, they created a term for such image imperfections; they called them "groznies." (Why grit was named after the capital of Chechnya is anyone's guess.)

Before every important screening, a slide cleaner would step through every tray, projecting the slides onto a 3- or 4-foot screen [0.9 or 1.2 meters] so the groznies would be maybe 2 inches long [5 cm] and easily seen. Seldom was there a slide that didn't require cleaning.

Cleaning entailed removing the slide from the tray and blowing it with compressed air. After cleaning the outside, the hinged plastic mount [usually a Wess registration mount] would be opened, like the covers of a book, giving access to the layers of film inside.



Wess developed their own, alternative, two-pin registration-pin arrangement for film chips that didn't conform to the three-, eight- or sixteen-pin sprocket-hole mounts (because some cameras mis-aligned the sprockets).

A special film punch was used for those VR (Variable Registration) mounts. One viewed the film chip over an illuminated aperture and adjusted its position, then punched the two new holes.

The film chips' sprocket holes were fastened onto three (or eight, or 16, as in the picture) "pins," along the bottom of the mount. That registered each film chip to the other(s).

If the mount contained four chips[74] that was 8 surfaces—plenty of places for groznies to sneak in and snooze.

[74] Using four chips was pushing your luck, such a "fat" slide could hang-up and fail to drop into the projection gate properly or, worse, get stuck halfway.

Cleaning the inside of the slide was a delicate balance between force and finesse. With a full blast of compressed air, the chips could be blown out of the mount (yikes, they're on the floor!). Instead, each chip had to be individually cleaned. It could take several minutes to thoroughly clean just one multi-layered slide. Then, if a groznie was still there, you had to clean the slide again, sometimes again and again.

I learned to love dark slides and complex pictures that obscured groznies and required less cleaning. Savvy slide show designers and producers knew that and designed their shows accordingly; un-textured light-colored backgrounds were strictly verboten!

Slide assembly involved all the above and more. White-gloved slide assemblers would hand-cut individual frames of film off long rolls and layer them onto the slide mount registration pins in a particular order: picture first, followed by its density mask, then the soft-edge and finally a reveal mask.[75] The chips were individually cleaned as they went into the mount and then re-cleaned before the mount was closed.

Now that you know all that, you can appreciate this funny episode that happened during production of the Saab 9000 CD World Launch Show:

As mentioned, John flew in Dean Dedmon, a slide-assembly expert who worked with him at Image Stream. After the Stream closed; Dean went free-lance. He was happy to come to Sweden and we really needed him to help us build the 80-projector show being made to launch the Saab 9000 CD.

We had a lot of slides that needed assembly: 80 trays X 80 slides per tray = 6,400 slides. (If you include scenes that never made the final edit, or got changed, we actually made more than 7,500 slides.)

After all the trays were assembled, they needed a final cleaning before being shipped to France for the big show. As per the description of cleaning, above, Dean sat at a table and projected the slides onto a small screen about three feet [one meter] in front of him.

Concentrating the projector's light onto such a small screen area resulted in a brighter image. The bright image made it possible to see even the smallest pieces of dust.

Well, Dean skipped the screen and projected the slides onto the wall instead (it was not unusual for people to use a wall for a screen). Dean wore glasses, so I suppose he can be forgiven; but he failed to notice the little squiggly lines in the wallpaper pattern—he mistook them for bits of dust in the slides.

The next morning, he told me that having wiped and blown the slides until he thought the pictures might rub off the film, he was unable to get the slides clean. Of course, when projected on a proper screen, they were the cleanest slides I'd ever seen. Ha!

[75] The order of layers was important because, while in the projection gate, the plane of focus was very narrow, only one layer would be in perfect focus. It was important that the picture layer position be the same for all slides, to keep them all in the same plane of focus.

1987 – *Image Wall* – The Big Picture

There was no existing screen system that we could rent for the 40-panel Saab 9000 CD world launch show; so, we designed our own and sent out RFPs for its fabrication.

D&D [Dillens & Dillens, Brussels] won the bid with an elegant mechanical solution engineered by Eric Dillens' AV technician, Dirk Van Even.

The solution involved a framing system made of anodized aluminum extrusions connected with standard interlocks, the same kind used to build window-wall skyscrapers. The frame system held 40 rigid-plastic, rear-projection screen panels, each measuring 6.5 X 9.8 feet [2 X 3 meters].

Opening scene of the *Saab 9000 CD World Launch* show at the Acropolis theater, Nice, France.

The entire 40-panel assembly was strong enough to be hung by cables. Despite its enormous weight, the screen could be *flown* in and out (raised up or down) from the proscenium as needed. Other multi-panel screen systems lacked the structural integrity to be hung; they required floor support. Our screen had to float 9 feet [~3 meters] above the stage, so that carriages and cars could drive about underneath it.

To digress for a moment, about projection: Nobody cares for dim images; they like big, bright pictures. However, projection is constricted by the laws of optical magnification; as a projected image is enlarged it becomes less bright. For example, say we project 500 watts of light onto a 1-foot-square [30 cm] screen; the same projection, onto a 2-foot-square screen [60 cm], appears less than half as bright; each square foot only receives 125 watts—one quarter of the 500 watt light—because a 2-foot square contains 4 square feet [.037 square meters]; a 10-foot-square [~3 square meters]—not an especially big screen—contains 100 square feet; each square foot of that screen would only receive 5 watts; you'd have a hard time reading a book with a light that dim.

If you wanted to project a big picture that was also bright there were two ways to do it. One solution was to use a projector that had a very bright lamp (for example, xenon-lamp projectors). The other was to divide the total screen area into smaller sections and use normal projectors.

Xenon projectors were expensive and quirky to work with; so the alternative, using many normal projectors, often ended up costing less. As noted above: when the distance between a projector and a screen was increased, the picture got bigger, but it also got less bright. The reverse was also true: moving the projector closer to the screen made a smaller but brighter picture. The bottom line? By dividing a big screen into small sections, a very bright picture matrix could be projected with readily available Kodak (or other, e.g. Simda) slide projectors.

Matrix-image projection was usually accomplished by building the screen with modular projector boxes—like the Motiva system described earlier [See: *1971 – Prestige Gigs – My Ship Comes In.*] Each box had rear-projection screen material on one side and one or two projectors inside. The boxes were normally stacked in a grid arrangement.

I named the matrix-projection technique, *Image Wall*. That name had instant recognition; people were accustomed to the video walls that were becoming more popular, as video started gaining traction over slide shows. Video walls solved the same problem—displaying a big picture that was also bright. But multi-screen video lacked the resolution of slides. Video-wall imagery really sucked.

Some people thought that the thin spaces between the screen panels—referred to by the architectural term *mullions*—were annoying. They were, unless those mullion lines were used to advantage, with grid-friendly screen layouts and choreography that gave the mullions a *raison d'être* (reason to be). For example, I programmed wipes from all directions, *snakes* and *spiral* transitions that wound their way around the matrix, to name a few. Besides image size and brightness issues, insufficient throw distance [between projector(s) and screen(s)] was another situation calling for a matrix screen.
That was the challenge at the Acropolis theater where the Saab 9000 CD was launched.

Although the stage was huge, 50 singers and dancers used most of it. The theatrics and dance spanned the full width and depth of the stage.

Our screen had to be placed far up stage, just 10 feet [3.04 meters] from the back wall. With such a short throw distance, we could not achieve the image size needed, even using wide-angle lenses. Stage lighting presented another challenge; the projected pictures had to be bright enough to compete with stage lights illuminating the performers.

The solution for the Acropolis theater was to use rear-projection boxes; however, none were available in the size and quantity we needed.

That was how I came to design the Image Wall and have it built by D&D, at great cost.

Following the big Saab show, I was the proud owner of a huge screen with huge storage costs; that was when I decided to try to offset those storage costs by renting (or, even better, selling) the big white elephant. I reckoned that would be a snap because the Image Wall screen was a well-built solution for one of the oldest and most persistent audiovisual challenges—achieving a bright image.

I spent a small fortune on a four-page, color brochure about Image Wall; and a big fortune shipping it to Phoenix, Arizona to screen the Saab show at an AMI competition. There, people were seemingly impressed, but the show only got a silver award.

We never wrote any Image Wall business except for a piece produced for D&D's client Gemeentekrediet [See below: *1989 – Gemeentekrediet – Image Wall Redux*.] After that show, the big screen languished in D&D's storage warehouse. I abandoned it five years later when I moved back to the States. God only knows what Dillens did with it; by then we weren't on speaking terms.

1987 – Saab Production – Fine-Tuned Machine

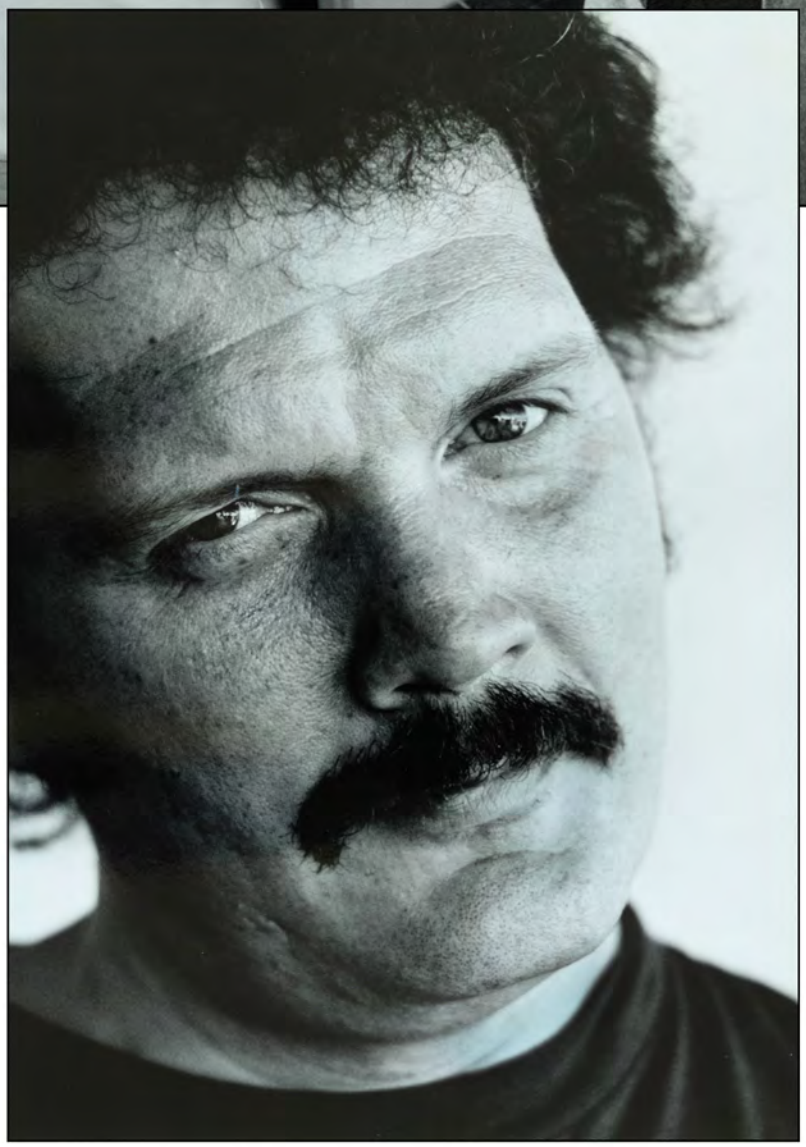
The Incredible engine was firing on all cylinders when the time came to produce the 80-projector Saab 9000 CD launch show. After recovering from the shock of having our proposal accepted, we got down to work.

Considerable time was put in pre-production. A Swedish script was translated for me and from it I wrote the English version of the show. Marketing manager Lars Einar gave me free rein; he had come to realize that writing a script for a picture show is not like writing a book or a magazine article.

Scripts for slide shows were more akin to movie or TV scripts. Properly written, the script for an audiovisual show included descriptions of the visuals and soundtrack (music, soundscape and effects) along with the dialogue.

1988 | Screening Image Wall Saab show at AMI | Plate Nº 1

Below: Yours Truly with backstage crew in a unique double exposure | Photos by Del Brown.



1988 | In Memorium | Plate Nº 1

The late Don Sutherland (right) and Dennis Ducharme share a moment at the Best In the West *festival.*

Working as a one-man band I have, with few exceptions, always had the luxury of full control over all aspects of the shows that Incredible produced; I developed the core creative, wrote the scripts, drew the storyboards, did most of the photography/artwork, put the soundtracks together, choreographed (programmed) the visuals, and worked on-site, running the shows during most performances. The results were shows that had my distinct style.

They say, “A camel is a horse made by a committee.” Brilliant ideas are the products of individuals. Committees can’t normally produce a distinct style.

When creativity is shared, the original concept(s) become diluted and/or somehow altered. Think of the difference between the turkey dinner and the soup made from the leftovers… the same ingredients rearranged into different forms.

I never liked making slide-show stew; I was stubborn about my screen-design work; I learned that some clients liked to change things *because they could*, or, even more whimsically, to be able to say they contributed something; or just because they were control freaks. I insisted on having *final cut* [the last word] on all creative matters.

Music was the soul of my shows. My production process always started with the music; every part of a show hinged on the music track.

Starting with the music went counter to the way most slide-show productions were made. I was taught another sequence in school; Ed Malecki taught his advertising class that the normal sequence was to first write the script, then take all the pictures, lastly build a music track around them.

At Incredible, I made the soundtrack first, then wrote the script while drawing the storyboard; that flow allowed me to coordinate the dialogue with musical tempos, percussive exclamations and other stings.

How many times have you watched programs that suffered because the words and music didn’t suit each other, or didn’t work together comfortably? That never happened with one of my shows; keeping on beat was mission critical.

Following that flow, a master script and storyboard were presented to Saab for approval together with a rough-cut music track. Every aspect of the show was laid out in detail—it had to be; there was zero room for error and we would not be able to see our work until the 80-projector projection grid and 80-panel rear-projection screen was installed on stage at the Acropolis convention center in Nice, France. That would be too late to make any significant changes. Like a Moon mission, there would be no going back for anything.

Adding to the sport of production, there was no affordable rehearsal space; and even if there were, it would have cost too much to install such an immense rig for testing alignment and color-consistency; or for assembling the show trays, as would be normally be the case.

Instead, at great expense, I had giant slide sheets custom made to match the layout of our storyboard pages. Each oversized sheet had 4 rows of 20 slide pockets, one for each of the 80 projectors. If you held up a full sheet you would be able to see what would be projected on the 80-panel grid of rear screen panels.

Similarly, there were 80 sheets, one for each of the 80 slots in a slide tray. Thus, sheet #1 contained the first slide for every projector; sheet #2 had the slides for the second slot of each tray, and so on. After the sheets were filled with finished slides, we were able to offer the client an opportunity to see the show on our lightbox, for final approval, before the slides were dropped into the trays.

Making any changes after dropping the slides risked a nightmare of possible errors (out of order, upside down, backwards, etcetera). While the slides were still in sheets, scenes could “easily” be changed or adjusted; the client could see and confirm that everything was OK (and we could get our progress-payments).

For approval sessions and slide-tray loading the sheets were stacked in show order (1 through 80). At that point, dropping slides into the trays was easy, just a matter of going down the pile, pulling out, say, the first slide in each sheet, and dropping them into each tray’s first slot.

All 80 trays were laid out across the studio floor; there were 8 rows of 10 trays, with walkways between. I wouldn’t let anyone help me; I was too afraid slides might get out of order or be dropped into the trays upside down or backwards. It was tedious; but the whole show got dropped in just two hours. I reckoned that must been record time for loading so many trays—and a record for the team, turning out a monster sized show in less than two months.

Yours Truly backstage at the Acropolis Theater.

Programming was done at the Hornsgatan studio without projectors (there was neither space nor power for eighty projectors.

The show was run by four AVL Genesis computers. Each Genesis controlled one row of 10 screens.

Each screen had two projectors connected to an AVL Dove-X dissolver.

The four computers needed to run at the same speed, in synch with each other.

Simple, full-screen transitions were easy to program; each computer issued the same instructions to the Doves. I could write the code once, copy it, and paste the instructions to the other three machines.

However, working out the timing for complicated transitions, like a spiral or a snake, was more of a chore. For complex moves like those, separate code-writing was required for each of the four computers, I couldn't just cut and paste.

Synching the four machines was the tricky part; entering time code for every cue on every machine was impractical and taking too long. I reverted to more primitive programming techniques formerly used with punch-tape programmers, like the AVL ShowPro II.

With punch tape, I used to program cues in bursts triggered by audio beeps; a burst could be anywhere from a couple of seconds to a half a minute, depending on the degree of synchronization (with audio) required.

During a burst, the tape ran 20 cues per second until it came to a stop code. Dividing one second into twenty parts was sufficiently accurate for near perfect synch.

With that in mind, I wrote the Genesis programs as bursts activated by time code instead of "beeps;" thus, at a given time code, all four computers would start "running" at 20 lines per second; that made programming a move like a spiral easy.

Using a layout sheet (of the 40 screens), I numbered the steps (cues 01-40) as the move was mapped from one panel to the next, around and around the screen.

The cue numbers on the layout related to the code lines in the computers; for example, the instructions for the 10th cue would be written on the 10th line of a burst.

Even with such efficiencies, there were a bazillion lines of code written for the Saab 9000 CD show. When we finally saw the show with projectors at the Acropolis, there were surprisingly few tweaks required; we were ready for rehearsals a day ahead of schedule.

Without projectors, I couldn't see the results of my coding. Fortunately, I had lots of experience programming without projectors. I started programming blind to increase production efficiency and decrease costs.

By pre-programming, using write-on slides, I knew exactly how many slides were needed for each scene in the show. That spared the over-shoot expenses incurred in CYA mode (cover your ass) when not sure of what would be needed later.

Paper-slide dummy shows also made tray assembly exceptionally easy. Anyone could drop slides by matching the code numbers on the paper slides against the finished versions.

1987 – Riviera Launch – Nice

The whole team was on site for the big event in Nice, on the French Riviera. Elisabeth brought her daughter Anna along and I flew my parents from New York to see the big show, the pinnacle of my achievements.

Photo by Don Sutherland.

It was January on the calendar, but in Nice the weather was, well, nice—like a breath of spring. Although there was a lot to do, everyone was confident. On our arrival, we settled into luxurious hotel accommodations at the Acropolis and went out for an early dinner at a beachside restaurant.

The next morning was an early call for everyone involved with the show. Elisabeth got to sleep in but John and I were on stage at 6:30 am. There, we met Eric Dillens and Dirk Van Even from D&D. Their crew was erecting the Image Wall screen and the projection grid, a formidable four-level structure made of construction scaffolding. The projection platforms were 50 feet [15-meters] wide and 20 feet [6 meters] high (to allow cars and scenery to move about beneath them). There were two such platforms, separated by one foot [30 cm]. The crew walked on the upstage scaffold and the projectors sat on the downstage platform; that way, footsteps didn't jiggle projections. A third platform was erected for the audio and slide control gear, which Incredible Imagers provided.

Donald Sutherland was there for the Saab spectacular. Don was a free-lance journalist who wrote about the AV industry; his work appeared in all the important trade rags. I flew him in on Incredible's dime to report on our super-sized production. I sweetened his deal with bonus bucks based on the lineage he scored in the press on Incredible's behalf.

Don was a true fan, a wannabe slide programmer. He understood and appreciated my approach to coding; he told me I was one of a kind. That was a tremendous compliment coming from a man who had reported on many acclaimed multi-image studios, producers and programmers.

Rick Pedolsky was also in Nice, having been contracted independently to produce a "behind the scenes" video about the Saab 9000 CD launch. It was an event Saab was (deservedly) proud of; they wanted *everything* documented, from guest arrivals and interviews to backstage operations. Rick had his work cut out for him, directing three cameramen and doing his best with a limited on-site editing facility.

The stage was bare that morning, when the AV team shook hands and scrimmaged. Although the AV set-up was critical, we had to share the stage with a 50-person song and dance troupe. They needed rehearsal time to perfect a one-hour-long musical written by famed Swedish composer Hans Hiort and performed by the Stockholm Symphony Orchestra.

All-told, between tech crews and performers, there were well over one hundred people crawling all over the stage, putting together the elaborate production. Amidst the organized chaos, we got the slide show up and running in three days—record time for a show of that size. Dirk van Even delivered on his word, as I was confident, he would. Eric and I were impressed (and surprised) by Dirk's effectiveness managing a locally-hired crew of Frenchmen (who are notoriously cavalier).

With the gear on line, the next task was to align the projectors. To do that, John Emms sat in the audience section of the theater and communicated with us backstage via walkie-talkies. It took the better part of a day to get all eighty projectors lined up.

Once the screen lit up with the first scene of the show, everyone breathed a big sigh of relief. Then came the tedium of rehearsing with the performers. There was a lot involved in the launch show. It was an hour-long, symphonic, cavalcade of coaches through the ages—from emperor Nero's man-carried chair, to chariots, horse-drawn carriages, and early cars (including, of course, every Saab model). The finale featured the new 9000 CD. Besides the big show, company officials and dignitaries who were participating also needed rehearsal time. As a result, we didn't get much sleep.

There wasn't much for us to do during rehearsals other than babysit the projectors and push the play button every once in a while. That gave me a more time to spend with Sutherland, arming him with backstories for his articles.

One of the things Don and I discussed was the idea of creating an Incredible Imagers Award to be handed out at AMI festivals and other important multi-image competitions. There was plenty of precedent for sponsored awards; Kodak presented their Special Achievement Award for (what else) photography and Mediatech sponsored a programming award (I won that twice). Such award presentations were guaranteed to get written-up in the AV-trade magazines.

I wanted the Incredible award to be a "booby prize," for the crappiest show; so, I came up with the "Coprolite Award." [Coprolite is fossilized dinosaur shit.]

Don cottoned onto the idea and we had a good chuckle. Subsequently, while I was on a trip to New York, Sutherland helped me source a good-sized hunk of coprolite at a geode & gemstone shop recommended by the American Museum of Natural History (where he researched the crap). I had the fossil mounted on a thick slab of polished walnut wood, to match the base of Mediatech's prestigious-looking award (their base held aloft a gold-painted AVL Roadrunner [a self-contained, dedicated-programming machine housed in a chubby keyboard].

The finished Coprolite Award turned out a real beauty, with a 2-ounce [60 gram] hunk of coprolite on a gold (plated) pedestal and little brass plaques along the thick wood base, engraved with winners' names. Prize-winning shows scored the least points from the judges of AMI competitions.

The whole idea was to give our colleagues another reason to remember Incredible. Getting remembered was what it was all about.

[Watch a video of the Saab 9000 CD show at https://vimeo.com/233227003]

[Watch a video of the reveal portion of the show at https://vimeo.com/233227400]

1987 – Vacation Blues – Shopping Spree

The plan was that, after the Saab 9000 CD show, Elisabeth, Anna and I were going to steal away for a one-week holiday, exploring the south coast of France.

I brought a full kit of photo gear, not just to document the big Saab show, but also to shoot "stock photos" of the places we visited on our post-show vacation. Shooting stock pictures, many personal expenses became business ones.

At the time, I was still generating income at The Stock Market, a New York picture agency that was later acquired by Bill Gates' Corbis archive. I had high hopes of coming back from our holiday with a bundle of fabulous stock pictures of the Riviera, France's playground for the rich and famous.

We rented a station wagon, packed all our luggage and gear aboard, and headed out. My first stop was at the hilltop Parc du Mont Boron where, from Cap de Nice, there is a breathtaking panoramic view of the coastline, it's where the classic shots of the Riviera beaches and hotels are taken. We parked, hiked the hill and got the shots. Returning to the car, we were horrified to discover it had been broken into; everything of value had been taken, even our clothes.

Dealing with the French police was an exercise in futility; they could have cared less. They explained that at least a dozen cars a week were broken into at that location and that we should have known better than to leave valuables in the car at a public park. I suppose they were right, but that didn't help the situation or my blood pressure. The police gave me an officially stamped list of the stolen goods, that I could present to my Swedish insurance company. They paid my claim without question a few months later.

With the insurance money, I went on the biggest photo-shopping spree of my life. I replaced a dozen and a half lenses; some of them were rare and difficult to find; others were one of a kind. Although I found replacements, some weren't as good as the originals.

A good example was the legendary Nikon 13 mm flat-field fisheye. That lens captured nearly 180-degrees without linear curvature. The stolen lens shot pictures that were sharp as a tack; but the replacement, which John Emms found for me in a Hong Kong camera shop, didn't focus with the same sharpness.

Tack-sharp focus was critically important if pictures were going to be re-photographed with a rostrum camera and split into pieces for a multi-screen panorama or for matrix projection, like Image Wall. Any focus softness would be enormously magnified and look lousy when enlarged to screen size.

1987 – *The Power of Scania* – Musical Messaging

Back in Sweden, Max Bjurhem heard about Incredible Imagers from colleagues at Producenterna and Vidav, the slide-show companies that Scania had been working with to make shows about their trucks and buses.

Bjurhem was the ad manager for Scania Bussar AB, the bus division of Saab-Scania.

The bus division was its own little fiefdom, in a remote little corner of the countryside, Katrineholm.[76]

He was able to fly under the corporate radar because bus sales were dwarfed by the truck division, located at Scania headquarters, in Södertälje, 70 miles [110 kilometers] away. The big bosses there didn't bother much with their country cousins; they were truck guys; they didn't understand the bus business.

Max Bjurhem (seated) with secretary Kirsten Lindström and assistant Lars Larsson, 1999.

[76] Wikipedia: Katrineholm is a locality and the seat of Katrineholm Municipality, Södermanland County, Sweden with 21,993 inhabitants in 2010. It is located in the inland of Södermanland and is the third largest urban area in the county after Eskilstuna and county seat Nyköping.

Trucks were mostly bought by industrialists and entrepreneurs; however, most buses were bought by cities and municipalities—meaning that bus customer were likely Pols.

Anyway, there was a pecking order of bus builders. In the universe of buses, Scania had a rock-solid reputation. Their products—bus chassis—were so well built (to go at least 4,000,000,000 miles) that they basically sold themselves. Scania bus chassis were therefore always in short supply, given Scania's small factory.

Even for bus-chassis builders, image was everything. When the time came to launch the new Series Three buses, Scania wanted to use the event to maximum effect, to build-up their corporate image as well as sell the new chassis.

The Series Three was Max's first big launch for Scania. Unlike cars and trucks, new models of bus chassis were rarely introduced. The top brass in Södertälje afforded Max a good-sized budget, enough to hire Incredible to build the launch show.

It was an important show; the market was changing with the advent of the European Community; Mercedes and other European producers posed a bigger threat to Scania.

Using Gene Butera's trick, I proposed an expensive show featuring an original soundtrack and narration by a star announcer, like Brad Crandall. I had a modest budget in my back pocket; but to my surprise, Max greenlighted the idea.

As a result, I wrote the original song—*The Power of Scania*—and had it performed in Los Angeles by Jeff Levin and Chris Many, at GLCM Studios. That theme song became part of the culture of Scania Bus: it got used in at least three different shows and every Scania dealer was sent tapes and CDs of the score. Here are some of the lyrics:

THE POWER OF SCANIA

The power of Scania is rolling all over the world,
It's the power of progress contained in one single word, Scania!
Putting the future in motion is what Scania's about,
And our big wheels keep on turning, day in and day out.

Over highways and byways Scania's the King of the road,
With the comfort and service and safety the world's come to know,
Our performance and features and styling all clearly show,
Why driving a Scania 's the best way to go.

Wherever you travel one message with always be heard,
That the power of Scania is rolling all over the world.

One of the reasons I liked working with Levin & Many was their adaptability and readiness to collaborate. The ranks of the music industry—all creative businesses—are filled with egotists; you know, "My way or the highway." However, GLMC (particularly Geoff) were *session* musicians, paid to interpret and play other people's ideas; and that they did well. In this case, I hummed the melody to Geoff via long-distance telephone and he took it from there.

The show had three parts:

Opening mindblower | 3 minutes
Series Three product rundown | 7 minutes
Closing mindblower | 1 minute

Visually, the opening was a disciplined mindblower. The very beginning leaned heavily on my own image archive; all the tech pictures and industrial shots came from my files. Those were followed by visuals from Scania's huge picture library. Having access to thousands of pictures was a blessing and a curse.

With plenitude came variety. There were so many kinds of pictures, shot by so many different photographers, on so many different types of film, that the only possible "red thread" was the variety itself.

To avoid producing a mindless mindblower—a barrage of disparate images—the show was given a more deliberate design by punctuating the montages with animated live-action sequences, graphics and what I term fruit cake; that is, pictures taken with fruit-cake filters, like star and prism effects, some of them animated.

The center section, which is like glorified speaker support, was accompanied by a medley of Levin & Many's own stock music archive. The visual glue that held that part together was the theme-graphics package put together by John Emms, fashioned after the look of the Saab Enginuity show.

During those otherwise boring parts, the screen was kept active with animated effects. For example, Emms used four-step spiral zooms to transition hero-frame pictures to full frame.

Other subtleties included build-up glows. There was nothing unusual about glow-effects for type, graphics and logos. However, by using up to five copies of the glow effect, and programming them to build-up, the effect was an explosion of light—the glow really glowed.

During production, I spent a week in Katrineholm shooting animated bus sequences. Filip assisted me on that shoot. We stayed at the Stadshotell, by the railroad station. Vesna Filipovic, the bartender, caught my eye; but there was no time to pursue her.

Two days were spent on the back roads of Södermanland, shooting motor-drive sequences of busses; one day in the factory; and another two in a makeshift studio photographing red-and-white-painted show engines, chassis and transmission parts. The multi-prism shots came in handy during for speaker-support backgrounds.

The show closed with a one-minute mindblower featuring Scania archive shots. The very last scenes, of iconic landscapes, like the pyramids, came The Stock Market.

[Watch a video of The Power of Scania show at https://vimeo.com/232928821]

1988 – *Gemeentekrediet* – Image Wall Redux

Almost a year after our Image Wall show for Saab, Eric Dillens found an occasion where the same approach was appropriate. His client, the Belgian banking behemoth Gemeentekrediet, was participating in a trade fair called Flanders Technology.

Eric designed the bank's stand. It was an enclosed lounge, measuring (roughly) 50 X 50 feet [15 X 15 meters], built to accommodate 150 guests.

Inside the cubic pavilion, the entire back wall was a 24-panel Image Wall; attention was focused on a documentary about the bank.

The show was a story about young Tom, growing up in today's modern financial world.

Tom was played by Dirk Van Even's son. I spent a week and a half in Brussels working with Dirk to get all the pictures we needed—of Tom, Gemeentekrediet's facilities and case histories of satisfied customers —as well as with Eric, to put together the soundtrack (in Flemish and French).

The slide work and show assembly was done back in Stockholm. John and I took the same approach as we had for the Saab spectacular. I programmed the show "blind" [without projectors].

The scenes were assembled in slide pages first, for approval, then dropped into the trays. We couldn't see any of the show until it was installed into the 24-panel Image Wall at Flanders Technology. It wasn't as difficult as it might seem; the grid design of an Image Wall show made programming easy; there were so many ways to lead the eye.

To digress for a moment, about programming: Ironically, while theatrical choreographers were called artists, multi-image choreographers were called programmers, or geeks.

Good programming was all about leading the eye using screen movement and timing—what theatrical people call choreography.

Choreography of films, videos, and slide shows involved screen direction, an attribute akin to picture composition. In a well-designed picture, the composition of elements helps keep the viewers eye within the scene. There are all sorts of compositional theories; but for me a good composition is based on triangles, and triangles within triangles.

During a show, the compositional elements can move; the eye can be led around the screen, drawn to certain elements by their movement. Good designers know how to intentionally lead your eyes across the screen to the things they want you to notice.

Every show's program needed tweaking on site, to finalize cue timing. *In situ*, programming moves that looked good in miniature at the programming studio might not hold up so well on larger screens.

For example, consider a sequence of pictures wiping back and forth on the screen to the beat of a song, left to right, right to left. Your eyes will naturally follow the action, from one side of screen to the other—what programmers call it the *tennis ball effect*. To feel in synch with music, each wipe needed to be timed so that the new picture crossed the center of the screen on the beat of the music—because most people look at the center of a screen.

Finding that sweet spot could only be approximated watching a wipe on a small computer monitor while programming. Precision timing could only be done in the performance hall, preferably from a viewpoint approximating the center of the house. Or, if programming from a backstage position, for a rear projection show, I would try to have an unobstructed view of the center of the screen.

Some of my favorite moments were spent in the middle of the night, when the client and crew had left; when I had the theater to myself. On a giant screen, programming the show was like playing the grand organ in a huge Gothic cathedral. Those glorious moments were used to tweak the timing and smooth-out transitions; to milk the scenes.

Such moments of glory were all too brief; that was the frustration of audiovisual work. So much effort, resources and talent for shows that might be seen just once or twice, at a meeting or event.

Viewed on a small computer or smart-phone screens, some of my choreography looks odd; moves that worked on a giant screen don't look the same in miniature. Yet here we are; the only way I can show you what I once did is with video souvenirs shown on your small computer monitor. Missing is the *grandness* of it all; that will have to be left to your imagination.

[Spoiler Alert: Gemeentekrediet was the only job we ever did for Eric Dillens and one of the last shows made in the Stockholm studio before Incredible moved to Brussels.
The insubstantiality and impermanence of slide shows eventually got to me. When I was about sixty I realized that I couldn't show anybody what I did for about two decades of my life. The shows didn't exist anymore; they were gone forever. That was an existential moment, when I resolved to quit AV.]

[Watch a video of the show at https://vimeo.com/233138449]

1988 – *DHL Brussels Hub Launch* – Flight of Fancy

Jan Robbrechts, managing director of Burson-Marsteller's Brussels office, was Incredible's first and most loyal Belgian supporter. He appreciated my long history with Burson-Marsteller in New York.

Many were the nights that Jan and I philosophized together over drinks and dinner at Rick's Café American, on Avenue Louise. However, there was a limit to how helpful he could be given that his primary responsibility was managing the agency.

Our first job together was the launch of the DHL Brussels Hub, in 1989.

Actually, it was Mediatech who initially connected Jan and I. Mediatech had been hired by Burson-Marsteller to stage the DHL launch show. Jan asked them to recommend a production company. Mediatech and Incredible had worked together in the past, so they recommended us. I welcomed the chance to work together with Angela Green, Bob Jackson and Richard Fairclough again.

DHL's PR manager, Arthur Havers, was assigned to coordinate between Burson-Marsteller, Mediatech and Incredible Imagers to produce the launch. It included two slide shows: a documentary about DHL and a motivational corporate-image piece that culminated with a dramatic reveal of the new facilities, lit by lasers and ultraviolet lights.

When we took on the job, the schedule was tight. John Emms and I decided to roughly split the work. I would produce the documentary and he would produce the image piece; we would support each other, of course, but the primary responsibilities were split so that the two shows could move ahead simultaneously.

I was concerned that we would be able to generate enough materials to illustrate the show, particularly the documentary. "Ah, no worries," Arthur Havers told me, "We can source everything you need from our field managers." He was clueless about how hungry slide projectors were; slide shows had voracious appetites for pictures. If a picture was on the screen for 3 or 4 seconds, that was an eternity in a slide show or film. People expected picture shows to keep moving forward. But, Havers never made a multi-image show. What did he know?

Arthur put out the word to DHL offices around the world, alerting them of our needs—pictures of their facilities, operations and staff; meanwhile, I sorted through a meager archive of press clips and snapshots in a scrapbook assembled as DHL grew from a small, Hawaii-based courier service to a global logistics giant.

I could have told him that wouldn't work. But sometimes it was best to go with what the client wanted to do; to play them, like a fish on the line. Even if I knew they were wrong, I didn't argue. Once they were in trouble, I could sell them my solution without argument.

I gave Arthur a hard and fast due date for the incoming pictures.

I knew that few pictures would materialize, having gone through the same exercise with Ken Perry, for a Clairol show, a decade earlier. Ken also said, “Don’t worry….” He told us he could get everything we needed from Clairol reps around the country. I think he collected five slides in all.

When the due date came and went, I suggested to Arthur that he let Incredible photograph DHL’s international operations. There was really no other choice; so, he agreed to the plan I put together: I would travel east and shoot Austral-Asia and America while Chris Smith photographed European operations.

This was the first time I hired another photographer to shoot for a show, outside of Incredible’s staff talents. However, I had seen Smith’s work in award-winning shows and knew that he knew the routine, how to shoot industrial documentary material.

Industrial locations often had strange kinds of lighting—sodium lights (which were yellow), mercury vapor lights (which were greenish), fluorescent lights (also greenish), and now LED lights (bluish). Unless you correct for those tints your pictures will have weird colors.

While limited corrections could be made during re-photography, the nature of film was such that the result lacked brilliance because the rostrum-camera correction was made by a subtractive process; that is, the offending color was blocked by a filter of the complementary—opposite—hue. That resulted in muted (dull-looking) colors instead of the full range that would be recorded if the correction was made while shooting the originals—an additive process. For example, to make a scene bluer, I could either add blue while shooting the original, or subtract yellow when shooting the dupe.

I knew that Chris would produce pictures from him that didn’t require a lot of correction during re-photography for show slides. Smith was also an absolute stickler for color.

Like me he used a Minolta Color Meter II to analize the color characteristics of available light, and carried full sets of CC—color correction—filters [for adding, reducing or eliminating tints] and Mired-value filters [for red-blue balance].

As I recall, we had 10 days to photograph everything. Each of us filmed one country per day. Chris had it a bit easier in that he only had to travel within Europe; that was more time efficient, more do-able. However, my schedule was a horse of another color.

The only way to make the deadline was to fly Concorde to New York (too bad, eh? hahaha). From there, I continued moving westerly to Los Angeles, Honolulu, Tokyo, Manila, Hong Kong, Singapore, Melbourne, Sydney, and Auckland.

I ate my meals in airports and slept on night flights. The only *snafu* was in Singapore where the schedule was extremely tight and I had a problem with my gear. Nothing was broken, but everything was freezing cold having just spent 12 hours in a jet cargo hold. The minute I uncapped a lens it would fog up in the moist tropical air.

The film was frozen too, and that was even worse; you can't run wet film through a camera. I lost a full hour of precious time waiting for the gear and film to acclimatize.

There was one other episode involving the film that happened in Hong Kong airport; I nearly missed my flight because I refused to put my film through the X-Ray machine. It was a scene out of Monty Python; the X-Ray had a big sign that clearly read "No Film" yet the security agents (who spoke no English) would not let me pass without running the film through the machine.

At that stage I had most of the job shot and was afraid the X-Ray would jeopardize my work. In most airports, professional photographers could request a hand search, but not here. I caused such a fuss that the police showed up; one of them spoke English and cleared up the matter, arranging for a physical search. The policeman couldn't quite believe that one person could have shot that many rolls of film.

Aside from those bumps the shoot was an industrial photographer's dream trip. I had full cooperation and good weather wherever I went and came back with 600 rolls of exposed film.

Back in Stockholm, the biggest part of my job was to sort through the massive take and design the documentary. Since there was so much original material, John's job was made easier. On the other hand, the image piece he was working on was incredibly complex, a monster of his own making.

For that corporate-image show, I adapted the song *Putting the Future in Motion*, originally made for Saab.

The song fit the theme of the new DHL Hub perfectly.

PUTTING THE FUTURE IN MOTION

Reaching out for tomorrow,
But it seems like only yesterday,
That our home was the sky,
That our dream was to fly.

Takin' what we knew,
Takin' what we do,
From everything we've learnt
With a passion for steel,
We turned wings into wheels.

Now it's hands across the ocean,
Putting the future, the future in motion
So bright and so clear now,
The message to hear now.

It’s not just a flash of emotion,
We’re putting the future in motion.

Reaching out for tomorrow,
But it seems like only yesterday,
We were so young and bold,
See tradition unfold.

Breakin’ away from the tried and the true,
Writing our own page,
Look how far we’ve come,
Yet we’ve only begun.

Now it’s hands across the ocean,
Putting the future, the future in motion
So bright and so clear now,
The message to hear now.

It’s not just a flash of emotion,
We’re putting the future in motion.

Hands across the ocean,
Putting the future in motion.

Hands across the ocean,
Putting the future in motion.

Big wheels and fast wheels,
Dust tracks and test tracks,
Byroads and high roads,
Homelands and new lands,

Putting the future in motion.

Reaching out for tomorrow,
Look what we have here today,
A same point of view,
But the shape of the new.

A chance to take some new land,
Have it all in our hands,
It’s our moment to shine,
Because this is our time.

Hands across the ocean,
Putting the future, the future in motion.
So bright and so clear now,
The message to hear now.

All those years of devotion,
Putting the future in motion.

Hands across the ocean,
Putting the future in motion.

For the Saab show, John had shot animated logos that streaked through background scenes—a logo "on the move." John wanted to do the same trick again, streaking the DHL logo across background panoramas of world landmarks, symbolic of DHL's strong international presence and capability.

This time, however, the task of programming the camera to make the right moves was (extremely) complicated by the requirement to shoot the move for a six-screen-wide format. Needless to say, John pulled it off but he didn't sleep much in the process

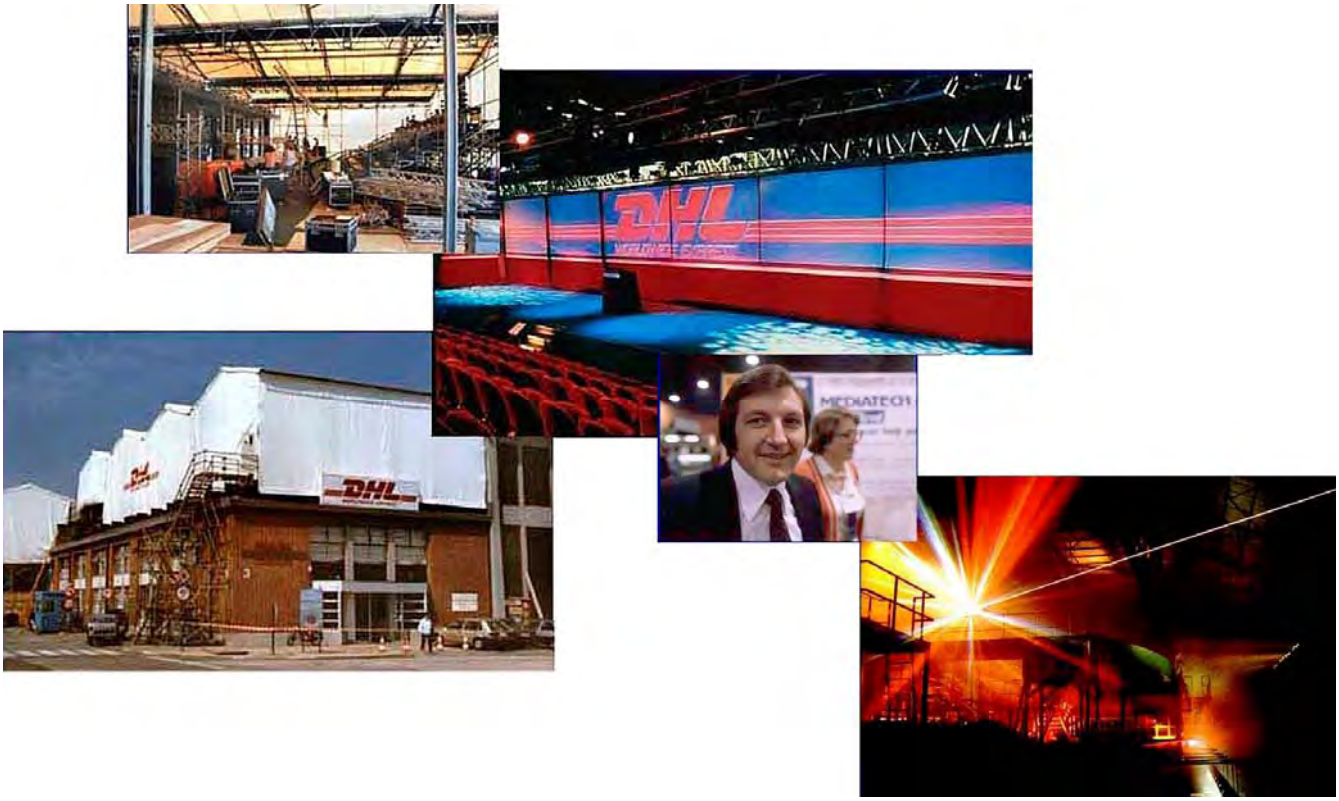
Left, assembled audience await the Brussels Hub Launch Show. Below, three six-screen layouts from the documentary slide show.

The new DHL hub was housed in an aircraft hangar. It consisted of a massive conveyor belt network, used to sort packages.

The conveyor belt (left) resembled a roller coaster (several interwoven roller coasters, actually) the size of a soccer field.

Once a day, in the middle of the night, the airport control tower stirred to life as two dozen DHL jets sequentially landed, taxied to the Hub, unloaded packages and prepared to leave with new ones two hours later. Inside the Hub, the conveyors came alive. In about four hours, the hub received, sorted and sent onward several million packages. 100 sorters showed up at 2:00 am and worked until the sort operations were done, the outbound aircraft loaded and sent on their way, around 6:00 am.

The sorters grabbed packages for specific destinations. For example, one sorter might cull packages for the USA; another might pull packages for Africa; still another for local, Belgian consignees. Then, the conveyors and lights were switched off until the next night. The speed and efficiency were a sight to behold. Jan Robbrecht's plan was to dress-up the impressive sorting system and show it off at a grand launch party in the huge hangar, for Belgian Pols, VIPs, A-listed notables and, of course, the Press. The airport authorities and insurance companies objected to Jan's plan. Fire and security regulations prohibited the audience from being in the hangar or anywhere on the tarmac surrounding it.

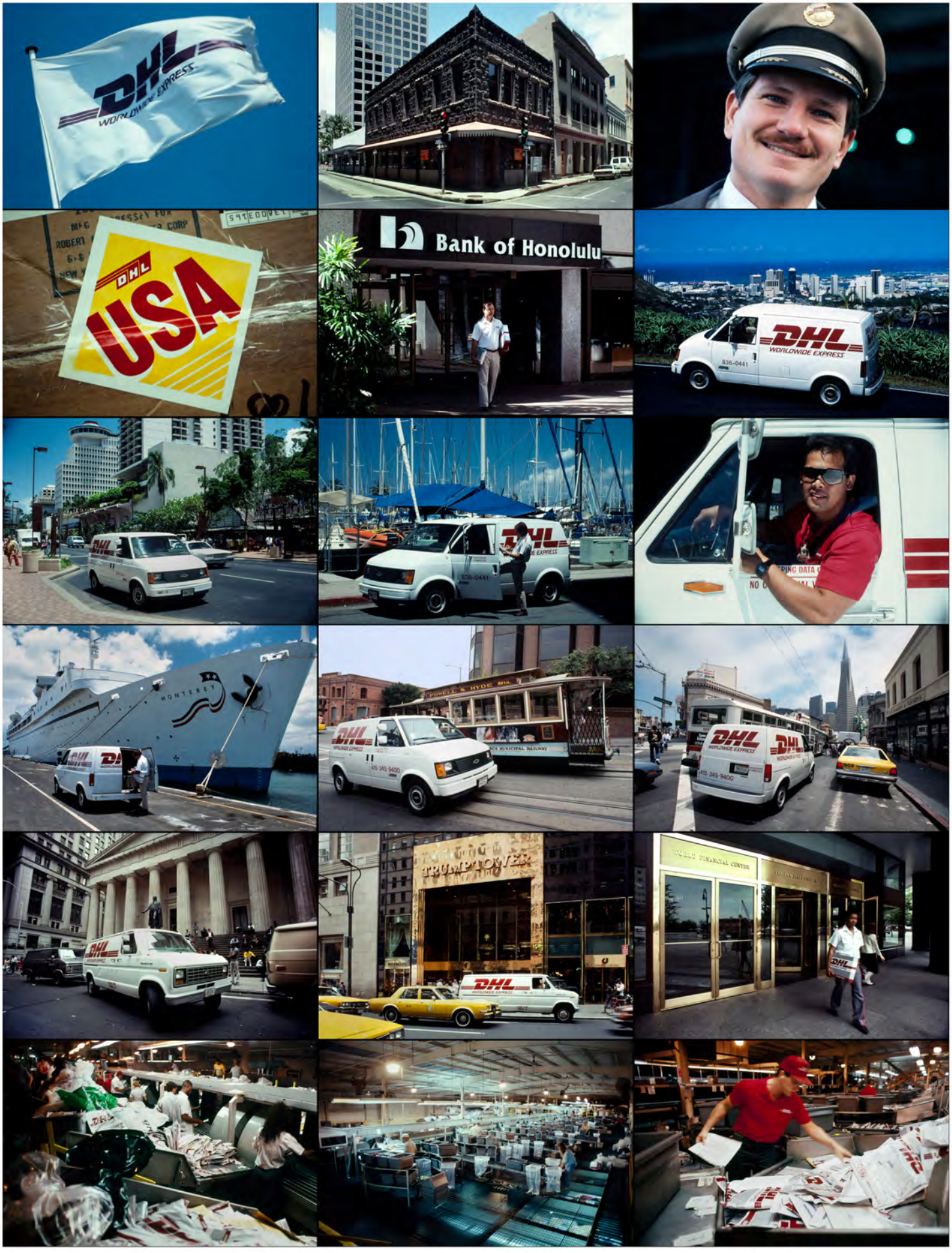


The problem was solved by Bob Jackson and Angela Green at Mediatech (center picture, above) who came up with plans for a rooftop theater built in a tent atop the hangar's single-story office wing. The long and narrow tent area faced a row of large windows through which the hangar operations could be seen—perfect for a theatrical "reveal." The right half of the tent was set-up as a theater with six screens covering the six windows behind them. The left half of the tent was set-up as a reception room decorated as a chic modern bar. At the finale of the show, the six screens parted to reveal the conveyor system in the hangar; lit with lasers and washes of colored lights from below and ultraviolet [UV] light from above. The packages moving along the conveyors glowed under ultraviolet UV light, as did the shirts worn by the sorters. For an industrial show, it was a real extravaganza.

[Watch a video of the DHL documentary show at https://vimeo.com/232924250]

[Watch the DHL mindblower at https://vimeo.com/232924814]

1988 | DHL Brussels Hub Launch | Plates Nos 1-10



1988 | DHL Brussels Hub launch show | Plate Nº 1

Source images in approximate show order.

1988 | DHL Brussels Hub launch show | Plate №2

Source images in approximate show order.

1988 | DHL Brussels Hub launch show | Plate Nº3

Source images in approximate show order.

1988 | DHL Brussels Hub launch show | Plate №4

Source images in approximate show order.

1988 | DHL Brussels Hub launch show | Plate №5

Source images in approximate show order.

1988 | DHL Brussels Hub launch show | Plate №6

Source images in approximate show order.

1988 | DHL Brussels Hub launch show | Plate №7

Source images in approximate show order.

1988 | DHL Brussels Hub launch show | Plate №8

Source images in approximate show order.

1988 | DHL Brussels Hub launch show | Plate Nº9

Source images in approximate show order.

1988 | DHL Brussels Hub launch show | Plate Nº 10

Source images in approximate show order.

1988 – *Got to Be S-AV!* – Ego Trip

Kodak AG—the European branch of Eastman Kodak, an American company—hired us in 1988 to produce a show to celebrate production of the millionth S-AV projector. It was a rare honor to be selected for that prestigious job.

Kodak wanted a show that could be widely distributed and easily played by Kodak sales representatives around the world.

“Easily played” and “multi-image” were four words that should not appear in the same sentence. Even the simplest multi-projector shows were complicated to set-up and show. Just aligning the images on a screen was a chore. Then too, with so many machines, wires and connections, there was always the risk of something going wrong.

For those reasons and more, I chose the simplest format that could still pack some visual punch: three projectors aimed at a single screen. Fifty copies of the 3-projector show were made and sent all over.

It turned out to be Incredible’s biggest production job, in terms of the number of slides. [We also made a two-projector version, but it paled in comparison to the 3-projector version and wasn’t used much.]

Shamelessly, I starred in the show, in the character of a rapper (hip-hop was a new musical genre in the ‘80s, presenting the S-AV story as a rap song was very *au courant*).

Roger Brett recorded my rap (and did accompanying BG voices) at Music City Studios in Södermalm; the music—a knock off of James Brown—was performed at Jeff Levin Music in Los Angeles.

Levin’s music and vocals were assembled and mixed at Incredible’s upgraded studio (which you can see, in the show and in the picture collage, above). It was mastered on one-inch tape using a multi-track TEAC recorder and a twenty-four-channel mixer. The song invited slide-show makers to “See what you can be, with an S-AV.”

BG [BACKGROUND] VOICE #1
S-AV. Yeah. Hit me!

RAPPER
Way back when, in ‘63
Who ever heard of a S-AV?
Slides weren’t all that they could be,
‘Cause they needed somethin’ to set ‘em free.

BG VOICE #1
He’p me, somebody!

BG VOICE #2
(Singing)
Got to be… S-AV

BG VOICE #1
Right on!

RAPPER
So, Kodak, with all their technology
Created something special, for you and me
A product that changed our destiny
A pro•jector called the S-AV. S-AV!

BG VOICE #3
Say what?

BG VOICE #2
(Singing)
Got to be… S-AV

RAPPER
Now, although that may see like his-to-ry
Think of where we’d be, without the S-AV
What would have happened to you and me?
It would have been an A-V catastrophe!

BG VOICE #1
Tell me about it!

BG VOICE #2
(Singing)
Oh S-AV, Lord set me free.

BG VOICE #1
Help me!

RAPPER
It's been a long time since '63
Now there's more than a million S-AVs
All built right here in Ger-ma-ny
At the Kodak Stuttgart fac-to-ry

BG VOICE #1
My eyes have seen the glory!

RAPPER
Now, you've heard enough jive from the likes of me
An' I got somethin' special y'all should see
Some incredible multi-im-age-ry
That's somethin' *you* can do, with an S-AV!

SINGER
(ala James Brown)
It looks good,
Like I knew that it would
It looks good,
Like I knew that it would, now
Looks good!
Looks good!
S-AV

It looks good,
Like I knew that it would
It looks good,
Like I knew that it would, now
Looks good!
Looks good!
S-AV

BG VOICE #1
S-AV!

[INSTRUMENTAL BAND RIFFS]

BG VOICE #1
(Under music)
Help me!

[INSTRUMENTAL BAND RIFFS—CONTINUED]

BG VOICE #1
(Under music)
Oh, wow!

SINGER
It looks good,
Like I knew that it would
It looks good,
Like I knew that it would now
Looks good!
Looks good!
S-AV

BG VOICE #1 and #2
(Together)
Gotta got to be… S-AV!

Got to Be…S-AV was a showcase for Incredible in many ways, particularly for John Emms. After the rap, during the James Brown rip, there's a 3-and-a-half-minute long demo of multi-image effects; it's a real potpourri; a visual smorgasbord; a collection of images and effects from many different Incredible productions[77]) tied together with new graphics made especially for the Kodak show. Master Masks reveals were used to good effect, as well.

Other credits where due: Bengt Höglund made the hero shots of the S-AV at his Södermalm studio. Chris Smith did the photography of yours truly at the Kodak factory in Stuttgart; most of the shots of me in Sweden, at Incredible, were selfies taken with a camera equipped with a radio-remote. (Emms snapped the shutter on a bunch of them, too.)

[Watch a video of *Got to Be…S-AV* at https://vimeo.com/232927601]

1988 – *Swedish Meatballs* – Controversial Comedy

The Kodak show was seen by so many people in so many countries, it really put Incredible Imagers on the map. I became an even bigger media-star.

Our publicity caught the eyes of Jan-Erik Ander, Martin Dworen and Rolf Kroon; they ran a public relations company called Kreab; one of their clients was the Swedish Tourist Board; they were promoting the 350th anniversary of Swedish emigration to America.

Kreab's idea was to tour an exhibition through major American cities, to stimulate Swedish tourism. The exhibition included an audiovisual presentation, about Sweden; that's where we came in.

[77] The artwork for a few of them, was made by Incredible Slidemakers in New York, e.g., the skate-boarding kid and the juggler, among others.

Dworen cited my reputation for coming up with unique ideas for shows—his favorites were *Got to Be…S-AV* and *Building It Is Half the Fun!* Kreab was hoping for something more entertaining than a didactic doco [documentary].

Most Americans didn't know much about Sweden, but just about everyone recognized the Swedish Chef, a character made famous by the *Muppets Show* on PBS television.

Americans were also familiar with CNN. Burt Wolf, CNN's food editor, did a weekly show from somewhere in the world, interviewing top chefs. I watched CNN religiously, it was my connection to the world. One night, watching Wolf, inspiration struck; the concept for the Swedish-exhibition show hit me, like a ton of bricks:

In a mock CNN broadcast, Burt Wolf interviews the Swedish Chef about making Swedish meatballs. During the interview, the chef has problems. Burt covers (distracts from) those by reporting other factoids about Sweden, those being the real "meat" of the show.

Somehow, I managed to persuade the management of Stockholm's prestigious Grand Hotel to let us film the *Swedish Meatballs* show in their main kitchen. Hesitant at first, they gave us the nod when they learned that the famous American TV star Burt Wolf would be staying at their establishment during production.

We had to work in the middle of the night, for obvious reasons. For about a week, the crew assembled just after midnight and worked until 4:00 am, when the hotel's breakfast crew arrived for work. Filip Järnehag assisted me on camera while also helping Juki Nakamura with lighting and rigging. Elisabeth coordinated all the details and managed the continuity; she used Polaroids to make sure that scenery, costumes, props and make-up matched from scene to scene, night to night.

I never had so much fun making a show as I did this one. Lasse Haldenberg did a marvelous job playing the Chef and Burt Wolf got right into the show's good-natured satire and buffoonery (well, he was paid enough, that's for sure).

One memorable moment was the night we filmed the exploding stove sequence; the smoke bombs set off the hotel's fire alarms causing a few moments of madness; a real Chinese fire drill.

In the end, the show got a mixed review; people loved it or hated it. I was roundly criticized in the Press and at the Palace for not taking a more dignified approach.

Incredible Imagers reached its high point around that time, enjoying peak notoriety and interest. We had more business than we could handle, an enviable position to be in.

Because we were riding such a high, I felt that Incredible was at risk. Thirty years' experience taught me that what goes up must go down. Life plays-out in sine waves, in cycles.

Everything has an up-and-down (back and forth, pos and neg, round and round) cycle. Down cycles are an inevitable part of life. So, I felt threatened by events beyond anyone's control, e.g., the US (and the world) was attempting to rebound from the 1987 Savings & Loans scandal.[78]

What do they say, "Necessity is the mother of invention?"

To insulate Incredible from the economic vagaries of show business, I decided to smooth out the company's sales curve by adding print-work graphics to Incredible's menu of services. Certainly, we had resources that were unique: a fully computerized Marron-Carell rigged with a 4 X 5-inch sheet-film camera, and a guy who knew how to use it.[79]

The optical effects John was creating with the MC-1600 were works of art (seriously); I wanted to sell them as such. I reckoned that a graphics package that generated $500 bucks in a slide-show budget could fetch ten times as much if the same graphic were used in a print-ad campaign.

I hoped to duplicate the success that the New York studio had enjoyed. The Forox department made money hand over fist selling graphic treatments and special effects to art directors and designers of print media.

John was pleased with the idea of seeing his work in print. Audiovisual shows were a flash in the pan, an instant in time; a different kind of high; a rush, like "poppers" [amyl nitrate]. Printed stuff was more enduring, more *real*.

John's 4 X 5 print-graphics work began with cover art for our RFP presentation books. Emms would do a killer logo treatment, to tickle the prospect's fancy. He also made slick covers for the videotape demo reels Incredible sent to prospective clients.

[Watch a video of the Swedish Meatballs show at https://vimeo.com/232929279]

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[78] The S&L crisis was a mini "Lehman Moment" (referring to the crash of Lehman Brothers, in 2008); the possibility of bank collapses scared people; bankers made borrowing tougher; some banks didn't lend at all. While the S&L crisis, and market crash that followed, dampened the economy of the US, Europe slowed down, too.

[79] I probably don't need to mention this, but film that big (4 X 5) had a lot of resolution; back then, for good detail, you needed picture originals (negatives or transparencies) to be shot *at least* 4 X 5 (101.6 X 127mm). Those were the kind of big cameras that "real photographers" still use today. John managed to jerry-rig his 4 X 5 camera onto the MC-1600; that allowed him to capture his magnificent effects in the "high res" of the day.

1988 – Hubris Is as Hubris Does – Irrational Exuberance

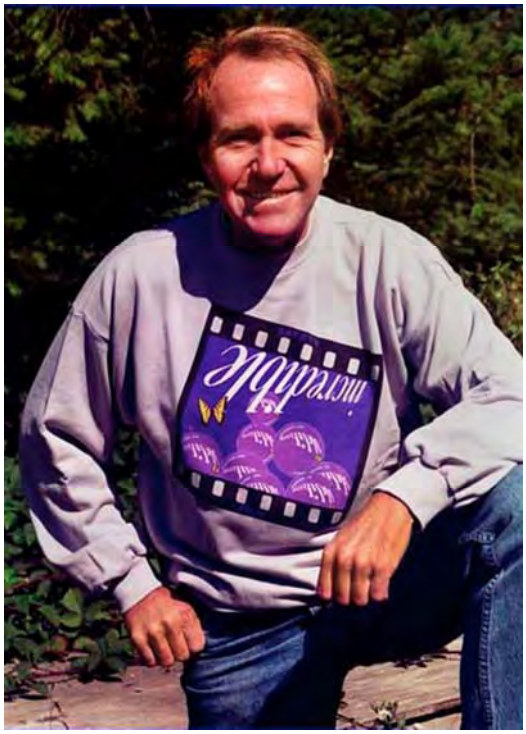
By now you know that I was a promoter, that what I promoted was myself. What better way to do that than branded clothing?

The trend started in the '80s, printed shirts became stylish; even AMI commissioned a promotional T-shirt every year.

Chris Korody took things a step further: members of the Stream Team got black-satin baseball jackets to wear, emblazoned with the Stream's logo—very slick. Four years later, in Sweden, I followed Korody's lead, and took it a step further, with a line of Incredible T-shirts and sweatshirts. We wore them, of course, but I also handed out quite a few dozen to clients and other followers. You know what they say, "It pays to advertise."

Incredible fashions became a studio project. I came up with four shirt designs. John converted my artwork into the printing-plate negs using our big Agfa repro camera.

The shirts were sophisticated and multi-colored. My favorite was called Bubbles & Butterflies (right).



The artwork was a chore; especially the Incredible logos with a fish-eye perspective, to wrap on bubbles. John's favorite, called the *Incredible Rosetta* was printed in full color (see color plates).

Incredible-branded fashions, 1988.

Inspired by those sartorial successes, I began a new one—my answer to Image Stream's slick, black-satin baseball jackets. I took Korody's idea a giant step further. He had his logo stitched in two colors. But my ego demanded full color [18 thread colors] and instead of just fancy-looking words, I wanted Incredible's jackets to sport a symbolic picture.

The artwork for Incredible's baseball jackets symbolizes "dawn of a new Incredible." In the scene—depicted as a film chip—the USA (New York) is on the left, Sweden is on the right, and Hawaii is in the middle. It was a picture of my life; I started in New York and came to Sweden via Hawaii. The original drawing was made life-size [1:1] using 12 colored pencils, one pencil each for 12 thread colors; the art was sent to LA where the finished patches were hand-stitched. In 1986 that embroidery cost $25 per patch—*done by hand*.[80]

To say that the Incredible team made a slick impression at Photokina that year would be an understatement. Elisabeth, John, Conny and I made an eye-catching quartet in our branded, satin baseball jackets; there weren't so many bald people in our crowd then, otherwise I would have made baseball caps, too. Ha!

At Photokina, we were dressing for a special occasion; we expected to do well in one of Europe's most important multi-image competitions: the cAVcom Festival. (I can't remember what the first C stood for; the rest is obviously Audio-Visual Communications). Incredible won a lot of prizes and drank a lot of champagne schmoozing with colleagues and competitors from all over Europe.

Of many funny things that have happened in my life, I remember one particular episode that happened at that cAVcom Festival, when *Hawaii Xanadu* was entered in the Art category. Watching the cAVcom crew setting up our show, my concern started mounting when I learned that they were all students. Yikes!

I thought: giving students the responsibility of running hybrid, one-of-a-kind, multi-image shows, in the setting of an international forum, was altruism gone mad.

The show didn't run until the third try; the first two blew-out the electrical mains and the house went dark, to much booing. On the third try the show launched. However; the voltage was low and the projectors were struggling to keep up with the show's fast pace.

About half a minute in, the projectors fell out of synchronization; things on the screen started looking odd—so odd that, at one point, a huge octopus covered a lovely girl's face. The rest of the show was three minutes of visual chaos, streaming at six pictures per second, while Olivia Newton-John sang of making your dreams come true.

Not even one projector (of thirty) finished in the correct tray position; some were off by as many as twenty slides. My heart sank way before the lights came on; when they did, the crowds went wild. The performance won a standing ovation and a grand prize.

I wished that Sherry White could have been there to see me collect a gold award for the flashiest and trashiest performance of my career.

To digress for a moment, about flash and trash: Over the years, there have been those who said my shows were too fast. They should consider that, time is relative, that people don't experience time equivalently. The experience of time is, in part, determined by a person's ability to assimilate and process information. We all know that some people are slower than others.

[80] A couple of years ago I used one of the surviving patches to get a quote for a similar kind of idea from a local embroidery company here in Vancouver; it turns out that advances in technology now make it possible to produce the same thing for $350 each, using computerized robotic sewing machines. And they say there's no inflation? Ha!

It takes some people a bit longer to get it; they just don't have the processing power. Or, they may *choose* to take things easy—some folks like country life, while others prefer the vibrancy and social, cultural and intellectual vitality of cosmopolitan life.

Life happens faster in cities; that's axiomatic. What feels fast to the country mouse might be lethargic for a city mouse. If you don't believe me, just go live in New York City for a few days; if you're walking pace doesn't increase at least 10% I'll eat my hat.

Or, watch TV; these days most shows and commercials sprint from one scene to the next in less than 1 second; 2 seconds is an eternity. Gone is the luxury of actually seeing anything; the emphasis is on emotional impact stimulated by action. That was the motivation behind my speedy shows; keep things moving; no time for sleepy heads.

Please don't tell me that my shows were too fast; if you do, you're saying something about yourself. Appealing to the slowest people in the audience was never my goal; I was a motivator, not a teacher.

Even my didactic Saab shows moved along at a good clip. Nobody could assimilate so much information so fast; but that wasn't the job. My goal was to get people excited, motivating them to learn more. Our shows generated excitement and made the all-important first impression; they tantalized viewers and left audiences wanting more.

1988 – Practical Jokes – Success Penalty

Incredible won their third consecutive Grand Award at the New York International Film & TV Festival, for the 80-projector *Saab 9000 CD* launch show.

My parents were rightfully proud; Dad insisted on carrying the silver bowl.

Photo: Donald Sutherland

We were racking up prizes galore; our tally topped 100 in '88; at that point, Incredible had the advantage of *momentum*. You've heard that success begets success and money begets money? It was Isaac Newton who discovered the Law of Motion: a body in motion tends to stay in motion, a body at rest tends to stay at rest. Success is all about momentum—powerful forward motion; people want and look for what (and who) is trending.

As the industry grew, so did the fellowship of slide-show producers at industry events, particularly slide-show festivals; it was at the industry festivals and competitions that the fabric of the audiovisual industry was woven; new connections were made and old connections restored.

We were a competitive bunch, as aggressive as those who compete in sports arenas or the Halls of Academe. I lived for those slide-show competitions.

I saw a PBS show about a scientist, E.O. Wilson (author, *Of Ants and Men*), whose work documents Man's herd instincts and tribal inclinations. Those are instinctual, he claims; I believe it. Peer-group reward systems foster motivation; real or illusory, that doesn't matter, the result is the same: momentum. Competing gave me a reason to keep on pushing. But it was more than prizes; it was the comradery, the *fraternité*.

Fraternity is an apt metaphor—some of us behaved as if AMI festivals were frat-house parties. I am surprised that AMI didn't get put on the hoteliers' blacklist, for the damages we caused hotels, the annoyances we gave their staffs. Our shenanigans ranged from soaping lobby fountains to my favorite prank, called *Maid Service*."

Let me set the stage: there was a fair amount of rivalry among producers, particularly between those of us in the AVL clique; we had fun playing practical jokes on each other. *Maid Service* (the prank) involved getting the keys to a targeted person's room, then going into their room, when said person was away, and turning everything in the room upside down. Ah, what fun we had. Another favorite was *Room Service*; to play that game, a garbage pail—the bigger the better—was filled with ice cubes and water, then leaned against the door of the target's room, at a good angle. With everything set, we'd knock on the door and announce, "Room Service!" …then run away, really fast.

One year the AMI Festival was held at the Marriott Marquis Hotel in Atlanta; it featured an enormously high atrium lobby, just perfect for paper airplane competitions. On a high floor, overlooking the lobby, contestants picked a target below—perhaps the flower display, or the Concierge desk—and were judged by how close their paper airplanes landed to their intended targets.

At that same convention, a very drunk Richard Shipps made an ass of himself. After complaining that the waitress was derelict in her duties, Richard announced a new game: "Clear the Table;" he then swept all the glassware off the tabletop in one fell swoop. The loud crash of two dozen glasses falling into a heap on the floor caused considerable consternation; but, amazingly, the bartender kept serving us.

More countries began hosting multi-image festivals; while those were well attended, they didn't foster comradery the way that AMI did. By the late '80s, there was a "circuit" of festivals: The Images Festival, in London; cAVcom and Medienfestival [aka Munich Multi-Media Festival], in Germany; and in the States, there were five more: the *AMI Festival*, the US Industrial Film Festival; the International Association of Business Communicators [IABC]; the US Industrial Film Festival, the Best in the West Festival; and the *International Film and TV Festival of New York*. Attending all those events got expensive. In fact, everything about multi-image got expensive.

Unfortunately, expensive shows were the first to go when business got slow after the 1987 Savings & Loan fiasco. Sales were stalling for many slide-show producers; however, looking at Incredible's order book, you'd never know that a recession had started.

During her years as a Kodak sales rep, Elisabeth Ivarsson had made a lot of connections with blue-chip Scandinavian companies. With her connections, we added SAS, Ericsson; Fermenta, Electrolux, ABB, Sandvik, and SKF to our customer list, joining our founding clients, Saab and Scania. However, we reached a point—call it peak awards—when we started to pay a *success penalty*. Most of our colleagues became just plain jealous of Incredible's achievements. Some thought I was boastful and arrogant. At AMI and other festivals, our work was scrutinized harder. Shows that clearly should have been gold-medal winners, got silver, e.g., the 80-projector Saab 9000 CD world launch show's silver AMI award. While I didn't care what my colleagues thought, with clients, I went out of my way to be humble, for fear they thought we were too big for our britches; I built fat into my budgets, so that I could slash my prices, as needed, to win work.

1988 – Purple Mercedes – Red Face

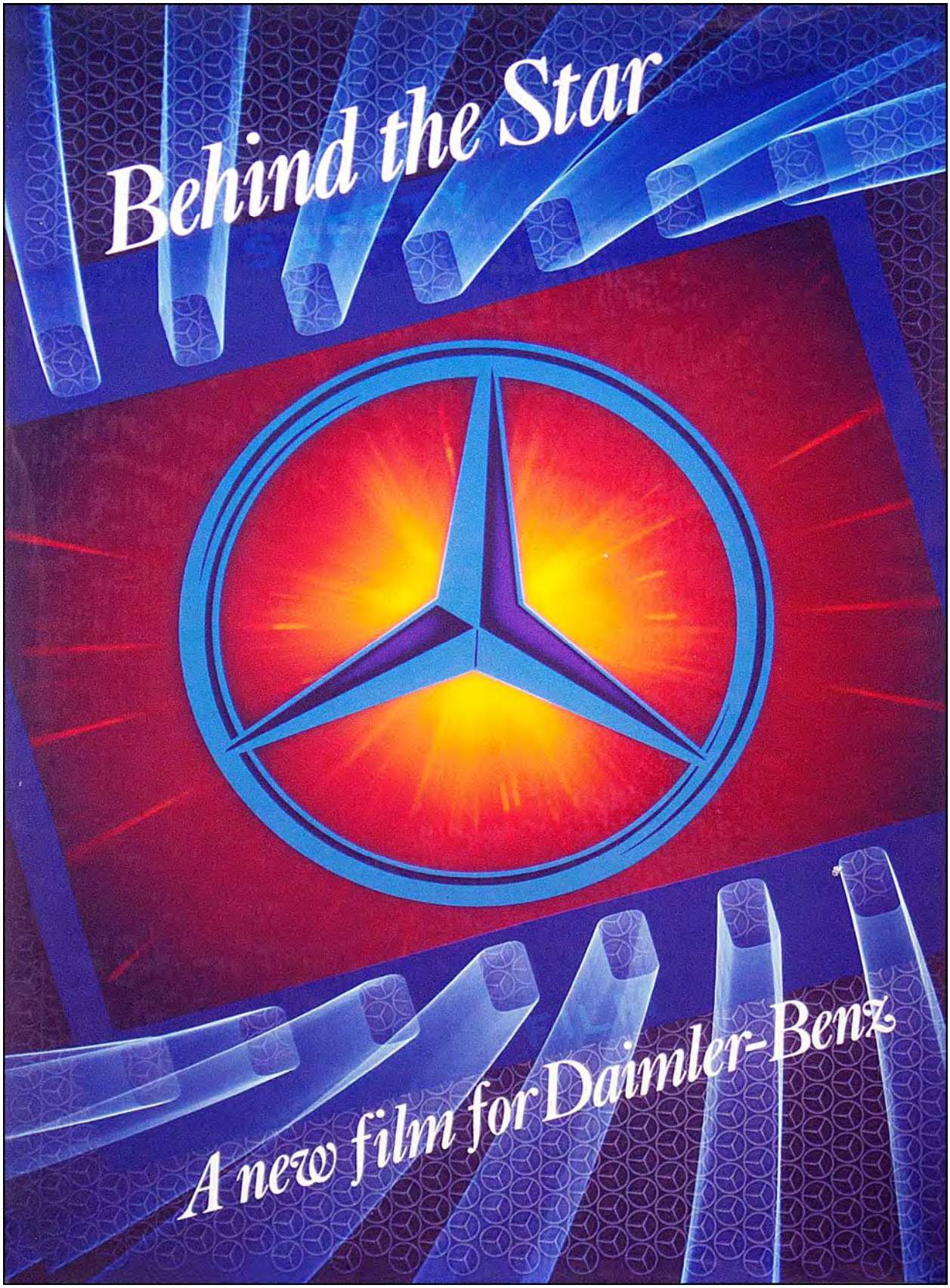
"You can't win if you don't play."

Kareem Abdul-Jabbar

I was at or close to the zenith of my career in slide shows; I reeked of success and self-confidence; hubris was taking hold on a grand scale. I began trolling for bigger fish and decided to go after Daimler-Benz, whose headquarters were in Stuttgart, Germany. Working on the Kodak show [See: 1988 – *Got to Be, S-AV! – Ego Trip.*] brought me to Stuttgart on a routine basis; so why not give it a shot? As was my wont, I came up with a multi-million-dollar idea, for a Visitors Center; more precisely, an expensive but memorable add-on to an existing, unmemorable experience.

The company invested a lot in factory tours and embellishments for customers and prospects visiting their Stuttgart headquarters. But the experience was not much more than visiting the world's biggest car showroom. There was a lot of steak, but no sizzle. Thus, I proposed building a multi-media theater and presenting an immersive, experiential 3-D show—a documentary called *Behind the Star*. As I had done, pitching the Walt Disney company (with Chris Korody, at Image Stream) I let my imagination go wild; costs were no constraint. Working with John Emms, I put together a deluxe pitch book (the cover graphics he made always grabbed attention); a binder of materials describing and illustrating the show concepts. I treated the pitch as if it were a real job in the works; I wanted to be ready in case Daimler-Benz bit the hook. I contacted the sub-contractors that I intended using, to verify my concepts, pre-arrange production time, and get cost estimates. In a certifiable coup, I managed to get a license from Disney, to use *When You Wish Upon a Star*. Seriously.

On a trip to New York on other business, I met with Thunderbird Studios and R. Greenberg Associates; those companies were doing most of the high-end effects work for Madison Avenue agencies and the big film studios, e.g., *2001 A Space Odyssey*. I wanted them to produce 3-D driving sequences in which the camera POV was from behind a hood-mounted Mercedes star (logo); hence the name of the documentary, "Behind the Star."



Behing the Star proposal cover by John Emms.

What with this and that, the budget came to several millions of dollars—a lot of money back in '88, especially in an economy floundering after the collapse of the US Savings & Loan Ponzi. Undaunted by the gloomy auto-sales forecasts of financial pundits, I sent our sales presentation to Hans-Jürgen Hinrichs (the Chairman of Daimler-Benz) by FedEx. However, he was retiring so our proposal bounced around the C-Suite until they figured out who oversaw shows. There wasn't anyone, so the task of investigating Incredible Imagers and working with us—or not—fell to one Herr Wendt. Wendt headed Daimler-Benz's sizeable in-house production studio, which was a part of their enormous communications and customer-relations department. A big part of Wendt's job was policing the use of the company logo and brand graphics by outside consultants and vendors. All Mercedes communications had to have a certain look, which, like their cars, was classic. For example, although the disk-like logo would look sensational, spinning around, refracting rainbows of color, that probably wouldn't make the cut. Wendt was near retirement; a man set in his ways. He confessed that he was not happy to be assigned the job of analyzing my proposal for *Behind the Star*. However, he also confessed that the proposal had received a favorable reception in the C-Suite; so, his hands were tied, he had to work with me.

Gaining Wendt's confidence was paramount. I presented a PowerPoint "brag book" put together by John Emms on his Macintosh computer. Wendt was impressed by Incredible's lists of clients and awards; he was less impressed with our work. Nothing like what I showed him would ever be approved by Daimler's brand police. He recommended that I dial-up the sophistication and dial-down the pizzazz. That sent me back to the drawing boards, literally. Wendt further "recommended" that Incredible make a video, an *animatic storyboard* with a rough soundtrack; that was how things were done at Daimler Benz, he explained. I wasn't prepared for that; I'd never come across the need for an animatic. To my mind, he was asking a lot—a rough-version of the entire film. Imagine the work, and the costs. Maybe he thought that would discourage me enough to drop out and stop pestering him. (Wendt didn't seem keen on handing such a project to an American, either.)

To digress for a moment, here's Wikipedia, about animatics: At its simplest, an animatic is a series of still images edited together and displayed in sequence with rough dialogue (i.e., scratch vocals) and/or rough soundtrack added to the sequence of still images (usually taken from a storyboard) to test whether the sound and images are working effectively together. This allows the animators and directors to work out any screenplay, camera positioning, shot list and timing issues that may exist with the current storyboard. The storyboard and soundtrack are amended if necessary, and a new animatic may be created and reviewed with the director until the storyboard is perfected. Editing the film at the animatic stage can avoid animation of scenes that would be edited out of the film. A few minutes of screen time in traditional animation usually equates to months of work for a team of traditional animators to manually draw and paint all those frames, meaning that all that labor (and salaries already paid) will have to be written off if the final scene simply does not work in the film's final cut. In the context of computer animation, storyboarding helps minimize the construction of unnecessary scene components and models, just as it helps live-action filmmakers evaluate what portions of sets need not be constructed because they will never come into the frame.

Often storyboards are animated with simple zooms and pans to simulate camera movement (using non-linear editing software). These animations can be combined with available animatics, sound effects, and

dialog to create a presentation of how a film could be shot and cut together. Some feature film DVD *special features* include production animatics, which may have scratch vocals or may even feature vocals from the actual cast (usually where the scene was cut after the vocal recording phase but before the animation production phase). Animatics are also used by advertising agencies to create inexpensive test commercials. A variation, the "rip-o-matic", is made from scenes of existing movies, television programs or commercials, to simulate the look and feel of the proposed commercial. Rip, in this sense, refers to ripping-off an original work to create a new one. A Photomatic (probably derived from 'animatic' or photo-animation) is a series of still photographs edited together and presented on screen in a sequence. Sound effects, voice-overs, and a soundtrack are added to the piece to show how a film could be shot and cut together. Increasingly used by advertisers and advertising agencies to research the effectiveness of their proposed storyboard before committing to a 'full up' television advertisement. [Photomatics sound a lot like slide shows, eh?]

Instead of folding my tent, I doubled down and partnered with Electrosonic, in London. Bob Stimson, the company's founder and managing director, was hot for the job. His company had a big payroll; business was slack and getting slacker. Stimson happily flew up to Stockholm and met me at the Hornsgatan studio. We wined and dined him sufficiently to stimulate his appetite for a juicy job from Daimler-Benz. Electrosonic's credentials were rock solid, worldwide; I was piggy-backing off those creds.
They had worked with just about every other company except Daimler-Benz.
The German giant would be "just" another feather in his cap; for me it was more existential. Stimson returned to London with a set of my sketches for the multi-media theater. Electrosonic's engineers came up with a set of schematics that we could present to Herr Wendt. The basic idea for the theater was that you got the effect of floating in a colorful, twinkling star-field. That effect was to be done with miles and miles of fiber optics, connected to a computer-operated, multi-color laser light source; not exactly cheap.

During production of the photomation video, I regularly visited with Herr Wendt, getting his nod of approval, every step of the way. I was investing thousands to have Geoff Levin produce the soundtrack, and a like amount to buy-out a month of a sketch artist's time. I wanted to get it right the first time.

After a while, Herr Wendt seemed to appreciate all the attention I was giving him; that gave me confidence. One day, he asked my what kind of car I drove. Hearing about my Saab 900 Turbo, he remarked, with a wink, that the C-Suite preferred that Mercedes vendors drive the brand. I took the hint and began the process of buying a Mercedes 500 SL, their latest convertible sports model. Ordering a car from Mercedes was like having a suit custom tailored on Savile Row; the car was going to be built to my specs. There was a bit of a problem with the color I asked for—purple. Purple wasn't part of the Mercedes palette. It took some time for me to explain that I didn't want a car that was colored like an Easter egg. I wanted a very dark and silvery shade of lilac, a midnight-blue purple, not a shade of magenta. My request intrigued the head of the color department; he agreed to work on it; he thought it might make a nice addition to the line, for model year 1991. The long-lead time suited me fine; I didn't have the shekels for a new car, and wouldn't until *Behind the Star* was in the can.

Wendt seemed satisfied with the photomation version of *Behind the Star* that was presented. He especially loved the Disney song, but felt that the camera-behind-the-star

sequences were too, er, *driving*. Nonetheless, he took the demo upstairs, and got the go ahead to move to the next step—a fleshed-out budget for the bean counters, with every detail accounted for. While that was good news on one hand, it was bad on another. The drawn-out process had spanned nearly two years.

Spoiler Alert: I'm getting ahead of myself; but, to make sense, the rest of this episode needs to be told now: Times had changed. During the two years of negotiation and animatics production, Incredible's Brussels studio came and went. The vagaries and shifty winds of the global economy had battered my ship long enough. The AV business wasn't sustainable. I had shot my wad and had no more dry powder—the wherewithal to produce on spec. I was back in Stockholm, saving money to start a restaurant business somewhere, maybe on Vashon Island (where I had a house, bought in late 1989, when I was feeling confident).

Wendt may have suspected all was not right, when I skipped town from Brussels and moved back to Stockholm. His suspicions were confirmed when I went to him, with tail between my legs, and said I needed money to continue and wanted to invoice Daimler-Benz for Incredible's production expenses, for making the demos. There was no charge for our creative work and project management time. Just the expenses tallied nearly $20,000. To my surprise, he agreed, reluctantly, remarking that it was very unusual for spec projects to be funded. (He also agreed that we were beyond pure spec, at that point.)

What happened next revealed a flaw in my character that I debated writing about. There's a streak of larceny in my genes. In times of existential financial threat, I have resorted to white-collar crime. In 1980, I flat out stuck it to Bank of Commerce when I moved to Hawaii. This time was more nuanced.

There was a delay getting paid by Daimler-Benz. The funds bounced from bank to bank, for six weeks—from Stuttgart to Brussels to Stockholm. And there was a mix-up—Incredible's invoice was paid twice. But I was clueless at that point.

When the duplicate payment wasn't refunded, Herr Wendt presumably assumed that, I had absconded with the money. One cold January day, my cell phone rang, while I was fueling my Saab 900 Turbo at the Stat-Oil station on the E4, just south of Stockholm.

Cell-phone calls were infrequent back then, because they were costly. In Sweden, for example, both the caller and receiver were billed for cell time. So, I was surprised when the operator handling the call told me the call was from Stuttgart. It was Herr Wendt. He was calling to say the project was cancelled. He said that I should know why. (I didn't.)

Later, I discovered what I suspect happened; when the duplicate payment was not immediately returned, I was deemed a shyster. Well, as Incredible was already on the blacklist, I'd be damned if I was to return the money. By then I was in financial straits, trying to pump money into the States while supporting a Swedish business.

But let's get back to 1988….

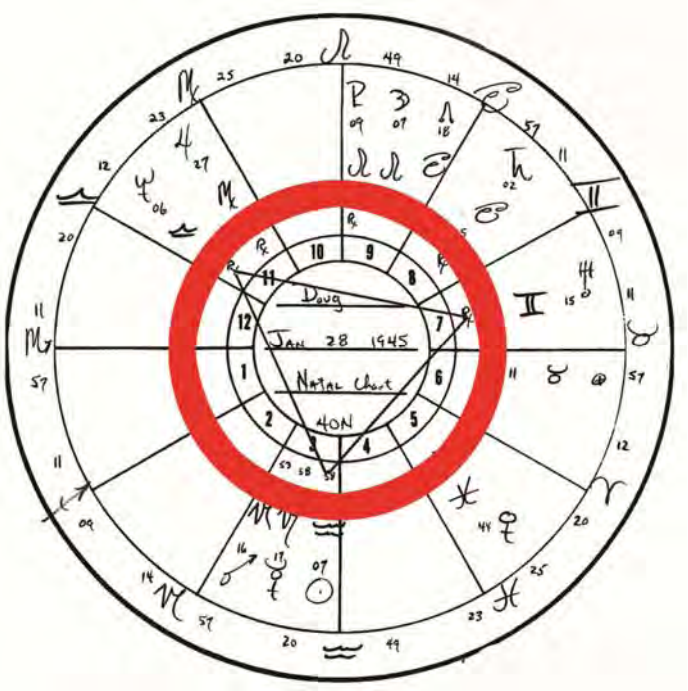
1988 – Empire Building – Ego Always Wins

Another personality bifurcation that I never managed to resolve was that, I was a loner who wanted to be an empire builder—an unworkable combo; an oxymoron.

My astrology may have something to do with that. My chart shows a "grand trine"—a triangular interrelationship between three stars that augment each other—Aquarius with Scorpio rising and moon in Leo.

Aquarius makes me a thinker, it's my creative side. Scorpio internalizes and intensifies things; that's my loner side. Leo is a social sign; Leo people are outgoing, that's the salesman in me.

What I can tell you is that while that may be a powerful combination—that gets things done—I spent most of my life working against my own best interests. I was never a good businessman; my heart was in the creative.



I have actually chosen to lose money to make certain jobs better, disregarding budget constraints. No wonder I failed in business three times.

On the other hand, I came up with some great creative, as measured by 150 international awards, and the honor of being one of the first three producers installed in the AMI Hall of Fame; that is something.

But I was never *happy*, never *content*. When I had staff, I longed to be solo; when I was solo, I longed for a staff.

Incredible out-grew the Swedish market. It got to the point that, the only thing holding back growth was our location. Stockholm is a remote place.

When pitching for jobs from central-European companies, we operated at a distance disadvantage; only a few companies had enough budgets (and/or desire) to travel to and from Sweden. Thus, I determined that Incredible would do much better if we re-located to central Europe.

Those were the days when the European Union was just cranking up; everybody was focused on Brussels. What better place to be? Incredible was already doing European business. Our clients there encouraged us to move to Brussels. Eric Dillens and Jan Robbrechts were both influential and instrumental in my decision-making process.

1989 – Dad Dies – Family History Lost

Business was good in Belgium; Jan Robberechts liked what we were doing and we got along well.

Jan was a wannabe New Yorker; he'd spent some time in the States; he may have had an eye on a position at Burson-Marsteller's international headquarters in New York, at 866 Third Avenue. Possibly he imagined himself in a corner office on the 52nd floor, overlooking mid-town Manhattan.

[For more, see *From Jan Robberechts* in the Appendix.]

Whatever he thought, Jan behaved like a New Yorker. He was a "get 'er done" kind of guy, a go-getter. Jan made things happen. Whatever was necessary, good or otherwise, he took care of it. Jan was a lot like Geoff and Don; in that sense, he was a *fixer*. Beyond his considerable political and diplomatic skills, Jan was also a creative director, and a good one. His ideas were grand, even preposterous… the kind that make the news.

In August 1989, I made a trip down to Brussels for a production meeting with Jan. I took advantage of the trip to organize another meeting, with both Jan and Eric Dillens, to discuss the feasibility of moving Incredible from Stockholm to Brussels. I wouldn't be able to make the move without their support.

Jan hosted our meeting at his business club, De Warande, an expensive, wood-paneled bar on the Avenue Louise. During our meeting the Maître d' called Jan away for a private têtê-a-têtê; Jan returned to the table to say there was a long-distance call for me. It was Elisabeth, calling to say that my father had passed away. My head swam as the news sunk in.

To digress for a moment, about my father: 72-year-old Peter Michael Mesney, who liked to refer to himself as *The Great Progenitor*, died ignobly at the Long Island Railroad station in Flushing, [New York] after dashing up a long flight of stairs to catch a train; he was headed for Manhattan in search of work.

Mom later explained to me that Dad had been suffering from angina, like his father, Roger James Mesney. He had been prescribed nitroglycerine but cut back on his meds to save money. But I think there was more to it.

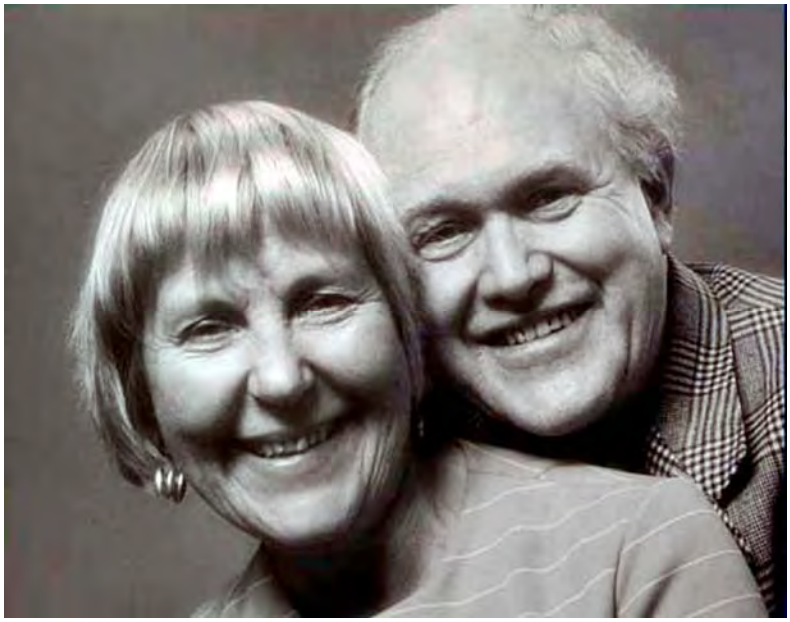
I think he may have been suffering from depression and deep inside actually wanted to die. Dad's self-esteem wasted away as he lost a long string of jobs. Mom continually harped on him, prodding him to go out and, "Make something of yourself!" She mocked him. Maybe she thought that would bring out some sort of fighting spirit; but, her barbs had the reverse effect—her sharp tongue defeated him.

Peter Mesney at the Novotel Hotel, New York, 1988.

(I have to admit that I was also disappointed that my father couldn't make it on his own. He just didn't have any marketable skills, other than an affable disposition and a killer British accent.)

Peter Mesney married debutant Dorothy Helen Taylor on October 15th, 1942, at a society wedding held in the *Little Church Around the Corner* [the Episcopal Church of the Transfiguration, in New York, at 29th Street and Fifth Avenue].

After they were married, Dad garnered gratuitous employment arranged for by Mom's father, Franklin Taylor. He was a powerful judge in the Circuit Court of New York, politically connected with Tammany Hall. Grandpa Taylor was able to curry favors from Mayors Al Smith and Fiorello LaGuardia.



Dorothy & Peter Mesney, 1976.

The judge got Dad a politically appointed job as Assistant Commissioner of Licenses for the New York Department of Sanitation. Dad was in way over his head in that position. New York scavengers were controlled by the Mafia and Judge Taylor was *persona non-grata* with mobsters. (Grandpa put away Lucky Luciano among others.)

When Dad tried to do his job—clean up the sanitation department by enforcing cartage licenses—the mobsters beat him up. He arrived home in bandages one night during my late teens. For several months, our home in Douglaston had police protection.

But, when Judge Taylor died, the gravy train ended; Dad had to fend for himself. He got a string of PR jobs promoting American Express, the 1967 Montréal Worlds Fair and New York State's Business Committee for the Arts, among others. But he had a hard time holding on to those jobs and must have felt like a loser.

The phone stopped ringing when Dad reached his late sixties. He fell back on his drama skills (he was trained at the Royal Academy of Dramatic Arts in London). With the help of Jerry Kornbluth [at A&J Studios], Dad began a career doing voice-over work, facilitated by his convincing British accent. However, Dad's tendencies to over-act his parts caused even that career to founder and eventually fail.

(Now, in my '70s, I can appreciate what Dad was going through; the humiliation of not finding work; realizing that you are irrelevant.)

Without work, Dad's his reputation in the neighborhood suffered along with his self-esteem. He used up friends and family, asking them for loans (to finance Mom's pretentious lifestyle) which he was never able to pay back.

By the time he died, Dad was mortified and friendless. My sisters and I encouraged Dad to leave his chastising wife, move to the West Coast, and start over in Seattle, where Kathy and/or I could have given him a leg up. But he wouldn't leave her; he was an honorable English gentleman who kept his wedding oath—to carry on with Dorothy, "…until death do us part."

My trip to Brussels was cut short. I returned to Stockholm, to organize travel to New York for Elisabeth and I, to attend Dad's funeral; for her, the trip was an excursion.

We brought little Anna with us and stayed at the renowned Gramercy Park Hotel [2 Lexington Avenue, between 21st and 22nd Streets, around the corner from my first studio at 42 East 23rd Street]. The hotel was a 1920s Heritage Building filled with art and historical accoutrements. (Incredible had been doing pretty well; we could afford the luxury.)

It felt good to be back in New York, arm-in-arm with an attractive Swedish partner and her adorable blonde daughter; I felt like the king of the Mesney clan at the well-attended funeral service.

I delivered a well-worded eulogy that meant well but probably sounded pretentious to the two-hundred or so friends of the family who filled the Douglaston Community Church to the brim (there was standing room only).

It was inspiring to see how many friends my parents had; it made me appreciate them in ways I hadn't considered before. I had left the Douglaston community more than two decades ago. During that time, I morphed into another person and so did they, become other people. Returning to Douglaston felt like stepping into a time capsule, as if time had stood still for the people who sat before me, at the podium, delivering a eulogy for my father. I wasn't one of them anymore.

After a few drinks at the reception, I managed to regress sufficiently to be friendly with people who hadn't a clue about who I had become. They remembered *Dougie*, the little boy who started off doing their lawns, shoveling their snow and selling them Christmas cards, who drove '63 split-window Corvette coupe before disappearing… until now.

There were some awkward moments when Mona Banning introduced herself to Elisabeth, who was clueless that Mona was my former favorite lover (a jealous one, too).[81]

Considering my quest for glory, the funeral was a total success, an ego boost. During my eulogy, I appealed to the community to support my mother; I asked them to make a pledge that they would help; it was the pinnacle of my pretentiousness; deep inside, I believed that my Mom had destroyed my Dad's fragile ego; I hated her for that; and I hated Dad for putting up with Mom's snarky attitude about him.

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[81] Mona and I had a sporadic carnal relationship for more than a decade; she was the main reason I was a philanderer. It all began when I invited her to join me on a photo expedition, to make Cyclopan pictures of Yosemite. She enjoyed my perverse proclivities and I was able to act out fantasies with her that would probably have offended conventional people back then; now of course such things are child's play.

I didn't respect Dad; I was an acolyte of Ayn Rand's philosophy about self-reliance, inscribed in her treatise, *The Virtue of Selfishness*; I read all of Rand's books and lived my life as if I were one of her heroes; I was a Hank Reardon wanna be. In Ayn Rand's eyes, my Dad was a loser who could not survive in the jungle.

Mom was the Randian character in our family. She may have been misguided and a bit over-ambitious; but, she always aimed for success and believed that you can be anything you want to be. She instilled that philosophy into me over and over again while I was growing up. As a child, my every success was richly rewarded with encouragement. Success fed on success.

Mom was successful; but, the diffracted nature of her life produced a basketful of little successes, instead of one big one.

While I was growing up, life was all about Dottie. Her overarching narcissism kept everyone focused on her. Mom was a strong woman brought up by strong parents. Her mother, Kathrine Munro was born and raised in Montréal, Canada, the daughter of immigrants from Scotland.[82] Nanna was a bemused woman, probably brought-up strictly.

Mom's father, the powerful judge Franklin Taylor, ruled the roost. Mom says he was a functioning alcoholic who was an abusive wife beater. She claimed that, as a girl, she and Grandma lived in fear of him—while also enjoying the high-society lifestyle he provided for them through his powerful and politically-connected position.

Grandma Taylor was good friends with Kate Smith, a famous singing star who would arrive at our Douglaston house in a chauffeur driven Rolls-Royce; she would take us for rides in the fabulous limo, to lunch someplace swanky; the neighbors were impressed but puzzled; the Mesneys certainly didn't live the high life; why would Kate Smith visit *them*?

As we grew up, the Mesney family's economic circumstances withered. We were on a negative spiral. Mom always spent more than Dad earned. They borrowed to the hilt. Observing the madness of Mom's borrowing and spending made me into a fiscal conservative.

My uncle Paul Taylor set me straight about Mom. Paul told me that success in life was being debt free, not owing anyone anything. He told me that while eating a raw onion for breakfast, as one might eat an apple.

Taylor's words struck a chord in me. I saw how my parent's way of life was unsustainable and would eventually crash (it did). The conservative I became was in no small way a direct reaction to the economic disaster my Mom created.

Eventually, after she took a third mortgage on the house—to pay for the first two—the jig was up for Mom. She got hauled away from her Douglaston house by the Sheriff; all her stuff got carted off by scavengers, save a few valuable antiques and artworks that she placed with neighbors and friends who agreed to hold them for her until…?

[82] The Munros had a handsome family plaid of dark blue, green, gray and black. For years, I wore a flannel shirt with the Munro plaid, a gift from my Grandmother.

(What she failed to do was write down who had what. My sisters and I were never able to reclaim anything, not that we would want to or need to, save a few items with emotional attachments, like Grandma's paintings.)

A treasure trove of home movies and photos of Mom's high-society life in the 1920s and '30s went into the trash together with an equal (or larger) trove of movies filmed by Roger James Mesney, Dad's father, during his decade-long career as chief engineer of the Anglo-Dutch Mining Corporation's copper plays in Callao, Peru and Curacao.

Throughout my childhood, two big steamer trunks full of those movies and pictures sat in the basement, gathering thick layers of dust. I always wondered what was inside. At one point, Mom opened one of the trunks, revealing all the film canisters and packages of prints; but we never actually saw any of them, and never will. They all ended up on the scrap heap of history.

Such a loss; but such is life, if one doesn't prepare for the vagaries of fate and fortune.

1989 – Back to The Future – Defying Odds

After the funeral trip, I returned to Stockholm with Elisabeth and Anna and picked up where I left off.

Jan Robberechts and Eric Dillens had responded positively to the idea of working with Incredible Imagers, in Brussels. Once decided upon, I devoted 100% of my energy and resources to the transformative move. It was a major step in my quest for glory.

From start to finish, the transition from Incredible Imagers to Incredible Imagers International was completed in 6 months; that must be some kind of record. The contents of the Stockholm studio were packed by John and I (Elisabeth would have no part of it) and shipped to Brussels by Kungsholms Express.

1989 – Two's Company – Three's a Crowd

Like the seasons, everything has cycles; what goes up must come down and *vice versa*, like a sine wave.

Incredible had been on the up thrust; everything had been going our way. It was "time" for something to change, and so it did—the politics of our triumvirate didn't work.

Elisabeth had taken over the back-office functions at Incredible, assuming the twin roles of COO and CFO. Her formal, form-filled corporate background at Kodak didn't work in Incredible's culture.

Her paperwork and accounting competed for my attention with more important matters, like making shows great and winning more prizes.

A creative person's mind necessarily operates on a higher plane (i.e., head in the clouds). Clerical chores are a bring-down that require one to descend from the clouds, to come back down to earth where the *detalia* distracts from the big picture.

Creative thoughts can be elusive; you can lose your train of thought, if distracted. There was the rub: to do her job effectively required Elisabeth to distract me… and John. Unfortunately, I had taken up with a bean counter; a "suit" in a woman's attire.

Elisabeth persisted and insisted when she was resisted. At first, she was annoying; later, she was intolerable. The studio's internal *politik* went straight downhill.

Elisabeth was a Virgo, focused on finances. She wanted the company to generate profits; she didn't understand why I spent so much on new toys and tricks, or why I was never satisfied.

More often than not, I would side with John when it came time to vote on things. That was logical; John and I acted in the interests of the show; we loved buying new toys and competing in expensive multi-image competitions.

Elisabeth represented fiscal restraint and corporate structure. For her, working with John and I must have been like trying to tame wild horses. Elisabeth became jealous of John, and vice versa. Both fought for my attention and dismissed each other. Life became a convoluted love triangle; that dynamic distorted everything.

Things got worse when Conny Bergkvist joined the team, doing post production to assist John. At that point, Elisabeth found herself totally outnumbered.

That her procedures were disregarded infuriated Elisabeth. That was justified—the same thing happened to Jon Bromberg when he tried to manage me, a decade earlier, at Incredible Slidemakers. I disregarded his forms and paperwork; it made him crazy, too.

The show has always been paramount for me; I was focused on fame, willing to lose money on a production if there was a chance to win a prize and/or notoriety; I have never been a good businessman for that reason. No managers were ever able to constrain me for long.

Things reached the breaking point when Elisabeth learned that I intended to take John and Connie with me to Brussels and leave her behind, to manage the business in Stockholm.

She had been petitioning me with a different argument: that I should leave the production factory intact, in Stockholm, and take her to Brussels, to help round up new business and schmooze clients.

Because our relationship was flawed, that idea didn't appeal to me. The more Elisabeth tried to ~~control~~ influence me, the more I drank.

By the time all this was going down, so was half a bottle of booze every evening; by 10:00 pm [22:00] I was blotto. That clearly didn't work in a family setting. Elisabeth's normally mild-mannered parents became snarky, especially her dad.

I wanted to escape from their condemnation of my drinking (I was in total denial about that) and attempts at control. It was against that backdrop that I made my decision.

Today, I would do it the way Elisabeth suggested--open a small sales office in Brussels and concentrate on client contacts and new business. That would have saved the huge expense of converting a magnificent art-nouveau townhouse into a slide factory.

However, back then the cracks in our relationship fractured and things were never the same. By the time I returned to Stockholm after 18 months in Brussels, Elisabeth was long gone.

As the Hornsgatan premises emptied, so did my relationship with Elisabeth. She recognized that it was essentially over between us. At first, I didn't see it that way; I thought that distance and a little space would improve our relationship.

Distance relationships can work; a video guy I knew, Larry May, was away more than he was at home; I asked him how he maintained a successful relationship with his wife; he replied that his travels improved their relationship; their life was a continuum of home-comings; reunions are happy occasions. Well, that wasn't the case for me, to be sure.

When it came to moving the company to Brussels, Elisabeth didn't see things my way at all. Things got ugly; Elisabeth was emboldened by jealousy and fear; she became bellicose and resistant. I was drinking harder than usual; we fought like cats and dogs. There was no changing my mind. The harder she fought, the more I dug in my heels.
I can be very stubborn; I was taught by a pro—my mom.[83]

My sister Kathy had another theory about the cognitive dissonance of my relationships with women. She explained that my hatred of Mom began when I was one year old, when Dad returned from the War.

He took her attention. Her bedroom became theirs and I was removed to sleep alone in my room. According to Kathy I never got over what I perceived as betrayal. From then on, deep down inside I distrusted women.

To vicariously *get even* with Mom, I chose Beta women, who I could dominate. My relationships ended when the women started taking control.

(I think my sister was on to something.)

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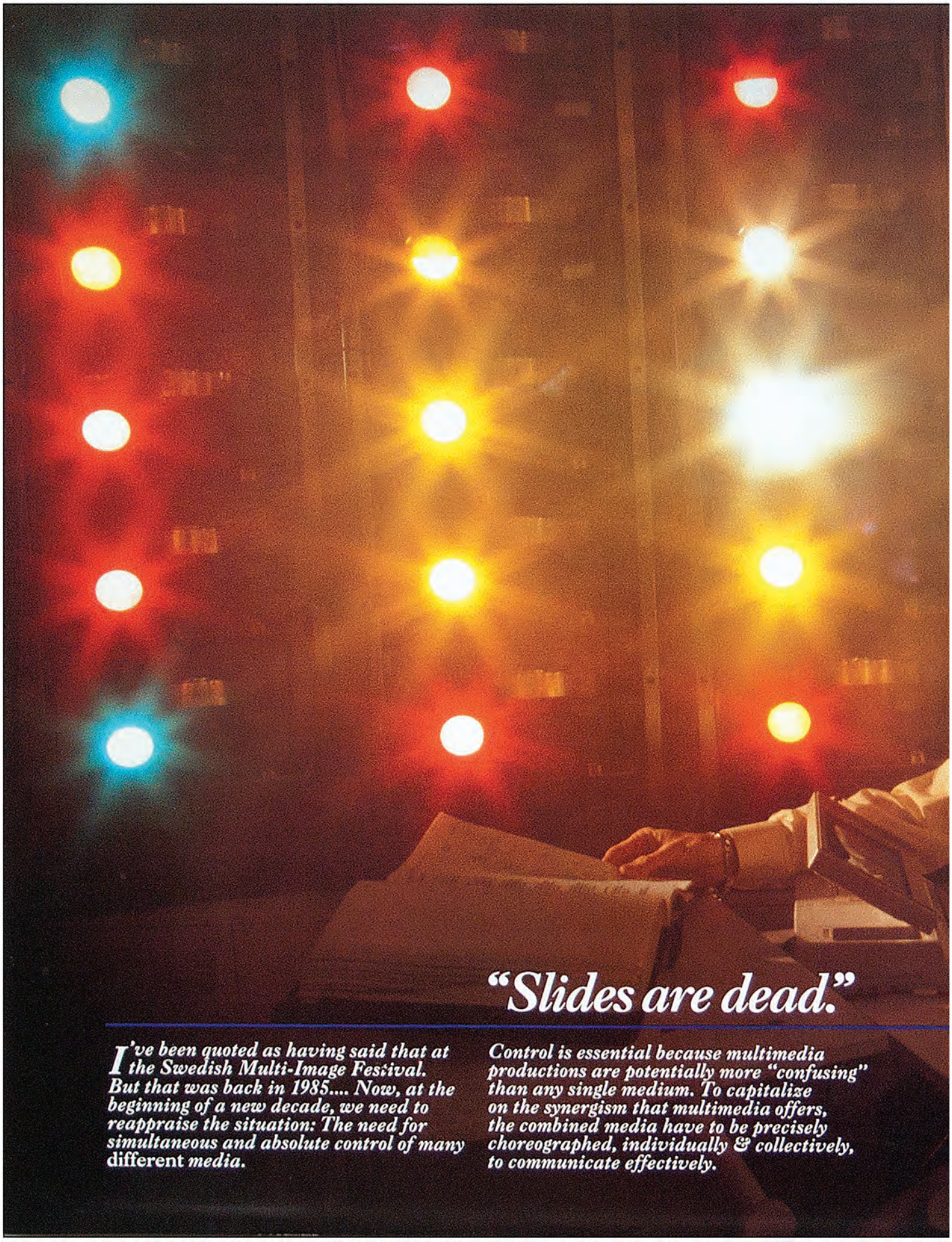
[83] As she lost control of me, Mom got more demanding, testing my tolerances. She accused me of being selfish, of only wanting to have things my way; she called me an egomaniac; I suppose I was. However, it is often the accuser who is guilty of the accused sin. Mom was the selfish one, the egomaniac—she taught me. In the end things came to blows; she couldn't accept that I had become an atheist; she insisted that I attend church; she hit me when I refused; I smacked her right back. That was that.

Part Four

HUBRIS

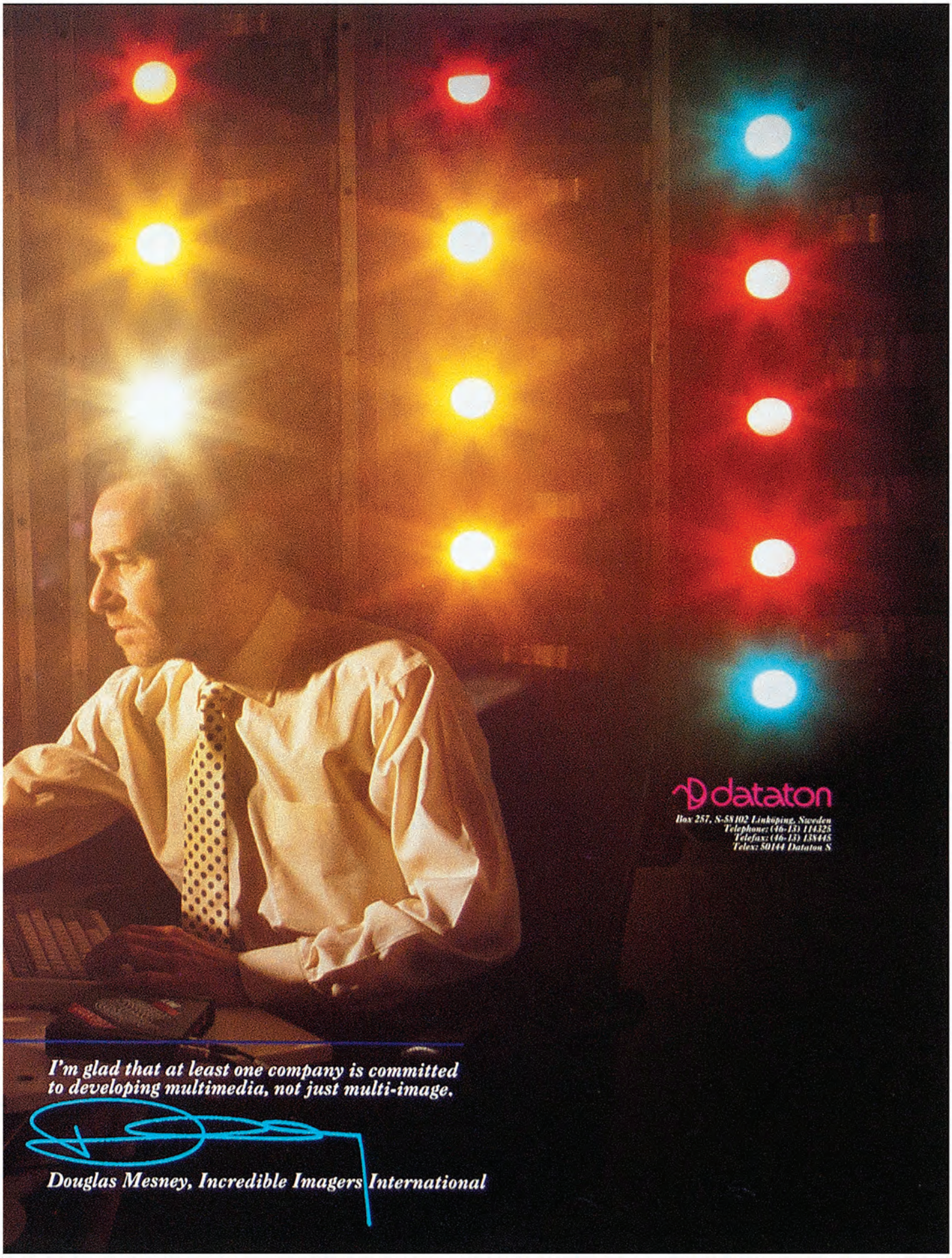
The pendulum swings.

In 1989, I was quoted as saying, “Slides are dead.” Björn Sandlund made my comment famous in a corporate-image ad poster for Dataton. The picture was shot in my Stockholm studio, programming a 30-projector show. Between the projectors and camera lights, we blew the power several times before getting the shot.



1989 - DATATON "SLIDES ARE DEAD" ADVERTISEMENT | PLATE Nº 1

Yours Truly photographed at Incredible Imagers' Stockholm studio.

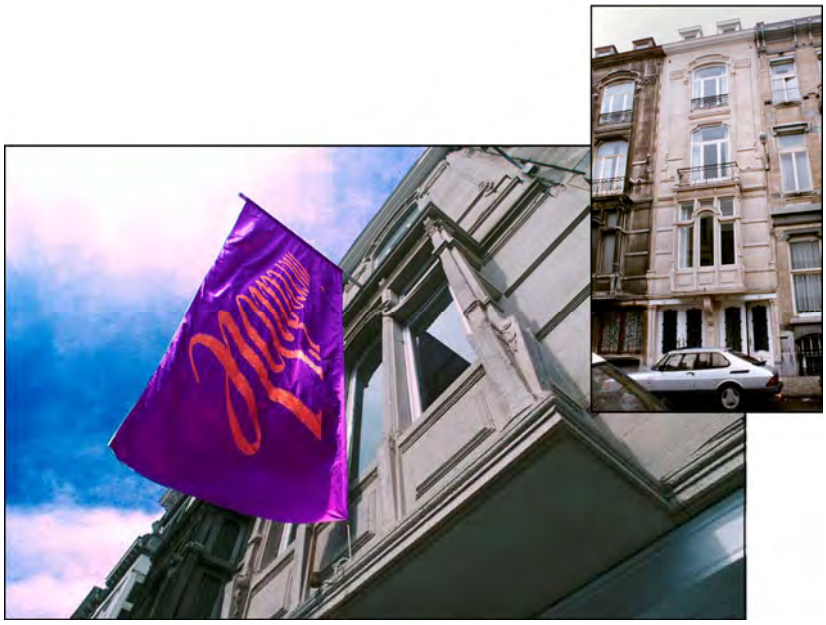


1989 - DATATON "SLIDES ARE DEAD" ADVERTISEMENT | PLATE Nº 2

Yours Truly photographed at Incredible Imagers' Stockholm studio.

1989 – Brussels Studio – Ego Gone Wild

I'll say it again: Hubris is as hubris does.

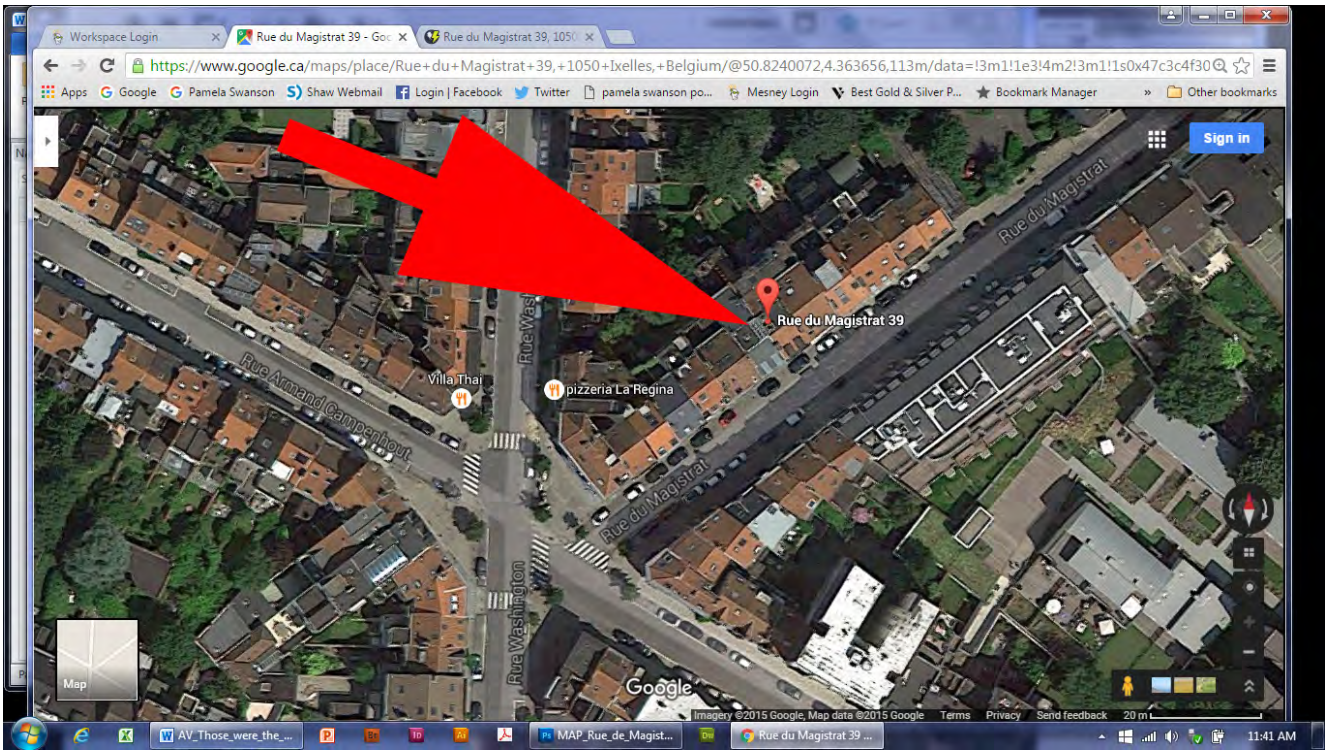


Incredible Imagers set up shop in Brussels at 39 Rue de Magistrat, just off the fashionable Avenue Louise, around the corner from Burson-Marsteller.

There, we installed a state-of-the art multi-image production company in an elegant, five story, turn of the century townhouse.

The 12-foot [4-meter] Incredible flag, hung from the third floor.

I loved it from the get-go; it reminded me so much of the Wanamaker mansion on 73rd Street in New York, Incredible's first studio—swanky digs in a prestige location, smacking of success.



Rue de Magistrat was far more extravagant. The house had been totally renovated; it was a *mansion deluxe*, a luxury townhouse residence in the middle of Brussel's downtown core, e.g., Rick's Café American on Avenue Louise was just a short walk away.

We kept the basic décor intact; it was leasehold; we had no right to make major alterations. Working around decorative obstacles, we managed to squeeze ourselves into the five-story space comfortably.

The result was a striking contrast—a twentieth-century media-production company housed in an eighteenth-century townhouse.

The white-tiled basement suite, that would have otherwise been a luxurious spa, instead became a spacious darkroom ~600 square feet [~56 square meters]. The MC-1600 rostrum camera was set-up on the ground floor, in the former servants' quarters.

There was a garage for my Saab 900 Turbo, left of the entrance. (I loved the drive between Stockholm and Brussels; ah, those autobahns.)

Up one flight of winding stairs, to the first floor (which Americans would call the second floor), you arrived at a hall of mirrors; a large central space that could have originally been the ball-room or a dining room; that opened into the living room (not shown) and parlor room (as in the pictures).

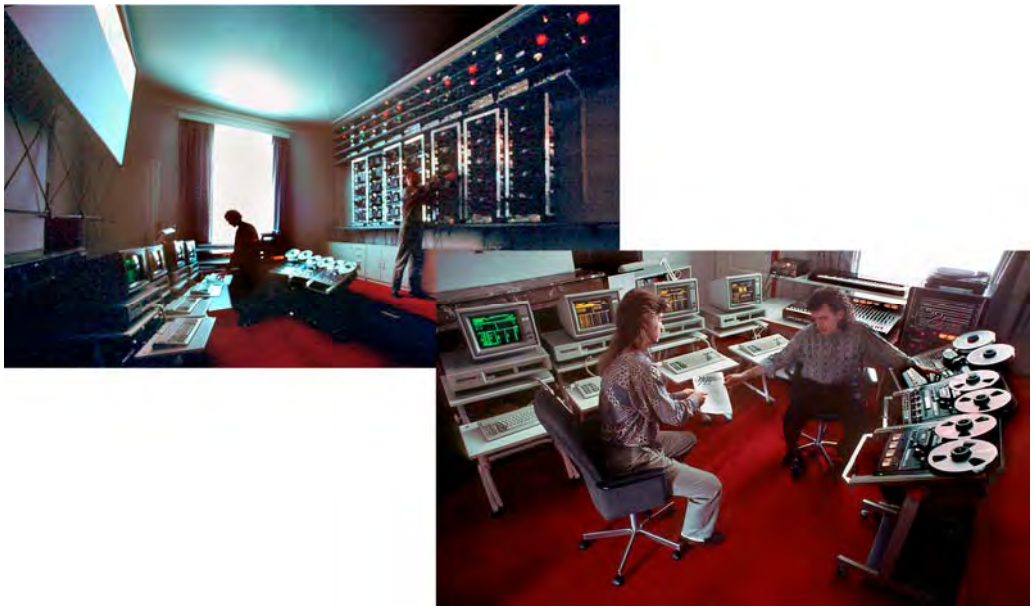
I installed three matching Swedish chandeliers—one each for the conference room, production room and reception area between them. The Baroque decor featured mirror-inlaid walls; if you stood in the right place, the three chandeliers repeated over and over, appearing to be an endless row of them—beautiful.

The former parlor became our conference room, used for meetings with clients. It was bedecked with Incredible's formidable collection of awards.

A plaque greeted visitors with Incredible's Mission Statement: *Incredible people doing incredible things for other incredible people, at an incredible cost.* (In retrospect, not sure about that one.)

The golden slide trays were purchased for the 30-projector Hawaii…Xanadu show. They had an irksome tendency to occasionally jam slides; so, they were made into part of the awards display.

The screening room, on the second floor, required the most adaptation to accommodate an 80-projector grid driven by four AVL Genesis computers & three tape decks.



The image library and editing rooms were on the third floor. Later, when my sister Barbara came to live with us, part of the third floor was became hers. John and Conny lived on the fourth floor.

My quarters were atop it all, in the fifth-floor penthouse. It was a split-level apartment. The lower half had a bedroom facing Rue du Magistrat (not shown), as well as a West facing living room and a kitchen area (not shown). The upper, balcony level became my work area and indoor garden.

Financially, moving into the Brussels townhouse was a big role of the dice. I was stretched to the limit, living on credit, putting up a good front.

To kick-start our business, Jan Robberechts used his considerable influence to organize a week-long Press and VIP event. The élite of the Brussels business community paraded through our audiovisual mansion, sipped on fine wine, and watched our demo shows. The place looked *incredible*.

The reception area and first floor were decked with innumerable flower displays, sent with congratulatory notes, by many of those on the guest list (especially those who sent flowers in place of attending).

Judging from the size of the crowds, you might have thought about buying stock in my company. However, they weren't buyers—they were good for publicity, but not for business.

Brussels turned out to be more provincial than Stockholm. Save for Jan and a very few others, most people didn't know what to make of Incredible Imagers, or multi-image, for that matter, especially on the scale that we were doing it.

The business we got came primarily from Burson-Marsteller and Sweden. Fortunately, there was enough to survive despite our high overhead.

Burson-Marsteller Brussels had their own AV production department, ably run by Aftab Usman. He was well qualified technically but wasn't in line the day they were handing out creativity.

Robberechts knew the power of prizes; Aftab's videos weren't winning them. On the other hand, winning prizes was one of Incredible's strong points; we had an excellent track record in that department.

Jan sold us Burson-Marsteller's video-editing equipment and promoted Aftab to a managerial position job. We installed the video-editing suite on the third floor.

John took on the job of learning how to use it. He welcomed the challenge and became a master of motion, sensitive to screen direction, syncopation and synchronization.

The first project we made with the new editing suite was a documentary piece for Colgate, the toothpaste people. Jan gave us that gig, now that Burson-Marsteller didn't have an editing machine anymore (heh heh).

John and I cut our video teeth on that movie. There is nothing particularly special about it. We used the job to hone our *live action* skills.

The production included shooting original video at the Colgate factory, which John and I co-directed; then, John cut that video together with some stock shots and footage from Colgate's archives.

I brought my Nikon kit to those filming sessions, to shoot stock pictures.

[Watch a video of the Colgate show on Vimeo at: https//www.vimeo.com/237850786]

1989 – Sibling Squabbles – Territorial Prerogatives

Business and life were good in Brussels; things were beginning to work smoothly despite Elisabeth's sniping from Stockholm.

In the early summer, my younger sister, Barbara Judy Mesney, came to stay with us at Rue de Magistrat.

She was seeking her fortune in Europe as a set designer. Barbara needed a home base and we had enough space to offer her accommodations.

I was glad to have a talent like her under our roof.

Barbara Mesney, in my penthouse.

Barbara was talented in a versatile way. She's a Gemini, an air sign; that explains part of it. Before she stayed with us, I didn't know much about her. She was only nine when I left the nest at age eighteen. We hadn't seen each other for years, since she and Wayne Olds worked for Incredible Slidemakers in the 1975, on the ill-fated World Book show. Since then, Barbara had grown into a full-fledged set designer, having graduated from New York's High School of Performing Arts, then Carnegie Mellon and San Francisco State (BA). Prior to visiting us, she had been working for the San Francisco Opera.

Barbara took over a bedroom on the rear half of the third floor, across from our editing and assembly room. She set-up her drafting table in the parlor on the second floor. Once installed, she began to work on projects that she brought with her—elaborate designs for theatrical stage sets—those made me realize what a huge talent she was. I began to work Barbara into Incredible projects, especially new business. We worked together on three major pitches:

- Kodak, for a Photokina exhibition (both of those prospects secured by Elisabeth)
- A/S Norske Shell [Shell Norway], for a visitors' center (via Burson-Marsteller)
- SKF, for a trade-fair stand

The first project we worked on was a pitch to Kodak, in Stuttgart; an idea for a trade-fair stand, built as a giant, walk-through camera; the entrance was through the lens; inside you'd see an exciting picture show. Shell was the biggest of the collaborations between my sister and I. She was brilliant at visualizing my concepts with imaginative designs. Her illustrative talents were invaluable, for presenting our ideas.

The Shell project involved the design of a visitors center at Shell's Norwegian headquarters, in Stavanger, Norway, where they build off-shore oil-drilling platforms. The job came about when I asked Jan Robberechts to recommend me to his counterpart, Trond Andersen, at Burson-Marsteller Norway. I invested in a flight to Oslo, met with Trond and his creative director, Kai Kruger Hendriksen. We hit it off; the fact that I spoke Swedish (sort of) was a big plus. Andersen and Hendriksen weren't interested in hiring Incredible for slide shows; there were enough local resources. Indeed, David Chocron and Paul Suter had the Norwegian multi-image market all sewn up.[84] However, they hired me as a consultant, to provide core creative on their Shell Visitors Center job.

For the Shell job, we proposed that audiences enter and exit the Visitors Center through oversized pipes [think pipeline]. Emerging from the pipe, visitors would see before them a wide, deep reflecting pool, 50-feet square [15.4 meters], with an illuminated, 1/10th-scale model of the company's latest oil platform, in the center of it. Projectors were concealed inside the oil-rig model; they presented a 360-degree slide show around the theater's circular walls, above the audience. Together, the slide show, model, and stage lighting worked together to explain how an oil platform operates. For example, when underseas pipelines were being described, underwater lighting effects in the reflecting pool highlighted those parts of the model. Barbara and I were chuffed at our creative brilliance, as was Trond. Kai was another matter; he was beginning to feel displaced. Hendriksen "fought back." Instead of supporting it, he scuttled our plan. Unfortunately, Burson-Marsteller kept the original renderings for the Shell Visitors Center. I flew back and forth a few times, defending our concepts, bending here and there. Kai was always a gracious host. I stayed at his house, had dinner with his wife and kids. I reckoned that I was in like Flynn. Not!

Our concepts were rejected; they were deemed too extravagant (expensive) and *inte lagom* [immoderate]. The situation in Iraq didn't help, either. The coming war was dominating the headlines; the business climate was deteriorating; the bean counters were gaining control. While the politics of the Shell job were playing out in Oslo, I had other new problems to contend with back in Brussels. While Barbara was away on holiday with a friend from San Francisco who had been reassigned to Brussels, the studio suffered a major calamity [described below: 1990 – DHL Debacle – Major Set Back]. We needed to take over the whole parlor floor; so, I removed Barbara's work area to another part of the building. Well, when she returned and discovered the changes, she went ballistic. Why she thought I had betrayed her remains a mystery. Things were never the same between us. Talk about holding a grudge, eh? Shortly thereafter, realizing that her career prospects in Belgium were limited, Barbara left and returned to the States. That was a wise move, given the approaching Gulf War and recession.

Before leaving, she researched our prospects for British passports, given that our father was born in England; she discovered that we were both eligible for EC passports and, as a result, both of us now have one. Thank you, Barbara!

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[84] Paul Suter's company, Video Film, had the local multi-image market covered; they were the Norwegian AVL importer; I met Paul when I toured Norway with Sandra, in 1985; that's when I discovered how much fun Norwegian people have; they are optimistic by nature, real party animals; Paul had a dozen people employed, running a sophisticated production studio and a well-equipped staging team. David Chocron also had a handle on the Norwegian multi-image market; he operated a big rig in an Oslo theater running an "experience" popular with tourists; David and I met through AMI; he also produced corporate shows, when those opportunities arose; he wasn't happy to learn that I was working with Burson-Marsteller Norje.

1989 – Saab TV Commercials – New Network

Saab continued feeding us business in Belgium from Trollhätten, Sweden. Lena Thorèn was in charge; she took over when Thomas Lagerqvist quit to get into the real-estate management business, at Svenska Bostad. That was a prudent choice on his part, given Saab's eventual demise. Lena was a devoted Incredible client; she believed in us as much or more than Thomas, who trained her. Hearing about our new video capability, Lena brought us a package of work that included an image film and a series of TV commercials that would play internationally on CNN. If that sounds like a big package, it was. We got the project when the original screen writer turned out to be an alcoholic who failed to deliver scripts on schedule. Pressed for time, Lena turned to a trusted source that had delivered Saab shows on time and on budget many times before; need I say who that was? The commercials would be no multi-image job; they needed to be shot on film for eventual transfer to video. (Video cameras were not considered good enough for original footage.)[4]

We were playing with the big leagues now, making stuff that would be broadcast worldwide on CNN; we needed a "name" shooter. Wim Robbrechts, Jan's brother, was hired. He was a celebrity camera man with network TV credentials. All was good until it wasn't.

Vimeo screen shots of *Go Saab Turbo!*

Pretty much from the first shot, Wim (pronounced Vim) and I didn't get along; he had a "holier-than-thou" attitude; getting him to take direction was like pulling teeth. However, we eventually came to terms with one another and a good time was had by all. Not!

Wim Robbrechts ran a full-service video production house. His small company produced features, from soup to nuts. A lot of their work was for Belgian TV, particularly public broadcasters RTBF and RTL. Wim also profited from his kinship with the managing director of Burson-Marsteller Brussels. Giving him credit where due, Wim was a big talent. He was a thinker, doing his best to be original. He loved to talk about his films. The shot he was most proud of was a 20-minute-long, continuous *take* through a multi-room, multi-level set. The camera moved in and around several dozen actors, pausing to zoom-in on certain conversations or interactions before moving on to the next—always moving forward, through the entire building and out the back door. Wim described the scene in much greater detail; I wish I could have seen it.

Photo: Filip Järnehag

However, as clever as Wim was, I was the director for the Saab commercials. Wim had a hard time with that; he was used to being in charge and he resisted taking my directions.

Frankly, had it not been my connection with his brother, Jan, Wim would likely have walked off the job half-way through the shoot.

It also irked Wim that someone else was going to edit the films; especially a first-time cutter like John Emms.

Photo: Filip Järnehag

On the other hand, Wim had no understanding—no feeling for—the kind of syncopated, musically driven choreography we were after. And he totally under-estimated John Emms. John knew how to edit images to music, in the style of a high-tempo slide show; that was something that he had watched me do over and over again, in Australia at Sonargraphics, in California at Image Stream, and in Stockholm at Incredible Imagers.

I wrote a song for the Saab TV commercials: *Go Saab Turbo.* It was performed by Jeff Levin Music. Levin was working on his own by then, having split up with his former partner, Chris Many. I was never satisfied with the vocals; the singers don't sound like they *believe* what they are singing about. Maybe it's just me, but they sound mechanical and emotionless. But there was no opportunity to tweak the track; we ran out of time and the current version was locked in.

[Watch a video of the commercials at https://vimeo.com/233228809]

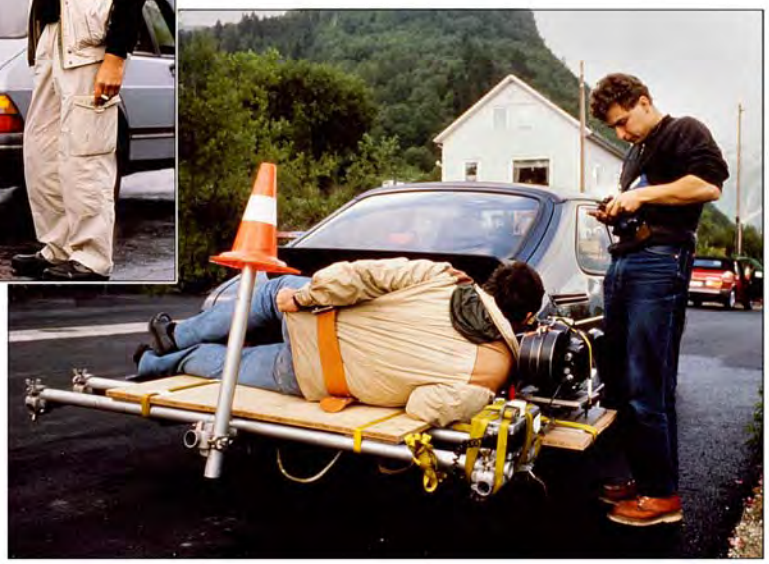
1990 – *Saab Image Film* – Clash of Egos

Shooting the Saab Image Film and commercials with Wim Robberechts and his crew was an exercise in frustration. It was the biggest crew yet, but they were out of my direct control because they spoke Flemish and I didn't. Thus, they took their orders from Wim. Although I was the director, Wim was the cameraman and he didn't always listen to me; that was irksome. Wim and I had frequent ego clashes, disagreements over how to shoot a scene, or what would *cut*. The result was vanilla footage; but I was after tutti frutti.

We filmed in the Norwegian fjords; you can't beat the backgrounds they offer from mid-May to early June. At that time of year winter still grips mountaintops while springtime unfolds in the valleys.

There is nothing like the green of early spring. As new foliage emerges there is a fleeting week when young leaves are shades of yellow green, before turning to the darker summer look. Those are the days when you want to be out filming cars, when Nature looks happy.

Filip Järnehag assisted me on that shoot, as he had on so many past Saab productions. He recently reminded me of one episode that he remembers:



Photos: Filip Järnehag

"We took the front and rear bumpers away and mounted platforms for the Belgian cinematographer [Wim Robberechts] to film overtaking [passing] scenes. He was tied down to the platform with his camera and I would drive the car in full speed, passing in time to avoid on-coming buses and trucks. [It was] really scary to have him laying there in the front of the car.

"I had to run at full speed up and around serpentine hills so it would look good on film. The tires screamed and the car lurched violently. After a while, everything smelled burnt in the car.

Tensions ran high; but the crew managed to force a smile for Filip Järnehag's photo.

"We used to meet the other photo-teams heading home after a day's shoot, when we were ready to go out on location after our dinner at 8 pm. When we had finished our work after a night in fantastic light, we met the other teams on their way out in the morning.

"I remember driving back to Stockholm with you [Mesney] in a red 900 Turbo convertible with the top down. We passed through a downpour but were going so fast that we did not get hit by a single drop of rain. The cars we passed thought we were completely insane. "Also, remember that when we had passed 5 motorway signs announcing 'FARTKONTROLL' you [Mesney] asked me the meaning of FARTKONTROLL…haha [it means "speed check"—and I did, in fact, get ticketed for speeding]."

[For more, see the Appendix, *From Filip Järnehag*.]

There are many schools of thought about what works on the screen and what doesn't. Being a multi-image show designer, many of the shots I called for "violated" traditional cinematic rules; that rubbed against Wim's grain—he was a classic filmmaker. We annoyed each other so much that, under other circumstances I would have fired him. But we were under the gun time-wise, trying to make the broadcast schedules for CNN commercial time that Saab had purchased.

[Watch a video of the *Saab Image Film* at https://vimeo.com/233228084]

1990 – DHL Debacle – Major Setback

Thanks to the support of Arthur Havers and Greg Swienton, Pat Luppo, DHL's chief executive, listened to my proposals and took my ideas seriously.

After the DHL launch show, I proposed and won two contracts to produce new global promotions.

The first was the *DHL International Photo Library*. an archive containing 350 of the best pictures taken during the epic, around-the-world photo shoot for the launch show. 50 sets of dupe slides were made of those 350 originals (17,500 slides). Those sets were bound and sent to DHL offices around the world.

Distribution of the photo library was a project that just made sense—re-purposing the thousands of out-takes (left-over pictures) of that epic pictorial resource.

The picture-library promotion was a huge success; it accomplished the goal of unifying the company's image (literally) with a set of 350 approved images to be used throughout the global office network. Before that, every office was individually responsible for their pictures; the style and quality level were inconsistent from country to country.

After that we produced a tie-in promotion—a calendar made with the very best of the International Photo Library pictures. The DHL 1990 Calendar introduced the new Library resource and gave it durable (at least for a year) exposure.

Given my background as a print designer, I welcomed the DHL 1990 Calendar job. It was a refreshing—and profitable—break from film work. John liked the print work too; it gave him an opportunity to use his 4 X 5-film camera on the MC-1600.

However, I screwed-up, bigtime, jeopardizing the DHL account: one of the calendar months was wrong. Avoiding a total reprint, which would have bankrupted us, we got off easy by affixing correction stickers on the 3,000 offending calendar pages. What a chore!

I will never forget the scene: all those calendars stacked in conference room at the Rue de Magistrat studio. The fiasco was a major setback; I never regained DHL's confidence. A year later, Arthur Havers and Greg Swienton left DHL; Havers went to eTrade and Swienton to Ryder Trucks, where he became their CEO.

During the DHL debacle, Elisabeth's jealousy of John metastasized into snarky antagonism towards all of us in the Brussels studio. Her schadenfreude morphed into vindictiveness. Had she been there, she claimed, the calendar catastrophe wouldn't have happened. As Elisabeth's love turned to hate, voice communications devolved into a debilitating "fax war" between us. Then came a black swan event which solved everyone's problems: An attractive successful hair stylist, lets call him Arne Swensson, caught Elisabeth's eye; or maybe it was the other way around; doesn't matter. Arne's hair salon was on the ground floor of Hornsgatan 100, right underneath my condo—how's that for irony? Whether for love or revenge, Elisabeth took up with Arne and decided to sell her condo and move in with him—his flat had a fabulous easterly view from Södermalm (Stockholm's Bohemian south island) overlooking Lake Mälaren and Östermalm, the high-rent part of town. Arne seemed like a Swedish version of George Roundy, a successful Beverly Hills hairdresser (played by Warren Beatty in the movie *Shampoo*) who spent as much time sleeping with his female clients as he did doing their hair; but hey, the Elisabeth problem was solved. *Tack*, Arne!

With Elisabeth out of the picture, many problems were solved. Most importantly the distractions of inter-office conflicts ended. Logistically it was an easy transition; my half of the Hornsgatan studio was largely empty after the studio's machinery and furniture were moved to Brussels. When Elisabeth moved out, her exasperated but patient father, Helge, sealed up the "toilet tunnel" connecting our two condos that he had painstaking built two years earlier. After she moved in with Arne, Elisabeth's condo was sold. The real-estate market was quite bubbly; she ended up a net winner on her investment in the Hornsgatan flat.

[Spoiler Alert: I took a colossal beating on my flat, when I sold it two years later, after the bubble popped. I paid Yussi Brofeldt north of a million Swedish kronor [~$140,000] for my Hornsgatan condo in 1986; it was worth less than SEK 750,000 in 1992 [~$100,000]—a 31% loss. Had I kept the property, just five years later it would have been worth twice what I paid. Such are the vagaries of real estate.]

Emotionally it was another story. The split-up took a toll on me; I had become attached to Elisabeth and realized that my drinking and work-a-holism had destroyed another important relationship. In that sense, I considered myself a total failure and went into a period of deep mourning.

For several weeks, I never left my penthouse flat. It was hard on John and Conny as well as my sister, Barbara, who was still staying with us. None of them knew what to do. There was really nothing they *could* do; I just had to get over it.

My mourning was mitigated by AVL; they asked us a to make a demo show for their stand at *Photokina* 1990; it was the 40th anniversary of Photokina.

1990 – High Times – *Swan Song*

Right after the DHL calendar debacle, during the fax wars raging between Elisabeth and I, the ghost of AVL appeared at Rue de Magistrat 39.

Everyone thought AVL was dead; the Kappenmans were long gone and the company had changed hands several times. Technologically, AVL had fallen behind as their competitors' gear improved on and, in some cases, even surpassed AVL's. However, AVL was not down for the count yet; they were hoping to stage a comeback with a new demo show for Photokina, the world's largest imaging industry trade fair, held every four years in Cologne, Germany. [1990 was Photokina's 40th anniversary; the huge event was attended by 1,400 companies from 130 countries showing their wares to more than 160,000 visitors, the majority of them industry professionals.] Frank Curatola had taken over the reins at AVL; Noreen Camissa was his sales manager (she was with AVL from the very beginning and remained with the company to the bitter end). The two came to Brussels to convince me to make a new show for AVL. This time they wanted a corporate-image piece, not an equipment demo. Times had been tough for AVL; the company was a shadow of its former self; the brand's persona needed a facelift.

Those were dark days at Incredible, too. After Elisabeth left and ran off with Arnie, I was in a melancholy state of mind, hitting the bottle harder than ever. I wasn't a drunk. (Was I?) I had a strict drinking ethic—never a drop until 6:00 pm [18:00]. After that, I would indulge myself for the purposes of getting creative (as in, stream of consciousness) or socializing (as in, liquid courage). To be sure, many of my better concepts, scripts and deals were made when I was as high as a kite. However, I didn't drink during the day; nor did I smoke weed on the job (until much later). I learned early that *reality*—what *Burners* (those who go to the Burning Man festival) call the Default World—is best navigated with a clear head. That said, never did I drink more than I did at the Brussels studio. My heavy drinking became destructive.

On one occasion, when I was too drunk to finish cooking dinner for Eric Dillens and his wife, we got into an argument and I blamed him for Incredible's financial distress. [Incredible was hurting at that point, we had too much overhead.] Dillens took deep offense; he lost confidence in me; our relationship never recovered. On another occasion, I invited Arthur Havers and his wife, Susan Prescott, to have dinner with me and my sister Barbara. Cooking was becoming a major avocation, particularly baking. I made a German favorite, Black Forest Cake.[85] I was so drunk by the end of dinner that, after serving slices of the cake to others, I ate the rest of the cake—fully two thirds of it—by myself. A month later, I did the same thing on John Emm's birthday. I made another special cake and brought it up to John's fourth floor apartment. After rounds of shooters, John, Conny and I drank a bottle of champagne; then, I brought out the cake and proceeded to eat most of it. I was having my cake and eating it too. Ha! Drink was enhanced by a crop of marijuana I was growing under the skylights of my penthouse apartment. Until we got to Brussels, I hadn't had the opportunity to light up for a very long time—one didn't want to get caught with grass in Sweden back then (and maybe even now). But famine turned to feast.

[85] Black Forest *gateau* is made of several layers of chocolate sponge cake with whipped cream and cherries generously spread between them. The whole cake is covered with additional whipped cream, maraschino cherries, and chocolate shavings. I also brushed the sponge layers with Kirschwasser, a clear spirit made from cherries.

To digress for an amusing back story: When Elisabeth sold her flat, I had to get all my stuff out of her storage locker in the attic. I had a bunch of odds and ends stashed up there, including personal items from Hawaii that travelled to Sweden co-mingled with my image library, when that got shipped in 1985. One of the items was a Chinese puzzle box; I had long forgotten why it was important or why I was saving it. I would have tossed it except that it had a curious rattle when shaken… something was inside. The time it took to re-solve the puzzle and open the box was rewarded by the contents: an aluminum Kodak film canister [a collector's item, today]. The contents of the can were even more surprising: seeds (!) dating back to a kilo of Acapulco Gold that I bought in 1974 for staff Christmas presents. (A *key* [kilo] of good weed cost only two hundred bucks, back then.) I vaguely remembered gathering the leftover seeds and saving them in that 35 mm Kodachrome canister; but that was more than a decade ago; could they be any good? There was only one way to find out. I went through all the well-known procedures, giving them a little soak between moist paper towels before planting them, in individual flowerpots, with the best soil I could find at the local garden store. After a week of waiting, I was ready to believe that time had taken its toll on the voracity of the seeds, that they were dead. Then, lo and behold, the first one sprouted, then another and another.

More sprouted than I had room for; eighty or so were culled down to three dozen. The plants thrived in my penthouse, under a very large skylight, with great ventilation. Soon they were taller than me and the whole building was permeated with the sweet smell of hemp. It was my first big grow. I didn't know about male and female plants; I never heard of "buds" and flowers; I reckoned you smoked the leaves. Ha!

Photos: John Emms

Visitors invariably asked: "What's that smell?" I told them that it was my Brazilian ferns, which seemed to satisfy everyone; few recognized the odor of live marijuana plants back then; whacky weed was still an underground indulgence. I harvested the plants just before Noreen and Frank arrived; as a result, I was more creative than ever (seriously); but, in a very dark way.

Triggered by Elisabeth's rejection, I fell into a negative state of mind; I focused on problems and saw myself at the end of the line. In denial about the real cause of my demise—booze—I blamed the world around me—even some of my best friends and colleagues—for problems that I brought on myself. The narcissist in me seized on the situation presented by AVL; I decided to make the AVL show about poor me; I called the show *Swan Song* and promoted it as "Mesney's last slide show". [Spoiler Alert: It certainly wasn't; in fact, I made my biggest "slide" shows 15 years later (using digital images and video projection).] That said, there were externalities triggering my depressive state: the European economy was sliding into a recession; one by one our contracts and prospects slipped away; I only had cash enough to survive six months.

My 1989 prediction – that "slides are dead" – had come true; but not for the original reasons. Over complexity drove the cost of multi-image shows too high. The bean counters killed slide shows, not technological migration (although, that was also a factor). Swan Song addressed those issues, but in retrospect. The show celebrated the work of the industry's notable producers. I paid homage to some of my best colleagues and competitors and bid everyone farewell.

Pictures are scenes from Swan Song.

As far as I can tell, *Swan Song* was not well received. Nobody likes to hear bad news; and nobody likes a loser. But, sure enough, I was out of Brussels in less than a year and AVL was shuttered soon after.

I can't remember the details of *Swan Song*'s storyline; but I can remember playing host in the show; positioning myself as the star, as I had done a year earlier in the Kodak show, *Got to Be S-AV!* I was relying on my well-publicized reputation to generate star appeal, using my own celebrity—and other people's shows—instead of coming up with an original idea of my own. There's a word for that: hubris. Even with these scenes from the show, I still can't remember a damn thing about *Swan Song*; I've repressed the entire episode. Noreen Camissa told me what she remembered, which wasn't much; so, I asked Frank Curatola, AVL's defacto COO at the time, to help me remember the events.

The cake was for AVL's 20th birthday.

DM: When *Swan Song* was made, did we actually have clips from shows by Shipps and others or did the show simply reference them?

FC: I am pretty sure that the Shipps' module (can't recall the name but the music was by YES) was provided on video tape. I think one or two others were also on video tape and some were multi-image that you merged into the overall production. [Richard does not remember using music by *YES*.]

DM: Was the show about any new gear, or "just" an image piece? [I hadn't re-discovered these pictures when I queried Frank about the show.]

FC: Mostly an image piece, but it did showcase AVL's audio video switch and light controller products (the "Super Switcher" and "Room-Mate")—they were used to control theater lights and transition from multi-image to video and back.

By the time *Swan Song* was finished, I had turned into a whining sad-sack. I was in a state of denial about my drinking and my lifestyle in general. By then, I was smoking four packs of unfiltered Camels on a normal day; partying at night meant another pack or two. At forty-five, I was beginning to look—and feel—older than my age.

Photos: John Emms

Then, one morning I had an epiphany: I lit up before getting out of bed (as normal), then staggered into the mirror-tiled bathroom, to pee. I saw my gaunt, ghostly-gray face refracted in a hundred mirror facets, the lit cigarette dangling from my lips. Disgusted with what I saw, and the way I felt, I tossed the butt in the toilet, flushed away my 30-year habit and started running. That was 30 years ago, now [2021].

Eventually, I would learn, from Pamela Swanson, how people sabotage themselves. She taught me that everything in our lives is of our own making; the only real solutions lie within us; they must be self-made. Pamela would say that, "You are what you think," that "You make your own world." Pam abides by Abraham's *Law of Attraction* (I do too, at this point). That philosophy posits that *like attracts like*, that you will get what you think about most, which is what you want. If Abraham is right, I *attracted* my demise. Maybe I actually wanted to fail. Could that be? Or was it coincidental? Whatever the reason or cause, my world really did start to crash around me; I felt the walls closing in and could sense that the end of another cycle was at hand.

1990 – Christmas Holiday – Bonding in Budapest

Before she returned to the States, sister Barbara and I took a Christmas cruise through Eastern Europe in my 16-valve, Saab 900 Turbo. It was one of the best drives I ever enjoyed in that beloved car, winding through the Austrian Alps to Hungary and Czechoslovakia, then back to Belgium—a fantastic drunken excursion for me and a scenographer's dream trip for my Hollywood-movie-set-designer sibling.

We didn't have a plan; we just got in the car and went. Being able to do that—get up and go—is something that Americans, in particular, take for granted. However, that cavalier approach didn't work too well in Eastern Europe. [Editor note, 2021: It seems that citizens' rights to travel are being curtailed more and more along with rights to assembly and free speech; it seems to be like the USSR Communism I experienced 1984-1992.]

The Weißes Rössl Hotel has rooms in nine historic buildings in the heart of St. Wolfgang surrounding the ancient cathedral.

In Austria, we lucked out and got lodgings in a fabulous, family-run four-star hotel—the Weißes Rössl Hotel—right next to a Middle-Ages cathedral on the shores of Wolfgangsee,[86] a lake in Austria that lies mostly within the state of Salzburg and is one of the best known lakes in the Salzkammergut resort region. Our experience there was straight out of *The Sound of Music*; in fact, the location for that film was just up the road. We spent Christmas Eve having a celebratory dinner at the hotel, listening to Austrian Christmas songs sung by the hotel owners' children (the prolific parents produced progeny enough for a little choir) accompanied by a harpist. Later we attended midnight mass in the village's 10th Century church. The church must have been very well endowed, to put on such an elaborately staged Christmas ~~show~~ mass. Being a set designer, Barbara was enthralled to be making first-hand observations of classical architectural masterpieces like that medieval church in Wolfgangsee (and the Prague Cathedral that we visited a few days later). She paid particular attention to the gold-framed triptychs above the alters, as well as the gilded statuary. (That's a lot of gold, I thought to myself.) Barbara was a walking encyclopedia when it came to architecture; she was an interesting travel companion. Barbara acquired her knowledge and skills in the School of Hard Knocks, working on an untold number of scenery designs for the San Francisco Opera to begin with, then in Hollywood, working on features. I thought, one day she might well build replicas of the old church where we spent that Christmas Eve. It was transformative. There is something "trans-substantial" about vestiges of another age that have survived.

They give substance to otherwise vague imaginings about the past. Mankind is a forward-thinking species that is inclined to project rather than reflect. Ancient cathedrals are particularly powerful; they are experiential; you get *inside* them, get totally immersed. In the Wolfgangsee church, incense lightly fogged the air creating little halos around the flames of candles, hundreds of them, brought by the congregation, who affixed them with melted wax to the backs of the benches in front of them, providing light for reading the bible and hymnal. The top edge of the bench in front of me was heavily scarred by centuries of burn marks. What were they from? Candles, I reckoned; I doubted they were from cigarettes or cigars (ha). There were too many to count. Running my fingers along the bumpy, charred wood gave me the chills. How many thousands of people had sat in my pew before me? Who were they? Although I was high as a kite, it made me feel very small, very temporal. I hadn't experienced that profound sense of history since Sandra and I stayed at the 11th century hotel in my father's home town of Sticklepath, on the moors, in England. The concept of time was suspended for me. Hallowing thoughts filled my mind about all the souls who preceded me and those who will follow, when I am gone.

The next day was crystal clear; the lake was intense blue and the snowy Alps looked as if they were chiseled from the sky. The glorious Wolfgangsee scenery inspired us to take the ferry for a ride around lake. The boat crisscrossed the lake and made a few stops. There was no road around the lake, the ferry was the only way to get to some of the local settlements (when the ice melted). If we looked a little piqued that day, chalk it up to Austrian schnapps; I refrigerated two kinds—Pear Williams and cherry-flavored Kirschwasser—on the windowsill of my hotel room; that stuff was way too good.

Vienna was next. The Sacher Hotel was on my list—home of the Sacher Torte, one of the most famous chocolate cakes of all-time.[87] We arrived at the hotel around 3:30 pm [15:00], a bit early for tea time; the staff was nonetheless obliging. I was disappointed by the cake they served; it was too dry.

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After that, we cruised around the city in the Saab, sightseeing, before leaving town. On the road again, we overnighted in Linz [Austria] home of another famous cake, "Linzer Torte." Linzer Torte dates back to 1696 making it the oldest known cake in the world. It is made from almond short-crust pastry flavored with cinnamon and cloves, filled with red currant jelly or raspberry jam to keep it moist, with a characteristic lattice pattern on top. Yum! As we strolled the streets of Linz, Barbara and I discovered that, like Vienna, shops everywhere offered customers complimentary coffee and cakes; little signs on almost every shop offered *Opportunity for Coffee and Cake*. The scrumptious snacks were ubiquitous and irresistible; and there was an endless variety of them. I gained 4 pounds (2.3 kilos] during our two days in Austria.

We went to see the famous outdoor Christmas market in Linz; it was the most Christmassy place I've ever experienced. In Salzburg we visited another church but there wasn't much else to do; the Mozart concerts were dark, closed for Christmas and Sylvester [New Year] celebrations. Budapest, our next stop, stood in stark contrast to Vienna, Salzberg and Linz. That once elegant city was in a bad state of disrepair. The Berlin Wall had only recently come down; we were lucky to get into Hungary at all (ibid Czechoslovakia). Driving a silver Saab Turbo around town we stood out like a sore thumb. We parked the car and used the subway to be less obvious; that was an adventure. There was an entire sub-culture (hahaha), an underground city, one that was decades old.[88] The central station was filled with shops and eateries, attended by crowds of thousands of commuters, all jostling each other, to make a find. I was surprised to find a crystal art shop amidst all the hustle bustle. They weren't selling junk, as you might expect down in the subway tubes. *Au contraire*, they had the real thing and a lot of it. I loaded up with as much crystal as Barbara and I could safely carry. The prize purchase was a matching cut-glass set that included a bowl, vase and decanter, with spirals sweeping up and around them; very modern. [Spoiler Alert: John Emms has them now, together with the rest of my extensive crystal collection. He was kind enough to purchase the better part of my collection when the Vashon studio was liquidated in 2013.] On our last evening, we had dinner in the famous Kárpátia restaurant, which dates back to 1877. The atmosphere was opulent, with gilded walls, historic paintings, and fiery gypsy music. When we got to Prague there was no room at the inn. A world-wide convention of some religious sect had descended on the city. *Quel surprise*. Seemed like, everybody knew that and had advance reservations, except us. We gave up looking for rooms. Instead, we slept in the Turbo, parked deep in the basement of the only western-owned hotel in town, the new Panorama Hotel. The next morning, before exploring the city, we took turns cleaning up in the lobby bathrooms, enjoying the hotels amenities and restaurants like the other guests.

Visiting the Laterna Magika theater in Prague was a highlight of the trip, for both us. The theater was established in the early 1960s by Josef Svoboda. As I came to learn there, Svoboda's inventive scenography changed the course of audiovisual history. Svoboda's story can be found at http://www.svoboda-scenograf.cz/en/polyekran-polyvision, but here is a synopsis, from that Web page:

"Josef Svoboda (1920 to 2002) is now considered one of the most important scenographers of the 20th century. His name and working techniques are generally well known in the world of theater; some of the productions he collaborated on are legendary. …Svoboda was a great "magician of theater space." He

[88] The Budapest subway is the oldest electrified underground train system in Europe; the first line was built in 1896 and is only predated by parts of the London Underground.

fundamentally influenced the theater of his age with his approach to scenography and his technical innovations [some of which were patented]. The mark he made is still apparent to this day. …The importance of Svoboda in the history of world scenography is crucial. His work markedly influenced the development of scenography and anticipated the inception of the rapidly expanding field of lighting design [including projection(s)]. He used advanced technologies, physics and chemistry in his designs. His lighting innovations led to a shift in the perception of light on stage internationally. Many of the productions he collaborated on transcended traditional theater and foreshadowed contemporary multimedia artistic forms [especially multi-screen slide shows]. *Polyekran* (literally, "multi-screen") was conceived by Josef Svoboda in collaboration with Emil Radok and, like Laterna Magika, was presented at the EXPO 58 in Brussels. It was a system of 8 projection screens, carefully positioned within a black space, onto which films and photographs were projected with a musical score, forming an audio-visual composition without live performers. *Polyvision* was created for the 1967 EXPO in Montréal." [At Expo 67 in Montréal the show at the Czech Pavilion was called Laterna Magika.] "It was a spatial installation comprising three-dimensional mobile objects onto which slides and film images were projected with music, forming different audio-visual compositions."

We saw a show at the Laterna Magika theater. I am not sure whether it was their best-known production, the one I was hoping to see, *Magic Circus,* by Evald Schorn; that show premiered in 1977 and is still running today [January 2016]. I believe that we probably saw another Svoboda production, which shall have to remain nameless for the time being. It was a Black Theater show without words.[89] The show was a combination of film—three synchronized (with selsyn motors) 35 mm film projectors—and two live performers (a couple). My memories as to the plot and story are vague, but I recall being fascinated by the way the two live characters slipped on and off the screen. It was a "simple" but effective set-up. A white canvas drape hung down stage served as the screen for panoramic film projection; the three 35 mm films (each with a ratio of 1.37:1) had a combined 4:1 image ratio [3 X 1.37 = 4.11]. Panoramic film ran continuously through the show, never stopping. The story began on the screen, as with any movie; the two actors appear first in the film; then various trick-of-the-eye devices are used to give the illusion of the characters stepping out from the screen onto the stage, or vice versa; for the full twenty-minute show, the couple chased each other through all sorts of projected places, jumping back and forth from stage to film. They never used the same trick twice.

One magical morph that I recall was when the boy was looking for the girl and she was hiding behind a tree. As he got close, she teasingly popped out from behind the tree and leapt onto the stage through an invisible body-length slit in the screen at the edge of the projected tree trunk. At other times, they appeared and disappeared from under the screen or emerged from "nowhere," as if by magic. What impressed me more than the staging tricks was how effectively the story was told without words. That was a technique I used for the IKEA show, *Building It Is Half the Fun!* It is good approach for material that will be consumed by international audiences. Translations often miss or modify the nuances of a script's first language; sub-titles get in the way and over-dubbing often makes the characters' sound weird. Then too, there's the old film-school adage: "If you can show it, don't say it."

[89] Black Theater—the name has since become "black light theater"—was a Svoboda specialty; it dates back centuries to ancient Chinese black-cabinet theater performances, which used light and the contrast of black and white to create visual tricks, particularly getting characters and props to appear from nowhere.

On New Year's Eve, we decided to celebrate by going out to dinner. We chose an expensive river-front cellar restaurant and enjoyed Czech specialties while a strolling, overweight Gypsy trio serenaded the us (for a fat tip) and other diners, at their tables. After dinner, we took a walk along the river. Up on the hill, the massive St. Vitus Cathedral was all lit up; it called us. The famous church is an excellent example of Gothic architecture and part of the Prague Castle complex. It sits high on a hill, with a commanding view of the city. Barbara wanted to see it up close. When we arrived at the Cathedral it was late. Another 10,000 "pilgrims" were already there; it was a vast sea of humanity; like the New Year's Eve crowds in Times Square; maybe even denser. The lines to enter the building were so long that we eventually gave up and left town just before midnight. For the first few hours of our 600-mile [900 km] return trip we watched Sylvester fireworks flaring in the skies above the towns and villages we drove past, crossing three borders, bee-lining back to Brussels. I've never been closer to my sister, Barbara, than I was on that trip.

1991 – Targeted Marketing – Hits and Misses

Given the success we had pitching and winning new business at DHL, I took a more targeted approach with Incredible's marketing. From a sales standpoint, targeted marketing made sense. Clients, all of us, are interested in hearing good ideas, especially if they concern us. DHL responded to the ideas we presented to them; they could see the logic and value. Previously I focused Incredible's marketing and promotion on awards and publicity. Both were costly ventures. Competitions cost $1,000 per show or even more, what with the travel and schmoozing expenses. Getting editorial coverage in the trade press could involve the purchase of expensive magazine ads, a kind of tit-for-tat.[90]

After the costs of relocating and hiring an expensive Belgian receptionist, Incredible's cash reserves were running low.[91] Publicity cost too much. We didn't have a budget for mass-marketing—the so-called *shotgun* approach. Instead, I switched to the *rifle* approach, aiming at specific targets. I went after a few selected companies and proposed specific projects, ideas that I dreamt up that seemed logical, not frivolous or arbitrary. The rifle approach involved more derring-do; each "bullet" was expensive. I put in the same effort preparing a pitch as I would doing the job itself—all the creative plus the costs to produce and present my proposition—all completely on spec. Of course, my targets had to be *qualified prospects*, willing and able to buy my idea if they liked it. To that end, I would have an initial conversation with each prospective buyer (usually the advertising or marketing director) to ask if they were open to new ideas; then I'd make an appointment for a presentation. The ideas I presented augmented the prospect's current promotional "memes."[92] I never competed with established core creative (you never want to insult your client's intelligence or piss off their ad agency—unless asked to). Instead, I built on implanted ideologies.

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[90] Publications (as well as broadcasters) will nearly always give their advertisers extra editorial coverage; companies that advertise heavily can influence, even control media and messages.

[91] Belgium is an expensive place to do business; it is the most Socialistic country I have ever lived or worked in. Employee rights and related costs (before the EC) were Draconian; they governed by Napoleonic Law. The bottom line, hiring employees is expensive and long term; it is nearly impossible to fire anyone; harder even than in Canada or Sweden. We had a hefty overhead between our rent and the plethora of hefty social-cost taxes, covering John, Conny and I, as well as our receptionist, Katherine, and our handyman, Diego.

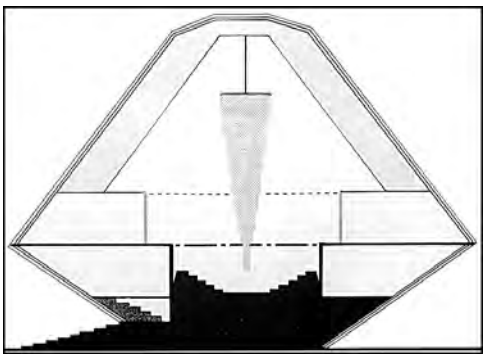
[92] Wikipedia: "A *meme* is a neologism coined by Richard Dawkins, it is "an idea, behavior, or style that spreads from person to person within a culture."

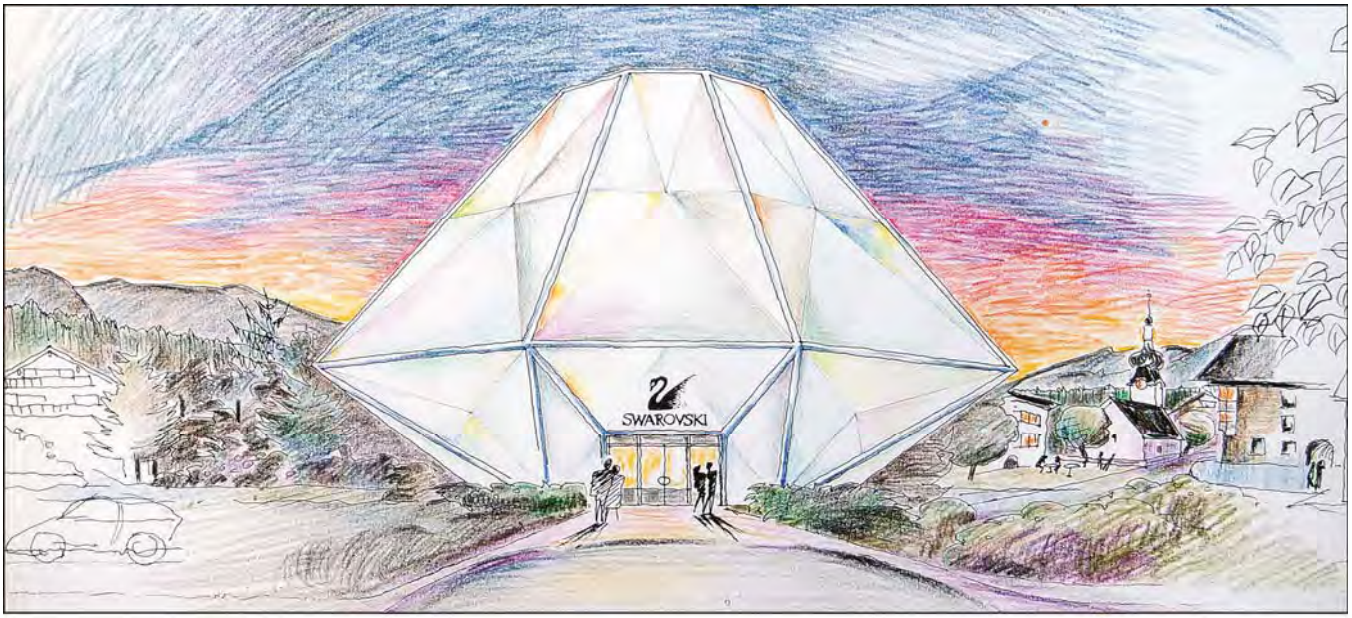
One of the first cold call pitches we put together was for a piece of business from the Austrian crystal maker Swarovski. Although a *mondo* global brand now, back in the late '80s and early '90s the company primarily sold lead glass crystal figurines in airport duty free shops, where they were a big hit—I bought a lot of them, which explains why I dreamt up a big idea for Swarovski. I love crystal art; I bought my first piece at Georg Jensen in New York in 1966, the year I married Leslie Shirk. I started a small collection which became a (very) large one when I lived in Sweden, the land of crystal. Swarovski's lead-glass crystal is more brilliant than any others; it rivals the sparkle of zircons and diamonds. It seemed to me that I probably wasn't alone in wondering how such fantastic crystal objects were made; so, I came up with an idea of doing and multi-image documentary, a corporate portrait of the company, and presenting it in a diamond-shaped visitor's center, called *The Crystal Pavilion*, at the company's HQ in the Tyrolian town of Wattens, Austria.

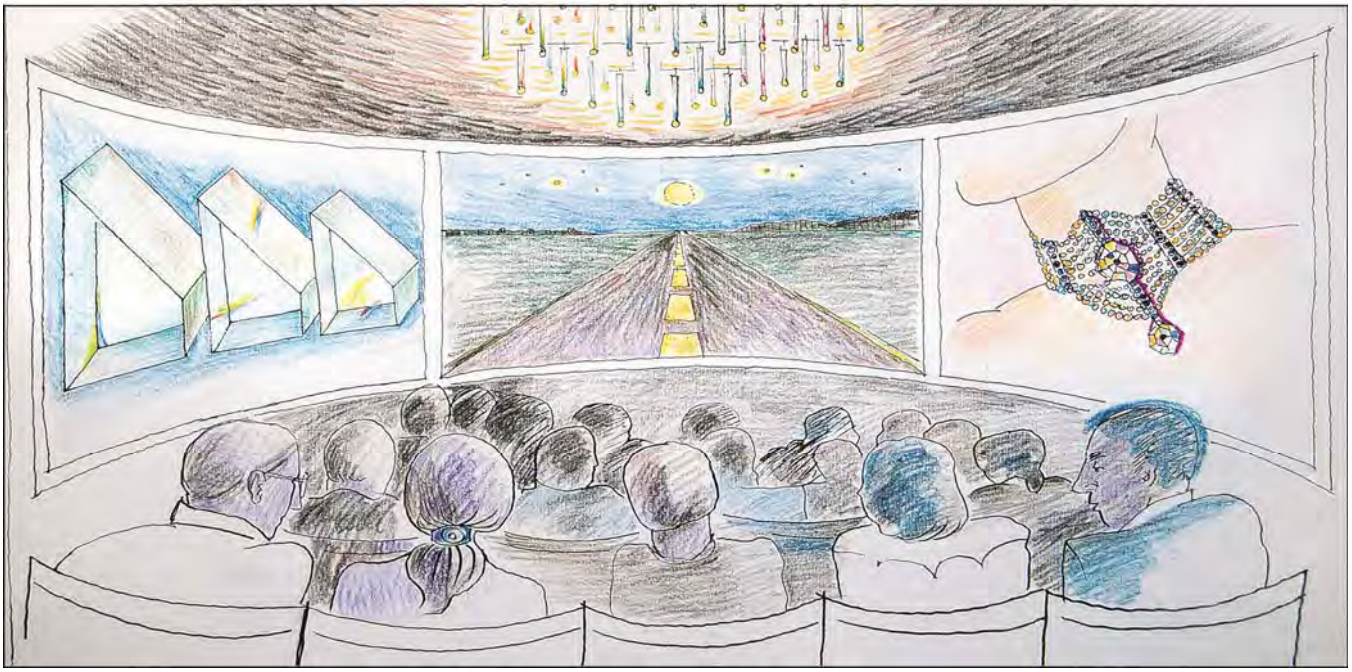
The company's 100th anniversary was approaching in 1995. When I called to make an appointment, that fact that I was pitching a multi-million-dollar idea got their attention. To my mind, the Swarovski Visitors Center idea had enough upside potential to justify the high cost of travelling twice to Wattens, Austria to pitch Swarovski. Rationalizing further, I reckoned that, even if the diamond-shaped-visitor's-center idea didn't fly, they would likely go for the documentary--their anniversary celebrations would include all kinds of opportunities to show a slick documentary about the King of Crystal. That gamble—losing a piece of potential business, but winning big anyway—is essentially what happened back in 1983, when I pitched that multi-million-dollar *Rhythms of The World* extravaganza to Disney, with Chris Korody. The big-budget spectacular got whittled down 900% from $5-million to $50K—not a trivial amount. We got something for our efforts. That is more than happens in most cases, where you take your pitch costs as a tax write off. I'd rather pay taxes, any day, thank you. My rationale was, if I pitched for $10-million I stood a reasonable chance of scoring $100K, or 10%. That was big money back in 1991. Taking that a step further: sales costs of 3-4% were considered normal; that translated to a nominal $3,000-$4,000 budget for pitching; and that justified my travel costs to Austria. Right? Once I decided on a target, I went all out. Our presentation books always sported extravagantly illustrated covers showing off John Emms' super-graphics.

For the Swarovski cover he made a subtle rendition of Swarovski's familiar swan logo, made with a bazillion little bits of color (left). John's art could have hung on the walls of a gallery. Inside the pitch book there were all sorts of diagrams, charts and graphs accompanying thorough, detailed explanations of the creative and its execution. The long and short of it was that we came up empty. I found myself pitching to middle management; there were no top dogs; nobody that could deal with such a huge concept.

That was disaster. Middle managers are highly protective of their turf; they would likely "borrow" my idea before presenting it to upper management. The ideas I presented didn't interest sales manager Cherry Crowden, who I presented to—she was focused on the company's expansion into costume jewelry. I should have been presenting to Gernot Langes-Swarovski; but I never got within a mile of his office. [Spoiler Alert: Now, 25 years later, jewelry is Swarovski's dominant consumer business.]







Drawings by Carla Nyberg

And, get this: in 2016 a good friend on Vashon Island told me all about Swarovski's visitors center in Canada, and its fantastic, diamond-shaped building. [Uh-huh. What did I say, about certain people "borrowing" my ideas?]

Another loss [ahem, opportunity to learn] was a big pitch to the world's leading manufacturer of ball bearings—SKF—for an exhibition stand. My sister Barbara got involved with that one; her work was spectacular.

SKF already had a supplier network for the kind of displays that Incredible was pitching. They had some of the most intriguing ones I've ever seen. At their HQ in Göteborg [Gothenburg] Sweden, the enormous lobby was filled with sophisticated displays. The one that blew me away was installed along a 40 X 20-foot (12 X 6-meter) wall in the reception area. Stainless-steel balls bounced back and forth off a dozen strategically placed metal pins mounted in wall, click…click…click…click.

Sergio Bortolucci was our contact at SKF. He was another of Elisabeth's contacts. In her previous life, as a Kodak rep, Elisabeth had helped Sergio source a slide show; I think Anders Hanser might have done that particular job.

Bortolucci was a transplanted Italian creative director with considerable savvy and a dismissive manner, as if saying: "What makes you think *you're* so great?" He tossed off derogative prerogatives in a flippant, cosmopolitan way, as if he were sitting at a sidewalk café in Milan drinking Cinzano aperitifs and making casual talk.

I think Sergio was flattered by the attention we were showering over him. He teased us on; I visited him more than I should have, lured by the prospects of working with a man who was intriguing, with a structured, disciplined, well thought out approach to life and work that reminded me a bit of Lars Einar.

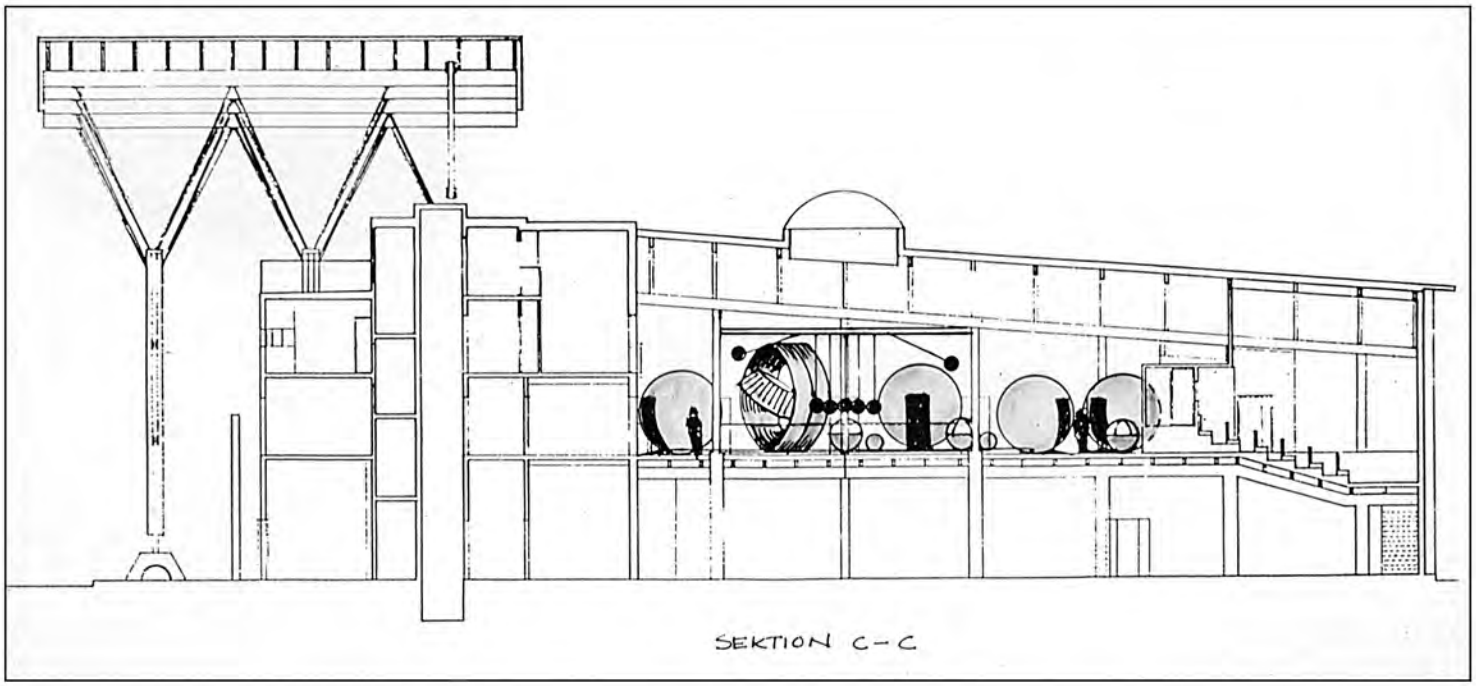
My plan was to capture Sergio Bortolucci's attention, to plant in his mind the idea that Incredible should be seriously considered for future work. There was also the (remote) possibility that he would like our trade show ideas well enough to use them.

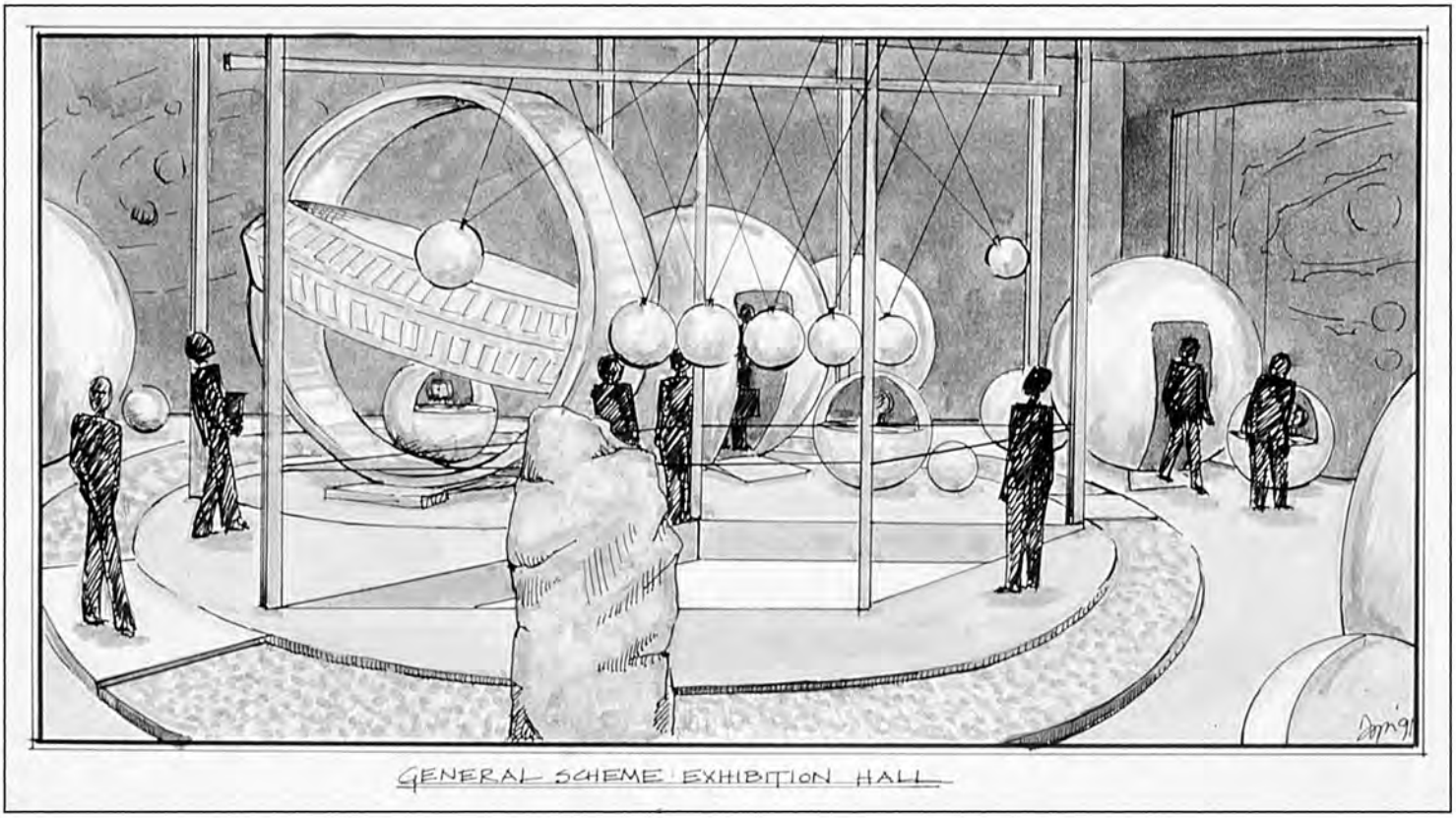
I was aiming high; Sergio lived in the C-suite, as Manager of Corporate ID & Advertising. Since ours would be a cold-call pitch, we could present any ideas we wanted to. The four of us had fun dreaming up ideas before zeroing in on the two we pitched.

Barbara's enormous talents as an illustrator became evident during our production of the pitch materials; she must have inherited Nanna's genes. Kathryn Taylor (née Munro), was a gifted painter.

A picture is worth a thousand words, as you know. Having Barbara's artwork in my portfolio case gave me the extra confidence I needed to sell our ideas; her visualizations made them *real*.

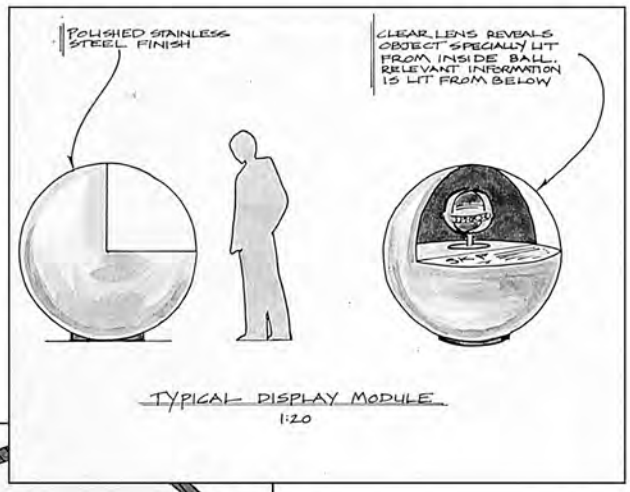
While we worked on the SKF pitch, I think it is safe to say that all four of us (Barbara, John, Conny and I) felt like Masters of The Universe; there we were in the center of Europe, pitching our ideas to international oligarchs, enjoying cocktails together most evenings. Barbara strengthened the team substantially; things were looking up. However, our best efforts amounted nada; I never hear from Sergio again; and to this day I can't figure out why. Were we too good? (Probably too cocky, too "American.")

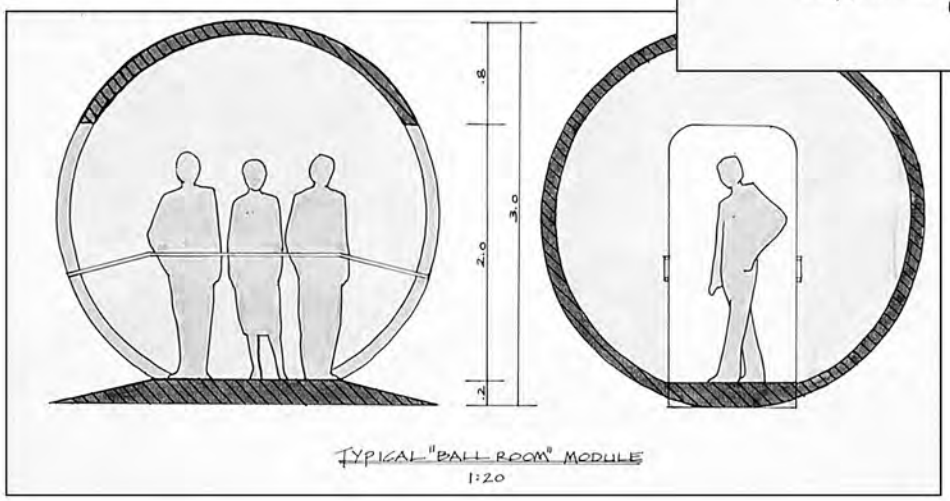


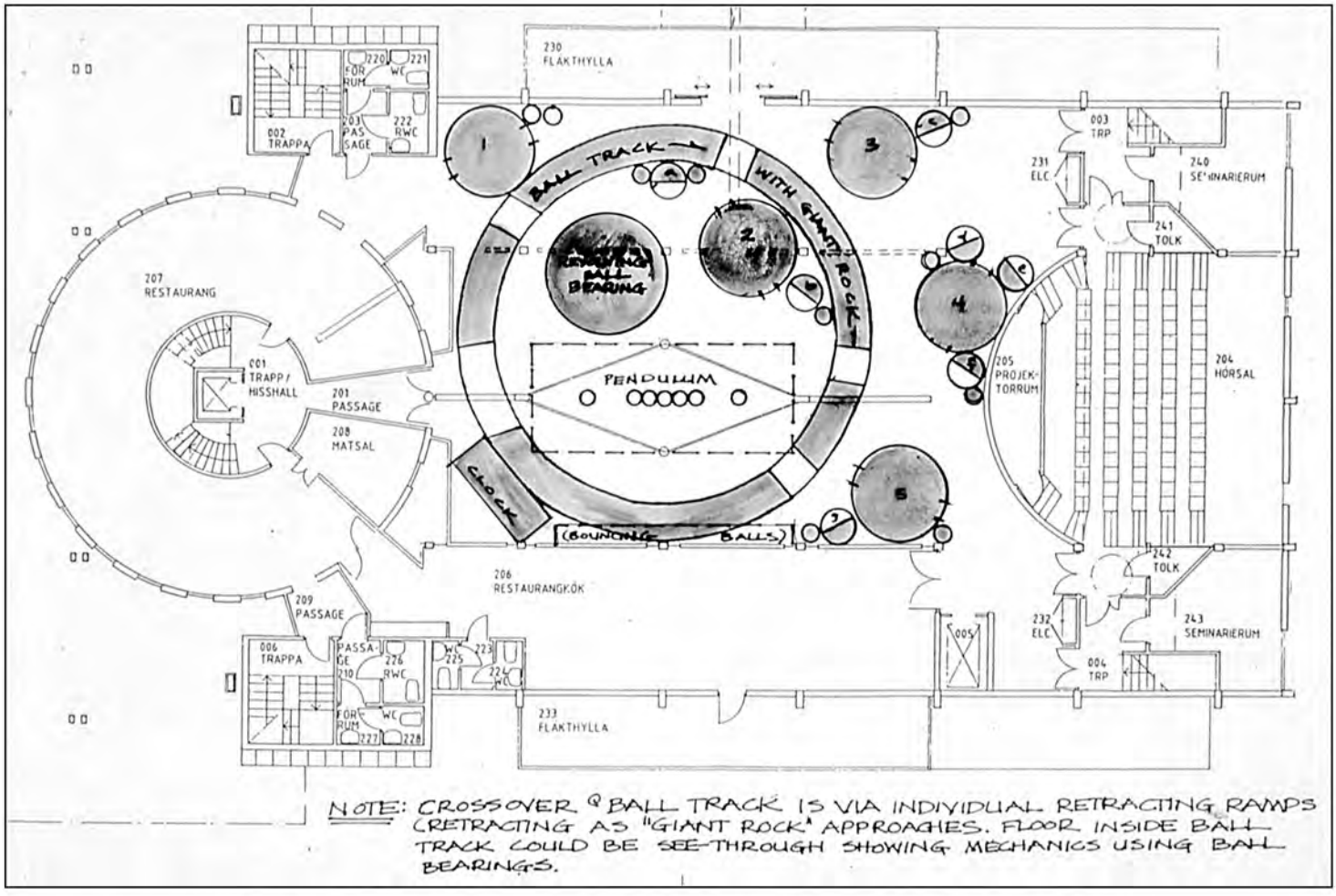


1991 | SKF Visitors Center conceptualizations | Plate Nº 1

The exhibition hall was the heart of a much larger facility. | Exhibits were housed in giant ball bearings.







1991 | SKF Visitors Center conceptualizations | Plate № 2

The exhibition hall was the heart of a much larger facility. | Exhibits were housed in giant ball bearings.

A third miss occurred when I turned down Jose Asiel's offer to sub-contract a car show for his production company, TCM Communications, in Madrid, Spain. Everything was looking good when I flew down to Madrid. Asiel told me over the phone previously that he was familiar with the Saab shows he saw at the Images Festival in London. His idea was to produce a phantasmagoric space odyssey. His English wasn't very good, but a whole lot better than my Spanish. TCM put me up in a fancy hotel near the Cybele Palace. The next morning, I was picked up by TCM's creative director; he spoke better English and explained that the show was to be an extravaganza for the launch of a new Opel car.

When we got to TCM's office I was a bit put off; the facilities were meager and Jose wasn't there. The staff explained that Asiel usually came to work around 10:00 am. They invited me downstairs to a coffee bar where we alternately drank espresso and shooters of Spanish brandy for nearly an hour. That, they explained, was a daily ritual. Having never worked in a Spanish country, I was unfamiliar with the way things work—or don't work. Nothing much happens in Spain until evening. People dawdle and push papers in the morning. At lunchtime, businesses close for the big meal of the day, followed by a two-hour siesta [nap]. Businesses re-open at 4:00 pm [16:00], then people work until around 10:00 pm [22:00]. After that it's off to drinking bars and a light dinner at midnight. Except for the morning brandy, that was the kind of workday I could work with. So far so good, thought I.

We had lunch at the venue for the show. It turned out to be a modestly sized night club. That surprised me. Car launch shows are usually staged in venues big enough to hide the new car(s) until they are revealed. This club had a tiny stage and was packed with more 4-top rounds than the authorities would (probably) permit. As far as I could see, there was hardly any room for screens and projection gear, and no place to hide or reveal the new Opel. However, Asiel and his team had worked out a plan to hang the car in the ceiling in the back of the room, then fly it from there, across the room, over the heads of the audience, and lower it onto the tiny stage. Great idea, I thought, until they explained that my job was to figure out how to accomplish that feat. To sweeten that challenge, the show was due in less than three weeks. Yikes! It would be hard enough to fly screens and projectors from the ceiling, let alone a car; and with just three weeks of production time, it would be nearly impossible to make a show that lived up to Incredible's high standards.

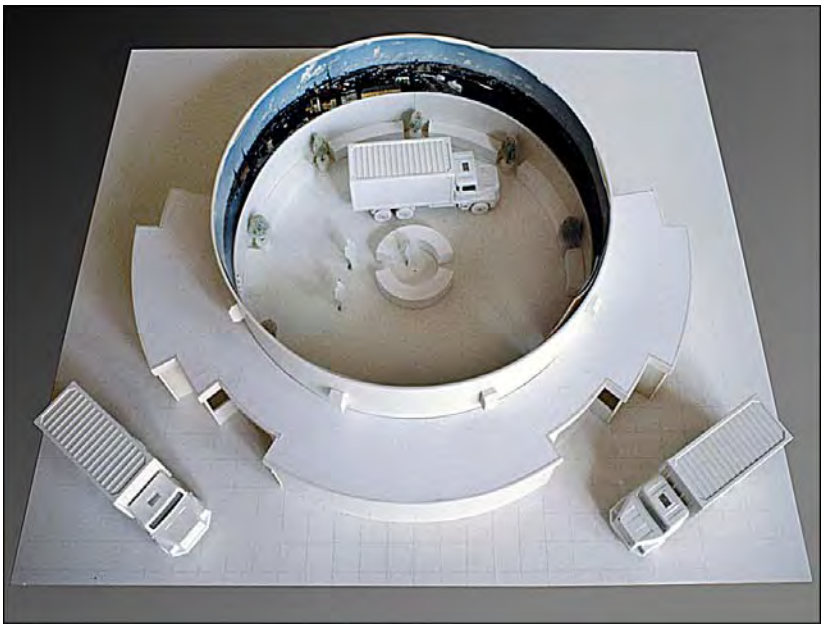
I was still scratching my head when I got back to Brussels, puzzling how to pull off Jose's spectacular idea. When I couldn't come up with an elegant solution I decided to back out of the deal. I realized that the Opel challenge was over my head; and that I didn't have the connections to make it happen.

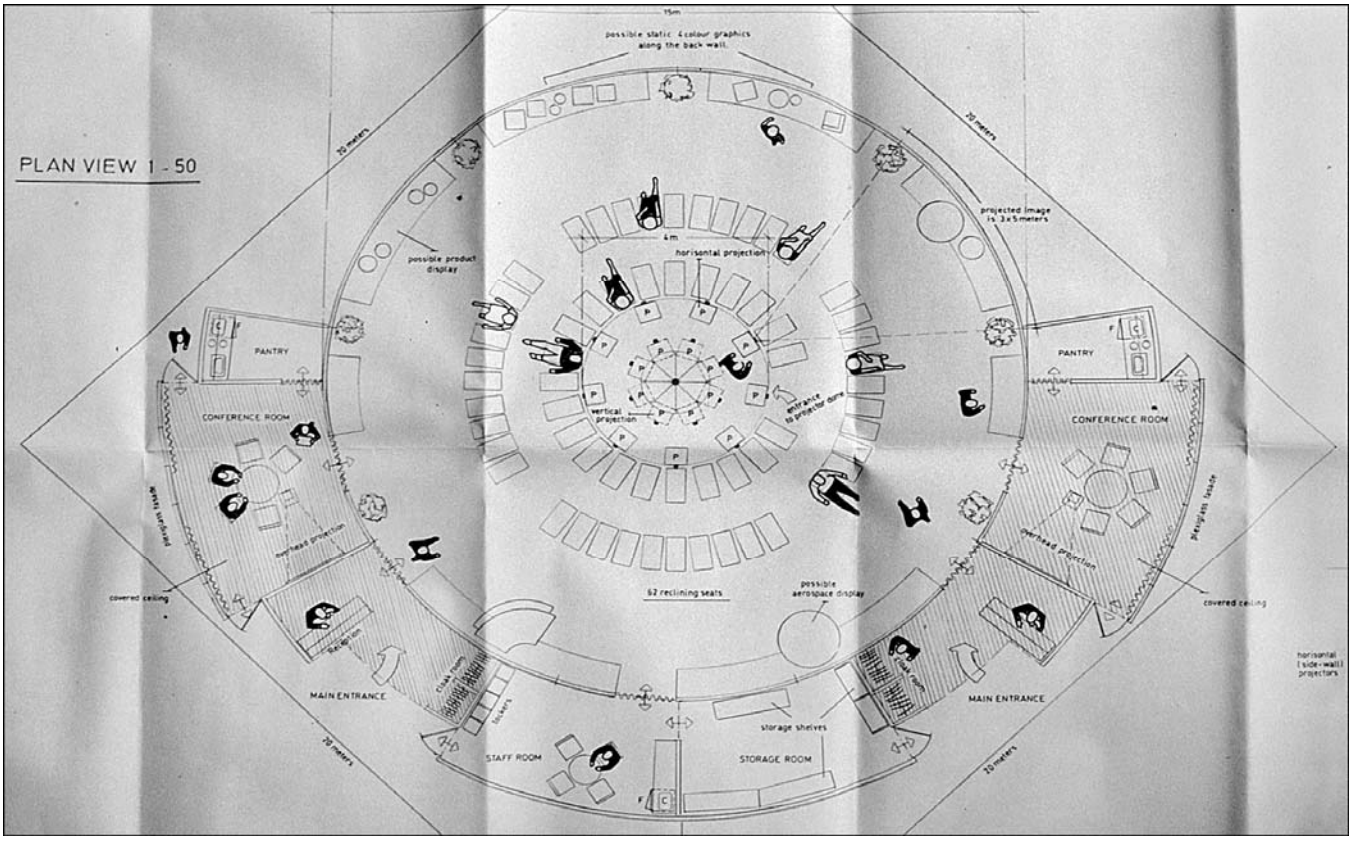
Asiel went ballistic when I turned down his offer. He threatened to sue Incredible for breach of contract. Although we never actually signed a written contract, Asiel was of the opinion that my agreement to come to Spain at his invitation was tantamount to a gentlemen's agreement. He was trying to blackmail me into producing the event, I believe, because his crew couldn't do it. My only way out was to find another producer to do the job.

Clive Cobb eventually agreed to take on the job; it was a hard sell, though; Cobb was suspicious as to why I would turn down such a big production. Later, I heard that Clive pulled it off, flying car and all. Hat's off to him!

The roof of the model could be lifted off to reveal the interior (as seen in this picture). Together with its travel case, the model was a hefty investment of several thousand dollars.

Another big idea that bit the dust was *Theater in The Round,* a circular pavilion for projecting 360-degree Cyclopan and Roundshot-camera pictures. I hired architect Åke Adenfelt [AVC's former partner] to build a 3-foot [0.9 meter] scale model of a pavilion 100 feet [30.5 meters] in diameter, big enough to display the largest trucks and buses (think Scania and Volvo).





For the life of me, I can't understand why we didn't get any takers for either *Show in A Truck* or *Theater in The Round*. Likely it was the recession; neither idea was very economical.

Yet another miss was our pitch to Hasselblad, for an *Incredible* demo show. Despite their initial resistance to me—my brash, arrogant New York style put-off more Swedes than it attracted—the success record of Incredible Imagers was undeniable. One by one, even the most conservative companies approached us. Many did so out of curiosity; they wanted to hear our ideas, if only to justify their decision not to use us. Thus, was our Hasselblad saga.

Having befriended Hasselblad's assistant advertising manager, Björn Rhosman, at various AMI events in and out of Sweden, I had high hopes of eventually winning a contract from the Swedish camera maker.

Despite his title, Björn was more an AV technician than a promo man. He trouped and staged Hasselblad shows—some of which he made—all over the world.

Hasselblad had recently introduced their new PCP-80 slide projector, for 70 mm [aka "120"] slides. Taking a page out of AVL's book, the company promoted their projectors with demo shows. However, despite approval of Hasselblad's C-Suite, who thought they were hot stuff, most Hasselblad shows, like the company itself, were rather stiff and old fashioned.

The Hasselblad company had a rich history, founded in 1841 and run by three generations of Frtiz Wiktor Hasselblad's family. In 1984, Victor Hasselblad AB went public, with 42.5% of the company being sold on the Swedish stock exchange. The next year, a Swedish corporation called Incentive AB bought 58.1% of Hasselblad.

The new masters were anything but humble; they understood the value of marketing and promotion. They also realized that, when it came to projectors, the company had a host of formidable competitors.[93]

In the minds of its employees and agents, that noble lineage justified a certain corporate arrogance. Hasselblad people were steeped in tradition and thought a lot of themselves; in that sense, they were no different than me, but with "Swedish characteristics" (taciturn snobs by nature, with aristocratic airs); we were birds of a feather.

But it was a new day at the historic company and I suspect that Björn Rhosman found himself in a cultural dilemma; he was old-school Hasselblad, a perfectionist photographer, a purist who believed that Hasselblad products spoke for themselves, without the need for any razzle-dazzle. The Hasselblad shows Björn made were documentary or pictorial essays

[93] Projector brands (35mm) available in North America include Braun (HP Marketing); Elmo; Kodak; Leica; Reflecta (Bogen Photo); and Rollei. Medium format (up to 6x6cm) models are available from Hasselblad; Kinderman (Argraph Corp.); and Rollei. Götschmann (Mamiya) has an automatic 6x7cm model. Manual models for 6x7cm, 6x9cm, 6x12cm, and 4x5" formats include Cabin and Götschmann (both from Mamiya); Noblex (R.T.S.). [Read more at these web sites: https://www.shutterbug.com/content/reflections-projectionsbrwhen-you-want-big-pictures-projectors-rule#OKVGSCGzQ3oEyYfE.99 and https://www.shutterbug.com/content/reflections-projectionsbrwhen-you-want-big-pictures-projectors-rule]

about Nature. They were more about photography than multi-image showmanship. They lacked pizazz and didn't demonstrate the PCP-80's performance range.

Björn's conundrum was that people like flash and trash. My trophy room provided plenty of proof for that proposition. It was a fact of life I learned making mindblowers for Geoff Nightingale and Don O'Neill, proven over and over [see *1976 – Cincom Systems – Birth of The Mindblower*, above].

My problem was a political one. With ownership of the company changing hands so often, management of projector promotion was in a state of flux. In effect, there was no management, no leadership. Björn was given a budget and sent on his merry way, making and presenting picture shows.

I needed to have a word with his boss, or maybe *his* boss, to convince them that their show package could be improved, have more impact and position Hasselblad as a progressive company that was *with it*.

But I couldn't go around Björn without breaking unwritten codes of conduct; many Swedish colleagues already thought I was a shark.

My relationship with Björn mellowed; I visited him at his company studio whenever I was in Göteborg [Gothenburg].

He invited me to dinner at his home, where I met his family. That was a high honor, a sign that he was really a friend. That made the cheese more binding; you don't stab your friend in the back.

Björn confessed to me that projector sales were lagging. Part of the reason was internal discombobulation.

Another part was plain ol' competition from more than a dozen serious competitors and a market that was stumbling, from its own excess weight, in a recessionary world economy still recovering from the crash of 1987-88.

However, the biggest impediment was the format of the PCP-80 projector, it was made to accommodate 6 X 6 cm slides, also called 70 mm [2¼ X 2¼, in inches]. Only a small percentage of photographers used so-called medium format cameras. Even fewer slide show photographers shot 6 X 6 (cm). Most used 35 mm format.

Although the Hasselblad projector could also show 35 mm slides, only a handful of multi-image producers ever cottoned onto the colossal machines. They were expensive to buy and expensive to ship.

Shipping costs were unavoidable. Since there weren't many around, for rent (there wasn't enough demand for staging companies to inventory PCP-80s), the smart producer brought his/her own.

Then, a fortuitous occurrence: At the 1988 Photokina, I found myself in a triangulated conversation at the Hasselblad stand, between Björn, his boss, Lars Svensson, and colleague Helena Aberg.

I pounced on the opportunity to ask if I could give them capabilities pitch; I told them I had an idea for them. Svensson was all ears; he was well aware that I was consulting with Kodak, in Stuttgart. My show, *Got to Be, S-AV!* was the main attraction at the Kodak stand, which gave my words clout.

Svensson liked what he heard and accepted my offer to present an idea, for the biggest slide show ever made. Appropriately, Photokina's theme that year was *imaging Unlimited*.

Companies were sponsoring huge productions. Multi-image was reaching the manic "blow-off" stage, a leading indicator signaling the end of an expansionary business cycle.

Going for broke, I presented Hasselblad with plans for a 30-projector, single screen mindblower. The sheer size of the proposed projection grid was mind-boggling—PCP-80 projectors were thrice the size of a normal slide projector; a stack of three stood man high, and weighed as much.

With 30 projectors, I would be able to animate scenes the way I did using half as many 35 mm projectors [Hasselblad projectors were more than twice as slow as Kodak's S-AV models; the PCP-80 required two seconds to change a slide, compared to just over one second for an S-AV (and less than that for a Simda projector). Nobody had done animation work for PCP-80s, which is all the more reason I wanted to.

The concept for the show hinged on amusement park rides. My plan was to put motorized cameras on various rides and shoot long sequences—slide movies—climaxing with a ride on a roller coaster.

To pitch the show, I shot the roller coaster sequence at Liseberg amusement park in Göteborg. Dropping the Hasselblad name got me through the doors to the C-Suite, where I persuaded them to let me strap a motorized Nikon onto the front of the first car, and ride around during test runs conducted daily before the ride opened.

Elisabeth and her daughter tagged along on that trip; Anna wanted to ride the roller coaster with me; but the liability was too great and the company put the kibosh on that. The roller coaster operator was so chuffed at having a professional photographer aboard, he was happy to send me around the circuit six times—to get a variety of exposures.

The Nikon was fitted with a 250-exposure back. Shooting a two-frames per second, that was enough film for two minutes. It took two loads to cover the nearly one-mile-long [1.6 kilometer] track. Later, those five hundred frames could be programmed to play back at various speeds; the ride could appear in slow motion, normal, or hyperdrive.

Long story short: I captured their imagination, that was for sure; but I didn't win any business. The show was never produced, for a couple of reasons; I don't think money was one of them; only the CFO [Chief Financial Officer] was concerned about the costs.

No, it wasn't money. It was the fact that the show had to be shot with a Nikon, because Hasselblad did not want to build a super-sized film chamber for the motorized 500 ELM camera. The existing 70 mm film chamber only held 15 feet of film, enough for 70 shots.

Nor was the Hasselblad camera fast enough—the ELM's highest rate was a little less than one shot per second.

My plan was to dupe the 35 mm Nikon pictures up to 70 mm format. There were no significant quality problems up-scaling. (Many stock-picture agencies were duping their archives to 70 mm because the larger format was easier for clients to see and for printers to work with.)

I argued that this show was not about pictures as much as projector performance; but they wouldn't buy it. A Hasselblad show had to be shot with Hasselblad cameras. So that, as they say, was that.

[Trivia Factoid: Ever wonder why Hasselblad pictures are square? No need to turn the camera on its side.]

1991 – Black Swan – Broken Contracts

"Hope is not a strategy. Luck is not a factor. Fear is not an option."

James Cameron

The first Gulf War broke out about a year after we moved from Stockholm into our new Brussels headquarters. The war scuttled business in Europe.

All our production contracts were cancelled; everything went into suspended animation. When that happened, Incredible had only enough operating money to last six months. Without working capital, and with credit frozen, it was the end of the line.

A sweater unravels much faster than the time required to knit together; so it goes when unforeseen cataclysmic events— called black swans—surprise us. The fabric of society begins to unravel, particularly business.

One important lesson I learned is that cycles move slowly in the macro economy; they take a long time to play out. When the war drums started beating a year before the Gulf War began, market momentum palpably decelerated.

As the confidence of business leaders slip-slided away, there were no more quick approvals. The bean counters had to give their nod before any projects got green-lighted. When it became painfully obvious that Bush would take the US to war, that's when I knew our goose was cooked. The new down-turn was right on the heels of the U. S. Savings & Loan crash of 1987. As I saw it, the world was looking at least a two-year economic adjustment.

During said adjustment, the C-Suite took a conservative approach, i.e., thrifty. The depressive business climate felt a lot like something I lived through twice before. The first time was the 1973 Arab oil embargo and the sudden shift in commodity prices.
The second time was the shock of Volker's inflation-busting 20% interest rates in the early '80s and the surging prices that preceded his Draconian credit tightening policy.

In both prior cases I was caught off guard, without enough operating capital to survive a long business-recovery cycle. In 1990, history repeated itself and I was caught in the same situation, with insufficient reserves. Worse, this time I had credit and tax obligations amounting to considerable sums.

The premise of Incredible's move to Brussels was that business would expand, not contract. All I could do was hope that one or two of our jobs would be re-activated before Incredible ran out of steam.

Hope is not a strategy for survival. But, what can you do when faced with a situation you believe might be terminal? That was the existential question that hung over my head like the Sword of Damocles during production of the AVL show. Watching the train wreck in slow motion partly accounted for my dark mood and clouded vision.

My mind was pre-occupied with escape from the jaws of ruin; I spent the evenings doing Excel spreadsheets of various strategies and settled on a six-month plan—month by month the overhead would be reduced to zero and the company closed. The plan reserved enough funds to move one large truck of gear back to Stockholm; that move was a "midnight special."

I had big sales on the weekends. The local citizenry came to sniff around for bargains; there were plenty of those. It was very degrading, selling my prizes for pocket change. In the end, not enough was raised to pay everybody we owed money. Our landlord, Christian Mesirel, would be the one to take the hit this time. I vanished into the night. Once back in Sweden, it became too complicated and expensive for him to go after me for the debts of a bankrupt company in Belgium.

I hate stiffing anyone, but have been stiffed myself enough times. For example, Hans Steinbach [HS Photo Service] stiffed me by failing to pay for Incredible's 70 mm Marron-Carrel camera, which he purchased from us at a fire-sale price during the Incredible liquidation sale.

Fear of death compromises the code of morality; it morphs into a code of mortality, a kind of zero-sum game. Near-death experiences like the demise of Incredible Slidemakers and Incredible Imagers International (Belgium) made me realize that I am not a totally honest man. The first time I realized that about myself was when Incredible Slidemakers went bust in 1980; the Bank of Commerce got stiffed that time. Peter Thomas also got caught up in that unofficial bankruptcy; he got stiffed six hundred bucks; I still regret that.

Like my own flexible code, morality in general has devolved over the years, to the point that now, business ethics is an oxymoron. It's the law of the jungle. You can read about Deep-State corruption in the papers every day; oligarchs get "slap on the wrist" penalties for rigging every major market; the shenanigans have cost you and I hundreds if not thousands, and still do. They have their own code, and it is not the one taught at Sunday school. That did not justify my own behavior.

Civilization depends on a code of conduct; ethics are a kind of glue for society, holding things together. I think that most people of my generation have strong moral fiber due to an upbringing that was generally more conservative; we want to do the right thing; when we can't we suffer.

Churches make millions off that deep hurt, selling absolutions. Although I am a sinner, my transgressions were relatively minor inconveniences to their victims.

1991 – 💣Brussels Sinks – Abandon Ship

Things ended very quickly. The six months allotted for the company's dissolution seemed to evaporate. Any thought of salvation vanished as soon as stuff started being sold; once you start taking a company apart, it no longer functions.

Attention turned to the enormous challenge of emptying the five floors we had just filled. John Emms and his assistant, Conny Bergkvist, took charge of selling the Marron-Carrel MC-1600. The basic camera was sold to an outfit in Taiwan. John flew there with the camera and installed it.

Wolfgang Lens, managing director of Comm-Tec, Germany's biggest AV dealer, made me a package offer for all our projection and programming gear—for 10¢ on a dollar.

John and Conny left in November, after dismantling the darkroom and re-painting the black camera room white (it took four coats of paint). Conny went back to Sweden. John moved to Minneapolis, Minnesota—one of the coldest state in America—to work with former Image Stream colleague Chris Ciancarillo, doing pre-press for his printing company.

I remained in Brussels until January, selling-off as many company assets as I could and packing-up the stuff that would be shipped back to Sweden. It was depressing having liquidation sales every weekend. In the end, time ran out well before everything that was slated for disposal got sold. The result was that way more got shipped back to Sweden than I had planned for, necessitating a larger moving van and extra storage space in Stockholm.

There was an absolute deadline and the pressure was on. Everything had to be out of the mansion by the end of January. Delaying further risked the landlord discovering what was going on. He lived in Paris and ran a very successful art gallery; he rarely came to Brussels; I only met him once. Throughout the evacuation I lived in dread that he might visit. I feared his retribution, if he discovered what was going on behind his back.

There was no relief from that pressure until January 28th, when I drove off the Peter Pan ferry onto Swedish soil. It was dawn, on my birthday. A brilliant yellow sun rose on my right as the nearly-full moon set on my left. It was quite literally the dawn of a new day for me.

As the Saab pulled onto the E-4 and reached cruising speed, I relaxed for the first time in months. The tensions melted away. I sobbed most of way to Stockholm; they were cries of gratitude, to the Universe, thanking my lucky stars for the chance to try again.

1991 – Mea Culpa – Farewell to Friends

"Do as I say, not as I do."

Every Parent

During the ordeal just described, my personality took on a new character—the victim.

I became a whiner. Boo hoo, feel sorry for me; Life threw me a curve ball; I don't want to play anymore. I reckon that was the way people perceived me.

However, at the time I reckoned that I was behaving like a brave martyr, dispensing sage advice about the pitfalls of producing shows in an uncertain economy.

Suddenly, I was big news again: Mesney fails (again). Colleagues, clients and competitors wanted to know what was going on. After all, I was a celebrity producer, a brand ambassador for Kodak and Dataton. I had a reputation for persistence and tenacity, for clawing my way back.

Ego driven always, even though my ship was sinking, I was still a publicity hound. I wanted to put a positive spin on my plight. Thus, as soon as I decided to close Brussels, I started paving the way for a new career as a producers' producer—a free-lancer, sub-contracting to multi-image show producers instead of end-clients.

I was invited to make two keynote addresses: at Medienfestival,[94] in Germany, and at an awards dinner held by the British AMI chapter. Both were prestigious events. I was honored; given a metaphorical "gold watch" before retiring.

Although I had never participated in the Medienfestival, I was surprised and flattered when Herr Hoyer called me personally and invited me to give the keynote at the 1991 event. That was my last public appearance. The Germans went all-out—they presented me with a jeroboam [4-liter bottle] of champagne labelled: *Champagne Incredible Doug*; it was a magnanimous gesture; I felt like a rock star.

A few months earlier, I suffered a self-inflicted wound at a chapter meeting of AMI held at a beach resort in Brighton, where I delivered a keynote. Like Medienfestival, it was a high honor; the Brits wanted to give me a proper send-off. However, the address I presented was a real downer, about all the mistakes I made as a business man—not being prepared for the Gulf War recession, etcetera. It was a tear-jerker delivered with dry eyes.

Nobody wants to hear bad news, even in the form of good advice. My keynote was given polite applause, hardly the kind of standing ovation my speeches usually received.

Making matters worse, I drank way too much—so much that I eventually had to excuse myself from the festivities.

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[94] *Medienfestival* was an international multi-image festival organized by Professor Michael Hoyer; it was just getting started and didn't amount to much at the time. Had I stayed in the business, I would have taken the fledgling festival more seriously—Medienfestival grew into a big event, it's still going strong; now it is held annually in Villigen-Schwennigen, Germany. [Find out more at http://www.medienfestival.net/].

I remember standing on the balcony in front of my room, watching the AMI merry makers around the lobby fountains; feeling ashamed of my drunkenness; realizing that I had made a fool of myself. I already had a reputation as a drinker, a party animal. Did they see through my façade? Did they see the alcoholic I had become?

To this day, I rue my behavior at that event, besmirching my reputation. I'm sure that contributed to my limited success as a freelance producers' producer.

[Spoiler Alert: Ultimately, my Incredible Freelancer strategy failed. I was targeting producers who were former competitors; I don't think many of them believed that I wouldn't go after their clients. Plus, most folks are uncomfortable being around people more qualified than they are for too long; only a very few will hire someone smarter.]

1991 – Joy of Cooking – AV on Back Burner

I was burned out on AV and empire building. Once back in Stockholm I started planning an alternate career and lifestyle; an escape from AV.

The plan involved a complete change of life; re-settling on a small island near Seattle [Vashon Island] and becoming a restaurateur. To get there, I would have to aggressively go after new AV business and save every *öre* (Swedish penny) to start over in America.

I always liked cooking and could make a tasty dish or two. In Sweden, I began to take the kitchen seriously; it was out of sheer desperation, for anything other than Swedish cuisine (now there's an oxymoron).

Nouveaux Scandinavian cuisine is great, but back then it was on the heavy side; meat and potatoes with gravy; or fish and potatoes with sauce. I longed for lighter, fresher Asian fare; but there was only one Chinese place in Stockholm (Mariatorget) and their dishes were heavy on canned corn, celery and soy sauce.

With so little variety available, I taught myself how to cook Asian food. Before you could say pass the soy sauce, please, cooking became an obsession.

I started hosting dinner parties, which provided the motivation to tackle complicated recipes. Occasionally my guests would suffer through concoctions made from recipes printed in Swedish which I did not fully understand.

One such occasion was the first time I made a Thai curry, in 1985. The guests that evening included my boss, Kurt Hjelte, AVC's creative director, and his wife Lotta, as well as Christine Carlsson and Bo Ströman, both executive producers at AVC.

Confused by grams versus ounces, I put in ten times the amount of curry paste called for in the recipe. I could hardly eat the result; it was so red-hot spicy; but they stoically asked for seconds.

I got a reputation as a cook; that suited me fine. I don't do well with small talk and socializing; cooking gives me a good reason not to hang with the guests too long. In that regard, cooking is like darkroom work, something you do by yourself, apart from others.

Culinary arts became a serious avocation in 1986. It was frustrating at the beginning; there is a limit to what one can do in a rental-apartment kitchen. However, having purchased the Hornsgatan studio then, I owned it and could renovate it to fit my needs. Those needs were driven by my desire to advance myself, from cook to chef.

When Elisabeth came on the scene, we had two kitchens. Hers was renovated by her father into a stylish and efficient work area with a service bar. However, I couldn't make anything in there, it wasn't set up for cooking, my style. Thus, I continued to cook dinners in my original, semi-professional kitchen. It was a bit inconvenient shuttling back and forth between the two apartments, through the toilet tunnel, with cooked foods; but eventually it became routine, as do all things.

I was into Asian cooking at the time. One evening, after a few rounds of Angostura snaps (vodka flavored with Angostura bitters), I put a chicken on the stove, to par-boil the meat and make chicken broth. It wasn't finished cooking when my chores were done; so, I went next door to Elisabeth's apartment to pass the time (with a nightcap).

Elisabeth woke me earlier than usual the next morning; she was clearly upset. My nose confirmed that something was wrong. It was a strange smell, rather like the foul-smelling brown carpenters' glue they used to make from horse hooves.

Elisabeth led me through the toilet-tunnel into the studio. You could hardly see a thing in there. The whole place was filled with a rotten-smelling, oily fog. Even before we got to the tunnel, I knew what happened—the chicken in the pot had overcooked.

Actually, the chicken had been totally cremated. There was absolutely nothing left in the pot except a small pile of ash. The corporeal contents of the former chicken morphed into a thick fatty mist that hung in the air, coating everything in the studio with a thin film of oil. It was a disaster that required two days of cleaning. In denial of my drunken misbehavior, I blamed it on lack of a smoke detector; but it took a long time before I could look Elisabeth or John in the eye again. It took the three of us two long days to wash down the studio.

When Incredible moved to Brussels I was in culinary heaven. The number of shops and outdoor markets selling specialty foods and kitchen equipment there is only exceeded by the number of superb restaurants, patisseries, wineries and breweries.

My penthouse suite was formerly an attic, totally remodeled into a top-notch, modern apartment with a contemporary design that stood in stark contrast to the ornate, classical style so meticulously restored throughout the rest of the building.

To my chagrin, the kitchen in my penthouse flat wasn't a kitchen at all; it was a "cooking area" tucked in a corner under a sloping ceiling. They told me I was lucky there was a stove and fridge in the cooking area; in Belgium, it is customary to bring your own appliances and fixtures, including lighting. As an ex-pat New Yorker, I found it odd to walk into a place and see wires hanging out where light fixtures should be.

There was a service counter along one side of the "kitchen," it was a massive, immovable built-in made of concrete. By expanding the kitchen area across the entire West facing wall, into what would have been the dining area, I was able to capture enough shelf space to accommodate all the kitchen gear and groceries I needed. The result was quite stylish, I thought, if not totally efficient. I managed to squeeze in enough gear to learn new techniques and cuisines. The acquisition of a Kitchen Aide mixer and a Cuisinart food processor opened my eyes to a new world of cooking. Making fancy deserts and North African cuisine captured my attention, especially Moroccan couscous and Tunisian tagine dishes.

There was a little food store down the end of our block where locals stocked up on basics; however, in Belgium their basics are imported delicatessen specialties, pricey stuff back in the States. The small shop was run by a jolly old Wallonian.[95] He was always in good "spirits" and was generous man, always adding an extra slice. I spent a small fortune in that shop. After a while the old guy took more notice of me. We had a problem communicating; my high school French only got me so far. One fine day he beckoned me behind the counter, through a curtained doorway, into the store room. There, he had 10-gallon (37.85 liter) crockery jar. He plucked two porcelain demi-cups from a cabinet above the big stoneware vessel and passed one to me, filled with a sampling of its contents—an alcoholic fruit compote that was absolutely delicious and assuredly intoxicating. From that moment on, I understood the shop-keeper's Cheshire-cat smile.

Back in my flat, I set out to make my own moonshine. After a few inquiries, I discovered that, in Belgium, you could buy pure alcohol (as in 200 proof); it was sold solely for the purposes of making stuff like compotes. (Ha!).

With schnapps in mind, not compote, I bottled 12 liters of pure alcohol with fresh fruits. I was hoping to make Austrian-style schnapps. The fruity liqueurs of Austria are very popular throughout Europe, especially in epicurean centers like Paris and, to a lesser extent, Brussels. But the stuff costs a fortune, so I decided to make my own, with oranges, apricots, peaches, pears, cherries, apples, apricots, raspberries, blackberries, blueberries, bananas and coffee beans.

[Spoiler Alert: As things turned out those twelve bottles never got opened for nearly twenty years. They followed me around from Belgium to Sweden and then to Vashon Island, Washington, smuggled in huge shipments of household goods. I opened three of them periodically in the intervening years, to test the taste, which was never very good.

[95] Flanders is the northern Flemish speaking region of Belgium; French speaking people live in the southern Wallonia region; Brussels was unique, a French-speaking enclave within Flanders.

I hoped that extra aging would improve matters but it didn't. Eventually, I just used them up entertaining others with strangely-flavored "smoothie" cocktails.]

When I returned from Belgium to the Hornsgatan studio in Stockholm, the kitchen there got expanded by knocking out a wall and incorporating the space the former rostrum-camera room (originally a bedroom). The expanded kitchen was twice the size. During the next few months, it was fully outfitted with professional gear that I purchased all over the world during my business travels. Under the guise of business improvements, I spent a fortune on machines including a Robot Coupe R301 Ultra food processor, a Swedish-made Halde food processor (that one did dicing), a German-made Gottermetall air-injection whipped cream machine, a French-made Matfor cream-filling injector, and a Musso *Stella* ice cream machine from Italy.

My condo kitchen was a mini restaurant where I could practice my avocation. The kitchen half (seen above) was an efficient galley, equipped to the hilt with professional restaurant gear—mixers, blenders, you name it—that I acquired from Willie Peitz, at Affairs & Butiksmaskiner AB. (Patisserie became a specialty.) The other half, built in 1991, was the front-end of my private café (seen below), the dining area, where I served my guests. It featured a Brazilian espresso machine, and an under-counter, glass-doored beverage cooler (which I eventually got rid of after discovering it cycled every ten minutes, which was very annoying). The entire kitchen had colored mood lighting and music; there was even a small TV in the café. Of course, there was an extensive collection of wines and liqueurs.

The harder it was to cook, the more I wanted to cook it; from Indian curry to Italian merengue and beyond, I wanted to do it all.

I became an avid reader of cookbooks and by the turn of the century had a collection of nearly 250 acquired during my travels.

The cookbook collection started with the ten-volume, English-language *Professional Caterer Series* (top shelf, left side). I discovered that $1,000 set of books at Cordon Bleu, an up-market cooks shop in Östermalm [Vasagatan 48].

I also bought an expensive set of Pillivuyt china there, together with crystal stemware and innumerable gadgets.

I became so obsessed with cuisine that I started looking for places near the studio to open a restaurant; I had in mind my favorite Stockholm restaurant, called Gässlingen[96] on Brännkyrkagatan, around the corner from my studio. But nothing panned out (hahaha).

Eventually, I needed to turn my attention back to slide-show production to earn the money to pay for my expensive avocation; cooking went on the back burner for a while.

1991 – Life After Brussels – Learning to Fly

When Elisabeth left, the Stockholm studio reverted to its original size, 950 square feet (90 square meters). Although that's a good-sized space, it was too small for both living and working.

Hornsgatan became my home; I set up my office in a space I rented from Tore Sandell; it was on the ground floor of a gorgeous 19th century building with a prestigious address in Östermalm, the fashionable side of Stockholm [like NY's Upper East Side].

Sandell wanted to sublet the space, so it worked out well all around. He was downsizing after retiring from commercial film work. Tore had been Sweden's foremost industrial film maker. His studio, Sandell Films, was the most highly awarded in Sweden.

After negotiating to rent his office I also ended up purchasing Tore's pool table, which I installed at Hornsgatan. It wasn't just any pool table; it was an antique, on which many a nobleman had played, including the King of Sweden.

[96] Gässlingen was the restaurant of choice for Sandra and I; it was a small place with only six tables; we ate there often; I became a friend of the chef; he served a wonderful fish dinner—a torsk [cod] fillet served on a wood plank outlined with a generous piping of whipped potatoes, flamed under a salamander until the potatoes just browned; geez, was that good; I've never been able to replicate his flavors; although it seems like it would be simple, it isn't.

The pool table fit into my plan of turning the Hornsgatan apartment into a private restaurant & lounge; a place where I could practice being a restaurateur.

The Östermalm office wasn't big enough for all the stuff I brought back from Belgium. It was too small for projection and screens. My huge picture library—contained in 22 rolling file carts—filled it up. As a result, I only wrote and edited pictures in that space.

The production gear that didn't fit into the Östermalm office went into active storage at Mats Erixsson's harbor-side office and warehouse space in Stockholm's Quay (the port).

I met Mats through my associations with Björn Ericstam. Björn was a freelance creative director and writer of film scripts. Mats was one of his favorite cameramen. (He was one of Rick Pedolsky's favorites, too.)

Mats and I hit it off right away; we were both into gadgets and gear, always interested in new ways of doing things. Björn and Mats did a lot of work for Bengt Hampstead, Volvo's ad manager. I met them when AVC was producing the Volvo 745 launch show. They produced high-quality results.

I wish I'd used Mats on the Saab commercials, instead of Wim Robberechts. But I was a Saab guy and Mats was a Volvo guy; he probably wouldn't have been able to work on the Saab image film or commercials, for political reasons.

Mats and I talked about working together, but nothing ever worked out. Nonetheless, we were good colleagues who looked into each other's eyes—his were bright blue—and saw ourselves.

When I rented the storage space from Mats, we were doing each other favors. Times were tough and getting tougher; recession gripped Europe in the aftermath of the first Gulf War.

With my gear stored elsewhere, the condo on Hornsgatan became a living space once again. The former programming and audio suite became a billiards room; John Emm's darkroom reverted to my bedroom; and the Marron-Carrel-camera room was eliminated, to enlarge the kitchen (see previous section).

As you've read, I became a Foodie, seriously involved with cooking. At this stage it was still an avocation. Cooking gave me joy; producing slide shows wasn't fun anymore, it was work, done for the money.

After settling into my new facilities, I had a lot of time on my hands before any new slide-show work was commissioned. Filip Järnehag had taken-up hang-gliding; he took me for a ride over Gärdet, a huge park on the northeast edge of Östermalm , Stockholm's wealthiest neighborhood.[97]

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[97] Wikipedia: Quiet, residential Gärdet is home to several family-friendly attractions including the Maritime Museum and the National Museum of Science and Technology. Landmarks include the 155-meter-high Kaknästornet TV Tower, with its observation deck, and Stockholms Stadion, built for the 1912 Olympic Games. Paths wind past sculptures and a fountain in Tessinparken, one of several green spaces in the area.

I was strapped to Filip's chest, as if sitting in his lap facing forward. We were propelled aloft by a car equipped with a tow rope; we quickly ascended well beyond the Kaknästornet TV Tower.

Unhitching from the tow car, Filip handily spiraled down to the ground in wide arcs that provided spectacular views of the city and Djurgården. However, I barely noticed those—I was scared shitless.

Soon after that, Filip graduated up to a motorized hang glider. He wanted to take me up again, but I thought the better of it. Nonetheless, the idea of flying tickled my fancy and I decided to take flying lessons.

I found a flight school in Bromma, a half-hour drive from my apartment. The lessons were affordable and Bromma airport, used only by private aviators flying small aircraft, was a good place to learn.

Geez was that fun—the flying, that is, not the book learning (there was a lot of that, more than I ever imagined). I enrolled in a twenty-lesson package that included ten hours in a single-engine Piper Cub—enough to get a beginner's flying license.

It was a thrill, but I quit after going solo and never did apply for a license; I figured the world would be a safer place if I stayed out of the sky. I can be forgetful.

1991 – Rescued by Saab– International Motor Shows

Loyal to the end, Saab supported my move back to Sweden.

Lena Thorèn handed me a big new production for the international motor show circuit. A sixty-projector, semi-circular "Image Wall" presenting ultra-wide scenic backgrounds (180 degrees) for a revolving turntable displaying the new car.

I got my old photo team back together. Filip Järnehag, Juki Nakamura and I took the new Saab to Norway and shot it in the Fjords using two different panoramic cameras: a Japanese-made Fuji Pan camera and a Swiss-made Seitz Roundshot 65 mm camera.

The Fuji camera shot 2 X 8-inch [5 X 20 cm] pictures on 220-size roll film; it was easy to use, like a "point-and-shoot" camera; we used it to do close-ups.

https://d1w5usc88actyi.cloudfront.net/wp-content/uploads/2013/03/fuji-gx617-body.jpg

The Roundshot 65 mm was the modern equivalent of the Cyclopan 70 mm camera. I used it to capture the ultra-wide vistas that made the semi-circular show unique.

The Roundshot wasn't a serialized, mass-produced camera; each was custom made by advance order (and payment).

Photos: eBay.com

With Saab's contract in hand, I bought the Seitz *Roundshot*, to replace the unreliable Cyclopan. I needed a reason to go to Zurich, to arrange some banking matters; investigating a new camera was the perfect ~~excuse~~ reason. (Using a shell company, called Acme Audiovisual, I moved money around internationally, to obfuscate my finances.)

Peter Seitz met me at my hotel; he brought a Roundshot to show me. Peter was the son of Hermann Seitz, founder of the company who, starting in 1955, developed of a long line of panoramic cameras built to solve technical problems; for example, examining the inside of pipes in a nuclear power plant. The camera was a technical marvel that made the Cyclopan look like a jalopy. I bought it on the spot and brought it back into Sweden.

On the flight, I reminisced about my Cyclopan camera and its builder, Jack Rankin.

Recall that, I first rented and then bought one of Jack's ten prototype Cyclopan cameras.

He hoped to license his 360-degree camera design to a big serialized camera maker like Nikon, Canon or Pentax; but those plans fell through.

Why were his designs dismissed by the big camera makers? Was it for technical issues?

I kind of felt sorry for Jack; but the camera did have issues which made shooting with it an *iffy* proposition.

Yours Truly working on the Mystic Seaport panorama, 1975.

The Cyclopan camera intermittently had roller-slip issues that resulted in vertical striping. [Roller slippage caused the speed of the film to change as it passed the shutter, causing exposure variations.]

Why Cyclopan failed had been a lingering question. Now I thought I had another answer: the big players were likely aware of Hermann Seitz, of his superior technology and craftsmanship.

Rankin had me believe that *he* was the modern re-inventor of the old *circuit camera*. Did he know about Seitz? I certainly didn't, until the late '80s. The Roundshot 65 mm was launched in 1984 and worked as reliably as a Swiss watch; there were no rollers; the film was wound by gears.

The large transparencies made with the Fuji and Seitz pan cameras were re-photographed—split into the 60 slides needed for the semi-circular Image Wall.

Look closely, there are two cars on the turntable—actually, there's only one, cut into two halves.

The screens were arranged in three rows of twenty, stacked vertically, in a semi-circle, behind a 33-foot-diameter [10 meters] rotating stage built by Lars Sundqvist.

Circular shows were nothing new; but they were seldom made because of the precision necessary to film and project fully circular pictures.

Previously, I had shown Saab (and many other clients) an architectural model of my design for a 360-degree-circular theater. The audience sat in the center of the circular theater, watching an 8-foot high [2.4 meter] surround screen showing Cyclopans. [See circular-theater photo in *1991 – Targeted Marketing – Hits and Misses*]

Saab display designer Lars Sundqvist adapted my plan, chopping it in half (to 180 degrees). Lars Sundqvist was a mechanical genius and the star designer in Saab's show department. He left (with a lot of others) when GM took over Saab, in 2000. But that's another story.

Sundqvist's wasn't just any rotating car display. Lars also sliced the display car in half, lengthwise, and during each performance, the two halves of the car would separate and perform a carefully choreographed ballet, rotating around each other while the stage slowly turned. Take another look at the picture, you'll see it shows two halves of one car. Besides being a good trick, the intricate choreography showed off the interior of the car, the engine, and the boot [trunk] as well as its exterior. Brilliant.

The exhibit was first set-up at the Frankfurt Motor Show; then it toured to motor shows in Torino and Tokyo. In each of those cities, I was there for the better part of two weeks. It took about four days to build-up the Image Wall, and another three to tear it down and pack it for shipping. During the time between set-up and tear-down—the week that the exhibition was open—I got to travel.

At the first show, in Frankfurt [Germany] I didn't travel. I opted to baby-sit the show (never a bad idea). It was boring, however a British colleague who I liked, Ray Hattrell, was working at the Land Rover stand in an adjacent hall. We shared some meaningful moments together, enjoying fine German brews, solving the world's problems.

While in Italy I took the train from Torino all the way south to Sicily, stopping off in Rome for Easter. I bought lots of specialized Italian cooking gear on that trip, especially chocolate and baking molds.

In Japan, I stayed at a traditional Ryokan.[1] My room came with a personal geisha. There was no hanky-panky, but she bathed and massaged me, and served meals to my room. The bath was a stainless-steel box that I sat in, with water up to my neck; my geisha built a small fire under the bath box, to heat the water.

On a side trip to Kyoto, I bought a complete set of Japanese porcelain service. In Tokyo I picked up a dozen knives and specialty cookware; for example, a Takoyaki pan. I bought so much that a big new shipping case was needed for it all.

1991 – Scania – *Making History*

Max Bjurhem, ad manager for Scania Bussar, was happy to see me back in Sweden. He ordered-up a show about the bus company's formidable legacy; their long history; making buses for more than a century. The challenge was to present Scania's history in an interesting way. I didn't want to make a boring documentary. The solution came to me while watching the popular Hollywood film, *Back to the Future* on late-night TV. The result was a 6-projector, single-screen show called, *Making History*.

The show was a farse; a total spoof; so 'bad' it was 'good'. The very concept – of famous people driving buses – was outrageous; but that is the stuff that 'kitsch' is made of. The intro story, of Doc and Marty exploring history in a bus was a vehicle (sorry)—a little fun—before a cavalcade of international bus pictures from Scania's 'library'—an assortment of styles and 'qualities' (none particularly good)—programmed in mindblower style (fast), to the driving beat of Scania's theme song, *The Power of Scania* (by Yours Truly).

[1] Wikipedia: A ryokan (旅館) is a type of traditional Japanese inn that originated in the Edo period (1603–1868), when such inns served travelers along Japan's highways. They typically feature tatami-matted rooms, communal baths, and other public areas.

My colleague, Rick Pedolsky, played Doc Brown; Robert Stopp played Doc's young protégé, Marty McFly; professional character actors, Charlie Elvegard and Lars "Tummen" Svensson[2] (aka Haldenberg), played the parts of historical personages, e.g., Freud, Dracula, W.C. Fields, Laurel & Hardy, Sherlock Holmes & Watson, Charlie Chaplin, Charlie Chan, Charles DeGaulle, FDR, Stalin, Ghandi, Fidel Castro, Santa Clause, and Einstein.

Cast and crew were 'local talent'. Costuming was done by Carina Dalunde (wife of Rick's favorite cinematographer, Mats' Dalunde). Her friend, Ludde Kling did make-up.

The shooting was done in the dead of winter. Most of the old buses were in unheated storage or restoration garages at remote locations. Everyone damn near froze to death. One night, it got so cold that the actors couldn't perform more than a few minutes before needing to warm-up by hot-air fans brought in for the occasion. If you look closely, you can see some of the actors gritting their teeth, to keep from chattering.

The scenes of Doc and his young protégé were filmed at the ABB [ASEA Brown Boveri] train-building factory outside Stockholm. It was warm there and we could take our time. Making a train locomotive look like a futuristic bus wasn't easy.

Lacking my own facilities, I hired Slidecom (Filip Järnehag's studio) to do the slide production work. Pierre Franceschi recorded the voice parts at Music City studios in Stockholm. The voice cast included Roger Brett, Rick Pedolsky and Jan Andersson. Franceschi also created sound effects and assembled the soundscape. *Making History* provided another opportunity to use *The Power of Scania* theme song, which pleased my client, Max Bjurhem immensely. I wrote Procall code for the program at my Östermalm office. At Slidecom, Filip re-shot the original Kodachrome transparencies, did all the titles and effects work, and assembled the show trays. Although "small" in comparison to my usual productions, six projectors were enough to do simple animations and effects without being a budget buster. The six-projector format also fit onto a 6-port multiplexer, facilitating a video version that could be sent to international Scania dealers.

[Watch a video of the show at https://vimeo.com/232928495]

[2] Svensson's stage name was Haldenberg. He was nicknamed "Tummen" (Thumb) for his role as the Aniform character at corporate meetings and events produced by AVC, who licensed the character from Comart-Aniforms in New York City. Håkan Hansson says he did great voice impressions; one of his best was the Swedish Prime Minister, Olof Palme. Read more in the Appendix, *From Håkan Hansson*.

1991 | Scania's "Making History" show | key frames | Plate Nº 1

Rick Pedolsky as Doc Brown | Robert Stopp as Marty

1991 | Scania's "Making History" show | key frames | Plate Nº 2

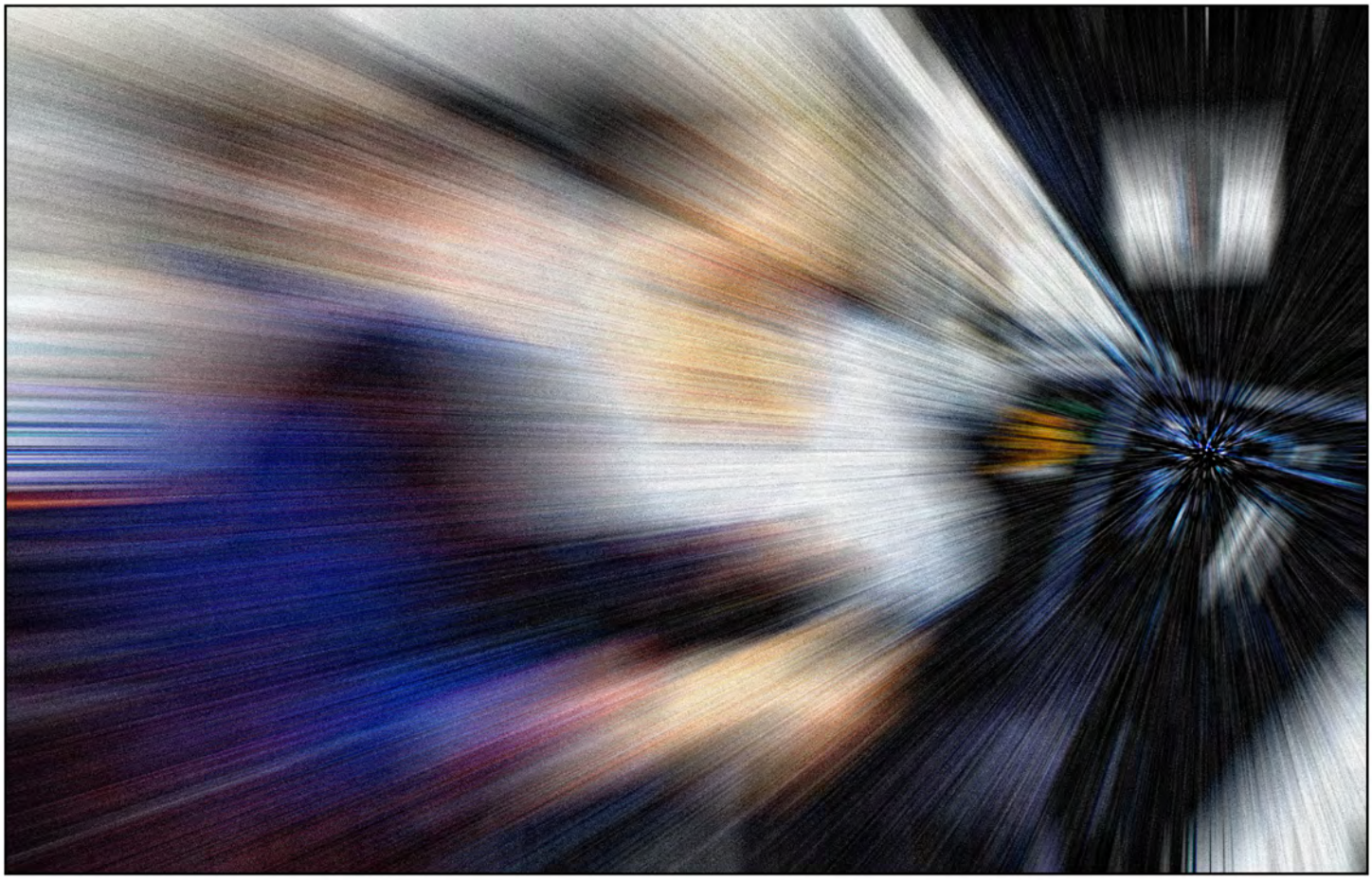
Rick Pedolsky as Doc Brown | Robert Stopp as Marty

1991 | Scania's "Making History" show | key frames | Plate Nº 3

Rick Pedolsky as Doc Brown | Robert Stopp as Marty

1991 | Scania's "Making History" show | key frames | Plate Nº 4

Rick Pedolsky as Doc Brown | Robert Stopp as Marty

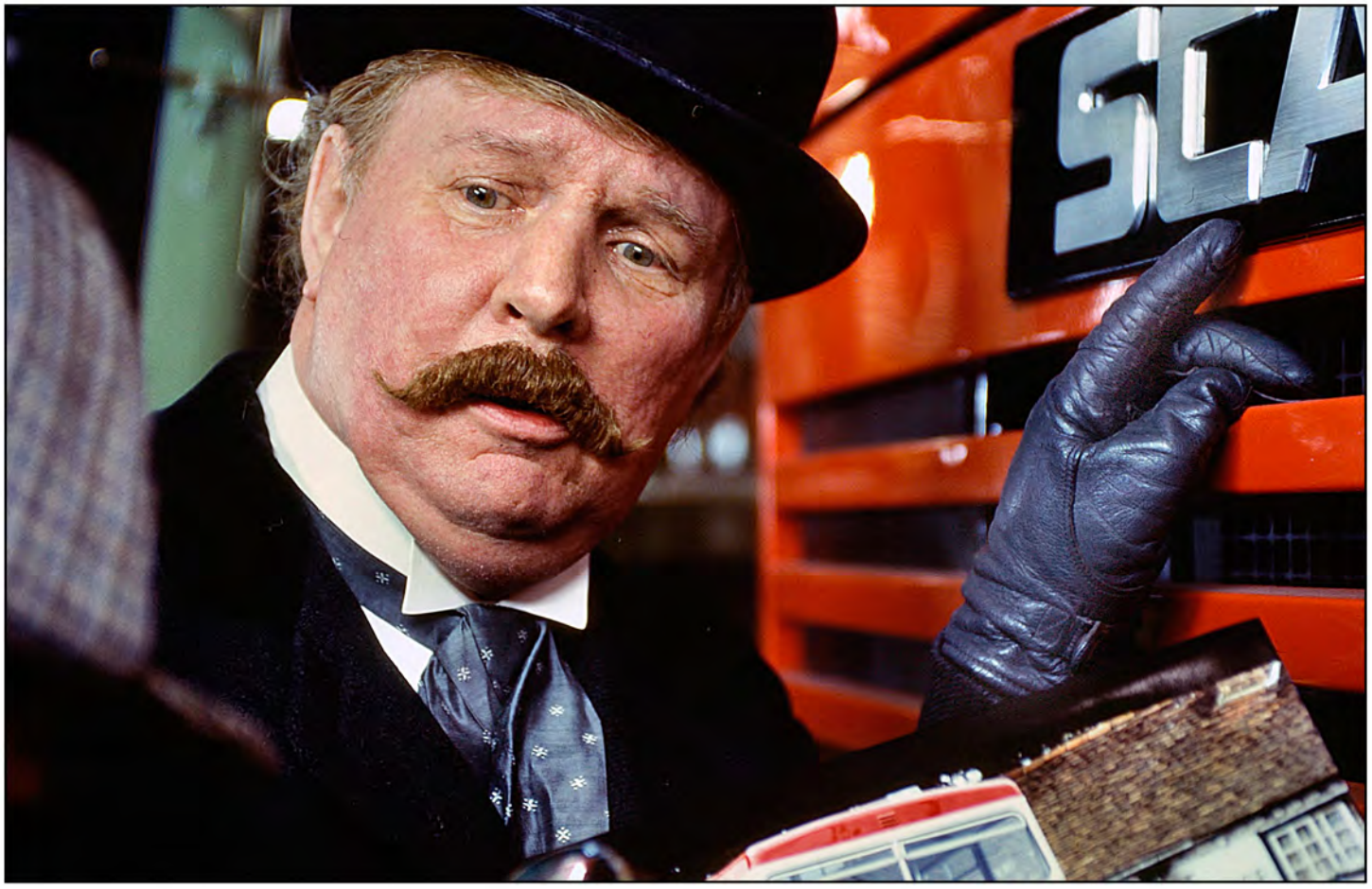


1991 | Scania's "Making History" show | key frames | Plate Nº 5

4-projector, animated zoom effects were used for transitions in and out of scenes.

1991 | Scania's "Making History" show | key frames | Plate Nº 6

Charlie Elvegard as Sherlock Holmes



1991 | Scania's "Making History" show | key frames | Plate Nº 7

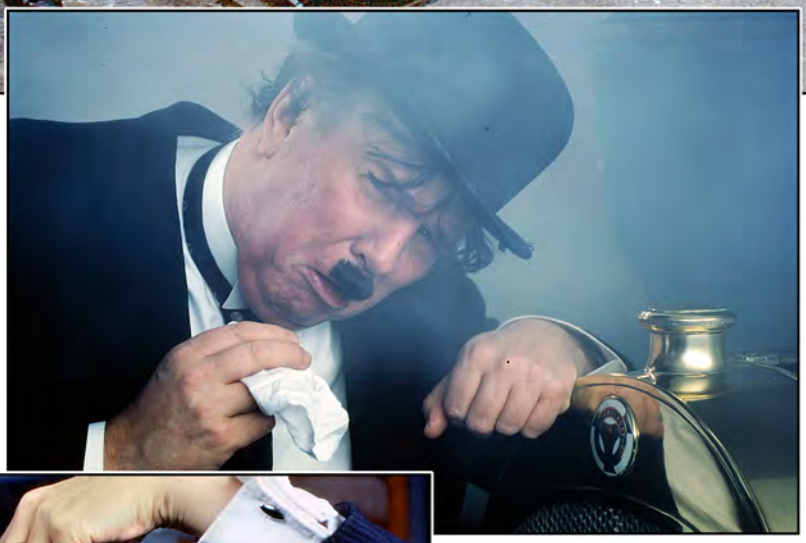
Lasse "Tummen" Haldenberg as Doctor Watson

1991 | Scania's "Making History" show | key frames | Plate Nº 8

Charlie Elvegard as Sigmund Freud

1991 | Scania's "Making History" show | key frames | Plate Nº 9

Lasse Haldenberg as W.C. Fields



1991 | Scania's "Making History" show | key frames | Plate Nº 10

Lasse Haldenberg as Oliver Hardy | Charlie Elvegard as Stan Laurel

1991 | Scania's "Making History" show | key frames | Plate № 11

Lasse Haldenberg as Charlie Chan

1991 | Scania's "Making History" show | key frames | Plate Nº 12

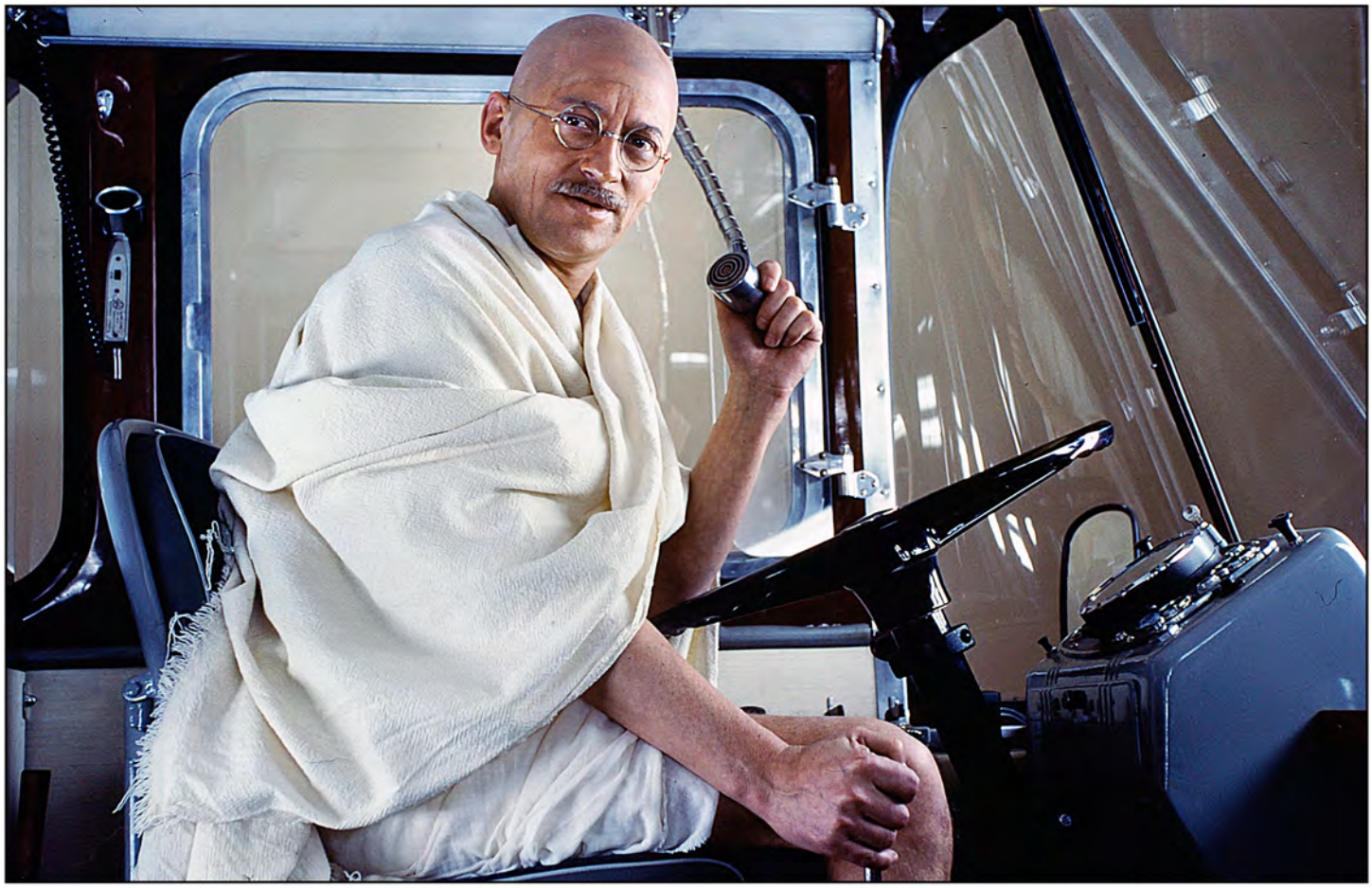
Charlie Elvegard as Charles DeGaulle

1991 | Scania's "Making History" show | key frames | Plate № 13

Charlie Elvegard as Dracula and Charlie Chaplin

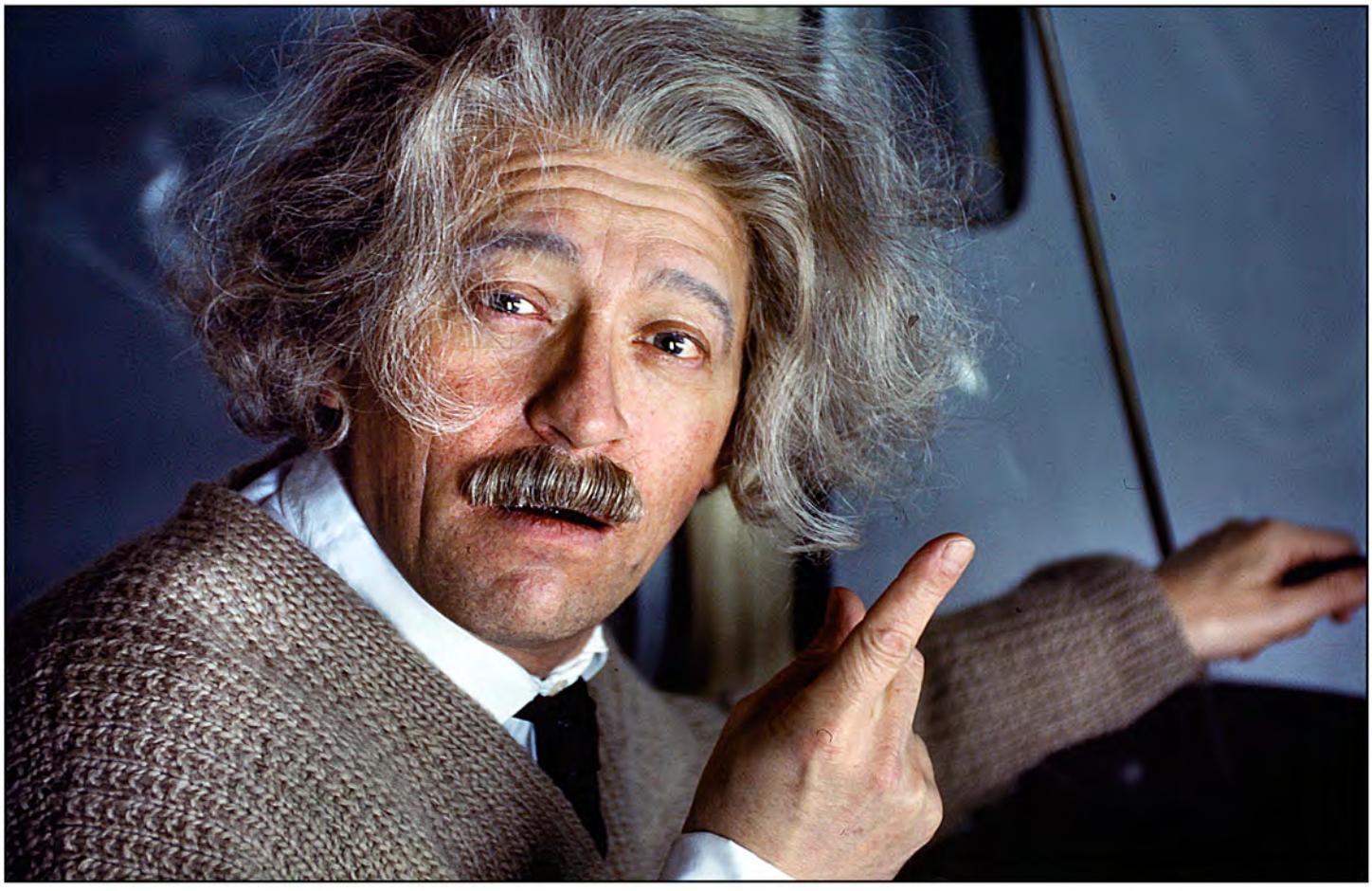
1991 | Scania's "Making History" show | key frames | Plate Nº 14

Lasse Haldenberg as Stahlin and Fidel Castro



1991 | Scania's "Making History" show | key frames | Plate Nº 15

Charlie Elvegard as Ghandi and FDR - Franklin Delano Roosevelt



1991 | Scania's "Making History" show | key frames | Plate Nº 16

Lasse Haldenberg as Santa Clause | Charlie Elvegard as Einstein

1991 – Estonia – Hedging Bets

Things were starting to cook. I was getting business and actually started making money again.

After the Scania and Saab productions I got hired by Ove Förberg [Förberg Films AB] to make a corporate-image piece for Skanska, a global Swedish construction company. Ove was a video producer and one of Elisabeth's original clients, when she repped for Kodak.

Förberg was producing a Skanska event to be held at the Opera House. He wanted to stage more than a video.

There was no opera the night of the Skanska show; there was nothing on stage. The audience (about 200 people) was seated in the balcony. The lighting was set so that the audience looked out into a black space void of anything except a screen, hanging in the void.

On the screen was a simple three-projector presentation—a traditional slide show, in the original sense. There were no multi-image tricks, just nice pictures from Skanska's picture collection, set to dramatic music.

Filip helped me with that show. He shot all the dupes and graphics. I assembled the trays and cut the program at my Östermalm studio. Ove's show was the first job I did in Tore Sandell's space. I felt uncomfortable working there. There were a lot of "bugs" and they all got worked out doing the Skanska show.

Even though the Östermalm studio was a 900 square-foot space [83.6 square meters] the place was absolutely packed with stuff. I had a programming set-up there for six projectors, as well as my art table and a 12-foot combination conference and work table. But what really took up space was my image library, housed in twenty-two rolling file carts.

[Spoiler Alert: I never heard from Ove again after the show, he was obviously disappointed; he didn't get an *Incredible* show. I guess we both learned that Incredible didn't exist anymore. Now it was just little ol' me, a legend in my own mind.]

Concurrently with the Skanska show, Kurt Hjelte roped me into volunteering for a featured-speaker position at an audiovisual trade fair he was organizing in Stockholm. I was given top billing in the event's promotion; it seemed that I still had star power, in Sweden at least. Ha!

My allotted presentation time was two hours—*way* too long. To illustrate my narrative—about the history of slides—I filled the time with videotapes of my slides shows. From the standpoint of publicity, it was worth making that appearance. As a result of the media stories, the phone started to ring more frequently.

As the saying goes, "Reports of my death were premature."

I was saving money as fast as I could, to make the expensive move back to America.

Photos by Kathy Mesney

To digress for a moment about that: Did I forget to mention that I bought a house on Vashon Island? Or am I'm getting a bit ahead of my skis? Whatever, I'll get back on track shortly.

My preoccupations in Stockholm concerned the logistics of moving myself to Vashon Island… and paying for it. The costs added-up to a small fortune. A forty-foot container [12.2 meter] would be needed to ship everything from Stockholm to Vashon; there was also the problem of storage at the other end.

My sister Kathy advised me to solve the storage problem by building a wing on my house; that made sense. It was expensive but cost less than long-term storage on Vashon Island. I would have needed four 10 X 10-foot units [3.14 X 3.14 meters] to house the contents of the huge cargo container.

I needed a way for the business to pay for the Vashon house renovations, with pre-tax dollars. The new wing needed to become a business expense. To accomplish, that I formulated an elaborate plan that dove-tailed with another bright idea—making money in Eastern Europe.

The Berlin Wall had recently collapsed. Liberated Eastern-bloc countries would soon experience a huge influx of curious Western tourists; there were fortunes to be made providing travel services. I went on an exploratory trip to Tallinn, Estonia, with Kenneth Rising [AVHuset]; we wanted to ~~write off~~ combine a holiday with a business trip, to analyze the Estonian AV market.

Foreseeing a tourism tsunami in Eastern Europe and Russia, I reckoned that an Estonia Visitors Center could be a good business.

Estonia's capital city, Tallinn, was one of only a few surviving medieval walled towns [the others are Regensburg, (Germany), Bruges (Belgium), York (England), Stockholm (Sweden), Prague (Czech Republic), Toledo (Spain), San Gimignano (Italy) and Collioure (France)].

Tallinn was also called the Gateway to St. Petersburg (Russia). Our trip confirmed that there were zero facilities for tourists in Tallinn. The city was a repressed, depressed and distressed former shadow of itself, crumbling after years of mismanagement by communist authorities. The shops were empty, the mood oppressive and the outlook bleak—no better time to invest!

A travel center serving millions of tourists looked to me like a gold mine in search of a shovel. I felt that Kenneth and I were ahead of the curve, exploring the potentials of a totally unexploited opportunity, in a place that had nowhere to go but up.

Kenneth and I stayed at the Palace Hotel, the best place in town and one of only a few habitable ones. Most Tallinn hotels were two stars or maybe three; then there was the four-star Palace which only foreigners could afford (even though it was dead cheap).

Estonia was still using Russian rubles; the currency devalued so much so fast that during the year I commuted to Estonia, rubles reached their intrinsic paper value—zero.

During that year, I made four trips to Tallinn; on each entry, I would exchange US $100 at the border. On the first trip I received a thick wad of bills. On the second trip I got twice as many, requiring two pockets. The third time, I received a stack of bills 6 inches high [15 cm]. The fourth time, they didn't want to take my $100 bill. When I insisted, they came back with a shoebox full of rubles. That was a powerful lesson about inflation. In Estonia, Kenneth and I were millionaires.

After eating in the hotel twice (because we couldn't find any restaurants we liked on our own), one night we went to a restaurant recommended by the Palace Hotel concierge. The concierge explained that, although expensive, it was Tallinn's absolute finest. He called us a cab and off we went through the dark streets of Tallinn.

We ended up in a candle-lit dining room, in an 18th century Gothic building, where we spent a "Pythonesque" evening. It was the dinner hour but we were the only diners. The wood-plank floors creaked loudly as a white-jacketed waiter escorted us to one of twenty tables.

There was a full wine list and a large menu with a dozen pages full of selections, one hundred or more. We asked the waiter to recommend a bottle of Estonian wine. While perusing the menu, in the corner of my eye, I saw a rat scurry across the room, under the tables.

My first menu selection wasn't available; neither was Nenne's. Neither were our second choices available; nor our third. It became a comedy. Finally, we asked the waiter to bring us a surprise and another bottle of wine.

The next day we went to visit a camera store; I was keen to find a Russian MTO 500 mm mirror lens; a rare and desirable item almost impossible to find in Western shops. I had one for a few years and used it for shooting car and motorcycle races; but, it was stolen when my studio got robbed in 1970. The MTO was as optically sharp as a Nikon lens but only half the size and weight.

I didn't find that lens but did find Russian slide projectors, for the equivalent of $12 each. I must have asked the clerk to verify the price a dozen times (I was having difficulty doing the FX math in my head). It was true, a slide projector cost just twelve bucks. I decided to buy ten of them—funny gifts for AV colleagues back in Stockholm.

It took some time for the clerk to understand that I wanted ten projectors. I pointed at the projector and held up both hands (ten fingers) to order 10 projectors. However, the clerk thought I was offering 10 dollars; he corrected me over and over, pointing at the 12-dollar price tag.

While the transaction was unfolding a small crowd of other shoppers was watching with keen interest. By the time the clerk had the twelve boxes stacked on the counter, Kenneth and I were surrounded by a dozen others whose eyes bugged out when they saw the size of my wad of cash.

I started to getting nervous. We had to carry all the boxes back to the car, a few blocks away. I was afraid we might be robbed. However, the only trouble I got was from an Estonian customs agent who couldn't understand why we would want ten projectors; he thought something was up; you know, fancy car and ten projectors. He held us up so long we nearly missed the ferry back to Stockholm.

Back in Stockholm I wrote-up my idea for the Tallinn Visitors Center. I made appointments with the Estonian Chamber of Commerce office in Stockholm to research contacts for hiring a local representative in Tallinn as well as a lawyer to set up an office for Incredible Imagers Estonia.

With the leads they provided I went back to Tallinn, set up the corporation and hired Urve Kalmist to be Incredible's business representative. Urve was a young married mother with high ambitions and no experience. We were able to come to an ~~off-the-books~~ informal financial arrangement—avoiding the bureaucracy of the zombie communist government was important to both of us.

On the third trip, I brought Urve business cards along with a complete set of sales materials, e.g., videotapes, brochures, Incredible shirts, etcetera. I spent two days presenting Incredible's show reel and explaining the details of each show; it was a crash course in AV.

Kalmist made us some appointments at local Estonian banks. They almost laughed when they heard how much money was involved, for… what? … a visitors' center? Wazzat?

Back in Stockholm, I got the same reaction. The Swedish bankers thought I was too far over my skis. They weren't going to make any financial investments in Estonia until rubles were replaced with Estonian kronor, possibly next year. No money meant the end of the line for that idea. I certainly didn't want to wait a year or more for financing. Besides, my ancillary objective had been achieved—enough money had been sent to Fritz Amaluxen (Vashon Island architect) to design *my* "visitors center." Nobody questioned those expenses or international funds transfers because I had spent a year and a lot of other money travelling back and forth to Tallinn. I had a paper trail a mile long showing intent and due diligence preparing for the Estonian business. Nothing seemed overly unusual about my using a Vashon architect to design the Visitors Center; especially considering the international history of Incredible.

The Swedish economy turned sharply down in the aftermath of the Gulf War. It was a good time to leave Stockholm. With enough funds banked in Vashon, I put plans to move there on the front burner. Focus shifted to pre-packing a forty-foot container [12.2 meters] with the stuff that would make the trip to America and disposing of everything else. Using blueprints of the Vashon house, I worked out a plan for each room using furniture and fixtures that I already had, as well as a fair bit of new stuff acquired at IKEA—a complete kitchen including; counters, cabinets, the works—and various specialty shops, e.g., chandeliers and Black Labrador Granite counter tops (sourced at a headstone maker).

As my three premises were emptied (Hornsgatan, Östermalm and Hamnen), the goods were collected by Kungsholms Express and consolidated at their warehouse near the port. I created a virtual 40-foot container by marking off four 8 X 8 X 10-foot (2.43 X 2.43 X 3.04 meters) areas in my apartment; that way I could pre-pack with 95% accuracy. The container was stuffed. Weighing in at 69,000 pounds (31,298 kg), the container was over by almost a ton, but they let it go.

Emptying Erixsson's warehouse space at Stockholms Hamnen was a big headache. Most of the goods stored there were of no use in my new life. Nobody else was much interested either. I ended up giving away most of the office equipment and furniture, although I did manage to sell the USD $60,000 Agfa repro camera—for 1,000 Swedish Kronor (about USD $100). Moving out of the office in Östermalm was more problematic. Even though most of the furniture and gear was going to the States, there wasn't enough room for all the job files created during my decade in Stockholm. I made midnight runs in my Saab, with car-loads of old files, searching for construction dumpsters with open lids to toss them in. (Disposing of things cost serious money.)

The apartment at Hornsgatan was easiest because everything there was going transoceanic. Only Tore Sandell's pool table was a challenge. I disassembled it myself, to know how to put it back together at the other end. It was massive, and heavy; but I had to have it; the Swedish King played on that table!

1991 – Marble Game – No Winners

I had a long lead time to plan and organize the Vashon move. Without the pressures of financial disaster, I could think more clearly.

There was enough business to build up a war chest; I could leave Sweden with my financial affairs in order. I was determined that nobody would get burned this time, my trail of debt in Belgium notwithstanding. I was still getting letters with all kinds of dire words and warnings from Baker-McKenzie in Brussels; those were simply dismissed; by the time they came after me in Sweden I'd be across the pond. However, the Swedish tax authorities were another matter. I liked Sweden and wanted to leave with a clean record. Per-Olof Ohlander (Ekonomirådsgivarna) had been Incredible's accountant in the years before the Belgian foray. When Incredible Imagers International was formed, in Brussels, I switched to the distinguished, multi-national accounting firm, Price Waterhouse; Bror Linden handled my account.

Linden and I got along famously; he was twenty years my senior, ready to retire; a conservative old Swede with a twinkle in his bespectacled eyes. Bror never worked with a company as crazy as Incredible Imagers AB. When I told him about my plans for an Estonian Visitors Center, he raised his eyebrows. But, when I told him that I was going to use a Vashon Island architect, he didn't bat an eyelash—he smiled, knowingly.

It turned out that Bror had visited Vashon Island; that was many years ago, but he still had a friend there. From then on, the two of us shared a special bond. I took him to lunch a few times, to get even closer. When he seemed "ready" to hear the news, I confided in Bror about my plans to move to Vashon. He'd already figured that out.

During the last six months, while I was planning and shopping for the Vashon move, I was still working my day job to make a living. The last gig was for Björn Ericstam and Kurt Hjelte (AVC was gone, Kurt was freelancing). The show was a theme piece for the opening ceremonies of a French trade show run by an organization known as CIES [Centre d'Information et Education Societal]; they were one of Kurt's old clients from AVC days.

It was an awkward production; three chiefs and no Indians trying to satisfy a client who like to be *involved* (the worst kind) and who kept making “creative” changes. It took way longer than it should have to get consensus and agreement on the script.

My part of the job was to shoot, edit and program the show. The client was pre-sold on my slide-animation technique. The format was single screen with 12 projectors—the number needed for long animated sequences.

By the time we started shooting I only had two weeks left before my flight to the states. My schedule was fixed; it hinged on the shipping schedule for the 40-foot container carrying all my stuff back to the States.

I had a ticket to ride. With time running out, it was decided that Kurt’s son, Jörgen Hjelte, would program the show. Jörgen had never done programming before, but he was smart, eager and a fast learner. Jörgen accompanied us on all the important shoots so that we could discuss how scenes were being shot, what they should look like and how to program the sequence. I was concerned that he didn’t take any notes.

The storyline revolved around a marble game in a school yard, between a dozen students. The scenes were shot in the early spring, but winter was running late that year. Shooting in sub-zero overcast weather was torturous, especially with a hangover.

I shot more than 400 rolls of film on that job. Jörgen had nearly 15,000 slides to work with. There was an enormous range of animations, mostly involving interactions between the 12 youths. There were also a lot of trick sequences. For example, swish-pans of marbles flying through the air and macro close-ups colliding marbles. Later, I heard that they never used any of the animations. Say what?!

Apparently, Jörgen was so overwhelmed by it all that he ended up making an elementary slide show, disappointing everyone, especially the client, Werner Dähne.

I felt badly for Björn Ericstam; I let him down. To think, just two years earlier we had toasted each other with champagne at the International Film & TV Festival of New York. I spent five years trying to work with Björn. When I finally got the chance, poof, I was g-o-n-e, to live thousands of miles away.

My guilt was tempered by the realization that the CIES show was out of control. Kurt, Björn and Werner were a trio of egoists. They would keep changing things until the clock ran out. I felt sorry for Jörgen; it would have been late nights to the bitter end, for him; and would have been for me, had I stayed. I wanted out almost from the very first day the four of us sat around Björn’s conference table, to toss around ideas.

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The Association for Multi-Image International [AMI] membership directory.

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MULTI-IMAGES

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MULTI-IMAGES

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Cover

This issue's cover is a photo-composite employing 26 hi-con film negatives, six custom color gels and five large chromes. It required 15 exposures onto tungsten 4x5 film, using techniques such as "Selective Diffusion." Produced by Altered Image, South Brunswick, NJ. Design and Art Direction – Susan M. Miller. Optical Stand Photography – Roger J. Mauro. Art Production Support – Ed Venella, Elissa Besold. Photo Production Support – Ray Faunce, III.

The Association for Multi-Image International [AMI] membership directory.

INSIDE AMI

WHO IS AMI?: THE PROFESSIONALS

The Association for Multi-Image International, Inc. (AMI), is an international organization of media professionals who promote, produce and utilize a wide range of presentation media.

Our membership is multidisciplinary and includes: commercial and in-house producers and managers, meeting specialists, marketing consultants, communication directors, educators, health-care professionals, equipment manufacturers, suppliers, staging experts, computer-graphic designers, programmers, audio and video engineers, cinematographers, videographers, photographers, editors, scriptwriters, designers, artists, art and creative directors, production managers, optical technicians, professional narrators, free-lancers and other practitioners of the art of visual communications.

WHAT IS AMI?: THE ASSOCIATION

Founded in 1974, AMI is a non-profit, international association serving professionals who produce and use problem-solving media to communicate, educate and entertain.

Because of the diversity of its membership, AMI provides a dynamic environment for cross-media development, and forums for sharing, developing and celebrating creativity and innovation. AMI is committed to maximizing our members' professional potential through publications, local and international activities, seminars and workshops, development of industry standards and other programs.

HOW DO AMI MEMBERS COMMUNICATE?: MEDIA

AMI members utilize a wide range of presentation media, including the following filmic and electronic applications:

Slide Multi-Image — Presentations employing synchronized soundtrack and projected slide images on one or more screen areas. Movie projectors, lasers, video projectors and/or other devices with sound and light may be included.

Video — Single-monitor videotapes that utilize video footage and/or video production effects.

Multivideo — Presentations that utilize multiple video projectors or monitors (e.g., videowall presentations).

Mixed Media Extravaganzas — Presentations, meetings and business theater that create an additional dimension by incorporating sets, special lighting, live entertainment, pyrotechnics, lasers, holograms, 3-D or 360-degree screening areas.

Computer Multimedia — Presentations of a visual or audio-visual nature that are created using integrated computer technologies combining audio, video, computer graphics and text, and presented via computer disk (hard drive) and associated technologies (such as laserdisc, CD-ROM and videotape).

Computer multimedia may include digitized sound and images from traditional production methods, e.g., slide multi-image, film and video.

Integrated Media Projects — Projects that from start to finish may include a number of different integrated elements which all work together to produce the final result. It may include, invitations, brochures, video, multi-image, computer multimedia, music, live performance, stage and set design and more. These projects are an important part of the internal corporate communications spectrum, and often is a team project involving several members of a company — design, marketing, account executive, etc.

WHERE IS AMI?: WORLDWIDE

AMI represents a truly international community of media professionals, and our membership of nearly 2,000 is drawn from all 50 U.S. states, as well as from more than 30 countries representing every corner of the globe.

WHY AMI?: THE BENEFITS OF MEMBERSHIP IN AN INTERNATIONAL ASSOCIATION OF PROFESSIONALS

Membership in a Local Chapter (Where Applicable) — AMI's network of local chapters, with their individual projects and activities, provides the framework that builds a strong international association.

If there is a chapter in your area, you'll automatically become a member when you join AMI International. Members are encouraged to start a chapter if one does not exist in their area (contact AMI headquarters for details).

Chapters represent an unparalleled networking and professional development opportunity. Many AMI chapters hold monthly meetings, publish local newsletters, sponsor professional workshops and seminars, organize college internship programs and promote local festival competitions. To provide resources for local activities, AMI supports chapters through dues rebates.

AMI Chapters (Contacts available from AMI headquarters)

Atlanta	Milwaukee
Arizona, Valley of the Sun (Phoenix)	New England
Carolinas	Northern California
Chicago	Oregon (Portland)
Dallas/Ft. Worth	Tampa Bay Area
Gold Coast (Miami-Ft. Lauderdale)	Tri-State (New York City, New Jersey, Connecticut)
Greater Cleveland	Twin Cities (Minneapolis-St. Paul)
Houston	Vanouver, British Columbia, Canada
Madison, WI	Washington, D.C (incl Baltimore and Richmond)
Michigan	Washington State (Seattle)
Mile-Hi (Denver)	Western New York (Rochester)

Subscription to *Multi-Images* Magazine — *Multi-Images* is our bimonthly four-color magazine highlighting multimedia events, exploring trends in presentation technologies and reporting on news of the association and its members. Annual subscriptions to the magazine only (no other membership benefits apply) are also available.

Membership/Member Services Directory and Convention Issues of *Multi-Images* — Each member is included in our easy-to-use directory of producers, suppliers and end-users, distibuted worldwide to members and media purchasers. Our special convention issue gives particulars about Festival finalists, and is a valuable reference tool for members/chapters who want to find out more about the shows and their producers.

AMI Alignment Slides — Developed by our Technical Standards Committee, AMI alignment slides (available in positive or negative, mounted or unmounted) provide a simple, flexible and accurate projection tool.

Preferred Member Rates for AMI's International Convention — Annually, AMI presents its international convention, festival competition and trade show. Producers, manufacturers, suppliers, production specialists and end-users gather to exchange information, view award-winning productions in public festival competitions, attend professional development seminars and see new innovations in techniques and tech-

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The Association for Multi-Image International [AMI] membership directory.

nology at our trade show. (Contact AMI headquarters for convention sites and dates.)

Awards of Excellence — Members have an opportunity to compete for AMI-sponsored awards that recognize the industry's best a-v productions, slide images and business graphics work. All entrants receive constructive feedback from industry leaders on how to fine-tune production skills.

Coveted Crystal "Ami's" or Gold, Silver and Bronze awards are presented annually at a black-tie awards banquet closing AMI's convention. The banquet caps five days of public festival competition where productions are judged by industry experts.

Preferred Member Rates for Selected Events Sponsored by Other Associations — Periodically, AMI sponsors programs in conjunction with other associations. Members are notified of scheduled events.

The AMI Gold Tour — The tour consists of Crystal "Ami" or Gold award-winning productions from the previous year's international Festival, and a new tour is produced each year for screenings at local AMI chapter meetings.

Access to AMI's Videotape Archives — AMI's videotape library contains hundreds of highly acclaimed shows from 1983 to the present. Crystal "Ami," Gold, Silver and Bronze winners, as well as Festival finalists, are represented in this unique resource collection. (Members pay shipping costs both ways and a nominal processing fee)

Preferred Member Rates for AMI'S Publications (See pricing insert)

"Utilization and Effectiveness of Multi-Image," by Ralph Pandolfi, is a study of how, where, why and by whom multi-image is used, along with the effectiveness of multi-image presentations, equipment and research activities.

"Standard Pro-Forma Production and Staging Contracts," is a booklet developed by the AMI Standards Committee. Contents include: Standard Production Agreement, Script Approval Form, Soundtrack Approval Form, Final Show Approval Form, Standard Staging Agreement, First-Draft Staging Plan Approval Form, Final-Draft Staging Plan Approval Form, Show Staging (per performance) Approval Form.

Specialty Video Tours — Members have access to a videotape library of specialty reels of multi-image and video programs devoted to areas such as international programs, Gold, Silver and Bronze winners, past AMI Gold Tours, as well as category and subject-specific programs. (Members pay shipping costs both ways and a nominal processing fee)

Participation in Special Interest Groups (SIG'S) — SIG's are a focused network of professionals combining forces to discuss common concerns. There are SIG opportunities for women in multi-image, producers of religious multi-image, corporate and government producers, educators, camera specialists, programmers, writers, photographers, Mac users, production managers, audio engineers, owners/principals and art directors.

AMI Press Kit — Chapters or individual members who wish to promote AMI and multi-image to local media have access to AMI's press kit, which contains a sample press release, publicity tips and background news releases and on the association and the industry.

Resource Binder — Each member receives a custom-printed binder containing valuable research and information on production and staging. Resource materials such as the AMI Archives Catalogue, the Technical Standards Committee's Recommended Production Practices (Volume III) and AMI's Copyright & Permissions Handbook are included in the binder. Other pertinent information for the communications industry will be released periodically by AMI Committees.

Discounts on Automobile Rentals — Year-round car rental discounts are available through Alamo and Hertz Rent-A-Cars.

Use of AMI's Job Hotline — A 24-hour service (813/933-3755) lists the latest employment and equipment resale opportunities (listings free for members; charge for non-members). Only members may respond to hotline listings.

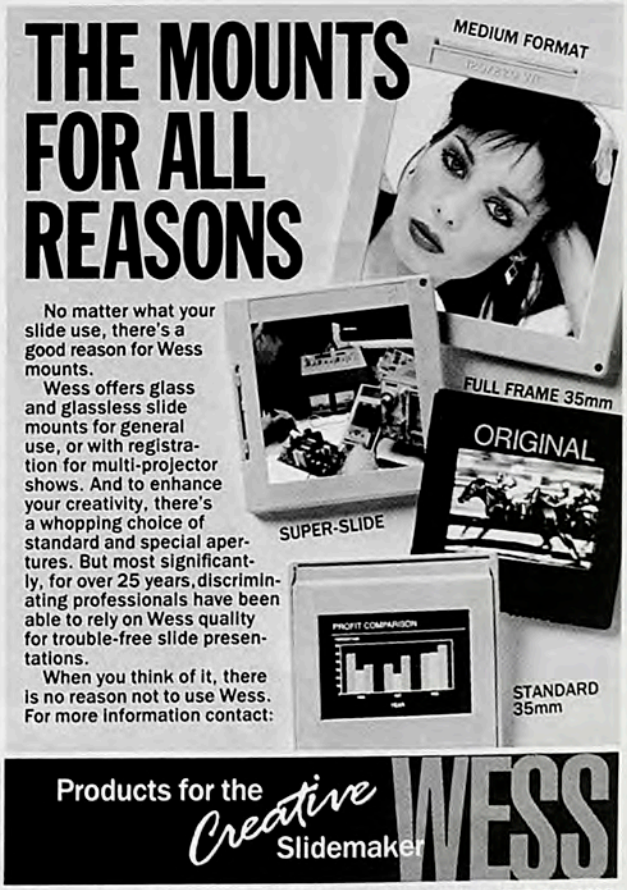
Members may also place free ads (charge for non-members) in the classified section of *Multi-Images* magazine.

Group Health and Life Insurance Plans — Health, life and disability insurance plans are available for individuals and groups through AMI-approved insurance brokers. Contact AMI headquarters for information.

Preferred Member Rates for Products Distributed by AMI (See pricing insert) — Items for sale include: projector alignment grids and slides, tray labels, 1/4-inch tape box labels, video cassette labels, audio cassette labels, t-shirts, jackets, painter's caps, camera straps, lapel pins and mugs.

Overnight Shipping Discounts — Savings of up to 24 percent on overnight express shipments are available through AMI's shipping discount program (details included in new-member packets).

Membership Certificates — Announce your affiliation with AMI's network of communications professionals through our membership certificate (suitable for framing) and wallet cards.



MEMBERSHIP CATEGORIES

AMI Member Benefits Package — All classes of membership receive the following benefits (with exceptions as noted)

- Subscription to *Multi-Images* magazine
- AMI Resource Binder containing the Archives Catalogue and Recommended Production Practices, Volume 3
- Automatic membership in a local chapter (where applicable)
- Preferred member rates for AMI's International Convention and Festival Competition
- Preferred member rates for AMI publications and products
- Preferred member rates for selected events sponsored by other assocations
- Free use of AMI's 24-hour Job Hotline
- Participation in Special Interest Groups (SIG's)
- Free classified ad listings in *Multi-Images*
- Listing in AMI's annual membership/member services directory
- Two sample AMI alignment slides (all categories except students)
- Access to AMI's specialty video library of award-winning shows and subject-specific programs (all categories except students)
- Access to AMI's videotape archives of Festival finalists from 1983 to the present (all categories except students)
- AMI membership certificate and wallet card (students receive card only)
- Access to AMI's press kit (upon request)
- Access to group life and health insurance plans
- Discounts on automobile rentals and overnight shipping services

Corporate Membership — Our corporate membership offers reduced rates to employee groups from any company, making the participation of corporate personnel in AMI activities very cost-effective.

Have you got a

The Association for Multi-Image International [AMI] membership directory.

These memberships belong to the company, which registers its representatives by name.

2 Members: $267–U.S. Only; $317–Canada & Mexico; $347–outside of North America. **5 Members:** $625–U.S. Only; $700–Canada & Mexico; $775–outside of North America. **10 Members:** $1,125–U.S. Only; $1,275–Canada & Mexico; $1,425–outside of North America. **15 Members:** $1,750–U.S. Only; $1,975–Canada & Mexico; $2,200–outside of North America.

Benefits include:

- Basic member benefits for registered representatives
- Bold listing in the membership/member services directory issue of *Multi-Images*
- A 5-percent discount on advertisements placed in *Multi-Images*
- Five memberships for the price of four on a five-member corporate account
- Ten memberships for the price of seven on a ten-member corporate account
- Fifteen memberships for the price of eleven on a 15-member corporate account

Individual Membership — Individual members receive the basic member benefits package.

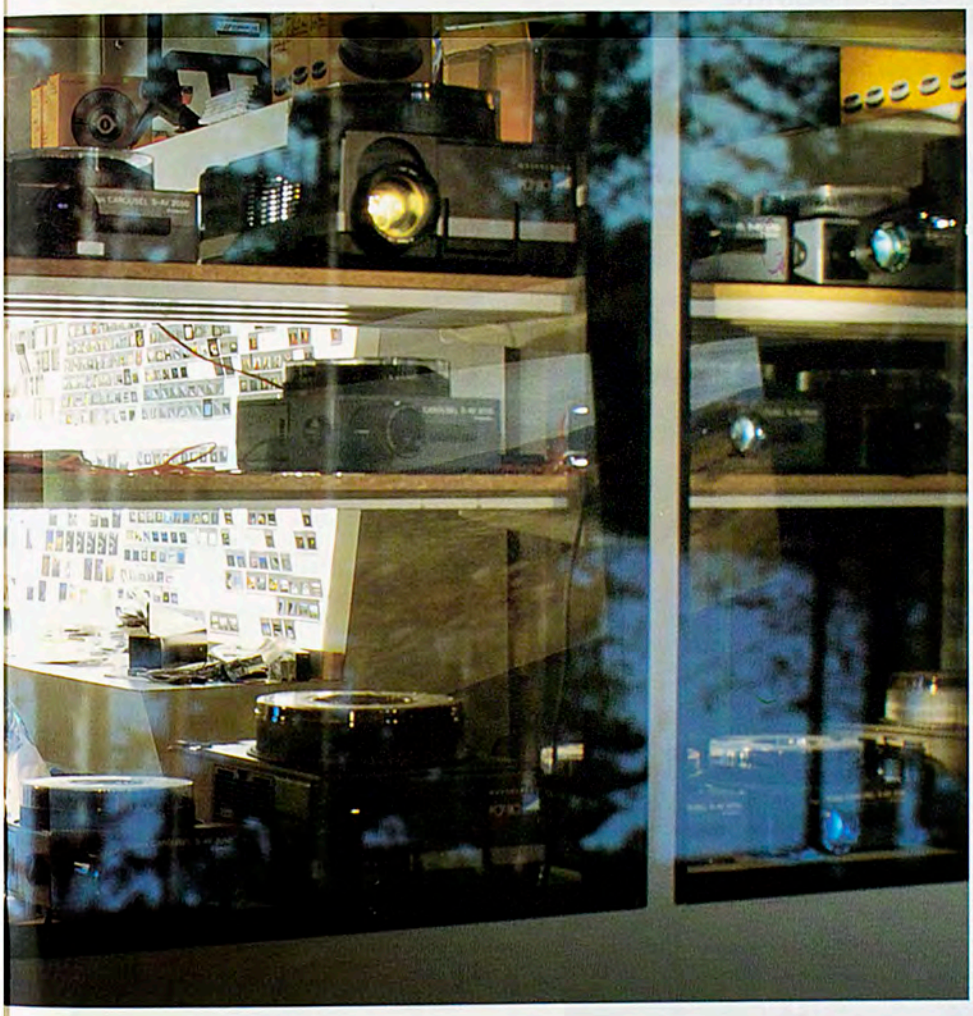
$150 – U.S. Only; $165 – Canada & Mexico; $180 – Outside of North America.

Educator Membership (Proof of teaching status required) —Educators and teaching professionals receive the basic member benefits package.

$110 – U.S. Only; $125 – Canada & Mexico; $140 – Outside of North America.

Student Membership (Proof of student I.D. required) — Members in this category, which is designed to encourage AMI involvement at an early career stage, receive the basic member benefits package, with the exceptions as noted in the previous benefits listing.

$71 – U.S. Only; $86 – Canada & Mexico; $101 – Outside of North America.



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8 Designer
9 Communications Consultant
10 Video Producer
11 Interactive Media Producer

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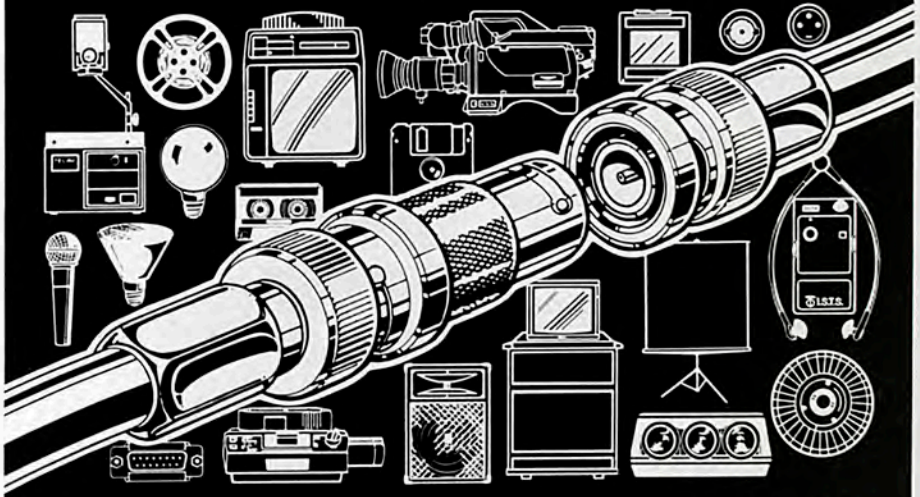

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9 Communications Consultant
10 Video Producer
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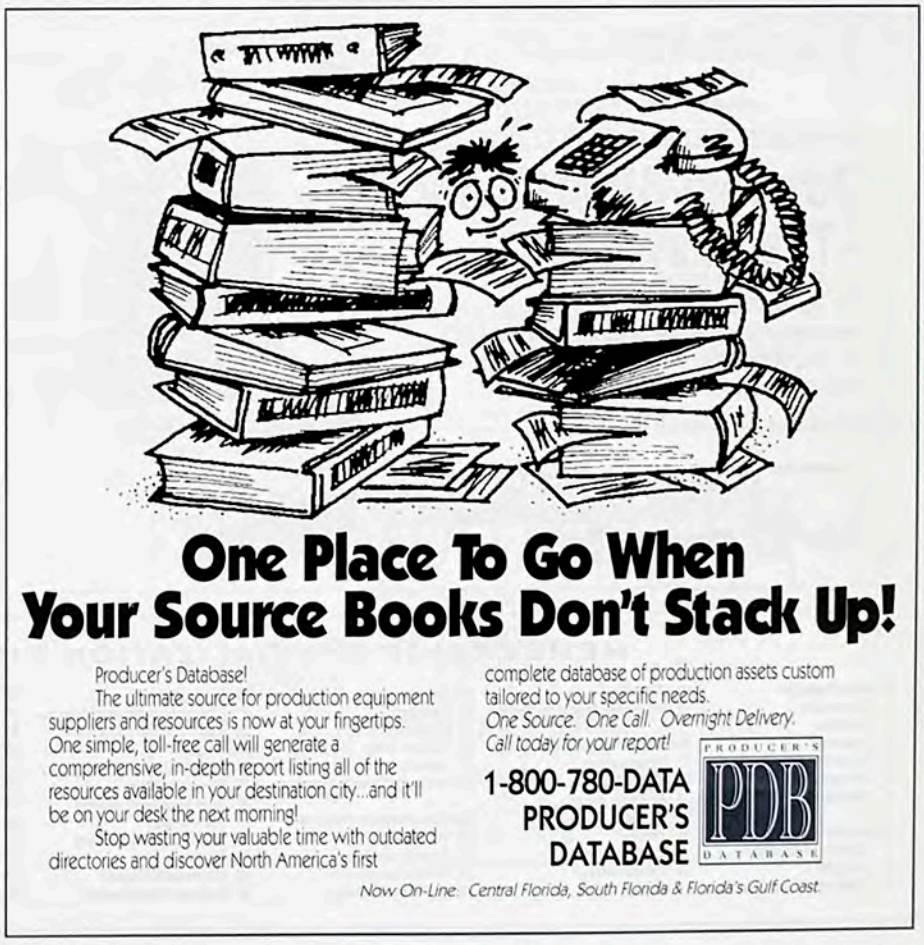

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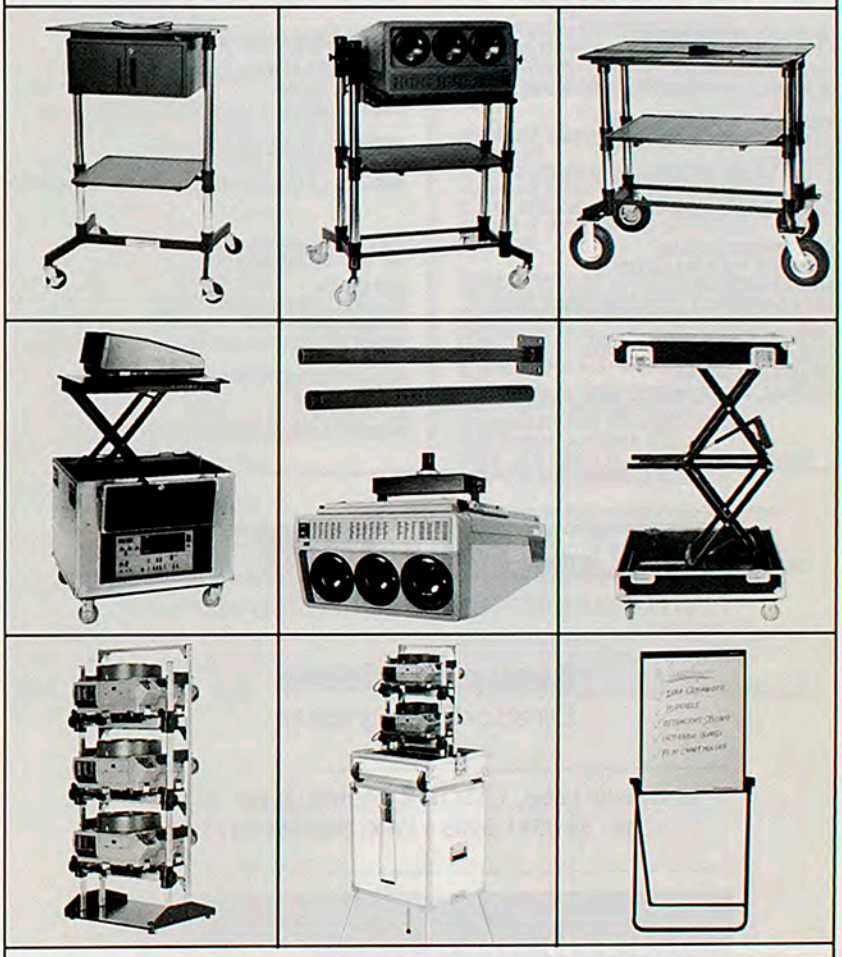

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37 38 39 42 43 44 48 53 58 59 61

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53 57 59 61

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BJORN SANDLUND
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DATATON AB
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SHU-WEN HUANG
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GEORGE HWANG, MANAGER
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In-house Producer:
1 Corporation
2 Business
3 Industrial Firm
4 Government
5 Association
6 Education

Independent Producer:
7 Slide/Tape Producer
8 Designer
9 Communications Consultant
10 Video Producer
11 Interactive Media Producer

Production Support Services
12 Photographer
13 Photo Lab
14 AV Equip. Manu.
15 Dealer
16 Rental
17 Staging Company
18 Talent/Narrator
19 Writer
20 Programmer
21 Animator
22 Producer/Director
23 Graphic Artist
24 Camera Operator
25 Interactive Media Producer

Services/Products Provided
26 Writing
27 Soundtrack Prep.
28 Music Composition
29 Music Performance
30 Photography
31 Artwork/Graphics/Art Materials
32 Stat Services/Typography
33 Transfers — Slides/Video/Film
34 Camera Stand Re-photography
35 Processing Lab
36 Slide Mounting/Collation
37 Show Design
38 Slide/Tape Programming
39 Staging
40 Maintenance/Repair
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43 Slide Mounts
44 Sound Equipment
45 Screens
46 Exhibit Design/Construction
47 Film/Camera Equipment/Lighting
48 Video Production
49 Meeting Planners
50 Promotion/Publication
51 Public Relations
52 Motion Picture Production
53 Interactive Media Production
54 Video Post Production
55 Narration
56 On-Camera Talent
57 Production Coordination
58 Video Camera/Equipment/Lighting
59 Computer Graphic Slides
60 Video Animation/Effects
61 Slide Multi-Image/Computer Multimedia Production

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41 42 43 44 45 46 47 48 50

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42 45 46 50 55 57 59 61

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37 38 39 41 48 49 57 59 61

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38 39 41 42 44 45 54 59

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31 32 37 39 42 44 45 48 49 54 57 59 61

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31 32 35 36 37 38 39 48 54 55 56 57 59 60

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54 56 58 59

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32 34 35 36 37 38 39 42 44 47 48 54 57 59

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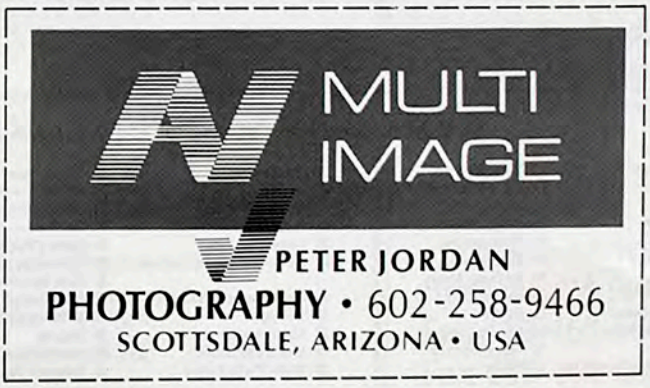

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45 46 48

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28 30 31 35 38 39 48 52 54 59 60

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JUDI EASTMAN, PROJECT DIRECTOR
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6 Education

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8 Designer
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11 Interactive Media Producer

Production Support Services
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13 Photo Lab
14 AV Equip. Manu.
15 Dealer
16 Rental
17 Staging Company
18 Talent/Narrator
19 Writer
20 Programmer
21 Animator
22 Producer/Director
23 Graphic Artist
24 Camera Operator
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27 Soundtrack Prep.
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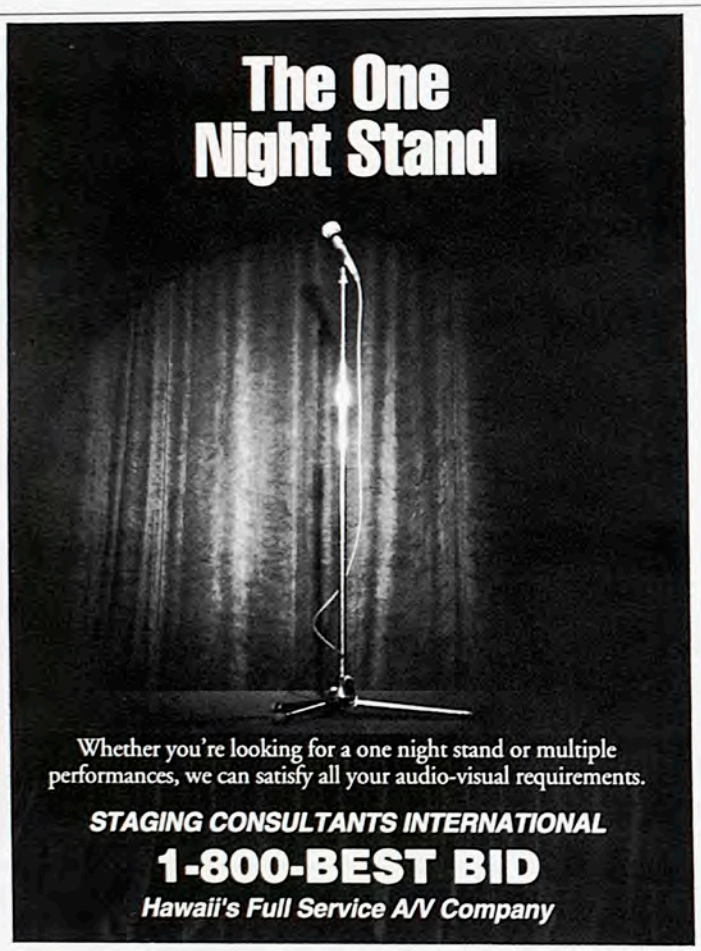

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3 Industrial Firm
4 Government
5 Association
6 Education

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8 Designer
9 Communications Consultant
10 Video Producer
11 Interactive Media Producer

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29 Music Performance
30 Photography
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37 Show Design
38 Slide/Tape Programming
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3 Industrial Firm
4 Government
5 Association
6 Education

Independent Producer:
7 Slide/Tape Producer
8 Designer
9 Communications Consultant
10 Video Producer
11 Interactive Media Producer

Production Support Services
12 Photographer
13 Photo Lab
14 AV Equip. Manu.
15 Dealer
16 Rental
17 Staging Company
18 Talent/Narrator
19 Writer
20 Programmer
21 Animator
22 Producer/Director
23 Graphic Artist
24 Camera Operator
25 Interactive Media Producer

Services/Products Provided
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27 Soundtrack Prep.
28 Music Composition
29 Music Performance
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32 34 35 36 37 38 39 42 43 44 45 46 47 53 57

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38 39 46 48 49 50 51 52 57 59 60 61

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1 Corporation
2 Business
3 Industrial Firm
4 Government
5 Association
6 Education

Independent Producer:
7 Slide/Tape Producer
8 Designer
9 Communications Consultant
10 Video Producer
11 Interactive Media Producer

Production Support Services
12 Photographer
13 Photo Lab
14 AV Equip. Manu.
15 Dealer
16 Rental
17 Staging Company
18 Talent/Narrator
19 Writer
20 Programmer
21 Animator
22 Producer/Director
23 Graphic Artist
24 Camera Operator
25 Interactive Media Producer

Services/Products Provided
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27 Soundtrack Prep.
28 Music Composition
29 Music Performance
30 Photography
31 Artwork/Graphics/Art Materials
32 Stat Services/Typography
33 Transfers — Slides/Video/Film
34 Camera Stand Re-photography
35 Processing Lab
36 Slide Mounting/Collation
37 Show Design
38 Slide/Tape Programming
39 Staging
40 Maintenance/Repair
41 Projector Sales/Rentals
42 Programmers/Control Equipment
43 Slide Mounts
44 Sound Equipment
45 Screens
46 Exhibit Design/Construction
47 Film/Camera Equipment/Lighting
48 Video Production
49 Meeting Planners
50 Promotion/Publication
51 Public Relations
52 Motion Picture Production
53 Interactive Media Production
54 Video Post Production
55 Narration
56 On-Camera Talent
57 Production Coordination
58 Video Camera/Equipment/Lighting
59 Computer Graphic Slides
60 Video Animation/Effects
61 Slide Multi-Image/Computer Multimedia Production

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2 Business
3 Industrial Firm
4 Government
5 Association
6 Education

Independent Producer:
7 Slide/Tape Producer
8 Designer
9 Communications Consultant
10 Video Producer
11 Interactive Media Producer

Production Support Services
12 Photographer
13 Photo Lab
14 AV Equip. Manu.
15 Dealer
16 Rental
17 Staging Company
18 Talent/Narrator
19 Writer
20 Programmer
21 Animator
22 Producer/Director
23 Graphic Artist
24 Camera Operator
25 Interactive Media Producer

Services/Products Provided
26 Writing
27 Soundtrack Prep.
28 Music Composition
29 Music Performance
30 Photography
31 Artwork/Graphics/Art Materials
32 Stat Services/Typography
33 Transfers — Slides/Video/Film
34 Camera Stand Re-photography
35 Processing Lab
36 Slide Mounting/Collation
37 Show Design
38 Slide/Tape Programming
39 Staging
40 Maintenance/Repair
41 Projector Sales/Rentals
42 Programmers/Control Equipment
43 Slide Mounts
44 Sound Equipment
45 Screens
46 Exhibit Design/Construction
47 Film/Camera Equipment/Lighting
48 Video Production
49 Meeting Planners
50 Promotion/Publication
51 Public Relations
52 Motion Picture Production
53 Interactive Media Production
54 Video Post Production
55 Narration
56 On-Camera Talent
57 Production Coordination
58 Video Camera/Equipment/Lighting
59 Computer Graphic Slides
60 Video Animation/Effects
61 Slide Multi-Image/Computer Multimedia Production

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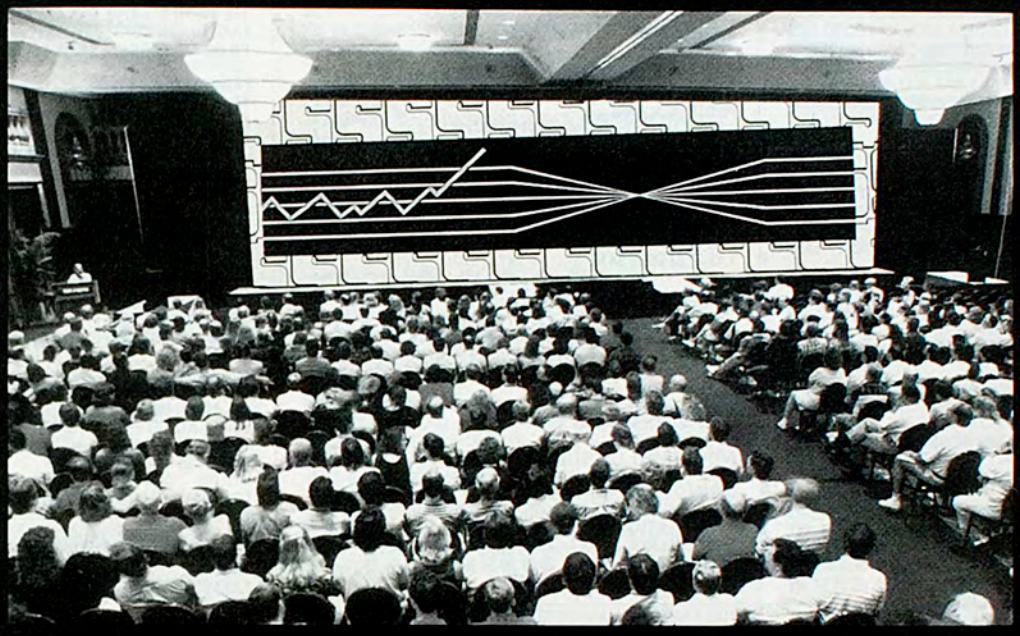

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Independent Producer:
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8 Designer
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10 Video Producer
11 Interactive Media Producer

Production Support Services
12 Photographer
13 Photo Lab
14 AV Equip. Manu.
15 Dealer
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18 Talent/Narrator
19 Writer
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Services/Products Provided
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27 Soundtrack Prep.
28 Music Composition
29 Music Performance
30 Photography
31 Artwork/Graphics/Art Materials
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37 Show Design
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39 Staging
40 Maintenance/Repair
41 Projector Sales/Rentals
42 Programmers/Control Equipment
43 Slide Mounts
44 Sound Equipment
45 Screens
46 Exhibit Design/Construction
47 Film/Camera Equipment/Lighting
48 Video Production
49 Meeting Planners
50 Promotion/Publication
51 Public Relations
52 Motion Picture Production
53 Interactive Media Production
54 Video Post Production
55 Narration
56 On-Camera Talent
57 Production Coordination
58 Video Camera/Equipment/Lighting
59 Computer Graphic Slides
60 Video Animation/Effects
61 Slide Multi-Image/Computer Multimedia Production

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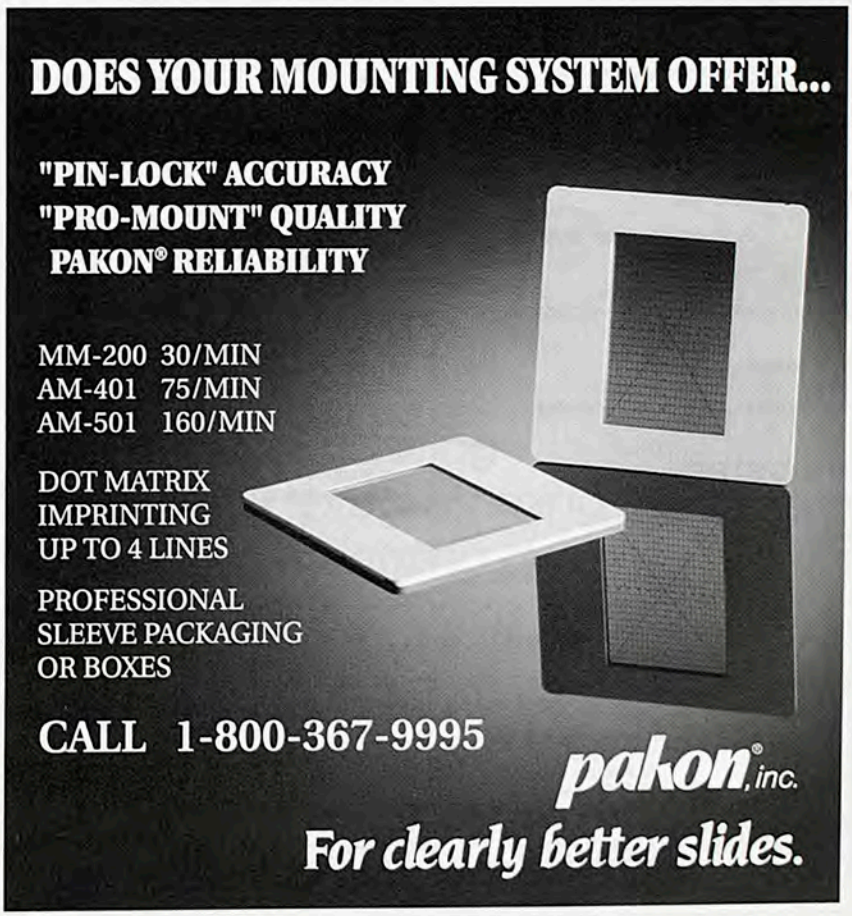

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731 HARDING ST., NE, MINNEAPOLIS, MN 55413-2874
12 15 19 20 21 22 23 25 26 27 28 30 31 32 35 36 43 50 53 59 60

MARIANNE OHMAN, CONSULTANT/PRODUCER
TEL # (612) 221-7790 FAX # (612) 221-8204
ST. PAUL COMPANIES, INC.
385 WASHINGTON ST., ST. PAUL, MN 55102-1396

SCOTT PLUFF
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ST. PAUL COMPANIES, INC.
385 WASHINGTON ST., ST. PAUL, MN 55102-1396

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37 38 39 41 43 47 48 52 59

JOHN SELISKI, PRESIDENT
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701 7TH ST., S, DELANO, MN 55328-8607
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AUDIO/VISUAL PRODUCTIONS, INC.
228 FREMONT AVE. N, MINNEAPOLIS, MN 55405-1423
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Minnesota Corporate Members at Large

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37 38 39 40 41 42 43 44 45 46

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38 39 48 51 52 57

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6401 THE PASEO, KANSAS CITY, MO 64131-1213

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4901 DEVILLE AVE., ST. LOUIS, MO 63119-3335
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35 36 37 38 42 59 61

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DALE CARNEGIE & ASSOC.
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37 38 39 44 45 50 51 52 54 56 59

DAVID KUENZEL, SUPERVISOR-CREATIVE SERVICES
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INT'L LUTHERAN LAYMENS LEAGUE
2185 HAMPTON AVE., ST. LOUIS, MO 63139-2904
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48 51 52 48 49 50 51

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RICK McKIBBEN PHOTOGRAPHY
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VPR CREATIVE GROUP
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MONSANTO
800 N. LINDBERGH BLVD., #B1SG, ST. LOUIS, MO 63141-7800

PETER WILSON, MANAGER OF VISUAL COMMUNICATIONS
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SVERDRUP CORP.
13723 RIVERPORT DR., MARYLAND HEIGHTS, MO 63043-4848
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34 37 38 39 44 45 50 51 52 54 56 59

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SONJA AERNI, PHOTO SERVICES SUPERVISOR
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PAUL C. HORTON
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MUTUAL OF OMAHA PLAZA, OMAHA, NE 68175-0001
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TONY POLANKA
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DUANE WESTERHOLT, ART DIRECTOR
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PO BOX 30370, LINCOLN, NE 68503-0370
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MEMBERSHIP SPECIALIZATION CODE GUIDE

In-house Producer:
1 Corporation
2 Business
3 Industrial Firm
4 Government
5 Association
6 Education

Independent Producer:
7 Slide/Tape Producer
8 Designer
9 Communications Consultant
10 Video Producer
11 Interactive Media Producer

Production Support Services
12 Photographer
13 Photo Lab
14 AV Equip. Manu.
15 Dealer
16 Rental
17 Staging Company
18 Talent/Narrator
19 Writer
20 Programmer
21 Animator
22 Producer/Director
23 Graphic Artist
24 Camera Operator
25 Interactive Media Producer

Services/Products Provided
26 Writing
27 Soundtrack Prep.
28 Music Composition
29 Music Performance
30 Photography
31 Artwork/Graphics/Art Materials
32 Stat Services/Typography
33 Transfers — Slides/Video/Film
34 Camera Stand Re-photography
35 Processing Lab
36 Slide Mounting/Collation
37 Show Design
38 Slide/Tape Programming
39 Staging
40 Maintenance/Repair
41 Projector Sales/Rentals
42 Programmers/Control Equipment
43 Slide Mounts
44 Sound Equipment
45 Screens
46 Exhibit Design/Construction
47 Film/Camera Equipment/Lighting
48 Video Production
49 Meeting Planners
50 Promotion/Publication
51 Public Relations
52 Motion Picture Production
53 Interactive Media Production
54 Video Post Production
55 Narration
56 On-Camera Talent
57 Production Coordination
58 Video Camera/Equipment/Lighting
59 Computer Graphic Slides
60 Video Animation/Effects
61 Slide Multi-Image/Computer Multimedia Production

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GARY N. JESCH, OWNER
TEL # (702) 831-7451 FAX # (702) 831-7466
COLOR CONCEPTS & IMAGES
PO BOX 6059, INCLINE VILLAGE, NV 89450
7 8 12 13 17 19 20 22 23 26 30 31 35 37 38 39 57 59 60 61

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NEW JERSEY

For additional New Jersey members, see listings for New York (Tri-State Chapter)

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ABWE, 1720 SPRINGDALE RD., CHERRY HILL, NJ 08003-2120
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CHUCK MONATH, OWNER/PRESIDENT
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1285 HOOPER AVE., TOMS RIVER, NJ 08753-3323
16 40

RALPH R. PANDOLFI, PRODUCER
TEL # (609) 228-0176
PANDOLFI MEDIA PRODUCTION
1054 STANDISH DR., TURNERSVILLE, NJ 08012-1316
6 7 12 30

NEW MEXICO

MARY NEIBERG, PHOTOGRAPHER/PRODUCER
TEL # (505) 898-4062
NEIBERG PRODUCTIONS
4 ACOMA TRAIL, CORRALES, NM 87048

NEW YORK

New York City Area

Tri-State Chapter (NY, NJ & CT)

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BEDFORD PHOTO-GRAPHIC
PO BOX 64, RT.22, PLAYHOUSE BLDG., BEDFORD, NY 10506-0064
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HEIDE LEE ALEXANDER, CONSULTANT
TEL # (201) 696-1274 FAX # (201) 633-1067
ALEXANDER ASSOCIATES
70 JOYCE LN., WAYNE, NJ 07470
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GRAPHICS ONE FIFTY CORP.
150 SPEEDWELL AVE., MORRIS PLAINS, NJ 07950-2318

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AT&T MULTI IMAGE SERVICES
RT. 202-206 NORTH, RM 1C105, BEDMINSTER, NJ 07921
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36 37 38 39 42 47 49 50

AVI ARIAV, STUDENT
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BROOKS INST. OF PHOTOGRAPHY
167 E. 61ST ST., #38B, NEW YORK, NY 10021

CAROL BAILEY
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AT&T MULTI IMAGE SERVICES
RT. 202-206 NORTH, RM 1C105, BEDMINSTER, NJ 07921

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KINNEY SHOE CORPORATION
450 W. 33RD ST., #1409, NEW YORK, NY 10001-2680
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45 W. 45TH ST., NEW YORK, NY 10036-4677
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31 32 34 35 36 38 39 43 48 49 57 58 59 60

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The Association for Multi-Image International [AMI] membership directory.

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AT&T MULTI IMAGE SERVICES
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36 37 38 39 57 59 60

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123 WHITE OAK LN., #216, OLD BRIDGE, NJ 08857-1945
14 38 40 42

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2 SCIENCE PARK, NEW HAVEN, CT 06511
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RICHARD BROWN PRODUCTIONS
1271 AVE. OF THE AMERICAS, RM 1145, NEW YORK, NY
10020-1301
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TEL # (212) 586-4498
PALOMINO PRODUCTIONS, INC.
30 LINCOLN SQUARE PLAZA, #30-S, NEW YORK, NY 10023-
7126

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42 43 44 45 48 54 57 58 59

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28 29 30 31 32 34 36 37 38 39 46 48 50 52 53 59

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35 36 37 38 39 42 47 49 50

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101 WILLIAMS DR., RAMSEY, NJ 07446-1293
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26 27 30 31 36 37 38 39 43 44 45 46 47 48 50

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39 42 46 48 49 52 53 54 57 59 60

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43 53 57 59

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DENBO PRESENTATIONS
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37 38 39 48

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39 43 59

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521 BELLEVILLE AVE., GLEN RIDGE, NJ 07028
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PAUL FANNING, AV PRODUCER
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1 4 6 12 20 26 27 30 38 39 50 51

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121 W. 27TH ST., #206, NEW YORK, NY 10001-6207
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ENCORE PRODUCTIONS & ENTERTAINMENT
3155 RT. 10 E., DENVILLE, NJ 07834-9723

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35 36 37 38 39 42 47 49 50

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7 9 22 50 61

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MEMBERSHIP SPECIALIZATION CODE GUIDE

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2 Business
3 Industrial Firm
4 Government
5 Association
6 Education

Independent Producer:
7 Slide/Tape Producer
8 Designer
9 Communications Consultant
10 Video Producer
11 Interactive Media Producer

Production Support Services
12 Photographer
13 Photo Lab
14 AV Equip. Manu.
15 Dealer
16 Rental
17 Staging Company
18 Talent/Narrator
19 Writer
20 Programmer
21 Animator
22 Producer/Director
23 Graphic Artist
24 Camera Operator
25 Interactive Media Producer

Services/Products Provided
26 Writing
27 Soundtrack Prep.
28 Music Composition
29 Music Performance
30 Photography
31 Artwork/Graphics/Art Materials
32 Stat Services/Typography
33 Transfers — Slides/Video/Film
34 Camera Stand Re-photography
35 Processing Lab
36 Slide Mounting/Collation
37 Show Design
38 Slide/Tape Programming
39 Staging
40 Maintenance/Repair
41 Projector Sales/Rentals
42 Programmers/Control Equipment
43 Slide Mounts
44 Sound Equipment
45 Screens
46 Exhibit Design/Construction
47 Film/Camera Equipment/Lighting
48 Video Production
49 Meeting Planners
50 Promotion/Publication
51 Public Relations
52 Motion Picture Production
53 Interactive Media Production
54 Video Post Production
55 Narration
56 On-Camera Talent
57 Production Coordination
58 Video Camera/Equipment/Lighting
59 Computer Graphic Slides
60 Video Animation/Effects
61 Slide Multi-Image/Computer Multimedia Production

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9 Communications Consultant
10 Video Producer
11 Interactive Media Producer

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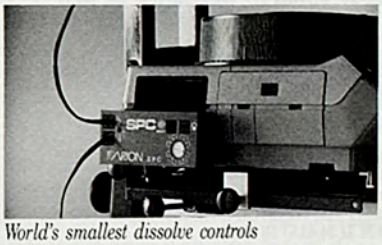

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3 Industrial Firm
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5 Association
6 Education

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8 Designer
9 Communications Consultant
10 Video Producer
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1 Corporation
2 Business
3 Industrial Firm
4 Government
5 Association
6 Education

Independent Producer:
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8 Designer
9 Communications Consultant
10 Video Producer
11 Interactive Media Producer

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8 Designer
9 Communications Consultant
10 Video Producer
11 Interactive Media Producer

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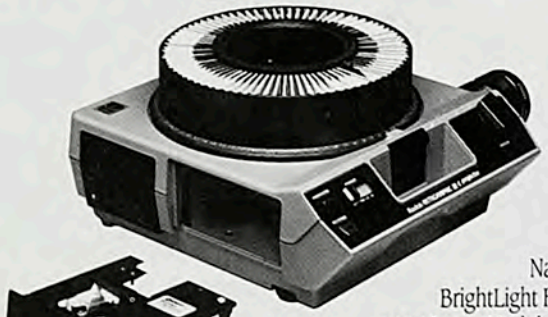

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The Association for Multi-Image International [AMI] membership directory.

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"We made the move to Multivision... because we can't afford to settle for less."

"Multivision is the most powerful creative tool in multi-image programming. It lets programmers be designers," says Bruce Hornstein, President of Pyramid Studios, Richmond, Virginia. It also helps win awards.

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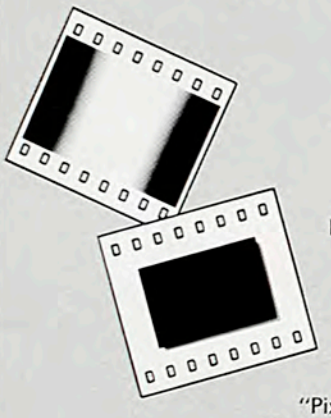

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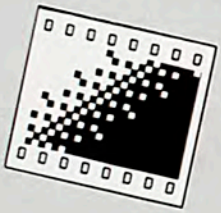

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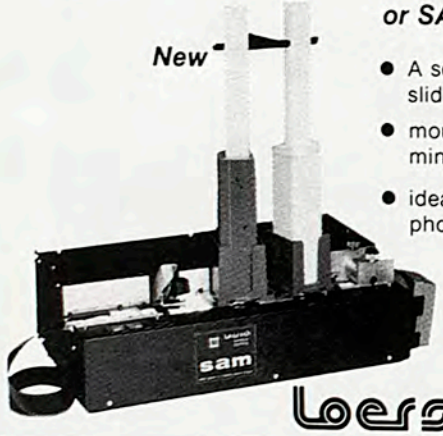

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7 8 9 10 12 17 19 20 21 22 23 26 30 31 33 37
38 39 46 48 51 57 58 59 60 61

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THE ROUSE COMPANY
10275 LITTLE PATUXENT PKY., COLUMBIA, MD 21044-3455
1

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TEL # (202) 337-5500 FAX # (202) 333-6310
PRESENTATION GROUP INC.
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20036-4306
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ANNE ARUNDEL COMMUNITY COLLEGE
1252 TIMBER TURN, ARNOLD, MD 21012-2231
6 12 19 20 22 30 31 37 38 60

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COLONIAL WILLIAMSBURG FOUND.
134 N. HENRY ST., WILLIAMSBURG, VA 23185-4138
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7 8 9 10 11 12 17 19 20 22 21 22 23 24 25 26
27 28 30 31 34 35 36 37 38 39 48 50 51 53 57 59 60

DAVID E. ROTHGEB, OWNER
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6567 RUNDALE CT., ALEXANDRIA, VA 22310-3459
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UNITED WAY OF AMERICA
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37 38 39 48 52 53 54 55 57 59 60

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38 39 41 42 43 48 59 61

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4301 CONNECTICUT AVE. NW, #150, WASHINGTON, DC
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32 34 35 36 37 38 39 50 51

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110 W. JEFFERSON ST., FALLS CHURCH, VA 22046-3445
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31 34 35 36 37 38 39 48 50 51 53 57 59 60

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5 17 19 20 22 25 26 27 37 38 39 53 57

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38 48 54 58 59

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34 35 36 37 38 39 41 42 43 45 57 59

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51 53 54 58 59

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34 35 36 37 38 39 41 42 43 45 57 59

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2 23 31

KAREN DORFF PAUL, STUDENT
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MADISON AREA TECH COLLEGE
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PO BOX 5264, MADISON, WI 53705-0264
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WILLIAM C. SALZWEDEL
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1 13 15 16 23 24 31 34 35 36 37 41 42 43 45

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39 48 57 59

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35 WEST PRODUCTIONS, INC.
405 RUSSELL ST., MADISON, WI 53704-5532
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39 41 42 45 48 58 59

DIANE TAYLOR, ASST. MGR. GRAPHICS AV
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41 42 45 48 58 59

AMERICAN FAMILY INSURANCE
TEL # (608) 249-0100
3099 E. WASHINGTON AVE., PO BOX 7430, MADISON, WI
53783-0001

MEMBERSHIP SPECIALIZATION CODE GUIDE

In-house Producer:
1 Corporation
2 Business
3 Industrial Firm
4 Government
5 Association
6 Education

Independent Producer:
7 Slide/Tape Producer
8 Designer
9 Communications Consultant
10 Video Producer
11 Interactive Media Producer

Production Support Services
12 Photographer
13 Photo Lab
14 AV Equip. Manu.
15 Dealer
16 Rental
17 Staging Company
18 Talent/Narrator
19 Writer
20 Programmer
21 Animator
22 Producer/Director
23 Graphic Artist
24 Camera Operator
25 Interactive Media Producer

Services/Products Provided
26 Writing
27 Soundtrack Prep.
28 Music Composition
29 Music Performance
30 Photography
31 Artwork/Graphics/Art Materials
32 Stat Services/Typography
33 Transfers — Slides/Video/Film
34 Camera Stand Re-photography
35 Processing Lab
36 Slide Mounting/Collation
37 Show Design
38 Slide/Tape Programming
39 Staging
40 Maintenance/Repair
41 Projector Sales/Rentals
42 Programmers/Control Equipment
43 Slide Mounts
44 Sound Equipment
45 Screens
46 Exhibit Design/Construction
47 Film/Camera Equipment/Lighting
48 Video Production
49 Meeting Planners
50 Promotion/Publication
51 Public Relations
52 Motion Picture Production
53 Interactive Media Production
54 Video Post Production
55 Narration
56 On-Camera Talent
57 Production Coordination
58 Video Camera/Equipment/Lighting
59 Computer Graphic Slides
60 Video Animation/Effects
61 Slide Multi-Image/Computer Multimedia Production

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The Association for Multi-Image International [AMI] membership directory.

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34 35 36 37 38 39 41 42 43 45 57 59

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37 38 39 46 48 57 59 60

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VENEZUELA

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JULIO PEREZ, MANAGER
TEL # 58-2-2841584 FAX # 58-2-2837344
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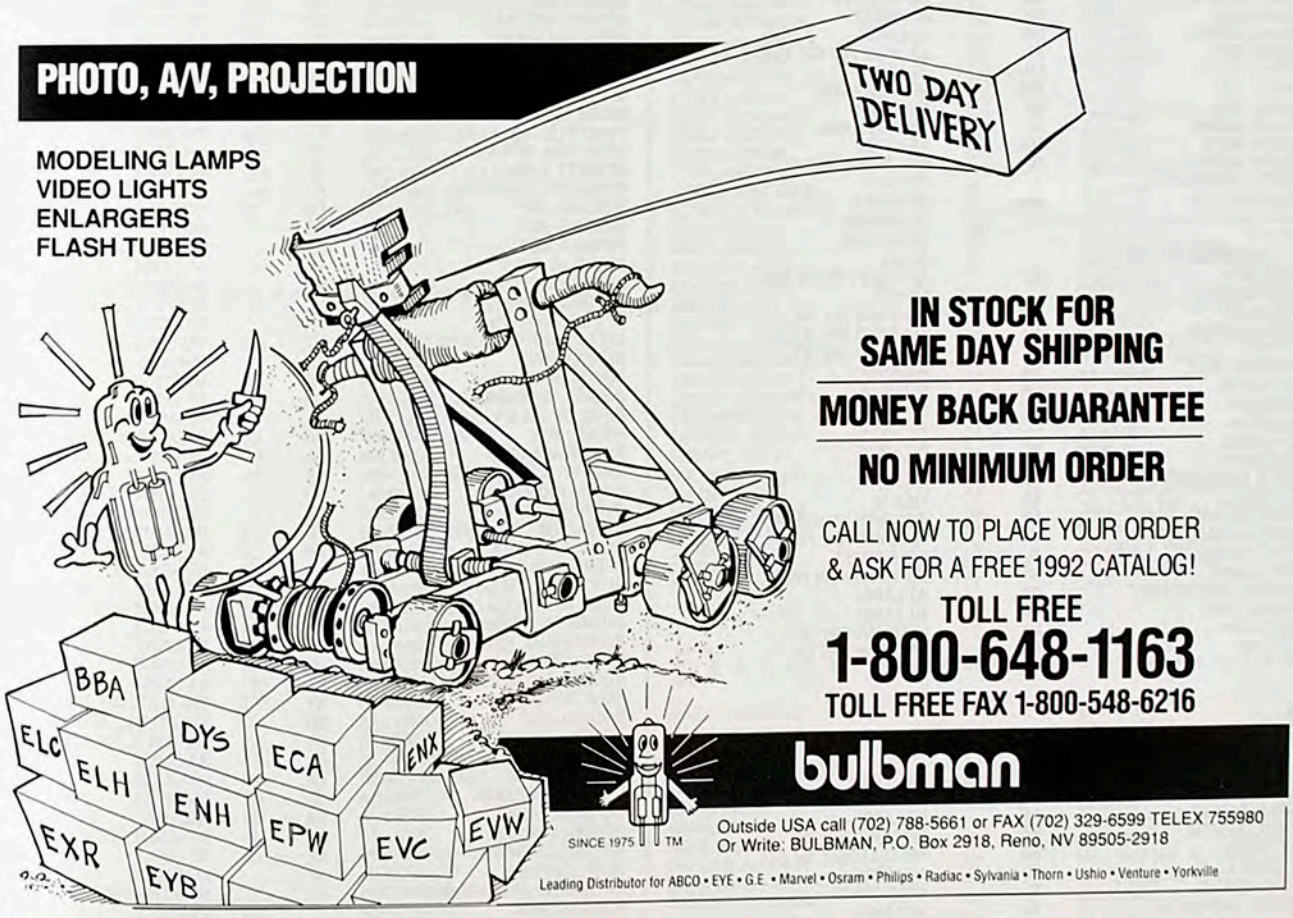

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T		
TAGLIARINO, DONNA	CT	TRI-STATE (NY, NJ, CT)
TAMBLYN, LINDA	BC	BRITISH COLUMBIA (VANCOUVER)
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TAYLOR, PETER A.	OH	AT-LARGE
TEIFEL, GORDON	OR	OREGON
TELEK, PETER	IL	CHICAGO
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TORMOLLER, BILL	NC	CAROLINAS
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USTUNDAG, ALI		TURKEY
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VAN DE VEN, FRANK	BC	BRITISH COLUMBIA (VANCOUVER)
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VEITCH, ROBIN S.		ENGLAND
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WHIPPLE, BRAD	IL	CHICAGO
WHIPPLE, KEN	NY	WESTERN NEW YORK
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WHITE, RICHARD L.	MO	AT-LARGE
WHITEHEAD, GEORGE	MA	NEW ENGLAND
WHITEHEAD, GILBERT	AK	AT-LARGE
WHITEHEAD, LEROY D.	OH	AT-LARGE
WHITTEN, THOMAS	NY	TRI-STATE (NY, NJ, CT)
WHITTY, ARTHUR	NH	NEW ENGLAND
WHITWORTH, IAN		AUSTRALIA
WICKS, GARY	MN	AT-LARGE
WIGMORE, JOHN B.	NC	CAROLINAS
WILBORN, CECELIA L.	SC	CAROLINAS
WILBY, ROBERT	NJ	TRI-STATE (NY, NJ, CT)
WILDERINK, DEBORAH		AUSTRALIA
WILDI, ERNST	NJ	TRI-STATE (NY, NJ, CT)
WILEY, TOM R.	GA	ATLANTA
WILL, VIRGINIA	NY	TRI-STATE (NY, NJ, CT)
WILLERSLEV, KJELD		DENMARK
WILLIAMS, DR. A. R.		ENGLAND
WILLIAMS, HENRY B.	VA	WASHINGTON, DC
WILLIAMS, JOHN	VA	WASHINGTON, DC
WILLIAMS, KEITH R.	VA	WASHINGTON, DC
WILLIAMS, MARK	NY	WESTERN NEW YORK
WILLS, MICHAEL	WA	WASHINGTON STATE
WILSON, JOE	TX	DALLAS/FT. WORTH
WILSON, PETER	MO	AT-LARGE
WILSON, RICHARD A.	FL	AT-LARGE
WILSON, ROBERT	MA	NEW ENGLAND
WIRT, ALLEN	VA	AT-LARGE
WISLER, JERRY	OH	AT-LARGE
WONG, BAN KUAN		SINGAPORE
WONG, DAVID L.	CA	NORTHERN CALIFORNIA
WOOD, KEVIN	FL	BAY AREA (TAMPA)
WOODCOCK, TRUDY	BC	BRITISH COLUMBIA (VANCOUVER)
WREGE, DON	KY	AT-LARGE
WRENCH, DOUG	NC	CAROLINAS
WYANT, RANDY	VA	WASHINGTON, DC
WYNE, JOHN	MB	CANADA
WYNYARD, LEE		AUSTRALIA
Y		
YAMAGUCHI, TSUTOMU		JAPAN
YARDENI, ORI		ISRAEL
YASCHIK, DENNIS	GA	ATLANTA
YENOLI, MARY ANNE	CT	TRI-STATE (NY, NJ, CT)
YETMAN, FRANK X.	NY	TRI-STATE (NY, NJ, CT)
YLOSTALO, MIKKO		FINLAND
YOUNGS, RONALD E.	FL	AT-LARGE
Z		
ZAFFUTO, JOE	NY	TRI-STATE (NY, NJ, CT)
ZAMORA DE LA PENA, RAUL		MEXICO
ZAMORE, ANDREW	MA	NEW ENGLAND
ZAPARYNIUK, MARIANNA	ON	CANADA
ZARANSKY, STEVE	IL	CHICAGO
ZEIGLER, LEWIS	SC	CAROLINAS
ZENGOTITA, ROBERT	NY	TRI-STATE (NY, NJ, CT)
ZEPP, KIRI	CO	MILE HI
ZIGON, JANEZ		SLOVENIA
ZIMERING, DARYL L.	NY	TRI-STATE (NY, NJ, CT)
ZIPPERMAN, TERRY	GA	ATLANTA
ZOELLER MURRAY, MARY	CA	AT-LARGE
ZUHN, SALLY R.	IL	AT-LARGE
ZUNIGA GUERRERO, ARMANDO		MEXICO
ZUR, JIM	NJ	TRI-STATE (NY, NJ, CT)

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ARTWORK/GRAPHIC/ART MATERIALS

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BRAZIL		
DOS SANTOS, E. TAVORA		AT-LARGE
CANADA		
COLBOURNE, KEVIN	ON	AT-LARGE
ENGLAND		
WILLIAMS, DR. A. R.		AT-LARGE
ITALY		
SCARAMELLA, MAURO		AT-LARGE
MEXICO		
RAMOS, ENRIQUE		AT-LARGE
SWEDEN		
LUNDEN, CAY		AT-LARGE
USA		
KAYLIN, RICHARD LEE	CA	NORTHERN CALIFORNIA
LUCHSINGER, S. MICHELE	CA	AT-LARGE
GILLESPIE, LISA M.	CO	MILE HI
DUFFY, BONNIE	CT	TRI-STATE (NY, NJ, CT)
MUNK, JEFF	CT	TRI-STATE (NY, NJ, CT)
PASTORINI, FRANK S.	CT	TRI-STATE (NY, NJ, CT)
MOORE, CHIP	IL	CHICAGO
MYERS, MARGE	IL	AT-LARGE
SKOLMOSKI, JIM	IL	CHICAGO
SPENCE, S. CABLE	IL	CHICAGO
HARBISON, MICHEAL D.	IN	AT-LARGE
MILLIGAN, WILLIAM R.	IN	CHICAGO
UBELHOR, ROBERT J.	IN	AT-LARGE
INGEMANSON, DONNA	MA	NEW ENGLAND
LEHRHOFF, KENNETH	MA	NEW ENGLAND
SCHULTZ, ALYSON	MA	NEW ENGLAND
KINDEM, DAVE	MI	MICHIGAN
ANDERSON, MARK	MN	AT-LARGE
JOHNSON, PETER W.	MN	AT-LARGE
MARTIN, WAYNE R.	MN	AT-LARGE
CORBET, L. RICHARD	MO	AT-LARGE
McKIBBEN, RICK	MO	AT-LARGE
ADDISON, DANIEL K.	NC	CAROLINAS
ADDISON, JANE	NC	CAROLINAS
FITTS, C.L. RICK	NC	CAROLINAS
MURPHY, CHUCK	NC	CAROLINAS
MURPHY, J. PAT	NC	CAROLINAS
PARKS, TERRY	NC	CAROLINAS
KIRBY, DOUGLAS	NJ	TRI-STATE (NY, NJ, CT)
LeMAY, LINDA	NJ	TRI-STATE (NY, NJ, CT)
ATKINSON, DENNIS	NY	WESTERN NEW YORK
PEREZ, WILLIAM	NY	TRI-STATE (NY, NJ, CT)
MAJER, IRENE	OH	GREATER CLEVELAND
PINTER, WILLIAM G.	OH	GREATER CLEVELAND
LAMI, MARGIE LEE	PA	AT-LARGE
HART, TIM D.	TX	DALLAS/FT. WORTH
KOSTEK, FRANK	VA	WASHINGTON, DC
MYERS, LIZ R.	WA	WASHINGTON STATE
GAU, CINDY	WI	MADISON
OSTHOFF, BONNIE	WI	MADISON

CAMERA STAND RE-PHOTOGRAPHY

NAME	STATE/PROVINCE	CHAPTER
CANADA		
TAMBLYN, LINDA	BC	BRITISH COLUMBIA (VANCOUVER)
BELL, SIMON	ON	AT-LARGE
COLBOURNE, KEVIN	ON	AT-LARGE
GERMANY		
REGER-KUCHLER, SYBILLE		AT-LARGE
ITALY		
SCARAMELLA, MAURO		AT-LARGE
SPAIN		
CHPRINTZER, NESTOR		AT-LARGE
USA		
PARKS, RONALD	CA	NORTHERN CALIFORNIA
RUSH, JR., JAMES B.	CA	AT-LARGE
TANJI, DEAN	CA	AT-LARGE
THURSTON, CHARLES	CA	NORTHERN CALIFORNIA
HANNA, GRANT	CO	MILE HI
DEMILIO, PETER A.	CT	TRI-STATE (NY, NJ, CT)
MITCHELL, MARK	IL	CHICAGO
VOIGT, RICK	KY	AT-LARGE
MURTHA, JACKIE	MA	NEW ENGLAND

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NAME	STATE/PROVINCE	CHAPTER
CURL, DAVID H.	MI	MICHIGAN
McKIBBEN, RICK	MO	AT-LARGE
HANLON, JACK	NJ	TRI-STATE (NY, NJ, CT)
ABDELNOUR, DOUG	NY	TRI-STATE (NY, NJ, CT)
ATKINSON, DENNIS	NY	WESTERN NEW YORK
FELDMAN, RICHARD	NY	TRI-STATE (NY, NJ, CT)
PEREZ, WILLIAM	NY	TRI-STATE (NY, NJ, CT)
BYERS, THOMAS	OH	GREATER CLEVELAND
FERGUSON, BRUCE D.	OK	AT-LARGE
BOGNER, GRETA E.	PA	AT-LARGE
HART, TIM D.	TX	DALLAS/FT. WORTH
KENDRICK, DAVE A.	TX	AT-LARGE
STOKES, JOHN R.	TX	AT-LARGE
TUNNELL, RUTH E.	TX	DALLAS/FT. WORTH
BURNE, BARRY R.	WI	MADISON
BURNE, PATRICIA A.	WI	MADISON
HERBIG, RICK D.	WI	MADISON
NELSON, HERB	WI	MADISON
SALZWEDEL, WILLIAM C.	WI	MADISON

COMPUTER GRAPHIC SLIDES

ARGENTINA

GLIKIN, DANIEL		AT-LARGE

AUSTRALIA

BEAL, DAVID J.		AT-LARGE
KUHLMANN, ALF		AT-LARGE
LONDON, GRAHAME J.		AT-LARGE
SCOTT, PETER G.		AT-LARGE

CANADA

BELL, SIMON	ON	AT-LARGE
CORLEY, DAVID	ON	AT-LARGE
CORLEY, PATRICIA	ON	AT-LARGE
CORLEY, RICHARD	ON	AT-LARGE
CORLEY, SUSAN	ON	AT-LARGE
LAMB, SHARON	ON	AT-LARGE

ENGLAND

BRADY, PETE		AT-LARGE
HARRIS, ROB		AT-LARGE
KIRBY, MIKE		AT-LARGE
VEITCH, ROBIN S.		AT-LARGE

GERMANY

DALDROP, NORBERT W.		AT-LARGE
HERMES, HANNO		AT-LARGE
REGER-KUCHLER, SYBILLE		AT-LARGE

MEXICO

CABIESES, LEOPOLD		AT-LARGE
DE DOMENECH, MARCELA B.		AT-LARGE
GAITAN, SUSANA		AT-LARGE

SINGAPORE

ELLERY, MIKE W.		AT-LARGE

TURKEY

USTUNDAG, ALI		AT-LARGE

USA

BASS, JERRY	AR	AT-LARGE
BLACK, MARVIN A.	AR	AT-LARGE
LAXSON, KADEL	AZ	AZ-VALLEY OF THE SUN
SHULTZ, STEVE	AZ	AZ-VALLEY OF THE SUN
DULMAGE, DONALD	CA	NORTHERN CALIFORNIA
KILLINGSWORTH, CAM	CA	AT-LARGE
LUCHSINGER, S. MICHELE	CA	AT-LARGE
TANJI, DEAN	CA	AT-LARGE
THURSTON, CHARLES	CA	NORTHERN CALIFORNIA
HANNA, GRANT	CO	MILE HI
DEMILIO, PETER A.	CT	TRI-STATE (NY, NJ, CT)
DUFFY, BONNIE	CT	TRI-STATE (NY, NJ, CT)
MUNK, JEFF	CT	TRI-STATE (NY, NJ, CT)
PASTORINI, FRANK S.	CT	TRI-STATE (NY, NJ, CT)
ATWATER, SUSAN	FL	GOLD COAST
BANDY, GREGORY A.	FL	GOLD COAST
LYNCH, CRAIG A.	FL	GOLD COAST
MURAKAMI, JON	FL	GOLD COAST
SCHWARZ, PHIL	FL	BAY AREA (TAMPA)
SLACK, JOHN D.	FL	AT-LARGE
SPITZER, ROBERT	FL	BAY AREA (TAMPA)
PHILLIPS, SID	GA	ATLANTA
COTTLE, WILLIAM B.	ID	AT-LARGE
ALMEROTH, JAMES W.	IL	CHICAGO
BALLENGER, GARY J.	IL	CHICAGO
CHAPMAN, PAUL D.	IL	CHICAGO
CUDNEY, JIM B.	IL	CHICAGO
GUTHMAN, LARRY	IL	CHICAGO
KOPCINSKI, RAY	IL	CHICAGO
MONSON, SCOTT	IL	CHICAGO
MOORE, CHIP	IL	CHICAGO
MYERS, MARGE	IL	AT-LARGE
NEWELL II, LEE A.	IL	CHICAGO
OWEN, KENNETH T.	IL	AT-LARGE
REED, CURTIS	IL	CHICAGO
SHALLENBERG, SHERRI	IL	CHICAGO
SKOLMOSKI, JIM	IL	CHICAGO
HARBISON, MICHEAL D.	IN	AT-LARGE
VOIGT, RICK	KY	AT-LARGE
BRITT, MICHAEL E.	LA	AT-LARGE
DENISON, WILLIAM M.	MA	NEW ENGLAND
LAUGHTON, ARTHUR A.	MA	NEW ENGLAND
MURTHA, JACKIE	MA	NEW ENGLAND
SACHS, JON	MA	NEW ENGLAND
HOYDIC, TOM	MI	MICHIGAN
KINDEM, DAVE	MI	MICHIGAN
MARGOSIAN, ELIZABETH	MI	MICHIGAN
ANDERSON, ERIC A.	MN	AT-LARGE
KOPP, JOY C.	MN	AT-LARGE
MILLS, WAYNE	MN	AT-LARGE
NOBLE, GAY L.	MN	AT-LARGE
ROBERTSON, STUART	MN	AT-LARGE
HERBERHOLT, WILLIAM J.	MO	AT-LARGE
ADDISON, DANIEL K.	NC	CAROLINAS
ADDISON, JANE	NC	CAROLINAS
FITTS, C.L. RICK	NC	CAROLINAS
MURPHY, CHUCK	NC	CAROLINAS
MURPHY, J. PAT	NC	CAROLINAS
PARKS, TERRY	NC	CAROLINAS
PERKINS, C.L., JR.	NC	CAROLINAS
POWERS, BAILEY	NC	CAROLINAS
ALEXANDER, HEIDE LEE	NJ	TRI-STATE (NY, NJ, CT)
LeMAY, LINDA	NJ	TRI-STATE (NY, NJ, CT)
JESCH, GARY N.	NV	AT-LARGE
ATKINSON, DENNIS	NY	WESTERN NEW YORK
BETTS, JAMES W.	NY	TRI-STATE (NY, NJ, CT)
CORN, ANDREW	NY	TRI-STATE (NY, NJ, CT)
FELDMAN, RICHARD	NY	TRI-STATE (NY, NJ, CT)
KROLL, JEFF	NY	TRI-STATE (NY, NJ, CT)
MILLMAN, ROLAND	NY	TRI-STATE (NY, NJ, CT)
PEREZ, WILLIAM	NY	TRI-STATE (NY, NJ, CT)
TROMER, KEITH	NY	TRI-STATE (NY, NJ, CT)
BYERS, THOMAS	OH	GREATER CLEVELAND
HETRICK, SUSAN	OH	AT-LARGE
McDERMOTT, ROBERT	OH	GREATER CLEVELAND
PINTER, WILLIAM G.	OH	GREATER CLEVELAND
BARROW, JAMES T.	OK	AT-LARGE
HALLIBURTON, CHUCK	OK	AT-LARGE
KOCH, KENNETH C.	OK	AT-LARGE
MYER, R. DOUGLAS	OK	AT-LARGE
FEHRING, STEVE	OR	OREGON
CIMINO, CATHY L.	PA	AT-LARGE
GRASHA, STEVEN M.	PA	AT-LARGE
SALZER, PETER	PA	AT-LARGE
BASSETT, GRANT	TX	AT-LARGE
DIAMOND, KIMBERLEE	TX	AT-LARGE
HENDERSON, JOAN	TX	AT-LARGE
HUGHES, TOM	TX	DALLAS/FT. WORTH
KENDRICK, DAVE A.	TX	AT-LARGE
STOKES, JOHN R.	TX	AT-LARGE
STOKES, TERRY L.	TX	AT-LARGE
THOMPSON, JON Q.	TX	AT-LARGE
ATKINSON, RONALD J.	VA	WASHINGTON, DC
AUSTIN, DEVRA L.	VA	WASHINGTON, DC
CAIN, DAVID	VA	WASHINGTON, DC
GLORE, CHARLES S.	VA	WASHINGTON, DC
JOSEPH, PHILIP A.	VA	WASHINGTON, DC
QUINN, ROBERT M.	VA	WASHINGTON, DC
MYERS, LIZ R.	WA	WASHINGTON STATE
BERTHOLD, PETER J.	WI	MADISON
BURNE, PATRICIA A.	WI	MADISON
HEGGE, MARY E.	WI	MADISON
HERBIG, RICK D.	WI	MADISON
JONES, DENTON	WI	MILWAUKEE
MUELLER, JAMES A.	WI	MADISON
NELSON, HERB	WI	MADISON
SPRECHER, TERESA	WI	MADISON

EXHIBIT DESIGN/CONSTRUCTION

ENGLAND

WHITE, P. McDUFFIE	AT-LARGE

HOLLAND

HOCKX, NIEK	AT-LARGE

SINGAPORE

CHONG WEI, NG	AT-LARGE

TAIWAN

LEE, ARTHUR T.C.	AT-LARGE

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NAME	STATE/PROVINCE	CHAPTER
USA		
KNUTH, CHARLES	CA	NORTHERN CALIFORNIA
ROSSINI, WILLIAM L.	CA	NORTHERN CALIFORNIA
McROBERTS, KATHLEEN	DC	WASHINGTON, DC
FEAVEARYEAR, SIMON	FL	GOLD COAST
MEYER, STEPHEN G.	FL	AT-LARGE
PATTERSON, LAYMOND J.	GA	ATLANTA
MYERS, MARGE	IL	AT-LARGE
SHULTZ, DONNA	IL	CHICAGO
HETTINGER, WAYNE	KY	AT-LARGE
BRITT, MICHAEL E.	LA	AT-LARGE
BRINK, FRED	MA	NEW ENGLAND
DesROCHES, DIANNE	MA	NEW ENGLAND
LEE, SUNG SOO	MI	MICHIGAN
CORBET, L. RICHARD	MO	AT-LARGE
LUCKETT, JEANNE B.	MS	AT-LARGE
BENGTSON, PETER	NJ	TRI-STATE (NY, NJ, CT)

FILM/CAMERA EQUIPMENT/LIGHTING

JAPAN		
MASUDA, YOSHIHIKO		AT-LARGE
USA		
BEIMFOHR, RIK W.	AZ	AZ-VALLEY OF THE SUN
BRANTLEY, MARTHA G.	GA	ATLANTA
SCHLUTTENHOFER, TREVA	IN	CHICAGO
AHLSTROM, KEVIN K.	MN	AT-LARGE
WILDI, ERNST	NJ	TRI-STATE (NY, NJ, CT)
JOHNSTON, ANNE	NY	TRI-STATE (NY, NJ, CT)

INTERACTIVE MEDIA PRODUCTION

CANADA		
DE ROCHE, JIM	ON	AT-LARGE
ENGLAND		
REED, SARAH		AT-LARGE
SWEDEN		
LUNDEN, CAY		AT-LARGE
USA		
KNUTH, CHARLES	CA	NORTHERN CALIFORNIA
ROSSINI, WILLIAM L.	CA	NORTHERN CALIFORNIA
BERLAND, REG	CO	MILE HI
DEMILIO, PETER A.	CT	TRI-STATE (NY, NJ, CT)
DENLINGER, JOHN	DC	WASHINGTON, DC
McROBERTS, KATHLEEN	DC	WASHINGTON, DC
BERKOWITZ, ROBERT S.	FL	GOLD COAST
ARNOLD, DAVID	GA	ATLANTA
FRENCH, PAUL	GA	ATLANTA
JONES, ROBERT P.	GA	ATLANTA
SCHNEIDER, WENDY A.	GA	ATLANTA
COFFMAN, TOM	HI	AT-LARGE
BRADFISH, BETH	IL	CHICAGO
DeCOLLIBUS, JOAN	MA	NEW ENGLAND
ECKWALL, ELIZABETH	MA	NEW ENGLAND
HALLOWELL, OLLIE P.	MA	NEW ENGLAND
JOHANSON, GLENN	MA	NEW ENGLAND
LEARY, CLIFFORD	MA	NEW ENGLAND
LYNDE, GEORGE	MA	NEW ENGLAND
McINTOSH, SUSIE	MA	NEW ENGLAND
PREVITE, AROL	MA	NEW ENGLAND
KOPP, JOY C.	MN	AT-LARGE
NOBLE, GAY L.	MN	AT-LARGE
ALEXANDER, HEIDE LEE	NJ	TRI-STATE (NY, NJ, CT)
BRANGER, EDMOND	NJ	TRI-STATE (NY, NJ, CT)
CAMISA, NOREEN	NJ	TRI-STATE (NY, NJ, CT)
CURATOLA, FRANK	NJ	TRI-STATE (NY, NJ, CT)
HALLERAN, CHARLES R.	NJ	TRI-STATE (NY, NJ, CT)
JONES, RON A.	NJ	TRI-STATE (NY, NJ, CT)
MENSCHER, STANLEY	NJ	TRI-STATE (NY, NJ, CT)
DAVIS, TOM E.	NY	WESTERN NEW YORK
KROLL, JEFF	NY	TRI-STATE (NY, NJ, CT)
PEKALA, BILL	NY	TRI-STATE (NY, NJ, CT)
TROMER, KEITH	NY	TRI-STATE (NY, NJ, CT)
DORNSIFE, ERIC A.	OH	AT-LARGE
ROGALSKI, ELAINE M.	OH	GREATER CLEVELAND
AULENBACH, LEN	PA	AT-LARGE
HAMMER, MARK	PA	AT-LARGE
MOONEY, WILLIAM	PA	AT-LARGE
McCULLOUGH, TERRY	TX	DALLAS/FT. WORTH
STEVENSON, CHUCK	TX	DALLAS/FT. WORTH
TAVINER, ROBIN DAVID	TX	DALLAS/FT. WORTH
ELLIOTT, JAY A.	VA	WASHINGTON, DC
WILLIAMS, HENRY B.	VA	WASHINGTON, DC
WILLIAMS, JOHN	VA	WASHINGTON, DC
MYERS, LIZ R.	WA	WASHINGTON STATE

NAME	STATE/PROVINCE	CHAPTER
MAINTENANCE/REPAIR		
USA		
BARRETT, DAVID	FL	BAY AREA (TAMPA)
BENNETT, DAN	FL	AT-LARGE
BLUMBERG, DAVID	FL	AT-LARGE

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FICARRA, RICK	FL	GOLD COAST
HUSKEY, BOB	FL	AT-LARGE
LARCOM-PETERSON, IVY	FL	BAY AREA (TAMPA)
ROSSMAN, MIKE	FL	BAY AREA (TAMPA)
TING, ANNA	FL	BAY AREA (TAMPA)
TRAHAN, PAUL M.	LA	AT-LARGE
MONATH, CHUCK	NJ	AT-LARGE

MEETING PLANNERS

AUSTRALIA		
KENNEY, PAUL		AT-LARGE
CANADA		
TRUNN, CHRISTINA	ON	AT-LARGE
GERMANY		
DAMS, COLJA		AT-LARGE
DAMS, VOK		AT-LARGE
USA		
PONTES, BARBARA	CA	NORTHERN CALIFORNIA
CALVERLEY, MARTIN	CT	NEW ENGLAND
SWAJESKI, DAVID	DE	AT-LARGE
CRAWFORD, KENNETH F.	FL	BAY AREA (TAMPA)
CURRY, BRENDA	FL	BAY AREA (TAMPA)
FEAVEARYEAR, SIMON	FL	GOLD COAST
BEAUMONT, GREG	IA	AT-LARGE
WEINTRAUB, PHILIP L.	IL	CHICAGO
PORTER, LYMAN	IN	AT-LARGE
BALLARD, JAMES	MA	NEW ENGLAND
DROSSOS, MICHAEL	MA	NEW ENGLAND
FOLSOM, MICHELLE	MA	NEW ENGLAND
MAHANEY, RICHARD C.	MI	MICHIGAN
BETTS, JAMES W.	NY	TRI-STATE (NY, NJ, CT)
DEITZ, JOHN	NY	TRI-STATE (NY, NJ, CT)
DICKSON, J. FRANKLYN	NY	TRI-STATE (NY, NJ, CT)
HANLEY, CHUCK	NY	TRI-STATE (NY, NJ, CT)
MARDEN, ALAN L.	NY	TRI-STATE (NY, NJ, CT)
MOUW, BRIAN G.	NY	TRI-STATE (NY, NJ, CT)
WHITTEN, THOMAS	NY	TRI-STATE (NY, NJ, CT)
DAGGETT, DOUGLAS C.	OR	OREGON
HAMMER, MARK	PA	AT-LARGE
MOONEY, WILLIAM	PA	AT-LARGE
PUTMAN, PETER H.	PA	AT-LARGE
RICKENBACH, JACK T.	PA	AT-LARGE

MOTION PICTURE PRODUCTION

CANADA		
CRAVEN, CLIFFORD D.	BC	BRITISH COLUMBIA (VANCOUVER)
USA		
ROSENTHAL, MARC I.	CA	AT-LARGE
HOLT JR., WILLIAM H.	IL	CHICAGO
SWIFT, DAVID	IL	CHICAGO
UBELHOR, ROBERT J.	IN	AT-LARGE
CORDER, SCOTT	MI	MICHIGAN
WENDT, BRUCE D.	ND	AT-LARGE

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NAME	STATE/PROVINCE	CHAPTER
SNYDER, SHERRY LEE	NY	TRI-STATE (NY, NJ, CT)
BIEGLER, WILLIAM A.	OH	AT-LARGE
KROL, EDWARD J.	OH	GREATER CLEVELAND
AULENBACH, LEN	PA	AT-LARGE
BOWMAN, RON	PA	AT-LARGE
ISERMAN, TED	WA	WASHINGTON STATE
DACQUISTO, TODD S.	WI	MILWAUKEE

MUSIC COMPOSITION

GERMANY

MASON, DAVID KENNETH		AT-LARGE

MEXICO

ARAUJO, ROBERTO		AT-LARGE

USA

BURNHAM, JERRY	CA	AT-LARGE
HERZOG, SPENCER	GA	ATLANTA
ANDERSON, JIM	MA	NEW ENGLAND
DUNCAN, LANCE	MA	NEW ENGLAND
REISER, DAVID S.	MA	NEW ENGLAND
STRNAD, SARAH	MO	AT-LARGE
MALLEY, FRED	NJ	TRI-STATE (NY, NJ, CT)
BERMAN, JEFF	NY	TRI-STATE (NY, NJ, CT)
STREITMARTER, JACK	OH	AT-LARGE
ELLINGSON, LARRY	WA	AT-LARGE

MUSIC PERFORMANCE

USA

BURNHAM, JERRY	CA	AT-LARGE
REISER, DAVID S.	MA	NEW ENGLAND

NARRATION

NORWAY

TOFTENES, TERJE		AT-LARGE

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BERMAN, JEFF	NY	TRI-STATE (NY, NJ, CT)
WANTMAN, CHARLES D.	NY	TRI-STATE (NY, NJ, CT)
CABAN, DAVID C.	OH	GREATER CLEVELAND

ON-CAMERA TALENT

USA

MITCHELL, AL	IL	CHICAGO

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NAME	STATE/PROVINCE	CHAPTER

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SCHOENHOEFFER, E.G.	ON	AT-LARGE
MICHAILUCK, HARLEY I.	SK	BRITISH COLUMBIA (VANCOUVER)

ENGLAND

WILLIAMS, DR. A. R.		AT-LARGE

FINLAND

KOIVISTO, ESKO		AT-LARGE
TOIVOLA, JUKKA		AT-LARGE

GERMANY

SCHULZ-STUMMEYER, ULRIKE		AT-LARGE
STUMMEYER, BERND		AT-LARGE

ITALY

SCARAMELLA, MAURO		AT-LARGE

JAPAN

SAKAKI, TOSHITAKA		AT-LARGE

KOREA

SUK, SUH WOO		AT-LARGE

LEICHTENSTEIN

DE BONI, BRUNO		AT-LARGE

MEXICO

RAMOS, ENRIQUE		AT-LARGE

NORWAY

LUND, NILS		AT-LARGE
TOFTENES, TERJE		AT-LARGE

PHILIPPINES

CASTILLO, NORMAN		AT-LARGE

SOUTH AFRICA

MARSHALL, SUE		AT-LARGE

SPAIN

CHPRINTZER, NESTOR		AT-LARGE

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MESNEY, DOUGLAS		AT-LARGE
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SCHAFER, STEPHEN D.	CA	AT-LARGE
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HOLM, DANIEL	DC	WASHINGTON, DC
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SIMMONS, DR. RON	FL	GOLD COAST
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DELOACH, BERNARD	FL	BAY AREA (TAMPA)
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JENSEN, MICHAEL G.	FL	GOLD COAST
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HALL, BRENT D.	TX	HOUSTON
McCULLOUGH, TERRY	TX	DALLAS/FT. WORTH
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MURPHY, KEVIN		AT-LARGE
SIMPSON, ROBERT S.		AT-LARGE

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MEXICO		
ARAUJO, ROBERTO		AT-LARGE
SINGAPORE		
ANG, VICTOR		AT-LARGE
WONG, BAN KUAN		AT-LARGE
THAILAND		
PAKDIPOOVADOL, SOMCHAI		AT-LARGE
USA		
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SUTTON, STEPHEN	CT	NEW ENGLAND
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PIPER, TIMOTHY	FL	AT-LARGE
COLLINGE, GLENN	GA	ATLANTA
FENLON, HUGH	GA	ATLANTA
JOHNSON, ERIC R.	IA	AT-LARGE
AMES, DONALD E.	MI	MICHIGAN
VAN OOSTENBRUGGE, KARL	MI	MICHIGAN
KALANTARI, PARVIZ	MN	AT-LARGE
SELISKI, JOHN	MN	AT-LARGE
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CAMISA, NOREEN	NJ	TRI-STATE (NY, NJ, CT)
CURATOLA, FRANK	NJ	TRI-STATE (NY, NJ, CT)
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HENDLOWITCH, RICH	FL	AT-LARGE
HOLLINGSWORTH, MICHAEL	FL	AT-LARGE
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WELCH, RICK	FL	AT-LARGE
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JONES, ROBERT P.	GA	ATLANTA
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WHITE, P. McDUFFIE		AT-LARGE
FINLAND		
KOIVISTO, ESKO		AT-LARGE
TOIVOLA, JUKKA		AT-LARGE
GERMANY		
HERRMANN, RUDIGER		AT-LARGE
SCHULZ-STUMMEYER, ULRIKE		AT-LARGE
SEIFERT, FRANK U.		AT-LARGE
STUMMEYER, BERND		AT-LARGE

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HONG KONG		
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CHEUNG, KEN		AT-LARGE
ISRAEL		
YARDENI, ORI		AT-LARGE
KOREA		
SUK, SUH WOO		AT-LARGE
MEXICO		
DE LA RIVE, ALEJANDRO		AT-LARGE
SOUTH AFRICA		
MARSHALL, SUE		AT-LARGE
SWEDEN		
MESNEY, DOUGLAS		AT-LARGE
ROHSMAN, BJORN		AT-LARGE
TAIWAN		
LEE, ARTHUR T.C.		AT-LARGE

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NAME	STATE/PROVINCE	CHAPTER
USA		
CARROLL, STEVE	AZ	AZ-VALLEY OF THE SUN
HARRIS, BILL	AZ	AZ-VALLEY OF THE SUN
LAXSON, KADEL	AZ	AZ-VALLEY OF THE SUN
MURRAY, F. GORDON	AZ	AZ-VALLEY OF THE SUN
CHENG, IVAN	CA	AT-LARGE
CONSIDINE, CHRIS	CA	AT-LARGE
KAUFMAN, MITCH	CA	AT-LARGE
KAYLIN, RICHARD LEE	CA	NORTHERN CALIFORNIA
KILLINGSWORTH, CAM	CA	AT-LARGE
MALONEY, SHARON ANN	CA	AT-LARGE
OSBORN, THOMAS	CA	AT-LARGE
ROSENTHAL, MARC I.	CA	AT-LARGE
TOMLIN, CRAIG	CA	AT-LARGE
WARE, LINDA	CA	NORTHERN CALIFORNIA
CONGER, DEAN	CO	AT-LARGE
GILLESPIE, LISA M.	CO	MILE HI
HANNA, GRANT	CO	MILE HI
CALVERLEY, MARTIN	CT	NEW ENGLAND
DUFFY, BONNIE	CT	TRI-STATE (NY, NJ, CT)
MUNK, JEFF	CT	TRI-STATE (NY, NJ, CT)
PASTORINI, FRANK S.	CT	TRI-STATE (NY, NJ, CT)
ANDERSON, MICHAEL J.	FL	BAY AREA (TAMPA)
BAIN, DAVID T.	FL	AT-LARGE
EUBANK, WES	FL	BAY AREA (TAMPA)
SCHWARZ, PHIL	FL	BAY AREA (TAMPA)
SUTTON, JOHN	FL	GOLD COAST
TING, ANNA	FL	BAY AREA (TAMPA)
BROWN, F. TURNER	GA	ATLANTA
IVEY, WILLIAM H.	GA	ATLANTA
O'CONNOR, PAUL W.	GA	ATLANTA
PATTERSON, LAYMOND J.	GA	ATLANTA
WEBER, BRIAN	GA	ATLANTA
GUILD, JOHN	HI	AT-LARGE
MA, RICHARD W.C.	HI	AT-LARGE
NITTA, MARK M.	HI	AT-LARGE
BEAUMONT, GREG	IA	AT-LARGE
BALLENGER, GARY J.	IL	CHICAGO
CHAPMAN, PAUL D.	IL	CHICAGO
COLE, JOEL	IL	CHICAGO
GUTHMAN, LARRY	IL	CHICAGO
KOIZUMI, GRACE	IL	CHICAGO
MARQUARDT, WALTER	IL	CHICAGO
METZGER, BARBARA J.	IL	CHICAGO
METZGER, MICHAEL V.	IL	CHICAGO
MOEHRING, EUGENE P.	IL	AT-LARGE
MONSON, SCOTT	IL	CHICAGO
MYERS, CARL	IL	CHICAGO
O'CONNELL, PAUL J.	IL	CHICAGO
PALMER, RICHARD E.	IL	CHICAGO
REED, CURTIS	IL	CHICAGO
SVEC, TERRANCE J.	IL	AT-LARGE
SWIFT, DAVID	IL	CHICAGO
WHIPPLE, BRAD	IL	CHICAGO
CASEY-ALLEN, LARRY F.	IN	AT-LARGE
DEGLER, T. GARY	IN	CHICAGO
HARBISON, MICHEAL D.	IN	AT-LARGE
MILLIGAN, WILLIAM R.	IN	CHICAGO
MOYE, SCOTT	IN	AT-LARGE
NILES, MIKE	IN	AT-LARGE
SINGER, DAVID M.	IN	AT-LARGE
TURNEY, Ph.D., MICHAEL L.	KY	AT-LARGE
BRINK, FRED	MA	NEW ENGLAND
DeCOLLIBUS, JOAN	MA	NEW ENGLAND
DENISON, WILLIAM M.	MA	NEW ENGLAND
DesROCHES, DIANNE	MA	NEW ENGLAND
ECKWALL, ELIZABETH	MA	NEW ENGLAND
HALLOWELL, OLLIE P.	MA	NEW ENGLAND
INGEMANSON, DONNA	MA	NEW ENGLAND
LEARY, CLIFFORD	MA	NEW ENGLAND
LYNDE, GEORGE	MA	NEW ENGLAND
McINTOSH, SUSIE	MA	NEW ENGLAND
PAGANO, JOE	MA	NEW ENGLAND
PREVITE, CAROL	MA	NEW ENGLAND
SCHULTZ, ALYSON	MA	NEW ENGLAND
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LEVINE, TOBEY L.	ME	NEW ENGLAND
LEE, SUNG SOO	MI	MICHIGAN
MARGOSIAN, ELIZABETH	MI	MICHIGAN
EDWARDS, HUGH	MO	AT-LARGE
RAYMOND, DOUG	MO	AT-LARGE
LUCKETT, JEANNE B.	MS	AT-LARGE
ADDISON, DANIEL K.	NC	CAROLINAS
WRENCH, DOUG	NC	CAROLINAS
BEHMKE, WILLIAM	NJ	TRI-STATE (NY, NJ, CT)
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LeMAY, LINDA	NJ	TRI-STATE (NY, NJ, CT)
MALLEY, FRED	NJ	TRI-STATE (NY, NJ, CT)
BROWN, RICHARD H.	NY	TRI-STATE (NY, NJ, CT)
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THORNTON, SUSAN	OH	GREATER CLEVELAND
KOCH, KENNETH C.	OK	AT-LARGE
FEHRING, STEVE	OR	OREGON
CIMINO, CATHY L.	PA	AT-LARGE
KRUSE, DAN	PA	AT-LARGE
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HORNSTEIN, DIXIE	VA	WASHINGTON, DC
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KAPPLER, PATTI	WA	WASHINGTON STATE
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PELLI, CARLOS	AT-LARGE

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LONDON, GRAHAME J.		AT-LARGE
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COLBOURNE, KEVIN	ON	AT-LARGE
DE ROCHE, JIM	ON	AT-LARGE
TRUNN, CHRISTINA	ON	AT-LARGE
COLOMBIA		
CAMACHO, MAURICIO		AT-LARGE
ENGLAND		
HINCHLIFFE, STEVE		AT-LARGE
LACE, RICHARD (HUGGY)		AT-LARGE
MOLYNEUX, PATRICK		AT-LARGE
REED, SARAH		AT-LARGE
GERMANY		
DALDROP, NORBERT W.		AT-LARGE
DAMS, COLJA		AT-LARGE
DAMS, VOK		AT-LARGE
HOLLAND		
DE LANG, JAN M.		AT-LARGE
ISRAEL		
YARDENI, ORI		AT-LARGE
MEXICO		
ARAUJO, ROBERTO		AT-LARGE
CABIESES, LEOPOLD		AT-LARGE
DE DOMENECH, MARCELA B.		AT-LARGE
DE LA RIVE, ALEJANDRO		AT-LARGE
GAITAN, SUSANA		AT-LARGE
RAMOS, ENRIQUE		AT-LARGE
PHILIPPINES		
CASTILLO, NORMAN		AT-LARGE
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SPAIN		
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TURKEY		
USTUNDAG, ALI		AT-LARGE
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BLACK, MARVIN A.	AR	AT-LARGE
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HAVEY, JAMES T.	CO	MILE HI
GREENWOOD, MELINDA	CT	NEW ENGLAND
DENLINGER, JOHN	DC	WASHINGTON, DC
SWAJESKI, DAVID	DE	AT-LARGE
CRAWFORD, KENNETH F.	FL	BAY AREA (TAMPA)
CURRY, BRENDA	FL	BAY AREA (TAMPA)
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GREEN, JIM	IL	CHICAGO
MAZUREK, STEPHAN	IL	CHICAGO
NIEMEYER, PHIL	IL	CHICAGO
OWEN, KENNETH T.	IL	AT-LARGE
PALMER, RICHARD E.	IL	CHICAGO
WEINTRAUB, PHILIP L.	IL	CHICAGO
ESTES, JOE	IN	AT-LARGE
KLAES, BILL	IN	AT-LARGE
PORTER, LYMAN	IN	AT-LARGE
BUCKLEY, TIMOTHY A.	KY	AT-LARGE
BALLARD, JAMES	MA	NEW ENGLAND
DROSSOS, MICHAEL	MA	NEW ENGLAND
FOLSOM, MICHELLE	MA	NEW ENGLAND
GAY, WHITNEY	MA	NEW ENGLAND
GITELMAN, HEIDI N.	MA	NEW ENGLAND
HOWARD, MARY T.	MA	NEW ENGLAND
INGEMANSON, DONNA	MA	NEW ENGLAND
LACOUTURE, KENNETH E.	MA	NEW ENGLAND
LEHRHOFF, KENNETH	MA	NEW ENGLAND
MURTHA, JACKIE	MA	NEW ENGLAND
SACHS, JON	MA	NEW ENGLAND
SCHAFFER, MICHAEL	MA	NEW ENGLAND
PARKER, GEOFFREY C.	ME	NEW ENGLAND
HOYDIC, TOM	MI	MICHIGAN
HERBERHOLT, WILLIAM J.	MO	AT-LARGE
JAKUBS, CRAIG D.	MO	AT-LARGE
STRNAD, SARAH	MO	AT-LARGE
PERKINS, C.L., JR.	NC	CAROLINAS
GURAK, KATHLEEN T.	NJ	TRI-STATE (NY, NJ, CT)
JESCH, GARY N.	NV	AT-LARGE
DICKSON, J. FRANKLYN	NY	TRI-STATE (NY, NJ, CT)
GLANZ, RUTH	NY	TRI-STATE (NY, NJ, CT)
HARKOLA, JOHN	NY	WESTERN NEW YORK

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NAME	STATE/PROVINCE	CHAPTER
RUSSELL, RUSTY	NY	TRI-STATE (NY, NJ, CT)
SNIDER, SHERRY LEE	NY	TRI-STATE (NY, NJ, CT)
CRANDELL, NANCY	OH	AT-LARGE
IACONO, MICHAEL J.	OH	AT-LARGE
MAJER, IRENE	OH	GREATER CLEVELAND
SWITZER, LANCE	OH	GREATER CLEVELAND
TAYLOR, PETER A.	OH	AT-LARGE
AUGUSTINE, CHRISTOPHER	OK	AT-LARGE
HALLIBURTON, CHUCK	OK	AT-LARGE
DAGGETT, DOUGLAS C.	OR	OREGON
FEHRING, STEVE	OR	OREGON
KNIPPEL, DAVID P.	OR	OREGON
HAMMER, MARK	PA	AT-LARGE
MOONEY, WILLIAM	PA	AT-LARGE
PUTMAN, PETER H.	PA	AT-LARGE
SALZER, PETER	PA	AT-LARGE
STOKES, TERRY L.	TX	AT-LARGE
TUNNELL, RUTH E.	TX	DALLAS/FT. WORTH
AUSTIN, DEVRA L.	VA	WASHINGTON, DC
PFISTERER, HEIDI	VA	WASHINGTON, DC
KAPPLER, PATTI	WA	WASHINGTON STATE
OLSON, DENIS S.	WA	WASHINGTON STATE
PICKLE, KEN	WA	WASHINGTON STATE
SILVERSTEIN, BRUCE D.	WA	WASHINGTON STATE
WATTS, CHARLES	WA	WASHINGTON STATE
BROWN, DEL	WI	MADISON
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DEANE, A. DAVID J.		AT-LARGE

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SCHOENHOEFFER, E.G.	ON	AT-LARGE
MICHAILUCK, HARLEY I.	SK	BRITISH COLUMBIA (VANCOUVER)

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KIRBY, MIKE		AT-LARGE
WILLIAMS, DR. A. R.		AT-LARGE

FINLAND

TOIVOLA, JUKKA		AT-LARGE

GERMANY

HERRMANN, RUDIGER		AT-LARGE
MASON, DAVID KENNETH		AT-LARGE

JAPAN

KODERA, TOSHIMASA		AT-LARGE

KOREA

SUK, SUH WOO		AT-LARGE

LEICHTENSTEIN

DE BONI, BRUNO		AT-LARGE

MEXICO

CASTILLO, ALBERTO S.		AT-LARGE

NORWAY

LUND, NILS		AT-LARGE

SLOVENIA

ZIGON, JANEZ		AT-LARGE

TAIWAN

LEE, ARTHUR T.C.		AT-LARGE
SONG, FRANCES CHIANN-RU		AT-LARGE

USA

BLACK, MARVIN A.	AR	AT-LARGE
BRAND, JOHN	CA	NORTHERN CALIFORNIA
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EISENMANN, GUS	CA	NORTHERN CALIFORNIA
HALBERT, RON	CA	NORTHERN CALIFORNIA
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HUTCHINGS, ROSS D.	CA	AT-LARGE
KAUFMAN, MITCH	CA	AT-LARGE
LARSON, RAND	CA	AT-LARGE
MOSS, MONICA	CA	NORTHERN CALIFORNIA
NORBERG, GREGG A.	CA	AT-LARGE
OLTMANS, ROBERT	CA	NORTHERN CALIFORNIA
PARKS, RONALD	CA	NORTHERN CALIFORNIA
SCHAFER, STEPHEN D.	CA	AT-LARGE
TOMLIN, CRAIG	CA	AT-LARGE
TRUESDALE, KENNETH	CA	AT-LARGE
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BAIN, DAVID T.	FL	AT-LARGE
BANDY, GREGORY A.	FL	GOLD COAST
CIOFU, JACK	FL	AT-LARGE
EUBANK, WES	FL	BAY AREA (TAMPA)
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BROWN, F. TURNER	GA	ATLANTA
FRENCH, PAUL	GA	ATLANTA
PHILLIPS, SID	GA	ATLANTA
SCHNEIDER, WENDY A.	GA	ATLANTA
NITTA, MARK M.	HI	AT-LARGE
COTTLE, WILLIAM B.	ID	AT-LARGE
GREEN, JIM	IL	CHICAGO
HIGGS, JEFF	IL	AT-LARGE
KOEHLER, JR., CHARLES H.	IL	AT-LARGE
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METZGER, MICHAEL V.	IL	CHICAGO
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CASEY-ALLEN, LARRY F.	IN	AT-LARGE
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MOYE, SCOTT	IN	AT-LARGE
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CAMISA, NOREEN	NJ	TRI-STATE (NY, NJ, CT)
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SCHULTZ, TED M.	OH	AT-LARGE
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BOYLAN, PATRICK M.	OK	AT-LARGE
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MURAKAMI, JON	FL	GOLD COAST
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FRENCH, PAUL	GA	ATLANTA
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CUDNEY, JIM B.	IL	CHICAGO
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HENDERSON, KITTIE S.	IL	CHICAGO
HOLT JR., WILLIAM H.	IL	CHICAGO
HUGHES, JAN	IL	CHICAGO
KOPCINSKI, RAY	IL	CHICAGO
MARQUARDT, WALTER	IL	CHICAGO
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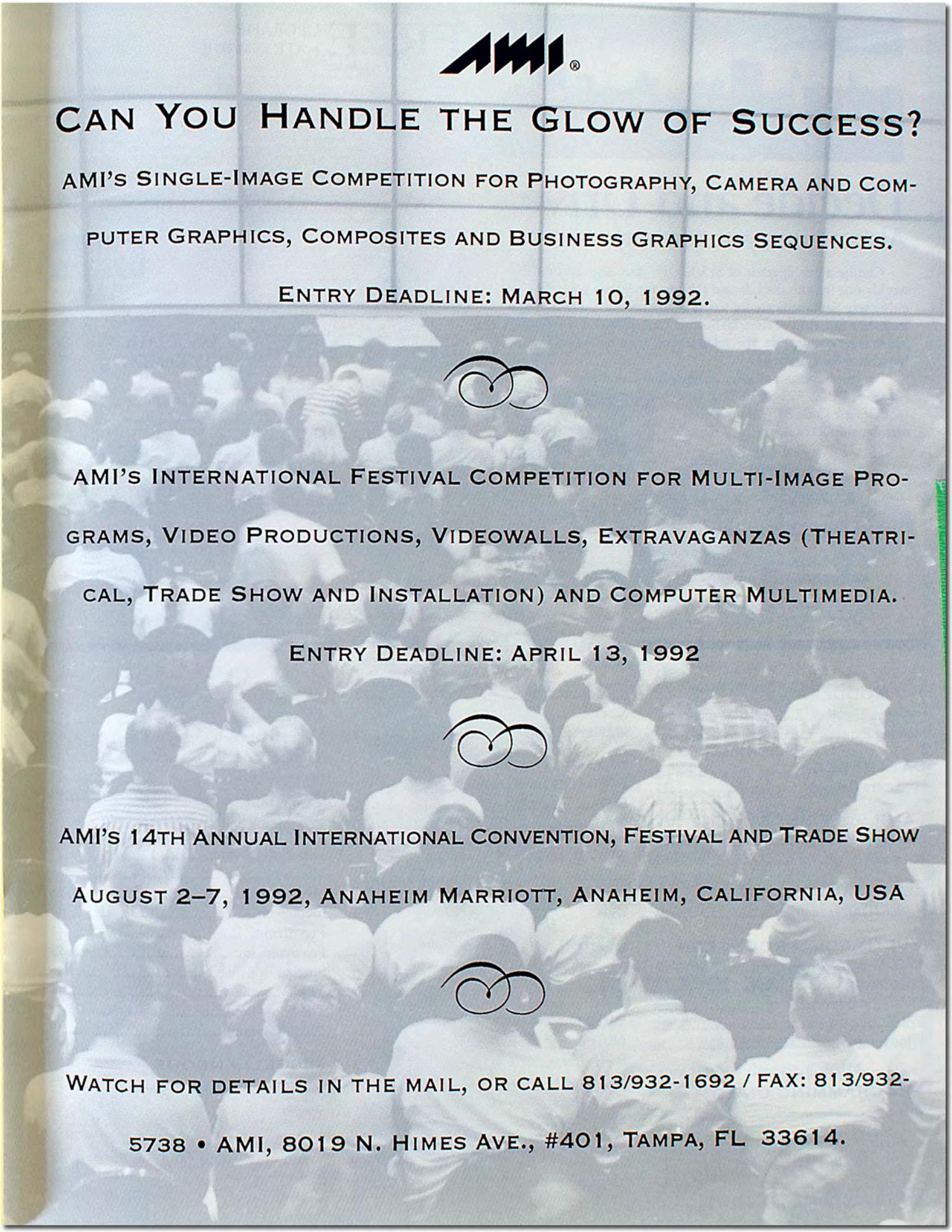
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6. This certificate is null and void if altered, revised or duplicated in any way. In the event of loss, certificate will not be replaced.
7. Offer valid through 6/30/92.
8. A 24-hour advance reservation is required. Upgrade is subject to availability at time of rental.
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7. This certificate and the car rental pursuant to it are subject to Alamo's conditions at the time of rental. Minimum age for rental is 21 (18 years of age in New York state). All renters must have a valid driver's license.
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9. This certificate is null and void if altered, revised or duplicated in any way. In the event of loss, certificate will not be replaced.
10. Certificate cannot be used in conjunction with any other discounts or special offers. This certificate is not redeemable for cash.
11. Offer valid through 6/30/92.
12. A 24-hour advance reservation is required. Reservations are subject to availability at time of booking.
13. Offer not valid 12/19/91–12/28/91, 2/13/92–2/15/92 and 4/16/92–4/18/92.
14. For reservations call your Professional Travel Agent or call Alamo at 1-800-327-9633.

Alamo features fine General Motors cars like this Cadillac Sedan De Ville.

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Alamo Rent A Car

Where all the miles are free™

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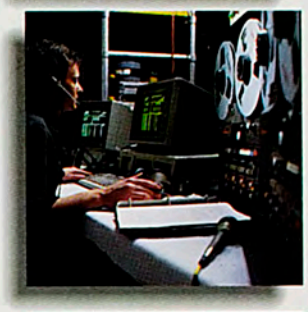

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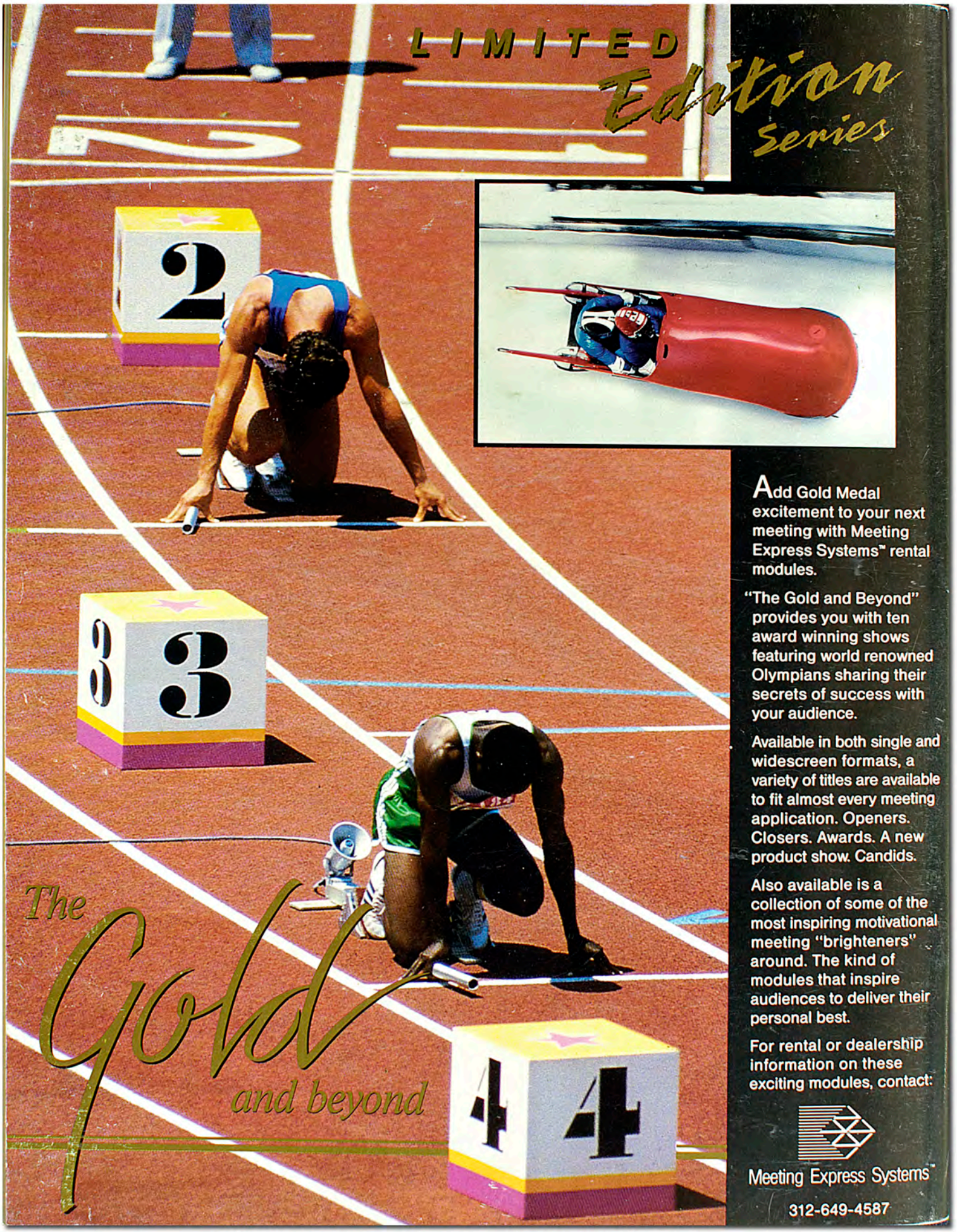
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