

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 Seven

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



An Incredible Epic

Memoir of A Multi-Image Maestro

Volume Eight

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An Incredible Epic is a confabulation[1] based on the circumstances of my life.
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douglas@mesney.com

Second Edition | February, 2025

Written, Designed and Published by:

Douglas Taylor Mesney

Volume Eight | ISBN: 978-1-7770734-6-6

Published and printed in Canada

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.



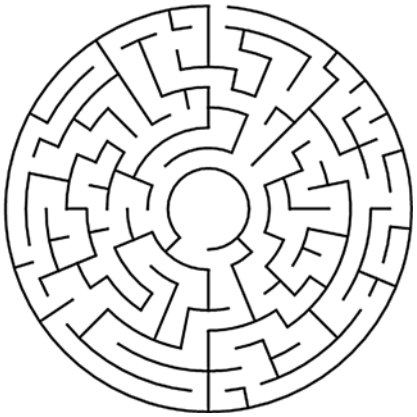
In memory of these mentors, colleagues, and friends, who departed during the production of *An Incredible Epic*:

Phillip Augustin
Carl Beckman
Kirk Beeler
Wynn 'Kaj' Berry
Max Bjurhem
Gene Butera
John Connolly
Wiley 'Crash' Crockett
Jane Dauber
Hans Falkenhagen
John Guild
Peter Grunert
Nils Gunnebro
Lars 'Tummen' Haldenberg
Kurt Hjelte
Burt Holmes
Ira Holmes
Brad Hood
Doreen Jacklin
Eric Jerring
Ed Just
Chuck Kappenman
Bryan King
Tony Korody
Doug Kornbrust
Alan Kozlowski
Stas Kudla
Craig 'Buddha' Law
Thomas Leong
Tom & Anita 'Bea' Lorentzen
Jimmy McCann
Chris McDevitt
Art Milanese
Martin Mohr
Don O'Neill
Geoff Nightingale
David Nolte
Bob Peterson
Lindsay Rodda
John Sacrenty
Jim Sant'Andrea
Rick Sorgel
Larry Spasic
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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ADDENDUM I

Following is the "Shows" section of the Incredible Images website [www.incredibleimages.com]; the commentary provides some additional insights and details about the thirty-five slide shows presented, and links to those shows, on Vimeo.

Slides were the DNA of *Incredible Images*; real slides, that is, the kind made of film. My company was called *The Incredible Slidemakers*, for good reason: most people who saw our work usually exclaimed, "That's incredible!"

When the company started, in 1973, slide shows were the latest & greatest way to present content at large meetings and events. Before that, people used flip charts and, if they could afford it, 16mm motion pictures. Slides made it possible to project larger pictures and titles, which could be seen by bigger audiences; voilà, a new communications technique was born, called "slide shows."

Slide shows were much easier and less expensive to produce than movies; and people could almost make slide shows by themselves; you had yourself a slick presentation just buying a projector and have some slides made.

After a moon-shot take off that began in the late 70's, and lasted six years, the industry—renamed *multi-image*— enjoyed a three-year peak; then, in the late 80's the business fizzled out… usurped by video and (especially) Microsoft *PowerPoint*; an entire industry come and gone in just about one decade… likely one of the shortest business cycles in history.

The story of multi-image is the story of my life; or at very least is its overarching arc. Fortunately, by virtue of serendipity, I was in the right place at the right time, to become a multi-image pioneer.

I got into slides when, in 1973, an oil embargo triggered a massive recession that just about killed the publishing industry, including my photography business (*Mesney's Mad Medicine Show*, at 42 East 23rd Street); advertising budgets were slashed, magazines went out of business; I lost 60% of my customers in one year, right after moving into a swanky new studio at 23 East 73rd Street in New York.



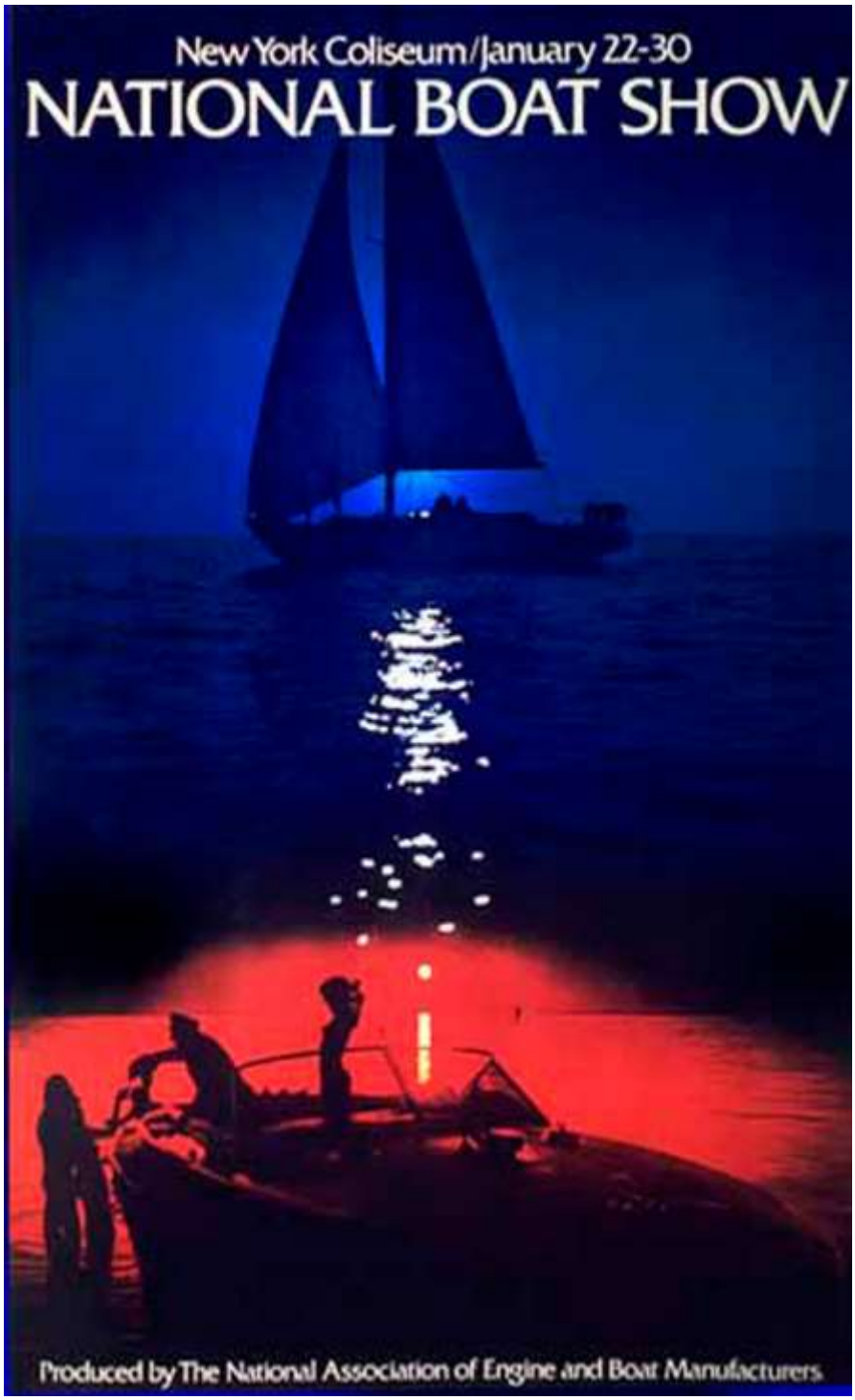
Yours truly, heading out of the Bardo, wearing my Car & Driver jacket.

The 73rd Street studio was called *Mesney's Third Bardo*; it started as a collaboration between myself, as photo-illustrator, and Tom Ridinger, as graphic designer; we had worked together well on assignments for *Car & Driver* magazine, where Tom was the art director; our collaborations were winning awards and notoriety; however, as just mentioned, magazines were having a tough time in the recession; so, Tom left Ziff-Davis to work together with me. Business was good; among other projects, we did albums covers for *Willy Nelson*; produced several issues of *Show* magazine for Huntington Hartford; designed a dozen covers per month for Bee Line Books, totalling well over one hundred; produced corporate ads and annual reports for Executive Jet Aviation (now Net Jets); and did the poster promotion for the New York National Boat Show, to name just a few.

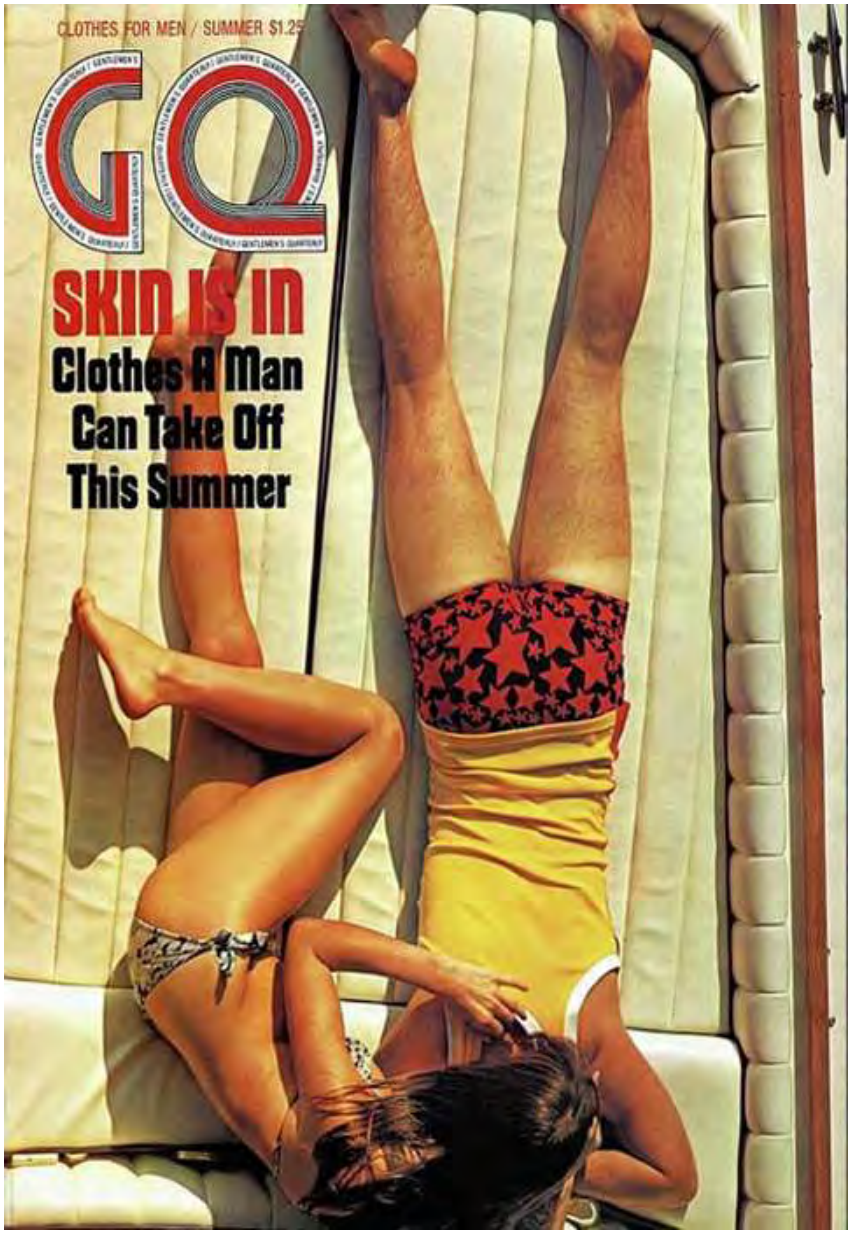




These two Willy Nelson album covers were produced in 1973; they were designed by Tom Ridinger; for the Troublemaker album (left), I shot the cover photo for that album when will played at the Mercer Art Center; for the Shotgun Willy album, I did the photo-assembly work and the airbrush art of the shotgun; I had to do the gun painting twice because the studio cat, Mr. Fritz, jumped onto my art table, just as I was finishing it, smearing the still-wet original.



Tom Ridinger designed this poster (above) for the 1972 National Boat Show using two shots I made for a nautical fashion spread in GQ magazine (below); the photo merge work was done by Thad McGar at Wellbeck Studio, one of New York's top photo-retouching shops.


CLOTHES FOR MEN / SUMMER $1.25
GQ
SKIN IS IN
Clothes A Man
Can Take Off
This Summer



Shot for the cover of Executive Jet Aviation's annual report, this pair of business jets—a Lear Jet in the foreground, with an 1123 Westwind—was shot from a twin-engine Piper Cheyenne, using a CC30 cyan filter and a polarizer.



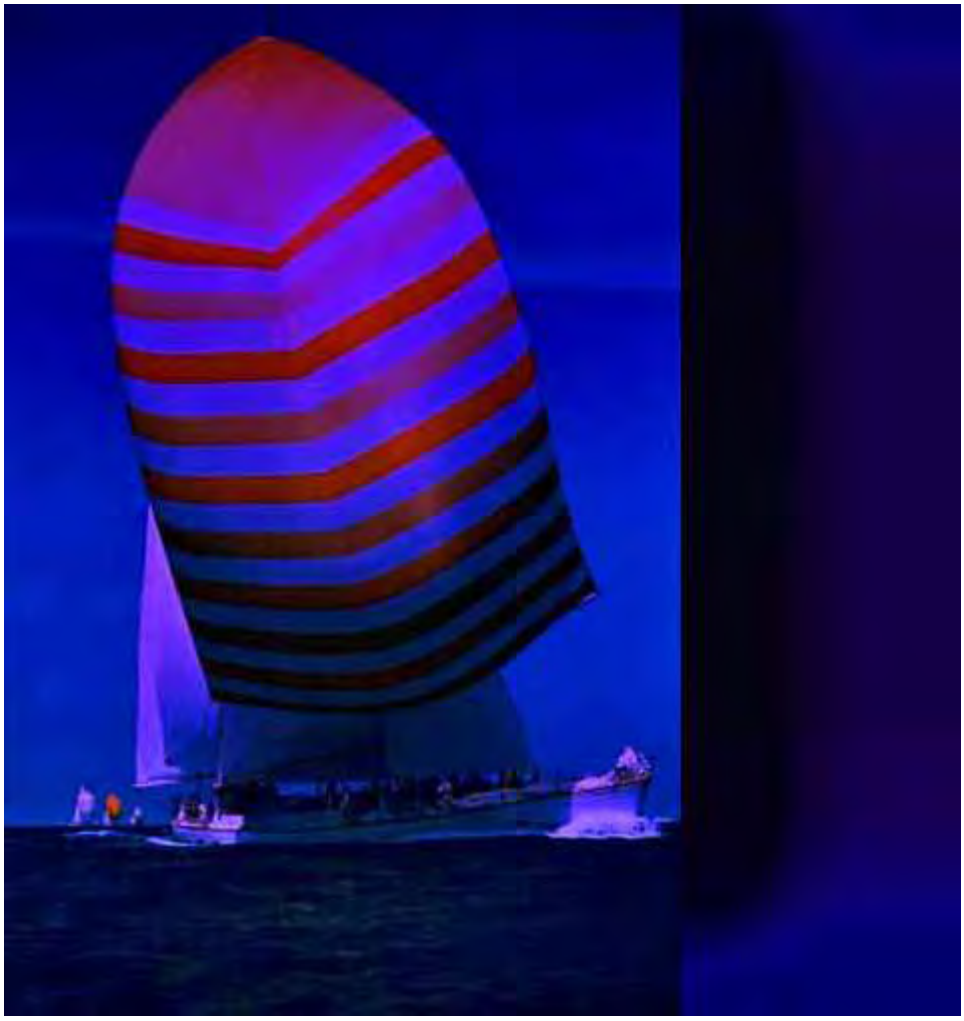
Aviation photography was one of my specialties. Upper pair: Falcon 50 business jet, photographed over the Grand Canyon; the fisheye shot won a prize in a Nikon photo contest. Lower: an EJA Lear Jet poised for take-off, with moon superimposed by John Emms, using a Marron Carrel 1600 rostrum camera.



Yours truly, on an air-to-air assignment for Piper, above Vero Beach, Florida.

When some of my infra-red sailing photos got published in Nikon World magazine, Nikon asked to use them for a slide presentation at the *New York National Boat Show*; that tied-in nicely with the advertising poster we were producing for that show.


NIKON
WORLD



Images from Nikon World feature article about Atomicolor, trade name for my infra-red color photography; I used specialized, "narrow band," filters to capture pure colors; #29 for red, #47 for blue; #68 for green; #73 for orange. The two pictures shown were shot using the #68 filter.

Nikon's slide show, made by Bob Schwartz at *Aniforms*, was a 3 X 3 grid of rear-projection boxes [built by Motiva], each with a slide projector inside that's a total of nine screen panels and projectors; thus, to show one of my pictures, it had to be split into nine pieces, to fit the nine screens; that multi-screen process was, in itself, an eye-opener for me; but what really impressed me was how the pictures were perfectly synchronized with music; Schwartz was using a custom-built, punch-tape programmer, a primitive computer; the accuracy far exceeded what I could do with my Kodak gear, which controlled slides using an audio tone, called a "beep."

George Rounds, the Boat Show's ad manager, saw the Nikon show and decided that he wanted a show just like it, to be a feature presentation for the NAEBM [National Association of Engine and Boat Manufacturers] annual meeting. Quickly, I undercut *Aniforms'* price and captured the assignment; I did it to get the chance to mix pictures and music; I had never made a real slide show; I had only used a simple dissolver; that didn't matter; I knew I could make a great show; my motto? If they can do it, so can I…!

While researching for the right programming equipment to do the sales-meeting show for Rounds, I discovered *Audio Visual Laboratories* (AVL), a start-up company run by a former Bell Laboratories engineer, Chuck Kappenman; he had worked as a sub-contractor for *United Audio Visual* (UAV), designing and building programmable controls for slide-projectors. After a fall-out with UAV, Chuck started AVL, which became the world's largest producer of multi-image control equipment, thanks more to his marketing savvy than his engineering genius—to say nothing of the financial backing of Ed McTigue, as well as aggressive product promotion by Bryan King, AVL's Canadian-born sales manager [who could out-schmooze (and probably out-drink) anyone] and Art Milanese, AVL's velvet-tongued Eastern-Region sales rep.



Left: Chuck Kappenman, AVL's founder and CEO. Center: Bryan King, AVL's sales manager. Right: Art Milanese, AVL's east-coast sales rep, with George Smith, AVL's production manager.



The family of slide-show control equipment manufactured by Audio Visual Laboratories between the mid-70s and mid-80s. First row (front): a Show Pro punch-tape programmer flanked by PD-3 (left) and Dove (right) dissolvers. Second row: QD-3 dissover (left), Show Pro II punch-tape programmer (center), Acutone programmer (right). Third row: PD-2 progammer (left), MP-10 programmer (center), PD-3 programmer (right). Fourth row (back): Golden Eagle computer (left), Show Pro V digital programmer (center), Eagle computer (right).

Although it seems so simple now, George Rounds' NAEBM [National Assn. of Engine & Boat Manufacturers—sponsors of the NY National Boat Show] was way complicated, at the time; it was projected on three screens, with two projectors aimed at each, for a total of six projectors; showing fanciful sailing pictures accompanied by ethereal music (Pink Floyd, *Zabriskie Point*); the client loved it and so did AVL, who started using my show to demo their control gear; thus, was born a close relationship between myself and AVL; and we became a beta test site, with access to the newest machines, thus staying ahead of a growing pack of audiovisual producers.

Thanks to AVL, who pioneered slide-show control equipment, affordable slides shows replaced 16mm corporate films; an industry called multi-image was born. Quickly, AVL had competition from copy-cat companies like Arion, Clear Light and Dataton. The competition was good; each company's R&D propelled the production of bigger and better slide shows. However, because everyone's hardware did the same thing [think Ford versus Chevy], it got more difficult to for any individual slide-

show company to stand out from the crowd; that created the need for fancier, slicker-looking images; and that's how *The Incredible Slidemakers* company began, making special effects slides and slide shows.



Glow effects applied to a type design (provided by client), by Fred Cannizarro and John Leicmon, at Incredible Slidemakers, for the cover of a type-designers' competition sponsored by the NY Art Directors' Club.

I got into effects accidentally, when our Forox rostrum camera mal-functioned and over-exposed some title slides; the resulting type graphics were surrounded by an impressive glow—wow! From that point on, our focus was on effects, which sold like hot cakes.



John Leicmon using a Forox rostrum camera at Incredible Slidemakers NY studio. Inset: a promotional poster used to market Incredible's special effects slides.

Simultaneously, I "discovered" that by aiming more than one projector at the screen, I could create flashing and other effects. I started adding more and more projectors to heighten the effects, eventually using enough projectors to make animated sequences. To demonstrate the various effects that were our "products," I produced the show called *Bumbles.*

Bumbles was a ground-breaking show that used 15 slide projectors aimed at one screen. Nobody had done that before. Nor had anyone ever shown such a range of special effects graphics. Having been in from the beginning, *The Incredible Slidemakers* pioneered the visual effects that would later be copied first by other slide-show makers, then the video industry, and finally in digital media; in fact, a good number of the effects in Adobe Photoshop *et al* trace their roots to the innovative work of *The Incredible Slidemakers.*

"Bumbles"

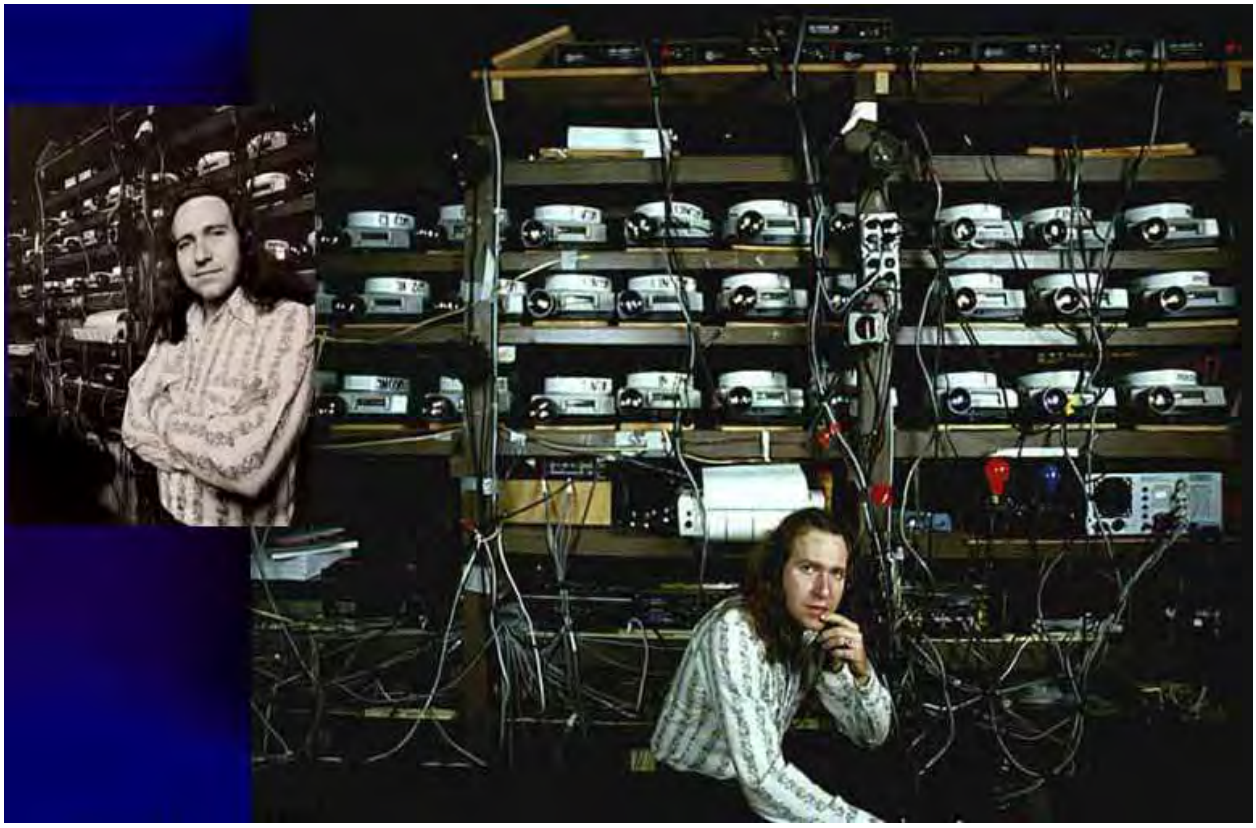


Bumbles *showcased the optical special effects pioneered by The Inctedible Slidemakers, principally by Fred Cannizzaro, John Leicmon, Jim Casey, Pat Billings, and occasionally myself, Douglas Mesney.*

Bumbles is a15-projector slide show made in 1975 to demo the Audio Visual Laboratories *Eagle* computer, and to promote the special-effects slide-show graphics offered by The Incredible Slidemakers, New York | Gold medal winner at AMI (Association for Multi-Image) festival and other competitions | Considered a legendary slide show by audiovisual aficionados, *Bumbles* was the first slide show to aim a lot of projectors [15] at a single screen, to project live-action sequences and animated visual SFX (special effects) | Programmed using AVL Eagle computer and Dove dissolves | Concept, design and principle photography by Douglas Mesney assisted by Pat ~~Billings~~ Shipps | Opticals and visual effects by The Incredible Slidemakers, principally: Fred Cannizzaro, John Leimon, Jim Casey, Tim Sali, Bob Smith | Further information at www.mesney.com



Two views of Douglas Mesney in the programming suite at The Incredible Slidemakers' studio in New York.



Two views of Douglas Mesney with the "grid"—a slide-show projection set-up with 30 Kodak Carousel projectors—at The Incredible Imagers studio in New York City, 1975.



"Bumbles" *was the first show that I programmed using the Audio Visual Laboratories' new Eagle computer; The Incredible Slidemakers was a beta-test studio for AVL gear; I received an advance version of the machine, to work on a this demo show, used by AVL and Incredible at meetings, events and new-business pitches;*



The Village People hired The Incredible Slidemakers to produce graphic background projections for their 1978 tour; the lower picture shows Incredible's Chris Hoina mounting the projection box from a stage-lighting truss; Chris trouped the show along side Village-People stage manager, Mark Duffy.



Upper left: In 1976, Incredible Slidemakers' core crew included (clockwise): Bandit, John Leicmon, Jim Casey, Pat Billings, Fred Cannizaro, and me. Right: Mike Chan (lower left, wearing a false nose), Tim Sali (blue sweater), Rocky Graziano (red shirt & hard hat) were soon added, with another dozen soon thereafter. John Leicmon is wearing a pink shirt; Fred Cannizzaro is wearing a red shirt and striped hat; Jim Casey is crouched, on the right, wearing a black shirt and straw sombrero; I'm the monkey in the middle wearing the spacy-looking headphone radio.

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

Within a few short years after the release of *Bumbles* virtually everyone in the meetings-and-events business was using slide animation and special effects. At our shop, to stay ahead of the pack, we kept pushing the envelope, using more and more projectors. For example, some of the last slide shows I worked on involved upwards to and sometimes more than one hundred projectors—a seriously complicated set-up, with equally serious costs. Keeping up with the Jones' was getting to big and too expensive; slide shows were getting 'old' technologically as well as stylistically. In fashion, and media, styles and techniques have cycles which amount to "here today, gone tomorrow."



Incredible Poster: *The Incredible Slidemakers* pioneered production techniques for optical special effects; and what started as a mistake, changed everything. A few short years after the release of *Bumbles* everyone was playing with slide animation; and at our shop, we kept pushing the envelope.

Audiovisual business rapidly filled the 60% collapse in my print business following the 1973 oil embargo; within two years we were neither a photo studio nor a print-graphics shop; we were making slides and slide shows. In the midst of the transition, Tom Ridinger left (there was so little publication work); Pat Billings came on board, to help in show production; Fred Cannizzaro was hired, to run what came to be our special effects slides department; and the company was renamed, *The Incredible Slidemakers*.





Pat Billings setting up a three-screen, eightee- projector show, made by Incredible Slidemakers for Cincom Systems, an enterprise software developer. [https://en.wikipedia.org/wiki/Cincom_Systems]



Top: Grace Napoleon in the slide library at Incredible Slidemakers studio. Bottom: Rocky Grazziano and Grace Napoleon with two others, sitting around the main light-table, where slides were cleaned and mounted.

With our new emphasis on slide shows, the company grew from three people to more than thirty is less than five years; we expanded from one to four floors (five if you include the basement), at the 73rd Street studio. But as Paul Volker put the brakes on the economy, my business failed; I hadn't planned for a downturn; I though that the business graph would look like a hockey stick forever; boy, was I wrong.

The end, for me, was 1981 when inflation was running rampant; when interest rates hit 20%; when Paul Volker put the kibosh on the economy; when credit tightened up and, with it, business in general. At most companies, big, expensive presentations went on the budget-chopping block; my phone stopped ringing; many of the projects we had got cancelled; proposals never materialized.


NO
PARKING
MONDAY


ANP 455

Seeing the handwriting on the wall, I decided to close the shop and move to Honolulu; I reckoned that Hawaii was closer to Japan—a cooking economy investing heavily in Hawaiian real estate, creating (I incorrectly thought) opportunities for multi-image show business.

To promote Hawaiian business, I produced the demo show *Hawaii Xanadu;* it was to be the swan-song for The Incredible Slidemakers; I wanted it to be a sensation. Taking a page out of P.T. Barnum's book, I decided to make a show that "turned the sublime into the ridiculous" by using 30-projectors on a single screen to create a "mind blower" that presented 2,400 slides in about 3 minutes, accompanied by the popular song *Xanadu*, sung by Olivia Newton-John. I thought that, at very least, I will hold the land speed record for slides. Ha!

THE INCREDIBLE SLIDEMAKERS

"Hawaii… Xanadu"



Monique Kaeo was the star of "Xanadu;" we met at Honolulu airport the night that I arrived; her boy friend stood her up and my chauffer was a no show; we found ourselves to be the last two people at the airport, and took things from there.

In 1977, when I presented the first animated slide show—*Bumbles*—at the Association for Mutli Image [AMI] slide show competition, that changed everything; in short order, animated slides and special effects became all the rage; the techniques and styles pioneered by Incredible Slidemakers were copied by countless other producers.

Three years later, in 1980, when inflation peaked and the bottom dropped out of the slide-show market, I threw in the towel, closed the company, and moved to Hawaii.

Hawaii-Xanadu was my swansong, the last show produced by Incredible Slidemakers, New York; it was made under duress; my workers were upset with me, for closing the company. The show was built from out-takes of Hawaii pictures made for a Rank Xerox sales-contest-promotion show produced by Purchasepoint, London.My goal was to produce a show that was one for the record books; 15-projector, single screen shows had become almost ubiquitous, so I decided to double that, and used 30; for "more sport" the show was made with exactly enough slides (2,400) to fill all 80 slots in each of the thirty slide trays; in that way, the show would end at its beginning, there was no need to reset anything, it could be played as an endless loop.

"*Xanadu*" turned out to be the second most-awarded show in AV history, the first being the IKEA show, "*Building It Is Half the Fun!*" | Designed, directed, photographed and programmed by Douglas Mesney | Opticals and effects by The Incredible Slidemakers, principally Fred Cannizzaro, John Leicmon, Nicole Smith, Bob Smith, Jim Casey and Mark Strodel | Music © ELO 1980; performed by Olivia Newton-John | More information at www.mesney.com.



Douglas Mesney (right) receiving Best of [Photokina] Show award from Victor Lawrence, President of the Association for Multi-Image [AMI]



Xanadu garnered gold at the New York International Film & TV Festival.



Center: Douglas Mesney (left) being toasted by his father (partially hidden) and Swedish producer (and fellow award winner) Bjorn Ericstam, while Mrs. Mesney tries to get a picture. Upper left: Mesney with Ericstam (right) and Don Sutherland. Lower right: Mesney with Ericstam and his mother.

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

Hawaii – Xanadu was produced under duress, as the studio was working against a tight closing down schedule, and fully half the staff (who were left) were not happy about the shuttering of the shop.



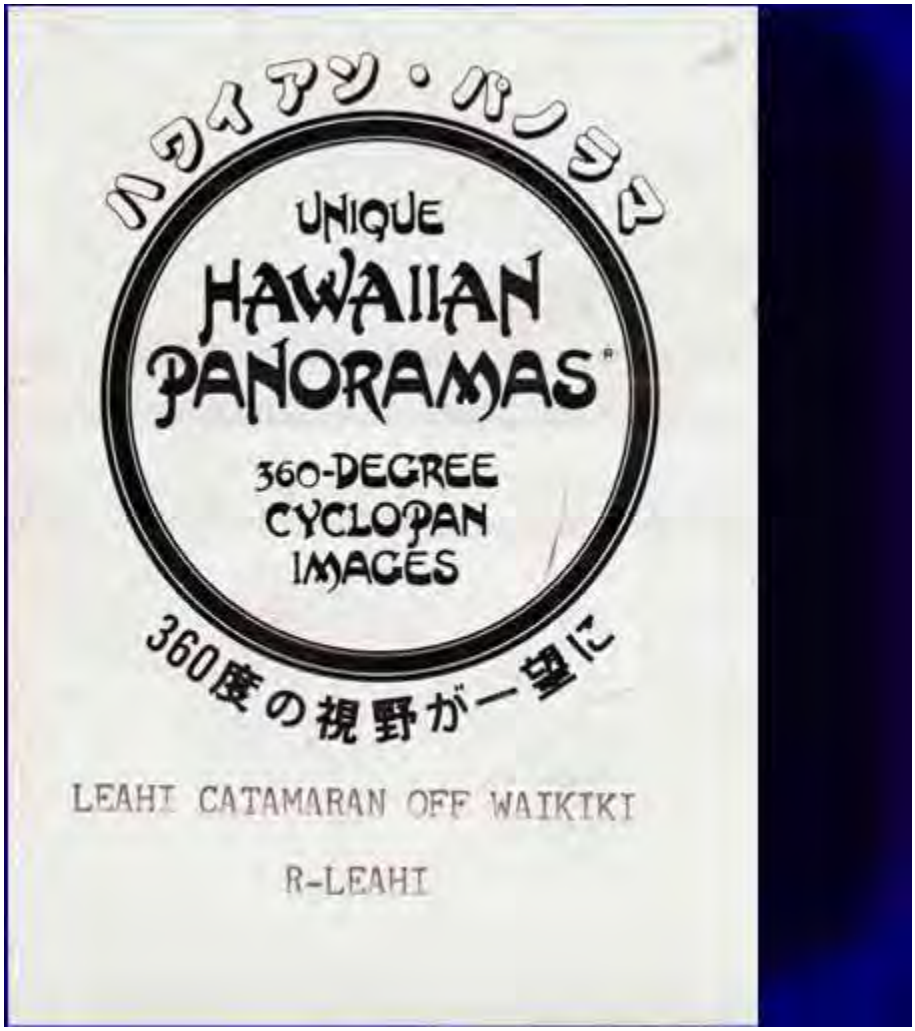
The last man standing was Jon Bromberg, an indomitable bull dog who got things done and went on to get things done for Staging Techniques and Bill Gates after getting everything packed into a forty-foot container destined for Honolulu, along with me. It would be the beginning of a 20-year odyssey, working my way around the world as a free-lance consultant to other multi-image production companies.

My plan for a multi-image production company didn't work out; I should have realized that no producer would hire a sub-contractor in Hawaii, when they wanted to go there themselves.

As the bank account dwindled, I turned to making 'tourist pictures' using a rare 360-degree camera called the *Cyclopan*, developed by Jack Rankin, who built ten prototypes, of which I became the owner of serial number 1003.



Yours truly with the Cyclopan camera at Yankee Stadium shooting a rally held by Reverend Sun Myung Moon. Let's see... 20,000 people times $15.00 per print... hmm! I suspect that Pat Shipps (at the time, Pat Billings) took this shot.



My (then) wife, Sandra Sande, and I started a business called Hawaiian Panoramas*; the idea being to make art for galleries and deluxe, "coffee-table" picture books, featuring scenic panoramas of Hawaii's premier destinations, made with our "one-of-a-kind" camera. Well, we never made any money, but producing* Hawaiian Panoramas *got Sandra Sande and I to the best spots on all the islands, chasing perfect sunsets… a priceless experience.*

Did I tell you that I think I have a lucky star? That's because every time I have gone bust, the phone has rung, always with a new opportunity; and so, it was, as the tide of my fortunes went out, in Hawaii.

Lindsay Rodda at *Sonar Graphics,* in Melbourne, Australia, called me to ask if I would oversee the production of car-launch shows for both Ford and Holden (GM Australia)—and train his staff in the process. It was there that I met, and convinced Lindsay to hire, John Emms,; a masterful technical photographer, as head of the rostrum camera department; it was a big change for John, involving an entirely new camera technology, that he would soon master, later becoming my production partner in a Swedish venture called *Incredible Imagers AB.*



Top right: Sandra Sande. Top left: (L to R) Bette Murray, Lindsay Rodda, Sandra Sande. Bottom: Lindsay Rodda

After a year down under, we returned to Honolulu and resumed *Hawaiian Panoramas*, but tourism was way off due to the business "hangover" after Volker's draconian credit tightening, and we found ourselves slowly going broke again until, once again, the phone rang.

This time, it was Chris Korody on the line, calling from *Image Stream*, his internationally- recognized multi-image production company, in Los Angeles; they were over booked and staffing up. I ended up there for a couple of years, and manages to convince Chris to bring in John Emms from Australia, to run the Maron Carrell rostrum camera department, which has a position he held until *Image Stream* went under in 1985, another victim of "Volkerism."



Top left: Chris Korody landing a big one. Bottom right: the scene at Las Vegas' MGM Grand Hotel, where the 1983 Yamaha sales meeting was staged by Image Stream. Screen graphics were designed by Bill Aylward.

My days at *Image Stream* were among the happiest, professionally. His staff was more capable and more motivated than any I have ever seen, anywhere; everyone had everyone else covered; so you could do your thing and everyone wanted to help you… and you wanted to help them; it was truly a team, with a strong and opinionated leader. While at *Image Stream*, I programmed and oversaw the production of shows for a Yamaha new-model introduction, as well as the *Quazite Product Launch,* (*Quazite* is a polymer-concrete material).

SHELL OIL COMPANY

Quazite

PIX – Quazite graphic by Bill Aylward

Quazite was the first show that I produced at Image Stream, in 1983; the show benefited considerably from Bill Aylward's slick graphics.

Before he learned of my availability, Chris Korody, Image Stream's founder and head honcho, had already booked Robert Pelton to do the Shell show; so, when I arrived, Pelton and I started off co-producing the show.

Pelton, who wrote the script, was also a photographer; he had a journalistic bent that blended well with my documentary style; between the two of us, it became obvious that the visual solution for the show was documentary photography, spiced up with Image Stream's slick, trademark graphics, designed by Bill Aylward. Although he was no slouch, my talents exceeded Pelton's, especially programming; so, Pelton eventually relinquished show production to me. I spent two weeks on the road in the U.S. and Canada shooting the documentary, while Pelton shot sequences of refineries in southern California; animations were not his forte.

Credits: written by Robert Pelton | Directed, designed and programmed by Douglas Mesney | Graphic design and production by Bill Aylward | Rostrum camera work by Chris Cianciarillo and Ted Iserman | Audio design and production by Brad Pinkstaff at Silverlake Studios, L.A. | More information at www.mesney.com.

Watch a video of the show at https://vimeo.com/237012486

I was happy at *Image Stream*, working alongside Chris Korody, another giant in the multi-image business. Sandra and I lived with Chris (and Kathy and their dog, Charlie) for a few weeks until we found our own place; then I got seduced, and then abandoned, by a creative Canadian production house (who shall remain nameless) promising a World's Fair's gig working on a monster show for the Air Canada pavilion. After laying out a detailed plan in my proposal, they hired a local producer to execute my plans at a substantially lower rate; so, after moving up to Vancouver, I was suddenly unemployed; the experience taught me (yet again) to never reveal your plans before you get paid.

Sandra and I spent a dreary autumn and winter in Vancouver, waiting for the phone to ring. Finally, it did; this time it Sven Lidbeck and Kurt Hjelt, the co-owners of *Audio Visual Centrum* (AVC), in Stockholm, Sweden, offering a chance to produce the show that would launch the Saab 9000.



Kurt Hjelt (inset and right) and Sven Lidbeck (lower left), the founders of Audio Visual Centrum, in Stockholm, at the company's summer party; the two brought me to Sweden at the request of Lars Einer, Saab's advertising manager, to produce the launch show for the Saab 9000 Turbo 16.

When the plane touched down in Sweden, it was a late-Spring evening, but it felt like 50 below zero and seemed like we had landed at the end of the Earth. Lasse Hellquist and Kjell Gustavsson picked us up at the airport and took us on a tour of Stockholm, including the Old Town, where they introduced us to "Swedish wine" (aka schnapps) at *Gyldene Freyden*, an 18th century tavern.

AVC at that time was Sweden's premiere meeting-production company; they had a good multi-image show making facility, with about two dozen people on staff, but they wanted to make it better… an attitude of which I have always approved; so, they imported talent from other countries, particularly England and America, where multi-imagery was the most sophisticated. During my tenure there, I worked alongside Rick Pedolski, another American producer, and together we brought in teams of others from New York and L.A., which fleshed out AVC's staff to about three dozen.

SAAB

"Emblem"

After I arrived in Stockholm, in 1984, ready to produce a launch show for the Saab 9000 Turbo 16, a one month delay was announced (the prototype car wasn't ready); to fill the time, Lars Einar, Saab's advertising manager, commissioned this show, to announce and celebrate the car brand's new emblem The assignment was to make a slide show that would also work as a video—for ease of use; I chose a 12-on-one format (12 slide projectors aimed at a single screen) in order to be able to project fast sequences, animated graphics and effects. The Imagery was primarily sourced from the Saab picture library (the most extensive I've ever seen).

Credits: Written, directed, designed and programmed by Douglas Mesney | Library music & mix by Tommy Bergqvist | | Opticals and effects by Andreas Wannike and Filip Järnehag | Optical art by Tim Geyer, Sandra Sande, Rick Gulledge and others | Video SFX end logo provided by Saab America; used at the insistence of the client | More information at www.mesney.com.

Watch a video of the show at https://vimeo.com/232774483

9000 Turbo 16 World Launch



Douglas Mesney in 1984, setting up a slide show at Audio Visual Centrum [AVC] in Stockholm, Sweden, using Kodak S-AV 2050 projectors stacked three-high on WTI projector-alignment stands; WTI was the brainchild of Jack Elliott, a former sales rep for Audio Visual Laboratories [AVL]; he saw a place for low-cost, "no-frills" alignment stands in a market dominated by expensive Chief stands which, although technically superior, were thrice the price.

This was the show that brought me to Sweden, together with my wife, Sandra Sande, in the late winter of 1984, to design it and direct its production, at Audio Visual Centrum [AVC], in Stockholm. The show used 30 Kodak S-AV slide projectors—the maximum that could be programmed using an AVL Eagle computer and Dove dissolve units | The extreme "fire-power" was aimed at three screens; eighteen on the center screen, with six each on the flanking left and right screens. The extremely-wide screen layout accommodated the low ceiling in the banquet hall at Kolmarden, Sweden, where the show was first performed.

Credits: Written, directed, designed and programmed by Douglas Mesney | Original photography (beauty shots) by Saab Studios and AVC's Bengt Sundalin; animated sequences by me, Douglas Mesney | Library music & mix by Tommy Bergqvist at AVC | Narrated by Brad Crandall, recorded at Silverlake Studios by Brad Pinkstaff | Opticals and effects by AVC's Filip Järnehag | Optical art by Tim Geyer, Sandra Sande, Rick Gulledge and others | More information at www.mesney.com.



Douglas Mesney (foreground) and Sandra Sande with AVC's Bo Stroman (upper right) and Kjell Gustafsson (lower right) in the projection control room at the Saab 9000 Turbo 16 World Launch show.

Watch a video of the show at https://vimeo.com/233153242

The Saab 9000 launch show was a hit; although originally contracted for only three months, Saab asked me to stay and I ended up in Sweden for another eight years making shows not only for Saab, but also for companies ranging from Scania and Volvo to Ericsson, Electrolux, and Skanska. This show, for IKEA, called *Building It Is Half the Fun*, was the last show I produced for AVC before leaving them to start my own company, with John Emms, called Incredible Imagers AB.

"Building It Is Half the Fun!"

The entire show was photographed in one day and was in production just one week; it was produced for a mere pittance for a budget: less than USD $25,000; but the show paid big dividends for me, becoming the most highly-awarded show in the history of slide shows, including Grand Prize at the New York International Film & TV Festival. The show's appeal is that it communicates without words.

Credits: Designed, photographed, programmed and produced by Douglas Mesney for IKEA at AVC Studios (Stockholm), in 1985. More information at www.mesney.com.



Yours truly receiving medals at the New York International Film & TV Festival. Extreme right: my PR man, free-lance journalist Donald Sutherland, was on hand to photograph and report on the event.



Incredible garnered four awards at the 1988 New York International Film & TV Festival, including Best of Show, for Building It Is Half the Fun!

Watch a video of the show at https://vimeo.com/229424008

Sandra Sande and I were supposed to go home, to Vancouver, BC, after the Saab 9000 Turbo 16 World Launch show; but, as mentioned, Lars Einar, Saab's advertising manager—my ~~boss~~ and client—asked if we would please stay and produce two new shows, to be used at the US launch of the Turbo 16. This was the first of those two shows, about the new Saab 9000 range of cars; the other show was about the 900 range. The show used 30 Kodak S-AV projectors—the most that could be controlled by an AVL system (Eagle computer and Dove dissolvers)—aimed to overlap in a panoramic format called "Two-Plus-One;" that is, two side by side images, with a third overlapping the other two, in the center; the format was also called "One-Over-Two." In this case, the left and right screen areas each had six projectors, the remaining eighteen were focused on the center area of the screen.

Eighteen projectors were needed on the center portion of the screen, to project sustained slide animations at rates of up to six slides per second; they were also needed for sufficient tray space for the 2,400 slides in the show; that large capacity was insufficient, requiring a tray change on the center bank of 18 projectors; technicians had to swap out eighteen trays without jiggling the projectors, which would make the pictures bounce around on the screen; out of two dozen screenings,

the only time the crew blew that tray change was during its judging at the Swedish International Bildspel [slide show] Festival; geez, was I rude to that crew.

Credits: Written, directed, designed and programmed by Douglas Mesney | Original photography by Saab Studios and AVC's Bengt Sundalin, who shot beauty shots, while I (Douglas Mesney), shot the animated sequences, assisted by Filip Järnehag and Juki Nakamura | Library music & narration mix by AVC's Tommy Bergqvist | Narrated by Brad Crandall, recorded at Silverlake Studios by Brad Pinkstaff | Opticals and effects by AVC's Filip Järnehag | Optical art by Sandra Sande, Susan and Tim Shields, Rick Gulledge and others | More information at www.mesney.com.

SAAB

9000 US Launch



Film crew for the Saab 9000 shows, wrapping it up after a week-long shoot in Sweden and Norway. After Lars Einar retired, Thomas Lagerqvist took over (upper left, with his wife, Lena; and to my immediate left—I'm wearing the dark-blue shirt. Former Audio Visual Centrum [AVC] colleagues, Filip Järnehag and Juki Nakamura (extreme right), were part of my team; I was their hero, the guy who survived the demise of AVC. Sorry, but I can't name the two guys on the extreme left.



My trusty Saab 9000 Turbo 16 served earned its keep as a camera platform.



The PR man in me arranged for AVC to pay the expenses for a well-known freelance journalist, Judy Roland (upper right), to fly to Stockholm and spend a week gathering information and pictures for a feature story about AVC… and me. Upper left: Christine Carlsson was AVC's lead producer; she ended up marrying VP Bo Stroman. Lower left: Judy with Sandra Sande (left) and Christine (center) on a Stockholm sightseeing boat.

Watch a video of the show at https://vimeo.com/233225855

SAAB

900 US Launch



Juki Nakamura (left) and I, in Norway, checking the shutter of a 250-exposure Nikon F3 mounted on the bumper of my Saab 900 Turbo 16, to shoot animated slide sequences of other Saab cars blazing down a country road.

Sandra Sande and I were supposed to go home, to Vancouver, BC, after the Saab 9000 Turbo 16 world launch show; but Lars Einar, Saab's advertising manager—my ~~boss~~ client—asked if we would stay and produce two new shows, to be used at the US launch of the Turbo 16. This is the first of the two shows, about the new Saab 9000 range of cars; the other show was about the 900 range | This show used 30

Kodak S-AV projectors—the most that could be controlled by an AVL system (Eagle computer and Dove dissolvers)—aimed to overlap in a panoramic format called "Two-Plus-One;" that is, two side by side images, with a third overlapping the other two, in the center; the format was also called "One-Over-Two. In this case, the left and right screen areas each had six projectors, the remaining eighteen were focused on the center area of the screen | Eighteen projectors were needed to project slide animations at up to six slides per second; they were also needed for sufficient tray space for the 2,400 slides in the show. | Written, directed, designed and programmed by Douglas Mesney | Original photography by Saab Studios and AVC's Bengt Sundalin, shooting beauty shots, as well as myself, Douglas Mesney, assisted by Filip Järnehag and Juki Nakamura, shooting the animated sequences | Library music & mix by Tommy Bergqvist | Narrated by Brad Crandall, recorded at Silverlake Studios by Brad Pinkstaff | Opticals and effects by Filip Järnehag | Optical art by Sandra Sande, Susan and Tim Shields, Rick Gulledge and others | More information at www.mesney.com.



Me, on the Swedish island of Öland, checking alignment of hood-mounted camera.

Watch a video of the show at https://vimeo.com/233226491

AVC never fully paid me for the Saab 900 and 9000 US shows; they were making a fortune but going broke, having over-expanded in anticipation of a continuing high-level of show production—based on the success and notoriety of the Saab shows—

but that never materialized. I didn't want to leave AVC, and they didn't want me to leave, but they weren't paying their bills and, unawares to me, were actually going bankrupt, due to over-staffing and too much overhead. I hadn't been paid in so long that I couldn't afford to go home, to Canada; there weren't any other big AV shops in Sweden to work for [with the possible exception of *Producenterna*, but they didn't like my style]; so, the only way to generate money was to compete with AVC, which I did, taking the Saab account with me when I left.

Years later, Lars Hellquist told me that he, Bo Stroman, Kurt Hjelte and a few other company directors eventually put up some of their own money, to pay most of my past-due bills; but by then I was gone; I quit AVC and opened Incredible Imagers AB, right across the street; Saab came with me, to the surprise and chagrin of AVC; that triggered further mutinies, as other clients jumped their ship, leaving AVC for my new company.

The money we earned for our Saab shows, together with the prestige of producing them and the publicity we generated, put Incredible Imagers on the map; we started getting calls from central Europe and working for clients in Belgium (Colgate & DHL) and Germany (Kodak & Mercedes Benz).

One of the first projects we did was a new demo show for Audio Visual Laboratories. Technologically, it was the most complicated show I ever produced; I am amazed that rostrum-cameraman John Emms didn't mutiny; but, like me, he was a glutton for punishment; the harder it got the more we loved it; we knew that nobody else would go this far, that we would achieve another "first" in the world of multi-image, which is exactly what AVL demo shows were supposed to do.

The difficulty lay in the complexity; inside every Wess slide mount was a "sandwich" composed of three chips of film—the image, a soft-edge mask, and either a reveal mask or a clear chip, called an "alpha," replacing it; so that each sandwich had three slices; so that each would be equally thick; so that each would focus at the same point; so that none would look "soft" (unsharp) on the screen. Not only did triple-chipping triple the costs, it quadrupled the frustration during slide assembly; it was much harder to clean those slides, to keep dust from lodging between all those layers; and, to top it off, we produced three sets of the show: two for AVL and another for us, to use as an Incredible Imagers demo, and enter into competition. [It won its share of gold in the 1988-89 competition circuit.]

AVL - Audio Visual Laboratories

"Rhythms of The World"

This 15-projector slide show was made by Incredible Imagers AB, Stockholm, in 1986. The show was programmed using AVL's *Eagle* computer and *Dove* dissolve units (dissolvers). The show was used at meetings, events and trade shows to demonstrate the programming proficiency of AVL equipment; the demo was co-

sponsored by The Stock Market, one of New York's top picture agencies [since absorbed by Bill Gates' *Corbis* picture agency] to show off their extensive range of stock photography.

The success of the show hinged on John Emms' mastery of the Marron Carrel 1600 rostrum camera; the show also demo'd *Master Masks*, a picture-masking system designed by yours truly to "reveal" pictures using unique shapes, ie., starburst, lightning bolt, spiral, etceteras, inspired by 1930s and 40s Hollywood-movie trailers.

Credits: Written and designed by Douglas Mesney at Incredible Imagers' Stockholm studio, in 1986 | Opticals and visual effects by John Emms | Music by Geoff Levin at GLMC Studios, L.A. [lyrics © Mesney] | Further information at www.mesney.com

Watch a video of the show at https://vimeo.com/232923734

BERGEN EXPO

"See the Light"



Left: Lab technicians show plans for the QPLV xenon projector to Gene Demmick (wearing vest), Founder and CEO of Bergen Expo. Right: a technician points to the projector lamp's light pattern. Both pictures are scenes from the show, which was in color—these are black-and-white publicity prints that were sent to the press.

"See the Light!" was a three-projector slide show made in 1986 by Incredible Imagers AB (Stockholm) to demonstrate the proficiencies (especially flashing effects) of Bergen Expo's blazingly bright QPLV—Quadra-Point Light Valve—xenon-lamp slide projector.

The show was primarily used at trade shows, as a "table-top" display. [In an age when companies were using up to one hundred projectors, a three-projector slide show was considered small.] It was a gold-medal winner at AMI (Association for Multi-Image) and most other major slide show competitions; nobody had packed so much action into a small show before.

Credits: Written and designed by Douglas Mesney at Incredible Imagers's Stockholm studio in 1986 | Opticals and visual effects by John Emms | Music by Geoff Levin at GLMC Studios, L.A. [melody & lyrics © Mesney] | Further information at www.mesney.com

Watch a video of the show at https://vimeo.com/233138054

KODAK

"Got to Be, S-AV!"



Left: yours truly at the Kodak factory in Stuttgart, German. Right: dressed in Sergeant Pepper attire, about to open an illuminated pod containing an S-AV projector.

This is a three-projector slide show [a two-projector version was also made] produced in 1989, by Incredible Imagers, Stockholm. The show was made to commemorate the one-millionth Kodak S-AV slide projector. Fifty copies of this show were released, worldwide. It was made at when the demand for multi-image shows was peaking; a time when everyone, it seemed, wanted in on the action. But for Kodak, the market was problematic: producers everywhere were already geared-up. To keep their Stuttgart [Germany] factories busy, Kodak needed to find new customers; they wanted a show demonstrating that a lot could be done with as little as two or three projectors, to encourage beginners to get involved with slide shows and attract media producers in emerging markets. Built when many companies used up to 100 slide projectors to make audiovisual extravaganzas, this show aimed to do "more with less."

Credits: Written, designed, directed, programmed by, and starring, Douglas Mesney | Principle photography by Chris Hall (London) | Opticals and effects by John Emms assisted by Conny Bergqvist | Thanks to the late Peter Grunert, my Kodak champion, a fellow AV guerilla. | More information at www.mesney.com.



Scenes from Got to Be, S-AV! Top Row: Martin Luther King holding a sheet of slides 9left); Charles De Gaulle with a vintage 20s Kodak slide projector (center); Fidel

Castro clutching a box of slides and a viewer. Bottom row: Nikita Kruschev with a 30s projector (left); Peter Sellers and May Britt holding a sheet of slides (center); President Kennedy examining a slide (right).

Watch a video of the show at https://vimeo.com/232927601

In addition to our new business from AVL, Kodak and Bergen, Saab, my most faithful of all clients [rivalling Arnie Miller] delivered a job that dwarfed every show I had ever produced. It was the first time I ever heard Lars Einar say, "…don't think about the money;" this show was his swan song, an extravaganza promoting the biggest gamble the company had ever undertaken—the metamorphosis from a builder of utilitarian vehicles to luxury cars; the company would live or die on the success of this launch; in some ways, it was even more important that the launch of the first Saab 9000 three years earlier; with that car Saab penetrated BMW and Audi markets; this new one was aimed at the luxurious limo market.

SAAB

9000 CD World Launch



A troupe of fifty British singers and dancers performed a hour-long pageant celebrating the history of the "sedan" (a moving chair) from the days of human carriage, to horse-drawn carriages, to motorized vehicles. The show was written by Hans Hjiort and performed by the Stockholm Symphony Orchestra. This scene opens the show, in Egypt, thousands of years ago.

A huge screen was needed for the giant stage at the Acropolis, the biggest convention center on the Côte D'Azur. However, hampered by limited projection "throw" distance (between projector and screen) projecting a big picture required a matrix of small screens; that requirement dictated the specifications for Incredible's first *Image Wall* screen; the name derived from "video wall," a then-popular, multi-screen grid of video monitors, used by show designers to create big TV images



Upper left: Saab delegates and VIPs from around the world filled all 2,500 seaths in the Appolon Theater at the Palais des Congrès Acropolis theater in Nice, France. Lower left: Stockholm Symphony Orchestra played an original score by Hans Hiort for an hour-long extravaganza of song and dance, celebrating the history of the carriage, performed by a troupe of fifty. Right: From backstage, AV journalist Don Sutherland photographs the installation of Incredible's 40-panel Image Wall screen.

Our Image wall was composed of 40 panels, each 3 X 2 meters, [9.84 X 6.56 feet], arranged 10 panels wide by four high; the total screen size was 90.84 X 26.04 feet [30 X 8 meters]. Two projectors were aimed at each of the 40 panels; thus, screen images were illuminated by 40 projectors, making them very bright, and able to compete with a battery of stage lights illuminating elaborate song and dance routines by a troupe of 50 singers and dancers.

The eighty projectors (40 panels @ 2 each) were programmed using four AVL Genesis computers and forty Super Dove dissolvers. Anecdotally speaking, I was the AVL dealer in Sweden; I sold myself so much gear for this show that I won AVL's

sales competition; the prize was a Jamaica cruise with the audiovisual élite, hosted by AVL's CEO, Ray Sozzi.

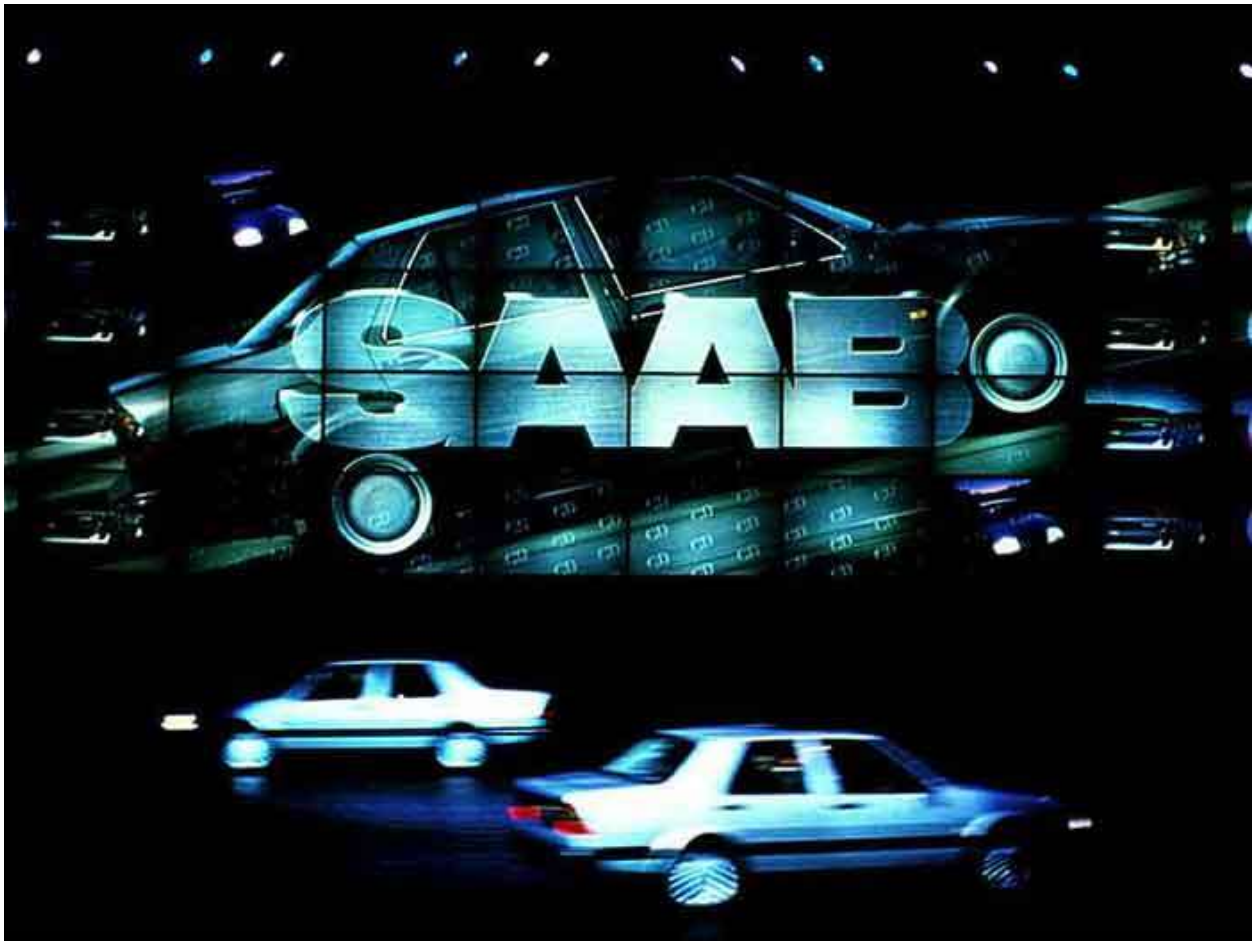


I flew my parents (Dorothy and Peter, right) to Nice, France, from New York, to see the Saab spectacular; on the left, Elisabeth Ivarsson—my sambo and Incredible's office manager, with her daughter, Anna. My shirt is emblazoned with a Swedish play on words: Ingen Konst Alls means "No Art at All" if translated literally; in Swedish slang it also means "Nothing To It!"

Credits: The 40-panel Image Wall screen was built built and staged by Dillens & Dillens [D&D], in Brussels, principally by Dirk Van Even, D&D's Technical Director | Written, designed, directed and programmed by Douglas Mesney | Principle photography by Saab Studios, Sten Granath, and Douglas Mesney, assisted by Filip Järnehag and Yuki Nakamura | Opticals and effects by John Emms assisted by Conny Bergqvist | Further information at www.mesney.com

Watch a video of the show at https://vimeo.com/233227003

9000 CD World Launch | Reveal of Car



The new cars drove out from under the Image Wall screen; this shot provides the perspective that reveals the side of the Image Wall screen—and why such a big screen was needed.



Upper left: the new cars drove out from under the Image Wall screen. Upper and lower right: 50 singers and dancers performed in front of the screen.

Credits: Written, designed, directed and programmed by Douglas Mesney | Principle studio photography was by Saab Studios, Sten Granath, and Douglas Mesney, assisted by Filip Järnehag and Yuki Nakamura | Opticals and effects were by John Emms assisted by Conny Bergqvist | Further information at www.mesney.com



Saab's trade-show-stand designer, Lars Sundquist, picked-up on my Image Wall concept; he included a 40-panel, 80-projector installation to provide semi-circular, 180-degree backgrounds for a revolving-turntable-display of a Saab 9000 Turbo 16, as seen here at the Frankfurt Motor Show in 1991. I used a Swiss-made panorama camera to shoot 180-degree scenes of beautiful highways and byways in Norway, assisted by Filip Järnehag.



Here's a smaller, 24-panel Image Wall, at the 1991 Tokyo Motor Show

Watch a video of the show at https://vimeo.com/233227400

SAAB

"Putting the Future in Motion"



This twelve-projector, single screen Saab show, together with the twelve-on-one *"Enginuity"* show, represent the apex of Incredible Imagers achievements—the collaboration of John Emms and I; we initially worked together at Lindsay Rodda's company, SonarGraphics, in Melbourne, Australia, in 1981; now, six years later, we had innate insights into each other; we understood and enhanced each other's styles; you can see it in the controlled smoothness of the animations, precisely choreographed to the script and music.

Credits: Written, designed, directed and programmed by Douglas Mesney | Principle photography by Sten Granath and Douglas Mesney | Opticals and effects by John Emms | Library music, audio design, mix by Douglas Mesney | More information at www.mesney.com.

Watch a video of the show at https://vimeo.com/232928264

"The Power of Scania"



Douglas Mesney in programming studio (left) and in audio suite (right) at Incredible Imagers Stockholm studio; photos were shot for Kodak Got to Be S-AV! show.

This was one of my favorite shows; I got a chance to write a song | In the mid-80s I took control of audio production at Incredible Imagers; I bought a ton of gear and became self-sufficient, for the control more than the money | Good theme songs have power; that's something I learned from Chris Korody, at Image Stream, who wrote the Apple Boogie for Steve Jobs; theme songs are inspirational and motivational—qualities you want, in a slide show (any show). *The Power of Scania* became Scania's rallying song; after being introduced with this slide show, the song went on to be used at trade shows, launch events, company meetings, and at dealerships in more than fifty countries.

Visually, the show is a bit of a hodgepodge; we relied heavily on the Scania archive; although it was the most complete corporate picture library I have ever seen, and each picture was of excellent quality, it was difficult to find a visual red thread from the disparate styles of a hundred different photographers. I shot a bunch of original stuff to act as a kind of visual glue, holding together the melange of library images; I was heavily into using "fruit cake" filters, to create starburst, rainbow, and multi-image "prism" effects; I worked with a set of several hundred filters.



I travelled with fifteen cases of gear; the third row down shows the four cases carrying my filter set.

Credits: Written, designed, directed, photographed and programmed by Douglas Mesney | Music theme and lyrics by Douglas Mesney; produced by Geoff Levin Music, Los Angeles | Opticals and effects by John Emms | More information at www.mesney.com.

Watch a video of the show at https://vimeo.com/232928821

"Swedish Meatballs"



Lars "Lasse" Haldenberg starred as the Swedish Chef in a play on the Muppets' character, for the 18-projector, single-screen, slide show, "Swedish Meatballs," produced by Incredible Imagers, Stockholm.

This show turned out to be a major embarrassment, for me as well as the Swedish nation; at least, that was how the King of Sweden characterized it, after seeing it at an approval session; by then it was too late to make anything other than small changes, before the show went on a six-month tour across America, part of a major trade mission celebrating the 150th anniversary of the Swedish migration to America.

Americans don't know much about Sweden; but most recognize the Swedish Chef, one of the Muppets' characters; they also recognized Burt Wolf, CNN's food editor, who traveled the world, reporting on international national cuisines. So, I wrote a show around those two characters; Burt Wolf interviews the Swedish Chef; as things go wrong, Wolf cuts away to interesting Swedish factoids.

Written, designed, directed and programmed by Douglas Mesney | Principle photography by Douglas Mesney, assisted by Elisabeth Ivarsson, Filip Järnehag and Juki Nakamura | Burt Wolf played himself—don't even ask, how much it cost to bring him to Sweden for a week and put him up at the Grand Hotel. Ha! | Sven "Tummin"

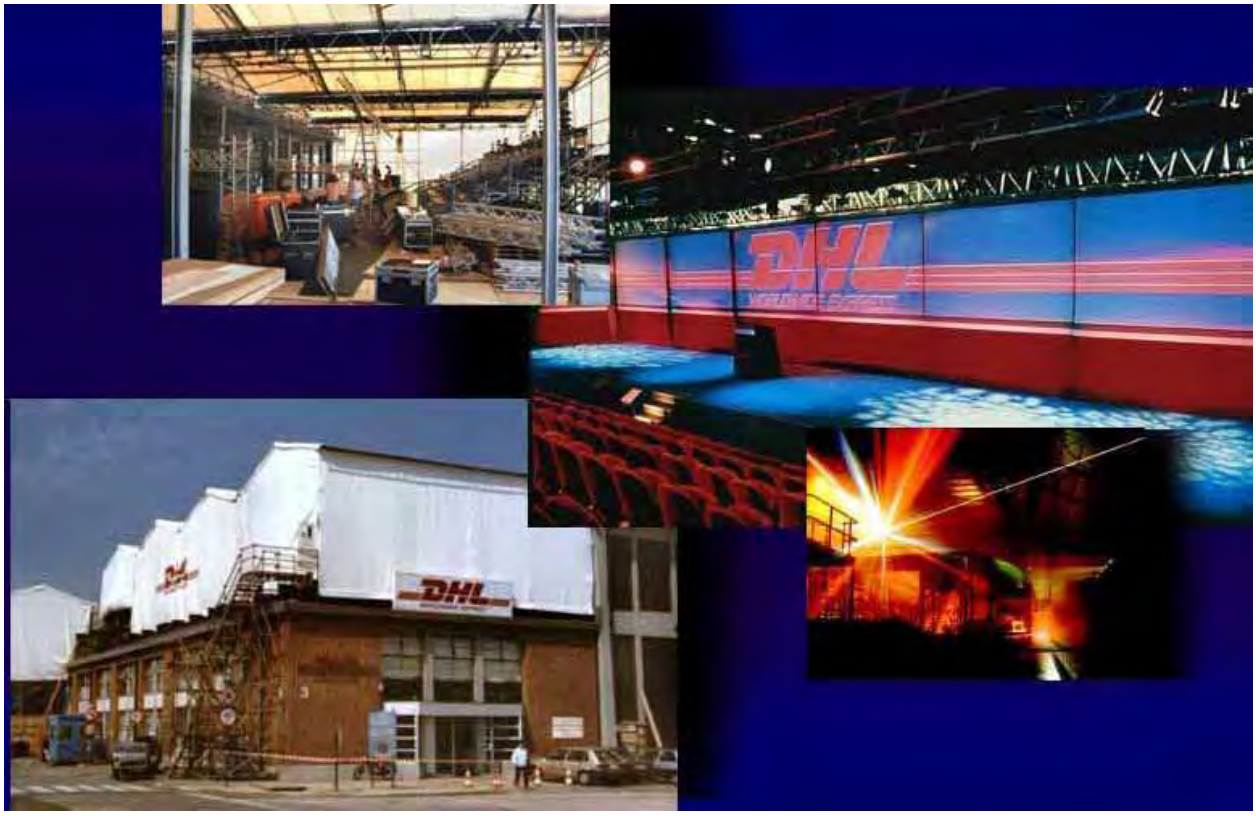
Svensson played the Swedish Chef | Photographed at the Grand Hotel, Stockholm, Sweden | Audio recording by Roger Brett at Music City Media, Stockholm; soundscape design and production by Douglas Mesney at Incredible Imagers, Stockholm | More information at www.mesney.com.



Douglas Mesney on camera at Grand Hotel, assisted by Filip Järnehag (left) and Juki Nakamura (extreme right); the hotel manager (center) couldn't believe what was going on.

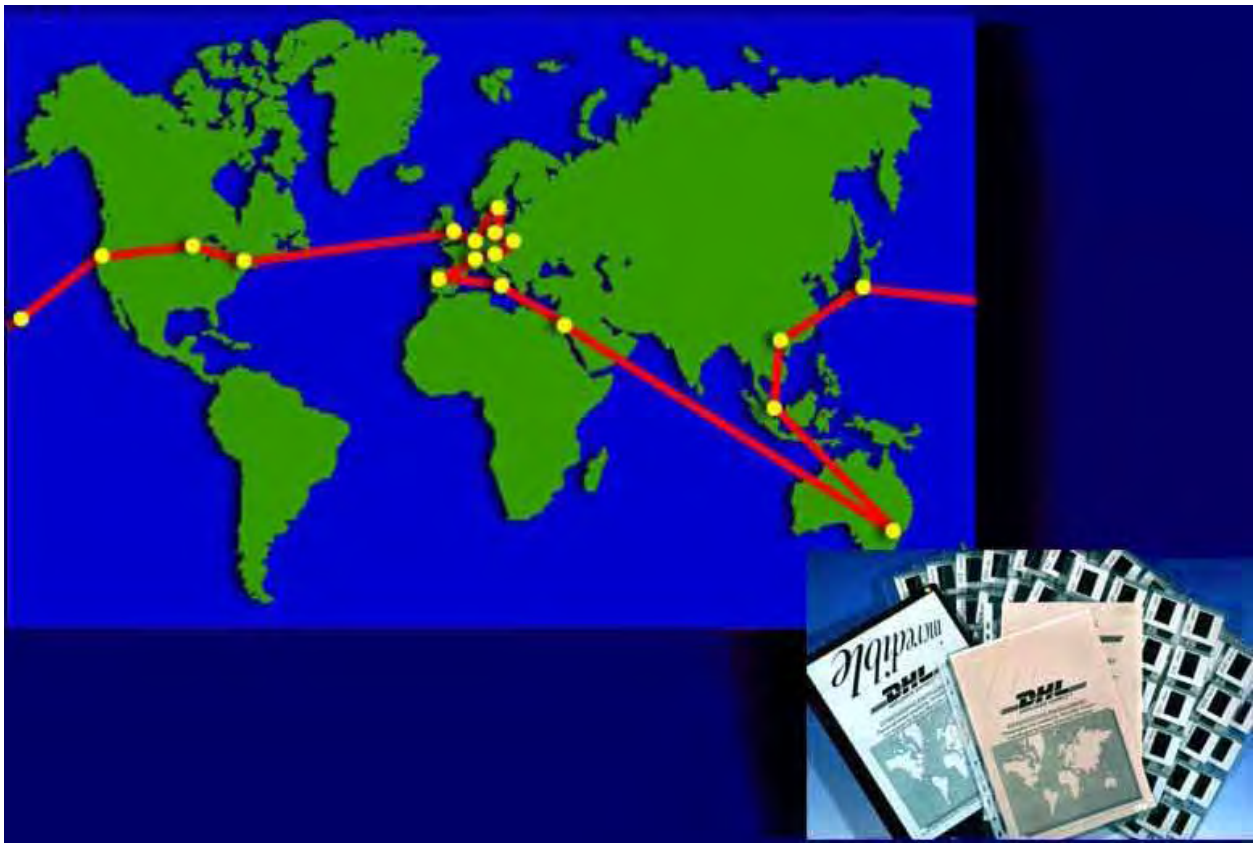
Watch a video of the show at https://vimeo.com/232929279

"Twenty Years Ago Today"



This is one of two 30-projector, five-screen, panoramic slide shows produced in 1988 by Incredible Imagers, Stockholm; a corporate portrait, for the launch of DHL's Brussels Hub at Zaventem Airport.

The success of this show expanded Incredible Imagers market from Scandinavia into the European Community. It was produced by a partnership between Incredible Imagers and Mediatech, London, who staged the extravaganza show—principally Angela Green, Bob Jackson and Richard Fairclough; they were supervised by Jan Robberechts, managing director of Burson-Marsteller Brussels, DHL's PR agency; Robberechts reported to Pat Lupo, DHL's CEO, via Arthur Havers, their PR manager; it was complicated; I had a lot of bosses. However, there was so much money involved that nobody really wanted to own the show, so they left it to me.



The original budget got thrown out the window when DHL failed to deliver pictures of their international operations, without which the Corporate Portrait could not be completed; as a result, I went on a two-week, around-the-world shoot; time was so tight, I flew the Concorde from London to New York; I was deep into anorexia at the time, so I declined the incredible spread of epicurean delights that were being served the guests. Lower right: to help justify the costs of my global photo mission, we produced the DHL International Photo Library; 350 of the best shots were assembled into a master set, of which two dozen copies were made and sent to DHL offices around the world.

[Anecdotally: as budgets grow, so does a client's trust in their producer; the bigger the budget, the more the client left me to my own devices; it was the little, low-budget clients that always had to have a finger in the pie.]



Lower right: Laser-lit reveal of Hub operations capped the finale of the DHL Brussels Hub show. Upper left: Mediatech's Bob Jackson and Angela Green

The shows were presented in a purpose-built combination theater and lounge, installed—by Mediatech— on top of the DHL office wing of the aircraft hanger that housed Hub operations. At the finale of the slide show, the five screens slid apart to reveal the Hub—a vast network of conveyors; like a combination of roller coasters and *Chutes &* Ladders—dramatically lit with stage lights and lasers; glowing, colored boxes and packages, lit by UV [ultraviolet] light, moved along the conveyors; workers outfits also glowed; the colored lights and effects made a wonderland out of what normally looked boringly industrial.

Credits: Written, directed, photographed and programmed by Douglas Mesney; Opticals and visual effects by John Emms assisted by Conny Bergqvist | Music by Geoff Levin at GLMC Studios, L.A. | Narrated by Brad Crandall. | Further information at www.mesney.com

Watch a video of the show at https://vimeo.com/232924250

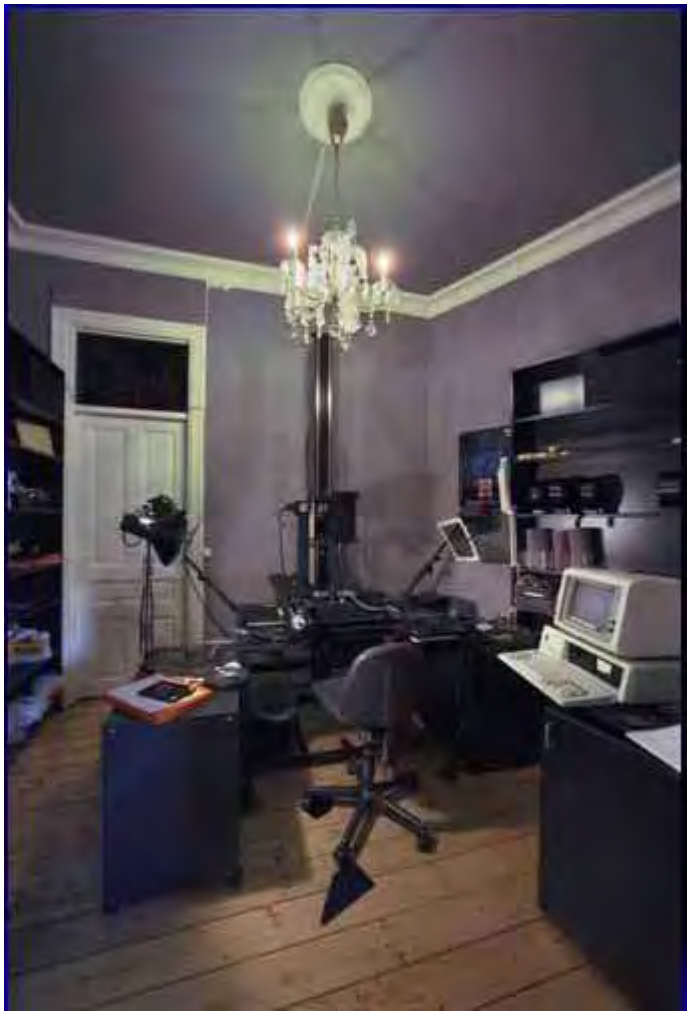
DHL

"Putting the Future in Motion"



This is the second of two 30-projector, five-screen, panoramic slide shows produced in 1988 by Incredible Imagers, Stockholm, for the launch of DHL's Brussels Hub at Zaventem Airport | While I (Douglas Mesney) photographed DHL operations around the world, for the the Corporate Portrait show, John Emms used stock photographs to produce the optical effects that hold this show together; he used a tricked-out, fully-computerized, Marron Carrel 1600 rostrum camera that was built to his specifications, including "slit-scan" capabilities—a rarely seen Hollywood film effect. For Emms, the harder the shot, the more he loved it; that was the trait we recognized in each other, that drew us together.

Incredible cannot take credit for the killer soundtrack; the song was originally produced by the ad agency for SAAB America; I first used it for a Saab show by the same name; it's a killer song, applicable for so many clients, circumstances and situations; just the name—*Putting the Future in Motion*—is inspirational, eh? | Further information at www.mesney.com



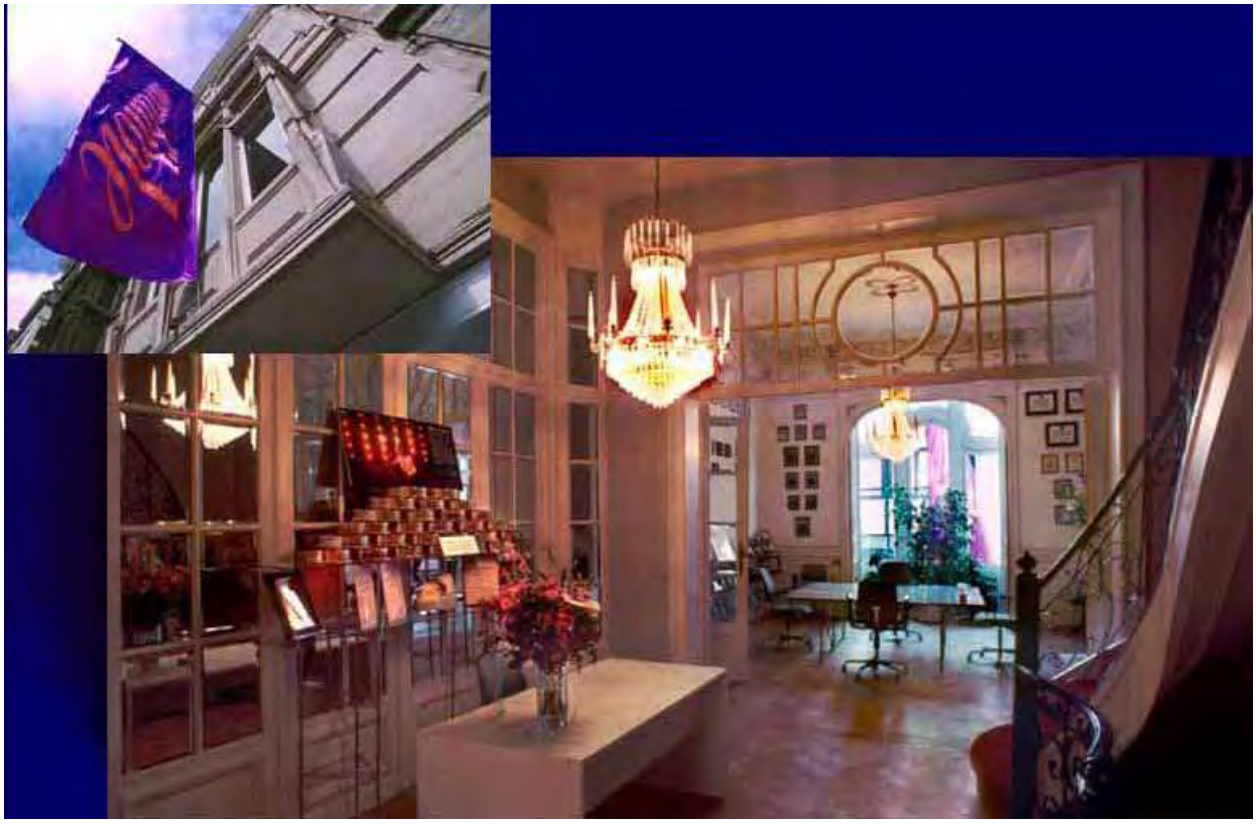
John Emm's Marron Carrel 1600 camera room, repleat with chandelier.



John Emm's darkroom at Incredible Imagers' Stockholm studio.

Watch a video of the show at https://vimeo.com/232924814

As the decade of the 80s concluded, Incredible Imagers was on a roll; between Saab and Scania, we had a secure client base in Scandinavia; growth in Scandinavia was difficult; we were the big fish in a small bowl; most of our new money was coming from Europe; it seemed more logical to move Mohammad to the mountain, instead of the other way around; so I decided to move the company to Brussels, Belgium. By this time, the company was a house divided; there was a love-hate triangle between the three principals: me, John Emms and Elisabeth Ivarsson; she and I split up, which terminated Incredible's Stockholm operations (mostly sales and client coordination), which she had been running. No matter, I had every reason to be confident; our new, EU headquarters in Brussels was an AV paradise.



Incredible Imagers' Brussels studio was a recreation of my New York studio; it occupied the former Wannamaker on the fashionable upper east side; that chapter taught me that people do indeed judge a book by its cover; moving to a prestige address doubled my business; clients and prospects took me more seriously; I got more press; it was a virtuous circle. So, in Brussels, I leased a townhouse just off fashionable Avenue Louise, at 39 Rue du Magistrat, right around the corner from our biggest supporter, Jan Robberechts, at Burson Marsteller (whose offices were at 225 Avenue Louise).



The entire first floor of Incredible Imagers studio in Brussels was dedicated to the display of Incredible's 150+ international awards; it was the first and last time all the awards could be seen in one place.



Later, I displayed most, but never all, of the awards in the Vashon studio; but when that crashed, I kept a dozen or so, but most of them went to the Vashon Island dump, after a couple of Island friends combed through them and took the medallions—to sell them as scrap metal. Ha!



The grid in the Brussels studio was massive... 80 projectors driven by four AVL Genesis computers. Conny Bergqvist, a talented cohort of John's, became his assistant and came with us to Brussels, primarily on camera, assisting John. There's a Swedish expression, "expert overalt," which is apt for Emms. His mastery over things technical was inspiring. We met when I saw his portfolio in Melbourne and was floored by what I saw... he had even shot bullets (pun intended). I was suitably impressed.



John Emms and Conny Bergqvist kept the basement darkroom of the Brussels studio like a hospital zone. The townhouse had been totally renovated; the basement was tiled in white, throughout; Emms took over the space and built the biggest, most comfortable darkroom you can imagine.

None of the work from that period in Brussels stands out—those were troubled times—except one piece we did for Saab during the transition from Sweden to Belgium. It is a short piece called "*Enginuity*".

SAAB

"Enginuity"



Graphics designed and produced by John Emms, at Inctredible Imagers studio in Stockholm, Sweden, for the Saab show, Enginuity.

This twelve-projector, single screen Saab show, together with the twelve-on-one *"Putting the Future In Motion"* show, [https://vimeo.com/232928264] represent the apex of Incredible Imagers achievements—the collaboration of John Emms and I; we initially worked together at Lindsay Rodda's company, SonarGraphics, in Melbourne, Australia, in 1981; now, seven years later, we had innate insights into each other; we understood and enhanced each other's styles; you can see it in the controlled smoothness of the animations, precisely choreographed to the script and music.

Credits: Written, designed, directed and programmed by Douglas Mesney | Principle photography by Sten Granath and Douglas Mesney | Opticals and effects by John Emms | Library music, audio design, mix by Douglas Mesney | More information at www.mesney.com.



John Emms, in blue shirt, celebrates at the Swedish Bildspels [Slideshow] Festival, where "Enginuity" earned a gold award. Upper: Rick Pedolsky is at the extreme right; Peter Holmberg [Holmberg & Hammer] is sandwiched in the middle. Lower: AVC's Suzanne Lindstrom is the blonde beside Emms, talking to Kurt Hjelt.

Click here to watch Saab "*Enginuity"* on Vimeo

Watch a video of the show at https://vimeo.com/232927927

With Incredible just around the corner, Jan Robberechts decided that Burson-Marsteller no longer needed to run their own video-editing studio; he sold us all the gear, for a song. Simultaneously, he gave us a gig producing a video for Colgate, a documentary about their European operations.

COLGATE

Corporate Portrait | EC (European Community) Operations

There is nothing special about this film; it was subcontracted to Incredible Imagers by Burson-Marsteller Brussels, Colgate's PR agency. Jan Robberechts, the Managing Director at Burson Marsteller, was Incredible's main supporter in Brussels; he also wanted to shut down BM's video production studio, run by Aftab Usman; Jan sold

Incredible the agency's editing suite and promoted Aftab from production to management; in the middle of all that, Jan landed the Colgate-film assignment; it was produced by Incredible in concert with Usman and is a real hodgepodge. After a reasonably interesting opening presenting a montage of stock pictures from my image archive and stock footage supplied by Burson Marsteller, the film shifts to boring documentary industrial footage filmed at Colgate factories by Usman's crew, together with some talking heads also shot by them. As the film nears the end, most viewers nod off, including me.

John Emms and I had never made a video; we were "cutting our teeth" in movie making; we broke a lot of rules; Emms turned out to be way better than me; he can think in motion, whereas I see the world around me in terms of "stills." John went on to cut our next motion picture job, producing an image film called "*Go Saab Turbo*" [https://vimeo.com/233228084] and a series of TV commercials [https://vimeo.com/233228809] for SAAB. | Further information at www.mesney.com

Credits: Script, videography and direction by Aftab Usman (Burson-Marsteller Brussels; editing by John Emms.

Watch a video of the show at https://vimeo.com/237850786

SAAB

"*Go Saab Turbo*" - Image Film



This film was a job I shouldn't have taken; above all, the production needed management, which is not my strong suit; I am an "artist" who likes to call the shots; but I had to sub-contract the production of this show because it was a film (shot 16mm and converted to video via the *Telecine* process), not a slide show. Wim Robberechts got hired to act as cameraman; he was hired to provide Emms and I with video footage, which would be edited and assembled at Incredible Imagers studio.

Wim was the brother of my most important Belgian supporter, Jan Robberechts, Managing Director of Burson-Marsteller Brussels; he was big, burly, intimidating, and didn't take well to direction; he was used to being in charge, of calling the shots. It was a case of too many chiefs and not enough Indians.

John Emms, who learned editing cutting an image film for Colgate just two months earlier, managed to master editing on this film; the shooting may be a little stiff and contrived, but Emms editing is smooth as glass; he never misses a beat.

Credits: Lyrics and melody for "Go Saab Turbo" theme song by Douglas Mesney; soundtrack produced in Los Angeles by Geoff Levin Music. [I have never been happy by the vocals; to my ear, the singers sound insincere.]

Footnote: Filip Järnehag and I drove the red, Saab 900 convertible, the one featured in the film, back to Stockholm; I got a speeding ticket; then the car was stolen, from right in front of my studio, at Hornsgatan 100. More information at www.mesney.com.

Watch a video of the show at https://vimeo.com/233228084

SAAB

"Go Saab Turbo" - Television Commercials



While John Emms and I were in the throes of producing the Saab *Image Film*, our client, Saab's advertising manager, Lena Thoren, called urgently; she was in a tizzy; Saab had spent a fortune for international advertising time on CNN; the writer assigned to the project turned out to be an alcoholic; he failed to deliver, so Lena was in a bind; she needed a commercial in less than a week.

John Emms took on the challenge and threw these commercials together with out-takes from the Saab *Image Film*. Emms' editing is smooth as glass; he never misses a beat.

Credits: Lyrics and melody for "Go Saab Turbo" song by Douglas Mesney; soundtrack produced in Los Angeles by Geoff Levin Music. I have never been happy by the vocals; the singers sound insincere, to my ear. | Wim Robberechts and Douglas Mesney co-directed photography; Wim Robberechts was cameraman, supported by his grips and Saab mechanics.] More information at www.mesney.com.

Watch a video of the show at https://vimeo.com/233228809

GEMENTECREDIT

Flanders Technology Show



This 24-panel, 48-projector "Image Wall" show was made in 1989 for Gementecredit, a major Belgian bank; it was subcontracted to Incredible Imagers, Stockholm, by the bank's agency, Dillens & Dillens [D&D], principally by its founder and CEO, Eric Dillens. The show was built at Incredible Imagers' Stockholm studio, using historical photos provided by the client, original photography by Douglas Mesney and stock pictures from his image library | Opticals and effects by John Emms, assisted by Conny Bergqvist | Although a narration was later added to the soundtrack, the original show—which provided ambient entertainment in a lounge-style environment—was this music-only version | The 24-panel Image Wall screen was built using components of the larger, 40-panel screen, built and staged by D&D for the 1988 launch of the Saab 9000 CD, principally by Dirk Van Even, D&D's Technical Director | The success of this show, together with the Colgate image film [link to Colgate Corporate Image show] produced for Burson-Marsteller, inspired me to shift Incredible Imagers' HQ from Stockholm to Brussels | Further information at www.mesney.com

Watch a video of the show at https://vimeo.com/233138449

Although things went well for nearly a decade; what goes up must come down—that is the Law. As a result, immediately after expanding from Stockholm into new, EU headquarters in Brussels, in 1990-91, the first Gulf War scuttled business in Europe and I made a forced retreat back to Stockholm after selling off 80% of the company's assets for pennies on the dollar.



Right: Hornsgatan (Horn Street), the main avenue traversing Stockholm's Södermalm (South Island), which is known as a kind of art colony. Left: Incredible's Stockholm studio once occupied the entire second floor of Hornsgatan 100; after Elisabeth Ivarsson left the company, the studio reverted to its original space, occupying just the right half of that floor.

SCANIA

"Making History"

[Note: I apologize for the poor visual quality of this video; it was made from a PAL-format (European) VHS tape that was copied from a Betamax master, since lost, recorded by a prosumer-grade video camera, as the slide show was projected on a white wall "screen" at Incredible Imager's studio in Stockholm, Sweden.]



Incredible hit the skids; it was a bad time; the Gulf War truncated business in Europe; all our contracts were cancelled. After the crash of Incredible Imagers in Brussels, when I returned to Stockholm and tried to make it on my own, Max Bjurhem—the most loyal of all my clients—asked me to produce a show for the Scania *Jubelium*, celebrating the company's centennial; that job—a 12-projector, single-screen slide show—sparked a momentary opportunity for me to rise from the ashes, like a Phoenix.

The idea behind the show was to present the history of Scania Bussar—the bus making division of the Swedish automotive giant, Scania—in an entertaining way. At the time, the Hollywood feature, *Back to The Future*, was popular; I took a page out of their book.

It was one of the most difficult shoots of my life, in an unheated barn, in the middle of nowhere, in the dead of winter; that's where all the antique busses were warehoused; it was so cold that we could only work for a few minutes at a time; the film wouldn't bend without snapping, making camera loading a challenge; the actors had to hold their frosty breaths, to avoid looking like they were exhaling smoke.

Credits: Written, designed, directed, and photographed and programmed by Douglas Mesney, assisted by Filip Järnehag | Opticals and effects by Filip Järnehag, Slidecom AB | Actors included Rick Pedolsky as Doc, Robert Stopp as the "Kid," together with Sven "Tummin" Svensson and Charlie Elvegard playing the many character roles (Freud, Castro, Ghandi, etc.) | Soundtrack produced by Roger Brett at Stockholm's Music City Media; Pedolski and Stopp did their own voice parts; Roger Brett played all the character voices | More information at www.mesney.com.

Watch a video of the show at https://vimeo.com/232928495

Back in Stockholm, I planned the recipe for an escape from AV. I was totally burned out on AV and empire building; my plan involved a complete change of life… the transition from an international AV producer to a restaurateur.



I taught myself how to cook in Stockholm, out of sheer desperation for anything other than 'Swedish' food. Actually, Scandinavian cuisine is great, but it's on the heavy side for a steady diet; I longed for lighter Asian fare; but there was only one Chinese place in Stockholm and they used a lot of celery and canned corn; so, to begin with I learned how to cook Thai style; then I got hooked on cooking.



I enlarged the kitchen by knocking out a wall, and expanding into John Emms' former camera room (the small inset picture); the space was fully outfitted with professional gear; the former camera room became my mini, one table restaurant

Meanwhile, I was making a living, thanks to Saab, producing Image Wall backgrounds for Saab-car displays at International Motor Shows throughout Europe and Asia. That was lucrative business; in short order, I stashed enough to pay my way back to the States. The new plan was to start over in America, to use money made producing AV shows to open a restaurant or bakery.



My sister was living on Vashon Island, near Seattle; and I decided to go there because it was a lot like Sweden, in many ways.



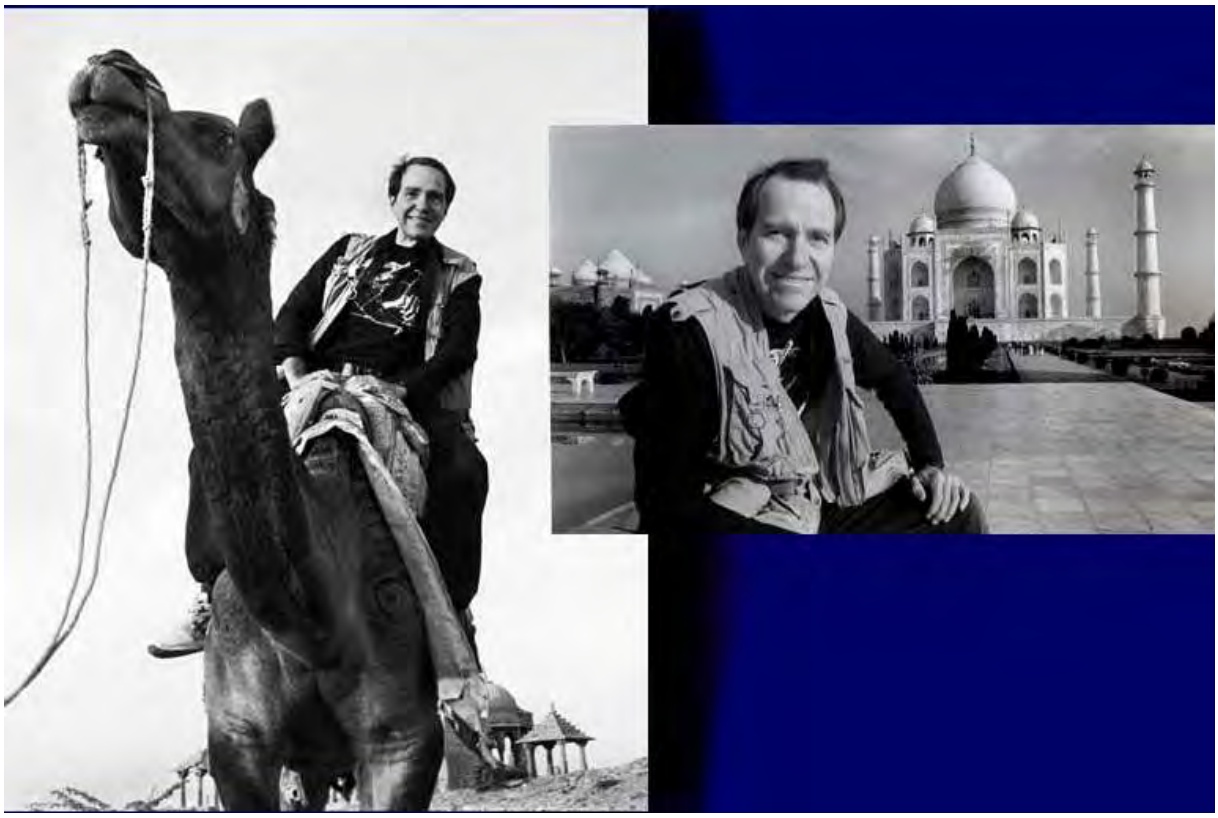
She helped me buy a house there, and get resettled. Vashon Island wasn't the best place for an AV business, but I was focused on my restaurant plan; besides, I got AV clients by word-of-mouth, wherever I was.



For the first years, I worked mostly in Asia, and mostly for Malaysia Airlines; then the Asian economy crashed as the result of a currency crisis; suddenly I was too expensive, and the Asian phone stopped ringing.



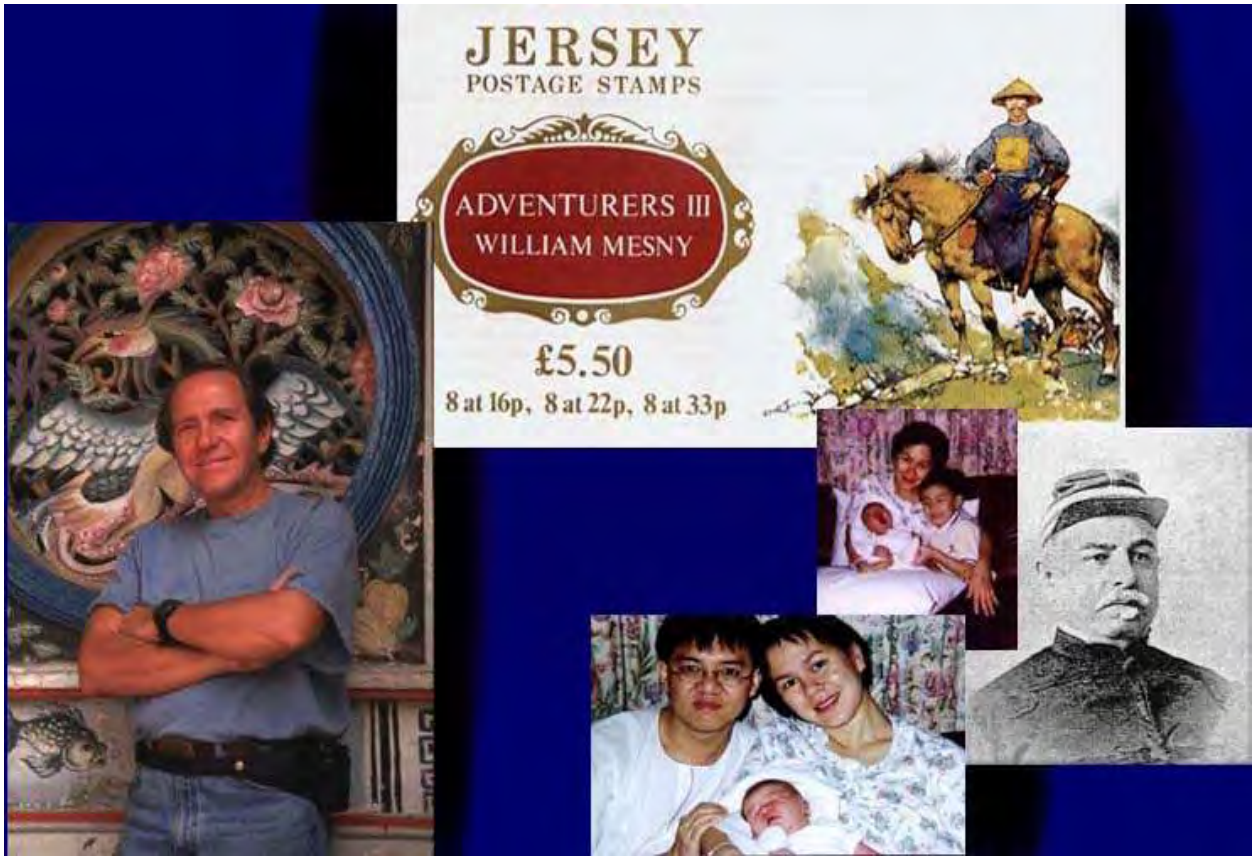
While working in Malaysia, I befriended Thomas Hon, head chef at the Soo Kee Mei restaurant; I tried to convince him to move to Vashon Island and cook at the restaurant I planned to open; but because I always smelled like Scotch whiskey, he didn't take me seriously.



I travelled to India with a group of colleagues from Mayalsia Airlines and their ad agency BSB Malaysia…



...after learning the secrets of Indian cuisine in the kitchen of Bangles restaurant, in Kuala Lumpur.



Malaysia afforded me an opportunity to search for family roots. Way back when, one of the Mesneys traveled to the Orient from the Channel Islands (in the English Channel west of Normandy, France); he never returned; he settled in Shanghai, worked for the Emperor as a military advisor, made a family, and became the "Chinese Mesney." Another one went to Borneo as a missionary, was private chaplain to the Rajah of Sarawak, and ended up the head master of a boys' school in Kuching. I have family in Singapore & Malaysia as a result of their exploits. Maybe that explains why I like to cook Asian style.



I spent some time in Quebec City, consulting for Lew Price, who had an idea to produce a multimedia tourist attraction about the history of that picturesque city.

Virtually all the money I was earning got reinvested in my restaurant project.



The kitchen in the Vashon studio was 600-square-feet [~56 square meters]; it was outfitted with just about every kitchen utensil and gadget known to man; ready to cook anything.



Like the last iteration of my Stockholm studio, the Vashon studio was rigged as a private, one-table restaurant.

Eventually, I convinced the owner of Vashon's only seaside restaurant to sell me the property; it had been a sleazy Mexican joint; I spent the last of my money and mortgaged my house to renovate the place into a stylish café serving international cuisine.





Fork Inn the Road, *my first and only restaurant, opened on Vashon Island in the summer of 1995. It was a huge success at first that made me realize that I had made a big mistake, actually more than one. Being a 'know-it-all' by nature, I disregarded a lot of what I came to learn was good advice, about running a restaurant; and that turned out to be an expensive lesson. At the end of summer, when the tourists left the Island, so did my bottom line. Broke by November, I got out of the restaurant business and back into AV, to pay the bills.*

WÄRSILÄ

"Natural Selection"



As luck would have it, just as Fork Inn the Road was crashing, my former student-assistant at AVC (Audio Visual Centrum), Filip Järnehag, called with a job offer; so, I ended up back in Stockholm. Together we produced a four-projector piece called *Natural Selection*, for the Finnish energy-generation giant, Wärtsilä. If felt good to be in familiar territory, working with a good friend and former colleague; it was challenging as well, working with only four projectors, instead of forty; but the result was a more 'intelligent' show—a "thought' piece" —rather than my usual flash and dazzle.

Credits: written, designed and programmed by Douglas Mesney at Slidecom studios, Stockholm; rostrum photography by Filip Järnehag; account executive, Christine Ströman; narrator, Tim Earl.

Watch a video of the show at https://vimeo.com/232929982

Shortly after, Filip and I produced a multi-media spectacular for the launch of Scania's *Omni City*, a bus specially built for the needs of municipalities.



For the launch of Scania's Omni City bus, the Wallenburg Museum was decked out as an international cabaret and the new bus was the star of the show. It floated (by using compressed air) and was easily moved about at the push of a hand. From inside emerged dance acts from the 22 European countries where the bus will be sold. 30 slide projectors left and right of the bus showed supporting imagery.

Probably because I had a reputation of being a big-show producer, the next thing I knew I was on the RFP list for a huge production. I was sent an RFP from AT&T via another former colleague, John Whitcomb, whom I originally met when he was with Pran AV in New Braunfels, Texas. John and I put together two 'discover centers' for two Cadillac-Fairview office tower projects in Dallas and Ft. Worth. Now, he was pitching the hardware installation for a new NOCC (Network Operations Control Center). AT&T wanted the NOCC to include lavish facilities for "edu-taining" VIPs and the Press; John asked me to put together the core creative for a first-class customer experience, and help him win the huge contract.

At a briefing held for prospective producers at AT&T's New Jersey headquarters, I found myself pitted against the giants in the AV world: Caribiner, Jack Morton, Maritz and their ilk—the big guys; they all brought entourages of associates; there were more than a hundred people at that meeting; feeling intimidated, I took a seat in the last row.

Back home again, thinking there wasn't a chance little ol' Douglas would get the job, I let my mind wander and wrote a plan for an outrageously large production. Long

story short, my plan won the day; then, needing help, I partnered with Watts-Silverstein to produce the show.

Little old me needed help to produce the AT&T mega-show, and I turned to my former employers, Charlie Watts and Bruce Silverstein for help. This turned out to be a mistake which cost me two good clients, a lot of money, and three years of my life, for which I have nothing to show you—because it all belongs to "them". I didn't last long at Watts-Silverstein because I detest layered corporate structure and am not a team player; I don't do well on committees because I know that I know the better way; eventually, I walked, leaving my money on their table. Freedom costs. Suddenly free, I turned my attention to the restaurant plan.

However, every cloud has a silver lining, or so they say. While at Watts-Silverstein, I had the chance of working with a crew sent from Lexivision in Stockholm to co-produce a monster-sized employee motivation program engineered for Swedish Match AB by Allan Hilburg.



The Swedish Match team included Allan, of course (standing, right). His role was master campaign strategist. Caribiner brought in Mary Ann Makin (standing, left) as writer. My job was Creative Director. We coordinated with Lexivision in Stockholm, Swedish Match's agency, represented by Ulla Ericsson and Rolf Kroon (seated).

I first worked with Allan Hilburg back in New York when he was with Burson-Marsteller; in fact, we did so much business together that Incredible Slidemakers

awarded him Client of The Year. Fast forward twenty years and he invited me into a colossal project: produce content for a global employee-motivation program (Swedish Match is a very large international conglomerate; besides matches, they manufacture quality cigars, cigarettes and *Cricket*-brand lighters, among other things).



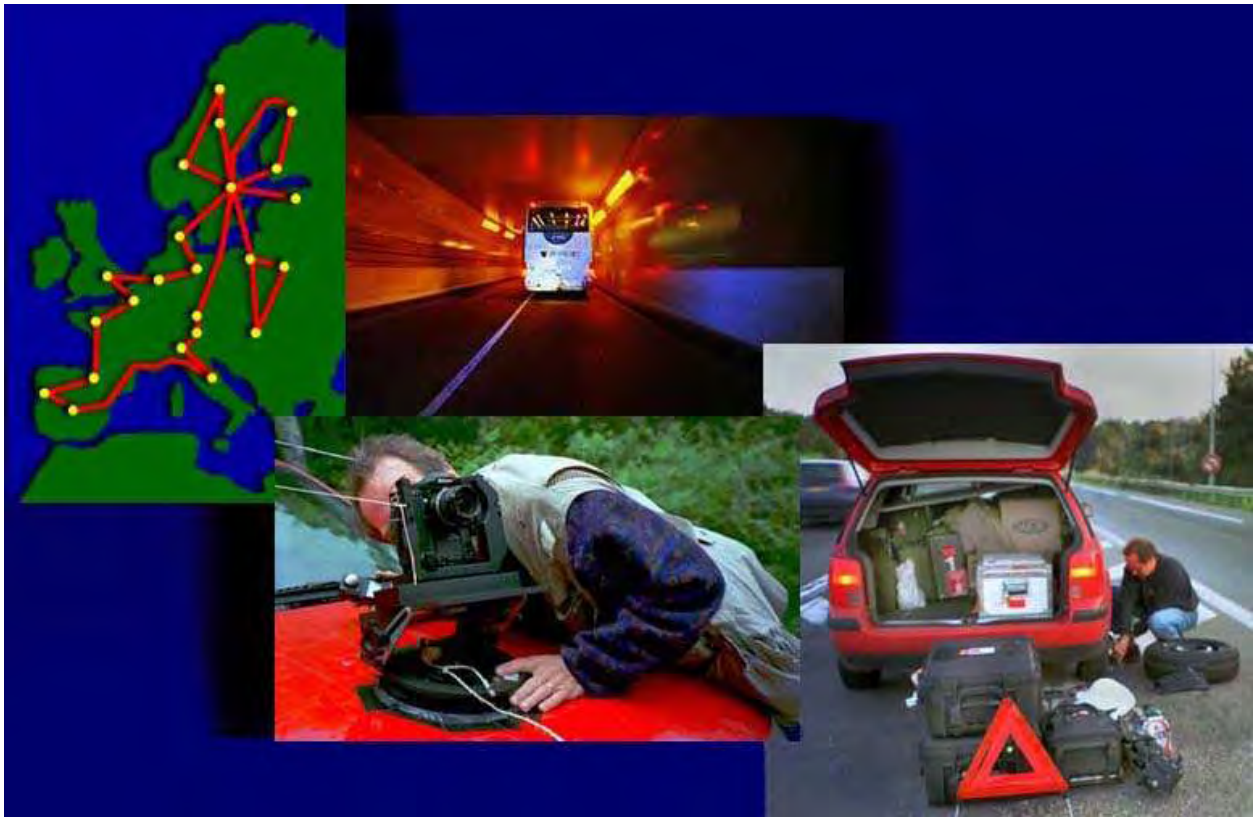
Libby Furnau holds a map showing our travels for the Swedish Match global shoot. Let's see... Seattle to New York...off to Sweden and all the hell over Europe… all over Brazil… then over to China and Indonesia… and back to LA and Seattle... bazillions of pictures and so much video footage that nobody really knew what to do with it all. And to make matters worse, Lexivision sent over a supervisory staff and so everything got into a pissing contest... That is, pissing money away in meetings and more meetings. Such waste.

Long story short, that was the show that broke my relationship with Watts-Silverstein; their endless committee meetings, well attended by redundant talents with big hourly billing rates, chewed up most of the budget—their clients would pay for steak and be served hamburger.

When I quit Watts-Silverstein, the powers-that-be at Lexivision took note, and offered me a job in Stockholm, as one of their creative directors. So, I found myself back in Sweden

The gig at Lexivision didn't last long, because the company went broke a half-a-year after I got there, victims of their own success. They had been on a tear, and expanded fast, along with the world economy in general; but when the economy went south, they were too top heavy to survive what turned out to be a cyclical business downturn. The history of Audiovisual is filled with stories like Lexivision's; victims of hubris; like top-heavy ships, they capsized and sank.

However, while at Lexivision, I renewed friendship with a very loyal former Swedish client, Scania Bus Company. As it turned out, Max Bjurhem, their advertising manager, had come to (finally) agree with a proposal that I had submitted years earlier.



Miraculously, just as Lexivision fell apart, Scania stepped up to the plate with an offer to produce The Scania Bus International Photo Library. It was a project that I started selling-in five years earlier because whenever we'd do multi-image shows for Scania, they didn't have any good international shots. Finally, they agreed and sent Anna and I on a 6-month odyssey shooting in 22 countries around Europe.

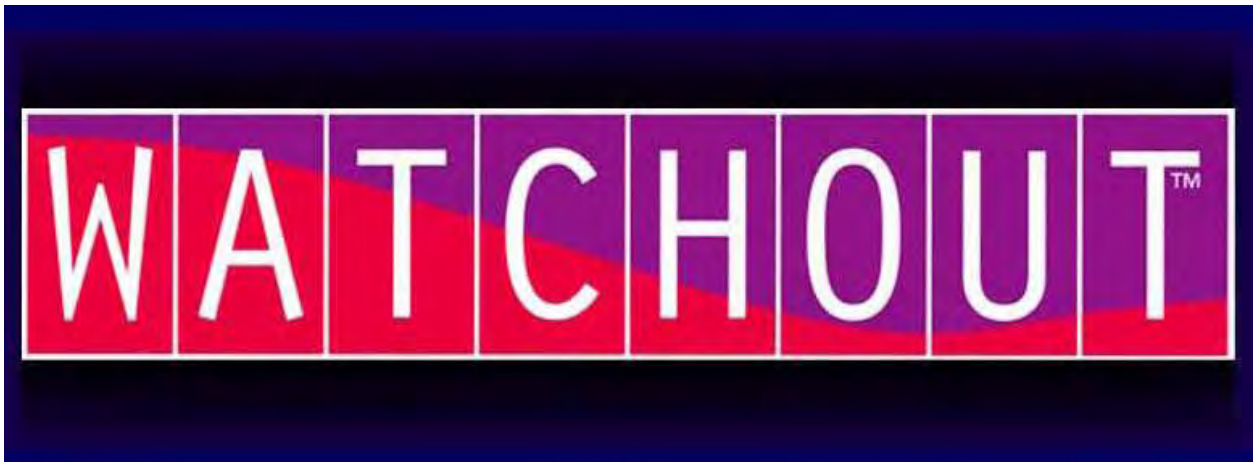


Right: yours truly waving from a Scania bus. Left: Max Burhem, standing, and his boss, Rolf Teljeby.

Thus, it was in everyone's best interest when I resigned from Lexivision and went to work for Scania Bus Company. The project involved reportage and photography in 22 countries across Europe and North Africa. After six months on the road, 35,000 pictures were edited to make a widely distributed digital photo library of the best 3,000; and the top twelve were featured in Scania's Millennium Calendar, for the year 2000. It was a transformative project for me, in which I honed my skills as a digital photographer; and by the time the year-long Scania epic was done, I was done for good with those 10,000 'bad ones'.



Illustrations from the Scania Millennium Calendar.



After the Scania job, before leaving Europe, Dataton launched their digital-slide-show software called *Watchout*. I was honored to give the keynote address at the new original Scandinavian launch, in Stockholm, and again at the European launch show, held at Pinewood Studios, in London.



Dataton honored me again with a request to write the Introduction to the Watchout Forum. This was in keeping with a tradition of writing and illustrating op-ed pieces for their annual magazine, Dataton News & Views, since 1995. Above is the first splash-page illustration for the article. It never ran because they were changing the dongle style and some felt it might offend women. Hmmmm.



The final splash-page illustration for the Dataton Watchout Forum introduction piece. In the end I liked this piece better than the parrots, anyway. So, there you are.

Watch a video of the show at_www.mesney.com/shows

As Dataton's new digital slide-show software caught on, my career as a slide-show producer was resuscitated. I saw the potentials immediately and jumped on the digital AV bandwagon, purchasing a ton of Watchout gear and a digital Nikon camera system; at one point I owned more Watchout keys (23) than any other producer.

When I got back to Vashon Island in December 1999, I revamped the north wing of the studio into a Watchout production facility.



My production studio on Vashon Island was set-up for Dataton Watchout with (up to) two dozen displays; in this picture, ten are in operation (center), seen behind the programming desk. Images were made in Photoshop computers (left) then sent to the programming computer (right).



Watchout production studio on Vashon Island. This is a "behind the rack" view of the programming room during production of the14-display Skechers Sales Meeting show.

Having burned my bridges at Watts-Silverstein in Seattle, choices were limited in the way of clients; so, I widened my circle and went back to work in Portland, Oregon, at Sound Images.

Sound Images was one of the world's best kept secrets in slide AV, at that time. They produced some of the biggest slide-show extravaganzas of all time; shows involving hundreds of projectors and elaborate assemblies of multiple screens; the kind of things you see at big rock concerts these days.



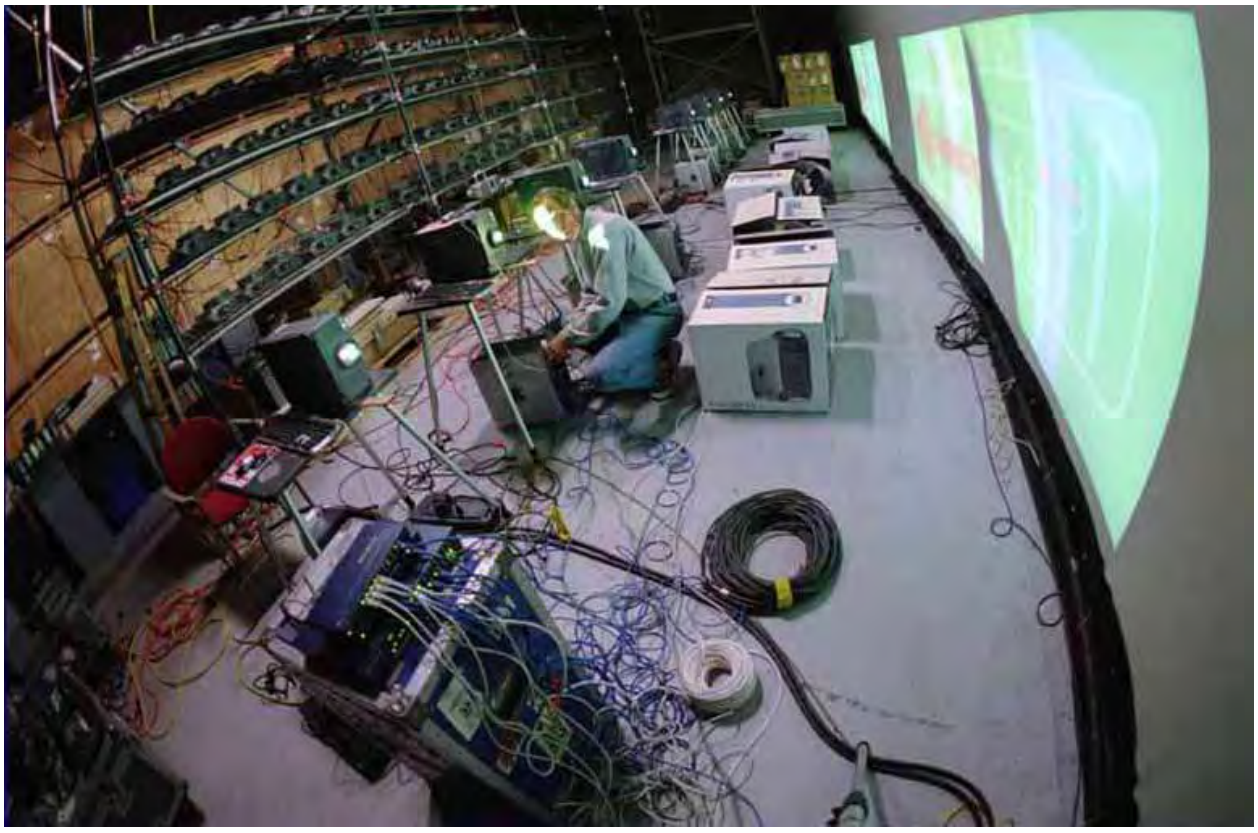
I first worked with Sound Images in 1997, just before I left to work for Lexivision, in Stockholm. One of the shows I did for Dave Frey at Sound Images involved 110 projectors arranged in an arc consisting of a panorama surrounded by 10 verticals on each side. The row of projectors was so long that I went out and bought roller blades to be able pick up speed. The same thing had happened in England at Purchase Point back in 1978, where Allan Koslowski taught me how to skate in the company's new 10,000-square-foot space.



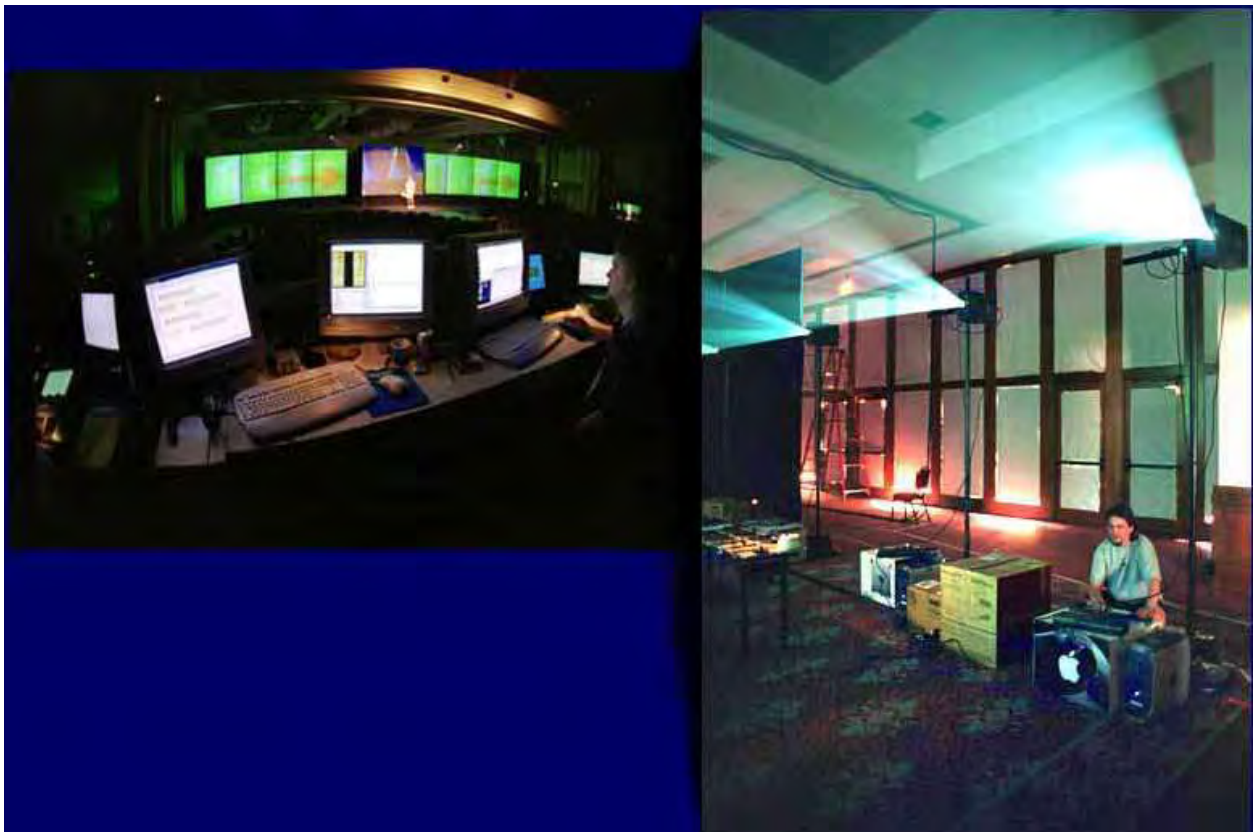
Dave Frey (top) and his company were one of the world's best kept multi-image secrets. He is a private man, secure enough to be very self-effacing. While the rest of AMI were chatting up each other and scuttle butting about "big" 15- and 30-projector shows, Dave and his crew at Sound Images in Portland was routinely producing shows with 100 or more projectors. Below: yours truly programming at Sound Images' studio in Portland, Oregon.

The digital skills I learned on the Scania job served me well at Sound Images, as did my experience producing very-large slide shows; it put me into the same league as Sound Images; and it made it possible for Dave Fry and I to talk 'man to man'; and as a result, we had a five-year period of collaboration on nearly a dozen shows for Nike and others.

The world of audiovisual shows was changing then, to digital format. Although many resisted, Dave Fry and I both dove in head first, We both spent a fortune on digital camera systems as well as video projectors and Dataton "Watchout" show-production software.



This picture, taken at Sound Images, sums up the transition from slides to digital. In the new Watchout world of digital multi-image, just a few video projectors replaced that huge rack of 100 slide projectors in the background. Producers and programmers who had been involved with slides "understood" Watchout and adapted easily. Those without slide-show background tended to use Watchout as a video server system, missing many possibilities. Dave Frey and I collaborated on Watchout equipment; we both bought the same stuff—enough gear to run a five-screen show— so that my gear could supplement their system. Ha! Within a year we needed all that gear and more.



Sound Images always thinks big and once we had a couple of little successes with the new Dataton Watchout system, confidence quickly grew and with it the size of the shows. This is a nine-screen production for a Nike meeting. Steve Farris is at the Mac G4 servers in the picture at left and manning one of two production PC's, at right.



Bottom: yours truly, programming the show at Sound Images studio.

NIKE

"Breath" - Asia-Pacific Sales Meeting | Women's Yoga Fashion Module



The Breath module used seven, overlapping, vertically-oriented video projectors [Sanyo "2Ks" (2000-watt xenon lamp)] to create bright pictures—14,000 watts bright—across a panoramic rear-projection screen measuring 80 X 20-feet [24.4 X

6.1-meters] equipped with a front "scrim" screen—made of see-through fabric—20 feet [6.1 meters] downstage (toward the audience). Image choreography was programmed using Dataton Watchout software; the screen content was enhanced by a troupe of 50 acrobat dancers; the multimedia experience created an elaborate fashion show; typically, shows produced by Sound Images were spectaculars, with dozens of dancers modelling Nike fashions in big production numbers.

Doing sales meeting modules for Nike became a regular gig for me at Sound Images; for a couple of years, I could be reasonably sure that Dave Frey, SI's founder and director, would ring around the end of March or October, to book me for Nike's spring and summer sales meetings; Gar Benedict did the US-show modules; I did the ones for the Asia-Pacific meetings; Dave pitted the two of us against each other; he was a sly fox; he wouldn't call until the show was three weeks away—that capped the amount of time we could bill for. Ha!

It was hard to choose which Nike module to post; I chose this one, "Breath," which was used to introduce Nike's 2003 line of women's yoga fashions, at the Hilton resort on Wailea Bay, Kauai [Hawaii]; the style is different from most other Nike modules; Dave Fry wasn't paying attention to me, he was more interested in working with Gar Benedict on the way larger, way more important, US show; left to my own devices, I went out on a limb, making a "Zen" show, using abstract "trance" music ["Breath" by Telepop] and long, slow dissolves; Nike shows were usually high-tempo dance routines, energetic stuff.

When I worked on shows for Dave, I usually drove my big "Luxury Liner"— a 1990 Ford 150 camper van with an extra-long wheelbase—down to Portland from Vashon Island; the huge truck had sufficient cargo space for a big chunk of my quarter-million-slide image archive; with 100,000+ pictures at my fingertips, I had the wherewithal to illustrate almost any kind of slide show; that resource was a big reason Dave hired me as often as he did.

However, by the time I was put on this project, Dave's in-house photographer, Dan Root ("Rooter the Shooter") had completed and catalogued the pictures to be used in the show—a major shoot of light, lithe little Asian beauties working out at a yoga studio—in Shanghai! [Boy did Rooter luck out: Nike jobs took him around the world, more than once, shooting major sporting events; during the five years or so that I freelanced at Sound Images, Root's work rapidly progressed from advanced amateur to full-fledged pro sports photographer.] However, as good as it was, Root's pictures were essentially "reportage" work—news-style pictures, too "literal" for what I had in mind for the Breath module.

Thus, I spent most of the three weeks allotted in the show's production schedule massaging Dan's images, with Photoshop effects—everything from colorizing them to stretching and selectively blurring them, as well as applying motion-blurred "mezzo-tint" textures to focus attention, to create points of interest which needed amplification to be noticed, as well as to segue from scene to scene. What's hard to

see in the video is a "third image" (created by two others, during a cross fade) of Budha, who appears during the finale of the show.

The choreography (programming) was done using Dataton Watchout; I used spend the days doing Photoshop work and wait until everyone else went home, before programming; then I'd light up some homegrown, crank up the music, and get into the Zen of screen design; there is nothing as satisfying as sitting at the controls of a big slide-show rig, choreographing big, beautiful images, merging them with music; but I preferred to do that by myself, without anyone else's "help." I once told Dave that I charged fifty bucks an hour; but if helped, it would be fifty-five. Ha!

Credits: Reportage photography, Dan Root; design, programming and visual effects by Douglas Mesney; music licensed from Telepop; staging by Steve Ferris, Derrick Jackman and Douglas Mesney. More information at www.mesney.com.

Watch a video of the show at https://vimeo.com/233406072

SKECHERS

20th Anniversary Sales Meeting



When Dave Frey got hired by Skechers to do a sales meeting show, he thought the better of producing it, realizing that his #1 client, Nike, might be miffed; so, he subcontracted the job to me. I hired Pete Bjordahl to do some neat Aftereffects work; together we produced audiovisual "shit, perfectly cooked."

2002 was the twentieth anniversary of Skechers, the footwear-fashion company; the founders, Robert and Michael Greenburg, wanted to throw a bash to celebrate the occasion; in part, they were trying to overcome a few bones of contention with the press and their stockholders, over accusations of insider stock trading; things had reached a boiling point the year earlier, when the Greenburg family sold a big chunk of stock after a share-price run-up that some say was artificially stimulated. Anyway… Robert Greenburg offered Dave Frey the job of producing the audiovisual content for Skechers anniversary meeting, held at the Beverly Wilshire hotel, at the

intersection of Wilshire Boulevard and fashionable Rodeo Drive, in Los Angeles. Dave drooled at the money, but balked; doing a job for Skechers would sit will in the C-suite at Nike, the client that kept Dave's boat afloat, his financial lifeblood. He solved the problem by sub-contracting the Skechers job to me, in its entirety, including direct contact and coordination with the client; he was only interested in pushing the paper. So, I inherited a monster.

The show, produced in 2002, traced the 20-year history of the company; to photograph stuff for the show, Dave flew me to Skechers offices in California, located at the foot of the Manhattan Beach pier— "Babe Land," inhabited by throngs of gorgeous, well tanned young people. However, there was little to shoot, except a lot of press clips (about 500). I only had two weeks to do the show—how could all those clips get scanned in time? [In 2002, it took up to 20-minutes to make a high-res scan; 500 X 20 = 10,000 minutes, or 166 hours.] The answer was to just photograph them with a camera instead of using a scanner; that was a radical approach back then, although today picture-scans are ubiquitous.

Skechers' anniversary show was presented in a "theater-in-the-round," set-up in the grand ballroom of the Wilshire Hotel. [Dave Frey loved doing shows that involved a lot of hardware; he made his real money on rentals, not show content.] The performance was a 180-degree arc of twelve screens—six on each side of a large, 3-D, center-stage logo; the two rows of screens wrapped around the back of a 360-degree, circular stage—a disk-like promontory reaching out into the audience (very effective); each row had a large central screen and five smaller ones; each of the two rows mirrored the other, showing the same content.

However, this video shows just three images, so you can see the content; otherwise, if the video showed the original, ribbon-like configuration, you wouldn't see much of anything. The top picture shows the content of the two larger, central screens; the bottom two images show the content that was projected on the ten, smaller, side screens that flanking the central two, left and right.

Dave insisted that his pal, Bill Scream, make the soundtrack; I had no problem with that; Scream makes killer sound; I always loved the challenge of illustrating his soundscapes; the Skechers track is no exception; just close your eyes and listen to it.

Credits: Sound track written, orchestrated and performed by Bill Scream; show designed, photographed, illustrated and programmed by Douglas Mesney; animated graphics and effects by Pete Bjordahl; for Sound Images. More information at www.mesney.com.

Watch a video of the show at https://vimeo.com/233403349

ISSI – INTEGRATED SILICON SOLUTIONS, INC.

"Evolution Revolution"

In 2003, on the occasion of their 15th anniversary, Integrated Silicon Solutions Inc. [ISSI] wanted to build their brand identity in the semi-conductor field; they asked Sound Images to make a corporate presentation to kick-off a major press event held at the Hilton Waikoloa resort on Hawaii's Big Island; however, Sound Images was booked solid, so Dave Frey subcontracted the show to me.

I worked directly with ISSI's VP of Marketing; he put his secretary in charge of coordinating with me; she asked me to use her favorite song—Euphoria's *Delerium*—for the show; I was surprised by her choice of "trance" music for a corporate portrait show; but the five-minute piece was a good length and it had enough "stings" to make for some interesting visual choreography; so, I agreed to use it provided ISSI indemnify me from any copyright issues.

It was agreed that there would be no narrated script; a documentary-style voiceover would have clashed with the mellow music; it would also make foreign-language versions more problematic to produce than the text graphics used to tell the company's story.

I spent a week at the company's headquarters and US manufacturing plant located in Milpitas, near Santa Clara, the heart of California's so-called "Silicon Valley;" there, I photographed anything and everything, and worked with the client to render their pitch as title graphics. Back at my Vashon Island studio, it took a fortnight to catalogue and edit 3,000 digital images [show with the Nikon D2 system], combine them with stock imagery from my own picture library [a quarter-million-image resource], prepare the scenes and titles in Photoshop, and choreograph them to the music, using Dataton Watchout [version two].

The original show was a 3:1 ratio panorama created by overlapping five vertically-oriented Sanyo 2K video projectors; the soft-edge blending was managed by Dataton *Watchout* software; for this version, the five Watchout files were recombined by Pete Bjordahl, using AfterEffects.

Credits: written, designed, photographed and choreographed by Douglas Mesney, for Sound Images; music by Eurphoria.

Anecdotally, Sound Images handled the staging; usually, Steve Ferris directed SI's road shows; but Dave Frey managed this one himself—no doubt, to keep a grip on his client, who had become quite enamored of me and my good service. During the show, a huge thunderstorm passed overhead; the power went out momentarily, initializing the UPS (uninterruptable power supply) back-up batteries connected to the Watchout servers; they started beeping wildly; one continued beeping after the power came back on, causing concern; the battery had enough juice to keep its

server running for ten minutes; but there were two speeches ahead of the five-minute Evolution Revolution module; there was nothing to do but keep our fingers crossed; when the show kept rolling beyond the ten-minute mark, we breathed a sigh of relief; it turned out to be a faulty beeper.

Watch a video of the show at https://vimeo.com/233146805

SAMSUNG

"Everyone's' Invited" – Keynote at 2003 Consumer Electronics Show [CES]

One of the first corporate meetings and events producers to use Watchout was The Production Network [TPN], in Seattle. For them, I produced a Samsung keynote for the Consumer Electronics Show [CES] in Las Vegas, Nevada. CES is the world's biggest electronics exposition; keynote addresses at that event are BFDs (big deals); Samsung went all-out, sponsoring an audiovisual extravaganza at the Las Vegas Hilton, to support an address given by Dr. Daeje Chin, President and CEO of Samsung's digital-media business.



Stage set for Samsung keynote at the 2003 Consumer Electronics Show [CES] in Las Vegas, Nevada; the photo was taken during the performance of "Everyone's' Invited," the audiovisual module used to kick-off the keynote; the purple panels beneath the 60 X 18-foot [18.3 X 5.5-meter] screen opened up to reveal three mini stages.



TPN (The Production Network) built an elaborate, two-level stage set for the Samsung keynote at the 2003 CES. On top was a panoramic, 60 X 18-foot [18.3 X 5.5-meter] panoramic screen; under it, three mini-stages presented a series of product-reveal skits; the show featured TV celebrity Richard Karn, who starred with Tim Allen on the hit TV series Home Improvement.



Four xenon video projectors were aimed at the giant screen; their images were seamlessly blended together by Dataton's Watchout software. [For the Vimeo video, the five Watchout files were recombined by Pete Bjordahl, using AfterEffects.]

I got to work with some colleagues from the former Watts-Silverstein studio, who had since dispersed throughout Seattle: Charlie Watts was Creative Director, Cindy Krueger was the producer, in assisted by Patti Kappler; just as before, at WS, the project was over managed; there were a lot of chiefs, but I was the only Indian. Like before, most of the money was spent on meetings attended by many whose presence was redundant. Fortunately, they left me alone most of the time, because my studio was on Vashon Island, which made their visits inconvenient; they weren't constantly looking over my shoulder, as had been the case at Watts-Silverstein.

Charlie Watts lucked out; Samsung flew him over to Seoul, Korea, with TPN's founder and director, John Vadino, to tour the company's operations; it was a real junket for them; when they got back, Charlie produced the sound track for the show at Clatter & Din, his favorite Seattle audio studio; the track is divided into nine parts, about the countries where Samsung did business—Korea, Australia, China, Russia, France, England, Brazil, and the USA; the musical trip around the world finishes up in Las Vegas, and leads directly to the introduction of Dr. Daeje Chin.

I photographed all the models and products you see in the show; those provided a visual red thread tying together a plethora of stock images supplied by Samsung, a few picture agencies, and my own image library. With the exception of the Asian girl, who Patti Kappler hired, all the other models were folks I knew on Vashon, who worked for peanuts [there was no budget for models; I paid them out of my photo budget]; my ex-wife, Anna Raus, made a cameo appearance (right after the Brazil section, she is seen using a video camera); Anna's hairdresser plays the Russian babushka; and the butcher at Vashon Thriftway played the Frenchman.

Staging Techniques handled all the AV, sound and lighting. It was the first time I had worked alongside Bryce Will, after years of comradery with his father, Randy Will, while Bryce was a school boy. More information at www.mesney.com.

Watch a video of the show at https://vimeo.com/233242191

NEC

"Pot-Pour-Eye"

After a bumpy start, *Watchout* (software for making digital slide shows) enjoyed a flurry of success when David Branson took the reins from Jim Kellner, becoming Dataton's US importer. Branson was a former producer of big car-launch shows for Detroit's big three: Ford, Chevy and Chrysler; he was also a technical wizard; that's why I felt honored when he asked me to produce a demo for one of his clients, NEC, to launch their latest projector at a major trade show. Actually, Branson had a prior commitment to produce a show for Digital Projection; simultaneously working for NEC would have been a conflict of interest for him.



The show was called "Pot-Pour-Eye"—a play on the word "potpourri" which loosely translated means "variety."

Animated slides sequences, like those pictured above, were the featured look of the NEC show. There was no budget for the NEC demo show; I got compensated with Show Sage computers and discounts on Dataton *Watchout* licenses. The presentation was thrown together in a little less than a week using a piece of stock music and pictures from my image archive, together with visual sequences from other Watchout shows, particularly a demo I made at the invitation of Charlie Watts, to play in a friend's art gallery, on Pine Street, across the street from Watts-Silverstein's offices, next to the Moore Theater on Second Avenue; that demo was a complete waste of time—nobody of import showed up to see it; but the scenes made for it came in handy for the NEC/Dataton demo. The show played as a continuous loop; it ends where it begins, and vice versa. This show is 100% Mesney; I take full credit for every part of it. More information at www.mesney.com.

Watch a video of the show at https://vimeo.com/233251389

PEPPERMILL CASINO

"Oceano" - Ambient Entertainment for Cocktail Lounge

In 2003, when Dean Rossi and Joe Ness flew in from Reno, Nevada, to see my demo show and tour the Vashon Island studio, I already had a reputation as a Dataton *Watchout* expert; there weren't many other multimedia producers with my skills; as a result, I ended up with more work than I could handle.

I showed Rossi and Ness my Samsung show [https://vimeo.com/233242191] and the NEC/Dataton demo [https://vimeo.com/233251389]; they hired me on the spot to create content for a unique "chill lounge" in the Oceano restaurant at the Peppermill Casino; that evolved into an epic production that took six months to make—two hours of original visual material set to a dozen contemporary music tracks licensed by Peppermill, provided by Rossi and Ness' company, QAV (Quantum Audio Visual).

The show had a 4.5:1 screen ratio achieved by three butted video images. Most of the show was made using a technique called "photomation"—animated still images choreographed (programmed) with Dataton Watchout software (version 2.2), spiced up with motion graphics made using Adobe After Effects.

Oceano was a made as a continuous loop; that is, it had no beginning and no end. The version presented here begins with *Neon Magic*, a module about the elaborate neon art and signage that originally decorated the casino. [Peppermill maintained its own neon production department staffed by a half-dozen full-time artists.] *Neon Magic* was actually the last module made, when the Oceano show was expanded from a half hour to fully two hours.

Undercurrents was the first module produced and was the main attraction of the Oceano show; it was visualized with original photography done at west-coast aquaria, including the Scripps Oceanographic Institute at San Diego; Monterey Bay, California; Lincoln (Oregon); and Vancouver, BC.

As time and money ran out, the rest of the modules became less elaborate; instead of doing original photography for them, they were visualized with stock pictures from my extensive image library.

Incredibly, despite the Peppermill's enormous investment in the Oceano show, within less than a year the production was replaced by a water feature. The problem was the repetitive nature of the continuous-loop format. Although most patrons never realized that the show played over and over—they came and went within the two-hour duration—the lounge staff were driven to distraction; their repeated complaints doomed the show to its premature demise.

Credits: designed, photographed, produced and programmed by Douglas Mesney assisted by André Wirsig; motion graphics and effects by Pete Bjordahl.



Rossi and I took the Oceano show to Burning Man and presented it in our "High Deaf Theater" out on the playa. Top half: the outdoor theater. Bottom half: our camp was behind the theater. A three-projector Watchout show rigged onto an old truck. Dean organized neon-trimmed lounge sofas from the Peppermill casino, and he crafted a sign with programmed multi-color LED lighting effects (ubiquitous now, it was the very latest lighting tech, back then). The bottom picture is a reverse-angle shot showing the campsite behind (and anchored to) the screen and truck. It withstood sandstorms and desert winds that gusted up to 60mph.



Yours truly (left) showing Dean Rossi a decoration I put on the front of each projector housing's projection port. The boxes were hermetically sealed. Note the triple fans on top; they sucked air through HEPA filters, on the bottom. In the top picture, Dean Rossi cuts the Uni-Strut from which the screen framework was built.



My old van served as the control room for the Dataton Watchout show as well as the camp's ambient music system. Dear Rossi is a totally purist audiophile so you'd better believe that the sound was superb. (Somehow, I slept in there, too.)

Dean Rossi (left) and I set up the Burning Man show in the parking lot of Quantum Audio Video behind the Peppermill Casino in Reno, Nevada. While he was building the screen in Reno, I was building the projection modules at the Vashon studio… then I drove the van down to Reno to meet up with Dean. Once we confirmed that everything was working, it all got packed up for the two-hour drive out to the Black Rock Desert.

Watch a video of the show at https://vimeo.com/237015183

TEXAS MUSEUM OF HISTORY

"Texas Forever!"

In the middle of producing the Peppermill Casino *Oceano* show, we were hired by Larry Spasic, manager of the Texas Museum of History to convert a 1993 slide show—*Texas Forever!*—made by Watts-Silverstein, into the new, digital, Watchout format. The original slide show had been running for almost a decade; all the slides were fading; making a digital copy was the only way to save the show.

Larry explained that he had first contacted Charlie Watts [formerly a founding partner of Watts-Silverstein, not the proprietor of Watts Media, a collaborative business involving his son, Andrew—a video venture housed in studios directly under Clatter & Din, Charlie's favorite Seattle audio producer; Watts-Media was a video house; nobody knew anything about Watchout; but Charlie knew of my talents by vurtue of a Dataton demo show I put together for a friend's art gallery; so, Charlie recommended me… on condition that he make the new soundtrack; that was the easy part, all he had to do was "sweeten" the existing sound track (for 10% of the budget). Of course, I said yes to the assignment, even though I was already over my head producing a major show for the Peppermill Casino, in Reno [Nevada]; years earlier, Geoff Nightingale taught me to never turn down new business; he used to sing, "There's no business, like new business."

Fortunately for me, when a colleague (Ron Jacklin) was unable to fulfill a commitment made to mentor an exchange student from Germany, I inherited a valued assistant—André Wirsig; he did the lion's share of slide-transfer work while I toiled on the Peppermill *Oceano* show.

André was a little AV giant; he took to *Watchout* multi-image like a fish takes to water; single-handedly, he worked out systems to automate the work flow, which was substantial; the original slide show was a "typical" wide-screen multi-image show; a 3:1 panoramic image created by 44 slide projectors arranged on three overlapping screen areas [left, right and center], a format called "two plus one" or "one over two;" the simplest full screen image involved three pieces, many involved more than that; André had to digitally convert those slides with precision, or else the digital versions—the three pieces of the picture—wouldn't fit together.

Besides those complexities, the original show had a lot of problems that needed fixing; I sense that Watts-Silverstein ran out of money or interest at some point, because their version of the show is a real dozer, it slows down so much that a some points the viewer loses all interest—especially younger viewers, who are used to quick-tempo lifestyles and media, who make up the preponderance of *Texas Forever!* audiences (think, school trips). I found myself manufacturing a whole bunch of new visuals to fill those voids; so much new material that my version became a new show, one that I can legitimately claim as my own creation.

Credits: Music track by Watts-Silverstein/Charlie Watts; original artwork by Watts Silverstein; revised artwork, photography, design, programming by Douglas Mesney assisted by André Wirsig. More information at www.mesney.com.



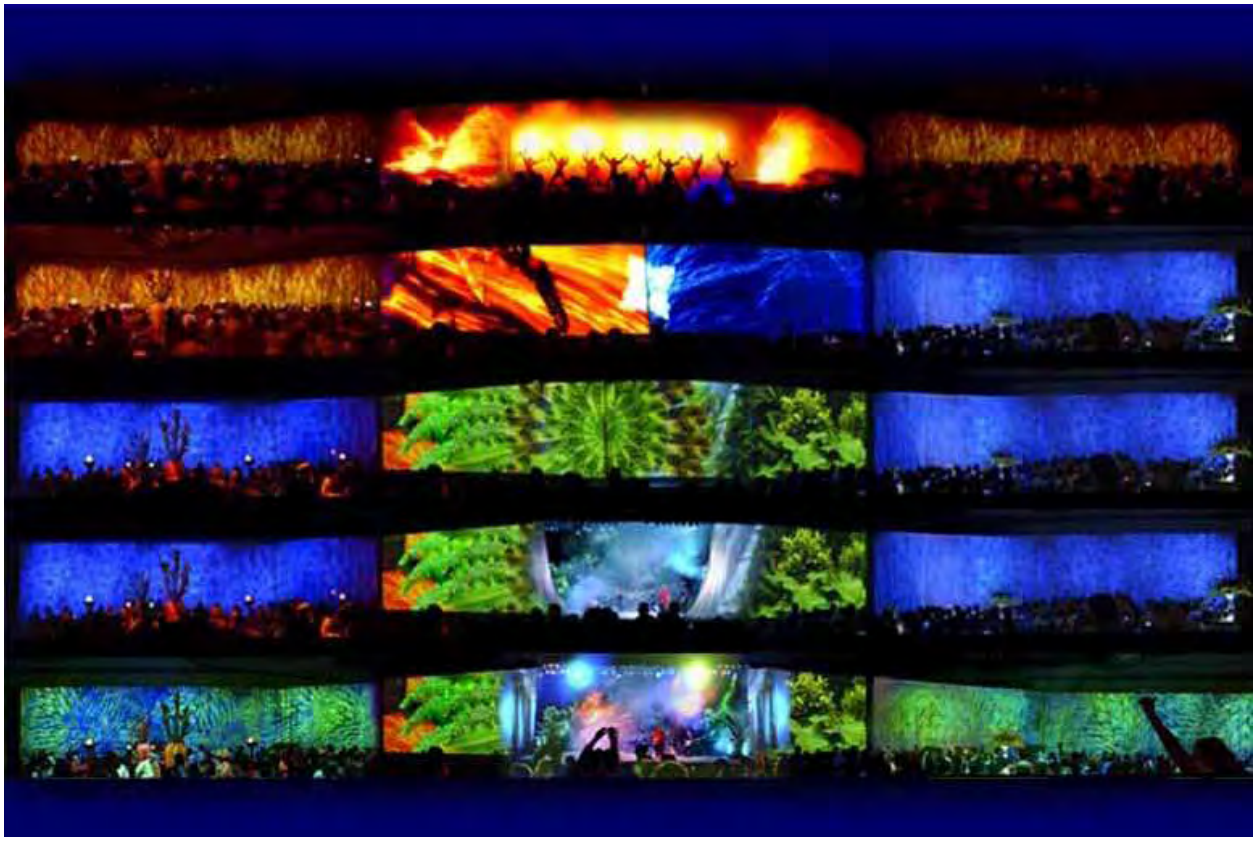
"Texas Forever" will have a better chance of living up to its name, thanks to conversion from a 44-projector slide format to a 3-projector Watchout show. It was the best way to preserve an epic multi-image production made in the last century by Watts-Silverstein. The show is deemed a Texas-state treasure seen by 300,000 school kids and visitors to the San Jacinto Monument. Slide-show conversions like this one were a specialty service in which I excelled.

Note: The entire show is 45 minutes—too long to show here; I selected one of the more complex scenes to show on Vimeo. Battle scenes were filmed with 35mm motion picture cameras; then selective movie frames were converted to slides, to play as "live action" slide animations. How silly can you get? I used to shoot my slide anumations with "slide" cameras, not movie cameras; I used motorized 35mm Nikon cameras equipped with a 50-foot [15.2 meter], 250-exposure film magazine.

Watch a video of the show at https://vimeo.com/233255707

MICROSOFT

US Sales Meeting



For this Microsoft sales meeting extravaganza, Watchout images and stage lighting were projected onto muslin and scrim to create a magical 360-degree environment; the occasion was a gala bash thrown for the winners of a Microsoft sales competition. In this sequence, fire dancers give way to a movie, which segues to a reveal sequence for the main talent attraction. Liane Morley produced it with Peter Howland when they were Blueprint Creative. Hawaii Stage Lighting put up a huge rig that engulfed the entire top floor of the Convention Center.

Sorry, I can't show any of this material due to client-author confidentiality.

"*Tower of Power*" – Point-of-Sales at Rockefeller Center Flagship Store



"Tower of Watchout Power" at Nintendo World at New York City's famed Rockefeller Center. Picture at left shows 47th Street side where a lot of the fire-power is aimed to catch the eye of passing cars and people. There are four big plasmas (lower left) as well as clear sightlines of the "Movie Sphere" produced by Ralph Miller (upper left). And the Tower of Power that spabs two floors (above entrance). Show Sage gear powers it all. Your's truly did the Watchout programming.



"Tower of Watchout Power" at Nintendo World: Four big plasmas in the front windows play a fast- paced attention grabber put together by yours truly as a "pure" Watchout show… everything done with stills, not movies (for the highest possible resolution and brightest, most saturated colors). Media streams to 12 locations throughout the 6,000-square- foot showroom, each as a Watchout module synchronized by Crestron. The Movie Sphere, upper left, was built in Canada for producer Ralph Miller.

Sorry, I can't show any of this material due to client-author confidentiality.

IBM

The Power to Win – International Golden Circle Awards Show



The 2004 IBM Golden Circle Meetings were produced by PGI, New York; the staging was done by CTSF—Creative Technology San Francisco. The show featured a five-projector panorama flanked by dual, bookended screen clusters, spanning a total of 160 feet [48.77 meters.

I produced The Power to Win single-handedly at my studio on Vashon Island; it was presented to audiences of thousands in Orlando (at the Disneyland Hotel), Shanghai (at the Oriental Riverside Hotel), and Barcelona (in an amphitheater that was unheated until show time); I got the flu on the way to the first show (Barcelona) and thought I was going to die; I slept under my production desk whenever possible; by the time we got to Disneyland in Florida I was seriously ill; I did the rehearsals and performances, but was flat on my back the rest of the time. It was the most miserable show experience of my life; perhaps that's why I never got called again by Steve Grey [CTSF].

A total of ten projectors—programmed with Dataton *Watchout*—were used for the show; the main screen was 50 X-10 feet [15.2 X 3.1 meters]; that panoramic screen was flanked on the left and right by clusters of five smaller screens [totalling ten], two of which projected pictures and the rest graphics. However, in an effort to show the content more clearly, the screens have been rearranged; content of the main screen is shown on the left; content on the smaller bookend screens is shown on the right; the scale is out of proportion; small-screen content appears larger than it did in the actual stage set. More information at www.mesney.com.

Watch a video of the show at https://vimeo.com/233416499

"Blessings of Liberty"



http://www.incredibleimages.com/Shows/32500_Programming_NCC_01.jpg

"Blessings of Liberty" was produced to run as an endless loop at the National Constitution Center, Philadelphia, Pennsylvania. The format is a 4:1 panorama created by three video projectors, using Dataton Watchout production

The show was subcontracted to me by Fred Brink's Company, AMPU [A More Perfect Union]. It was one of the most agonizing shows I ever worked on; Fred and I did not see eye to eye on much; worse, he had a hard time making decisions; he agonized over ever picture, every scene had to be tried several different ways.

One of the biggest problems was an over-abundance of visuals; Fred had worked out a package deal with the Associated Press to use images from their extensive image archive; it seemed like whenever I finished a section of the show, the next day a package of new visuals would arrive, and Fred would start messing around with them. Eventually, he got tire of the AP pictures and made another deal with Corbis [which is why you see their logo on some of their shots, the thumbnail versions used for making test-versions of the show. He also liked to see all kinds of programming variations, see what a picture looked like moving in from the left, the right, the top and the bottom of the screen; he didn't know when to let go; in the end, he let me go. Ha! When programming was 95% complete, Fred fired me and let his graphic-artist finish my work. Thus, this version is not the finished show; rather, it is the version I made, an "unfinished symphony."

Credits: Pictures by Associated Press, Corbis, Fred Brink and Douglas Mesney; show design by Fred Brink and Douglas Mesney; *Watchout* programming by Douglas Mesney the music track was written and performed by a colleague of Fred's whose name I don't remember.

Anecdotally, the show was assembled in Fred's studio; it was a small, unheated barn, behind his Boston-suburb house—in the middle of the worst winter in recent history (2003); Boston got record snow with temperatures near zero for the entire time I was there; Fred rigged up a mylar "igloo" that surrounded me and the *Watchout* gear; the quarters were so tight that it was impossible to get the projectors to align properly, making it especially difficult to program smooth moves.

Watch a video of the show at https://vimeo.com/233147687

NEW YORK LIFE

2005 Sales Meeting



For three years in a row, I subcontracted content for the New York Life sales meeting to Steve Oliker at Oligopoly Productions. In fact, the very last show I produced was their 2007 meeting; by then I was pretty much out of the audiovisual business; when my marriage to Anna Raus ended in divorce, in 2003, she won a considerable settlement; I had no funds for new gear after that and soon became technologically obsolete; moreover, after an epiphany, I gave up all commercial work—except for Steve's NYL show—in 2005, after the CDC show (see below) when I went into fine-arts work.

Sorry, I can't show any of this material due to client-author confidentiality.

Centers for Disease Control [CDC]

"Global Odyssey"

2005 turned out to be the zenith of my audiovisual career. Before that, I thought the zenith was a 120- slide-projector show produced for Nike at Sound Images in 2001. But now the challenge was to join a team of two dozen specialists chosen by Batwin & Robin (New York) to produce a 19-screen Watchout "show" for the museum at the Center for Disease Control and Prevention headquarters in Atlanta, Georgia. It was a monumental project in scope and sheer size. 19-screens of various sizes spanned an area 200-feet wide and 30-feet high; the content library for this random-access extravaganza contained three hours of material, sliced and diced for the 19 screens.



Global Odyssey at the CDC museum in Atlanta, Georgia. The show involved 19 screens, spanning a 200-foot [61-meter] atrium above the CDC museum, in Atlanta, Georgia. *The program runs in "random coolness" mode; that is, continuous random still imagery, some animated. As visitors walk onto the viewing platform, a sensor switches the 18 screens to "stories" mode which shows content that is documentary style.*



Global Symphony at CDC: The screens cascade down a multi-tiered space in a loose "architectural" collection of nine projected displays and nine additional 46-inch plasmas. The hero screen, 15 X 20, had dual projection to boost the image brightness. There was a viewing platform -- a promontory observation point -- over which hung the "Cloud," overlapping curved panels lit by a rainbow of brilliant, programmed LED lights, in colors to match scenes on the nineteen image screens.

Credits: Batwin & Robyn designed and produced all content; I did the Watchout programming (screen images); show-control programming was done by John Sacrenty. More information at www.mesney.com.

To watch an epic show on such a tiny computer or tablet screen is almost a joke; but you can see a small taste of CDC Global Odyssey″ on Vimeo at https://vimeo.com/233415178

POSTSCRIPT

As the style of audiovisual shows moved into motion, still pictures and graphics became passé.

Now, in retrospect, I can say that the happiest days of my professional life were spent working with Chris Korody and Dave Fry. Those two producers allowed me complete creative freedom and support crews capable of producing virtually anything within reason.

There is nothing like seeing your work projected onto a giant screen, and being able to control the images on that screen, together with the music; it is as thrilling as flying a Lear jet.

Here's a partial list of the many clients I served with appreciation over the span of slightly more than three decades:

Client List (partial): Boeing; Burger King; Car & Driver; Centers for Disease Control; Cessna; Clairol; CocaCola; Colgate; DeBeers; DHL; Disney; Ericsson; Falcon Jet; GQ Magazine; Ford; Hoffman-LaRoche; IBM; Ikea; J.D. Edwards; Kodak; Learjet; Malaysia Airlines; Matrix; Microsoft, New York Life; Nintendo, Nike; Piper Aircraft; Royal Jordanian Airline (Alia); Saab; Samsung; San Jacinto Museum; Scandanavian Airlines (SAS); Scandia; Shell Sketchers; Swedish Match; The Village People; Union Carbide; USI; Volvo; Wärtsilla; Xerox; Yamaha.

TAGS: Mesney, audiovisual, audio-visual, audio visual, multi-image, slide show, Incredible Slidemakers, Incredible Imagers, Incredible Images

END

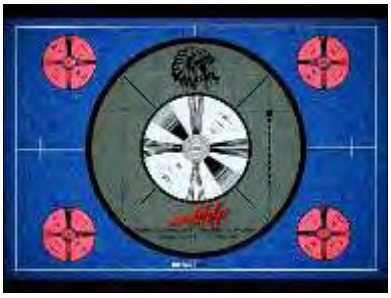
ADDENDUM II

SCRIPT FOR MESNEY INTRO TO *WATCHOUT* REVEAL AT DATATON *WATCHOUT* LAUNCH SHOW



BLACK SCREEN

GOOD AFTERNOON LADIES AND GENTLEMEN. IT'S A REAL HONOR TO BE HERE TODAY TO HELP DATATON OPEN A NEW CHAPTER IN THE HISTORY OF ENTERTAINMENT TECHNOLOGY.



AV-0001

LET'S JUST CHECK THE ALIGNMENT… ONE THING I REALLY LIKE ABOUT DIGITAL PROJECTION…THERE'S NEVER ANY DUST. ANYWAY…

ABOUT 10 YEARS AGO I MADE THE CONTROVERSIAL PREDICTION THAT…


AV-0013

SLIDES ARE DEAD.

SOME PEOPLE THOUGHT I WAS NUTS, AND I'LL ADMIT THAT I HOPED I WAS WRONG… BECAUSE SLIDES WERE MY LIFE… AND FOR ME A 30-PROJECTOR SHOW WAS NOTHING UNUSUAL.

BUT… I *WASN'T* WRONG. AND AS I WATCHED IN SADNESS THE WORLD OF SLIDES FELL APART… WITH AMAZING SPEED.

JUST FOUR YEARS AFTER THAT ADVERTISEMENT THE SHOW WAS OVER FOR MY ONCE FAMOUS MULTI-IMAGE PRODUCTION COMPANY… AND THE INFRASTRUCTURE THAT HAD ONCE SUPPORTED…


AV-0175

AN INDUSTRY OF THOUSANDS AND THOUSANDS OF PROFESSIONALS WAS FADING.

ONE BY ONE THE GREAT SLIDE HOUSES CLOSED UP SHOP…

AV-0130



THE ASSOCIATION FOR MULTI-IMAGE LOWERED ITS FLAG FOR THE LAST TIME…



AV-0176

EVEN THE LATE AND GREAT AUDIO VISUAL LABORATORIES… THE COMPANY THAT STARTED IT ALL… COMPLETED THEIR LAST PRODUCTION RUN.



BLACK SCREEN

(FADE TO BLACK SLOWLY DURING NEXT LINE OF SPEECH)

WAS IT FADE TO BLACK? MAZELLTOFF MULTI-IMAGE?

CONVENTIONAL WISDOM WOULD SAY THAT MULTI-IMAGE WAS OFFICIALLY PRONOUNCED DEAD.

BUT, ACCORDING TO THE THEORIES OF…



AV-0172

CIRCULAR REASONING, WHAT GOES AROUND ALWAYS COMES AROUND… SO, I WAS HONORED WHEN DATATON ASKED ME TO BE HERE TODAY.



AV-0011

WHY ARE WE HERE?

DATATON'S GOING TO LAUCH SOMETHING NEW, SOMETHING BIG…

BUT THERE'S MORE TO IT THAN THAT.

WE ARE HERE BECAUSE…



AV-0082

ONE IS THE LONELIEST NUMBER.



AV-0083

THERE’S NOT MUCH YOU CAN DO WITH JUST ONE PROJECTOR.



AV-0092

AND WE’RE ALSO HERE TODAY BECAUSE PEOPLE HAVE HAD THEIR HEADS IN THE BOX WAY TOO LONG.



AV-0003

IT ALL STARTED WITH GEORGE EASTMAN…



AV-0004

HIS INVENTION OF THE KODAK CAMERA AND ROLL FILM LAID THE FOUNDATIONS FOR THE MULTI-IMAGE INDUSTRY



AV-0005

TALK ABOUT VISIONARY…

HE KNEW THAT SOMEDAY PEOPLE WOULD NEED…



AV-0010

THINGS TO PUT INTO THEIR SLIDE PROJECTORS…



AV-0014

WHEN I WAS A KID THE ONLY PLACE YOU EVER SAW SLIDES WAS AT THE LOCAL CINEMA.



AV-0016

BUT SLIDES SOON TOOK ON A LARGER, MORE IMPORTANT ROLE IN POLITICS AND ENTERTAINMENT…


AV-0019

GENERAL CHARLES DE GAULLE WAS ONE OF THE FIRST… HE USED SLIDES TO POLISH HIS IMAGE DURING THE FRENCH ELECTIONS IN THE 195O'S.

HOWEVER…



AV-0020

NIKITA KRUSCHEV SWORE THAT
SLIDES WERE INVENTED BY A RUSSIAN SHOEMAKER…
YOU REMEMBER THAT INCIDENT AT THE UNITED NATIONS?

OR THE CUBAN MISSILE CRISIS… I'LL TELL YOU WHAT REALLY HAPPENED.



AV-0021

CASTRO'S GUYS GOT AHOLD OF A KODAK SLIDE VIEWER THAT WAS CONFISCATED FROM U.S. TROOPS DURING THE BAY OF PIGS INVASION.



AV-0022

KENNEDY WAS SO EMBARRASSED ABOUT THE INCIDENT THAT HE NEVER USED A SLIDE VIEWER AT A PRESS CONFERENCE EVER AGAIN AFTER THAT…



AV-0024

IN NEW YORK, WHERE I GREW UP, THERE WAS A SHORTAGE OF SLIDES AND PEOPLE GOT REALLY PISSED OFF ABOUT THE FACT THAT THE CUBANS NOW HAD AMERICAN SLIDE TECHNOLOGY.



AV-0023

MARTIN LUTHER KING… GOD REST HIS SOUL…

FEW KNOW THAT HE INVENTED THE SO-CALLED "BLACK SLIDE."

SLIDES ALMOST CHANGED THE HISTORY OF HOLLYWOOD, TOO…



AV-0027

PETER SELLERS SIGNED A BIG DEAL TO STAR IN A SLIDE SHOW… SOMETHING ABOUT A PANTHER… THE SLIDE SHOW WAS SO SUCCESSFUL THEY DECIDED TO MAKE IT INTO A MOVIE… AND THEN A VIDEO.



AV-0025

AND THE BEATLES… HERE THEY ARE THE NIGHT OF THEIR AMERICAN TELEVISION DEBUT. THEY WERE ORIGINALLY GOING TO DO A SLIDE SHOW…



‘AV-0026

BUT AS YOU CAN SEE, SOMEBODY FORGOT TO EDIT THE FILM AND MOUNT THE SLIDES… SO THEY SANG A SONG INSTEAD… AND THE REST IS HISTORY.



AV-0028

SO SUDDENLY IT HIT ME LIKE A JOLT… MULTI-IMAGE WOULD BE MY LIFE

AND THAT’S WHY I AM HERE TODAY…



AV-0030

TO TELL YOU A LITTLE ABOUT OUR MULTI-IMAGE ROOTS…

ABOUT WHY I ABANDONED…



AV-0031

A BUDDING CAREER AS A SUCCESSFUL YOUNG ADVERTISING ACCOUNT EXECUTIVE AND TRADED JOB SECURITY FOR…



AV-0032

THE VAGABOND LIFE OF A SLIDE JUNKIE.

ANYWAY… THE DEVELOPMENT OF MULTI-IMAGE DIDN'T COME EASILY… IT WAS EVOLUTION, NOT REVOLUTION.



AV-0033

HERE, FOR EXAMPLE, WE HAVE THE FIRST TRAYLESS SLIDE PROJECTOR… DESIGNED FOR SINGLE-SLIDE PRODUCTIONS….



AV-0034

THIS IS THE FIRST PROJECTOR LEVELING DEVICE… A VERY HOT ITEM ONCE UPON A TIME…



AV-0035

AND THE FIRST PROJECTOR ALIGNMENT STAND, IN A TWO PROJECTOR VERSION… LATER UPGRADED TO A…



AV-0036

THREE-PROJECTOR MODEL...

THESE STANDS WERE WAY AHEAD OF THEIR TIME, BEING TOTALLY BIO-DEGRADEABLE, EVEN BEFORE FOREST PRESERVATION BECAME POLITICALLY CORRECT.



AV-0037

AND THIS IS THE FIRST SLIDE DISSOLVER, WITH INFINITELY VARIABLE DISSOLVE SPEEDS AND TOTAL MANUAL CONTROL.



AV-0137

HERE'S THE FIRST MULTI-PROJECTOR CONTROL DEVICE. YOU COULD USE ANY NUMBER OF PROJECTORS WITH TOTAL CONTROL OVER FORWARD AND REVERSE.



AV-0038

THIS IS A SLIGHTLY LATER VERSION…
A DESK-CONSOLE MODEL WHICH FEATURED



AV-0039

IN-LINE CONTROL KEYS… AN EARLY PROTOTYPE OF THE NOW UBIQUITOUS COMPUTER KEYBOARD.



AV-0098

THESE DEVICES WORKED PERFECTLY… UNLESS YOU MADE A MISTAKE OR FORGOT A CUE… BECAUSE THEY HAD ZERO RAM… THE ONLY MEMORY WAS…



AV-0099

DUH… YOURS!

NEEDLESS TO SAY, THE DESIGN OF SHOWS IN THIS ERA WAS… WELL, "CREATIVE" AND EVERY PERFORMANCE WAS AN "ORIGINAL" BECAUSE THERE WAS ONLY A 20% THAT YOUR SHOW WOULD GET TO THE END SUCCESSFULLY.



AV-0040

THE FIRST MEMORY SYSTEM WAS PUNCH TAPE… THE SAME KIND THAT DROVE TELETYPE MACHINES.



AV-0138

IT WAS PRETTY TEDIOUS WORK… SOME CUES REQUIRED 8 HOLES… EACH INDIVIDUALLY PUNCHED BY HAND.

ONCE I DID A SHOW WITH MORE THAN 3000 CUES… ABOUT 20,000 LITTLE HOLES. BUT IT WAS WELL WORTH THE EFFORT BECAUSE ONCE PUNCHED…



AV-0139

THE CONTROL OF THE TAPE SYSTEM GAVE YOUR SHOW A 50-50 CHANCE OF RUNNING CORRECTLY.

THAT'S BECAUSE THE LITTLE HOLES REMEMBERED



WHAT YOU WANTED THE PROJECTORS TO DO
AV-0041

WITH PUNCH TAPE YOU COULD HOLD
THE CUES IN YOUR HAND… STARE AT THEM…
MEASURE THEM… CHANGE THEM… AND THAT KIND OF CONTROL WAS A REAL CONFIDENCE BUILDER.



AV-0042

THE PUNCH-TAPE SYSTEM ALSO INTRODUCED THE CONCEPT OF LEISURE-TIME PROGRAMMING – AS COMPARED TO "REAL-TIME" -- YOU COULD PROGRAM IT NOW, PLAY IT BACK LATER.

NONETHELESS… CONTROL WAS IMPROVING AND THIS WAS THE MACHINE THAT CREATED THE MULTI-IMAGE INDUSTRY BACK IN THE 1970'S…



AV0143

THE AVL SHOW PRO… A PROGRAMMER WITH AN ELECTRONIC TAPE PUNCHER THAT ELIMINATED THE NEED TO PUNCH ALL THE LITTLE HOLES BY HAND.

THE SHOW PRO WAS CONNECTED TO…



AV-0144

MARK-4 DISSOLVERS, EACH OF WHICH CONTROLLED TWO PROJECTORS.

NOTICE THE SWITCH POSITION CALLED "FAIL SAFE?" THIS WAS BEFORE TRUTH IN ADVERTISING LAWS WERE WRITTEN.



AV-0044

OH WELL… 50-50 WERE WAY BETTER CHANCES THAN EVER BEFORE SO THE SLIDE SHOW BUSINESS STARTED TAKING OFF BIG TIME…



AV-0045

AS GOOD AS THE EQUIPMENT WAS BECOMING WE STILL HAD TO TACKLE ALL THE LITTLE PROBLEMS BY OURSELVES…



AV-0046

NOTICE THE HOME-MADE TAPE DISPENSER…



AV-0047

...AND THE STOP WATCH.
WE MIGHT HAVE HAD SOME CONTROL OVER
THE PROJECTORS, BUT THERE WAS NOT TIME CONTROL,
NO TME LINE, NO SYNCHRONIZATION.



AV-0100

IN ITS EARLIEST DAYS, THE SLIDE SHOW WAS USUALLY
A SINGLE SCREEN PRESENTATION.



AV-0101

SOMETIMES THE SCREEN WAS DIVIDED IN GRID STYLE WITH A COMBINATION OF PROJECTORS AIMED AT IT.

ONE VERY POPULAR TECHNIQUE PIONEERED IN NEW YORK BY THE MOTIVA COMPANY WAS THE SO-CALLED "SLIDE CUBE."



AV-0102

IT WAS A PROJECTOR IN A REAR-SCREEN BOX. YOU COULD STACK AS MANY AS YOU WANTED – THE DIRECT ANCESTOR OF THE VIDEO-WALL.



AV-0103

THE GRID-STYLE SHOW WORKED OK WHEN YOU PROJECTED A MONTAGE OF DIFFERENT IMAGES…



AV-0104

BUT SINGLE IMAGES SPLIT UP OVER A BIG GRID SUFFERED, AS YOU CAN SEE.



AV-0075

ONE THING HAS NEVER CHANGED IN THIS BUSINESS… THE NEED FOR LARGE-SIZED BEAUTIFUL IMAGES… AS SIMPLE AS THAT… BIG BEAUTIFUL IMAGES.



AV-0105

SO, ANOTHER POPULAR WAY TO CREATE BIG PICTURES WAS THE THREE-SCREEN FORMAT…



AV-0107

WITH THREE SLIDES BUTTED TOGETHER SIDE-BY SIDE TO CREATE A PANORAMIC DESIGN.



AV-0108

ULTIMATELY, THE 3-SCREEN FORMAT BECAME ALMOST UNIVERSAL. WHY? PROBABLY BECAUSE MOST HOTEL BALLROOMS HAVE SUCH LOW CEILINGS. ANYWAY…



AV-0109

HERE WE ARE SETTING UP A BURGER KING SHOW BACK IN THE EARLY 70’S…



AV0110

I ACTUALLY GOT TO MEET THE KING… WELL, ONE OF THEM…

AV-0112



AS I WAS SAYING… THE THREE-SCREEN FORMAT BECAME ALMOST UNIVERSAL. HERE'S A YAMAHA MOTORCYCLE SHOW IN 1983…



AV-0113

AND AN APPLE COMPUTER LAUNCH IN '84.

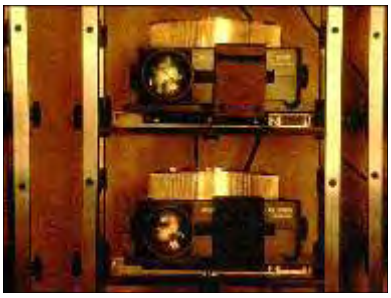
THROUGHOUT THIS PERIOD THERE WAS A CONSTANT URGE TO MAKE SHOWS BIGGER.



AV-0074

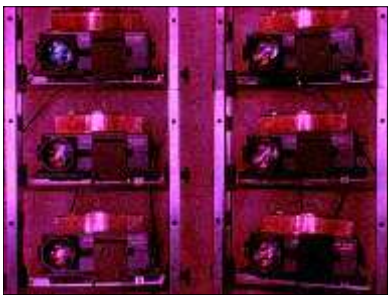
WHEN THE LORD GOD SAID TO MANKIND… "GO FORTH AND MULTIPLY…" IT WAS A PREGNANT IDEA… AND SHE SURELY HAD MULTI-IMAGE IN MIND. ANYWAY…

WHAT STARTED WITH A SINGLE PROJECTOR IN THE 50'S BECAME…



AV-0114

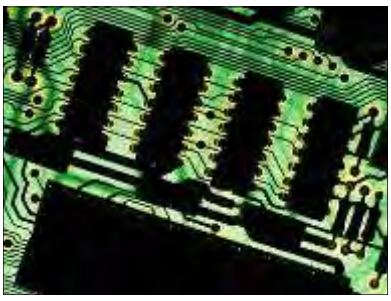
A 2-PROJECTOR DISSOLVE IN THE 60'S…



AV-0115

AND IN THE 70’S MORE AND MORE FIRE-POWER WAS AIMED AT THE SCREENS. THE ONLY LIMIT WAS THE ABILITY TO CONTROL IT ALL…

TO TAKE THE MEDIUM TO THE NEXT LEVEL NEEDED MORE CONTROL THAN PUNCH-TAPE. AND, EVEN BEFORE WE PAID OFF THE BANK LOANS FOR OUR PUNCH-TAPE PROGRAMMERS…



AV-0117

THE MICROPROCESSOR ENTERED THE SCENE.

AT THE TIME IT SEEMED IMPOSSIBLE THAT…



AV-0118

EACH LITTLE MICROCHIP CONTAINED MORE CAPABILITY THAN A WHOLE BIG PUNCH TAPE MACHINE.



AV-0048

NONETHELESS, THE MARCH OF PROGRESS WAS RELENTLESS AND IN THE LATE 70'S THE FIRSTDIGITAL PROGRAMMER HIT THE MARKET…



AV-0050

THE SPINDER AND SAUPE DIRECTOR 24.

THE CAPABILITIES OF THE D-24 WERE AWESOME AND THE MACHINE STRUCK RIGHT TO THE CORE OF AVL'S MARKET…



AV-0149

SO AVL RUSHED THE SHOW PRO 5 TO MARKET AND WITH THE ADVANCED CAPABILITIES OF THE TWO MACHINES THE STAGE WAS SET FOR A QUANTUM LEAP IN THE MULTI-IMAGE INDUSTRY.



AV-0080

NOW THE ODDS OF A SHOW GETTING FROM THE BEGINNING TO THE END WITHOUT A GLITCH JUMPED FROM 50% TO, MAYBE, 75%…

AND PRODUCERS SUDDENLY HAD CONTROLS THAT WOULD ALLOW THEM TO USE MORE PROJECTORS THAN EVER BEFORE.

USING MORE FIRE POWER, THEY COULD PRODUCE MORE…



AV-0087

MAGIC…

AND EASILY SYNCHRONIZE VISUALS WITH MUSIC AND SOUND EFFECTS.

FINALLY… SLIDES WERE NOT JUST SPEAKER SUPPORT…


AV-0085

THEY WERE SHOWS… FEATURES… THE BUSINESS ENTERTAINMENT VERSION OF HOLLYWOOD MOVIES.



AV-0120

PEOPLE WERE GROWING TIRED OF THE GRID LOOK SO IT WENT OUT OF FASHION, AND ANY BLACK LINES SEPARATING SCREENS WEREN'T STYLISH.



AV-0106

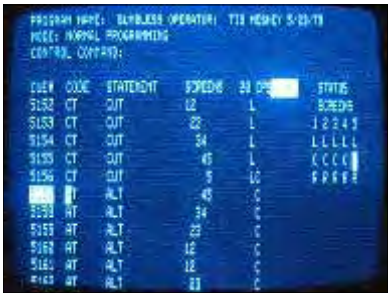
HERE YOU CAN SEE THEIR ATTEMPT TO HIDE THE SCREEN DIVISIONS WITH WHITE TAPE.

ONLY A YEAR AFTER THE SHOW PRO 5, THE FIRST REAL COMPUTER FOR MULTI-IMAGE COMPUTER WAS LAUNCHED...



AV-0145

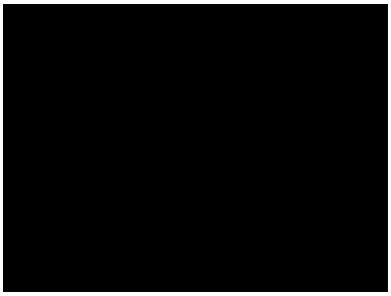
IT WAS CALLED THE EAGLE AND IT OFFERED EVEN MORE CONTROL IN THE FORM OF SOMETHING CALLED *POSITRACK*… A FEATURE THAT ALLOWED THE COMPUTER TO KEEP TRACK OF THE PROJECTORS AND CORRECT ANY PROJECTOR ERRORS… WHICH INCREASED THE ODDS OF A SHOW'S SUCCESS FROM 75% TO 95%



AV-0148

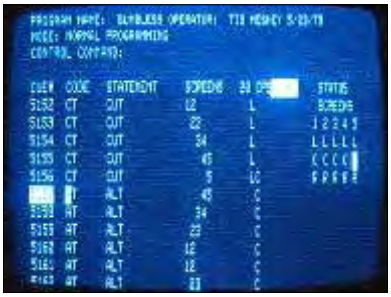
WHILE EVERYONE ELSE WAS USING THOSE CONTROLS TO BUILD MULTI-SCREEN SHOWS AND GRID-STYLE PRODUCTIONS, MY COMPANY WENT IN A DIFFERENT DIRECTION AND AIMED ALL OUR FIRE POWER AT A SINGLE SCREEN…

IN 1979 WE PREMIERED THIS 15-PROJECTOR SHOW AT THE AMI FESITVAL IN BURBANK, CALIFORNIA… IT TOOK DOWN THE HOUSE AND CHANGED THE COURSE OF MULTI-IMAGE HISTORY, PERHAPS NOT FOR THE BETTER…



BLACK SCREEN

(BLACK SLIDE SCREEN FOR *BUMBLES* SHOW VIDEO)



AV-0148

THAT SHOW WAS ACTUALLY A PORTFOLIO OF OUR SPECIAL EFFECTS SLIDE WORK.



AV-0169

OUR MARKETING PHILOSOPHY WAS SIMPLE…
PUSH NEW TECHNOLOGY TO ITS LIMIT AND SHOW PEOPLE SOMETHING THEY HAVEN'T SEEN BEFORE…



AV-0086

SOMETHING THEY WOULD REMEMBER.

IN THE 1980’S MULTI-IMAGE WAS TO HIT ITS STRIDE.



AV-0122

SOFT-EDGE MASKING TECHNIQUES ALLOWED THE CREATION OF HUGE, SEAMLESS PANORAMIC IMAGES… JUST WHAT PEOPLE WANTED… SO THE SOFT-EDGED PAN BECAME THE HIGH STYLE OF MULTI-IMAGE.



AV-0121

THE AVERAGE SIZED SHOW JUMPED FROM
2 OR 3 PROJECTORS IN THE LATE 60'S… TO
6 OR 9 IN THE MID 70'S… TO 12 OR 15 OR MORE.



AV-0136

HERE'S A SHOT OF OUR STUDIO GRID IN BRUSSELS IN 1989… 80 PROJECTORS.



AV-0123

SCREEN FORMATS WERE GETTING BIGGER
AND MORE COMPLICATED, TOO… ALL BECAUSE OF THE PROJECTION CONTROL PROVIDED BY COMPUTERS.
PRODUCERS COULD DO THINGS THEY HAD ONLY DREAMED ABOUT A DECADE EARLIER.



AV-0124

AND CLIENTS BACK THEN HAD THE DEEP POCKETS NEEDED TO PAY FOR IT ALL.

HERE'S AN APPLE LAUCH SHOW IN 1984…
CHECK OUT ALL THOSE SCREENS.



AV-0125

AND HERE'S A MEETING WE STAGED I
IN 1985… CHECK OUT ALL THOSE PROJECTORS.



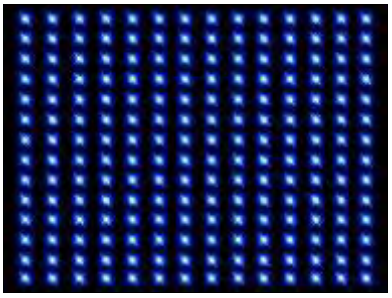
AV-0060

THE MARKET FOR MULTI-IMAGE PRODUCTIONS WAS GETTING BIGGER AND BIGGER…



AV-0061

MORE AND MORE PEOPLE WERE WATCHING MULTI-IMAGE PRODUCTIONS…



AV-0012

AND THE PRESSURE WAS ON TO MAKE BIGGER AND BETTER SHOWS… WITH MORE AND MORE FIRE POWER AIMED AT BIGGER AND BIGGER SCREENS.



AV-0057

ONE THING MULTI-IMAGE DOES VERY WELL IS PRODUCE BIG IMAGES… BY DIVIDING PICTURES INTO PIECES AND USING MANY SMALL PROJECTORS, YOU CAN CREATE A HUGE EFFECT.

THE ONLY REASON DIGITAL PEOPLE NEVER USED MULTI-IMAGE SOLUTIONS IS BECAUSE THERE WS NEVER ENOUGH… CONTROL.



AV-0055

THIS IS A BACKSTAGE VIEW OF AN 80-PROJECTOR RIG USED FOR THE SHOW THAT LAUNCHED THE SAAB 9000CD



AV-0054

THE SCREEN WAS AN 8 x 30 METETR REAR-PROJECTION GRID…



AV-0056

MADE UP OF 40 PANELS, EACH 2 X 3 METERS..
AV-0097

HERE’S AN EXAMPLES OF WHAT YOU CAN DO WITH 100 PROJECTORS, 21 SCREENS AND A CLIENT LIKE NIKE TO PAY FOR IT ALL.



AV-0095

HERE’S ANOTHER NIKE MODULE USING THE PROJECTORS AND SCREENS AS A BACKDROP FOR A THEATRICAL DANCE FASHION SHOW.



AV-0096

A TROOP OF ABOUT 50 ATHLETIC DANCERS MODELLED NIKE'S NEW LINE OF SPORT FASHIONS.

WELL, YOU CAN SEE FOR YOURSELF THAT SOME AMAZING THINGS CAN BE DONE USING MULTI-IMAGE TECHNIQUES…



AV-0091

EVEN IF YOU'RE ONLY USING SLIDES…



AV-0089

SO, IT SEEMS STRANGE THAT WHILE SLIDE MULTI-IMAGE WAS AT ITS PEAK, THAT I SHOULD SAY…



AV-0013

SLIDES WERE DEAD…

AT A TIME WHEN DATATON WAS ALREADY CONTROLLING THE EUROPEAN MULTI-IMAGE MARKET, AND LEAP-FROGGING AHEAD WITH A COMPANY MISSION STATEMENT TO CONTROL MULTIMEDIA… *TRUE MULTIMEDIA*.

DIDN'T MATTER. THE IDEA OF MULTI-IMAGE HAD ALREADY GONE OUT OF STYLE… PEOPLE WANTED SOMETHING NEW. WHY? …


AV-0157

MULTI-IMAGE HAD BECOME TOP HEAVY… OUT OF BALANCE, OUT OF PROPORTION… JUST TOO MUCH.



AV-0160

TOO MUCH TIME-CONSUMING HAND WORK…TO CREATE THE ARTWORK



AV-0161

EXPENSIVE PRODUCTION EQUIPMENT…TO SHOOT THE ARTWORK INTO SLIDES



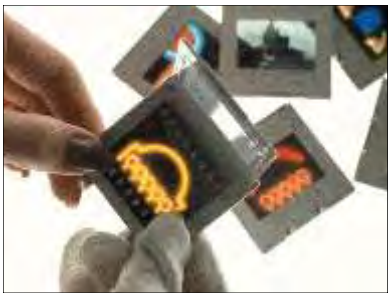
AV0162

TOO MANY PEOPLE BECAUSE THERE WERE TOO MANY DETAILS (AND WE DIDN’T HAVE SO MANY COMPUTERS).



AV-0163

TOO MANY LITTLE BITS OF FILM…HUNDREDS, EVEN THOUSANDS OF THEM FOR EVERY SHOW



AV-0164

EACH ONE LOVINGLY MADE BY EXPENSIVE HUMAN HANDS…



AV-0165

SKY HIGH STAGING COSTS…BECAUSE OF ALL THE EXTRA EQUIPMENT NEEDED FOR SPECIAL EFFECTS…



AV-0133

AND WAY, WAY, WAY TOO MUCH BAGGAGE…



AV-0134

TAXIS AND TRUCKERS REPORTED RECORD EARNIINGS DURING THE MULTI-IMAGE YEARS…

AND AIRLINE STOCKS HIT NEW RECORD HIGHS ATTRIBUTED TO EXCESS BAGGAGE REVENUES… SOMETIMES IT SEEMED AS THOUGH THE AIRLINE PORTERS WERE MAKING MORE THAN WE WERE!



AV-0167



AV-0170

AND OUR CLIENTS WERE MORE WORRIED THAN THEY WERE IMPRESSED…THEY FEARED THAT MULTI-IMAGE HAD GOTTEN WAY TO COMPLICATED AND STARTED QUESTIONING ITS COST EFFECTIVENESS…



AV-0159

WITH ALL THAT EQUIPMENT THE RISKS SEEMED PRETTY HIGH THAT SOMETHING COULD GO WRONG

ALL THESE EXTRA COMPILATIONS AND COSTS CREATED



AV-0084

… DOUBTS AND FEARS…
…AND THOSE NEGATIVE FEELINGS CONSPIRED TO MAKE MULTI-IMAGE UNFASHIONABLE.



AV-0053

SO, SLIDES WERE THROWN ON THE TRASH HEAP OF AUDIO-VISUAL HISTORY…

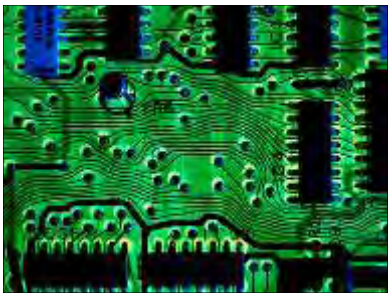


AV-0092

AS VIDEO AND COMPUTER MULTIMEDIA BECAME THE MEDIA OF CHOICE FOR THE 90'S.

HOWEVER, AT THE TURN OF THE MILLENIUM… A MERE 10 YEARS AFTER MY CONTROVERSIAL SLIDE AD… TODAY I SAY THAT ANALOGUE VIDEO IS DEAD.

TODAY, THE PRESENTATION THAT'S COOL AND STYLISH USES…



AV-0090

… DIGITAL MEDIA

BUT WHILE PEOPLE ARE EXCITED BY DIGITAL…



AV-0094

THEY ARE TIRED OF THE STANDARD OLD 3:4 VIDEO RATIO… AND THE BOXY SHAPE OF COMPUTER MULTI-MEDIA AND INTERNET STUFF.



AV-0081

AND THEY ARE TIRED OF SINGLE SCREEN… TIRED OF I-MAG… TIRED OF POWER POINT



AV0011

THEY ARE READY FOR SOMETHING MANY OF THEM HAVE NEVER SEEN…

THE DIGITAL SOLUTION TO VLM -- VERY LARGE MULTIMEDIA … OR AS I PREFER TO CALL IT: MEGAMEDIA.



AV-0173

WHATEVER YOU CALL IT, IT WILL CHANGE MULTI-IMAGE FOREVER.

TRUE MULTIMEDIA HAS FINALLY ARRIVED…



BLACK SCREEN

(DISSOLVE QUICKLY TO BLACK & ROLL WATCHOUT INTRO)

Presenting… WATCHOUT!

END

ADDENDUM III

The Story of WATCHOUT

By Mike Fahl

When I joined Dataton, we were just getting started in what was then known as "multi-image". That was the technique of using multiple slide projectors to create large image surfaces, typically using edge blending or by projecting onto oddly shaped surfaces.

Sounds familiar?



We were somewhat late to the game, already dominated by companies such as AVL, Arion, Clearlight and Electrosonic, so we had some catching up to do. Which we did in short order.

Our PAX slide projector control unit became not just the neatest and most reliable box for doing multi-image, but was also equipped with smart software to run shows produced for our competitor's systems.

This feature got us in the door with major production and staging companies. Reverse-engineering those systems' control protocols and intricate details – down to the minute details of their lamp fade curves – was a lot of fun (and work!).

Making multi-image wasn't just about those projector control units, but also about the software used to produce the shows. After some initial stand-alone products (such as the tiny MIC3), I came up with MICSOFT. This was initially created for the computer of choice back then – the floppy-disc based Apple II.



This was before the computer mouse was invented, so instead I designed MICSOFT to use a joystick to do some of the programming, including manual creation of lamp fade curves.



The Apple II was then largely replaced by the IBM PC. There was no Windows at that time, so programs were written for MS-DOS. Each program had its own idea of what a user interface should look like. MICSOFT PC had to be re-written from scratch (the Apple II version was written in 6502 assembly, due to the limited memory of the Apple II, while the PC version was written mostly in C).

The entire system was still very much focused on controlling slide projectors. However, that era was clearly fading out, so to speak. We needed something else to sell. As a side-note; I guess our competitors didn't quite see this coming, as most of them disappeared along with the slide shows.

What grew out of multi-image was what we came to define as "true multi-media". Back then, the term "multi media" described pretty much anything you did with sound and images on a computer. What I saw was the production community's desire to use video, lighting and other special effects in their large-scale presentations. Hence, I started looking into ways to incorporate a variety of AV equipment that seemed useful in such "true multi-media" presentations.

I investigated Betacam decks, Laserdisc players, tape decks, Photo CD, moving lights, pyrotechnics, computer graphics, DVI switchers, video projectors – you name it. This was quite a challenge, since the interfaces used by those devices were all over the map. Some were still electro-mechanical (such as cassette and open reel tape decks), while others had various proprietary serial control protocols.

The end result of all this research and head-scratching was our next generation product, built around the SMARTPAX control unit and the Macintosh-based TRAX software.



In one way, SMARTPAX was similar to the PAX slide projector controller. It had four control ports on the back, and connected to the same system bus. However, internally it was a totally different beast. I came up with a multi-tasking OS along with a dynamically configurable, multi-tiered, set of device drivers to control all those AV devices.

The Mac had by now also become a force to reckon with. Especially among creative people. Windows was there on the PC side, but I didn't really like the look of it. I got hooked on the Mac, and started working on TRAX.

Again, there was a lot of work trying to figure out how a user interface should look and behave to program slide projectors as well as a variety of other AV devices.



There wasn't anything similar around for me to look at, except possibly some MIDI sequencers. So it took a while to come up with the (now seemingly obvious) timeline-with-cues metaphor.

I continued developing TRAX for a number of years, adding advanced capabilities such as multiple timelines (later to find their way into WATCHOUT) as well as the ability to create touch panels and wire up their behavior using a kind of graphical programming language.

Commercially the system was quite successful for its time (meaning, it allowed us to survive the years following the death of multi-image). But in the end, it became rather complex from a technical point of view, with its many SMARTPAX drivers, device adaptor cables (some with their own built in intelligence), touch panels and TRAX itself.

We were now reaching the end of the 90's, and it became increasingly clear to me that this complex, multi-headed, hydra of a production-and-control system was not the way forward. Computers were now fast enough to do most of this stuff on their own, without all the other junk in between. However, with Dataton being predominantly a hardware company, suggesting an entirely software-based solution was a pretty hard sell.

But as I could clearly see things were heading in this direction (and, frankly, were sick and tired of maintaining TRAX), I took a real, hard look at where things stood during the spring and summer of 1999.

Computers were now cheap and fast enough to to replace most of the other AV gear of the past. Hard disks were getting sufficiently roomy to hold the media files. Ethernet made it easy to connect multiple computers with good performance. The gaming industry brought forth cheap graphics cards with amazing performance and frame buffers that could handle a couple of full resolution images. Video playback was also approaching usable resolutions (until this time, most computer video had been the size of a postage stamp).



It all came together as this "perfect storm" that made the light bulb turn on in my head. Not only could I use this to get back to the roots of multi-image. This could also result in a comparatively *simple* system, yet capable of doing what most of our customers were trying to do with all those laserdisc players, betacam decks, video projectors and DFS-500 video switchers controlled by TRAX.

WATCHOUT

I started developing what was to become WATCHOUT in August 1999. At that time, it was internally referred to as "VideoTRAX". After some initial proof-of-concept tests, the development moved forward rapidly. As the previous product generation was clearly running out of steam, and with the bank breathing down our neck, we desperately needed a new product. So, a lot of hope was pinned on WATCHOUT. And an aggressive launch date was set for mid December. Giving me a nerve-wracking four months to get the product presentable.

Not only did I have to do the product in time, we also had to make an impressive show to launch it with. We worked with a couple of talented guys from Gothenburg on the show, while simultaneously trying to get WATCHOUT to a state where they could actually use it to produce the show. They came up with a lot of clever content, all of it optimized to show off WATCHOUT in ways that looked really impressive. The grand finale was a full width, fly-over, water scene, with the WATCHOUT logo splashing up through the waves at the end. To their despair (they've spent days rendering the scene in 3D at full resolution), we had to cut most of it out, since the moving horizon line during the approach made it obvious that the computers driving the five projectors weren't really that well synchronized. (Back then, they were just started together, with no active synchronization across computers.)

Launch Day

At launch day, we first had a short introduction done by a well-known slide show producer (Douglas Mesney), using a small tripod screen and a single projector – PowerPoint style. It was deliberately made somewhat low-key and boring, just to make the contrast even starker. We then carried the tripod screen off stage and revealed a huge screen, stretching across the entire auditorium. We had five projectors lined up to run an edge blended, very wide format presentation. We were using small, office-grade, DLP projectors – another brand-new technology that was sorely needed. (LCD projectors back then lacked the contrast ratio required to handle edge-blending properly.) All in all, the launch was a great success.

This first generation of WATCHOUT was somewhat odd in that the production software ran on Windows, while the display software ran only on the Mac. The production software was written in Java, which was the hot ticket item for desktop software at the time. And Java only ran well on the PC. However, due to my background on the Mac, I wrote the display software for the old "classic" Mac OS (this was just before MacOS X). It didn't really run that well on the G3 PowerMacs I had during development, so we were getting a bit concerned whether we would be able to run that full-screen video at all. Luckily, the G4 generation was introduced around this time. By bringing an Apple representative in to do a little spiel as part of our product launch, we were able to scrounge the very first G4 computers in the country for our product launch.

Version 1

Needless to say, the product was far from finished when we launched it. It took me a few more months of hectic development to get all things working, write the manual, and tie all loose ends together to make WATCHOUT useful. And even then, it was quite rudimentary in many ways. The lack of an Undo command, for example, caused our customers grief (not to mention getting into the habit of saving often, and keeping lots of backups).

But the fact that WATCHOUT was pretty much the only game in town for this kind of presentations (and remained so for several years), and looked really stunning on screen, allowed us to start selling it anyway. And in the process probably saving the company.

I kept pounding on this first version for a couple of years. As MacOS X came along, we were eventually able to make the production software run there too. This was due to the fact that I chose to write it in the cross-platform Java language. Unfortunately, it took a while for Apple to get Java working on the Mac, since they were busy getting MacOS X out the door. So for a while, we had the odd situation where the display software ran on MacOS 9, while the production software required MacOS X.

Since MacOS 9 was end of life, and the graphics and video subsystems of MacOS X wasn't quite up to speed yet, we found ourselves "between a rock and a hard place" as far as the display software was concerned. We also had a lot of requests for supporting PCs here. The PC gaming market had exploded, resulting in very cheap but powerful computers from a number of competing suppliers.

I ended up porting the display software over to Windows to get us out of this crunch. So by the end of the v1 cycle, we had both the production and the display software running on Mac and PC.

Version 2

After moving over to the PC side of the fence, a whole slew of new opportunities opened up. Chief among those were the ability to integrate live video and powerpoint using capture cards, which were then becoming available. Computers were also getting faster, allowing me to add support for full HD video. This all led to the introduction of version 2 in 2003.

A downside with having the production software written in Java, while the display software was written in C++, was that I couldn't share any code between the two. Also, getting the kind of playback performance needed for full fidelity preview in the Stage window just wasn't possible. By now, it was also clear that Java wasn't the be-all and end-all of desktop software it was once cracked up to be. Once Sun Microsystems (who owned Java) sued Microsoft, things fell apart here pretty fast.

Version 3

So in version 3, introduced in 2005, I re-wrote the production software from scratch in C++ as a Windows application. The downside of this decision was that we had to leave the Mac platform, saddening many users (myself included). The upside was that once this was done, we could get far better performance and Stage window preview, as well as a significant amount of code sharing between the production and display software components. By now, I had also brought another guy on board to help out with the development.

Since the re-write took a lot of effort, there wasn't a whole lot of new features in this version when it was released. But by now, the product was clearly off the gound, and there was enough interest from the market – along with new streams of customers – for that to be less of an issue.

Version 4

In version 4, I really tried to make up for the lack of new features in version 3. Introduced in 2008, it brought along numerous new capabilities such as compositions (well known from After Effects and similar programs), multiple timelines (an idea I first pioneered in TRAX), external inputs using MIDI, DMX and other protocols, all tied together through the task window (also stolen from TRAX). I threw in some output capabilities for networked devices, serial ports and DMX512, resulting in a bit of a flash-back from the SMARTPAX days.

Version 5

The key features of version 5, introduced in 2011, were the ability to drive up to six displays from a single display computer, support for stereoscopic presentations, some 3D capabilities, and the Dynamic Image Server. Sterescopic images (or "3D", as it was commonly referred to), was the big thing in TV sets that year, but never really took off in the living room.

Midway we released version 5.5, along with the WATCHPAX. This version also added hardware assisted synchronization, finally enabling the use of WATCHOUT in applications requiring 100% frame-accuracy, such as large LED walls.

Version 6

The culmination of 15 years of effort, version 6 was introduced in 2015. The key feature was the full support of 3D. Both in the form of bringing 3D models into WATCHOUT, as well as the ability to place projectors anywhere in 3D space. While WATCHOUT had been used for 3D mapping for years, those new features made this an integral and natural part of WATCHOUT's workflow, rather than producing and "baking" all the 3D as video and then just using WATCHOUT as a playback engine.

By now, my development team had grown quite a bit, allowing us to move forward on multiple fronts. Thus, other areas that also saw significant enhancemenets in version 6 were a re-vamped user interface, multi-channel audio playback, support for additional video codecs as well as playback of uncompressed image sequences.

Epilogue

Congratulations if you made it all the way down here! This was supposed to be a brief history of WATCHOUT, but came to encompass quite a bit more. You see, it's all connected. It's hard to start somewhere in the middle, as it all links back to what

came before. Here, at the very end of 2015, after leaving Dataton a couple of months ago, it felt like a good time to summarize things.

Leaving WATCHOUT in the capable hands of my former colleagues – some of whom have worked with me for years – I feel confident that there will be many new and exciting features to look forward to. Although now from a somewhat different vantage point, I intend to stay close and continue working with talented WATCHOUT users all over the world. I'm developing new software and services to work alongside WATCHOUT to further enhance what can be accomplished. My hope is that this will allow the total to become greater than the sum of its parts.

In closing, I can't help but to feel a bit of deja-vu around WATCHOUT, reminiscent of how the previous TRAX product generation felt during the late 90's. After developing a piece of software for such a long time, it becomes rather complex. While I believe I've done a decent job keeping WATCHOUT "shockingly simple" on the surface (our slogan when we launched the product in 1999), there are now a lot of moving parts to to take into account internally, making the process heavier. This reminds me of a saying I used to have on the wall in my office; "Inside every large program is a small program, struggling to get out."

Stay tuned!
Mike

PS: To keep up to date with what's coming down the pike, don't forget to sign up for my newsletter [at www.fahl.se].

ASSOCIATION FOR MULTI-IMAGE
VISUAL COMMUNICATIONS CONGRESS

"METHODS IN THE MADNESS" CONFERENCE
May 30, 1980 --- New York Hilton

Background

The "Methods In The Madness" Conference is designed as a learning experience that is entertaining. The speakers and shows are the serious part -- The Method. The other events and characters provide comic relief -- The Madness.

In addition to the grid of projection equipment, the show also involves several props:

1) A large, game-show-style applause meter;
2) One pyrotechnique behind grid with smoke (Mr. Bill);
3) A crushed Kodak shipper full of broken trays and slides;
4) Two spotlights (at least one must have a small iris and gel boom);
5) Fixed leko's for podium and stage lighting;
6) Pre-recorded sound effects on a separate tape deck to be used as scripted, below;
7) A third tape deck will have a Mr. Bill effect (ohhhhh, noooooo) to be used as needed;
8) A loud gong will be used to end lengthy speeches;
9) a strobe synched to SPV or Dove.

The Day's Events

Time	Speaker	Event
8:55		(Spotlight #1 on podium)
8:55	Mesney	LADIES AND GENTLEMEN, IF YOU WILL BE SEATED.
		WE ARE JUST ABOUT TO GET GOING.

Time	Speaker	Event
9:00	Mesney	AND NOW, THE 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,
		UNDERPAYED, UNDERPRIVILEGED, WITH MESSAGES
		AND SLIDE SHOWS FOR ALL.
		OH, 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 WIPES AND BRIGHT STARS
THROUGH THE TORTUROUS NIGHT
ALL THE CUES WERE LAID DOWN
AND THE PROGRAM ASSEMBLED.

AND THE SOUNDTRACKS LOUD BLARE
THE PROJECTORS' BRIGHT GLARE
GAVE PROOF THROUGH THE NIGHT
THAT THE SHOW WAS ALRIGHT.

OH SAY CAN MULTI-IMAGE
CONTINUE TO PREVAIL,
IN A LAND WHERE NOTHING'S FREE
AND THE CASH GET'S CURTAILED.

9:03 GOOD MORNING, LADIES AND GENTLEMEN. ON BEHALF OF THE ASSOCIATION FOR MULTI-IMAGE I WOULD LIKE TO WELCOME YOU TO OUR "METHODS IN THE MADNESS" CONFERENCE.

MULTI-IMAGE HAS COME A LONG WAY IN A MERE DECADE. FROM A BUNCH OF PROJECTORS CONTROLLED MANUALLY OR BY BLACK BOXES, TO A SOPHISTICATED, COMPUTERIZED INDUSTRY. AN INDUSTRY WHOSE GROWTH HAS BEEN ASTOUNDING, EXPECIALLY IN LIGHT OF OUR ECONOMY.

I BELIEVE THAT GROWTH IS DUE IN LARGE PART TO PEOPLE'S DEDICATION AND BELIEF IN THE COMMUNICATIONS POTENTIAL OF MULTI-IMAGE. THAT POTENTIAL IS RAPIDLY BEING REALIZED BY MORE AND MORE CLIENTS AND PRODUCERS.

WITNESS THE GROWTH OF AMI. FROM ZERO TO 5,000 MEMBERS IN THREE YEARS. LAST YEAR SAW THE BIRTH OF OUR FIRST TWO FESTIVALS: THE VAIL MULTI-IMAGE FESTIVAL, AND AMI'S OWN COMPETITION HELD IN CONJUNCTION WITH OUR NATIONAL CONVENTION.

WE KNOW THAT SEEING SHOWS IS A BIG REASON YOU COME TO AMI EVENTS, AND WE'VE SET UP TODAY'S PROGRAM TO GIVE YOU A CHANCE TO SEE A LOT OF THEM. THEY'LL BE INTERSPERSED WITH OUR SPEAKERS. WHILE THE VARIOUS SPEAKERS ARE PRESENTING, STAGING TECHNIQUES AND OUR AMI TECHNICAL VOLUNTEERS WILL BE RESETTING THE GRID WITH NEW SHOWS, AND GETTING THEM LINED-UP.

BY THE WAY, TO KEEP TODAY'S SESSION RUNNING SMOOTHLY WE HAVE LIMITED EACH OF THE SPEAKERS ON TODAY'S PROGRAM TO 10 MINUTES. IF HE OR SHE RUNS OUT OF TIME BEFORE THEY ARE FINISHED, A BUZZER WILL SOUND AND THEY WILL BE PULLED FROM THE PODIUM.

WE'RE NOW READY WITH OUR FIRST SHOW. IT IS A 30-PROJECTOR SHOW BY PHOTOSYNTHESIS WHICH WAS THE GRAND FINALE FOR THE ADOLPH COORS COMPANY ANNUAL MEETING. THE FORMAT USES SUPER SLIDES WITH SEVEN POINTS OF PROJECTION AND 1/3-OVERLAPS ON SCREENS TWO, THREE, FOUR, FIVE, AND SIX. THE AUDIO IS STEREO WITH DBS, AND IT WAS PROGRAMMED ON AN AVL EAGLE USING VERSION 3. WE HOPE YOU ENJOY IT.

OF COURSE YOU MAY HAVE QUESTIONS, OR YOU MAY WANT TO DEBATE A POINT OR EVEN QUESTION THE CONCEPT OF THE SHOW .....

(Mesney is gonged and hooked offstage)

9:07 Show Number One

9:15 OUR NEXT SHOW WAS PREPARED BY ALDEN BUTCHER PRODUCTIONS, ENTITLED: "ENCORE." THE SHOW'S FORMAT IS 12-ON-1. IT WAS PRODUCED FOR MAXIMILLIAN KERR TO DEMONSTRATE THE CAPABILITIES OF HIS SLIDE MAGIC SYSTEM, AND WAS PROGRAMMED ON A D-24.

9:16 Show Number Two

NEXT IS A 15-PROJECTOR-ON-ONE-SCREEN SHOW BY THE INCREDIBLE SLIDEMAKERS, ENTITLED "BUMBLES." THIS SHOW WAS ORIGINALLY PREPARED AS OUR BOOTH EXHIBIT AT LAST YEAR'S VCC, AND WENT ON TO WIN AN AMI AWARD AT THE ASSOCIATION'S FESTIVAL LAST FALL. THE SHOW UTILIZES COMPLETELY-FILLED TRAYS SO THAT IT CAN LOOP AROUND CONTINUOUSLY, AND IS A DEMONSTRATION OF ANIMATED, SPECIAL-

EFFECTS GRAPHICS.

9:23 Show Number Three

9:29 LADIES AND GENTLEMEN, IT'S A PLEASURE TO INTRODUCE MR. WALT BLACKWELL WHO WILL SPEAK ON "WHAT WE HAVE LEARNED IN THE LAST TEN YEARS, AND WHAT WE HAVEN'T." WALT IS A PRODUCER FOR IBM CORPORATION. HE'S ALSO CHAIRMAN OF THE BOARD OF THE VAIL INTERNATIONAL MULTI-IMAGE FESTIVAL, AND WE'LL BE HEARING MORE ABOUT THAT LATER.

LADIES AND GENTLEMEN, WALT BLACKWELL.

(Spotlight #2 follows Blackwell onto stage.)

9:30 Blackwell Good morning .....

THANKS, WALT.

SOME OF YOU HAVE ASKED ME, ASIDE, WHETHER QUESTIONS WOULD BE PERMITTED. UNFORTUNATELY

OUR PROGRAM IS TOO TIGHT TO PERMIT QUESTIONS DURING THE COURSE OF THE SESSION. HOWEVER, IF YOU'LL JOT YOUR QUESTIONS DOWN, I'LL SORT THROUGH THEM, AND IF WE HAVE TIME AT THE END OF THE DAY WE'LL TAKE A STAB AT ANSWERING THEM.

I'D LIKE NEXT TO INTRODUCE A PIONEER: MR. DAVID FELLOWES. DAVID IS FROM TORONTO ORIGINALLY, BUT HIS COMPANY, DAVID FELLOWES ASSOCIATES, IS NOW BASED IN NEW YORK CITY. DAVID HAS BEEN INVOLVED IN MULTI-IMAGE FOR OVER 15 YEARS, AND, WITH DAVID CORLEY, WHO WILL BE SPEAKING A BIT LATER, DEVELOPED THE FIRST SOFT-EDGE MASKS, A TECHNIQUE THAT HAS BECOME WIDELY USED. DAVID ALSO PRODUCED MANY AVL DEMO SHOWS, MOST NOTABLY THE ACCLAIMED "LIFE IN AMERICA."

DAVID WILL BE SPEAKING ABOUT THE PRODUCER/ CLIENT RELATIONSHIP AND HOW IT'S CHANGED

DURING THE LAST 10 YEARS.

LADIES AND GENTLEMEN, DAVID FELLOWES.

(Spotlight #2 follows Fellowes to podium.)

9:41 Fellowes Good morning .....

9:51 THANKS, DAVID ... OUR NEXT SPEAKER IS A GENTLEMAN YOU'LL BE HEARING FROM MORE IN THE COMING MONTHS. ROBERT CAVALLO IS THE FOREMOST LEGAL COUNSEL IN THE PHOTOGRAPHIC FIELD. HE IS COUNSEL TO THE AMERICAN SOCIETY OF MAGAZINE PHOTOGRAPHERS, IS ASSOCIATED WITH THE AMERICAN SOCIETY OF PICTURE PROFESSIONALS, AND IS THE AUTHOR OF THREE BOOKS: "PHOTOGRAPHY: WHAT'S THE LAW?," "DO I REALLY NEED A LAWYER?," AND "THE BUSINESS OF PHOTOGRAPHY."

BOB IS PROBABLY MOST WELL KNOWN TO US AS THE CREATOR OF ASMP'S BOOK "PROFESSIONAL BUSINESS PRACTICES IN PHOTOGRAPHY."

LAST FALL, BOB WAS ENGAGED BY AMI TO HELP CREATE A SIMILAR DOCUMENT FOR THE MULTI-IMAGE INDUSTRY. HIS ENGAGEMENT FOLLOWED THE FORMATION OF AMI'S BUSINESS STANDARDS AND PRACTICES COMMITTEE, OF WHICH I AM CHAIRMAN.

THE COMMITTEE COLLECTED A SAMPLING OF THE CLIENT/PRODUCER AGREEMENTS AND CONTRACTS CURRENTLY IN USE. BOB HAS HAD THE TASK OF CULLING THE BEST OF THESE AGREEMENTS AND CONTRACTS AND ASSEMBLING THEM INTO A STANDARD AMI PRO-FORMA CONTRACT.

BOB WILL TELL YOU ABOUT IT IN MORE DETAIL.

LADIES AND GENTLEMEN, MR. ROBERT CAVALLO.

(Spotlight #2 follows Cavallo to stage.)

9:52 Cavallo Good morning .....

THANKS, BOB.

I'D LIKE TO ASK THAT IF YOU HAVE ANY THOUGHTS, RECOMMENDATIONS, OR WHAT-HAVE-YOU, ON SUBJECTS YOU'D NEXT LIKE THE BUSINESS STANDARDS AND PRACTICES COMMITTEE TO CONSIDER, PLEASE SEND ME A NOTE WITH YOUR SUGGESTIONS.

O.K. IT'S SHOW TIME AGAIN.

THIS ROUND WILL BE THREE NINE-ON-ONE SHOWS.

THERE SEEMS TO BE A GROWING DEMAND FOR SINGLE-SCREEN FORMAT SHOWS. PROBABLY BECAUSE YOU CAN DO MORE WITH THEM. PROGRAMMERS LOVE 'EM BECAUSE THERE'S MORE PROJECTORS TO ACCESS; CAMERAMEN LOVE'EM BECAUSE THEY'RE NOT AS TEDIOUS TO SHOOT; AUDIENCES LOVE'EM BECAUSE THEY'RE MORE ANIMATED; AND CLIENTS LOVE'EM BECAUSE THEY CAN BE EASILY TRANSFERRED ONTO VIDEO OR FILM.

HERE ARE THREE EXAMPLES. THE FIRST IS BY BEN WILSON OF AV HOUSE, BASED IN TORONTO.

THE SHOW IS ENTITLED "TORONTO, MORE THAN A TOWER."

10:03 Show Number Four

10:10 NEXT IS A SHOW PRODUCED BY SORGELL-LEE-RIORDAN, A MULTI-AWARD-WINNING PRODUCTION HOUSE BASED IN MILWAUKEE, WISCONSIN. THE SHOW IS ENTITLED "WE MOVE AUDIENCES," AND IS ONE OF THEIR HOUSE DEMOS.

10:11 Show Number Five

10:13 NEXT IS A UNIQUE SHOW PUT TOGETHER BY D D & B STUDIOS OF BIRMINGHAM, MICHIGAN. THE SHOW IS ENTITLED "FREEFALL," AND IS USED BY AVL AS A DEMONSTRATOR FOR THEIR EAGLE PROGRAMMER.

10:14 Show Number Six

10:18 OUR NEXT SPEAKER IS ALDEN BUTCHER, PRESIDENT OF ALDEN BUTCHER PRODUCTIONS IN LOS ANGELES. ALDEN'S SHOWS WON SEVERAL AWARDS AT THE VAIL MULTI-IMAGE FESTIVAL LAST YEAR. EACH OF HIS SHOWS I SAW THERE USED A MARKEDLY DIFFERENT SCREEN FORMAT WHICH WORKED WELL WITH HIS CONCEPTS. IN ADDITION, HIS FORMATS WERE A BIT DIFFERENT THAN MOST OTHERS AT THE FESTIVAL. SO I ASKED ALDEN TO BE HERE TO TALK ABOUT "HOW TO SELECT A SCREEN FORMAT," AND HE ACCEPTED THE INVITATION. LADIES AND GENTLEMEN, MR. ALDEN BUTCHER.

12:28 THANK YOU, ALDEN.

NEXT WE"LL BE HEARING FROM MIKE BROWN, PRESIDENT OF BB PRODUCTIONS OF NEWARK, NEW JERSEY. MIKE'S SUBJECT IS A BIT MORE PRAGMATIC: "HOW TO COORDINATE A MAJOR MEETING." HOWEVER,

HIS TIPS SHOULD PROVE PRACTICAL AND USEFUL.

LADIES AND GENTLEMEN, MR. MIKE BROWN.

(Spotlight #2 follows Brown to podium.)

10:29 Brown Godd morning ...

10:39 NOW I HAVE A RARE PRIVILEGE, INDEED, BECAUSE IT'S TIME FOR THE ORIGINAL MULTI-IMAGE AMATEUR HOUR ...

(Pre-recorded musical theme and three projector loop title)

YES INDEED, FOLKS, SOME PEOPLE REALLY DO READ AV COMMUNICATIONS, AND I'M HAPPY TO REPORT THAT SOMEONE ACTUALLY RESPONDED TO MIKE YUHAS' EARLY CONFERENCE PUBLICITY. HIS NAME IS JIM KOPER, AND HE'S GOT A NEAT SHOW CALLED "THE WEST," WHICH WE'LL BE SEEING MOMENTARILY.

JIM IS A MECHANICAL ENGINEER FOR SINGER-KEARFOTT CORPORATION AND WORKS ON LASER-GYRO INERTIAL GUIDANCE SYSTEMS FOR MISSILES

AND OTHER ESOTERIC PROJECTS.

HE'S BEEN INVOLVED WITH MULTI-IMAGE ON AN AMATEUR BASIS SINCE 1973, WHEN HE PURCHASED A MKIV DISSOLVE TO SHOW HIS PHOTOGRAPHY SET TO MUSIC. THEN HE GRADUATED UP TO A MKVII AND THREE PROJECTORS, PROGRAMMED WITH AN ACUTONE. IN 1978, HE WENT DIGITAL WITH A PD-3, WHICH "THE WEST" WAS PROGRAMMED ON. IT'S A THREE-PROJECTOR SHOW HE SHOT ON LOCATION IN RIFLE, COLORADO WHILE ON VACATION VISITING HIS BROTHER. THE SHOW STARS JIM'S FATHER.

LADIES AND GENTLEMEN, "THE WEST."

10:40 Show Number Seven

10:48 ISN'T THAT TOO MUCH?! I'D LIKE JIM TO COME UP HERE, SO YOU CAN GET A LOOK AT HIM ...

(Spotlight follows him to podium.)

JIM, THANKS AN AWFUL LOT FOR BRINGING YOUR SHOW TODAY. I HOPE YOU'RE PLANNING ON ENTERING IT AT VAIL AND THE AMI FESTIVALS. INCIDENTALLY, THERE IS NO FORMAL COFFEE BREAK BUT THERE IS COFFEE SET UP

10:50 WE ARE PRIVILEGED TO HAVE WITH US A GENTLEMAN WHOSE NAME IS WELL KNOWN TO MOST OF THIS ROOM: MR. LESLIE BUCKLAND, PRESIDENT OF CARIBINER, INCORPORATED, WHO VIRTUALLY COINED THE TERM "MODULE." THERE'S A LOT OF CONTROVERSY, MISUNDERSTANDING, AND CONFUSION, THOUGH, ABOUT WHAT A MODULE ACTUALLY IS. SO I THOUGHT IT MIGHT BE BEST IF LESLIE GAVE US ALL THE DEFINITIVE DEFINITION.

LADIES AND GENTLEMEN, LESLIE CARIBINER ...

EH, BUCKLAND.

10:51 Buckland Good morning ladies and gentlemen ....

11:01 THANKS, LESLIE.

IT'S MY PLEASURE TO NOW BRING RANDY WILL UP TO THE MIKE. RANDY, AS JUST ABOUT EVERYONE OF YOU KNOW, IS THE PRESIDENT OF STAGING TECHNIQUES, OF NEW YORK AND HOLLEEEEEWOOOOOOOD, AND IS THE MAN RESPONSIBLE FOR THAT VAST MASS OF EQUIPMENT YOU SEE BEHIND YOU.

RANDY WILL BE PROVIDING SOME THOUGHTS ON PREPARING TO TROUPE YOUR SHOW, WHAT YOU SHOULD DO AND WHO'S RESPONSIBLE FOR WHAT. LADIES AND GENTLEMEN, RANDY WILL.

(Spotlight #2 follows Will to podium)

11:02 Will Will gives speech.

11:12 OUR NEXT SPEAKER IS JONATHAN BROMBERG,

DIRECTOR OF OPERATIONS FOR THE INCREDIBLE SLIDEMAKERS.

JON WILL BE COMMENTING ON THE PROS AND CONS OF OWNING EQUIPMENT, RATHER THAN RENTING IT. JON IS UNIQUELY QUALIFIED TO SPEAK ON THE SUBJECT. BEFORE JOINING THE INCREDIBLE SLIDEMAKERS, WHOSE PHILOSOPHY IS OWN, HE WAS MANAGER OF G.T. HARRIS, INC., A PROMINENT NEW YORK HARDWARE DEALERSHIP, WHERE THE PHILOSOPHY WAS RENT.

LADIES AND GENTLEMEN, JON BROMBERG.

(Spotlight #2 follows Bromberg to podium.)

11:13 Bromberg Good morning .....

11:23 THANKS, JON ... OKAY, IT'S SHOW TIME AGAIN.

OUR NEXT SHOW IS BY CARIBINER. IT IS TITLED "LIGHT A CANDLE," AND IT IS A FIVE-SCREEN, MULLION FORMAT WITH THREE PROJECTORS PER SCREEN, AS WELL AS 16MM. IT WILL BE PLAYING OFF AN AVL SYSTEM, ALTHOUGH THE SHOW WAS ALSO DESIGNED TO BE PLAYED MANUALLY.

11:24 Show Number Eight

11:28 NOW WE HAVE A PRESENTATION BY THE NEW YORK CHAPTER OF AMI. THE SHOW IS CALLED "WHAT IF?" AND WAS PRODUCED BY THE AMI NEW YORK CHAPTER AS A 12-ON-1 SHOW ON THE DIRECTOR 24-Z.

11:29 Show Number Nine

DUFFIE AND SHERRY WHITE ARE THE HUSBAND/WIFE TEAM WHO OWN AND OPERATE ONE OF THE MOST DYNAMIC PRODUCTION COMPANIES IN THE COUNTRY: "PHOTOSYNTHESIS" OF DENVER.

PHOTOSYNTHESIS HAS RECEIVED MULTIPLE AWARDS THROUGH THE YEARS, AND DUFFIE AND SHERRY ARE SOMEWHAT UNIQUE, IN THAT THEY BELIEVE THAT MAINTAINING A STAFF IS PREFERENTIAL FROM A CREATIVE STANDPOINT.

IN ONE SHORT YEAR, THEIR STAFF EXPANDED FROM 20 TO 40 .. SO OBVIOUSLY THEY'RE DOING SOMETHING RIGHT.

I ASKED THEM BOTH TO BE ON TODAY'S PROGRAM BECAUSE I FEEL THAT THEIR COMMENTS WILL BE PARTICULARLY USEFUL TO MANY OF YOU.

WE LIVE IN A CONFOUNDING AGE, ONE IN WHICH OUR INDUSTRY IS EXPANDING ENORMOUSLY IN A PERIOD OF ECONOMIC UPHEAVAL. AN AGE

WHERE WE ARE ALL TEMPTED TO EXPAND AND GROW. FROM THE OUTSIDE, THAT LOOKS EASY. BUT FROM THE INSIDE, IT CAN BE TRICKY AND DEMANDING.

DUFFIE AND SHERRY'S COMMENTS SHOULD SHED SOME LIGHT ON THE AGONIES AND ECSTACIES OF GROWTH IN THE MULTI-IMAGE PROFESSION.

DUFFIE WILL BE SPEAKING ON THE SUBJECT OF "HOW TO ORGANIZE YOUR STAFF FOR MAXIMUM EFFICIENCY," AND SHERRY WILL COMMENT ON A CLOSELY ALIGNED SUBJECT: "HOW TO MANAGE CREATIVE PEOPLE."

LADIES AND GENTLEMEN, MR. DUFFIE WHITE.

(Spotlight #2 follows White to podium.)

11:36 White Duffie gives speech.

11:46 THANK YOU DUFFIE. AND NOW DUFFIE'S BALL AND CHAIN, MRS. SHERRY WHITE.

(Spotlight follows White to Podium.)

11:47 White Sherry gives speech.

11:57 THANK YOU VERY MUCH SHERRY. THAT'S A DIFFICULT SUBJECT TO TACKLE, BUT YOUR COMMENTS AND ADVICE WERE VALUABLE.

OUR NEXT SPEAKER IS RICK SORGEL, PRESIDENT OF SORGEL-LEE-RIORDAN A MILWAUKEE-BASED FULL-SERVICE PRODUCTION HOUSE. RICK IS A WORD-SMITH BY TRADE, HAVING GRADUATED FROM MARQUETTE UNIVERSITY SCHOOL OF SPEECH. HE WILL BE SPEAKING ABOUT "THE IMPORTANCE OF A GOOD SCRIPT TO PROFITABILITY." LADIES AND GENTLEMEN, MR. RICK SORGEL.

(Spotlight #2 follows Sorgel to podium.)

11:58 Sorgel Good morning .....

12:08 THANK YOU VERY MUCH RICK.

NEXT I'D LIKE TO BRING CHRIS KORODY TO THE MICROPHONE. CHRIS IS PRESIDENT OF IMAGE STREAM IN LOS ANGELES, A PRODUCTION HOUSE THAT HAS LATELY BEEN SPECIALIZING IN MULTI-IMAGE APPLICATIONS FOR THE ENTERTAINMENT INDUSTRY. LATER TODAY WE'LL BE SEEING SOME MULTI-IMAGE VIDEO TAPES PREPARED BY IMAGE STREAM. IN THE MEANWHILE, CHRIS WILL BE SPEAKING ABOUT "HOW TO BUDGET YOUR PIZZAZZ."

LADIES AND GENTLEMEN, MR. CHRIS KORODY.

(Spotlight #2 follows Korody to podium.)

12:09 Korody Korody's speech.

12:19 THANKS, CHRIS.

WE'RE GETTING CLOSE TO LUNCH -- WHICH MUST OCCUR ON SCHEDULE -- OR JIM WATKINS AND ROGER GORDON ARE GOING TO HAVE MY HIDE.

I'D LIKE TO TAKE A MOMENT TO INTRODUCE JIM AND ROGER. WOULD YOU STAND UP PLEASE, AND GIVE US A WAVE. JIM.....WHERE ARE YOU?

(Spotlight #2 finds Watkins)

JIM WATKINS IS PRESIDENT OF UNITED BUSINESS PUBLICATIONS, PUBLISHERS OF AV COMMUNICATIONS, AND THE FOLKS WHO MAKE THE VCC POSSIBLE. IN ONLY TWO YEARS VCC HAS BECOME OUR COUNTRY'S MINI-NAVA, AND JIM'S TO BE CONGRATULATED FOR THAT ACCOMPLISHMENT, AS WELL AS FOR THE HELP AND ASSISTANCE HE OFFERED TO GET TODAY'S PROGRAM ON THE AIR.

ROGER.....WHERE ARE YOU?

(Spotlight #2 finds Gordon)

ROGER GORDON IS THE EXECUTIVE DIRECTOR FOR THE ASSOCIATION FOR MULTI-IMAGE AND IT WAS HE WHO HAD TO SWEAT THROUGH THE ASSOCIATION'S

AGGRAVATIONS FOR THIS SESSION.

WHILE WE'RE ON INTRODUCTIONS, WHERE'S PETE MATHER?

(Sporlight #2 finds Mather)

PETE IS OUR BELOVED PRESIDENT AND WE WENT EASY ON HIM FOR TODAY'S PROGRAM. HOWEVER, HE'S GOT HIS HANDS FULL PREPARING FOR THE AMI NATIONAL CONVENTION WHICH WILL BE HELD IN ATLANTA IN OCTOBER. WE HOPE TO SEE A LOT OF YOU THERE.

12:21 AND TO FILL YOU IN A LITTLE ABOUT THE DOINGS AT THE CONVENTION WE HAVE JOAN KALEJTA AND A FRIEND. JOAN .....

12:22 Kalejta Good Afternoon .....

12:32 THANK YOU JOAN.

NOW LADIES AND GENTLEMEN, I REQUEST THAT YOU ALL HEAD FOR THE OTHER HALF OF THIS BALLROOM WHERE LUNCH IS BEING STAGED. USE THE DOORS ON YOUR

WE'LL BE RECONVENING IN THIS ROOM PROMPTLY AT 1:45 AT WHICH TIME WE'LL HAVE OUR "SPOUT-OFF" SESSION AS PROMISED. FOR THOSE OF YOU WHO DON'T KNOW, "SPOUT OFF" IS YOUR TURN TO SAY SOMETHING ... HOPEFULLY ABOUT MULTI-IMAGE.

YOU'LL BE LIMITED TO 30 SECONDS AT THE MIKE. WE CAN'T EDIT VULGARITY, SO WE BEG YOUR INDULGENCE. AND WE ONLY HAVE TIME FOR 15 OF YOU.

ANYONE WHO WANTS TO SPOUT OFF SHOULD BE BACK IN THE ROOM AT 1:20 TO LINE UP. SEE ME,

I'LL BE BY THE MICROPHONE, HERE.

MEANWHILE, ENJOY LUNCH, AND WE'LL SEE YOU AT 1:45.

1:45 O.K. ... WE'RE BACK AGAIN.

AND NOW WE PRESENT "SPOUT OFF." THIS IS YOUR BIG CHANCE TO COMMENT ON ANYTHING ... INCLUDING THE LUNCH!

I SEE WE HAVE A FEW FOLKS HERE HOT ON SOMETHING OR OTHER. SO I'LL RELINQUISH THE MIKE FOR A MINUTE OR TWO.

THE IMPORTANT THING TO REMEMBER IS THAT YOU DON'T HAVE TO IDENTIFY YOURSELVES, AND YOU CAN SAY ANYTHING YOU WANT ... DON'T YOU LOVE IT?!

IF YOU WANT TO SPOUT OFF, JUST C'MON UP AND TAKE A PLACE ON OUR LINE HERE ON MY RIGHT.

SIR, COME RIGHT THIS WAY ....

(Several "Spout-Off's" follow --)

1:57 THAT'S ABOUT ALL OF THE TIME WE HAVE. BEFORE WE GET UNDERWAY, ONE IMPORTANT ANNOUNCEMENT: MR. BILL, IF YOU'RE IN THE AUDIENCE, YOUR SHOW HAS BEEN LOCATED, AND WE'RE TOLD THAT SLUGGO'S EXPRESS WILL BE DELIVERING IT MOMENTARILY.

(Stagehand heaves Kodak shipper onto stage; it breaks apart and pre-taped "Ooooooooh, Noooooo" is played. Spotlight #2 tries to follow and lands on box.)

WHILE MR. BILL IS PUTTING HIS SHOW BACK TOGETHER, WE WILL CONTINUE ON WITH OUR SESSION. NEXT WE HAVE MR. JIM SANT'ANDREA, PRESIDENT AND CREATIVE DIRECTOR OF THE JIM SANT'ANDREA ORGANIZATION WHO HAVE BEEN PRODUCING MULTI-MEDIA SHOWS FOR 20 YEARS. JIM WILL BE PRESENTING A DUAL PRESENTATION WITH MR. ARNE FRAGER OF SPECTRUM STUDIOS OF VENICE, CALIFORNIA, AND THAT WILL BE FOLLOWED

BY A SHOW PUT TOGETHER BY JIM ESPECIALLY FOR TODAY'S EVENT. IT IS ENTITLED "THE SPIRIT OF MAN, THE COMMUNICATOR." IT UTILIZES JIM'S FAMOUS AND PATENTED, MULTI-SCREEN TECHNIQUE INCORPORATING SPECIALLY-SHAPED SCREENS, AND DIGITAL SOUND.

WE'VE ALL HEARD A LOT ABOUT DIGITAL SOUND, AND THAT IT'S THE COMING THING. WELL, THIS SHOW WILL GIVE YOU A GOOD IDEA HOW IT SOUNDS.

ALTHOUGH JIM SANT'ANDREA IS A HOUSEHOLD NAME FOR MOST PRODUCERS AND CLIENTS, ARNE IS A NEWCOMER TO MULTI-IMAGE AND IS A UNIQUE INDIVIDUAL. HE GREW UP WITH TWO PARALLEL CAREERS.

HIS EDUCATIONAL BACKGROUND IS IN COMPUTER TECHNOLOGY. HE WAS THE HOWARD HUGHES MASTERS FELLOW AT UCLA FOR TWO YEARS, WHERE HE RECEIVED HIS M.S.E. AND M.B.A. DEGREES.

FROM 1964 TO 1973 HE HELPED DESIGN AND MARKET 3-D INTERACTIVE COMPUTER GRAPHICS SYSTEMS FOR HUGHES AIRCRAFT COMPANY IN CALIFORNIA AND ADAGE CORPORATION OF BOSTON. SIMULTANEOUSLY, ARNE WAS A PROFESSIONAL MUSICIAN AND PLAYS UPRIGHT AND ELECTRIC BASS AND SYNTHESIZER, COMPOSES AND WRITES SONGS, AND RECORDED AND ENGINEERED HIS OWN PRODUCTIONS.

IN 1974 HE OPENED SPECTRUM STUDIOS, AND GOT INTO DIGITAL RECORDING TECHNIQUES EARLY IN THE GAME.

AMONG HIS CLIENTS ARE STEVIE WONDER, DOLLY PARTON, CHICK COREA, AND ELLA FITZGERALD.

LADIES AND GENTLEMEN, MR. JIM SANT'ANDREA

(Spotlight follows Sant'Andrea to podium, his speech is followed immediately by Frager.)

Show Number 10

2:28 THANK YOU JIM AND ARNE. WE'LL BE HAVING A USED TEAC SALE IN THE LOBBY IMMEDIATELY AFTER THIS SESSION.

I WOULD LIKE TO SCREEN OUR INTERNATIONAL PRESENTATION FOR THE DAY. MR. SVEN LIDBECK OF A.V.C. - AB IN SWEDEN HAS PRODUCED THIS SHOW FOR L.M. ERIKSON.

IT USES A NINE PROJECTOR TWO-SCREEN OVERLAP FORMAT AND WAS PROGRAMMED ON AVL.

2:29 Show Number 11

I'D LIKE TO NOW BRING UP TO THE MICROPHONE A GENTLEMEN OF SUBSTANTIAL WIT AND HUMOR: MR. RICHARD CROW OF MEDIATECH IN LONDON. MEDIATECH IS EUROPE'S FOREMOST AV DEALERSHIP.

MEDIATECH IS ALSO WELL KNOWN FOR THEIR DEVELOPMENT OF THE INTE-RENT ORGANIZATION. INTE-RENT IS A WORLD-WIDE NETWORK OF SKILLED AV HARDWARE AND STAGING SPECIALISTS ORGANIZED ON A QUASI-FRANCHISE BASIS TO STAGE SHOWS FOR CLIENTS AROUND THE WORLD. THE IDEA IS BASICALLY A ONE-CALL-DOES-IT-ALL CONCEPT FOR CLIENTS WHOSE SHOWS ARE GOING TO HAVE A LOT OF INTERNATIONAL MILEAGE.

RICHARD'S TOPIC IS REALLY TWO-FOLD. IT'S A CRITIQUE OF AMERICAN SHOWS COUCHED IN TERMS OF A REPORT ON WHAT'S HAPPENING IN EUROPE.

LADIES AND GENTLWMEN, MR. RICHARD CROW.

(Spotlight #2 follows Crow to podium.)

2:37 Crow Crow gives speech

2:47 THANK YOU, RICHARD.

NOW WE PRESENT A TASTE OF THINGS TO COME.
IMAGE STREAM, OF LOS ANGELES, HAS BEEN
TAKING MULTI-IMAGE OFF ONE SCREEN AND
ONTO ANOTHER.
THEY HAVE BEEN PRODUCING MULTI-IMAGE SHOWS
FOR THE PURPOSE OF VIDEO-TAPING THEM AS
IN-STORE VIDEO PROMOTIONS. THE CAMERA
WORK IS INTRIGUING, AS IS THEIR WHOLE
APPROACH.
I HOPE YOU ENJOY THESE NEXT TAPES.

2:48 Show Number 12 -- Video Tapes

2:56 INTERESTING, EH? EVEN THOUGH WE'RE NOT
AT THE POINT WHEN THE MIDNIGHT MULTI-IMAGE
SHOW WILL REPLACE THE MIDNIGHT MOVIE ON
NETWORK TV, THERE'S A LOT OF POTENTIAL.

A GOOD PART OF THAT POTENTIAL ALSO COMES FROM ANOTHER INTERESTING NEW DEVELOPMENT IN MULTI-IMAGE: MULTIPLEXING.

MULTIPLEXING -- OR AERIAL IMAGE TRANSFER -- IS A METHOD WHEREBY SLIDE PROJECTORS ARE OPTICALLY FOCUSED THROUGH PRISMS, BEAM SPLITTERS, AND THE LIKE, AND RE-PHOTOGRAPHED ONTO MOTION PICTURE FILM OR VIDEO TAPE.

MULTIPLEXED SHOWS PROVIDE YOU WITH A LOT MORE IMAGE QUALITY THAN OFF-THE-SCREEN, OR OFF-THE-WALL TRANSFERS.

NEXT, WE'LL TAKE A LOOK AT A 16MM MULTIPLEXED SHOW PREPARED FOR SLIDE TRANSFER SERVICE BY THE INCREDIBLE SLIDEMAKERS.

IT IS ENTITLED "NIGHTMARES."

2:57 Show Number 13 -- 16mm motion picture w/sound.

3:06 AND NOW WE PRESENT A MULTIPLEXED SHOW PRODUCED BY MEDIAMORPHIS, THE TRANSFER ARM OF ALAN KOWSLOVSKY AND JEROME ARMSTRONG'S QUANTUM LEAP ORGANIZATION. THIS SHOW WAS ORIGINALLY:

JEROME AND ALAN HAVE SPENT A LOT OF TIME AND ENERGY PIONEERING ELABORATE MULTI-SCREEN AND MULTI-PASS TECHNIQUES. THIS SHOW DEMONSTRATES:

3:07 Show Number 14 -- 16mm motion picture w/sound.

3:13 LADIES AND GENTLEMEN, MR. JEROME ARMSTRONG.

(Spotlight #2 follows Armstrong to podium.)

3:14 Armstrong Armstrong gives speech.

3:24 THANK YOU, JEROME.

NOW, WE'RE GOING TO DELVE HEAVILY INTO THE PHOTOGRAPHIC REALMS OF MULTI-IMAGE.

WE HAVE FIVE SPEAKERS EMINENTLY QUALIFIED FOR THEIR VARIOUS SUBJECTS.

OUR FIRST SPEAKER WILL BE DAVID CORLEY, PRESIDENT OF D & S CORLEY LABORATORIES IN TORONTO.

DAVID CORLEY AND DAVID FELLOWES, AS I MENTIONED BEFORE, DEVELOPED THE FIRST SOFT-EDGE MASKS, AND DAVID RUNS CANADA'S FINEST LABORATORY FACILITY FOR MULTI-IMAGE PRODUCTION AND DUPLICATION.

DAVID WILL BE SPEAKING ON THE IMPORTANT SUBJECT: "THE NEED FOR PRECISION LAB WORK."

LADIES AND GENTLEMEN, MR. DAVID CORLEY.

(Spotlight #2 follows Corley to podium.)

3:25 Corley Corley gives speech.

3:35 THANK YOU, DAVID. NEXT WE HAVE MR. JOHN STOKES, PRESIDENT OF STOKES SLIDE SERVICE OF AUSTIN, TEXAS.

JOHN RUNS ONE OF THE COUNTRY'S FINEST SLIDE AND MULTI-IMAGE SHOW DUPLICATION SERVICES. BECAUSE HIS CLIENTS COME FROM ALL AROUND THE COUNTRY, HE SPENDS A LOT OF TIME ON THE LONG-DISTANCE PHONE, WHICH MAKES HIM UNIQUELY QUALIFIED TO SPEAK ABOUT "HOW TO COMMUNICATE WITH YOUR LABORATORY."

JOHN .....

(Spotlight #2 follows Stokes to podium.)

3:36 Stokes Stokes gives speech.

3:46 THANK YOU, JOHN. NEXT WE HAVE DAVID VESEY. DAVID IS CURRENTLY THE ASSOCIATE CREATIVE DIRECTOR FOR THE JIM SANT'ANDREA ORGANIZATION.

DAVID IS A CAMERAMAN PAR EXCELLENCE, AND WAS ONE OF THE PIONEERS OF WHAT HAS BECOME KNOWN BY MOST OF US AS "FOROX PHOTOGRAPHY." DAVID WILL BE COMMENTING ON THE ROLE OF "THE CAMERA MAN AS CREATIVE DIRECTOR." LADIES AND GENTLEMEN, MR. DAVID VESEY.

(Spotlight #2 follows Vesey to podium.)

3:47	Vesey	Vesey gives speech
3:57		THANK YOU, DAVID. OUR NEXT SPEAKER COMES FROM AN ORGANIZATION WELL KNOWN TO US ALL, WILSON-LUND, THE MOLINE, ILLINOIS-BASED SPECIAL-EFFECTS SLIDE PRODUCTION ORGANIZATION. DAVE WILSON IS PRESIDENT OF WILSON-LUND, AND HE IS UNIQUELY QUALIFIED TO SPEAK ABOUT THE SUBJECT OF "DO SPECIAL EFFECTS HAVE A FUTURE?"

LADIES AND GENTLEMEN, MR. DAVE WILSON.

(Spotlight #2 follows Wilson to podium.)

3:58 Wilson — Wilson gives speech.

4:08 THANK YOU, DAVID.

NEXT IS A TALENTED FELLOW WHO IS CHRIS KORODY'S ASSOCIATE AT IMAGE STREAM ... MR. TED ISERMAN. TED ACCOMPLISHED THE CAMERA WORK ON THE VIDEO TAPES WE SAW EARLIER, AND WILL BE SPEAKING ABOUT "THE VIDEO ALTERNATIVE." TED, WELCOME TO THE EAST COAST.

(Spotlight #2 follows Iserman to podium.)

4:09 Iserman — Iserman gives speech.

4:19 THANK YOU, TED.

OUT NEXT SPEAKER IS A MEMBER OF MY OWN CONGREGATION, MR. FRED CANNIZZARO. FRED IS OUR DIRECTOR OF SPECIAL EFFECTS.

HIS JOB IS NOT ONLY TO HELP CONCEPTUALIZE EFFECTS, BUT ALSO TO MANAGE OUR TEAM OF ARTISTS AND CAMERA-PEOPLE TO GET THEM ON THE SCREEN.

FRED HAS HAD THE DUBIOUS RESPONSIBILITY OF DOING SOMETHING FEW OF US IN THIS BUSINESS LIKE TO DO -- LEARN HOW TO DELEGATE RESPONSIBILITIES. IT WAS HIS JOB TO WALK AWAY FROM THE CAMERA AND CREATE A SYSTEMS APPROACH TO OPTICAL-BENCH PHOTOGRAPHY THAT OTHERS COULD UNDERSTAND AND ACCOMPLISH.

FRED WILL BE SPEAKING ABOUT THE NEED FOR "A SYSTEMS APPROACH TO CREATIVE DISCIPLINE."

LADIES AND GENTLEMEN, MR. FRED CANNIZZARO.

(Spotlight follows Cannizzaro to podium.)

4:20 Cannizzaro Fred gives speech.

4:30 NOW, WE'RE READY WITH MORE SHOWS. ALSO, WE'RE GOING TO RUN ANOTHER LITTLE CONTEST HERE FOLKS ... AND WE'RE TAKING INFORMAL WAGERS IN THE BACK DURING SHOWS. IT'S GOING TO BE A QUICK JUDGING AT THE END OF THE SESSION FOR THE DAY'S BEST SHOW. OUR APPLAUSE METER WILL ONCE AGAIN TELL THE TALE AND THE WINNER WILL RECEIVE AN ALL-EXPENSE PAID TOUR TO ABINGTON, PENNSYLVANIA, WHERE HE, OR SHE, WILL ENJOY A LUXURIOUS STAY AT THE LA FIESTA MOTOR INN, FEAST ON A ROAST DUCK DINNER, BE WAKENED BY DUCKS THE NEXT MORNING, AND SEE, FIRST HAND, HOW FOUR OVERWORKED AMI LADIES PERSONALLY LICK

EVERY PIECE OF MAIL YOU RECEIVE.

LADIES AND GENTLEMEN, I'D LIKE THE AMI STAFF AND VOLUNTEERS TO PLEASE RUN UP HERE AND TAKE A BOW. WITHOUT THEM AND THEIR EFFORTS, YOU MIGHT NEVER HAVE RECEIVED YOUR TICKETS ... AND YOU WOULDN'T HAVE WANTED TO MISS THIS ONE RIGHT? SO LET'S HEAR IT FOR AMI AND THE STAFF!

(Spotlights follow AMI staff to stage.)

THANK YOU ALL. NOW, WE HAVE A FEW MORE SHOWS TO PRESENT.

4:34 THIS SHOW WAS PRODUCED FOR IBM BY MR. WALT BLACKWELL, IT IS CALLED RENAISSANCE MAN. IT USES 15 PROJECTORS PROGRAMMED ON AVL IN A THREE-SCREEN BUTT CONFIGURATION.

4:35 Show Number 15

4:42 NEXT WE HAVE A SHOW BY RAY SELISKY OF CALIOPE PRODUCTIONS OF MINNEAPOLIS.

4:43 Show Number 16

I'D LIKE NOW TO PRESENT MR. RAY SELISKY WHO WILL SPEAK ON THE SUBJECT OF "EXPERIENCING THE PRODUCTION OF AN ADVENTURE."
RAY, AS SOME OF YOU KNOW, IS THE AWARD-WINNING PRODUCER OF "THE GREAT TORONTO ADVENTURE."

X

BEFORE RAY COMES UP TO THE PODIUM, THOUGH,
I'D LIKE TO RELAY AN INTERESTING STORY.
WHEN I PREPARED THE ORIGINAL AD FOR
TODAY'S EVENT, I TITLED RAY'S SPEECH
"THE EXPERIENCE OF PRODUCING AN EXPERIENCE."
THE ASSOCIATION PROMPTLY GOT LETTERS FROM

WHO INFORMED US THAT
HAS COPYRIGHTED AND DULY REGISTERED THE
TERM "EXPERIENCE," AND THAT THEY WOULD
DEFER PRESSING CHARGES AND SUING IF WE
DESISTED USING THE TERM.
RAY HAS STOPPED. AND SO HAS MIKE YUHAS,
EDITOR OF AV COMMUNICATIONS MAGAZINE,
WHO GOT A SIMILAR LETTER FOR USING THE
WORD.
SO, RATHER THAN RISK GETTING SUED ... STOP
USING THE WORD EXPERIENCE FOR ANYTHING.

OUR SUGGESTION IS THAT YOU REPLACE
THE WORD EXPERIENCE WITH ANY ONE OF
THE FOLLOWING:

1) CIRCUMSTANCE

2) OCCURANCE

3) HAPPENING

THUSLY, RAY'S AGREED TO RENAME HIS
SHOW: "THE GREAT CIRCUMSTANTIAL
TORONTO HAPPENING."
LADIES AND GENTLEMEN, MR. RAY SELISKI.

(Spotlight #2 follows Seliski to podium.)

4:50 Seliski Seliski speech

5:00 THANK YOU, RAY.
WELL, AFTER ALL WE'VE BEEN THROUGH TODAY,
YOU'VE GOT TO ASK YOURSELF: WHAT'S LEFT
TO BE DISCOVERED?

THAT'S A SUBJECT ONLY A VERY FEW PEOPLE COULD ANSWER. IT WOULD HAVE TO BE A PERSON IN MULTI-IMAGE FROM THE BEGINNING ... AND ONE WHO HAS EXPERIENCED IT FROM THE MANY LEVELS.

SUCH A MAN IS MR. RICHARD SHIPPS, PRESIDENT OF D D & B STUDIOS.

RICHARD ...

(Spotlight follows Shipps to podium.)

5:01 Shipps Good afternoon, ladies and gentlemen.

5:11 THANK YOU, RICHARD.

THAT'S IT FOR TODAY'S PROGRAM. I WANT TO THANK YOU ALL FOR BEARING WITH US.

I'D LIKE TO PAY PARTICULAR THANKS TO:

STAGING TECHNIQUES FOR THEIR CONTINUING, UNDAUNTED EFFORTS IN BEHALF OF AMI.

YOU MAY NOT KNOW IT, BUT CONSISTENTLY THEIR CREW AND EQUIPMENT HAVE MADE EVENTS LIKE TODAY'S POSSIBLE -- AND KNOWING WHAT THE BUDGET FOR TODAY'S EVENT IS, THAT'S A SIZEABLE CONTRIBUTION ... LET'S HEAR IT FOR STAGING TECHNIQUES.

FINALLY, I'D LIKE TO THANK ...

(A crazed woman runs breathlessly to the mike.)

Crazed Woman: Wait...wait.... You've forgotton about Mr. Bill's show ....

BY GOLLY, WE DID, AT THAT! UH ... LET ME JUST FINISH WITH THESE FEW ANNOUNCEMENTS ... WHERE WAS I? OH, YES ... AT AMI WE'RE ALL TRYING TO PROVIDE THE INDUSTRY WITH AS MUCH AS POSSIBLE TO SUPPORT THE MULTI-IMAGE INDUSTRY.

EVEN THOUGH IT MAY SEEM AS IF WE HAVE THE WHOLE THING UNDER TOTAL CONTROL, IT'S ACTUALLY MORE LIKE THE SHOWS YOU PRODUCE OR BUY .... A LOT GOES INTO A DAY LIKE TODAY ... TO SAY NOTHING OF OUR NATIONAL CONVENTION, AND THE DAY-TO-DAY BUSINESS OF THE HOME OFFICE, OR THE AMI NATIONAL COMMITTEES, OR THE ACTIVITIES OF OUR LOCAL CHAPTERS.

I ASK YOU ALL TO GIVE US YOUR SUPPORT IN THE FORM OF MEMBERSHIP IN THE ORGANIZATION, AND TO THE EXTENT YOU CAN, VOLUNTEERING FOR DUTY ON THE NATIONAL OR LOCAL LEVEL.

MULTI-IMAGE HAS COME OF AGE.

THERE IS A METHOD IN THE APPARENT MADNESS.

BUT TO MOVE FORWARD, YOUR HELP IS NEEDED.

THANK YOU FOR ATTENDING OUR EVENT.

AND NOW ... MR. BILL HAS A SHOW FOR US.
IT WAS ORIGINALLY SUPPOSED TO KICK OFF THE
SESSION THIS MORNING, BUT AS YOU KNOW,
THERE WERE SOME PROBLEMS. SO WE DECIDED TO
USE IT AS OUR CAPPER FOR THE DAY'S EVENTS.
WE'RE NOT SURE WHY MR. BILL MADE THIS SHOW.
AND THE NOTES I HAVE HERE ARE NOT VERY
CLEAR AS TO THE SHOW'S FORMAT, EITHER.
SO WE'LL JUST HAVE TO SCREEN IT AND SEE ----

5:15 Show Number 17

5:18 (Pre-Taped Walk-Out Music)

ADDENDUM V

Kodak Film Number to Film Type Cross Reference Table

http://www.taphilo.com/photo/kodakfilmnumxref.shtml

Many thanks to Thomas M. Scarsella of NASA for hundreds of additional entries.

Film Code Number	Common Name and Film Information	Film Code Name	Chemical Process
122	Aerial Duplicating (ESTAR Thin Base) SO-122		B/W
134	AEROCHROME infrared NP (ESTAR Base) SO-134		EA-5
163	Electron Image SO-163		B/W
187	High Resolution Aerial Duplicating (ESTAR Base)	SO-187	B/W
192	High Resolution Aerial Duplicating (ESTAR Base)	SO-192	B/W
199	Negative Color		C-41
200	Color Negative		C-41
243	Fine Grain Aerial Duplicating (ESTAR Thick Base)	SO-243	B/W
253	High Speed Holographic (ESTAR Base) SO-253		B/W
277	Low Contrast Fine Grain Aerial Duplicating (ESTAR Thick Base)	SO-277	B/W
279	VERICOLOR Slide 50-279		C-41
339	Professional B/W Duplicating SO-339		B/W
355	Low Contrast Fine Grain AEROGRAPHIC Duplicating (ESRAR Base)	SO, 355	B/W
366	EXTACHROME SE Duplicating SO-W		E-6
1123	PJ400, ASA 400 negative, process C-41, ~ 1999		C-41
1323	Kodak Premium 1000 Thermal Print Film, SP977, 105mm x 300m, ~ 1996		
1353	Kodak Thermal Print Film KF, = SP977, 105mm x 1,000 feet, ~ 1996		
1414	Kodak High Definition aerial Film, 3414 on an Estar ultra-thin base, (1.5 mil = 0.00375 mm) ~ 1970		
1455	Kodak Imagelink HS Microfilm, Estar base, SP641, 16mm x 164', ~ 1996		
1461	Kodak Imagelink HQ Microfilm, Estar base, SP827, 105mm x 200', ~ 1996		
1956	Kodak Diazo D microfilm SP903, 105mm x 1000 feet, ~ 1996		
2041	Kodak PMZ 1000 Professional, Color negative, Process C-41, 35mm or 120 formats, ~ 1995		
2064	Rapid Process Copy	RPC	D/W ?
2064	Rapid Process Copy	RPC	B/W

2106	Kodak Vericolor III, 70mm Negative Unperforated. Process C-41.		
2106	VERICOLOR IH Professional	VI'S	C-41
2106	Kodak Vericolor III, 70mm Negative Un-perforated		C-41
2106	VERICOLOR IH Professional	VIS	C-41
2147	KodakPlus-X Pan Professional, film 2147, estar, PXE417, 35mm x 150ft, ~1996		
2147	PLUS-X Pan Professional	PXE	B/W
2147	Kodak Plus-X Pan Professional, estar, PXE417, 35mm x 150ft, ~1996		B/W
2210	Kodak WL Surveillance Film SN 135, ~ 1996		
2236	T-Max black and white?		
2236	EKTACHROME Infrared	IE	E-4, EA-5
2236	T-Max B&W?		
2239	Ektachromeon Estar base, EVN430 (PRFD2 R-90) 16mm x 125 feet, EVN432 (PRFD2 R-190) 16mm x 250 feet, EVN434 (PRFD2 S-153) 16mm x 450 feet, EVN418, 35mm x 1200 feet, ~ 1996		
2241	Kodak Ektachrome EF Film, Daylight, ME-4, 35 and 70mm, same as 5241 on 4mil Estar base. ~ 1972		
2253	Ektachromehigh speed daylight film SP718, Estar, 35mm x 1200ft., ~ 1996		
2253	Ektachromehigh speed daylight film SP418, Estar, 35mm x 500ft., ~ 1996		
2253	Ektachromehigh speed daylight film SP418, Estar, 35mm x 1200ft., ~ 1996		
2256	EktachromeMS film, Daylight, Estar, medium speed color, same as 5256 and 7256 on Estar, ~ 1972		
2401	Plus-X Aerographic, Estar base, V641 Chem., replaced by 2402 ~1969		V641
2402	Plus-X Aerographic, formerly type 8401 (2402 was a highly hardened emulsion). Medium grain, Black and white. 2402 replaced 5401,8401,2401,SO-170 and SO-390, V885 chem., ~ 1969		
2402	Kodak Plus-X Aerographic 70mm Black and White film 2402, Versamat 885 chemistry, ~ 1969	V885	
2402	PLUS-X AEROGRAPHIC 2402 (ESTAR Base)		B/W
2402	Kodak Plus-X Aerographic 70mm Black and White film 2402, Versamat 885 chemistry, ~ 1969	V885	
2403	Tri-X Aerecon or Aerographic, high speed, extended red sensitivity. Estar base, SP492, formerly types 8403 and SO-050, V641 or V885 chem., ~ 1969		V641, V885
2403	TRI-X AEROGRAPHIC 2403 (ESTAR Base)		B/W

2405	Double-X Aerographic, Estar base, V641 or V885 chem., ~ 1969		V641, V885
2405	DOUBLE-X AEROGRAPHIC 2405 (ESTAR Base)		B/W
2408	Kodak Aero LX (Low Contrast) Dupe Film, SO-355, SP957, Estar base, 9.5 x500ft; SP981, 9.5 x 250' roll, ~ 1996		
2412	PANATOMIC-X AEROGRAPHIC II 2412 (ESTAR Base)		B/W
2415	Technical Pan, fine grain, slow speed, wide latitude black and white with extended red sensitivity		
2415	Kodak Technical Pan Film 2415 Estar AH Base, B&W positve, ASA 100		B/W
2415	Technical Pan	TP	B/W
2415	Kodak Technical Pan Film 2415 Estar AH Base, B&W positive, ASA 100		
2420	Aerographic Duplicating Film, Estar standard base, (4 mil = 0.010 mm) ~1969		
2421	Aerographic Dupe Film, Estar base, sp883, 1A safelight, 5" x 350', cat 120 1102, ~ 1975 - 1993	V885	
2421	AEROGRAPHIC Duplicating 2421 (ESTAR Base)		B/W
2421	Aerographic Dupe Film, Estar base, sp883, 1A safelight, 5" x 350', cat 120 1102, ~ 1975 - 1993	V885	
2422	Aerographic Direct Duplicating Film, SP884, 5inch, Estar, 1971		
2422	AEROGRAPHIC Direct Duplicating 2422 (ESTAR Base)		B/W
2424	Kodak Infrared Aerographic, 4 mil Estar base, SP939 is 5 inch, Versamat 641 chem., negative, ~ 1969	V641	
2424	Infrared AEROGRAPHIC 2424 (MAR Base)		B/W
2430	Fine Grain Aerial Duplicating film, Estar, formerly types 8430 and SO-278, ~ 1969		V641
2430	Fine Grain Aerial Duplicating 2430 (ESTAR Base)		B/W
2436	Kodak dry BIMAT transfer film, Estar, same as SO-111, versamat 641 chemistry, ~ 1971		V641
2442	Aerographic Direct Duplicating Film		
2443	AerochromeIR, 70mm and 5 inch formats, process EA-5 before 1998. After 1998 AR-5 or EA-5	EA-5	
2443	Kodak, color infrared, Aerochrome 2443, thin base		EA-5, AR-5
2443	AEROCHROME Infrared 2443 (ESTAR Base)		EA-5
2445	AerocolorII Negative, medium speed for medium to high altitude, ASA 64 ~ 1/400 @ f/5.6, ~1990?		

2445	AEROCOLOR Negative 2445 (ESTAR Base)		AERO-NEG
2447	Kodak Fine Grain Positive, estar, for duping slide stocks, SO-122 SP883, ~ 1996		
2447	Kodak Aerochrome II Duplicating Film, SP883, 70mm, process EA-5.		EA-5
2447	AEROCHROME Duplicating 2447 (ESTAR Base)		
2447	Kodak Aerochrome II Duplicating Film, SP883, 70mm		EA-5
2447	AEROCHROME Duplicating 2447 (ESTAR Base),		EA-5
2448	AerochromeMS Aerographic, Estar base. Color reversal (EA-5) but could be run through C-22. ~ 1967	EA-5, C-22?	
2448	Fine Grain Ektachrome MS Aerographic II color-reversal camera film, Estar,B138 70mm, process EA-5.	EA-5	
2448	AEROCHROME MS 2448 (ESTAR Base)		E-4, EA-5
2448	Fine Grain Ektachrome MS Aerographic II color-reversal camera film, Estar,B138 70mm		EA-5
2461	Kodak Imagelink HQ microfilm, Estar Base, SP615, 16mm x 40m, ~ 1996		
2466	Kodak Imagelink CM microfilm SP489, SP642, 16mm, ~ 1996		
2475	Kodak recording film		
2475	Recording 2475	RE	B/W
2476	Kodak Linagragh Shellburst film 2476, Estar-AH base, SGE418, 35mm x 500ft, ~ 1996		
2479	Kodak RAR Film, Estar-AH base, SP434, Rapid Access Recording, Versamat 885 chemistry, ~ 1975	V885	
2481	Kodak High Speed Infrared Film, HIE417,Estar base, Versaflo Chemistry, ~ 1974		Versaflo
2481	High Speed Infrared	HIE	B/W
2481	Kodak High Speed Infrared Film, HIE417,Estar base, Versaflo Chemistry, ~ 1974	HIE417	Versaflo
2484	Kodak Pan Film 2484 (Estar-AH Base), SP415, SP417, 35mm x 150ft, ~ 1996		
2492	Kodak RAR film, Estar-AH, 1969		
2496	Kodak RAR film, Estar-AH, SP414, 35mm x 150 feet, ~1996		
2498	Kodak RAR Film, Estar-AH base, 16mm, Versamat 885 chemistry, ~ 1975		V885
2556	KodalithOrtho Film Type 3, 8.5 x 11 inch sheets, ~1996		
2556	KODALITH Ortho 2556, Type 3, B/W		B/W

2556	KODALITH Ortho 2556, Type 3		B/W
2557	KodalithMPII Ortho (Estar Base), SP352		
2557	KodalithMPII Ortho (Estar Base),	SP352	
2562	Kodak Contact 2000 Film QCF, sheets, ~ 1996		
2579	KodalithMPII Line Film, sheet, ~ 1996		
2586	KodalineRapid Film, 20 x 24 inch sheets, ~ 1996		
2586	KODALINE Rapid B/W		
2586	KODALINE Rapid 2586		B/W
2755	Kodak Portra 160 NC, process C41, negative, ASA 160, 70mm, ~ 2000		C-41
2755	Kodak Portra 160 NC, Negative, ASA 160, 70mm, ~ 2000		C-41
2911	Precision Line LPD4, B/W		B/W
2911	Precision Line LPD4		B/W
2926	Kodak Ultratec RLD Film, Estar, sheets, ~ 1996		
2988	Eastman processing machine leader 2988, estar, LM767, 35mm x 1000ft, ~ 1996		
2988	EASTMAN Processing Machine Leader (ESTAR Base)		C-41
2988	Eastman processing machine leader 2988, estar,, 35mm x 1000ft, ~ 1996	LM767	C-41
2988	EASTMAN Processing Machine Leader 2988 (ESTAR Base)		C-41
3101	Kodak Royal Gold 100, 35mm negative, process C-41	RA	C-41
3101	Kodak, natural color negative, Ektar 100-3101, ASA 125, standard base, 1992-1999.		
3101	Kodak Royal Gold 100, 35mm negative	RA	C-41
3101	Kodak, natural color negative, Ektar 100-3101, ASA 125, standard base, 1992-1999		C-41
3400	Pan-X Aerial, Estar thin base, V641 chem., formerly SO-130 or type 4400, ~ 1969		V641
3401	Plus-X Aerial, Estar base, ~ 1969		
3404	Pan-X Aerecon II (2.5mil), Versamat 641 or 885 chemistries, SP897 (5 inch), A high definition Aerial Film on Estar, similar to 3414. ~ 1970		V641, V885
3404	Plus-X Aerecon, Estar thin base, SP949, 9.5" x 200', ~ 1996		
3404	Plus-X Aerecon, Estar thin base, SP899, 5" x 1000', ~ 1996		
3404	Plus-X Aerecon, Estar thin base, SP653, 35mm x 200', ~ 1996		
3404	PLUS-X AERECON II 3404 (ESTAR Min Base), B/W		B/W
3404	PLUS-X AERECON 113404 (ESTAR Min Base)		B/W

3409	AereconHigh Altitude Film, slow speed, pan black and white with extended red sensitivity		
3410	Panatomic-X Aerecon, Estar thin base, Versamat 885 chemistry, ~ 1975		V885
3411	Plus-X Aerecon, Estar thin base, V885 chem., ~ 1977		V885
3412	AereconII Aerographic, A Panatomic-X film, Estar thin Base, B83~ 1996		
3412	PANATOMIC-X AERECON II 3412 (ESTAR Thin Base), B/W		B/W
3412	AereconII Aerographic, A Panatomic-X film, Estar thin Base, ~ 1996	B83	
3412	PANATOMIC-X AERECON II 3412 (ESTAR Thin Base)		B/W
3414	Kodak hi definition black and white, (aerial), negative, thin base Estar, SP884, ~ 1970		B/W
3414	High Definition Aerial 3414 (ESTAR Thin Base), B/W		B/W
3414	High Definition Aerial 3414 (ESTAR Thin Base)		B/W
3443	Aerochrome2443 on a thin base, EA-5 chem, ~ 1971+B158		EA-5
3460	Kodak Imagecapture AHU Microfilm, estar thin base,, SP615, 16mm x 450ft, ~ 1996		
3988	EASTMAN Processing Machine Leader 3988 (ESTAR Base), C-41		C-41
3988	EASTMAN Processing Machine Leader 3988 (ESTAR Base)		C-41
4004	DuraclearDisplay material SP902, 8" x 100", ~ 1996		
4028	VERICOLOR 400 Professional, VPHC-41	VPH	C-41
4028	VERICOLOR 400 Professional	VPH	C-41
4052	T-MAX 100 Professional	TMX	B/W
4053	T-MAX 400 Professional	TMY	B/W
4078	VERICOLORID / Copy	VID	C-41
4096	COLD200	GB	C-41
4106	Kodak Vericolor III Professional Film 4106, type S, sheet, ~ 1996		C-41
4106	VERICOLOR M Professional	VPS	C-41
4108	Kodak Vericolor II Professional Film 4108, type L, sheet, ~ 1996		C-41
4108	VERICOLOR 11 Professional	VPL	C-41
4111	Kodak Vericolor Print Film, Estar Thick Base, sheets, ~1983		
4111	VERICOLOR Print		C-41
4111	Kodak Vericolor Print Film, Estar Thick Base, sheets, ~1983		
4112	Kodak Vericolor Internegative Film, ~1983		
4112	VERICOLOR IntemegativeC-41		C-41

4112	Kodak Vericolor Internegative Film, ~1983		
4112	VERICOLOR Internegative		C-41
4114	Kodak Vericolor Internegative Film, Type 2, for internegs from Ektachrome & Kodachrome ~1983		
4114	VERICOLOR Internegative, Type 2C-41		C-41
4114	Kodak Vericolor Internegative Film, Type 2, for inter negs from Ektachrome & Kodachrome ~1983	C-41	
4114	VERICOLOR Inter negative, Type 2		C-41
4125	Kodak Professional Copy Film, Estar thick base, Versaflo chem., ~ 1974		
4125	Professional CopyB/W		B/W
4125	Kodak Professional Copy Film, Estar thick base, ~ 1974		Versaflo
4125	Professional Copy		B/W
4127	Commercial		B/W
4131	Separation Negative 4131, Type I, B/W		B/W
4131	Separation Negative 4131, Type I		B/W
4133	Kodak Separation Negative Film Type 2, Estar Thick Base, sheets, ~ 1996		
4133	Separation Negative 4133, Type 2B/W		B/W
4133	Separation Negative 4133, Type 2		B/W
4135	Kodak Gravure Positive film, Estar thick base, 4x5 sheets, ~ 1996		
4141	ROYAL Pan	PPF ?	B/W
4141	ROYAL Pan	RPF ?	B/W
4142	SUPER-XX Pan	SXX	B/W
4143	High Speed Infrared	HIS ?	B/W
4143	High Speed Infrared	HIS ?	B/W
4147	Kodak Plus-X pan professional film, ~ 1996		
4147	PLUS-X Pan Professional	PXT	B/W
4150	Matrix		B/W
4154	Contrast Proms Ortho		B/W
4155	Kodak Contrast Process Pan Film, Estar thick base, Versamat B chem., ~ 1974		VB??
4155	Kodak T-MAT G/RA Film, TMG/RA1, TMG/RA6, sheet, B58~ 1996		
4155	Kodak T-MAT H/RA Film, TMH/RA-1, ~ 1996		

4155	Kodak Contrast Process Pan Film, Estar thick base, Versamat B chem., ~ 1974	VB?	
4155	Kodak T-MAT G/RA Film, sheet, B58~ 1996		TMG/RA1 TMG/RA6
4155	Kodak T-MAT H/RA Film, , ~ 1996		TMH/RA-1
4156	Kodak T-MAT S/RA Film, TMS/RA-1, 18 x 24cm and 30 x 30cm sheets, TMS/RA-6, 30 x 40cm sheets, ~ 1996		
4156	Kodak T-MAT S/RA Film, 18 x 24cm and 30 x 30cm sheets,, 30 x 40cm sheets, ~ 1996		TMS/RA-6 TMS/RA-1
4157	Kodak T-Mat L/RA film, TML/RA1 and TML/RA6, sheets ~ 1996		
4158	Kodak T-MAT H/RA Panoramic Dental Film, TMH/RA-1, 15 x 30cm sheets, ~ 1996		
4160	Kodak CFHC film CFHC746, 35 x 90mm, ~ 1996		
4161	Kodak CFHB film CFHB746, 35 x 250ft, ~ 1996		
4162	Kodak Ektapan Film 4162, Estar Thick Base, SP473, 70mm x 75feet, unperforated, ~ 1996		
4162	EKRAPAN	EKP	B/W
4162	Kodak Ektapan Film 4162, Estar Thick Base, 70mm x 75feet, un-perforated, ~ 1996	SP473	
4163	TRI-X Ortho		B/W
4164	Kodak Tri-X Pan Professional Film, Estar Thick Base, sheet, ~ 1996		
4164	TRI-X Pan Professional, TXTB/W	TXT	B/W
4164	Kodak Tri-X Pan Professional Film, Estar Thick Base, sheet, ~ 1996		B/W
4164	TRI-X Pan Professional	TXT	B/W
4175	KodacolorGold Disc Film 4175, GDC Disc-15, ~ 1996		
4175	GOLD Disc, CDC, C-41A	CDC	C-41A
4175	KodacolorGold Disc Film 4175, GDC Disc-15, ~ 1996		C-41
4175	GOLD Disc	CDC	C-41A
4231	Plus-X Panchromatic Negative Film. DL EI 80, Tungsten EI 64. 1956. Number changed to 5231.		
4231	Plus-X Panchromatic Negative Film. DL EI 80, Tungsten EI 64. 1956. Number changed to 5231		
4314	Kodak Ektascan IRL Film, EIL1, sheets, ~ 1996		

4319	Kodak Insight Thoracic Imaging Film, 35 x 35cm sheets, ~ 1996		
4325	Commercial Internegative 4325		C-41
4325	Commercial Inter negative 4325		C-41
4329	VERICOLOR HC Professional	VHC	C-41
4355	Kodak Ektamat G Film, EG-1 and EG-6, ~ 1996		
4356	Kodak Ektascan IR film, EIR-7		
4357	Kodak Ektascan IRC film EIC-1, 100 sheets, 35 x 43 cm, ~ 1996		
4358	Kodak Ektascan film, EHN-1 and EHN-6, ~ 1996		
4400	Former name for 3400, Pan-X Aerial		B/W
4415	Technical Pan		B/W
4421	Aerographic Duplicating Film, Estar Thick base, B&W, V885 chem., sheets, ~ 1975		V885
4421	AEROGRAPHIC Duplicating 4421 (ESTAR Thick Base), B/W		B/W
4421	AEROGRAPHIC Duplicating 4421 (ESTAR Thick Base)		B/W
4423	Kodak C/RA Duplicating Film, DUPC/RA-1, sheets, ~ 1996		
4425	Aerial RA Dupe Film		
4425	Kodak C/RA Duplicating Film, DUPC/RA-1, sheets, ~ 1996		
4427	Aerographic Duplicating Film, Estar Thick Base, (7 mil = 0.18mm) ~1970		
4429	Kodak RA Duplicating Film, sheets, ~ 1996		
4489	Kodak Electron Microscope Film, Estar Thick base, Versamat B chemisty, ~ 1974		
4489	Electron Microscope 4489 (ESTAR, Thick Base), B/W		B/W
4489	Kodak Electron Microscope Film, Estar Thick base, Versamat B chemistry, ~ 1974		
4489	Electron Microscope 4489 (ESTAR, Thick Base)		B/W
4500	Kodak T-Mat G/RA Film, TMGRA-1, ~ 1996		
4502	Kodak Ultra-Speed Dental Film		
4505	EktascanB film, EB-1 and EB-6, ~ 1996		
4513	EktascanC film, EC-1 and EC-6, sheets, ~ 1996		
4515	Kodak MIN-R film 4515, MR-1, MRM-1 or MRM-6, sheets, ~ 1996		
4517	Kodak X-omat RP Panoramic Dental Film, DF-75, 50 sheets, 5 x 12, ~ 1996		
4532	Kodak Industrex M Film, M-1, sheets, ~ 1996		

4533	Kodak Industrex AA Film, AA-1, 3.5 x 17, 9 x 17, and 10 x 17 inch sheets, ~ 1996		
4537	Kodak Industrex T Film, T-1, sheets, ~ 1996		
4539	Kodak CFS Film, CFS746, ~ 1996		
4544	Kodak Ektascan GT film, EGT-1, sheets, ~ 1996		
4547	Kodak Industrex B Film, B-1, 100 sheets 4.5 x 17inch, ~ 1996		
4556	KodalithOrtho type 3, 11 x 14" sheets, ~ 1996		
4570	Kodak Pan Masking Film 4570, Estar base, sheets, ~ 1996		
4570	Pan Masking 4570		B/W
4747	Kodak Industrex CX Film, CX-1, ~ 1996		
4911	Precision Line 4911		B/W
4955	Roller Transport Cleanup 4955		
4955	KODACHROME 200 Professional, PKLK-14	PKL	K-14
4955	KODACHROME 200 Professional	PKL	K-14
5001	Kodachrome200 film, daylight, KL-135-25, ~ 1996		
5001	KODACHROME 200 (Daylight), Process K-14	KL	K-14
5001	Kodachrome200 film, daylight, KL-135-25, ~ 1996	KL	K-14
5001	KODACHROME 200 (Daylight)	KL	K-14
5002	Kodachrome200 Professional (PKL) process K-14, 35mm, 5.3 mil acetate base, ~ 1988		K-14
5002	Kodachrome200 Professional (PKL) process K-14, 35mm, 5.3 mil acetate base, ~ 1988	PKL	K-14
5005	EKTACHROME 100 PLUS Professional, EPPE-6	EPP	
5005	EKTACHROME 100 PLUS Professional	EPP	E-6
5009	EKTACHROME 100 HC	EC	E-6
5010	Kodak Professional, E200	E200	E-6
5010	Kodak Professional, E200	E200	E-6
5010	Kodak Professional E200	E200	E-6
5012	Kodak Ektachrome 100, Professional, Daylight balance	EPN	
5012	EKTACHROME 100 Professional	EPN	E-6
5012	Kodak Ektachrome 100, Professional, Daylight balance	EPN	E-6
5014	Elite Chrome 200	ED	E-6
5015	EKTACHROME 50 HC	EM	E-6

5017	Kodak,naturalcolor positive,Ektachrome 64, Professional,ASA 64,standard base	EPR	E-6
5017	EKTACHROME 64 Professional	EPR	E-6
5018	Kodak Ektachrome 64T, Professional, Tungsten balance, EPYY135-36, ~ 1996	EPY	E-6
5018	EKTACHROME 64T Professional, (Tungsten)	EPY	E-6
5018	EKTACHROME 64T Professional (Tungsten)	EPY	E-6
5019	EKTACHROME Underwater	UW	E-6
5020	Ektachrome1600, 35mm E6 film	EPH	E-6
5020	EKTACHROME F1600 Professional	EPH	E-6P
5024	EKTACHROME 100X Professional	EPZ	E-6
5025	EKTACHROME 64X Professional	EPX	E-6
5025	VericolorII 160 Type S		C-41
5026	Kodak, natural color negative, Vericolor III professional, VPS404, Type S, 35mm, ASA 160, standard base, < 1996	C-41	
5026	VERICOLOR III Professional	VPS	C-41
5026	Kodak, natural color negative, Vericolor III professional, VPS404, Type S, 35mm, ASA 160, standard base, < 1996	VPS404	C-41
5027	Warmer color balanced Ektachrome 64, ~ 1983	EPV	E-6
5028	Kodak,colornegative,Vericolor 400 Prof (VPH),ASA 400, standard base	VPH	C-41
5028	VERICOLOR 400 Professional	VPH	C-41
5028	Ektacolor(yes, same number as above)		E-6
5028	EktacolorSlide		E-6
5030	Kodak, natural color positive, Ektapress 5030, ASA 1600, standard base	PPC	C-41
5030	EKTAPRESS COLD 1600 Professional	PPC	C-41
5031	EKTACHROME 64 (Daylight)	ER	E-6
5032	KODACHROME 64 (Daylight)	KR	K-14
5033	Kodachrome64 Professional (PKR) process K-14, 35mm, 5.3 mil acetate base, same as 6033, ~ 1988	PKR	K-14
5033	KODACHROME 64 Professional	PKR	K-14
5034	Kodachrome25 Professional (PKM), , process K-14, 5.3 mil acetate base, ~ 1988	PKM	K-14
5034	KODACHROME 25 Professional	PKM	K-14

5034	Kodachrome25 Professional (PKM), , process K-14, 5.3 mil acetate base, ~ 1988	PKM	K-14
5035	KodaColorII 100 C-41		C-41
5035	KodaColorII 100		C-41
5036	Kodak,naturalcolor positive,Ektachrome 5036,(daylight), B25200 Professional,ASA 200		E-6
5036	EKTACHROME 200 Professional, EPDE-6	EPD	E-6
5036	EktachromeE200 Professional, (120 format), 6036E-6		E-6
5036	Kodak,naturalcolor positive,Ektachrome 5036,(daylight), B25200 Professional,ASA 200	5036	E-6
5036	EKTACHROME 200 Professional	EPD	E-6
5036	EktachromeE200 Professional (120 format)	6036	E-6
5037	Ektachrome160T Professional, EPT404, Tungsten, PRFD-2 KS U, 35mm x 100 ft,~ 1996		
5037	EKTACHROME 160T Professional	EPT	E-6
5037	Kodak,naturalcolor positive,Ektachrome 5036,(daylight), B25200 Professional,ASA 200		
5040	EKTACHROME P1600 Professional	EPH	E-6
5040	EKTACHROME P1600 Professional	EPH	E-6P
5042	EKTACHROME 320T Professional	EPJ	E-6
5044	EDUPE E-6		E-6
5044	EDUPE		E-6
5045	EktachromeElite 100 slide film, daylight balance, EB-135-24, ~ 1996		E-6
5045	EKTACHROME E11TE 100	EB	E-6
5046	Kodak, natural color positive, Lumiere 100/5046, ASA 100, standard base	LPP	E-6
5046	EKTACHROME LUMIERE 100 Professional, LPP	LPP	E-6
5046	EKTACHROME LUMIERE 100 Professional	LPP	E-6
5048	Kodak, natural color positve, Lumiere 100x/5048, ASA 100x, standard base	LPZ	E-6
5048	EKTACHROME LUMIERE 10OX Professional	LPZ	E-6
5048	Kodak, natural color positive, Lumiere 100x/5048, ASA 100x, standard base	LPZ	E-6
5052	Tmax100, TMX653, 35mm black and white, ~ 1996+B301		B/W
5052	T-MAX 100 Professional	TMX	B/W
5053	Tmax400, 35mm black and white	TMY	B/W
5053	T-MAX 400 Professional	TMY	B/W

5054	T-MAX P3200 Professional	TMZ	B/W
5056	EKTACHROME ELITE 200	ED	E-6
5058	Ektachrome100 professional, EPN135-36, EPN404, ~ 1996		E-6
5060	PantomicX	FX	B/W
5060	PanatomicX	FX	B/W
5062	PLUS-X Pan	PX	B/W
5063	Kodak Tri-X Pan Film 5063, TX653, 35mm x 100ft, ~ 1996	TX	B/W
5063	TRI-X Pan	TX	B/W
5065	EKTACHROME ROME ELITE 50	EA	E-6
5066	EKTACHROME LUMIERE 50 Professional	LPR	E-6
5067	EKTACHROME LUMIERE SOX Professional	LPX	E-6
5068	EktachromeE100SW	100SW	E-6
5068	EktachromeE100SW	E100SW	E-6
5069	Kodak Elite 100S, E6 Reversal, Replaced Lumiere, Warmer in tone vs. Lumiere. ~ 1996		E-6
5069	EktachromeE100S	E100S	E-6
5070	Kodachrome64, Type A, process K-14, ~ 1987		K-14
5070	KODACHROME 40 (Type A)	KPA	K-14
5070	KODACHROME 40 5070 (Type A)	KPA	K-14
5071	Ektachromeslide duplicating stock SP663 (KS U), 35mm, same as 7071, ~ 1987	SP	E-6
5071	EktachromeSlide Duplicating		E-6
5072	Kodak 35mm Internegative II stock, (Vericolor Slide Film), VS663, ~ 1983	VS	C-41
5072	VERICOLOR Slide	VS	C-41
5073	KODACHROME 25 (Daylight)	KM	K-14
5074	Kodak Ektachrome Elite 400 Slide Film, Daylight, ~ 1996	EL	E-6
5074	Elite Chrome 400	EL	E-6
5074	EKTACHROME ELITE 400	EL	E-6
5075	Kodak Ektachrome 400X, Professional Daylight	EPL	E-6
5075	Kodacolor II		C-41
5076	Kodak Ektachrome 200, Daylight	ED	E-6
5076	Ektachrome200 (Daylight)	ED	E-6

5077	Ektachrome160T film (tungsten), ET135-24, ~ 1996	ET	E-6
5077	Ektachrome160T (Tungsten)	ET	E-6
5078	VERlCOL0R III ID	VID	C-41
5080	Kodak Pro 400, negative, process C-41, ASA 400, 35mm, ~ 1994		C-41
5080	Pro 400	PPF	C-41
5084	Elite Chrome Extra Color 100	EBX	E-6
5085	EktachromeE100VS	E100VS	E-6
5089	Elite Chrome 100	EB	E-6
5090	KodacolorVR 1000		C-41
5091	GOLD PLUS 1600	GF	C-41
5095	Kodak, color negative, process C-41, Kodacolor VR Gold 100, ASA 100, standard base, ~ 1994	GA	C-41
5095	Kodak, color negative, process C-41, Gold Plus 100, ASA 100, standard base, ~ 1996	GA	C-41
5095	GOLD PLUS 100	GA	C-41
5096	Color negative, Kodak Gold Super 200, ASA 200, standard base, ~ 1993	GB	C-41
5096	GOLD Super 200	GB	C-41
5097	Kodak, Color negative, Kodacolor Gold 400, ASA 400, standard base, ~ 1994	GC	C-41
5097	Kodak Gold Ultra 400 Film, GC135-36C-5	GC	C-41
5097	GOLD Ultra 400	GC	C-41
5100	Ektar25	CK	C-41
5110	PMZ 1000, Kodak 35mm high speed negative, ASA 1000, process C41, ~1997	CI	C-41
5110	Ektar1000	CI	C-41
5113	Kodak Ektapress Plus 400 Professional, PJB135-36, ~ 1996	PJB	C-41
5113	EktapressPLUS 400 Professional	PJB	C-41
5115	EktapressCOLD 100 Professional	PPA	C-41
5124	EKTACOLOR GPF 160 Professional	GPF	C-41
5125	KokakOrtho Copy Film, Versaflo Chemistry, ~ 1974		B/W
5125	Ortho Copy 5125	OC	B/W
5209	Eastman Embossed Kine Recording Film. Reversal Pan B&W. 1957-1958.		B/W
5214	Kodak Funtime 200 Film, FB135-27-2H, ~ 1996		

5216			
5216	Kodak Royal Gold 1000, RF135-24, ~ 1996		C-41
5218	Kodak Vision 500T (Tungsten), 35mm, Color Neg, process ECN-2, ~1999		ECN-2
5220	Eastman XT-Pan Negative Film. DL EI 25, Tungsten EI 20. Sharp/Fine grain for background projection. 1964-1970.		
5222	Eastman Double-X Negative, 35mm B&W, 1999?		
5222	EASTMAN DOUBLE-X Negative 5222	DXN	B/W
5224	Eastman 4-X Negative Pan Film. 16mm = 7224. DL EI 500, Tungsten EI 400. 1964-1990.		
5224	EASTMAN 4-X Negative 5224	4XN	B/W
5224	EASTMAN 4-X Negative 5224	4XN	D/W
5226	Kodak royal Gold 100 film, RA135-36, ~ 1996	RA	C-41
5231	Renamed Plus-X Panchromatic Negative Film 4231. DL EI 80, Tungsten EI 64. 1956		B/W
5231	EASTMAN PLUS-X Negative 5231	PXN	B/W
5233	Eastman Tri-X Panchromatic Negative film. Daylight EI 320, Tungsten 250. 1954.		B/W
5235	Eastman panchromatic Separation film. 35mm only. Replaced 5216. 1956.		
5239	EktachromeVideo News Film, VND417, Daylight, ~ 1996		VNF-1
5239	EASTMAN EKTACHROME 5239 (Daylight)	VND	VNF-1
5239	EASTMAN EKTACHROME 5239 (Daylight)	VND	VNF-I
5240	EASTMAN EKTACHROME 5240 (Tungsten)	VNF	VNF-1
5240	EASTMAN EKTACHROME 5240 (Tungsten)	VNF	VNF-I
5241	Kodak Ektachrome EF Film, Daylight, ME-4, 35 and 70mm, high speed instrumentation (launch) film, ~ 1972		ME-4
5242	EF Kodak Ektachrome EF (Tungsten), ME-4 process, 35 and 70 mm, same as 7242, ~ 1983		ME-4
5243	Eastman Color Intermediate II Film, 35mm color master positives, ECN-2, same as 16mm 7243, 1983	ECN-2	
5245	Eastman Color Internegative Film, used with 5216 separation film. replaced 5243. 1952-1956		
5245	Kodak EXR 500		ECN-2
5245	EASTMAN EXR 50D	EXS	ECN-2
5246	Kodak Vision 250 Daylight, 35mm, ASA 250, process ECN-2, ~1999		ECN-2

5247	Eastman Color Negative Film, Daylight. EI16. ECN-2, 35mm, same as 7247 16mm, 1950-1952.	ECN-2	
5247	EASTMAN Color Negative 5247	ECN	ECN-2
5248	Eastman Color Negative Film, ECN-2, 35mm, Tungsten EI25, DL15, Replaced 5247. 1952-1997.	ECN-2	
5248	EASTMAN EXR 100T	EXM	ECN-2
5249	Eastman Color Reversal Intermediate stock, 35mm, process ECN-2, same as 7249 16mm ~ 1983	ECN-2	
5250	Eastman Color Negative Film. Tungsten EI 50, DL 32. Replaced 5248 (EI 25). 1959. Replaced by 5251 in 1962.		
5251	Eastman Color Negative Film. Tungsten EI 50. 1962. Replaced by 5254 in 1968.		
5251	Color Negative		
5253	Eastman Color Intermediate Film, 35mm, Process ECN-2, same as 7253 1983.		ECN-2
5253	Eastman Color Intermediate Film, 35mm, Process ECN-2, 1952. Used with 5216.		ECN-2
5253	Eastman Color Intermediate Film, 35mm, Two coupler system. Process ECN, 1957-1977		ECN
5254	Eastman Color Negative Film, 35mm, Process ECN-2, same as 7254 ~ 1983		ECN-2
5254	Kodak Royal Gold 400, RC135-24, ~ 1996		C-41
5254	Color Negative		
5256	EktachromeMS film, Daylight, medium speed color, 35 and 70mm, ME-4, same as 7256, ~ 1972	ME-4	
5262			
5265	Kodachromeduplicating film, 16mm, 1940-1950. Replaced by 5269.		
5267	Kodachromeprofessional film. 1942		
5268	Kodachrome16mm camera film. 1946. Replaced 5262. Replaced by 7255 in 1958.		
5269	Kodachromeduplicating film, 16mm, Replaced 5265. 1950-1966. Replaced by 7387 in 1966.		
5270	Inter Negative (35mm),		
5270	Inter Negative (35mm)		
5271	Eastman Color Internegative stock, 35mm, process ECN-2, same as 7271 16mm ~ 1983		ECN-2

5272	Kodak 35mm Internegative II stock for reversal materials, ECN-2, same as 7272 16mm. ~ 1983	ECN-2	
5279	Kodak Vision 500 Tungsten, 35mm, ASA 500, process ECN-2, ~1999		ECN-2
5283	Replaced 5381. Replaced by 5385 in 1966.		
5289	Kodak Vision 800 Tungsten, 35mm, ASA 800, process ECN-2, ~1999		ECN-2
5293	Eastman Color High Speed Negative Film, 35mm, process ECN-2, same as 7293 ~ 1983		ECN-2
5293	EASTMAN EXR 200T	EXT	ECN-2
5294	Eastman Color High Speed Negative Film, 35mm, process ECN-2, same as 7294 ~ 1983		ECN-2
5296	EASTMAN EXR 5WT	Exii	ECN-2
5298	Kodak EXR 500 Tungsten, 35mm, ASA 500, process ECN-2, ~1999		ECN-2
5298	EASTMAN EXR 250D	EXD	ECN-2
5299	Kodak Funtime 100 Film, FA135-27-2H, ~ 1996		
5301	EKTAR 100	CX	C-41
5302	Eastman Fine Grain Release Positive film, B&W, Safety replacement for 1302. 1950		B/W
5302	EASTMAN Fine Grain Release Positive 5302	FRP	B/W
5305	Eastman High Speed B&W Print Film. 1951-1968.		
5320	Eastman Background X. Predecessor to 5220.		
5324	Eastman Fine Grain Duplicating Panchromatic Negative Film. Replaced 5203. 1958		
5325	Commercial Internegative 5325	PLT	C-41
5325	Commercial Inter negative 5325	PLT	C-41
5327	Kodak, natural color positive, Ektar 25 Professional, ASA 25, standard base		
5365	Eastman Fine Grain Duplicating film, B&W, Safety replacement for 1365. 1950		
5374	Eastman Television Recording Film, for Kinescope. 7374 was 16mm. 1955. Replaced 5373.		
5375	Eastman Fine Grain Sound Recording Film. Improved over 5372. 1958-February 1981.		
5381	Eastman Color Print stock, 35mm, same as 7381 16mm. 1950-1953		
5382	Eastman Color Print stock, 35mm, Replaced 5381 in 1953-1966. Replaced by 5385.		
5383	Eastman Color Print stock, 35mm, same as 7383 16mm ~ 1983		

5384	Eastman 35mm Color print film, same as 7384 16mm ~ 1983		
5384	Eastman Color Print Film, Color Release print stock, 35mm, same as 7384 16mm, ECP-2, 1982	ECP-2	
5385	Print Film (35 mm)		
5399	Eastman 35mm Color print film, ~ 1990		
5401	Plus-X Aerographic, replaced by 2402		
5424	Kodak Infrared Aerographic		
5459	Kodak Recordak Microfile AHU		
5464	Kodak Fine Grain Print		
5688	Kodak Page-Tec ESY Scanner Film, ~ 1996		
5744	Eastman Color Print Film. Low contrast for television production. 1967		
5755	Kodak Portra 160 NC, normal color, process C41, negative, ASA 160, 35mm, ~ 2000		C-41
5756	Kodak Portra 160 VC, enhanced color, process C41, negative, ASA 160, 35mm, ~ 2000		C-41
5775	Kodak Portra 400 NC, normal color, process C41, negative, ASA 400, 35mm, ~ 2000		C-41
5776	Kodak Portra 400 VC, enhanced color, process C41, negative, ASA 400, 35mm, ~ 2000		C-41
5976	FLEXICOLOR Machine Test Leader 5976		C41, E-6
5976	FLEXICOLOR Machine Test Leader 5976		C-41, E-6
5977	Heat-Splicing Leader 5977		C41, E-6
5977	Heat-Splicing Leader 5977		C-41, E-6
5980	EASTMAN Clear Leader 5980		C41, E-6
5980	EASTMAN Clear Leader 5980		C-41, E-6
5981	EASTMAN Black-and-White Opaque Leader 5981		C41, E-6
5981	EASTMAN Black-and-White Opaque Leader 5981		C-41, E-6
5982	Eastman green leader, LG767, 35mm x 1000ft, ~ 1996		
5982	EASTMAN Green Leader 5982		C-41
5990	Machine Test Leader 5990		K-14
6005	EKTACHROME 100 PLUS Professional	EPP	E-6
6006	Kodak Vericolor III Professional Film, Type S VPS120, ~ 1996		C-41
6006	VERICOLOR III Professional, Type S	VPS	
6006	VERICOLOR III Professional Type S	VPS	

6009	EKTACHROME 100 HC	EC	
6010	VericolorII Professional Type S		C-41
6010	VericolorII Professional Type S		
6011	Process C41, Kodak vericolor internegative film, same as 4112. Can be processed in ECN-2 chemistries, ~ 1983		C-41
6011	VERICOLOR Internegative		
6011	VERICOLOR Inter negative		
6012	EKTACHROME 100 Professional	EPN	
6013	VERICOLOR 11 Professional	VPL	
6014	Kodacolor II		C-41
6017	Kodak Ektachrome 64, 220 Roll Format		E-6
6017	EKTACHROME 64 Professional	EPR	
6018	Ektachrome64T professional, EPY120, tungsten, ~ 1996		E-6
6018	EKTACHROME 64T Professional	EPY	
6024	EKTACHROME 100X Professional	EPY	
6025	EKTACHROME 64X Professional	EPX	
6026	VericolorIII, negative, process C-41, 120 format, ~ 1995		C-41
6028	VERICOLOR 400 Professional	VPH	
6031	EKTACHROME 64 (Daylight)	ER	
6033	Kodachrome64 Professional (PKR) process K-14, 120, 5.3 mil acetate base, same as 5033, ~ 1988		
6033	KODACHROME 64 Professional	PKR	
6036	EKTACHROME 200 Professional	EPD	
6037	Ektachrome160T Professional, EPT120, Tungsten, sheets,~ 1996		E-6
6037	EKTACHROME 160T Professional	EPT	
6041	VERICHROME Pan	VP	
6043	TRI-X Pan	TX	B/W
6043	TRI-X Pan	TX	
6046	Kodak Ektabrome Lumiere 100X Professional, LPP120, ~ 1996		E-6
6046	EKTACHROME LUMIERE 100 Professional	LPP	E-6
6046	EKTACHROME LUMIERE 100 Professional	LPP	
6048	Kodak Lumiere 100X Professional, LPZ220, ~ 1996		E-6
6048	EKTACHROME LUMIERE 10OX Professional	LPZ	E-6

6048	EKTACHROME LUMIERE 10OX Professional	LPZ	
6049	TRI-X Pan Professional	TXP	B/W
6049	TRI-X Pan Professional	TXP	
6050	TRI-X Pan Professional	TXP	B/W
6050	TRI-X Pan Professional	TXP	
6052	T-MAX 100 Professional	TMX	B/W
6052	T-MAX 100 Professional	TMX	
6053	T-MAX 400 Professional	TMY	B/W
6053	T-MAX 400 Professional	TMY	
6057	PLUS-X Pan Professional	PXP	B/W
6066	EKTACHROME LUMIERE 50 Professional	LPR	E-6
6066	EKTACHROME LUMIERE 50 Professional	LPR	
6067	EKTACHROME LUMIERE 5OX Professional	LPX	E-6
6067	EKTACHROME LUMIERE 5OX Professional	LPX	
6074	EKTACHROME 400 (Daylight)	EL	E-6
6074	EKTACHROME 400 (Daylight)	EL	
6075	EKTACHROME 40OX Professional	EPL	E-6
6075	EKTACHROME 40OX Professional	EPL	
6080	Kodak Pro 400, negative, process C-41, ASA 400, 120 format, ~ 1997		C-41
6080	Pro 400	PPF	
6096	GOLD 200	GB	
6105	EKTACHROME 100 PLUS Professional	EPP	
6117	Ektachrome64 Professional, EPR, Daylight, sheets,~ 1996	EPR	E-6
6117	EKTACHROME ROME 64 Professional	EPR	
6118	Kodak Ektachrome 64T, color positive, EPY 6118, Professional Film, ASA 64	EPY	E-6
6118	EKTACHROME 64T Professional (Tungsten)	EPY	
6121	Ektachromecommercial duplicating stock, tungsten balanced, sheets, ~ 1987		E-6
6121	EKTACHROME Duplicating		
6122	EKTACHROME 100 Professional	EPN	E-6
6124	GOLD 100CAC-41	GA	C-41
6124	COLD 100	CA	C-41

6146	EKTACHROME LUMIERE 100 Professional	LPP	E-6
6148	EKTACHROME LUMIERE 100X Professional I	LPZ	E-6
6166	EKTACHROME LUMIERE 50 Professional	LPX	E-6
6167	EKTACHROME LUMIERE 50X Professional	LPX	E-6
6176	Kodak Ektachrome 200 Professional Film, Daylight, SP952, 9.5inch x 125 feet, ~ 1996		
6176	EKTACHROME 200 Professional	EPD	E-6
6228	Kodak Insight Pediatric Imaging Film, IP-1, various sheet sizes, ~ 1996		
6268	KODACHROME 40 Sound Movie (type A)	KMA	K-14
6327	Kodak Ektar 25 professional film, PHR120, ~ 1996		
6327	EKTAR 25 Professional	PHR	C-41
6329	VERICOLOR HC Professional	VHC	C-41
6355	Kodak Professional Diagnostic Imaging Film, PDU-5, sheets, ~ 1996		
6415	Kodak Technical Pan Film 6415, TP120, ~ 1996		
6415	Technical Pan	TP	B/W
6512	Kodak Professional Diagnostic Imaging Film, PDH-5, 14 x 36 inch sheets, ~ 1996		
6515	EktascanM film, EM-6, sheets, ~ 1996		
6515	EktascanM film, EM-1, 100 sheets 11 x 14, ~ 1996		
6522	EKTAGRAPHIC	HCS	B/W
6556	KodalithOrtho type 3, 8.5 x 11" sheets, ~ 1996		
6556	KODALITH Ortho 6556, Type 3		B/W
7024	EKTACHROME 10OX Professional	EPZ	E-6
7036	EKTACHROME Electronic Output 200		E-6
7058	Ektachrome100 Professional, EPN, Daylight, sheets, ~ 1996		
7071	Ektachromeslide duplicating stock, 70mm, same as 5071, ~ 1987		
7096	GOLD PLUS 200	GB	C-41
7118	EKTACHROME Electronic Output 64T		E-6
7121	EKTACHROME Duplicating, Type K		E-6
7122	EKTACHROME Electronic Output 100		E-6
7124	EKTACOLOR BP 160	BP	C-41
7190	PJ800, 35mm C41, negative		C-41
7218	Kodak Vision 500T (Tungsten), Color Neg, 16mm, process ECN-2, ~1999		ECN-2

7222	Eastman Double-X Negative, (DXN), 16mm, Daylight EI 250, Tungsten EI 200. 1959		
7222	EASTMAN DOUBLE-X Negative	DXN	B/W
7222	EASTMAN DOUBLE-X Negative 7222	DXN	B/W
7224	Eastman 4-X Negative, (4XN), 16mm, ECN-2, ~1983		ECN-2
7226	Eastman Plus-X Reversal Film 7276, PXR 449, 455, 451, and 457, 16mm, ~1996		
7228	Eastman Tri-X Reversal, TXR 449, 430, 450, 451, and 457. 16mm x 1,1,2,4,and 400' x 16mm, ~ 1996		
7229	Eastman RP Negative Film, DL EI 250, Tungsten EI 200. 16mm B&W neg. for Viscomat Processing. 1963-1970.	B/W	
7231	Eastman Plus-X Negative, (PXN), 16mm, ECN-2, ~1983		ECN-2
7231	Eastman Black and White negative, ~ 1983		B/W
7231	EASTMAN PLUS-X Negative	PXN	B/W
7231	EASTMAN PLUS-X Negative 7231	PXN	B/W
7234	Eastman Duplicating film, 16mm, ~ 1983		
7235	Eastman Duplicating film, 16mm, ~ 1983		
7239	Eastman Ektachrome VNF (Daylight), 16mm, VND430, 449, , 432, 450, 451, 433, 434, 452, and 578. ~ 1983		VNF
7240	Eastman Ektachrome VNF (Tungsten),VNF449(PRFD2 R-90), 16mm, ~ 1983		VNF
7241	EF Kodak Ektachrome EF (Daylight), Process ME-4, 16mm, same as 5241. Replaced 7257. 1966-1984.	ME-4	
7242	EF Kodak Ektachrome EF (Tungsten), ME-4 process, 16mm, Replaced 7258. 1966-1986.		ME-4
7243	Eastman Color Intermediate II Film, ECI452 (PRFD2Z) 16mm color master positives, ECN-2, same as 35mm 5243, 1983		ECN-2
7247	Eastman Color Negative II Film, ECN-2, B9716mm, same as 5247 35mm, ~ 1983		ECN-2
7248	Kodak EXR 100 Tungsten, 16mm, ASA 100, process ECN-2, ~1994		ECN-2
7249	Eastman Color Reversal Intermediate stock, 16mm, process ECN-2, same as 5249 35mm ~ 1983	ECN-2	
7250	Eastman Ektachrome VNF HS (Tungsten), VNX430, 449, 455, 432, 434, 451, 457, 578, and 452. 16mm, ~ 1983		VNF
7252	Eastman Ektachrome ECO Commercial stock, 16mm, All ECO ends in 1984		ECO-3

7253	Eastman Color Intermediate Film, 16mm, Process ECN-2, same as 5253 ~ 1983		ECN-2
7253	Inter Negative (16mm)		
7254	Eastman Color Negative Film, 16mm, Process ECN-2, same as 5254 ~ 1983		ECN-2
7255	EktachromeCommercial film. Tungsten EI 25. Process ECO-1. Replaced 5268. Replaced by 7252 in 1970. 1958.	ECO-1	
7256	EktachromeMS film, Daylight, medium speed color, 16mm, same as 5256, ME-2A or ME-4, 1963-January, 1984.	ME-2A, ME-4	
7257	EktachromeER Film. Renamed from SO-260. Daylight EI 160, Process ME-2A. News and space. 1959	ME-2A	
7258	EktachromeER Film. Renamed from SO-270. Daylight EI 125, Process ME-2A. News and space. 1959	ME-2A	
7267	KODACHROME 25 Movie (Daylight)	KM	K-14
7270	Eastman Color Internegative Film, process ECP. 1956. Replaced by 7271 in 1968.		ECP
7270	KODACHROME 40 Movie (Type A)	KMA	K-14
7271	Eastman Color Internegative stock, 16mm, replaced 7270; 35mm = 5271. Process ECP?. 1968 - January 1982.		
7272	Kodak 16mm Internegative II stock for reversal materials, ECN-2, same as 5272 35mm. ~ 1983	ECN-2	
7276	Kodak Plus-X Reversal (PXR), B&W, Daylight EI 50, Tungsten EI 40. 1955		B/W
7276	EASTMAN PLUS-X Reversal	PXR	B/W
7276	EASTMAN PLUS-X Reversal 7276	PXR	B/W
7277	Kodak Vision 320T, ~1999		
7277	Kodak 4-X Reversal (4XR), DL EI 400, Tungsten EI 320. 1967		
7278	Kodak Tri-X reversal (TXR), B&W, DL EI 200, Tungsten EI 160, 1955		B/W
7278	EASTMAN TRI-X Reversal	TXR	B/W
7278	EASTMAN TRI-X Reversal 7278	TXR	B/W
7279	Kodak Vision 500 Tungsten, 16mm, ASA 500, process ECN-2, ~1999		ECN-2
7291	Eastman Color negative Film, 16mm, Process ECN-2, ~ 1983		ECN-2
7292	Eastman Color High Speed Negative Film, 16mm, ECX434 (PRFD2), 16mm x 400ft., ~ 1996		ECN-2
7293	Eastman Color High Speed Negative Film, 16mm, process ECN-2, same as 5293 ~ 1983		ECN-2

7294	Eastman Color High Speed Negative Film, 16mm, process ECN-2, same as 5294 ~ 1983		ECN-2
7296	Kodak EXR 500 Tungsten, 16mm, ASA 500, process ECN-2, ~1993		ECN-2
7298	Kodak EXR 500 Tungsten, 16mm, ASA 500, process ECN-2, ~1993		ECN-2
7302	Eastman Black & White Print film, Fine Grain Release Positive FRP452, 16mm to 9.5 inches 1960-1962		
7302	EASTMAN Fine Grain Positive 73M	FRB	B/W
7302	EASTMAN Fine Grain Positive 73M	FRP	B/W
7304	GOLD 200	GB	C-41
7360	Eastman Black and White Print film, 16mm, ~ 1983		
7361	Eastman Black and White Print film, 16mm, ~ 1983		
7361	Eastman reversal B&W Print film, 16mm, Ortho-sensitive. 1962.		
7362	Eastman High Contrast Positive Film 16mm, = 35mm 5362. For Titleing. 1959		
7366	Eastman Fine Grain Duplicating (master) Positive film, 16mm, replaced 7/5365. 35mm = 5366. FDP452, 1966		
7369	Eastman Duplicating film, 16mm, ~ 1983		
7374	Eastman Black and White TV and Sound Recording Film, 16mm, ~ 1983		
7375	Eastman Black and White TV and Sound Recording Film, 16mm, ~ 1983		
7378	Eastman color Print film, 16mm, ~ 1983		ECP-2
7378	Eastman Color Print stock, 16mm, ~ 1983		ECP-2
7379	Eastman color Print film, 16mm, ~ 1983		ECP-2
7379	Eastman Color Print stock, 16mm, ~ 1983		ECP-2
7380	Eastman Color Print Film for Super 8 end use. 1967-June 1971.		ECP
7381	Eastman color Print film. Replacement for 7380. 1970.		ECP
7381	Eastman Color Print stock, 16mm, same as 5381 35mm ~ 1983		ECP-2
7382	Eastman Color Print stock, 16mm, Same as 5382. 1953. Replaced 7383 in 1961.		ECP
7383	Eastman color Print film, 16mm, Replaced 7382 in 1959.		ECP
7383	Eastman Color Print stock, 16mm, same as 5383 35mm ~ 1983		ECP-2
7384	Eastman 16mm Color print film, same as 5384 35mm ~ 1983		ECP-2
7384	Eastman Color Print Film, Color Release print stock, 16mm, ECP-2, same as 5384 35mm, 1982	ECP-2	
7385	Eastman Color Print Film. Replaced 7383 & 5382. 1962-1972.		ECP

7385	Kodak special low-contrast color television film, ~ 2000		
7385	Print Film (16mm)		
7386	Kodak Positive release print stock, Process ME-2A. Printed from 7257 & 7258. 1960-1972.		ME-2A
7386	Kodak Positive release print stock, ~ 1998.		ECP-2
7387	Ektachromeprint stock, ~1984		E-6
7387	Eastman Reversal Print Film. Kodachrome. Replaced 5269. Process RCP-1. 1957-August 1981.	RCP-1	
7388	Eastman R Print Film. For prints from projection contrast reverse originals. Replaced by 7389, 1966-1970	ME-4	
7389	Eastman color Print film, 16mm, ~ 1983		ECP-2
7390	Eastman color Print film, 16mm, ~ 1983		ECP-2
7390	Ektachromeprint stock, contrasty, ECO-3? ~1984 (All ECO is pre-1984)		ECO-3
7399	Eastman color Print film, VN230, 16mm, ~ 1983		
7399	Kodak Ektachrome Print stock, VN618, VN452, ~ 1979		
7468	Eastman Direct Duplicating microfilm, SP649, ~ 1996		
7976	FLEXICOLOR Machine Test Leader for C-41or E-6		
7976	FLEXICOLOR Machine Test Leader 7976		C-41, E-6
7977	Heat-Splicing Leader for C-41and E-6		
7977	Heat-Splicing Leader 7977		C-41, E-6
7981	Eastman black-and-white opaque leader 7981 LO635, 16mm x 1000 ft., ~ 1996		
7981	EASTMAN Black-and-White Opaque Leader		E-6
7981	EASTMAN Black-and-White Opaque Leader 7981		E-6
7982	Eastman green leader 7982, LG458, LG635, 16mm x 1000ft, ~ 1996		
7982	EASTMAN Green Leader		C-41
7982	EASTMAN Green Leader 7982		C-41
7985	Kodak white movie leader, 16mm x 100 ft., ~ 1996		
7985	White Movie Leader		
7985	White Movie Leader 7985		
7990	Machine Test Leader K-14 process		K-14
7990	Machine Test Leader 7990		K-14
8401	Plus-X Aerocon, Versamat 641 chemistry, 1969, replaced by 2402		

8401	Plus-X Aerographic, became 2402 with a harder emulsion, ~ 1969		
8403	Tri-X Aerecon, became 2403		
8443	EA-4 Infrared film, 70mm to 9.5 inch wide formats.		EA-4
8556	Kodak Ortho Film Type 3, thin base, 11 x 14 inch sheets, ~ 1996		
8594	Kodak Pagi-set Phototypesetting Film SP820, 12 inch x 100 feet, ~ 1996		
????	T400 CN	T400CN	C-41
????	Portra400 B&W	PORTRA	C-41
????	Professional Ektachrome E100G		E-6
????	Professional Ektachrome E100GX		E-6
????	Professional Ektachrome E100VS		E-6
????	Professional Ektachrome E200		E-6
????	Ektachrome100 Plus Professional EPP		E-6
######	Agfa 70mm holographic film. See SO-253. Made until 1998.		
151-3	Roll 151-1 is 5048 film, roll 151-2 and 151-3 are 5046 film.		
152-2	Roll 152-1 is 5048 film, roll 152-2 is 5046 film.		
153-2	Roll 153-1 is 5046 film, roll 153-2 is 5048 film.		
160NC	Portra160 NC		C-41
400UC	Portra400 UC		C-41
400VC	Portra400 VC		C-41
5025 ?	EKTACHROME 64X Professional	EPX	E-6
51-142	American Cyanamid Photochromic Film		
649GH	Kodak very high resolution film, antihalation backed, 2100 lines/mm		
800NC	Portra800		C-41
800VC	Portra800 VC		C-41
8717-35	American Cyanamid Photochromic Film, non-reversible		
AA-381	Kodak Industrex AA Film, 35 and 70mm, ~ 1996		
ANSCO	Probably Anscochrome T-100 Superior, From Mercury 3, EI = 100/64 ~ 1961		
CFL-746	Kodak CFL film, ~ 1996		
CFR449	Kodak CFR Film (Cinefluor) CFR449, 16mm x 100ft, ~ 1996		
CFX746	Kodak CFX Film, 35mm, ~ 1996		
CM120	KodacolorVR 400 film, ~ 1996		

D-50	Reference is Gemini 5, Roll 4. It is a 70mm Ektachrome, type unknown.		
DEF-2	Kodak Direct Exposure Film DEF-2, sheets, ~ 1996		
DEF-392	Kodak Direct Exposure Film DEF-392, 35mm x 20m, ~ 1996		
DEF-5	Kodak Direct Exposure Film DEF-5, sheets, ~ 1996		
DF-38	Kodak Ultra-speed Dental Film (bite wing), size 1, ~ 1996		
DF-40	Kodak Ultra-speed Dental Film (bite wing), size 2, ~ 1996		
DF-42	Kodak Ultra-speed Dental Film (bite wing), size 3, ~ 1996		
DF-48	Kodak Ultra-speed Dental Film (bite wing), size 0, ~ 1996		
DF-53	Kodak Ultra-speed Dental Film (periapical), size 0, ~ 1996		
DF-54	Kodak Ultra-speed Dental Film (periapical), size 0, ~ 1996		
DF-55	Kodak Ultra-speed Dental Film (periapical), size 1, ~ 1996		
DF-56	Kodak Ultra-speed Dental Film (periapical), size 1, ~ 1996		
DF-85	Kodak SB Panoramic Dental Film, 50 sheets, interleaved, 5 x 12, ~ 1996		
DP-1	Kodak X-omat duplicating film, ~ 1996		
DXN430	Eastman Double-X Negative 7222, (PRFD2 S-90), 16mm x 100 feet, ECN-2, ~1996		ECN-2
E3414	Cadmium enriched High Definition Aerial film		
E3443	(Ektachrome or Cadmium enriched?) Aerochrome 2443 on a thin base		
ECN	A 35mm Kodak negative film from Mercury 6. Type unknown, Possible designation of 5250.		
EKTAR	Kodak Ektar 25 color negative Professional Film, ASA 25		
EPD120	Ektachrome200 Professional, EPD120, Daylight, sheets,~ 1996		
EPR120	Ektachrome64 Professional, Daylight, EPR120, ~ 1996		
EPR135	Ektachrome64 Professional, Daylight, EPR135-36, ~ 1996		
EPR220	Ektachrome64 Professional (daylight), 70mm, ~ 1996		
EPR404	Ektachrome64 Professional (daylight), EPR404 (PRFD2 KS U), 35mm x 100ft, ~1996		
EPR475	Ektachrome64 Professional (daylight), 70mm, ~ 1996		
EPR653	Ektachrome64 Professional, Daylight, 35mm x 100 feet, ~ 1996		
FUJI	FUJI, natural color negative, FUJI NHG, ASA 400, standard base		
KM135-24	Kodachrome25, Daylight, ~ 1996		
KM447	Kodachrome25 movie film (daylight), 16mm x 50ft magazine, ~ 1996		
KM449	Kodachrome25 movie film (daylight), 16mm x 100ft magazine, ~ 1996		

KM455P	Kodachrome25 movie film (daylight), 16mm x 30m, with processing, ~ 1996		
LPD4	Kodak Precision Line Film, LPD4, Estar, Sheet;SP351 is 24in x 200ft, ~ 1996		
LPD7	Kodak Precision Line Film, LPD7, Estar Thick Base, Sheet, ~ 1996		
LPF4	Kodak Precision Line Film, LPF4, Sheets, ~ 1996		
M-381	Kodak Industrex M Film, 70mm, ~ 1996		
MIN-R	Kodak MIN-R film 4515, MR-1 or MRM-6, sheets, ~ 1996		
NHG400	Fuji, natural color negative, FUJI NHG, ASA 400, standard base		
NHG800	Fujicolor800 Pro, ~650 ASA Color Negative, ~1993		C-41
NPZ800	Fujicolor800, ~650 ASA Color Negative, ~2002		C-41
OC-6	Kodak Ortho C film, sheets, ~ 1996		
OG-1	Kodak Ortho G film, ~ 1996		
OG-15	Kodak Ortho G panoramic dental film, 100 sheets, 5 x 12, ~ 1996		
OG-3	Kodak Ortho G film, triple film, interleaved, 25 sheets 14 x 36 and up, ~ 1996		
OG-300	Kodak Ortho G film, OG-300, ~ 1996		
OG-5	Kodak Ortho G film, ~ 1996		
OG-6	Kodak Ortho G film, ~ 1996		
OH-1	Kodak Ortho H Film, sheets, ~ 1996		
OH-3	Kodak Ortho H Film OH-3 (triple film, interleaved), sheets, ~ 1996		
OH-300	Kodak Ortho H Film, 14inch x 164 feet, ~ 1996		
OH-872	Kodak Ortho H Film, 14inch x 60 feet, ~ 1996		
OL-1	Kodak Ortho L film, 35 x 43cm sheets, ~ 1996		
OL-6	Kodak Ortho L film, 24 x 24cm sheets, ~ 1996		
PF469	Kodak PF film PF469, 70mm x 150 feet, ~ 1996		
PF470	Kodak PF film PF470, 70mm x 150 feet, ~ 1996		
PF475	Kodak PF film PF475, 70mm x 150 feet, ~ 1996		
PF825	Kodak PF film PF825, 3.5inch x 100feet, ~ 1996		
PFC825	Kodak PFC film, 3.5" x 100ft., ~ 1996		
PFC874	Kodak PFC film, 105mm x 150ft., ~ 1996		
PJB135	Kodak Ektapress Plus 400 Professional, 5113, ~ 1996		C-41
QX	Roll 153A frames 1-268 is film type QX868, frames 269-348 is CIR		
QX071	EktachromeSlide Duplicating Film, 5" x 400', sp884, cat 140 1397, ~1995		E-6

QX807	SO-368 film with yellow dye layer equivalent to Wratten 2A		
QX811	Eastman Camera Spool, 16mm, 2001		
QX824	Kodak Ektachrome 64		
QX868	Kodak,naturalcolor positive,Ektachrome QX868(5017 emulsion),ASA 64,thin b.		E-6
RS200	AGFA,naturalcolor positive,Agfachrome 200RS Professional,ASA 200,standard		
RS50	AGFA,naturalcolor positive,Agfachrome Plus Professional,ASA 50,standard		
RUSSI	Russian film of various types		
SG800	FujicolorSG800, negative, 35mm, process C41, ASA 800, ~ 1994		C-41
SN-10	Russian Color Infrared,2 dye layer,est. ASA 64,chlorophyll response is green		
SO-023	AerochromeRA Dupe Film		
SO-050	Tri-X Aerecon, became type 2403		
SO-051	Aereconequivilent to 2405		
SO-060	Similar to SO-134, increased IR response relative to 2443, thin base, ASA 40, ~1/300 @ f/5/6, ~1990		
SO-111			
SO-117	Kodak, natural color positive, Ektachrome SO-117, ASA 400, standard base		
SO-118	Aerial Ektachrome R Print Film		
SO-121	Kodak Ektachrome 64, Aerial Color on an Estar Thin Base.		
SO-122	Aerial Duplicating (ESTAR Thin Base)		B/W
SO-122	Black and White Aerial Duplicating Film, Estar Thin Base, (2.5 mil = 0.064mm), V641 chem., ~1969	V641	
SO-130	Former name for 3400, Pan-X Aerial		
SO-131	High Definition Aerochrome on Estar Thin Base, EA-5 processed, ~ 1982		EA-5
SO-132	Former name for 3404, Pan-X Aerial		B/W
SO-134	AEROCHROME infrared NP (ESTAR Base)		EA-5
SO-134	High Altitude 2443 (Aerochrome II type) 4mil base, increased IR sensitivity for higher altitudes, ~1990	EA-5	
SO-136	Special Panatomic-X Aerial, anti-halation backed		B/W
SO-140	Kodak Ultratec UGF-7 Film, 50 sheets 24 x 30, ~ 1996		
SO-154	AerochromeEF Film, Estar thin base, process EA-5, ~1971		
SO-163	Electron Image		B/w

SO-168	Kodak Ektachrome EF Film on thin Estar Base, Daylight, ME-4 process, 35 and 70mm, same as 5241 on 4mil Estar base. ~ 1972		
SO-170	Plus-X Aerographic, replaced by 2402		B/W
SO-180	Kodak Ektachrome Infra-Red		
SO-187	High Resolution Aerial Duplicating (ESTAR Base)		B/w
SO-187	Aerial Duplicating Film, Black and White, 7mil base		B/W
SO-188	Kodak Graphic Data Microfilm, Estar Base, SP827, ~ 1996		
SO-192	High Resolution Aerial Duplicating (ESTAR Base)		B/w
SO-192	High Resolution Aerial Duplicating Film SP862, B & W, 4mil Estar base. 6.6in. X 500ft.; SP939 is 5in x 500ft, ~ 1996		B/W
SO-199	Negative Color		C-41
SO-200	Color Negative		C-41
SO-200	Kodak negative Color Film SP477, 70mm x 100 feet; SP512, 70mm x 400ft, ~ 1996		
SO-206	Kodak Special Aerial Negative Film		
SO-217	Kodak Ektachrome with haze filter		
SO-219	Kodak Direct Electron Recording Film, SP884L, 5" x 200', ~ 1996		
SO-226	Kodak Special Fine Grain Aerial, anti-halation backed.		
SO-239	Kodak Direct Duplicating Aerial, Estar, V641 chem.B1~ 1969		
SO-242	Kodak hi resolution color-process ME-4 or EA-5, Estar thin base, slow speed, ~ 1971		
SO-243	Fine Grain Aerial Duplicating (ESTAR Thick Base)		B/w
SO-243	Fine Grain Aerial Duplicating film 2430, Estar thick base, 25 sheets 24 x 30, ~ 1996		
SO-243	Fine Grain Aerial Duplicating film		
SO-243	Kodak Special High Definition Aerial Film		
SO-253	High Speed Holographic (ESTAR Base)		B/w
SO-253	Kodak 70mm holographic film, Estar. Used for crystal growth exp. on STS-42 in 1992. ~1985 - 1995.		
SO-255	Kodak Aerial film on Estar ultra-thin base. EA-5, Same emulsion as SO-242, ~ 1971		EA-5
SO-26			
SO-271	Aerial Color duplicating film, High gamma, process EA-5.		EA-5
SO-277	Low Contrast Fine Grain Aerial Duplicating (ESTAR Thick Base)		B/w

SO-277	Aerial Color duplicating film, Low contrst, Estar thick base, SP961, process EA-5, ~1996		EA-5
SO-279	VERICOLOR Slide		C-41
SO-28			
SO-289	Kodak Multispectral Infrared Aerial, Estar-AH base, Versamat 885 chemistry, ~1975		V885
SO-30			
SO-339	Professional B/W Duplicating		B/w
SO-339	Kodak Professional Black and White Duplicating Film, Sheet, ~ 1996		B/W
SO-355	Low Contrast Fine Grain AEROGRAPHIC Duplicating (ESTAR Base)		B/w
SO-355	Low Contrast Fine Grain Aerographic Dupe Film SP862, Estar, 6.6in x 500', V641 chem., ~ 1971	V641	
SO-356	High definition Ektachrome, EA-5, Estar, ~ 1971		EA-5
SO-358	AerocolorHS, high speed color negative for low altitude aerial, ASA 160, ~.001 sec. @ f/5.6, ~1999		
SO-359	AerochromeHS, 4mil base, E6		E-6
SO-360	EktachromeDuplicating Film (Estar), EA-5, ~ 1971		EA-5
SO-366	EXTACHROME SE Duplicating, SO-W		E-6
SO-366	Kodak Ektachrome SE Duplicating Film for E6 to E6, ~ 1987		E-6
SO-368	Kodak Ektachrome equivalent to 2448 Kodak Aerochrome, thin base, fine grain, high resolution	E-6	
SO-380	Former name for 3404, Pan-X Aerial		B/W
SO-388	Kodak Ultratec UGF Film SO-388, 50 sheets, 24 x 30, ~ 1996		
SO-390	Plus-X Aerial film, replaced by 2402		B/W
SO-397	EktachromeEF Aerographic film, Estar Base, ~1982		E-6
SO-397	EktachromeEF Aerographic, Estar base, EA-5 processed, ~ 1971		EA-5
SO-408	Kodak X-omat C duplicating film, ~1996		
SO-442	SP957 Kodak Aerial II Recording Film, ~ 1996		
SO-442	SP957 Kodak Aerial Type II Recording Film (Estar), SO-442 SP952, 9.5in x 250ft, ~ 1996		
SO-483	Kodak Autopositive L film, estar thick base, SP425, 35mm x 100ft, ~1996		
SO-485	AerochromeDuplicating Film		EA-5?
SO-489	Kodak Ektachrome, High Speed, ASA 400		
SO-921	EktachemDT slides (HB), ~ 1996		

SO-924	EktachemDT slides (THEO), ~ 1996		
SO-928	EktachemDT slides (TBIL), 25 slides, ~ 1996		
SO-940	EktachemDT slides, clinical chemistry, (CL-), ~ 1996		
SO-941	EktachemDT slides, clinical chemistry, (K+), ~ 1996		
SO-947	EktachemDT slides (AMYL), 25 slides, ~ 1996		
SO-967	EktachemDT slides (GGT)		
SP351	Kodak LPD4 Film, Estar Base, 42inch x 100 ft., ~ 1996		B/W
SP438	Kodak RAR film 2496, estar-AH base, 16mm x 65 feet, ~ 1996		
SP663	Kodak LPD4 Film, Estar Base, 35mm, ~ 1996		
SP957	Eastman Fine Grain Release Positive, B & W, 9.5 inches x 400 feet, ~ 1996		B/W
SP981	Kodak Plus-X Aerographic Black and White film 2402, Estar base, 9.5" x 250 ft., <1996		B/W
SR-100	DupontExperimental High Definition Aerial Positive		
Super8	Super 8 format - silent- Commercial availability, Kodachrome II. May 1965.		
SUPRA 100	Supra 100		C-41
SUPRA 400	Supra 400		C-41
SUPRA 800	Supra 800		C-41
TDF7	Kodak Versalite TDF7 Film SP351, 48in x 100 ft., ~ 1996		
TMG-1	Kodak T-Mat G Film, Sheet (Japan), ~ 1996		
TMX135	Kodak T-Max 100 Professional, ~ 1996		B/W
TMX402	Kodak T-Max professional, 35mm x 100 feet, ~ 1996		B/W
TMY135	Kodak T-Max 400 Professional TMY135-24 exp., B & W, ~ 1996		B/W
TMY402	Kodak T-Max 400 Professional TMY402, 35mm x 100 ft, ~ 1996		B/W
TX120	Tri-X Pan, 120mm, ~ 1996		B/W
TX135	Tri-X Pan, 35mm, ~ 1996		B/W
TX402	Tri-X Pan, 35mm x 100 feet, ~ 1996		B/W
TX473	Tri-X Pan, 70mm x 100 feet, ~ 1996		B/W
TX477	Tri-X Pan, 70mm x 100 feet, ~ 1996		B/W
TX488	Kodak Tri-X Pan Film 5063, TX488, 70mm x 15ft, ~ 1996		B/W
UGF	Kodak Ultratec UGF Film SP385, 24in. x 200 feet, ~ 1996		
UNKN	Film type is UNKNOWN.		
UPF	Kodak Ultratec UPF Film, 50 sheets 24 x 30, ~ 1996		

VELVI	Fuji, natural color reversal, Velvia 50, CS 135-36, ASA 32, process E6, standard base, ~ 1993	RVP	E-6
Versapan	Anscopanchromatic negative, sheet film, fine grain, fast, ~ 1960		
VP120	Kodak Verichrome Pan film, ~ 1996		C-41
VR400	KodacolorVR400 film, CM135-24, ~ 1996		
XAR-840	Kodak X-omat AR film, 14inch x 50 feet, ~ 1996		
XK-6	Kodak X-omat XK-6 film, 24 x 24 cm sheets, ~ 1996		
XRP-3	Kodak X-omat RP film, sheets, triple film, interleaved, ~ 1996		
XRP-5	Kodak X-omat RP film, 35 x 43 cm sheets, ~1996		
XRP-6	Kodak X-omat RP film, 24 x 24 cm sheets, ~1996		
XTL-2	Kodak X-omat TL film, ready pack, 50sheets, 10 x 12, ~ 1996		
XTL-5	Kodak X-omat TL film, sheets, ~1996		
X-TRA 800	Fuji Superia X-TRA 800, ASA 800 Color Negative, ~2002		C-41
XV-2	Kodak X-omat V film XV-2, (ready-pack), 50sheets, 33 x 41cm, ~ 1996		
	Anscochrome Daylight 200 Color Reversal		
	Kodak Royal-X Pan, Recording Film		
	1948-1952 Kodak conversion period to Safety (tri-acetate) base from nitrate based films.		
320TXP	Tri-X 320	320TXP	B/W
????	Portra100T (Tungsten)		C-41
Film Code Number	**Common Name**	**Film Code Name**	**Chemical Process**

Updated December, 2010.

Notes: Some film have same code but different numbers! Also some of the newest film is not yet in this table.

In honor of expired film . . .

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Kodachrome
– by Paul Simon

When I think back on all the crap I learned in high school
It's a wonder I can think at all
And though my lack of education hasn't hurt me none
I can read the writing on the wall
```

Kodachrome, it gives us those nice bright colors
Gives us the greens of summers
Makes you think all the world's a sunny day, oh yeah!
I got a Nikon camera, I love to take a photograph
So momma, don't take my Kodachrome away

If you took all the girls I knew when I was single
And brought 'em all together for one night
I know they'd never match my sweet imagination
And everything looks worse in black and white

Kodachrome, it gives us those nice bright colors
Gives us the greens of summers
Makes you think all the world's a sunny day, oh yeah!
I got a Nikon camera, I love to take a photograph
So momma, don't take my Kodachrome away

Momma, don't take my Kodachrome away
Momma, don't take my Kodachrome away
Momma, don't take my Kodachrome away
Momma, don't take my Kodachrome
Momma, don't take my Kodachrome
Momma, don't take my Kodachrome away
Momma, don't take my Kodachrome
And leave your boy so far from home
Momma, don't take my Kodachrome away
Momma, don't take my Kodachrome Mmmmmm
Momma, don't take my Kodachrome away, okay.

Kodachrome (code KL) was introduced in 1935 at ASA 10. I understand that at one time Kodak stated that they had no intentions of phasing out Kodachrome 10. Well, it was phased out and this is where Paul Simon got the inspiration for the lyrics as I understand it.

In 2002 they phased out Kodachrome 25. 2007 All Kodachrome was phased out. At the end of 2010 no more plants will process Kodachrome.

The lyrics was found at http://www.bbhq.com/lyrics.htm#view

FILTERS FOR FLUORESCENT LIGHT — KODAK Color Film

Fluorescent Lamp	KODACOLOR VR 1000*, VR 400* VR 200, VR 100	EKTACHROME 200 and 100 (Daylight) KODACHROME 25‡ (Daylight)	EKTACHROME P800/1600 Professional (Daylight) EKTACHROME 400 (Daylight) KODACHROME 64 (Daylight)‡ EKTACHROME 64 Professional (Daylight)	EKTACHROME 160 (Tungsten)	KODACHROME 40 5070 (Type A)
Daylight	40M + 40Y + 1 stop		50M + 50Y + 1⅓ stops	No. 85B + 40M + 30Y + 1⅔ stops	No. 85 + 40R + 1⅓ stops
White	20C + 30M + 1 stop		40M + ⅔ stop	60M + 50Y + 1⅔ stops	40M + 30Y + 1 stop
Warm White	40C + 40M + 1⅓ stops		20C + 40M + 1 stop	50M + 40Y + 1 stop	30M + 20Y + 1 stop
Warm White Deluxe	60C + 30M + 2 stops		60C + 30M + 2 stops	10M + 10Y + ⅔ stop	No filter None
Cool White	30M + ⅔ stop		40M + 10Y + 1 stop	60R + 1⅓ stops	50M + 50Y + 1⅓ stops
Cool White Deluxe	20C + 10M + ⅔ stop		20C + 10M + ⅔ stop	20M + 40Y + ⅔ stop	10M + 30Y + ⅔ stop
Unknown Fluorescent†	10C + 20M + ⅔ stop		30M + ⅔ stop	50M + 50Y + 1⅓ stops	40M + 40Y + 1 stop

Note: Except for the No. 85 and No. 85B filters, the filters suggested for fluorescent illumination are KODAK Color Compensating Filters (CC). Increase exposure by the amount shown in the table.

*For critcal use.

†These filters are for emergency use only, when it's not possible to determine the type of fluoresecnt lamp in use. Color rendition in pictures taken with these filters will be less than optimum.

‡Includes professional version of film.

CAMERA FILTER RECOMMENDATIONS† FOR COLOR PHOTOGRAPHY WITH DISCHARGE LAMPS

Lamp manufacturers may assign Kelvin ratings to fluorescent lamps and high-intensity discharge lamps, as a guide to their appearance to the human eye. These ratings do not apply to photographic use, because discharge lamps do not have a uniform, continuous spectrum. Color film will not see the picture the same as the eye. Filtration at the camera can help to give a more realistic color balance with color-positive films.

SHEET AND ROLL FILM—Tests at 1 Second Exposure

FILM	HIGH INTENSITY DISCHARGE LAMPS					
	White Mercury	Deluxe White Mercury	Color-Improved Mercury	Multi-Vapor®**	Xenon	Lucalox®
Ektachrome Daylight Sheet	30M + 10Y 1	10C + 20M 2/3	20C + 20M 1	40M + 10Y 1	10C + 10M 1/2	120C + 60M 3-1/3
Ektachrome Type B Sheet	100M + 110Y 3-1/3	60M + 80Y 2	40M + 60Y 1-2/3	70M + 80Y 2-1/3	30M + 50Y 1-1/3	20C + 10M 2/3
Ektachrome EX	60M + 30Y 1-2/3	40M 2/3	20C + 20M 1	30M + 20Y 1	10Y —	90C + 90M 3
Ektachrome EH	90M + 40Y 2-2/3	40M 2/3	20C + 40M 1-1/2	30M + 20Y 1	10M + 10Y 1/2	90C + 50M 3
Ektachrome EHB	110M + 110Y 3-1/3	80M + 80Y 2-2/3	50M + 50Y 1-2/3	60M + 90Y 2	20M + 60Y 1-1/3	20C + 30M 1
Kodachrome 25 KM-135 Kodachrome 64 KR-135	60M + 50Y 2	40M + 30Y 1-1/3	20C + 30M 1	30M + 30Y 1-1/3	10M + 20Y 1/2	90C + 50M 2-2/3
Kodachrome II Professional KPA-135	80M + 90Y 2-2/3	50M + 70Y 2	20M + 40Y 1	50M + 80Y 2	10M + 60Y 1-1/3	40C + 10M 1-1/2
Anscochrome D-64	70M + 80Y 2-1/3	50M + 40Y 1-2/3	20C + 20M 1	60M + 40Y 1-2/3	20M + 10Y 2/3	60C + 30M 2

*Standard Wratten filter—not CC Series.
**Filters shown are for 400-watt and 1000-watt lamps. For 1500-watt Multi-Vapor lamps, use only about 1/2 as much Magenta filtration.
†Based on original tests in 1966. Revised and updated in 1973.

GENERAL ELECTRIC

Nikon Lens Versions and Serial Nos

Courtesy of: http://www.photosynthesis.co.nz/nikon/serialno.html

Fixed Focus | Fisheye | 13..18 | 20 | 24 | 28 | 35 | 45-50 slow | 50-58 fast | 85 | 105 | 135 | 180 | 200 | 300 | 400 | 500 | 600 | 800-1200 | Reflex

Zoom | 14..24-xx | xx-70 Pro | 28-xx | 35-xx | 50-xx | 70-xx | 70-xx Pro | SuperZoom

PC | 55-60 Micro | 105-135 Micro | 120-200 Micro | TC

Other | Z | DX | 1NIKKOR | IX APS | Fun Set | Rangefinder Wide | Rangefinder 5cm | Rangefinder Tele | Bronica | EL | Ultra Micro | Industrial

Last update 8 Mar 2020. Many thanks to everyone who has contributed to this list. If you have questions or new information please contact me, or you can support this site by making a donation.

This page lists every Nikon lens version and sub-version I know of. Minor changes to internal mechanics, lens coating, engravings or electronics may not be listed. For each version up to four serial numbers are given: Start - Earliest - Latest - End. Start and End serial numbers are from Nikon Ai conversion lists, service manuals, catalogues and various books. The Earliest and Latest serial numbers are from lenses I have seen. They help confirm the Start and End numbers or indicate the range where the Start and End numbers are unknown.

I don't receive information from Nikon or sponsorship from any other business, this list has been put together from many years of independent research and from details forwarded by readers. I currently have limited time for research so serial numbers for current models may not be up to date. If you bought a new lens (or camera) recently please let me know, it will help to keep this database current - thanks!

Note: Pictures of pre-Ai versions may be of Ai converted lenses. Versions with the same optical design are grouped together. Different optical variants are separated by a thick line, minor optical updates are separated by a thin dark line. Serial number blocks are separated by a thin pale line.

- Type - Lens version or model
- Lens - Lens focal length and designation
  Ai Kit - Nikon Ai conversion kit number for this and later versions
- Country - AF lenses: Country of origin engraved or printed on lens.
  Manual lenses:
- Scr - Number of screws in the lens mount, useful for identifying pre-AI and AI versions
  5- = 5 slot screws
  3+ = 3 cross-head screws etc
- Notes - Identifying features of the lens and points of interest
- Start No - Serial number of first

LMIJ PAT PEND	usually black on chrome barrel (1960)
PAT PEND, LMIJ	PAT PEND on barrel, LMIJ in white on focus ring (1961)
LMIJ	LENS MADE IN JAPAN, usually white on barrel or focus (pre-Ai, early Ai). Usually missing on lenses with distance scale marked in m only.
MIJ	MADE IN JAPAN, usually uncolored (late Ai, Ai-S)

- lens made
- Confirmed - Earliest and latest serial numbers seen
  ^ lens added to list in last 6 months
  † bought new in last 6 months
- End No - Last lens made
- Qty - Number of lenses made based on serial numbers collected
- Date - Production dates, difficult to verify so may not be accurate

Fisheye

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
F	6.2/5.6 Fish-eye 220° NKJ	LMIJ	5-	prototype, mirror-up lens	620001	620004 - 620005		5	-
F	6/5.6 Fisheye 220° NKJ	LMIJ	5-		656001	656005 - 656100		100	Feb 1970 - 1971
F	6/5.6 Fisheye 220° Nikon	LMIJ	5-		660001	660003 - 660109	660109	109	1971 - Mar 1978
F	6.2/5.6 Fisheye 230°-SAP	LMIJ	5-	Equi Solid Angle Projection		1014 - 1015		2	-
F	6.3/2.8 Fisheye Auto	LMIJ	5+	prototype	261001	261001		1	-
F	6/2.8 Fisheye Auto Nikon	LMIJ	5+	Ai kit 56,57,58	628001	628003 - 628024	628029	29	Mar 1972 - 1977
Ai	6/2.8 Fisheye Auto Nikon	LMIJ	5+		628030	628035 - 628147		118	1977 -
Ai	6/2.8 Fisheye Auto Nikon	LMIJ	5+	no serial from 6281xx - 6285xx?		628556		1	- Sep 1981

Ai-S	6/2.8 Fisheye	MIJ	5+		629001	629004 - 629020		20	Mar 1982 -
Ai-S	6/2.8 Fisheye	MIJ	5+	no serial from 6290xx - 629400?		629400 - 629436		37	- 1998
F	8/8 Fish-eye NKJ	PAT PEND	3-	prototype, mirror-up lens	880001	880002 - 880003		3	-
F	8/8 Fish-eye NKJ	PAT PEND	3-	filter: L38, Y48, Y51/2, O56/7, R60, X0	88011	88019 - 88108			Jul 1962 -
F	8/8 Fish-eye NKJ	-	3-	filter: L1A, Y48, Y51/2, O57, R60, X0		88135 - 89388	89388	1378	- Apr 1965
F	7.5/5.6 Fish-eye-NKJ	-	3-	filter: L1A, Y48, Y52/3, O56/7, R60, X0, mirror-up	750011	750018 - 750396			Jan 1966 -
F	7.5/5.6 Fish-eye-NKJ	LMIJ	5-	filter: L1A, Y48, Y52/3, O56/7, R60, X0		750348 - 751123			-
F	7.5/5.6 Fisheye NKJ	LMIJ	5-	filter: L1A, Y48, Y52, O56, R60, X0		751129 - 752193	752222	2212	- Feb 1970
F	8/2.8 Fisheye Auto NKJ	LMIJ	5-	prototype	230001	230002		2	1970 -
F	8/2.8 Fisheye Auto NKJ	LMIJ	5-	Ai kit 56,57,58	230011	230031 - 231285		1275	Feb 1970 - 1971
F	8/2.8 Fisheye Auto Nikon	LMIJ	5+		240001?	240021 - 240976			1971 - 1977
Ai	8/2.8 Fisheye Auto Nikon	LMIJ	5+	thick rear protector, L1A, Y48, Y52, O56, R60		240709 - 241132			1977 -
Ai	8/2.8 Fisheye Auto Nikon	MIJ	5+	thin rear protector, L1BC, Y48, Y52, O56, R60		241193 - 242491		2491	- Feb 1982
Ai-S	8/2.8 Fisheye	MIJ	5+	dash focus index	243001	243005 - 247482		4482	Dec 1981

									- 1998?
F	10/5.6 Fisheye 180°-OP NKJ	LMIJ	5-	prototype	100001	100001		1	1968 -
F	10/5.6 Fisheye 180°-OP NKJ	LMIJ	5-	first aspheric SLR lens, mirror-up lens	180011	180037 - 180560		550	Jul 1968 - 1972
F	10/5.6 Fisheye 180°-OP Nikon	LMIJ	5-		190011	190118 - 190164	190168	158	1972 - Aug 1976
F	16/3.5 Fisheye Auto	LMIJ	5+	multicoated, Ai kit 59,60,61	272281	272286 - 276977		4697	Feb 1973 - Mar 1976
K,Ai	16/3.5 Fisheye	LMIJ	5+	Ai kit 59,60,61	280001	280001 - 281597		1597	Dec 1975 - 1977
Ai	16/3.5 Fisheye	LMIJ	5+	fits F4	290001	290010 - 291566		1566	1977 - Mar 1979
Ai	16/2.8 Fisheye	MIJ	?	prototype, 2 row grip, data facing forwards		104822 - 104826		5	1979 -
Ai	16/2.8 Fisheye	MIJ	3+	3 row focus grip, MIJ	178051	178072 - 182921		4871	Jul 1979 - Feb 1982
Ai-S	16/2.8 Fisheye	MIJ	3+	2 row focus grip	185001	185039 - 208827		23827	Dec 1981 - 1998
AF	16/2.8 D Fisheye	Japan	3+	CRC added to Ai optics	300001	300486 - 319155		19155	Sep 1993 -
AF	16/2.8 D Fisheye	Japan	3+		400001	401372 - 412788		12788	- 2005
AF	16/2.8 D Fisheye	Japan	3+	2006 serial no	600001	601191 - 636855	>	36855	2006 - >
AF-S	8-15/3.5-4.5 E IF-ED	Thailand	4+		200001	201043 - 210869	>	10869	May 2017 - >

13-18mm

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
K,Ai	13/5.6 HD·C	LMIJ	5+	prototype?	173091?	173091 - 173092		2	1973? -
K,Ai	13/5.6	LMIJ	5+	widest SLR lens in 1975, Ai kit 10,11	175021	175023 - 175056		36	Dec 1975 - Jun 1977
Ai	13/5.6	LMIJ	5+		175501	175506 - 175515		15	Jun 1977 - Mar 1982
Ai-S	13/5.6	MIJ	5+		175901	175905 - 176202		302	Mar 1982 - 1998
AF	14/2.8 D ED	Japan	4+		200001	200111 - 220112	>	20112	Jul 2000 - >
F	15/5.6 PD Auto	LMIJ	5+	prototype		-		-	1971? -
F	15/5.6 QD Auto	LMIJ	5+	prototype	320001	320002		2	1973 -
C	15/5.6 QD·C Auto	LMIJ	5+	Ai kit 15,16,17, widest lens in 1973	321001	321130 - 322412		1412	Jun 1973 -
C	15/5.6 QD·C Auto	LMIJ	5+		330001	330019 - 330978		978	- Aug 1976
K,Ai	15/5.6	LMIJ	5+	Ai kit 12,13,14	340001	340001 - 340565		565	Jul 1976 -
Ai	15/5.6	LMIJ	5+		350001	350009^ - 350688		688	- Jul 1978
Ai	15/3.5	MIJ	5+	DOF on black	177051	177094 - 178926		1876	Aug 1978 - Dec 1981
Ai-S	15/3.5	MIJ	5+	DOF on chrome	180001	180007^ - 188702		8702	Dec 1981 - Dec 2005
K	18/4	LMIJ	5+	prototype	173101	173102		2	1974 -

K,Ai	18/4	LMIJ	5+	Ai kit 18	173111	173111 - 178221	5111	Nov 1974 - 1977
Ai	18/4	LMIJ	5+	name inside filter, thick rear protector	190001	190030 - 190678		Jun 1977 -
Ai	18/4	LMIJ	3+	name outside filter, thin rear protector		190836 - 191165		-
Ai	18/4	MIJ	3+			191134 - 193859	3859	- Mar 1982
Ai-S	18/3.5	MIJ	3+		180051	180281 - 193830	13780	Dec 1981 - Dec 2005
AF	18/2.8 D	Japan	3+	first molded glass aspheric Nikkor	200001	200223 - 205649	5649	Apr 1994 - 1999
AF	18/2.8 D	Japan	3+		400001	400198 - 402102	2102	2000 - 2006

20mm

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
F	2.1cm/4 O NKJ	-	0	Prototype, mirror-up lens	220101	220101 - 220102		2	-
F	2.1cm/4 O NKJ	-	0	large 360° rear collar	220111	220116 - 220301			Oct 1959 -
F	2.1cm/4 O NKJ	LMIJ PAT PEND	0			220347 - 220511			-
F	2.1cm/4 O NKJ	LMIJ PAT PEND	0	modified rear, some with dot 221542· to 735·		220602 - 221943			-
F	2.1cm/4 O NKJ	LMIJ	0			221946 - 223906		3796	-
F	2.1cm/4 O NKJ	LMIJ	0	new mount fits Nikkormat	225001	225015 - 227154		2154	- Sep 1967
F	20/3.5 UD	LMIJ	5-	prototype	421231	421232		2	-

	NKJ								
F	20/3.5 UD NKJ	LMIJ	5-	Ai kit 19	421241	421251 - 423044		1804	Nov 1967 -
F	20/3.5 UD NKJ	LMIJ	5-	Ai kit 20	432211	432269 - 450627		18417	1968 - 1971
F	20/3.5 UD Nikon	LMIJ	5-		460001	460073 - 480416	480633	20633	1971 - Apr 1974
K,Ai	20/4	LMIJ	5+	Ai kit 21, very compact	103001	103001 - 125156		22156	Aug 1974 - 1977
Ai	20/4	LMIJ	5+		130001	130087 - 140763		10763	1977 - Jan 1978
K	20/2.8	LMIJ	5+	prototype 20/2.8, similar to Ai 20/3.5		104301		1	1977 -
Ai	20/3.5	MIJ	5+		176121	176218 - 178114			Dec 1977 -
Ai	20/3.5	MIJ	3+			178171 - 204518		28398	- Dec 1981
Ai-S	20/3.5	MIJ	3+	wider chrome ring	210001	210081 - 238623	238647	28647	Oct 1981 - Sep 1984
Ai-S	20/2.8	MIJ	3+	62mm filter, CRC, SIC coating from 257xxx	200001	200004 - 266369		66369	Oct 1984 - 2005
Ai-S	20/2.8	MIJ	3+	2006 serial no	300001	300009 - 304864	>	4864	2006 - >
AF	20/2.8	Japan	3+		200001	200508 - 269471		69471	Feb 1989 - Apr 1994
AF	20/2.8 D	Japan	3+		300001	300117 - 423068		123068	Mar 1994 - 2005
AF	20/2.8 D	Japan	3+	2006 serial no	500001	500120 -	>	52500	2006

						5525xx			- >
AF-S	20/1.8 G ED	China	4+		200001	201757 - 280359†	>	80359	Sep 2014 -

24mm

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
F	25/3.5 N Auto NKJ	LMIJ	0	prototype	194111?	194112		2	1965 - 1965
F	24/2.8 N Auto NKJ	LMIJ	5-	prototype, 1st lens with CRC	242801	242803		3	-
F	24/2.8 N Auto NKJ	LMIJ	5-	Ai kit 24	242821	242932 - 246387		3567	Jun 1967 -
F	24/2.8 N Auto NKJ	LMIJ	5-	Ai kit 23	257011	257075 - 301881		44871	1968 - 1971
F	24/2.8 N Auto Nikon	LMIJ	5-		310001?	310209 - 353118?	353252	43252	1971 - 1972
C	24/2.8 N·C Auto	LMIJ	5-/+	multicoated	370001	370158 - 434741		64741	1972 - Mar 1975
K	24/2.8	LMIJ	5+	Ai kit 22, DOF under focus	450001	450006 - 520855		70855	Jan 1975 - Mar 1977
Ai	24/2.8	LMIJ	5+	prototype		104096		1	-
Ai	24/2.8	LMIJ	5+		525001	525127 - 542282			Jan 1977 -
Ai	24/2.8	MIJ	5+			541733 - 557144			-
Ai	24/2.8	MIJ	3+			557034 - 684524		159524	- Sep 1981
Ai-S	24/2.8	MIJ	3+	DOF marks on chrome, SIC coating from 84xxxx	700001	700067 - 857211		157211	Aug 1981 - 2005

Ai-S	24/2.8	MIJ	3+	2006 serial no	900001	900005 - 905406	>	5406	2006 - >
AF	24/2.8	Japan	3+	plastic focus, twist aperture lock	200001	200683 - 259837		59837	Sep 1986 - Jun 1991
AF	24/2.8 New	Japan	3+	rubber focus, slide aperture lock	300001	301605 - 349027		49027	Jun 1991 - Sep 1994
AF	24/2.8 D	Japan	3+		400001	401331 - 500718		100718	Apr 1994 - 2005
AF	24/2.8 D	Japan	3+	2006 serial no	600001	600471 - 644274	>	44274	2006 - >
Ai	24/2	MIJ	5+	prototype		104291		1	-
Ai	24/2	MIJ	5+	DOF marks on black	176021	176166 - 180202			Aug 1977 -
Ai	24/2	MIJ	3+			179750 - 193501^		17481	- Nov 1981
Ai-S	24/2	MIJ	3+	DOF marks on chrome	200001	200002^ - 247547		47547	Oct 1981 - Dec 2005
AF-S	24/1.4 G ED	Japan	4+		200001	201310 - 227478	>	27478	Jan 2010 - >
AF-S	24/1.4 G ED	Japan	4+	for USA	600001	601134 - 605679	>	5679	Jan 2010 - >
AF-S	24/1.8 G ED	China	4+		200001	202017 - 220367	>	20367	Aug 2015 - >

28mm

Type	Lens	Country	Scr	Notes	Start No	Confirmed End No	Qty	Date
F	2.8cm/3.5 H Auto NKJ		0	prototype, tick mark		-	-	1959 -

F	2.8cm/3.5 H Auto NKJ	PATS PEND	0	feet/m, long ap.ring won't fit Nikkormat	301011	301026 - 301219			Mar 1960 -
F	2.8cm/3.5 H Auto NKJ	PATS PEND	0	feet/m		301224			-
F	2.8cm/3.5 H Auto NKJ	LMIJ PATS PEND	0	feet/m		301254 - 304336			-
F	2.8cm/3.5 H Auto NKJ	PATS PEND,LMIJ	0	feet or m		304407 - 308789			-
F	2.8cm/3.5 H Auto NKJ	LMIJ	0	feet or m		308923 - 324746			-
F	2.8cm/3.5 H Auto NKJ	LMIJ	0	feet/m		324509 - 355174		54164	-
F	2.8cm/3.5 H Auto NKJ	LMIJ	5-	scalloped aperture ring	356001	356149 - 359241			Feb 1967 -
F	28/3.5 H Auto NKJ	LMIJ	5-	in mm, chrome		359436 - 365659		9659	- 1967
F	28/3.5 H Auto NKJ	LMIJ	5-	black barrel	602501?	602637 - 614451		11951	1968 -
F	28/3.5 H Auto NKJ	LMIJ	5-	Ai kit 29 won't fit FG, FA, F4	625611	625733 - 675561		49951	- 1971
F	28/3.5 H Auto Nikon	LMIJ	5-/+		680001?	680056 - 807614		127614	1971 - Jun 1973
C	28/3.5 H·C Auto	LMIJ	5+	multicoated	850001	850399 - 897972	898367	48367	Jun 1973 - Mar 1975
K	28/3.5	LMIJ	5+	Ai kit 28	195531	195884 - 279111		83581	Feb 1975 - Mar 1977
Ai	28/3.5	LMIJ	5+	prototype		104143		1	-
Ai	28/3.5	LMIJ	5+	thick rear protector	1760201	1760325 - 1776955			Jan 1977 -
Ai	28/3.5	LMIJ	5+	thin rear		1776176 -			-

				protector		1786148			
Ai	28/3.5	MIJ	5+			1785006 - 1799756			-
Ai	28/3.5	MIJ	3+			1798827 - 1954448		194248	- Sep 1981
Ai-S	28/3.5	MIJ	3+	DOF scale on chrome	2100001	2100036 - 2139271	2139599	39599	Jul 1981 - Mar 1983
K	28/2.8	LMIJ	5+	Ai kit 27	382011	382028 - 419657		37647	Aug 1974 - 1977
Ai	28/2.8	LMIJ	5+		430001	430035 - 449819			1977 -
Ai	28/2.8	MIJ	5+			450145 - 459316			-
Ai	28/2.8	MIJ	5+	short rear post fits TC-16		458211 - 468289			-
Ai	28/2.8	MIJ	3+			466581 - 498419		68419	-
Ai	28/2.8	MIJ	3+	front edge of focus ring more angular	510001?	510101 - 625883		115883	- Sep 1981
Ai-S	28/2.8	MIJ	3+	DOF on chrome, CRC focus to 0.2m, SIC from 825xxx	635001	635073 - 837751		202751	Aug 1981 - 2005
Ai-S	28/2.8	MIJ	3+	2006 serial no	900001	900031 - 906952	>	6952	2006 - >
E	28/2.8 Series E	MIJ	3+	black ring 150g	1790601	1790713 - 1851892		61292	Nov 1979 - Mar 1981
E	28/2.8 Series E New	MIJ	3+	chrome ring 155g	1940001	1940121 - 2131239		191239	May 1981 - 1985
AF	28/2.8	Japan	3+	plastic focus, twist aperture lock	200001	200370 - 281551		81551	Sep 1986 -

AF	28/2.8 NASA	Japan	3+	standard production lens	1001	1007		7	-
AF	28/2.8 New	Japan	3+	rubber focus, slide aperture lock	300001	301906 - 353535		53535	Jun 1991 - Mar 1995
AF	28/2.8 D	Japan	3+		400001	401187 - 501675		101675	Oct 1994 - 2005
AF	28/2.8 D	Japan	3+	2006 serial no	600001	600151 - 654381	>	54381	2006 - >
C	28/2 N Auto NKJ	LMIJ	5-	Ai kit 26, multicoated	280001	280001 - 282998		2998	Aug 1970 - 1971
C	28/2 N Auto Nikon	LMIJ	5-		290001	290072 - 300770		10770	1971 - 1973
C	28/2 N·C Auto	LMIJ	5-/+		312501?	312527 - 327987		15487	1973 - Dec 1975
K	28/2	LMIJ	5+	Ai kit 25	335001	335002 - 347751		12751	Nov 1975 - 1977
Ai	28/2	LMIJ	5+		450001	450011 - 454222			1977 -
Ai	28/2	MIJ	5+			453953 - 454838		4838	-
Ai	28/2	MIJ	5+	short rear post - fits TC16	540021	540039 - 546352			-
Ai	28/2	MIJ	3+			545589 - 565127		25107	- Nov 1981
Ai-S	28/2	MIJ	3+	DOF marks on chrome, SIC coating from 6134xx	575001	575052 - 619716		44716	Sep 1981 - 2005
Ai-S	28/2 NASA	MIJ	3+	oversize focus ring, scale in feet	1001	1014 - 1026		26	-

				only					
AF-S	28/1.8 G	China	4+		200001	201371 - 249290	>	49290	Apr 2012 - >
AF-S	28/1.8 G	China	4+	for USA	600001	601341 - 607995	>	7995	Apr 2012 - >
AF	28/1.4 D	Japan	4+	yellow-green SIC coating from 2025xx	200001	200018 - 207333		7333	Sep 1993 - 2005
AF-S	28/1.4 E ED	Japan	4+		200001	201204^ - 205696	>	5696	May 2017 - >

35mm

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
F	3.5cm/2.8 S Auto NKJ	PAT PEND	0	tick mark lens - big overlap with non tick version	920101	920102: - 921020			Oct 1959 - Aug 1960
F	3.5cm/2.8 S Auto NKJ	PAT PEND	0	9 blades, feet/m, long ap.ring		920467 - 922074^			Jun 1960 -
F	3.5cm/2.8 S Auto NKJ	LMIJ PAT PEND	0	9 blades, feet/m, long ap.ring		922061 - 923230			-
F	3.5cm/2.8 S Auto NKJ	LMIJ PAT PEND	0	9 blades, feet/m		923072 - 924206			-
F	3.5cm/2.8 S Auto NKJ	LMIJ PAT PEND	0	6 blades, feet/m		924126 - 926234			-
F	3.5cm/2.8 S Auto NKJ	PAT PEND, LMIJ	0	feet or m		926337 - 927516		7416	- 1962
F	35/2.8 S Auto NKJ	PAT PEND, LMIJ	0	feet or m, in mm	176911	177020 - 180155			Feb 1962 -
F	35/2.8 S Auto NKJ	LMIJ	0	feet or m		180264 - 194372			-
F	35/2.8 S Auto NKJ	LMIJ	0	feet/m		193945 - 212382		35472	- Nov

								1966
F	35/2.8 S Auto NKJ	LMIJ	5-	scalloped aperture ring	231011	231069 - 245314	14304	Feb 1967 -
F	35/2.8 S Auto NKJ	LMIJ	5-	Ai kit 36	255311	255334 - 301009	45699	- 1971
F	35/2.8 S Auto Nikon	LMIJ	5- /+		304001?	304052 - 392610	88610	1971 - Aug 1974
K	35/2.8	LMIJ	5+	Ai kit 35, DOF under focus	773111	773266^ - 850768	77658	Jun 1974 - 1978
Ai	35/2.8	LMIJ	5+		851001	851002 - 864725		Nov 1977 -
Ai	35/2.8	MIJ	5+			865112 - 870063	19063	- 1979
Ai	35/2.8	MIJ	5+	prototype		104583	1	-
Ai	35/2.8 New	MIJ	5+	DOF level with focus	350001	350278 - 356920		1979 -
Ai	35/2.8 New	MIJ	3+			358328 - 459942	109942	- Sep 1981
Ai-S	35/2.8	MIJ	3+	DOF marks on chrome	521001	521047 - 593678	72678	Aug 1981 - 1989
E	35/2.5 Series E	MIJ	3+	prototype		1049204	1	1979 -
E	35/2.5 Series E	MIJ	3+	black ring	1780801	1780975 - 1877908	97108	Mar 1979 - Mar 1981
E	35/2.5 Series E New	MIJ	3+	chrome ring	1920001	1920235 - 2019096^	99096	May 1981 - 1985
F	35/2 O Auto NKJ	LMIJ	5-	prototype	690001	690012 - 690013	13	1965 -
F	35/2 O Auto NKJ	LMIJ	5-	Ai kit 34, 280g	690101	690116 - 731412	41312	Dec 1965 -

F	35/2 O Auto NKJ	LMIJ	5-	Ai kit 33, 285g	741311	741321 - 778785		37475	- 1971
F	35/2 O Auto Nikon	LMIJ	5-		790001?	790722 - 833213		43213	1971 - Oct 1973
C	35/2 O·C Auto	LMIJ	5+	Ai kit 33, multicoated	835001	835513 - 870802	871141	36141	Oct 1973 - Apr 1975
K	35/2	LMIJ	5+	Ai kit 32, rubber focus	880001	880007 - 913477		33477	Mar 1975 - 1977
Ai	35/2	LMIJ	5+		920001	920025 - 930966			1977 -
Ai	35/2	MIJ	5+	short rear post - fits TC16	931001	931318 - 941637			-
Ai	35/2	MIJ	3+			941723 - 959840		39840	-
Ai	35/2	MIJ	3+	front edge of focus ring more angular	110001?	110055 - 193558	193574	83574	- Aug 1981
Ai-S	35/2	MIJ	3+	DOF marks on chrome, SIC coating from 320xxx	210001	210015 - 333408		123408	Jun 1981 - 2005
Ai	35/2	MIJ	3+	prototype, with prototype F3!		105022		1	1979 -
AF	35/2	Japan	3+	slide aperture lock	200001	200059 - 238317		38317	Mar 1989 - Mar 1995
AF	35/2 D	Japan	3+		300001	300594 - 350717		50717	Mar 1995 -
AF	35/2 D	Japan	3+		400001	400064 - 409397^		9397	2005 - 2005
AF	35/2 D	Japan	3+	2006 serial no	500001	500349 - 663371	>	163371	2006 - >
AF-S	35/1.8 G ED	China	4+		200001	201856^ - 268457^	>	68457	Jan 2014 - >
C	35/1.4 N	LMIJ	5-	prototype,	254001	254003		3	1970

	Auto NKJ			Thorium glass turns yellow					-
C	35/1.4 N Auto NKJ	LMIJ	5-	f22, 9 blades, multicoated, Ai kit 31	350001	350004 - 352697		2697	May 1970 - 1971
C	35/1.4 N Auto Nikon	LMIJ	5-	f22, 9 blades	360001	360014 - 368727		8727	1971 - 1973
C	35/1.4 N·C Auto	LMIJ	5+	f22, 7 blades	370001	370021 - 376927	377067	7067	1973 - Jan 1976
C	35/1.4 N·C Auto NASA	LMIJ	5+	oversize focus scale in feet	1001	1007 - 1012	1019	19	1976 - 1976
K,Ai	35/1.4	LMIJ	5+	f22, 7 blades, No Thorium, kit 30 won't fit FA, F4	385001	385007 - 389488		4488	Dec 1975 - 1977
Ai	35/1.4	LMIJ	5+	f16, 7 blades	400001	400006 - 402346			1977 -
Ai	35/1.4	MIJ	5+			401751 - 403498			-
Ai	35/1.4	MIJ	3+			403229 - 416628		16628	- Nov 1981
Ai	35/1.4 NASA	MIJ	3+	metal focus ring, feet only	1001	1002 - 1016		16	-
Ai-S	35/1.4	MIJ	3+	9 blades, DOF on chrome, SIC from 479xxx	430001	430002 - 507435		77435	Dec 1981 - 2005
Ai-S	35/1.4	MIJ	3+	2006 serial no	600001	600003 - 616466	>	16466	2006 - >
Ai-S	35/1.4 NASA	MIJ	3+	metal focus ring, feet only		1036 - 1066		31	-
AF-S	35/1.4 G	Japan	4+		200001	202205 - 251258†	>	51258	Sep 2010 - >
AF-S	35/1.4 G	Japan	4+	for USA	600001	602060 - 607696	>	7696	Sep 2010 - >

45-50mm Slow

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
F	45/2.8 GN Auto NKJ	LMIJ	5-	9 blades, Ai kit 83,84,85	710101	710102 - 725535			Aug 1968 - 1970
F	45/2.8 GN Auto NKJ	LMIJ	5-	7 blades		725705 - 733948		23848	1970 - 1971
F	45/2.8 GN Auto Nikon	LMIJ	5+		740001?	740093 - 745837	746389	6389	1971 - 1973
C	45/2.8 GN Auto C	LMIJ	5+	multicoated	760001	760009 - 773047		13047	1973 - Mar 1977
Ai-P	45/2.8 P	MIJ	3+	chrome	200001	200042 - 214904		14904	Feb 2001 -
Ai-P	45/2.8 P	MIJ	3+	chrome	300001	300014 - 308652?		8652	Sep 2001 - 2005
Ai-P	45/2.8 P	MIJ	3+	black		308435 - 318974		10540	Sep 2001 - 2005
Ai-P	45/2.8 P	MIJ	3+	black	400001	400012 - 400930		930	Mar 2006 - Mar 2006
F	5cm/2 S Auto NKJ	PAT PEND	0	prototype	520001	520001 - 520002		2	Feb 1959 -
F	5cm/2 S Auto NKJ	PAT PEND	0	tick mark lens	520101	520101 - 525981			Apr 1959 - 1960
F	5cm/2 S Auto NKJ	PAT PEND	0	9 blades, feet/m, long ap.ring		525380 - 531880			1960 -
F	5cm/2 S Auto NKJ	LMIJ PAT PEND	0	9 blades, feet/m, long ap.ring		531905 - 534145			-

F	5cm/2 S Auto NKJ	LMIJ PAT PEND	0	9 blades, feet/m		533988 - 534691			-
F	5cm/2 S Auto NKJ	LMIJ PAT PEND	0	6 blades, feet/m		534629 - 536845			-
F	5cm/2 S Auto NKJ	PAT PEND, LMIJ	0	feet or m		537033 - 564197			-
F	5cm/2 S Auto NKJ	LMIJ	0	feet or m		563829 - 583738	584394	64294	- Dec 1963
F	50/2 H Auto NKJ	LMIJ	0	looks like 5cm/2, feet or m	600001	600010 - 611350			Jan 1964 -
F	50/2 H Auto NKJ	LMIJ	0	feet/m		610974 - 704258		104258	- Feb 1967
F	50/2 H Auto NKJ	LMIJ	5-	scalloped aperture ring, Ai kit 3	742111	742114 - 783141		41031	Mar 1967 - 1968
F	50/2 H Auto NKJ	LMIJ	5-	Ai kit 2	785011	785656 - 983907		198897	1968 - 1971
F	50/2 H Auto Nikon	LMIJ	5-		1002001?	1002571 - 1068197		66197	1971 -
F	50/2 H Auto Nikon	LMIJ	5-		2002001?	2002260 - 2127288		125288	- Sep 1972
C	50/2 H·C Auto	LMIJ	5-/+	multicoated	2140201	2140232 - 2324615	2329000	188800	Dec 1972 - Oct 1974
K	50/2	LMIJ	5+	rubber focus, Ai kit 1	3100001	3100085 - 3339337		239337	Nov 1974 - 1977
Ai	50/2	LMIJ	5+	prong with large holes to 353xxxx	3500001	3500010 - 3610389			Mar 1977 -
Ai	50/2	MIJ	5+			3605363 - 3700001			-
Ai	50/2	MIJ	3+			3696588 - 3813172		313172	- Jan 1979
Ai	50/1.8	MIJ	3+	straight nose	1760801	1762193 -		404618	Jan

						2165418			1978 - Oct 1982
Ai-S	50/1.8	MIJ	3+	stepped nose, narrow ap.ring, for export	3135001	3135197 - 3304551		169551	Jul 1981 - Sep 1985
E	50/1.8 Series E	MIJ	3+	prototype		1049435 - 1049958		524	1979 -
E	50/1.8 Series E	MIJ	3+	black ring	1055001	1055140 - 1871115		816115	Mar 1979 - Mar 1981
E	50/1.8 Series E New	MIJ	3+	chrome ring	1900001	1902451 - 3330226		1430226	May 1981 - 1985
Ai-S	50/1.8	MIJ	3+	prototype	1781001	1781001		1	1980 -
Ai-S	50/1.8 Japan	MIJ	3+	rubber focus, focus to 0.45m, for Japan	2050001	2050340 - 2259472			1980 -
Ai-S	50/1.8 Japan	MIJ	3+	solid rear lens protectors		2255877 - 2266119	2268017	218017	- Oct 1982
Ai-S	50/1.8 New	MIJ	3+	plastic focus, focus to 0.6m	4000001	4000010 - 4459567		459567	Aug 1985 - 2005
AF	50/1.8	Japan	3+	plastic focus, twist aperture lock, 210g	2000001	2001528 - 2111308	2120844	120844	Sep 1986 - Mar 1987
AF	50/1.8	Japan	3+	165g, no screw on barrel below 1:1.8	3000001	3001973 - 3238859		238859	- 1990
AF	50/1.8 New	Japan	3+	rubber focus, slide aperture lock	4000001	4004305 - 4307133		307133	Jan 1990 -
AF	50/1.8 New	China	3+	sometimes labelled	4500001	4502xxx - 4600507		100507	- Nov

				"Nikon JAPAN"					2001
AF	50/1.8 D	China	3+		200001	202071 - 341667		141667	Feb 2002 - 2005
AF	50/1.8 D	China	3+	2006 serial no	400001	404031 - 992100		592100	2006 - 2009
AF	50/1.8 D	China	3+		2000001	2020035 - 3527575^	>	1527575	2010 - >
AF-S	50/1.8 G	China	4+		2000001	2011152^ - 3616297†	>	1616297	Apr 2011 - >
AF-S	50/1.8 G	China	4+	for USA	6000001	6002026 - 6128765	>	128765	Apr 2011 - >
AF-S	50/1.8 G	China	4+	for Df camera	200001	201032 - 250194†	>	50194	Nov 2013 - >

50-58mm Fast

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
F	5.8cm/1.4 S Auto NKJ	PAT PEND	0	feet/m, long ap.ring won't fit Nikkormat	140051	140097 - 142448			Oct 1959 -
F	5.8cm/1.4 S Auto NKJ	LMIJ PAT PEND	0	feet/m, long ap.ring		142338^ - 144388		4338	-
F	5.8cm/1.4 S Auto NKJ	LMIJ PAT PEND	0	feet/m	148001	148001 - 150016			Mar 1960 - Jun 1960
F	5.8cm/1.4 S Auto NKJ	LMIJ PAT PEND	0	feet/m, stepped filter ring, LMIJ often missing		151009 - 158046			Jul 1960 -
F	5.8cm/1.4 S Auto	PAT PEND,	0	feet or m		157667 - 179045	179051	31051	- Jan

	NKJ	LMIJ							1962
F	5cm/1.4 S Auto NKJ	PAT PEND, LMIJ	0	prototype in cm, feet/m	314101	314101		1	Jan 1962 -
F	50/1.4 S Auto NKJ	PAT PEND, LMIJ	0	fine ap.ring, feet or m, like late 5.8cm	314111	314135 - 328065			Mar 1962 -
F	50/1.4 S Auto NKJ	PAT PEND, LMIJ	0	scalloped ap.ring, PAT.PEND often missing		328069 - 329886			-
F	50/1.4 S Auto NKJ	PAT PEND, LMIJ	0	fine ap.ring		329764 - 331226			-
F	50/1.4 S Auto NKJ	LMIJ	0	scalloped ap.ring		331463 - 395820			-
F	50/1.4 S Auto NKJ	LMIJ	0	feet/m		395308 - 454670		140560	-
F	50/1.4 S Auto NKJ	LMIJ	0	7 aperture blades	465011	465056 - 516729		51719	Apr 1966 - Jan 1967
F	50/1.4 S Auto NKJ	LMIJ	5-	5 screws, wider focus ring, Ai kit 7	532011	532070 - 635350		103340	Jan 1967 - 1968
F	50/1.4 S Auto NKJ	LMIJ	5-	Ai kit 6	635511	635636 - 893962		258452	1968 - 1971
F	50/1.4 S Auto Nikon	LMIJ	5-	round prong	1020001	1020012 - 1256578		236578	1971 - 1973
C	50/1.4 S·C Auto	LMIJ	5-/+	multicoated	1280001	1280213 - 1613390	1613735	333735	1973 - Jun 1974

K	50/1.4	LMIJ	5+	DOF on black, Ai kit 5	2797021	2797203 - 3003969	3004000	206980	Aug 1974 - Jan 1976
K	50/1.4 New	LMIJ	5+	dash index, DOF on chrome, Ai kit 4	3750401	3753819 - 3883652		133252	Jan 1976 - 1977
Ai	50/1.4	LMIJ	5+	dash index	3940001	3940095 - 3979922			Mar 1977 -
Ai	50/1.4	LMIJ	5+	dash index, short rear post - fits TC16	3980001	3985132 - 4052236			-
Ai	50/1.4	LMIJ	5+	dot index		4046838 - 4095579			-
Ai	50/1.4	MIJ	5+	dot index		4092065 - 4127031			-
Ai	50/1.4	MIJ	3+	dot index		4125527 - 4264964			-
Ai	50/1.4	MIJ	3+	two screws in aperture ring		4269873 - 4850681		910681	- Jun 1981
Ai	50/1.4 Gold	MIJ	3+	with 60th anniversary Gold FM	60001	60029 - 60139	60300	300	1977 - 1977
Ai-S	50/1.4	MIJ	3+	stepped nose	5100001	5100016 - 5858632		758632	Jul 1981 - Dec 2005
Ai-S	50/1.4	MIJ	3+	2006 serial no	6000001	6000626 - 6021882	>	21882	Jan 2006 - >
Ai-S	50/1.4 F3/T	MIJ	3+	with F3/T champaign limited edition	8200001	8200001 - 8200277	8200300	300	1982 - 1982

Ai-S	50/1.4 Dragon	MIJ	3+	with year of Dragon FM2N	0001/2000	0209/2000 - 1451/2000	2000/2000	2000	2000 - 2000
AF	50/1.4	Japan	3+	plastic focus, twist aperture lock	2000001	2000887 - 2077229		77229	Sep 1986 - 1991
AF	50/1.4 New	Japan	3+	rubber focus, slide aperture lock	3000001	3000155 - 3067644		67644	Jun 1991 - Jul 1995
AF	50/1.4 D	Japan	3+		4000001	4000923 - 4042800		42800	Apr 1995 -
AF	50/1.4 D	China	3+	some early made in Japan	4500001	4500190^ - 4641861		141861	-
AF	50/1.4 D	China	3+		5000001	5001361 - 5025719		25719	2005 - 2005
AF	50/1.4 D	China	3+	2006 serial no	6000001	6000246 - 6351964^	>	351964	2006 - >
AF-S	50/1.4 G	China	4+	overlap with US series!	200001	203772 - 772687	>	572687	Sep 2008 - >
AF-S	50/1.4 G	China	4+	for USA	600001	601289 - 719945	>	119945	Sep 2008 - >
F	55/1.2 S Auto NKJ	LMIJ	3-	prototype, 60mm filter, pointed prong	970101	970103		3	-
F	55/1.2 S Auto NKJ	LMIJ	3-	no groove around aperture ring	970111	970120 - 972620			Dec 1965 -
F	55/1.2 S	LMIJ	3-	groove		972247 -		15280	-

	Auto NKJ			around aperture ring		985390			Oct 1967
F	55/1.2 S Auto NKJ	LMIJ	3-	Ai kit 9 wont fit FG, FA, F4	184711	184834 - 193143			Nov 1967 - Oct 1968
F	55/1.2 S Auto NKJ	LMIJ	5-	round prong from 21xxxx		192153 - 215657		30947	Nov 1968 - Jul 1971
F	55/1.2 S Auto Nikon	LMIJ	5-	rear elements multicoated	220001	220002 - 240484	240533	20533	Aug 1971 - Sep 1972
Ai	55/1.2 S Auto NASA	LMIJ	5-	oversize focus scale in feet	800001/1001	800001/1001 - 800014/1014	800018/1018	18	-
F	55/1.2 S Auto Nikon		5-	for NASA, finely knurled focus ring	8000001?	8000111 - 8000116		116	-
C	55/1.2 S·C Auto	LMIJ	5-/+	all multicoated	250001	250008 - 300545	300556	50556	Oct 1972 - Dec 1974
K	55/1.2	LMIJ	5+	rubber focus, Ai kit 8	350011	350038 - 385739		35729	Nov 1974 - Apr 1977
Ai	55/1.2	LMIJ	5+	assymetric prong to 4134xx	400001	400040 - 414899			Apr 1977 -
Ai	55/1.2	MIJ	5+			414238 - 425518		25518	- Apr 197

									8
Ai	50/1.2	MIJ	3+	prototype		104592		1	1978 - 1978
Ai	50/1.2	MIJ	3+	7 aperture blades, outside filter ring	177051	177256 - 250513		73463	Mar 1978 - Jun 1981
Ai-S	50/1.2	MIJ	3+	9 aperture blades, data on focus ring	250001	250005 - 391172		141172	Jun 1981 - 2005
Ai-S	50/1.2	MIJ	3+	2006 serial no	400001	400035^ - 426071†	>	26071	2006 - >
Ai-S	50/1.2 Classic	MIJ	3+	with F3/T Classic limited edition	5000001	5000013 - 5000100	5000100	100	1982 - 1982
K,Ai	58/1.2 Noct	LMIJ	5+	prototype, N and Ai		104111 - 104112		2	1976 -
Ai	58/1.2 Noct	LMIJ	5+	7 blades, DOF on black	172011	172028 - 172530			Feb 1977 -
Ai	58/1.2 Noct	MIJ	5+			172628 - 174472		2462	- Nov 1981
Ai-S	58/1.2 Noct	MIJ	3+	9 blades, DOF on chrome, 192811-981 engraved Nocf	185001	185002 - 193951		8951	Nov 1981 - 1998
AF-S	58/1.4 G	Japan	4+		200001	200338 - 233208^	>	33208	Oct 2013 - >

80-85mm

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
F	85/1.8 H Auto NKJ	LMIJ	5-	prototype, chrome, data on focus ring	188001	188003		3	May 1964 -
F	85/1.8 H Auto NKJ	LMIJ	5-	data inside filter, feet or m, 430g	188011	188033 - 188955			Aug 1964 -
F	85/1.8 H Auto NKJ	LMIJ	5-	data inside filter, feet/m		188925 - 195184		7174	- 1966
F	85/1.8 H Auto NKJ	LMIJ	5-	data on barrel	205001?	205272 - 210302		5302	1967 - 1968
F	85/1.8 H Auto NKJ	LMIJ	5-	Ai kit 38, 420g	219901	219901 - 247423		27523	1969 - 1971
F	85/1.8 H Auto Nikon	LMIJ	5-		250001?	250051 - 284657	284661	34661	1971 - 1972
C	85/1.8 H·C Auto	LMIJ	5+	multicoated	390001	390004 - 402690		12690	1972 - Apr 1975
K	85/1.8	LMIJ	5+	rubber focus, Ai kit 37	410001	410024 - 443163		33163	Mar 1975 - Feb 1977
Ai	85/2	LMIJ	5+	prototype		104102		1	-
Ai	85/2	LMIJ	5+	prong with large holes	175111	175278 - 179151			Apr 1977 -
Ai	85/2	MIJ	5+			178259 - 193769			-
Ai	85/2	MIJ	3+	sheet metal prong from 2100xx		192159 - 265143		90033	- Sep 1981
Ai-S	85/2	MIJ	3+	DOF scale on chrome	270001	270045 - 358019		88019	Aug 1981 - Mar 1995
F3AF	80/2.8	Japan	4+	prototype		100293		1	1983 -
F3AF	80/2.8	Japan	4+	for F3-AF	182011	182044 -		12476	Apr

						194486				1983 - 1986
AF	85/1.8	Japan	3+	twist aperture lock	200001	201800 - 311119			111119	Dec 1987 - Apr 1994
AF	85/1.8 D	Japan	3+	slide aperture lock	400001	400228 - 506533			106533	Mar 1994 - 2005
AF	85/1.8 D	Japan	3+	2006 serial no	600001	601443 - 677523			77523	2006 - 2009
AF	85/1.8 D	Thailand	3+		2000001	2000083 - 2052181			52181	2010 - 2012
AF	85/1.8 D	Japan	3+		2100001	2103653 - 2107777	>		7777	2013 - >
AF-S	85/1.8 G IF	China	4+		200001	201598 - 526978^	>		326978	Jan 2012 - >
AF-S	85/1.8 G IF	China	4+	for USA	600001	601454 - 624328	>		24328	Jan 2012 - >
Ai-S	85/1.4	MIJ	5+		179091	179101 - 245723			66633	Mar 1981 - 2005
AF	85/1.4 D IF	Japan	4+		200001	200096^ - 228679			28679	Nov 1995 -
AF	85/1.4 D IF	Japan	4+		300001	300788 - 303107			3107	2005 - 2005
AF	85/1.4 D IF	Japan	4+	2006 serial no	400001	400520 - 471619			71619	2006 - Jul 2010
AF-S	85/1.4 G IF	Japan	4+		200001	202547 - 285612^	>		85612	Aug 2010 - >
AF-S	85/1.4 G IF	Japan	4+	for USA	600001	604004 - 616197	>		16197	Aug 2010 - >

100-105mm

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
F	10.5cm/4 T NKJ	LMIJ	3-	feet/m, serials mixed with RF version	405401?	405406 - 409331			Jul 1960 -
F	10.5cm/4 T NKJ	LMIJ	3-	feet or m		409220 - 411308		5908	- 1961
F	10.5cm/2.5 P Auto NKJ	PAT PEND	0	tick mark lens	120101	120104 - 121082			Apr 1959 -
F	10.5cm/2.5 P Auto NKJ	PAT PEND	0	9 blades, feet/m, long ap.ring		121118 - 122677			-
F	10.5cm/2.5 P Auto NKJ	LMIJ PAT PEND	0	9 blades, feet/m, long ap.ring		122728 - 123631			-
F	10.5cm/2.5 P Auto NKJ	LMIJ PAT PEND	0	9 blades, feet/m		123724 - 124553			-
F	10.5cm/2.5 P Auto NKJ	LMIJ PAT PEND	0	6 blades, feet/m		124029 - 125997			-
F	10.5cm/2.5 P Auto NKJ	PAT PEND, LMIJ	0	feet or m		125830 - 130871			-
F	10.5cm/2.5 P Auto NKJ	LMIJ	0	feet or m, rear coating purple		132041 - 150223			-
F	10.5cm/2.5 P Auto NKJ	LMIJ	0	feet/m		150197 - 151270			-
F	105/2.5 P Auto NKJ	LMIJ	0	feet/m, in mm		151363 - 153462		33362	-
F	10.5cm/2.5 P Auto NKJ	LMIJ	0	feet/m or feet or m, in cm again	155001?	155004 - 156583			-
F	105/2.5 P Auto NKJ	LMIJ	0	feet/m, in mm		156907 - 172697		17697	-
F	105/2.5 P Auto NKJ	LMIJ	5-	scalloped aperture ring	194011	194094 - 221768		27758	Dec 1966 -
F	105/2.5 P Auto NKJ	LMIJ	5-	Ai kit 40	234011	234140 - 286451		52441	- Mar 1971
F	105/2.8 S Auto NKJ	LMIJ	5-	Soft Focus aspherical	281051	281052 - 281053		3	1966 - 1966

F	105/2.5 P Auto NKJ	LMIJ	5-	7 blades, f32, black, Ai kit 39	407301	407467 - 408382			Apr 1971 - 1971
F	105/2.5 P Auto Nikon	LMIJ	5-			408816 - 472739	473834	66534	1971 - 1973
C	105/2.5 P·C Auto	LMIJ	5+	multicoated	500001	500038 - 571504	571564	71564	1973 - Mar 1975
K	105/2.5	LMIJ	5+	rubber focus, f32, Ai kit 39	673101	673110 - 729914		56814	Sep 1974 - 1977
Ai	105/2.5	LMIJ	5+	f22	740001	740009 - 764452			1977 -
Ai	105/2.5	MIJ	5+			764011 - 897333		157333	- Sep 1981
Ai-S	105/2.5	MIJ	3+	built-in hood, SIC coating from 1043xxx	890001	890015 - 1053938		163938	Aug 1981 - 2005
E	100/2.8 Series E	MIJ	3+	prototype		1048601		1	-
E	100/2.8 Series E	MIJ	3+	black ring, 225g	1780701	1780787 - 1890124		109424	Mar 1979 - Mar 1981
E	100/2.8 Series E New	MIJ	3+	chrome ring, 215g	1930001	1930004 - 2011608		81608	May 1981 - 1985
Ai-S	105/1.8	MIJ	5+	prototype	169091	169091		1	Aug 1980 -
Ai-S	105/1.8	MIJ	5+		179091	179097 - 223497		44407	Mar 1981 - 2005
AF	105/2 D DC	Japan	4+		200001	200203 - 214195		14195	Sep 1993 -
AF	105/2 D DC	Japan	4+		300001	300070 -		3501	2005

						303501			- 2005
AF	105/2 D DC	Japan	4+	2006 serial no	400001	400154 - 415718^	>	15718	2006 - >
AF-S	105/1.4 E ED	China	4+		2000001	2000120 - 2024492^	>	24492	Jul 2016 - >

135mm

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
F	13.5cm/3.5 Q Auto NKJ	PAT PEND	0	tick mark lens	720101	720110 - 721098			Jun 1959 - 1960
F	13.5cm/3.5 Q Auto NKJ	PAT PEND	0	9 blades, feet/m, long ap.ring		721166 - 722407			1960 -
F	13.5cm/3.5 Q Auto NKJ	LMIJ PAT PEND	0	9 blades, feet/m, long ap.ring		722412 - 723319			-
F	13.5cm/3.5 Q Auto NKJ	LMIJ PAT PEND	0	9 blades, feet/m		723344 - 724294			-
F	13.5cm/3.5 Q Auto NKJ	LMIJ PAT PEND	0	6 blades, feet/m, 7251xx - 7255xx no LMIJ		724354 - 726737			1961 -
F	13.5cm/3.5 Q Auto NKJ	PAT PEND, LMIJ	0	feet or m		726910 - 735046			-
F	13.5cm/3.5 Q Auto NKJ	LMIJ	0	feet or m		735314 - 748587			-
F	13.5cm/3.5 Q Auto NKJ	LMIJ	0	feet/m		748321 - 752832			-
F	135/3.5 Q Auto NKJ	LMIJ	0	in mm		753321 - 774266		54166	-
F	135/3.5 Q Auto NKJ	LMIJ	5-		795011	795161 - 819745		24735	Nov 1966 -
F	135/3.5 Q Auto NKJ	LMIJ	5-	Ai kit 47	831211	831272 - 847365		16155	- Jun 1969
F	135/3.5 Q	LMIJ	5-	7 blades, f32,	865101	865291 -	904080	38980	Jun

	Auto NKJ New			scalloped ap.ring, Ai kit 46		903847			1969 - 1971
F	135/3.5 Q Auto Nikon	LMIJ	5-/+		912001?	912276 - 981159	981870	69870	1971 - 1973
C	135/3.5 Q·C Auto	LMIJ	5+	multicoated	111111	111175 - 141408	141500	30390	1973 - Jun 1975
K	135/3.5	LMIJ	5+	rubber focus, Ai kit 45	158101	158233 - 182526		24426	May 1975 - Mar 1977
Ai	135/3.5	LMIJ	5+	prototype		9273xx		1	1977 -
Ai	135/3.5	LMIJ	5+		193501	193628 - 202984			Mar 1977 -
Ai	135/3.5	MIJ	5+			202131 - 260855			-
Ai	135/3.5	MIJ	5+	2 screws in aperture ring		261165 - 297657		104157	- Sep 1981
Ai-S	135/3.5	MIJ	3+	DOF scale on chrome	290001	290001 - 308191	309973	19973	Sep 1981 - Mar 1983
F	135/2.8 Q Auto NKJ	LMIJ	0	prototype	630001	630003		3	1964 -
F	135/2.8 Q Auto NKJ	LMIJ	0	610g, pointed prong	135001	135050 - 144627		9627	Dec 1965 - Jan 1967
F	135/2.8 Q Auto NKJ	LMIJ	5-	620g	163011	163155 - 178118		15108	Jan 1967 -
F	135/2.8 Q Auto NKJ	LMIJ	5-	Ai kit 44, round prong from 237xxx	189311	189506 - 247708			1969 - 1971
F	135/2.8 Q Auto Nikon	LMIJ	5-/+			247849 - 365426	367229	177919	1971 - 1973
C	135/2.8 Q·C Auto	LMIJ	5+	multicoated, data outside filter	380001	380035 - 421005	421067	41067	1973 - Mar 1975
K	135/2.8	LMIJ	5+	rubber focus, f22, Ai kit 43	430001	430373 - 464156		34156	Jun 1975

									- Mar 1976
K	135/2.8 New	LMIJ	5+	compact, f32, Ai kit 42	730001	730140 - 757424		27424	Jan 1976 - 1977
Ai	135/2.8	LMIJ	5+		770001	770014 - 788033			Mar 1977 -
Ai	135/2.8	MIJ	5+			789164 - 916914		146914	- Sep 1981
Ai-S	135/2.8	MIJ	3+	DOF scale on chrome	900001	900010 - 976038		76038	Sep 1981 - 2005
E	135/2.8 Series E	MIJ	3+		180031	180431 - 257045		77015	Mar 1981 - 1985
F	13.5cm/2 H Auto NKJ	PAT PEND	3-	prototype	170101	170103		3	1962? -
K	135/2	LMIJ	5+	prototype		103783		1	1975 -
K	135/2	LMIJ	5+	Ai kit 41	175011	175012 - 179779		4769	Dec 1975 - 1977
Ai	135/2	LMIJ	5+		190001	190010 - 191542			1977 -
Ai	135/2	MIJ	5+			191237 - 197527		7527	- Dec 1981
Ai-S	135/2	MIJ	5+	DOF on chrome, longer hood	201001	201046 - 233286		32286	Dec 1981 - 2005
AF	135/2 DC	Japan	4+		200001	200230 - 213258		13258	Oct 1990 - Dec 1995
AF	135/2 D DC	Japan	4+		300001	300048 - 307902		7902	Nov 1995 -
AF	135/2 D DC	Japan	4+		400001	400097 - 400688		688	- 2005
AF	135/2 D DC	Japan	4+	2006 serial no	500001	500307 - 523187	>	23187	2006 - >

180mm

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
F	180/2.8 P Auto NKJ	LMIJ	5-	Ai kit 48	312011	312012 - 313361		1351	Jun 1970 - 1971
F	180/2.8 P Auto Nikon	LMIJ	5-		320001?	320018 - 336000	336108	16108	1971 - Jan 1974
C	180/2.8 P·C Auto	LMIJ	5+	multicoated	350001	350016 - 353162		3162	Jun 1975 - 1977
Ai	180/2.8	LMIJ	5+	hood grip	360001	360002 - 362160^			1977 -
Ai	180/2.8	MIJ	5+	no hood grip		361748 - 378515		18515	- Oct 1981
Ai-S	180/2.8 Nikkor*ED	MIJ	5+	prototype	370001	370001		1	Sep 1980 -
Ai-S	180/2.8 Nikkor*ED	MIJ	5+		380001	380004 - 454048		74048	Mar 1981 - Dec 2005
AF	180/2.8 IF-ED	Japan	5+	plastic barrel, plastic focus	200001	200089 - 206964			Sep 1986 -
AF	180/2.8 IF-ED	Japan	5+	plastic barrel, rubber focus		206561 - 211148	211081	11081	- Aug 1987
AF	180/2.8 IF-ED New	Japan	5+	crinkle finish, 2 row grip aperture ring	250001	250067 - 299557		49557	Nov 1987 - Aug 1995
AF	180/2.8 D IF-ED	Japan	5+	3 row grip aperture ring	400001	400050 - 419070		19070	Dec 1994 -
AF	180/2.8 D IF-ED	Japan	5+		500001	500080		80	2005 - 2005
AF	180/2.8 D IF-ED	Japan	5+	2006 serial no	600001	600047 - 609357	>	9357	2006 - >

200mm

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
F	20cm/4 Q Auto NKJ	PAT PEND, LMIJ	0	feet or m, no hood button	169211	169217 - 169812			Jul 1961 - Dec 1961
F	20cm/4 Q Auto NKJ	PAT PEND, LMIJ	0	feet or m, hood button		169809 - 173932			Dec 1961 - 1962
F	20cm/4 Q Auto NKJ	LMIJ	0	feet or m, from 184xxx with 6 screws in focus ring		174312 - 190947			1962 -
F	20cm/4 Q Auto NKJ	LMIJ	0	feet/m		189468 - 218112		48902	-
F	20cm/4 Q Auto NKJ	LMIJ	5-	first batch marked 20cm	270011	270111			Jan 1967 -
F	200/4 Q Auto NKJ	LMIJ	5-	in mm, 580g		270346 - 293655		23645	-
F	200/4 Q Auto NKJ	LMIJ	5-	Ai kit 51, 590g	304411	304453^ - 319847	319959	15549	- Apr 1969
F	200/4 Q Auto NKJ New	LMIJ	5-	black, wide focus ring, Ai kit 50	420001	420464 - 432029			Jul 1969 -
F	200/4 Q Auto NKJ	LMIJ	5-	ridge around aperture ring		432348 - 449719			-
F	200/4 Q Auto NKJ	LMIJ	5-	wider hood grip		450427 - 461738		41738	- 1971
F	200/4 Q Auto Nikon	LMIJ	5-		470001?	470170 - 556596	560601	90601	1971 - 1973
C	200/4 Q·C Auto	LMIJ	5+	multicoated	570001	570084 - 634036		64036	1973 - Jan 1976
K	200/4	LMIJ	5+	rubber focus, Ai kit 49	670001	670142 - 705139		35139	Aug 1975 - 1977
Ai	200/4	LMIJ	5+		710001	710155 - 739174			1977 -
Ai	200/4	MIJ	5+			738930 - 858563		148563	- Oct 1981
Ai-S	200/4	MIJ	5+	DOF scale on	900001	900056 -		80088	Nov

				chrome		980088			1981 - Jan 1996
F3AF	200/3.5 Nikkor*ED IF	Japan	5+	for F3-AF	182021?	182027 - 187186		5166	Apr 1983 - 1986
Ai	200/2 Nikkor*ED IF	LMIJ	5+	clam tripod, HN-18 hood, data on barrel	176111	176114 - 176147^		37	Jan 1977 -
Ai	200/2 Nikkor*ED IF	MIJ	5+	built-in tripod & hood, data at front	176301?	176318 - 177530		1230	Apr 1977 - Feb 1982
Ai-S	200/2 Nikkor*ED IF	MIJ	5+		178501	178519 - 179156	179160	660	Jan 1982 - Mar 1986
Ai-S	200/2 IF-ED N	MIJ	5+	new cosmetics, gel holder	200001	200006 - 201780		1780	Dec 1986 - 2005
AF-S	200/2 G IF-ED VR	Japan	5+	MA-M switch, meniscus protective lens	200001	200038 - 202373^		2373	Jun 2004 - 2005
AF-S	200/2 G IF-ED VR	Japan	5+	2006 serial no	300001	3000xx - 303501		3501	2006 - Aug 2010
AF-S	200/2 G IF-ED VR II	Japan	5+	AM-MA-M switch, Nano Coat, VRII, gold "VR"	200001	200048 - 205214	>	5214	Sep 2010 - >

300mm

Type	Lens	Country	Scr	Notes	Start No	Confirmed End No		Qty	Date
F	300/4.5 P Auto NKJ	LMIJ	5-	prototype	186801	186804		4	1964 -
F	300/4.5 P Auto NKJ	LMIJ	5-	feet or m	304501	304502 - 305083^			Jul 1964 -
F	300/4.5 P Auto NKJ	LMIJ	5-	feet/m, serial no with dot from 3151xx		304917 - 316214.		11714	-
F	300/4.5 P Auto NKJ	LMIJ	5-	Ai kit 53	326511.	326520. - 330277.		3767	- Dec 1969

F	300/4.5 H Auto NKJ	LMIJ	5-	Ai kit 53	404501?	404757 - 422103		17603	Jan 1969 - 1971
F	300/4.5 H Auto Nikon	LMIJ	5- /+		430001	430023 - 465982	466701	36701	1971 - Oct 1974
K	300/4.5	LMIJ	5+	rubber focus, Ai kit 52	480001	480116 - 503900		23900	Jan 1975 - 1977
Ai	300/4.5	LMIJ	5+		510001	510059 - 515453			1977 -
Ai	300/4.5	MIJ	5+			515930 - 543930		33930	- Dec 1981
Ai-S	300/4.5	MIJ	5+	focus to 3.5m	550001	550181 - 584206		34206	Nov 1981 - 1994?
K	300/4.5 H·C	LMIJ	5+	prototype	173101	173101 - 173102		2	-
K	300/4.5 Nikkor*ED	LMIJ	5+	Ai kit 54	173111	173111 - 173998		888	Mar 1977 -
Ai	300/4.5 Nikkor*ED	LMIJ	5+		190001	190006 - 190446	190968?	968	- Jan 1979
Ai	300/4.5 Nikkor*ED IF	MIJ	5+	f22, 7 blades, narrow tripod collar	200001	200008 - 208080		8080	Aug 1978 - Dec 1981
Ai-S	300/4.5 Nikkor*ED IF	MIJ	5+	f32, 9 blades, wide tripod collar	210001	210058 - 238835		28835	Dec 1981 - 1999
AF	300/4 IF-ED	Japan	5+		200001	200821 - 268573		68573	Jun 1987 - 2000
AF-S	300/4 D IF-ED	Japan	5+	black or grey	200001	200382 - 216026		16026	Aug 2000 - 2005
AF-S	300/4 D IF-ED	Japan	5+	2006 serial no	300001	300049 - 338773	>	38773	2006 - >
AF-S	300/4 E PF IF-ED VR	China	4+		200001	201152 - 240062†		40062	Jan 2015

F	300/2.8 Nikkor-H	LMIJ	0	Schott ED, preset	603011	603019 - 603068	603082	72	Jan 1972 -
K	300/2.8 Nikkor*ED	LMIJ	0	Nikon ED, preset, multicoated	604011	604015 - 604080	604088	78	Oct 1975 -
Ai	300/2.8 Nikkor*ED IF	MIJ	5+		605101	605108 - 607644		2544	Nov 1977 - Jan 1982
Ai-S	300/2.8 Nikkor*ED IF	MIJ	5+	focus to 4m	609001	609032 - 614676	614751	5751	Jan 1982 - Oct 1985
Ai-S	300/2.8 IF-ED New	MIJ	5+	focus to 3m, new cosmetics	620001	620285 - 627680		7680	Mar 1986 - Dec 2005
AF	300/2.8 IF-ED	Japan	5-	prototype		104764		1	1986 -
AF	300/2.8 IF-ED	Japan	5+	twist focus lock, short tripod foot	200001	200007 - 201624	201860	1860	Nov 1986 - Jul 1987
AF	300/2.8 IF-ED New	Japan	5+	early series	201861	201863 - 201872		12	Nov 1988 -
AF	300/2.8 IF-ED New	Japan	5+	slide aperture lock, new M/A & preset ring	300001	300009 - 312806		12806	Nov 1988 - 2005
AF-I	300/2.8 D IF-ED	Japan	5+	A-MA-M switch	200001	200106 - 206249		6249	Sep 1992 - Apr 1996
AF-S	300/2.8 D IF-ED	Japan	5+	MA-M-A switch, black or grey	200001	200008 - 208980		8980	Jul 1996 - Feb 2001
AF-S	300/2.8 D IF-ED II	Japan	5+	MA-M-A switch, black or grey	200001	200092 - 205905		5905	Feb 2001 - Sep 2004
AF-S	300/2.8 G IF-ED VR	Japan	5+	MA-M switch, meniscus	200001	200031 - 201853		1853	Sep 2004

				protective lens						- 2005
AF-S	300/2.8 G IF-ED VR	Japan	5+	2006 serial no	300001	300014 - 308986			8986	2006 - 2009
AF-S	300/2.8 G IF-ED VR II	Japan	5+	AM-MA-M switch, VRII, gold "VR"	200001	200047 - 214810	>		14810	Dec 2009 - >
Ai-S	300/2 Nikkor*ED IF	MIJ	5+	fastest 300mm ever	182121	182130 - 182561			441	Jun 1983 - 1985?
Ai-S	300/2 IF-ED	Japan		Tochigi Nikon T2.2	200101	200108 - 200123			23	Feb 2003 - 2004

400mm

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
F	focus unit	-	5-	no markings, Won't fit Ai camera	1	1 - 6	-	6	Aug 1964 -
F	focus unit	Japan	5-	Nikon F JAPAN No.56xxx		56420 - 56503			1965 -
F	focus unit	Japan	5-	NIKKOR JAPAN No.5xxxx		56557 - 58197		1778	-
F	focus unit	Japan	5-/+	Nikon JAPAN 59xxxx	590001	590065 - 592268		2268	1971 - 1974
Bronica	focus unit	Japan	-	NIKKOR JAPAN No.14xxx, for Bronica 6x6		14653 - 14724		72	-
Bronica	focus unit	Japan	-	Nikon JAPAN No 25xxx, for Bronica 6x6		25062 - 26036		975	-
K	AU-1 focus unit	MIJ	5+	Nikon AU-1 MIJ 173xxx white	173111?	173137 - 173751			1974 -
K	AU-1 focus unit	MIJ	5+	Nikon AU-1 17xxxx, MIJ black		173845 - 174256		1146	- Dec 1977
F	400/4.5 Q Auto NKJ	LMIJ	-	need focus unit	400111	400113 - 401426		1316	Aug 1964 - 1971

F	400/4.5 Q Auto Nikon	LMIJ	-		410001	410002 - 410500	410541	541	1971 - 1976
C	400/4.5 Q·C Auto	LMIJ	-	multicoated	410801	410826 - 411160		360	Jun 1976 - 1977
F	400/5.6 P Auto	LMIJ	5+	prototype, first ED Nikkor	256021	256022		2	-
C	400/5.6 P·C Auto	LMIJ	5+	multicoated, Ai kit 55	256031	256155 - 257442		1412	Feb 1973 - Sep 1975
Ai	400/5.6 Nikkor*ED	LMIJ	5+	prototype	260000	260000			1975 -
K	400/5.6 Nikkor*ED	LMIJ	5+	Ai kit 55	260001	260003 - 261160	261177	1178	Sep 1975 - 1977
Ai	400/5.6 Nikkor*ED	LMIJ	5+		261178	261190 - 261634		457	1977 -
Ai	400/5.6 Nikkor*ED	LMIJ	5+		270001	270055 - 270398		398	- Jun 1983
Ai	400/5.6 Nikkor*ED IF	MIJ	5+	narrow tripod collar	280001	280051 - 282791		2791	Aug 1978 - Jan 1982
Ai-S	400/5.6 Nikkor*ED IF	MIJ	5+	wide tripod collar	287601	287674 - 296508		8908	Feb 1982 - Aug 2002
K	400/3.5 Nikkor*ED IF	LMIJ	5+	fastest 400mm in 1976	175121	175131 - 175191		71	Apr 1976 - 1977
Ai	400/3.5 Nikkor*ED IF	LMIJ	5+		176091	176096 - 176135			1977 -
Ai	400/3.5 Nikkor*ED IF	MIJ	5+			176276 - 179852^		3762	- Feb 1982
Ai-S	400/3.5 Nikkor*ED IF	MIJ	5+		181501	181519 - 189575		8075	Jan 1982 -

									2005
Ai-S	400/2.8 Nikkor*ED IF	MIJ	5+	prototype		102xxx		1	1984 -
Ai-S	400/2.8 IF-ED	MIJ	5+		200001	200017 - 202664		2664	Dec 1985 - 2002
AF-I	400/2.8 D IF-ED	Japan	5+	A-MA-M switch	200001	200044 - 201542		1542	Jul 1994 - Jan 1998
AF-S	400/2.8 D IF-ED	Japan	5+	MA-M-A switch, black or grey, carbon fibre body	200001	200026 - 202062		2062	Jan 1998 - Apr 2001
AF-S	400/2.8 D IF-ED II	Japan	5+	MA-M-A switch, black or grey	200001	200043 - 201982		1982	Jun 2001 - 2005
AF-S	400/2.8 D IF-ED II	Japan	5+	2006 serial no	300001	300018 - 300428		428	2006 - 2007
AF-S	400/2.8 G IF-ED VR	Japan	5+	AM-MA-M switch, meniscus protective lens	200001	200135 - 207394	>	7394	Aug 2007 - >
AF-S	400/2.8 E FL ED VR	Japan	5+		200001	201125^ - 204089	>	4089	May 2014 - >

500mm

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
Ai-P	500/4 P IF-ED	Japan	5+		200001	200053 - 207509		7509	Apr 1988 - 2005
AF-I	500/4 D IF-ED	Japan	5+	A-MA-M switch	200001	200022 - 200903		903	Nov 1994 - Jul 1997
AF-S	500/4 D IF-ED	Japan	5+	MA-M-A switch, black or grey	200001	200002 - 202404		2404	Jun 1997 - Apr

										2001
AF-S	500/4 D IF-ED II	Japan	5+	MA-M-A switch, black or grey	200001	200141 - 201361		1361	Jun 2001 -
AF-S	500/4 D IF-ED II	Japan	5+		300001	300002 - 300082		82	2005 - 2005
AF-S	500/4 D IF-ED II	Japan	5+	2006 serial no	400001	400001 - 400470		470	2006 - 2007
AF-S	500/4 G IF-ED VR	Japan	5+	AM-MA-M switch, meniscus protective lens	200001	200005 - 208787	>	8787	Aug 2007 - >
AF-S	500/4 E FL ED VR	Japan	5+		200001	200523 - 203492	>	3492	Jul 2015 - >
AF-S	500/5.6 E PF IF-ED VR	China	5+		200001	201463 - 212396†	>	12396	Aug 2018 - >

600mm

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
F	600/5.6 P NKJ	LMIJ	-	prototype	600101	600103		3	1965 -
F	600/5.6 P Auto NKJ	LMIJ	-	need focus unit	600111	600111 - 601258		1148	Aug 1964 - 1971
F	600/5.6 P Auto Nikon	LMIJ	-		610001	610010 - 610754		754	1971 - 1974
C	600/5.6 P·C Auto	LMIJ	-	multicoated	611001	611034 - 612005		1005	Jan 1974 -
K	600/5.6 Nikkor*ED	LMIJ	-		650001	650011 - 650181		181	Jul 1975 - Sep 1977
K	600/5.6 Nikkor*ED IF	LMIJ	5+	first IF Nikkor, with 400/3.5	176011	176011 - 176033		23	May 1976 - 1977
Ai	600/5.6 Nikkor*ED IF	LMIJ	5+		176091	176092^ - 176104			1977 -

Ai	600/5.6 Nikkor*ED IF	MIJ	5+			176309 - 177603		1513	1977 - Apr 1982
Ai-S	600/5.6 Nikkor*ED IF	MIJ	5+	focus to 5.5m	178501	178501 - 179635	179647	1147	Mar 1982 - Oct 1985
Ai-S	600/5.6 IF-ED New	MIJ	5+	focus to 5m, new cosmetics	200001	200037 - 202758		2758	Mar 1986 - 2005
Ai	600/4 Nikkor*ED IF	LMIJ	5+		176121	176133 - 176150			Jun 1977 -
Ai	600/4 Nikkor*ED IF	MIJ	5+			176208 - 177608		1488	- Mar 1982
Ai-S	600/4 Nikkor*ED IF	MIJ	5+		178001	178003 - 178940	178982	982	Apr 1982 - Oct 1985
Ai-S	600/4 IF-ED New	MIJ	5+	new cosmetics	200001	200015 - 202626		2626	Mar 1986 - 1998
AF-I	600/4 D IF-ED	Japan	5+	A-MA-M switch	200001	200130 - 201237		1237	Sep 1992 - Jul 1996
AF-S	600/4 D IF-ED	Japan	5+	MA-M-A switch, black or grey	200001	200004 - 202412		2412	Jul 1996 - Apr 2001
AF-S	600/4 D IF-ED II	Japan	5+	MA-M-A switch, black or grey	200001	200086 - 201708		1708	Jun 2001 - 2005
AF-S	600/4 D IF-ED II	Japan	5+	2006 serial no	300001	300003 - 300596		596	2006 - 2007
AF-S	600/4 G IF-ED VR	Japan	5+	AM-MA-M switch, meniscus protective lens	200001	200019 - 210884	>	10884	Aug 2007 - >
AF-S	600/4 E FL ED VR	Japan	5+		200001	201395 - 206031†	>	6031	Jul 2015 - >

800-1200mm

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
F	800/8 P Auto NKJ	LMIJ	-	small rear lens, narrow barrel, no aperture ring	800111	800114 - 800232			Aug 1964 -
F	800/8 P Auto NKJ	LMIJ	-	large rear lens, wide barrel, aperture ring		800214 - 800552		442	- 1971
F	800/8 P Auto Nikon	LMIJ	-		810001	810014 - 810343		343	1971 - Nov 1973
C	800/8 P·C Auto	LMIJ	-	multicoated	810601	810604 - 810823			Aug 1974 - Nov 1977
C	800/8 P·C	LMIJ	-	not marked "Auto"		811114 - 811220		620	-
K	800/8 Nikkor*ED	LMIJ	-		850001	850017 - 850088^		88	Jul 1975 - Mar 1977
Ai	800/8 Nikkor*ED IF		5+			104382		1	-
Ai	800/8 Nikkor*ED IF	MIJ	5+		178041	178068 - 178315		275	Dec 1978 - Dec 1981
Ai-S	800/8 Nikkor*ED IF	MIJ	5+		179001	179001 - 179773	179857	857	Dec 1981 - Feb 1987
Ai-S	800/5.6 IF-ED	MIJ	5+		200001	200019 - 202984		2984	Sep 1986 - Dec 2005
AF-S	800/5.6 E FL ED VR	Japan	5+		200001	200027 - 203328	>	3328	Jan 2013 - >
F	1200/11 P	LMIJ	-	small rear lens,	120011	-		-	Aug

	NKJ			no aperture ring, prototype?					1964 -
F	1200/11 P NKJ	LMIJ	-	large rear lens		120029 - 120193		165	- 1966
F	1200/11 P NKJ	LMIJ	-		121001?	121014 - 121073.		73	1966 - 1971
F	1200/11 P Nikon	LMIJ	-		131001	131012 - 131146	131148	148	1971 - 1973
C	1200/11 P·C	LMIJ	-	multicoated	131401	131402 - 131782		382	Sep 1974 - Nov 1977
K	1200/11 Nikkor*ED	LMIJ	-		150001	150001 - 150092		92	Jul 1975 - Dec 1977
Ai	1200/11 Nikkor*ED IF	MIJ	5+		178051	178103 - 178210		160	Jan 1979 - Mar 1982
Ai-S	1200/11 Nikkor*ED IF	MIJ	5+		179001	179008 - 179122	179366	366	Feb 1982 - Jun 1985

Reflex

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
F	50cm/5 Reflex NKJ		0	prototype, focus grip with large scallops	171001	171002		2	1961 -
F	50cm/5 Reflex NKJ	LMIJ	0	lens data on slanting ring	171011	171011 - 171721		711	Sep 1961 - 1963
F	50cm/5 Reflex NKJ	LMIJ	0	lens data on flat ring	181001	181003 - 181574			1963 -
F	50cm/5 Reflex NKJ	LMIJ	0	2 holes in data ring, serial no with dot		181601. - 182640			- 1966

F	500/5 Reflex NKJ	LMIJ	0	in mm, serial no dot rare after 1827xx		182734. - 183294.	183318	2318	1966 - 1968
F	500/8 Reflex NKJ	LMIJ	0		501001	501035 - 504657		3657	Dec 1968 - 1971
F	500/8 Reflex Nikon	LMIJ	0		510001	510083 - 522439	522806	12806	1971 - Apr 1974
C	500/8 Reflex·C	LMIJ	0	multicoated	530001	530297 - 549537			Apr 1974 -
C	500/8 Reflex·C	MIJ	0			550039 - 585631		55631	- Oct 1983
Ai*	500/8 Reflex	MIJ	5+		183201	183577 - 215262		32062	Oct 1983 - Dec 2005
F	1000/6.3 Reflex NKJ	LMIJ	5-	F-mount version	631001	631002 - 631056	631056	56	Jun 1959 - Sep 1965
S	1000/6.3 Reflex NKJ	LMIJ	-	black rangefinder version	100631	100631 - 100640			Jun 1959 -
S	1000/6.3 Reflex NKJ	LMIJ	-	grey rangefinder version		100668 - 100680		50	-
F	1000/11 Reflex NKJ	LMIJ	0	serial no with dot from 111795.	111001	111036 - 112169.		1169	Oct 1966 - 1972
F	1000/11 Reflex Nikon	LMIJ	0	no serial no dot	130001	130096 - 130855	130886	886	1972 - 1974
C	1000/11 Reflex·C	LMIJ	0	multicoated	140001	140162 - 141522		1522	Aug 1974 - Jun 1976
K	1000/11 Reflex	LMIJ	5+	wont fit F5, F6	142361	142417 - 143000	143000	640	Aug 1976 - 1977

Ai*	1000/11 Reflex	MIJ	5+	fits Ai camera	143001	143038 - 154263		11263	1977 -
Ai*	1000/11 Reflex	MIJ	5+		200001	200002 - 201262		1262	- Dec 2005
F	2000/11 Reflex NKJ	LMIJ	5+	longest SLR lens	200111	200111 - 200151		41	Nov 1971 - 1973
C	2000/11 Reflex·C	LMIJ	5+	multicoated	200211	200215 - 200519		309	1973 - 1977
Ai*	2000/11 Reflex	MIJ	5+	fits Ai camera	201001?	201015 - 201019		19	1977 -

Zoom 14..24-xx

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
AF-S	14-24/2.8 G IF-ED	Japan	4+		200001	200271 - 606604	>	406604	Aug 2007 - >
AF-S	16-35/4 G IF-ED VR	Japan	4+		200001	201085 - 318193		118193	Jan 2010 - 2017
AF-S	16-35/4 G IF-ED VR	Thailand	4+		400001	417717	>	17717	2017 - >
AF-S	17-35/2.8 D IF-ED	Japan	5+	745g	200001	200388 - 306273		106273	Jun 1999 - 2005
AF-S	17-35/2.8 D IF-ED	Japan	5+	730g, 2006 series	400001	400485 - 440961	>	40961	2006 - >
AF	18-35/3.5-4.5 D IF-ED	Japan	4+		200001	200439 - 300370		100370	Aug 2000 -
AF	18-35/3.5-4.5 D IF-ED	Japan	4+		500001	503798 - 507567	>	7567	2008? - >
AF-S	18-35/3.5-4.5 G IF-ED	China	4+		200001	201625 - 240007	>	40007	Jan 2013 - >
AF-S	18-35/3.5-4.5 G IF-ED	China	4+	for USA	600001	601800 - 603751	>	3751	Jan 2013 - >

AF	20-35/2.8 D IF	Japan	4+	early lenses weigh 640g, later 585g	200001	200441^ - 286258		86258	Sep 1993 - Apr 2001
Ai	25-50/4 Zoom	MIJ	5+	prototype		104693		1	-
Ai	25-50/4 Zoom	MIJ	5+	f22 white	178041	178172 - 189473		11433	Apr 1979 - Dec 1981
Ai-S	25-50/4 Zoom	MIJ	5+	f22 orange	201001	201009 - 217658	217906	16906	Nov 1981 - Mar 1985
AF	24-50/3.3-4.5	Japan	3+	focus scale in window	200001	201984 - 281308		81308	Oct 1987 - Dec 1995
AF	24-50/3.3-4.5 D	Japan	3+	focus scale on barrel	500001	500825 - 524847		24847	Dec 1995 - 2005
AF	24-85/2.8-4 D IF	Japan	4+	72mm filter, 1:2 macro	200001	200145 - 306721		106721	Aug 2000 - 2005
AF	24-85/2.8-4 D IF	Japan	4+	2006 serial no	500001	500118 - 594321	>	94321	2006 - >
AF-S	24-85/3.5-4.5 G IF-ED	Japan	4+	67mm filter	2000001	2000113 - 2056715		56715	Feb 2002 - 2004
AF-S	24-85/3.5-4.5 G IF-ED	Thailand	4+			2071441 - 2119984		48544	2005 - 2006
AF-S	24-85/3.5-4.5 G IF-ED VR	China	4+	72mm filter	2000001	2000205 - 2190703	>	190703	Jun 2012 - >
AF-S	24-85/3.5-4.5 G IF-ED VR	China	4+	for USA	6000001	6000118 - 6058469	>	58469	Jun 2012 - >
AF	24-120/3.5-5.6 D IF	Japan	4+		200001	202465 - 455515		255515	Oct 1996 - Nov 2002
AF-S	24-	Japan	4+		200001	200001 -		122589	Mar

	120/3.5-5.6 G IF-ED VR					322589			2003 - 2005
AF-S	24-120/3.5-5.6 G IF-ED VR	Japan	4+	2006 serial no	400001	401997 - 432307		32307	2006 - 2007
AF-S	24-120/3.5-5.6 G IF-ED VR	Thailand	4+		5000001	5006218 - 5074099		74099	2008 - Jul 2010
AF-S	24-120/4 G IF-ED VR	Thailand	4+		62000001	62002958 - 62490885	>	490885	Aug 2010 - >
AF-S	24-120/4 G IF-ED VR	Thailand	4+	for USA	66000001	66001035 - 66099916	>	99916	Aug 2010 - >

Mid Zoom Professional

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
F	3.5-8.5cm/2.8-4 Auto Wide-Zoom	LMIJ	6-	prototype, focus in feet	352801	352803			May 1961 - May 1961
F	3.5-8.5cm/2.8-4 Auto Wide-Zoom	LMIJ	6-	prototype, black barrel, wider focus ring in m		3528xx?		0	1961 -
Ai	35-70/3.5 Zoom	LMIJ	5+	prototype		104431		1	-
Ai	35-70/3.5 Zoom	LMIJ	5+	72mm filter	760701	760925 - 761479			Sep 1977 -
Ai	35-70/3.5 Zoom	MIJ	5+	rectangular rear shield, square focus grip		761719 - 780939			-
Ai	35-70/3.5 Zoom	MIJ	5+	rectangular rear shield, rectangular focus grip		780498 - 796253^			-
Ai	35-70/3.5 Zoom	MIJ	5+	circular rear protector		795469 - 809206		48506	- Oct 1981

Ai-S	35-70/3.5 Zoom	MIJ	5+	62mm filter	821001	821064 - 831264		10264	Sep 1981 -
Ai-S	35-70/3.5 Zoom	MIJ	5+	no serial from 831xxx - 930xxx	930001?	930951 - 979534	979539	49539	- May 1986
Ai-S	35-70/3.5 Zoom NASA	MIJ	5+	metal focus and zoom rings, feet only	1001	1001 - 1018		18	1985 - 1985
AF	35-70/2.8	Japan	4+	twist aperture lock	200001	202466 - 329846		129846	Oct 1987 - Sep 1992
AF	35-70/2.8 D	Japan	4+	slide aperture lock	400001	403077 - 420572		20572	Sep 1992 - 1993
AF	35-70/2.8 D	Japan	4+	upgraded D chip	600001	601497 - 837839		237839	1993 - 2005
AF-S	28-70/2.8 D IF-ED	Japan	5+	black or grey	200001	200104^ - 315406		115406	Feb 1999 - 2005
AF-S	28-70/2.8 D IF-ED	Japan	5+	2006 serial no	400001	400862 - 415867		15867	2006 - 2007
AF-S	24-70/2.8 G IF-ED	Japan	4+		200001	200049 - 1195674		995674	Aug 2007 - 2015
AF-S	24-70/2.8 E ED VR	Japan	4+		2000001	2011030 - 2149024†	>	149024	Aug 2015 - >

Zoom 28-xx

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
K,Ai	28-45/4.5 Zoom	LMIJ	5+	1st wide zoom, Ai kit 77,78,79	174011	174035 - 190085		16075	Sep 1975 - Jun 1977
Ai	28-45/4.5 Zoom	LMIJ	5+		210001	210015 - 213671		3671	- Aug 1978

Ai-S	28-50/3.5 Zoom	MIJ	5+		183021	183084 - 204582	21562	Jan 1984 - 1985?
AF	28-70/3.5-4.5	Japan	3+	first hybrid aspheric Nikkor	2000001	2000104 - 2094424	94424	Jun 1991 - Sep 1992
AF	28-70/3.5-4.5 D	Japan	3+		3000001	3001358 - 3115215	115215	Sep 1992 -
AF	28-70/3.5-4.5 D	Japan	3+	upgraded D chip	3200001	3208305 - 3324226	124226	- 1999
AF	28-80/3.5-5.6 D	Thailand	3+	plastic mount, narrow focus	200001	201292 - 467134	267134	Sep 1995 - 1999
AF	28-80/3.5-5.6 D New	Thailand	3+	plastic mount, wide focus	2000001	2006255 - 2608597	608597	Jan 1999 - Apr 2001
AF	28-80/3.3-5.6 G	Thailand	3+	plastic mount, black or silver	2000001	2022680 - 3711736	1711736	Feb 2001 - 2005
AF	28-100/3.5-5.6 G	Thailand	3+	plastic mount, black or silver	2000001	2004629 - 2297698	297698	Feb 2002 - 2005
Ai-S	28-85/3.5-4.5 Zoom	MIJ	3+		200001	200136 - 291060	91060	Dec 1985 -
Ai-S	28-85/3.5-4.5 Zoom	MIJ	3+		400001	400417 - 402764	2764	- Dec 2005
AF	28-85/3.5-4.5	Japan	4+	plastic focus, twist aperture lock	200001	204644 - 370089	170089	Sep 1986 - Aug 1990
AF	28-85/3.5-4.5 New	Japan	4+	rubber focus, slide aperture lock	3000001	3004245 - 3217956	217956	Sep 1990 - 1999
AF	28-105/3.5-4.5 D IF	Japan	4+		200001	200798 - 600174	400174	Dec 1998 - 2005

AF	28-200/3.5-5.6 D IF	Japan	4+	72mm filter, metal mount	200001	200603 - 305325		105325	Feb 1998 -
AF	28-200/3.5-5.6 D IF	China	4+		400001	401171 - 427276		27276	- Mar 2003
AF	28-200/3.5-5.6 G IF-ED	Japan	3+	62mm filter, plastic mount, black or silver	2000001	2000261 - 2007274		7274	Mar 2003 - 2004
AF	28-200/3.5-5.6 G IF-ED	Thailand	3+			2008147 - 2062225		54079	2004 - 2005
AF-S	28-300/3.5-5.6 G IF-ED VR	Thailand	4+		52000001	52002214 - 52224917	>	224917	Aug 2010 - >
AF-S	28-300/3.5-5.6 G IF-ED VR	Thailand	4+	for USA	56000001	56000038 - 56099714	>	99714	Aug 2010 - >

Zoom 35-xx

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
F	43-86/3.5 Zoom Auto NKJ			prototype	438601	438601 - 438603		3	-
F	43-86/3.5 Zoom Auto NKJ	LMIJ	3-	f=43~86mm, m/feet, Ai kit 68,69,70	438611	438611 - 439070^			Feb 1963 -
F	43-86/3.5 Zoom Auto NKJ	LMIJ	3-	f=43–f=86mm, m/feet		439298 - 439868			- 1966
F	43-86/3.5 Zoom Auto NKJ	LMIJ	3-	engraving error "1" appended to serial no		439995 - 440285			-
F	43-86/3.5 Zoom Auto NKJ	LMIJ	3-	f=43–f=86mm, m/feet, some feet/m		440400 - 445406			-
F	43-86/3.5 Zoom	LMIJ	3-	f=43~f=86mm, feet/m or m/feet		445551 - 451835			1966 -

	Auto NKJ								
F	43-86/3.5 Zoom Auto NKJ	LMIJ	3-	f=43~f=86mm, feet/m		452556 - 453862			- 1971
F	43-86/3.5 Zoom Auto NKJ	LMIJ	5-			454536 - 490952		52342	-
F	43-86/3.5 Zoom Auto Nikon	LMIJ	5-		500001?	500277 - 554213	554261	54261	1971 - 1974
C	43-86/3.5 Zoom·C Auto	LMIJ	5+	f=43~86mm, multicoated	570001	570025 - 625480		55480	1974 - Mar 1976
K	43-86/3.5 Zoom	LMIJ	5+	Ai kit 65,66,67	774071	774119^ - 805976		31906	Nov 1975 - 1977
Ai	43-86/3.5 Zoom	LMIJ	5+	6 DOF lines	810001	810177 - 838192			1977 -
Ai	43-86/3.5 Zoom	MIJ	5+	6 DOF lines		840283 - 933021			-
Ai	43-86/3.5 Zoom	MIJ	3+	3 DOF lines, simplified rear shield		940262 - 1048614		238614	- Mar 1982
E	36-72/3.5 Series E Zoom	MIJ	5+		1800701	1801051 - 2020101		219401	Sep 1981 - 1985
Ai-S	35-70/3.5-4.8 Zoom	MIJ	3+	by Cosina for FM10	5000001?	5033546 - 6085197	>	1085197	- >
Ai-S	35-70/3.3-4.5 Zoom	MIJ	3+		2000001	2000833 - 2284199		284199	Oct 1984 -
Ai-S	35-70/3.3-4.5	MIJ	3+		3000001	3002838 - 3020184		20184	- 2005

	Zoom							
AF	35-70/3.3-4.5	Japan	3+	plastic focus, twist aperture lock	2000001	2003292 - 2238797^	238797	Sep 1986 -
AF	35-70/3.3-4.5	Japan	3+		3000001	3037654 - 3551364	551364	- Oct 1989
AF	35-70/3.3-4.5 New	Japan	3+	rubber focus, slide aperture lock	4000001	4005023 - 4890491	890491	Oct 1989 -
AF	35-70/3.3-4.5 New	Thailand	3+		5000001	5001400 - 5145524	145524	- 1994
AF	35-80/4-5.6 D	Japan	3+	metal mount, rubber focus grip	6000001	6001850 - 6074893	74893	Jan 1994 -
AF	35-80/4-5.6 D	Thailand	3+		3000001	3001950 - 3617130	617130	-
AF	35-80/4-5.6 D New	Thailand	3+	plastic mount, narrow plastic focus ring	4000001	4012095 - 4971299	971299	Jan 1995 - 1999
Ai-S	35-105/3.5-4.5 Zoom	MIJ	3+		1820701	1821251^ - 2192260	371560	Jan 1983 - Dec 2005
AF	35-105/3.5-4.5	Japan	4+	plastic focus, twist aperture lock	2000001	2010058 - 2347178	347178	Sep 1986 - 1991
AF	35-105/3.5-4.5 New	Japan	4+	rubber focus, slide aperture lock	3000001	3000984 - 3065962	65962	Jun 1991 - Dec 1994
AF	35-105/3.5-4.5 D IF	Japan	4+		4000001	4000177 - 4060927	60927	Dec 1994 - Jun 2001
Ai-S	35-135/3.5-4.5 Zoom	MIJ	4+		200001	201127 - 291801	91801	Oct 1984 - 1998
AF	35-135/3.5-	Japan	4+	plastic focus, twist aperture	200001	207986 - 251412	51412	Sep 1986

	4.5			lock					- Sep 1988
AF	35-135/3.5-4.5 New	Japan	4+	rubber focus, slide aperture lock	300001	301205 - 530824		230824	Sep 1988 - 1998
Ai-S	35-200/3.5-4.5 Zoom	MIJ	5+		200001	200051 - 242918		42918	Dec 1985 - 2005

Zoom 50-xx

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
F	50-300/4.5 Zoom Auto NKJ	LMIJ	5-	chrome rim, Ai kit 89,90,91	740101	740102 - 742180		2080	1967 - 1968
F	50-300/4.5 Zoom Auto NKJ	LMIJ	5-	black rim	751001?	751224 - 757575		6575	1968 - 1971
F	50-300/4.5 Zoom Auto Nikon	LMIJ	5+		760001?	760019 - 765527	765700	5700	1971 - Oct 1975
K	50-300/4.5 Zoom	LMIJ	5+	Ai kit 86,87,88	770401	770401 - 773554		3154	Jun 1975 - 1977
Ai	50-300/4.5 Zoom	LMIJ	5+		780001	780003 - 780953		953	1977 - Mar 1979
Ai	50-300/4.5 Zoom*ED	LMIJ	5+	prototype		104031 - 104032		2	-
Ai	50-300/4.5 Zoom*ED	LMIJ	5+	f32 white	175111	175182 - 175667			Jun 1977 -
Ai	50-300/4.5 Zoom*ED	MIJ	5+			175797 - 179248		4138	- Feb 1982
Ai-S	50-300/4.5 Zoom*ED	MIJ	5+	f32 orange, wider tripod collar	183001	183042 - 189935		6935	Feb 1982 - 1999
Ai-S	50-135/3.5 Zoom	MIJ	4+		811001	811730^ - 840842	842525	31525	Apr 1982

- Oct 1984

Tele Zoom

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
E	75-150/3.5 Series E Zoom	MIJ	4+	black, thin metal rear lens protectors	1790801	1791079 - 1846100			May 1980 -
E	75-150/3.5 Series E Zoom	MIJ	4+	black, mount triggers PHi with FA, F501		1840405 - 1860019		69219	-
E	75-150/3.5 Series E Zoom	MIJ	4+	chrome ring	1890001	1890575 - 2023732		133732	May 1981 -
E	75-150/3.5 Series E Zoom	MIJ	4+	chrome ring	3000001	3000447 - 3062010		62010	- 1985
E	70-210/4 Series E Zoom	MIJ	5+	MIJ white	1810801	1810815 - 1903997		93197	Dec 1981 -
E	70-210/4 Series E Zoom	MIJ	5+	from 201xxxx MIJ black	2000001	2000458 - 2091819		91819	- 1985
AF	70-210/4	Japan	5+		200001	200362 - 299516		99516	Sep 1986 -
AF	70-210/4	Japan	5+		400001	400028 - 419896?	421310	21310	- Apr 1987
AF	70-210/4-5.6	Japan	4+	twist aperture lock	2000001	2004916 - 2588125		588125	Aug 1987 -
AF	70-210/4-5.6 D	Japan	4+	slide aperture lock, 6 digit serial	200001	200260 - 228400		28400	Jan 1993 -
AF	70-210/4-5.6 D	Japan	4+	7 digit no	3100001	3100257 - 3230857		130857	-
AF	70-210/4-5.6 D	Thailand	4+	7 digit no	3500001	3502678 - 3520727		20727	- 1999
Ai-S	70-	MIJ	3+	by Cosina for	2000001	2002886 -		27540	1995

	210/4.5-5.6 Zoom			FM10		2027540			- 2005
AF	80-200/4.5-5.6 D	Japan	4+	plastic mount	2000001	2002899 - 2119675		119675	Sep 1995 -
AF	80-200/4.5-5.6 D	China	4+		2500001	2502653 - 2580136		80136	- 1999
AF	75-240/4.5-5.6 D	China	4+	plastic mount	200001	204516 - 299625		99625	Jan 1999 - 2000
Ai-S	100-300/5.6 Zoom	MIJ	4+		183051	183492 - 241250		58200	Jan 1984 - 1998
AF	75-300/4.5-5.6	Japan	4+		200001	201193 - 419904		219904	Feb 1989 - 1998
AF	70-300/4-5.6 D ED	Japan	3+		200001	200677 - 601408		401408	Mar 1998 - 2006
AF	70-300/4-5.6 D	Japan	3+	similar to 70-300 ED, for Japan	200001	200415 - 232474		32474	-
AF	70-300/4-5.6 D	Japan	3+		910001?	910224		224	-
AF	70-300/4-5.6 G	China	3+	plastic mount, black or silver	2000001	2004771 - 2415077		415077	Aug 2000 -
AF	70-300/4-5.6 G	China	3+		9000001	9001671 - 9841505		841505	2005 - 2015?
AF-S	70-300/4.5-5.6 G IF-ED VR	Thailand	4+	World and USA	2000001	2006089 - 3135150	>	1135150	Aug 2006 - Jul 2017
AF-S	70-300/4.5-5.6 G IF-ED VR	Thailand	4+	USA	6000001	6017674 - 6047475	>	47475	2014? - Jul 2017
AF-P	70-300/4.5-5.6 E IF-	Thailand	4+		2000001	2003502^ - 2032802	>	32802	Jul 2017 - >

	ED VR								
AF-P	70-300/4.5-5.6 E IF-ED VR	Thailand	4+		20100001	20103716	>	3716	Jul 2017 - >
AF-S	70-200/4 G IF-ED VR	Thailand	4+		82000001	82001058 ^ - 82068657	>	68657	Oct 2012 - >
AF-S	70-200/4 G IF-ED VR	Thailand	4+	for USA	86000001	86000110 - 86011517	>	11517	Oct 2012 - >

Tele Zoom Professional

Type	Lens	Country	Scr	Notes	Start No	Confirmed End No		Qty	Date
F	8.5-25cm/4-4.5 Auto Tele-Zoom	LMIJ PAT PEND	3-	prototype, first Nikkor zoom	157901	157902		2	1959 -
F	8.5-25cm/4-4.5 Auto Tele-Zoom	LMIJ PAT PEND	3-	2 ring	157911	157980 - 158216			Nov 1959 -
F	8.5-25cm/4-4.5 Auto Tele-Zoom	LMIJ PATS PEND	3-	2 ring, modified ap.ring		158284 - 159402	159200?	1290	- Apr 1961
F	8.5-25cm/4-4.5 Auto Tele-Zoom	LMIJ PATS PEND	3-	1 ring, serial no overlaps prev version	159201?	158586 - 159721			Aug 1961 -
F	8.5-25cm/4-4.5 Auto Tele-Zoom	LMIJ	3-			159857 - 162089			-
F	8.5-25cm/4-4.5 Auto Tele-Zoom	LMIJ	5-	serial no with dot from 16363x		162165 - 164175.		4975	-
F	85-250/4-4.5 Auto Tele-Zoom	LMIJ	5-	in mm		174213. - 174652.	174661	449	- Apr 1969
F	85-250/4 Zoom Auto NKJ	LMIJ	5-	black rim, feet or m, Ai kit 80,81,82	184711	184725 - 186216	186262	1552	Apr 1969 - Jan 1973

F	80-200/4.5 Zoom Auto NKJ	LMIJ	5-	Ai kit 74,75,76	101911	101912 - 104171		2261	Dec 1969 - 1971
F	80-200/4.5 Zoom Auto Nikon	LMIJ	5-		110001	110013 - 132245		22245	1971 - 1973
C	80-200/4.5 Zoom·C Auto	LMIJ	5+	multicoated	140001	140015 - 191089	192626	52626	1973 - Mar 1975
Ai	80-200/4.5 Zoom	LMIJ	5+	prototype, Ai converted	210000	210000		1	1975 -
K	80-200/4.5 Zoom	LMIJ	5+	Ai kit 71,72,73	210001	210050 - 256066		46066	Feb 1975 - 1977
Ai	80-200/4.5 Zoom	LMIJ	5+	round rear opening, dot index	270001	270075 - 284838		14838	1977 - Aug 1977
Ai	80-200/4.5 Zoom New	MIJ	5+	rectangular rear cutout, dash index	760801	760985 - 913524		152724	Jul 1977 - Dec 1981
Ai-S	80-200/4 Zoom	MIJ	5+		180081	180576 - 330114		150034	Aug 1981 - 1998
Ai	80-200/2.8 Zoom*ED	MIJ	5+	2 ring, prototype?		-		-	1978 - 1978
Ai-S	80-200/2.8 Zoom*ED	MIJ	5+	1 ring, tripod knob on right	181091	181103 - 182202			Aug 1982 -
Ai-S	80-200/2.8 Zoom*ED	MIJ	5+	1 ring, tripod knob on left		181999 - 182677	182629	1539	- May 1985
AF	80-200/2.8 ED	Japan	5+	1 ring, 3 position focus limiter	200001	200887 - 387964		187964	Nov 1987 - Sep 1992

AF	80-200/2.8 D ED	Japan	5+	1 ring, full/limit switch	400001	400490 - 563085		163085	Sep 1992 - 1997
AF	80-200/2.8 D ED New	Japan	5+	2 ring, tripod foot	700001	700093 - 929478		229478	Jan 1997 - 2005
AF	80-200/2.8 D ED New	Japan	5+	2006 serial no	1000001	1001372 - 1092987	>	92987	2006 - >
AF-S	80-200/2.8 D IF-ED	Japan	5+	MA-M switch, black or grey	200001	200196 - 261492		61492	Dec 1998 - 2003
AF-S	70-200/2.8 G IF-ED VR	Japan	5+	MA-M switch, black or grey, red "VR"	200001	200016 - 472416		272416	Feb 2003 - Jul 2009
AF-S	70-200/2.8 G IF-ED VR II	Japan	5+	AM-MA-M switch, Nano Coat, VRII, gold "VR"	20000001	20000955 - 20472239	>	472239	Jul 2009 - >
AF-S	70-200/2.8 E FL ED VR	Japan	5+		200001	200691 - 292740†	>	92740	Oct 2016 - >

Super Tele Zoom

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
AF	80-400/4.5-5.6 D ED VR	Japan	5+	first VR lens	200001	200906 - 316842		116842	Feb 2000 - 2005
AF	80-400/4.5-5.6 D ED VR	Japan	5+	2006 serial no	400001	400812 - 495120		95120	2006 - 2013
AF-S	80-400/4.5-5.6 G IF-ED VR	Japan	4+		200001	201338 - 288297	>	88297	Mar 2013 - >
AF-S	120-300/2.8 E VR	Japan	5+		200001	201096†	>	1096	Jan 2020 - >
Ai-S	200-400/4 Zoom*ED	MIJ	5+		182121	182132 - 182615		495	Jun 1983

									- 1988
AF-S	200-400/4 G IF-ED VR	Japan	5+	MA-M switch, red "VR"	200001	200034 - 203281		3281	Jul 2003 - 2005
AF-S	200-400/4 G IF-ED VR	Japan	5+	2006 serial no	300001	300115 - 310620		10620	2006 - 2010
AF-S	200-400/4 G IF-ED VR II	Japan	5+	AM-MA-M switch, Nano Coat, VRII, gold "VR"	200001	200023 - 211667	>	11667	Apr 2010 - >
AF-S	180-400/4 E TC FL ED VR	Japan	5+	built-in TC with 8/5 elements	200001	200573 - 203438†	>	3438	Jan 2018 - >
AF-S	200-500 E ED VR	China	5+		2000001	2003132^ - 2130956†	>	130956	Aug 2015 - >
AF-S	200-500 E ED VR	China	5+	for USA	6000001	6004420 - 6052586^	>	52586	Aug 2015 - >
F	20-60cm/9.5-10. AutoTele-Zoom	LMIJ PATS PEND	3-		170111	170124 - 170430			Oct 1961 -
F	20-60cm/9.5-10. AutoTele-Zoom	LMIJ	3-			170437 - 170696			-
F	20-60cm/9.5-10. AutoTele-Zoom	LMIJ	5-	square tripod foot from 1713xx?		170698 - 171370			-
F	200-600/9.5-10. AutoTele-Zoom	LMIJ	5-	in mm		171399 - 171695	171709	1599	- Sep 1969
F	200-600/9.5 Zoom Auto NKJ	LMIJ	5+	prototype	280001	280001		1	1970 -
F	200-	LMIJ	5+	shorter, black	290001	290025 -		1121	Apr

	600/9.5 Zoom Auto Nikon			rim, feet or m		291121			1971 - Oct 1975
K	200-600/9.5 Zoom	LMIJ	5+	ft/m	300001	300008 - 300481	300490		Feb 1976 -
Ai*	200-600/9.5 Zoom	MIJ	5+	fits Ai camera except FG	300491	300539 - 301851	301922	1922	- 1977
Ai-S	200-600/9.5 Zoom	MIJ	5+	meter coupled	305001	305001 - 305516	305525	525	Apr 1982 - Aug 1983
K	180-600/8 Zoom*ED	LMIJ	5+	stop-down metering	174041	174054 - 174161	174166		Feb 1976 - 1977
Ai*	180-600/8 Zoom*ED	LMIJ	5+	fits Ai camera except FG, F5, F6	174167	-	174180	140	1977 - Jan 1982
Ai-S	180-600/8 Zoom*ED	MIJ	5+	meter coupled	174701	174710 - 175213		513	Mar 1983 - 1998
Ai-S	180-600/8 Zoom*ED	MIJ	5+	meter coupled	170001?	170028 - 170056		56	-
K	360-1200/11 Zoom*ED	MIJ	5+	stop-down metering	174031	174033 - 174078	174087		Feb 1976 - 1977
Ai*	360-1200/11 Zoom*ED	MIJ	5+	fits Ai camera except FG, F5, F6	174088	-	174127	97	1977 - Jan 1981
Ai-S	360-1200/11 Zoom*ED	MIJ	5+	meter coupled	174701	174701 - 174779	174781	81	Mar 1982 - Mar 1985
Ai-P	1200-1700/5.6-8 P IF-ED	Japan	5+	biggest zoom	200001	200004 - 200017		17	Apr 1988 - 1998

PC lenses

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
F	35/3.5 PC NKJ	PATS PEND,LMIJ	3-	feet or m, dash index	102105	102143 - 102763			Nov 1962 -
F	35/3.5 PC NKJ	LMIJ	3-	feet or m, 2 dot index		102545 - 107004			-
F	35/3.5 PC NKJ	LMIJ	3-	feet/m, serial with dot from 1090xx		107561 - 110549.			-
F	35/3.5 PC NKJ	LMIJ	5-			110248. - 111683.		9579	- Apr 1968
F	35/2.8 PC NKJ	LMIJ	5-	prototype		158011		1	-
F	35/2.8 PC NKJ	LMIJ	5-		851001	851005 - 861735		10735	Jan 1968 - 1972
F	35/2.8 PC Nikon	LMIJ	5-/+		870001	870085 - 886285	886420	16420	1972 - Dec 1975
K	35/2.8 PC	LMIJ	5+	grip ring low around base	900001	900113 - 904205			Oct 1975 - 1977
Ai	35/2.8 PC	LMIJ	5+	grip ring higher up, Ai style		904234 - 905279			1977 -
Ai	35/2.8 PC	MIJ	5+	fits Ai		905320 - 909635		9635	- Mar 1980
AiS*	35/2.8 PC	MIJ	3+	black shift knob	179091	179091 - 205761		26671	Jun 1980 - 1999
K	28/4 PC	LMIJ	5+	grip ring low around base	174041	174081 - 179812			Jun 1975 - 1977
Ai	28/4 PC	LMIJ	5+	grip ring higher up, Ai style		179399 - 180616			1977 -
Ai	28/4 PC	LMIJ	5+	fits Ai camera, some marked MIJ		180506 - 181389		7349	- Sep 1980
AiS*	28/3.5 PC	MIJ	5+	prototype, chrome shift		104741		1	1978 -

				knob						
AiS*	28/3.5 PC	MIJ	3+	black shift knob	179121	179161 - 214178		35058	Oct 1980 - Dec 2005
AiS*	28/3.5 PC	MIJ	3+	prototype, black shift knob	100101	100102		2	-
PC-E	19/4 DPC-E	Japan	4+		200001	201232 - 203604	>	3604	Oct 2016 - >
	24/3.5 D PC-E	Japan	3+		200001	200555 - 219478	>	19478	Jan 2008 - >
	45/2.8 D PC-E Micro	Japan	3+		200001	201010 - 208711	>	8711	Jul 2008 - >
	85/2.8 D PC Micro	Japan	3+		200001	200113 - 207307		7307	Jun 1999 - 2005
	85/2.8 D PC Micro	Japan	3+		300001	300002		2	2005 - 2006
	85/2.8 D PC Micro	Japan	3+		400001	400190 - 401695	>	1695	2007 - >
	85/2.8 D PC-E Micro	Japan	3+		200001	200557 - 207990	>	7990	Jul 2008 - >

55-60mm Micro

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
F	55/4 UV Auto NKJ	LMIJ	0	prototype? looks like 55/3.5 micro		-		-	-
F	5.5cm/3.5 Micro NKJ	PAT PEND, LMIJ	3-	preset, goes to 1:1, recessed filter	171501	171501 - 172572			Aug 1961 - 1962
F	5.5cm/3.5 Micro NKJ	PAT PEND, LMIJ	3-	preset, goes to 1:1, raised filter		172714 - 173777		2277	1962 - 1963
F	55/3.5	LMIJ	0	compensating,	188101	188122 -		21425	Mar

	Micro Auto NKJ			chrome, feet or m		209525			1963 -
F	55/3.5 Micro Auto NKJ	LMIJ	5-	comp, black, scalloped ap.ring	211001	211108 - 227335		16335	Dec 1966 -
F	55/3.5 Micro Auto NKJ	LMIJ	5-	comp, Ai kit 63	238011	238087 - 268251			1968? -
F	55/3.5 Micro Auto NKJ	LMIJ	5-	comp, focus in feet/m		269006 - 273083	273153	35143	-
F	55/3.5 Micro-P Auto NKJ	LMIJ	5-	non-compensating, rubber focus	600001	600001 - 620377		20377	1969 - 1971
F	55/3.5 Micro-P Auto Nikon	LMIJ	5-/+		630001?	630467 - 728469		98469	1971 - 1973
C	55/3.5 Micro-P·C Auto	LMIJ	5+	multicoated	730001	730206 - 811319	811928	81928	1973 - Mar 1975
K	55/3.5 Micro	LMIJ	5+	Ai kit 62, engraved PK-3	850001	850363^ - 925206		75206	Jan 1975 - 1977
Ai	55/3.5 Micro	LMIJ	5+	engraved PK-3.13	940001	940075 - 948681			1977 -
Ai	55/3.5 Micro	LMIJ	5+	engraved PK		949786 - 980534			-
Ai	55/3.5 Micro	MIJ	5+			975449 - 992480			-
Ai	55/3.5 Micro	MIJ	3+			991581 - 1106077		166077	- Oct 1979
Ai-S	55/2.8 Micro	MIJ	3+	CRC to 1:2, 52mm filter	179041	179421 - 600814		421774	Dec 1979 -
Ai-S	55/2.8 Micro	MIJ	3+	no serial from 600xxx - 70xxxx?		701043 - 752406		51364	- 2005
Ai-S	55/2.8 Micro	MIJ	3+	2006 serial no	800001	800250 - 813702	>	13702	2006 - >
Ai-S	55/2.8 Micro NASA	MIJ	3+	metal focus ring, feet only	1001	1001 - 1016		16	1985 - 1985
AF	55/2.8 Micro	Japan	3+	CRC to 1:1, 62mm filter	200001	202772 - 240563		40563	Sep 1986

									- Nov 1989
AF	60/2.8 Micro	Japan	4+		200001	203419 - 253242		53242	Nov 1989 -
AF	60/2.8 Micro	Japan	4+	7-digit serial nos	2300001	2301929 - 2504820		204820	- Oct 1993
AF	60/2.8 D Micro	Japan	4+		3000001	3000080 - 3196581		196581	Oct 1993 -
AF	60/2.8 D Micro	Japan	4+		4000001	4000635 - 4021269		21269	2005 - 2005
AF	60/2.8 D Micro	Japan	4+	2006 serial no	5000001	5000179 - 5124409		124409	2006 - 2008
AF-S	60/2.8 G Micro IF-ED	Japan	4+		200001	200020 - 266289		66289	Jan 2008 -
AF-S	60/2.8 G Micro IF-ED	Thailand	4+		2000001	2003439 - 2054832		54832	2010 - 2011
AF-S	60/2.8 G Micro IF-ED	Japan	4+	after 2011 Thailand flood	2100001	2102682 - 2126083		26083	2012 - 2013
AF-S	60/2.8 G Micro IF-ED	Thailand	4+		2250001?	2258061 - 2270471	>	20471	2013 - >
AF-S	60/2.8 G Micro IF-ED	Thailand	4+	for USA	6100001	6100441 - 6105665	>	5665	2013 - >

105-135mm UV/Micro

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
M39	13.5cm/4 Q NKJ	-	0	triangle index, shiny chrome, needs BR-1, bellows	578001	578037 - 578189			Jun 1959 -
M39	13.5cm/4 Q NKJ	LMIJ	0	triangle index, dull chrome front ring		578302 - 578374			-
M39	13.5cm/4 Q NKJ	LMIJ	0	dot index, dull chrome front ring		578435 - 579054			-

M39	135/4 Q NKJ	LMIJ	0	in mm		579082 - 580610		2610	- 1968
F	135/4 Q NKJ	LMIJ	5-	bellows, built-in tube with F mount	890001	890002 - 890838		838	Sep 1968 - 1969?
F	105/4 P NKJ	LMIJ	5-	bellows, name inside filter	910001	910034 - 913515		3515	Jan 1970 - 1972
F	105/4 P Nikon	LMIJ	5-	bellows, name on barrel	920001	920049 - 923431^		3431	1972 - 1974
K	105/4 Micro	LMIJ	5+	engraved PN-1, Ai kit 64	174011	174063 - 186875	186955	12945	May 1975 - 1977
Ai	105/4 Micro	LMIJ	5+	engraved PN	186956	187176 - 193782			1977 -
Ai	105/4 Micro	MIJ	5+			193312 - 230509		43554	- 1981
Ai	105/4 Micro NASA	MIJ	5+	metal focus ring, feet only	1001	1001 - 100x		0	-
Ai-S	105/4 Micro	MIJ	3+	DOF scale on chrome, focus lock	232001	232054 - 256812		24812	Sep 1981 - Mar 1983
Ai-S	105/4.5 UV-Micro	MIJ	3+	prototype, based on AiS 105/4 micro		252208		1	-
Ai-S	105/4.5 UV	MIJ	3+	no hood	200001	200001 - 203031		3031	Apr 1985 - 1999
Ai-S	105/4.5 UV	MIJ	3+	Tochigi UV and Rayfact	700001	700011 - 700318	>	318	Nov 2006 - >
Ai-S	105/2.8 Micro	MIJ	3+		182061	182165 - 269070		87010	Mar 1983 - Dec 2005
Ai-S	105/2.8 Micro	MIJ	3+	2006 serial no	300001	300024 - 307712^	>	7712	Jan 2006 - >
AF	105/2.8 Micro	Japan	4+		200001	225098 - 336230		136230	Jun 1990

										- Oct 1993
AF	105/2.8 D Micro	Japan	4+		3300001	3303531 - 3502976			202976	Oct 1993 -
AF	105/2.8 D Micro	Japan	4+	2006 serial no	4000001	4000805 - 4009440			9440	2005 - 2005
AF-S	105/2.8 G Micro IF-ED VR	Japan	4+		200001	200196 - 391790			191790	Feb 2006 - 2009
AF-S	105/2.8 G Micro IF-ED VR	China	4+		2000001	2000036 - 2289976	>		289976	2010 - >
AF-S	105/2.8 G Micro IF-ED VR	China	4+	for USA	6000001	6000167 - 6049667	>		49667	2010 - >
AF-S	105/2.8 G Micro IF-ED VR	China	4+		4000001	4175976^			175976	-

120-200mm Micro/Medical

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
F	200/5.6 Medical Auto NKJ	LMIJ	3-	4-pin terminal, same optics as Nikkor-Q 20cm	104011	104012 - 107735		3725	Dec 1962 -
F	200/5.6 Medical Auto NKJ	LMIJ	3-	serial no with dot to 110452.	110001.?	110049. - 113006	113011	3011	- Mar 1972
F	200/5.6 Medical Auto Nikon	LMIJ	5-	3-pin terminal	120011	120046 - 121545		1535	Oct 1972 - Jun 1974
C	200/5.6 Medical·C Auto	LMIJ	5+	3-pin terminal, multicoated	125011	125158 - 129794		4784	Jun 1974 -
C	200/5.6 Medical·C Auto	LMIJ	5+		135011?	135192 - 136011			-
C	200/5.6 Medical·C Auto	MIJ	5+			136120 - 140953		5943	- Dec 1979
Ai*	120/4	MIJ	5+		180041	180111 -		23220	Feb

	Medical IF					203260			1981 - 1998
Ai	200/4 Micro IF	MIJ	5+	prototype		104724		1	-
Ai	200/4 Micro IF	MIJ	5+	wide aperture ring, narrow tripod collar	178021	178036 - 198158		20138	Aug 1978 - Mar 1982
Ai-S	200/4 Micro IF	MIJ	5+	narrow aperture ring, wide tripod collar	200001	200065 - 219979		19979	Feb 1982 - 2005
AF	200/4 D IF-ED Micro	Japan	5+		200001	200038 - 212588		12588	Oct 1993 -
AF	200/4 D IF-ED Micro	Japan	5+		300001	300154 - 300600		600	2005 - 2005
AF	200/4 D IF-ED Micro	Japan	5+	2006 serial no	400001	400037 - 416857	>	16857	2006 - >
AF	70-180/4.5-5.6 D ED Micro	Japan	4+		200001	200031 - 218521		18521	Sep 1997 - 2005

Teleconverters

Type	Lens	Country	Scr	Notes	Start No	Confirmed End No		Qty	Date
K	TC-1	MIJ	5+	200mm lens or shorter	175121	175216 - 179385		4265	May 1976 - 1977
Ai	TC-200	LMIJ	5+		176051	177044 - 180510			1977 -
Ai	TC-200	MIJ	5+			182038 - 304976		128926	- 1984
Ai-S	TC-201	MIJ	5+		327001	328856 - 443658 ^		116658	1984 - Dec 2005
K	TC-2	LMIJ	5+	300mm lens or longer	175071	175233 - 176224		1154	May 1976 - 1977

Ai	TC-300	LMIJ	5+		176041	176097 - 177068			1977 -
Ai	TC-300	MIJ	5+			177169 - 186109		10069	- 1984
Ai-S	TC-301	MIJ	5+		201001	201316 - 226222		25222	1984 - Dec 2005
Ai-S	TC-14A	MIJ	5+	200mm lens or shorter	182111	182138 - 209239		27129	Jan 1984 - Dec 2005
Ai	TC-14	MIJ	5+	released with 600/4	176121	176769 - 187818		11698	Jun 1977 - 1984
Ai-S	TC-14B	MIJ	5+	300mm lens or longer	191001	191140 - 221194		30194	1984 - Dec 2005
Ai-S	TC-14C	MIJ	5+	supplied only with 300/2	283051	283077 - 283425	283491?	441	Jun 1983 - 1985?
AF-I	TC-14E	Japan	5+	AF-I, AF-S telephotos only	200001	200097 - 217034		17034	Sep 1992 - Apr 2001
AF-S	TC-14E II	Japan	5+	new cosmetics	200001	2008xx - 217504		17504	Jun 2001 -
AF-S	TC-14E II	Japan	5+		300001	300508 - 302444		2444	2005 - 2005
AF-S	TC-14E II	Japan	5+	2006 serial no	400001	400144 - 460147		60147	2006 - 2014
AF-S	TC-14E III	Japan	5+		200001	201324 - 254547†	>	54547	May 2014 - >
AF-S	TC-17E II	Japan	5+	AF-I, AF-S telephotos only	200001	200561 - 208289		8289	Jun 2004 - 2005
AF-S	TC-17E II	Japan	5+	2006 serial no	300001	300273 - 375680^	>	75680	2006 - >
AF-I	TC-20E	Japan	5+	AF-I, AF-S telephotos	200001	200396 - 219540		19540	Sep 1992

				only						- Apr 2001
AF-S	TC-20E II	Japan	5+	new cosmetics	200001	200001^ - 218245			18245	Jun 2001 -
AF-S	TC-20E II	Japan	5+		300001	300118 - 304159			4159	2005 - 2005
AF-S	TC-20E II	Japan	5+	2006 serial no	400001	400101 - 427142			27142	2006 - Dec 2009
AF-S	TC-20E III	Japan	5+		200001	201225 - 312165		>	112165	Dec 2009 - >
AF-S	TC800-1.25E	Japan	4+	calibrated for matching AF-S 800/5.6	200001	200027 - 200182		>	182	Jan 2013 - >
F3AF	TC-16	Japan	5+	limited AF for lenses f2 and faster	200001	200115 - 204147			4147	Apr 1983 - 1986
AF	TC-16A	Japan	5+	limited AF for lenses f3.5 and faster	200001	201357 - 298534			98534	Sep 1986 -

Z Mirrorless

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
Z	FTZ	Japan	4+		20000001	20006393 - 20080417		80417	Aug 2018 -
Z	FTZ	Thailand	4+		30000001	30007400 - 30120305†	>	120305	2019 - >
Z	20/1.8 S		4+		2000001	-	>	-	Feb 2020 - >
Z	24/1.8 S	China	4+		20000001	20002980† - 20005083†	>	5083	Sep 2019 - >
Z	35/1.8 S	China	4+		20000001	20002404 - 20021856†	>	21856	Aug 2018 - >
Z	50/1.8 S	Thailand	4+		20000001	20003166 - 20020283	>	20283	Aug 2018 - >

Z	58/0.95 S Noct	Japan	4+		20000001	20002016† - 20002159†	>	2159	Oct 2019 - >
Z	85/1.8 S	China	4+		20000001	20003782† - 20009711†	>	9711	Jul 2019 - >
Z	14-30/4 S	Thailand	4+		20000001	20006077 - 20028813†	>	28813	Jan 2019 - >
Z	24-70/4 S	Thailand	4+		20000001	20000661^ - 20108555	>	108555	Aug 2018 - >
Z	24-70/2.8 S	Japan	4+		20000001	20002052 - 20026804^	>	26804	Feb 2019 - >
Z	70-200/2.8 S	Thailand?	5+		200001	-	>	-	Jan 2020 - >

DX Digital

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
AF	10.5/2.8 G ED Fisheye	Japan	3+	full frame fisheye	200001	200727 - 206339		6339	Jul 2003 -
AF	10.5/2.8 G ED Fisheye	Japan	3+		300001	302015 - 415080	>	115080	2004 - >
AF-S	35/1.8 G	China	4+		2100001	2100133^ - 3596220^	>	1496220	Mar 2009 - >
AF-S	35/1.8 G	China	4+	for USA	6000001	6000162 - 6622470	>	622470	Mar 2009 - >
AF-S	40/2.8 G Micro	China	4+		2000001	2003185 - 2170271	>	170271	Jul 2011 - >
AF-S	40/2.8 G Micro	China	4+	for USA	6000001	6000492 - 6045755	>	45755	Jul 2011 - >
AF-S	85/3.5 G Micro IF-ED VR	China	4+		2000001	2007146 - 2062973	>	62973	Oct 2009 - >
AF-S	85/3.5 G Micro IF-ED VR	China	4+	for USA	6000001	6001014 - 6011974	>	11974	Oct 2009 - >

AF-P	10-20/4.5-5.6 G IF VR	Thailand	3+		200001	202193 - 324922†	>	124922	May 2017 - >
AF-S	10-24/3.5-4.5 G IF-ED	China	4+		2000001	2000490^ - 2126177	>	126177	Apr 2009 - >
AF-S	10-24/3.5-4.5 G IF-ED	China	4+	for USA	6000001	6000492 - 6029874	>	29874	Apr 2009 - >
AF-S	12-24/4 G IF-ED	Japan	4+	485g	200001	200641 - 265133		65133	Mar 2003 - Dec 2005
AF-S	12-24/4 G IF-ED	Japan	4+	465g, 2006 series	300001	300954 - 387107	>	87107	Jan 2006 - >
AF-S	17-55/2.8 G IF-ED	Japan	4+		200001	200152 - 250673		50673	Jul 2003 - 2005
AF-S	17-55/2.8 G IF-ED	Japan	4+	2006 serial no	300001	301365 - 462667	>	162667	2006 - >
AF-S	18-55/3.5-5.6 G ED	Thailand	3+	black or silver	2000001	2004724 - 2878019		878019	Apr 2005 - Nov 2006
AF-S	18-55/3.5-5.6 G ED II	Thailand	3+	silver ring, black or silver	2000001	2037833 - 5739611^		3739611	Nov 2006 -
AF-S	18-55/3.5-5.6 G ED II	Thailand	3+	for USA	6000001	6001314 - 7217935		1217935	Nov 2006 -
AF-S	18-55/3.5-5.6 G VR	Thailand	3+		12000001	12005571 - 15763006		3763006	Nov 2007 - 2011
AF-S	18-55/3.5-5.6 G VR	Thailand	3+	for USA	16000001	16000140 - 20427699		4427699	Nov 2007 - 2011
AF-S	18-55/3.5-5.6 G VR	Thailand	3+	after 2011 Thailand flood	50000001	50267914 - 55318793^		5318793	2012 - 2016?
AF-S	18-55/3.5-5.6 G VR II	Thailand	3+	collapsible	20000001	20021045 - 24319932	>	4319932	Jan 2014 -

									2016?
AF-P	18-55/3.5-5.6 G	Thailand	3+	collapsible	20000001	20419033^ - 24281128^	>	4281128	Jan 2016 - >
AF-P	18-55/3.5-5.6 G VR	Thailand	3+	collapsible	20000001	20035220 - 23699270^	>	3699270	Jan 2016 - >
AF-S	16-85/3.5-5.6 G IF-ED VR	Thailand	4+		22000001	22000772 - 22329743		329743	Jan 2008 - 2015?
AF-S	16-85/3.5-5.6 G IF-ED VR	Thailand	4+	for USA	26000001	26000414 - 26085264		85264	Jan 2008 - 2015?
AF-S	16-80/2.8-4 E IF-ED VR	Thailand	4+		200001	205211 - 285469	>	85469	Jul 2015 - >
AF-S	18-70/3.5-4.5 G IF-ED	Thailand	4+		2000001	2005497 - 4260970		2260970	Jan 2004 -
AF-S	18-105/3.5-5.6 G IF-ED VR	Thailand	3+	plastic mount	32000001	32002058 - 35962711		3962711	Aug 2008 - 2013
AF-S	18-105/3.5-5.6 G IF-ED VR	Thailand	3+	for USA	36000001	36000253 - 36674836	>	674836	Aug 2008 - >
AF-S	18-105/3.5-5.6 G IF-ED VR	Thailand	3+	non US series cont...	38000001	38030102 - 39089950		1089950	2013 - 2014
AF-S	18-105/3.5-5.6 G IF-ED VR	China	3+		42000001	42008041 - 42845162^	>	845162	2014 - >
AF-S	18-135/3.5-5.6 G IF-ED	Thailand	3+	plastic mount	2000001	2003943 - 3156793		1156793	Aug 2006 - 2008
AF-S	18-140/3.5-5.6 G IF-ED VR	Thailand	4+		20000001	20005670^ - 20448847		448847	Aug 2013 -
AF-S	18-140/3.5-5.6 G IF-ED VR	Thailand	4+	for USA	60000001	60000172 - 60182422		182422	Aug 2013 -
AF-S	18-140/3.5-5.6 G IF-ED	China	4+		30000001	30017015 - 30652729		652729	2016 -

	VR								
AF-S	18-140/3.5-5.6 G IF-ED VR	Thailand	4+		70000001	70213442^	>	213442	2018 - >
AF-S	18-200/3.5-5.6 G IF-ED VR	Japan	4+	red "VR"	2000001	2000403 - 2045480		45480	Nov 2005 -
AF-S	18-200/3.5-5.6 G IF-ED VR	Thailand	4+		2100001	2101562 - 2140368		40368	Feb 2006 -
AF-S	18-200/3.5-5.6 G IF-ED VR	Thailand	4+		2500001	2500509 - 3511940		1011940	Jun 2006 - Jul 2009
AF-S	18-200/3.5-5.6 G IF-ED VR II	Thailand	4+	zoom lock, gold "VR"	42000001	42022386^ - 42528501	>	528501	Jul 2009 - >
AF-S	18-200/3.5-5.6 G IF-ED VR II	Thailand	4+	for USA	46000001	46002467 - 46216716	>	216716	Jul 2009 - >
AF-S	18-300/3.5-5.6 G IF-ED VR	Thailand	4+		72000001	72003447 - 72114611		114611	Jun 2012 - 2018
AF-S	18-300/3.5-5.6 G IF-ED VR	Thailand	4+	for USA	76000001	76014621 - 76036217		36217	Jun 2012 - 2018
AF-S	18-300/3.5-6.3 G IF-ED VR	China	4+		2000001	2002356 - 2125922	>	125922	Apr 2014 - >
AF-S	18-300/3.5-6.3 G IF-ED VR	China	4+	for USA	6000001	6001382 - 6028004	>	28004	Apr 2014 - >
AF-S	55-200/4-5.6 G ED	Japan	3+	black	2000001	2015074 - 2033202			Apr 2005 -
AF-S	55-200/4-5.6 G ED	China	3+	black		2054329 - 3273172^	>	1273172	Apr 2005 - >
AF-S	55-200/4-5.6 G ED	China	3+	silver	5000001	5007671 - 5018894	>	18894	Apr 2005 - >
AF-S	55-200/4-5.6 G ED	China	3+	black for USA	6000001	6004210 - 6566076	>	566076	Apr 2005 - >

AF-S	55-200/4-5.6 G IF-ED VR	China	3+	plastic mount	200001	200265 - 2165216		1965216	Mar 2007 - 2011
AF-S	55-200/4-5.6 G IF-ED VR	China	3+		3200001?	3213567 - 4625980	>	1425980	2011 - >
AF-S	55-200/4-5.6 G IF-ED VR	China	3+	for USA	6000001	6007518 - 6956495	>	956495	2011 - >
AF-S	55-200/4-5.6 G IF-ED VR II	Thailand	3+	collapsible	20000001	20005854 - 20837479^	>	837479	Jan 2015 - >
AF-S	55-300/4.5-5.6 G ED VR	China	4+		2000001	2009353 - 3385992^	>	1385992	Aug 2010 - >
AF-S	55-300/4.5-5.6 G ED VR	China	4+	for USA	6000001	6002370 - 6830731	>	830731	Aug 2010 - >
AF-P	70-300/4.5-6.3 IF-ED	Thailand	3+		20000001	20005899 - 20661026		661026	Aug 2016 - 2018?
AF-P	70-300/4.5-6.3 IF-ED VR	Thailand	3+		20000001	20003353 - 20678606^	>	678606	Aug 2016 - >

CX 1NIKKOR Lenses

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
CX	FT1	Japan	3+		2000001	2000419 - 2046796	>	46796	Sep 2011 - >
CX	FT1	Thailand			2050001?	2052089 - 2080182		30182	-
CX	FT1	Japan	3+	for USA	6000001	6000061 - 6005077	>	5077	Sep 2011 - >
CX	10/2.8	China	3+	too many regional/color series to track numbers	-	-	>	-	Sep 2011 - >
CX	10/2.8 AW	China?	3+	waterproof to 20m	-	-	>	-	Sep 2013 - >

CX	18.5/1.8	China	3+		-	-	>	-	Sep 2012 - >
CX	32/1.2	Thailand	3+	black	1810000001	1810000990^ - 1810003059	>	3059	May 2013 - >
CX	32/1.2	Thailand	3+	chrome	1829000001	1829000044	>	44	May 2013 - >
CX	6.7-13/3.5-5.6 IF VR	China	3+		-	-	>	-	Jan 2013 - >
CX	10-30/3.5-5.6	China	3+		-	-	>	-	Sep 2011 - >
CX	10-30/3.5-5.6 PD VR	China?	3+		-	-	>	-	Mar 2014 - >
CX	11-27.5/3.5-5.6 ED	China	3+		-	-	>	-	Aug 2012 - >
CX	11-27.5/3.5-5.6 ED AW	China?	3+	waterproof to 15m	-	-	>	-	Sep 2013 - >
CX	30-110/3.8-5.6 IF VR	China	3+		-	-	>	-	Sep 2011 - >
CX	10-100/4-5.6 IF VR	China	3+		-	-	>	-	Jan 2013 - >
CX	10-100/4.5-5.6 PD IF VR	China	3+		-	-	>	-	Sep 2011 - >
CX	70-300/4.5-5.6 IF VR	Japan	3+		2210000001	2210000981 - 2210006966	>	6966	Mar 2014 - >

IX APS Lenses

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
IX	20-60/3.5-5.6	Japan	3+	black	200001	200207 - 214076		14076	Sep 1996 - 2002

IX	20-60/3.5-5.6	Japan	3+	silver	200001	200523 - 203797	3797	-	
IX	20-60/3.5-5.6 New	Thailand	3+	silver	2000001	2072035 - 2123766	123766	1998 - 2002	
IX	24-70/3.5-5.6	Thailand	3+	black	2000001	2001019 - 2044458	44458	Sep 1996 - 2002	
IX	30-60/4-5.6	Thailand	3+	silver	2000001	2029486 - 2164801	164801	Jan 1998 - 2002	
IX	60-180/4-5.6	Japan	3+	black	2000001	2000079 - 2029029	29029	Sep 1996 - 2002	
IX	60-180/4.5-5.6	Thailand	3+	silver	2000001	2000644 - 2034894	34894	1998 - 2002	

Fun Fun / Amusing Set

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
Fun	20/8	Japan	4+	Amusing set for Japan	1	-	5000	5000	Dec 1995 - 1996
Fun	20/8	Japan	4+	Fun Fun set for Japan	1	-	5000?	5000	2000 - 2000
Fun	90/4.8 soft	Japan	4+	Amusing set for Japan	1	-	5000	5000	Dec 1995 - 1996
Fun	90/4.8 soft	Japan	4+	Fun Fun set for Japan	1	-	5000?	5000	2000 - 2000
Fun	120/4.5 macro	Japan	4+	Amusing set for Japan	1	-	5000	5000	Dec 1995 - 1996
Fun	120/4.5 macro	Japan	4+	Fun Fun set for Japan	1	-	5000?	5000	2000 - 2000

Fun	400/8	Japan	4+	Amusing set for Japan	1	-	5000	5000	Dec 1995 - 1996
Fun	400/8	Japan	4+	Fun Fun set for Japan	1	-	5000?	5000	2000 - 2000

Rangefinder Wide

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
S	2.1cm/4 O NKJ	-	-	same optics as F-mount version	621001	621001 - 621330		330	May 1959 - Jun 1960
S,M39	2.5cm/4 W-NIKKOR·C NKJ	-	-	chrome, 125g, infinity marked INF.	402501	402530 - 403596			Nov 1953 -
S	2.5cm/4 W-NIKKOR·C NKJ	-	-	black, 75g, infinity marked oo		403628 - 404046			-
S	2.5cm/4 W-NIKKOR NKJ	-	-	NKJ reversed		404142 - 404706		2206	-
M39	2.5cm/4 W-NIKKOR·C NKJ	-	-	Leica M39 mount		502590 - 502998		409	-
S, M39	2.8cm/3.5 NKJ W-NIKKOR·C	-	-	chrome, 145g, narrow aperture scale	346001	346344 - 348492			Sep 1952 -
S	2.8cm/3.5 NKJ W-NIKKOR·C	-	-	chrome, wide aperture scale		348063 - 349099		3099	-
S	2.8cm/3.5 NKJ W-NIKKOR·C	-	-	chrome	712001	712062 - 713687			-
S	2.8cm/3.5 NKJ W-NIKKOR·C	-	-	black, 115g, infinity marked oo		713147 - 716643			-
S	2.8cm/3.5 NKJ W-NIKKOR	-	-	NKJ reversed		717010 - 717998^			-
S	2.8cm/3.5 NKJ W-NIKKOR	LMIJ	-			718460 - 719715		7715	-
S	3.5cm/3.5	MIOJ	-	f16, reversed	612 1	612 42 -		123	Mar

	Tokyo W-NIKKOR·C			aperture scale		612123		1948 -
S, M39	3.5cm/3.5 Tokyo W-NIKKOR·C	MIOJ	-	f16	910 1	910 7 - 9101810	1810	1949 -
S, M39	3.5cm/3.5 Tokyo W-NIKKOR·C	MIOJ	-	f16		425240 - 426350		1950 -
S, M39	3.5cm/3.5 Tokyo W-NIKKOR·C	MIJ	-	f16		426434^ - 427754		-
S, M39	3.5cm/3.5 NKJ W-NIKKOR·C	MIJ	-	f16		427816 - 429858		-
S, M39	3.5cm/3.5 NKJ W-NIKKOR·C	MIJ	-	f22		429722 - 430684		-
S, M39	3.5cm/3.5 NKJ W-NIKKOR·C	-	-	f22		430405 - 433641^	8402	-
S	3.5cm/3.5 NKJ W-NIKKOR·C	-	-	new style, chrome, 160g	434001?	434077 - 439610		1954 -
S	3.5cm/3.5 NKJ W-NIKKOR·C	-	-	black, infinity marked oo, 100g		438552 - 440567		-
S	3.5cm/3.5 NKJ W-NIKKOR	-	-	NKJ reversed		440765 - 443143	9143	-
S	3.5cm/3.5 Stereo NKJ	-	-			241812 - 242062	251	May 1956 - Jun 1956
S	3.5cm/2.5 NKJ W-NIKKOR·C	-	-	narrow aperture scale, 195g		242821 - 251491		Jul 1952 -
S	3.5cm/2.5 NKJ W-NIKKOR·C	-	-	wide aperture scale		251865 - 253834		-
S	3.5cm/2.5 NKJ W-NIKKOR·C	-	-	knurled mount ring		252156 - 258853		-
S	3.5cm/2.5 NKJ W-NIKKOR·C	-	-	black, infinity marked oo, 115g		258969 - 264961		Jul 1956 -
S	3.5cm/2.5	-	-	NKJ reversed		265099 -	24409	-

	NKJ W-NIKKOR					267229^		1959
S	3.5cm/2.5 W-NIKKOR NKJ	LMIJ	-	3.5cm/1.8 style barrel	270001	270054 - 271211	1211	-
S	3.5cm/1.8 W-NIKKOR·C NKJ	-	-	black filter ring	351801	351802 - 351868		Sep 1956 -
S	3.5cm/1.8 W-NIKKOR·C NKJ	-	-	chrome filter ring		351875 - 354690		-
S	3.5cm/1.8 W-NIKKOR NKJ	-	-			355088 - 356087		-
S	3.5cm/1.8 W-NIKKOR NKJ	LMIJ	-	U.S.PAT. J.PAT		356325 - 357489		-
S	3.5cm/1.8 W-NIKKOR NKJ	LMIJ	-			358026 - 360088	8288	-
M39	3.5cm/1.8 W-NIKKOR·C NKJ		-	Leica M39 screw mount		181283 - 182158		-
M39	3.5cm/1.8 W-NIKKOR NKJ		-	Leica M39 screw mount		182456 - 182797	1515	-
S	3.5cm/1.8 W-NIKKOR·C NKJ	LMIJ	-	Nikon SP 2005 Limited Set	0001	0008 - 2283	2283	-

Rangefinder 5cm

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
Hansa	5cm/4.5	-	-	Nippon-Kogaku Nr.50xxx, Canon BM		50 34 - 50576		543	-
Hansa	50/3.5	-	-	prototype		19148		1	-
Hansa	50/3.5	-	-	Nikkor 1:3.5 F=50mm		-		-	1935 -
Hansa	5cm/3.5	-	-	Nippon-Kogaku Nr.50xxx		50 349 - 501179			-
Hansa	5cm/3.5	-	-	as above, modified aperture		501410 - 501974			-
J	5cm/3.5	-	-	Nippon-Kogaku Nr.502xxx		502213 - 502386		2038	1940 -
J	5cm/3.5	-	-	Nippon-Kogaku No.460xxx	460001	460013 - 460374		374	-
J	5cm/3.5 Q·C	-	-	Nippon-Kogaku		570395 -		721	-

	Tokyo			NO.57xxxx		571115		
J	5cm/3.5 Q·C Tokyo	-	-	Nippon-Kogaku No.610xxx	610 1	610 53 - 610433	433	-
S, M39	5cm/3.5 Q·C Tokyo	-	-	Nippon Kogaku No.705xxx	705 1	705 55 - 7052782	2782	Dec 1945 -
M39	5cm/3.5 Q·C NKJ	-	-	rigid		213301 - 218653	5353	1955 - 1956
Hansa	5cm/2.8	-	-	Nippon-Kogaku Nr.50xxx		50 29 - 50238	210	-
Hansa	5cm/2	-	-	Nippon-Kogaku Nr.50xxx		50162 - 50375	214	-
Hansa	5cm/2 Regno	-	-	Nippon-Kogaku Regno Nr.141xxx		141104A - 141286	183	-
S	5cm/2 H·C Tokyo	-	-	collapsible	609 1	609 9 - 60919	19	Sep 1946 -
S, M39	5cm/2 H·C Tokyo	-	-		708 1	708 11 - 708723	723	Aug 1947 -
S, M39	5cm/2 H·C Tokyo	-	-		806 1	806 16 - 806219	219	Jun 1948 -
S, M39	5cm/2 H·C Tokyo	-	-		811 1	811 7 - 8112814	2814	Nov 1948 -
S	5cm/2 H·C Tokyo	-	-	rigid,175g	50080101	50080148 - 50081069	969	Aug 1950 -
S, M39	5cm/2 H·C Tokyo	-	-		617001	617411^ - 621781:		-
S, M39	5cm/2 H·C NKJ	-	-	chrome		621868 - 661015	44015	-
S, M39	5cm/2 H·C NKJ	-	-	chrome, satin filter ring		714344 - 723175		-
S, M39	5cm/2 H·C NKJ	-	-	black, 130g		725011 - 747202		-
S, M39	5cm/2 H NKJ	-	-	black		748346 - 768306	53963	- 1962
S, M39	5cm/1.5 S·C Tokyo	-	-		905 1	905 5 - 905375	375	May 1949 -
S,	5cm/1.5 S·C	-	-		907101	907187 -	674	Jul

M39	Tokyo					907774		1949 -
S	5cm/1.5 S·C Tokyo	-	-			9073891	1	-
S, M39	5cm/1.4 S·C Tokyo	-	-	200g	50050101	50050123 - 50052108^	2008	May 1950 -
S, M39	5cm/1.4 S·C Tokyo	-	-			5005828 - 5005972	145	-
S, M39	5cm/1.4 S·C Tokyo	-	-		316001	316152 - 321311		1952 -
S, M39	5cm/1.4 S·C NKJ	-	-	150g, chrome, some black from 361xxx		321808 - 373155		-
S, M39	5cm/1.4 S·C NKJ	-	-	black, 130g		369406 - 395431		-
S	5cm/1.4 S NKJ	-	-	black		396523 - 417706	101706	- 1962
S	50/1.4 S NKJ	LMIJ	-	Olympic	140001	140072 - 141646	1646	1964 - 1964
S	50/1.4 S NKJ	LMIJ	-	2000 limited edition		201115 - 210868	9754	2000 - 2002
S	5cm/1.1 N·C NKJ	-	-	prototype		552131	1	-
S	5cm/1.1 N·C NKJ	-	-	internal mount	119601	119625 - 120448		Feb 1956 -
S	5cm/1.1 N NKJ	-	-	black rear rim, modified rear barrel		120583 - 121059^	1459	-
S	5cm/1.1 N NKJ	-	-	external mount, US. PAT. 2,828,671 J.PAT. PEND.	140701	140705 - 141758	1058	Jun 1959 -
S	5cm/1.1 N NKJ	-	-			141875 - 142498	624	-
S	5cm/3.5 Micro.C	-	-		523001	523095 - 523695		1956 -
S	5cm/3.5 Micro	-	-			523913 - 524406	1406	-

Rangefinder Telephoto

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
S, M39	8.5cm/2 P.C Tokyo	MIOJ	-	2-piece rim to 8011xx, 435g	801 1	801 30 - 801295		295	May 1949 -
S, M39	8.5cm/2 P.C Tokyo	MIOJ	-	MIOJ on barrel, triangle index	903 1	903 27 - 903506			1950 -
S	8.5cm/2 P.C Tokyo	MIOJ	-	MIOJ on focus cam, dot index		903557 - 904061		1061	-
S, M39	8.5cm/2 P.C Tokyo	MIOJ	-	MIOJ, sometimes MIJ		286483 - 288396			1951 -
S, M39	8.5cm/2 P.C NKJ	-	-	f16		288616 - 289513			-
S, M39	8.5cm/2 P.C NKJ	-	-	f32		289505 - 296739		10257	-
S, M39	8.5cm/2 P.C NKJ	-	-	black & chrome mixed from 4000xx, 380g	396301	396425 - 404570		8270	-
S	8.5cm/2 P.C NKJ	J. PAT. 188,481	-	black, broader knurling, infinity oo	496301	496315 - 497666		1366	-
S, M39	8.5cm/1.5 S.C NKJ	-	-	fine knurling, infnity marked INF.	264301?	264312 - 265933			Jan 1953 -
S, M39	8.5cm/1.5 S.C NKJ	-	-	broad knurling, infinity marked oo		265685 - 266065		1765	-
S	8.5cm/1.5 S NKJ					267354		1	-
M39	8.5cm/1.5 S NKJ	-	-	Leica M39 mount, broad knurling	367001	367012 - 367078		78	-
S	10.5cm/4 T NKJ	LMIJ	-	serials mixed with F-mount version		406906 - 409609			-
S	10.5cm/4 T NKJ	-	-			409911 - 411293		4388	-
S	10.5/2.5 P·C NKJ	-	-	prototype	812001	812009		9	-
S, M39	10.5/2.5 P·C NKJ	-	-	INF., bayonet studs	812501	812513 - 819229			Dec 1953 -
S,	10.5/2.5 P·C	-	-	oo, no bayonet		819348 -		8733	-

M39	NKJ			studs		821233		
S, M39	10.5/2.5 P·C NKJ	-	-		912501	912508 - 918818		-
S, M39	10.5/2.5 P NKJ	-	-			918845 - 921886		-
S	10.5/2.5 P NKJ	J. PAT. 188,481	-			921721 - 923282		-
S	10.5/2.5 P NKJ	LMIJ J. PAT.	-			923396^ - 925662^	13162	-
S	13.5cm/4 Q·C Tokyo	MIOJ	-		611 1	611 38 - 611185	185	Nov 1948 -
S, M39	13.5cm/4 Q·C Tokyo	MIOJ	-		904 01	904 25 - 904755	755	Dec 1949 -
S	13.5cm/4 Q·C Tokyo	MIOJ	-			523711 - 524028	318	Dec 1950 - 1951
S, M39	13.5cm/3.5 Q·C Tokyo	MIOJ	-	520g	50060101	50060112 - 50060296	196	Jan 1951 -
S, M39	13.5cm/3.5 Q·C Tokyo	MIOJ	-			253513 - 256111		Apr 1951 -
S, M39	13.5cm/3.5 Q·C NKJ	-	-	f16		256233 - 257095		1952 -
S, M39	13.5cm/3.5 Q·C NKJ	-	-	f32		257430 - 265493		-
S, M39	13.5cm/3.5 Q·C NKJ	-	-	f32, 485g, thin data ring - 2 holes, overlap		253201: - 265556		1954 -
S, M39	13.5cm/3.5 Q·C NKJ	-	-	black, fine knurling, infinity marked INF.		264187 - 268025		1956 -
S, M39	13.5cm/3.5 Q·C NKJ	-	-	black, broad knurling, infinity oo, 405g		267334 - 272502		-
S, M39	13.5cm/3.5 Q NKJ	-	-			272734 - 275537		-
S	13.5cm/3.5 Q NKJ	J.PAT. 188,481	-	J.Pat lowercase to 2763xx		275901 - 278849		-
S	13.5cm/3.5 Q NKJ	LMIJ J. PAT.	-			278933 - 280765	27253	- 1961
S	135/3.5 Q	LMIJ		feet/m	282001?	282074 -	1120	1962

	NKJ					283120		- 1962
S	18cm/2.5 H·C NKJ	-	-	infinity marked INF.	373601	373602 - 373648	48	1955 -
S	18cm/2.5 H·C NKJ	-	-	infinity marked oo	473601	473654 - 473765		-
S, M39	18cm/2.5 H NKJ	-	-	feet or m		473800 - 474135		-
S	18cm/2.5 H NKJ	LMIJ	-	feet/m		474179 - 474233	633	-
S	18cm/2.5 H NKJ	-	-		470001	470012 - 470042	42	-
S	25cm/4 Q·C NKJ	-	-	finely knurled focus ring, INF.	271801	271803 - 271970		1953 - 1956
S	25cm/4 Q·C NKJ	-	-	scalloped focus ring, oo		271993 - 272200		-
S	25cm/4 Q NKJ	-	-			272254 - 272384	584	-
S	25cm/4 Q NKJ	-	-	preset aperture, white DOF scale		272408 - 272553		1959 -
S	25cm/4 Q NKJ	LMIJ	-	feet/m		273017 - 274047	1640	-
S	25cm/4 Q NKJ	LMIJ	-	feet/m		277211 - 277662	452	- 1963
S	35cm/4.5 T NKJ	-	-	prototype		101507	1	-
S	35cm/4.5 T NKJ	LMIJ	-	some in Bronica mount	354501	354509 - 355121	621	Jun 1959 - 1964
S, M39	50cm/5 T.C NKJ	-	-	infinity marked INF., parallel aperture grip	647001	647027 - 647090		Sep 1952 - 1961
S, M39	50cm/5 T.C NKJ	-	-	infinity marked oo, cross-hatch aperture grip		647099 - 647123		-
S, M39	50cm/5 T NKJ					647208 - 647528	528	-

Bronica 6x6 Medium Format

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
Bronica	40/4 D NKJ	LMIJ	-	amber-purple coating		82225	83161	937	1969 -
Bronica	40/4 D Nikon	LMIJ	-	amber-purple coating	90001?	90004	93740	3740	1971 - 1980
Bronica	40/4 D·C	LMIJ	-	green-purple multicoated	100001?	100412	101384	1384	-
Bronica	5cm/3.5 H NKJ	LMIJ	-	aperture index dots		66844	77486	10643	1958 -
Bronica	50/3.5 H NKJ	LMIJ	-	in mm, no aperture index dots		78261	87379	9119	1964 -
Bronica	50/2.8 O Nikon	LMIJ	-			27248	35959	8712	1969 -
Bronica	50/2.8 O·C Nikon	LMIJ	-	multicoated	50001?	50205	55194	5194	1975? - 1980
Bronica	7.5cm/2.8 P NKJ	LMIJ	-	aperture index lines		56256	64237	7982	1958 -
Bronica	7.5cm/2.8 P NKJ	LMIJ	-	aperture index lines	90001?	90026	107893		-
Bronica	75/2.8 P NKJ	LMIJ	-	aperture index lines		109303	112743		-
Bronica	75/2.8 P NKJ	LMIJ	-			115372	145150	55150	-
Bronica	75/2.8 P Nikon	LMIJ	-		160001?	160018	199942	39942	1971? -
Bronica	75/2.8 P·C Nikon	LMIJ	-	multicoated, black filter ring	250001?	250460	271014	21014	1973? -
Bronica	75/2.8 H·C	LMIJ	-			773131^	776785	3655	- 1980
Bronica	105/3.5 Q NKJ	LMIJ		built-in shutter sync to 1/500		442059	442118	60	1969 -
Bronica	105/3.5 Q Nikon	LMIJ	-		10501?	10612	12097	1597	-
Bronica	13.5cm/3.5 Q NKJ	LMIJ	-	aperture index lines		14032	25021	10990	1958 -
Bronica	135/3.5 Q NKJ	LMIJ	-	aperture index lines		26033	28174		1964 -
Bronica	135/3.5 Q NKJ	LMIJ	-			28915	29821	3789	-

Bronica	200/4 P NKJ	LMIJ	-	chrome filter, hood with rubber grip		33495 - 40164		6670	1964 -
Bronica	200/4 P NKJ	LMIJ	-	black filter, metal hood	60001?	60403 - 61749		1749	1969 -
Bronica	200/4 P Nikon	LMIJ	-		63001?	63031 - 71509		8509	-
Bronica	200/4 P·C Nikon	LMIJ	-	multicoated	75001?	75336 - 79063		4063	1973? - 1980?
Bronica	300/5.6 P·C	LMIJ	-			73353 - 73480		128	-

EL Nikkor

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
M39	40/4 EL New	MIJ	-		200001?	203083 - 206312		6312	-
M39	5cm/2.8 EL NKJ·C	-	-	finely knurled aperture ring with dots	673001?	673011 - 673065			1956 -
M39	5cm/2.8 EL NKJ	LMIJ PAT PEND	-	finely knurled aperture ring with dots		673697 - 674089			1959 -
M39	5cm/2.8 EL NKJ	LMIJ PAT PEND	-	finely knurled aperture ring, no dots		674324^ - 684047		11047	1961 -
M39	50/2.8 EL NKJ	LMIJ	-	scalloped aperture ring		773282 - 778833		5552	-
M39	50/2.8 EL NKJ	LMIJ	-			873192 - 914548		41357	- 1970
M39	50/2.8 EL Nikon	LMIJ	-			922903 - 995900		72998	1971 -
M39	50/2.8 EL Nikon	LMIJ	-			293606 - 430544		136939	-
M39	50/2.8 EL New	MIJ	-			803860 - 943204		139345	-
M39	50/2.8 EL	MIJ	-			2026662 - 2293482		266821	-
M39	50/2.8 EL	China	-			2412706 - 2438797		26092	-
M39	50/4 EL NKJ	LMIJ	-			604221 - 644173		39953	1968 -
M39	50/4 EL NKJ	LMIJ	-			804135^ -		3674	-

						807808^			
M39	50/4 EL Nikon	LMIJ	-		810001?	810843 - 993202		183202	-
M39	50/4 EL Nikon	LMIJ	-		210001?	210852 - 389672		179672	-
M39	50/4 EL New	MIJ	-			413795 - 501324		87530	-
M39	6.3/3.5 Fax-EL NKJ	LMIJ	-			6597		1	-
M39	63/3.5 EL NKJ	LMIJ	-			206315 - 208900		2586	-
M39	63/3.5 EL Nikon	LMIJ	-			221150 - 257336		36187	-
M39	63/2.8 EL New	MIJ	-			707098^ - 781237		74140	-
M39	63/2.8 EL New					2296579		1	-
M39	68/3.5 EL	LMIJ	-		740001	740350		350	-
M39	75/4 EL	LMIJ	-			302664 - 376480		73817	-
M39	75/4 EL New	MIJ	-			460819 - 500886		40068	-
M39	80/5.6 EL NKJ	LMIJ	-			806159 - 830426		24268	1967 -
M39	80/5.6 EL NKJ	LMIJ	-			925949		1	-
M39	80/5.6 EL Nikon	LMIJ	-			934936 - 993130		58195	-
M39	80/5.6 EL New	MIJ	-			604734 - 748507		143774	-
M39	105/5.6 EL NKJ	LMIJ	-			309406 - 327000		17595	-
M39	105/5.6 EL Nikon	LMIJ	-			333190 - 360193		27004	-
M39	105/5.6 EL New	MIJ			500001?	504220 - 602824		102824	-
M39	105/5.6 Apo-EL	MIJ	-		810001?	810115 - 810231		231	-
M39	135/5.6 Ortho-EL NKJ	LMIJ	-		560001	560066 - 560091		91	-
M39	135/5.6 EL NKJ	LMIJ	-			407645 - 427378		19734	-
M39	135/5.6 EL Nikon	LMIJ	-			431977 - 449717		17741	-
M39	135/5.6 EL	MIJ	-			51130x -		25661	-

	New				536960			
M39	150/5.6 EL NKJ	LMIJ	-		505666^			-
M39	150/5.6 EL Nikon	LMIJ	-		510634 - 520123		14458	-
M39	150/5.6 EL New	MIJ	-	600001	600335 - 607076		7076	-
EL	180/5.6 EL	LMIJ	-	180001?	184363 - 185832		5832	-
EL	180/5.6 EL	LMIJ	-		260666		1	-
EL	210/5.6 EL NKJ				905688 - 906849		1162	-
EL	210/5.6 EL Nikon	LMIJ	-		910022 - 913518		3497	-
Apo-EL	210/5.6 EL	LMIJ	-	930001	930009 - 935290		5290	-
EL	240/5.6 EL	LMIJ	-		472215 - 473576		1362	-
EL	300/5.6 EL	LMIJ	-	600001	600016 - 600677		677	-
EL	360/5.6 EL	LMIJ	-	700001	700032 - 700290		290	-

Ultra Micro

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
M39	28/1.8 Ultra-Micro	LMIJ			281801	281809 - 282266			-
M39	28/1.8 Ultra-Micro	LMIJ		M=1/10, front ring with holes		282372 - 283152		1352	-
M39	28/1.8 Ultra-Micro	LMIJ		M=1/10	381801?	381839		39	-
M39	28/1.8 Ultra-Micro	LMIJ		M=1/10 h, front ring with holes	481801?	481944 - 482008		208	-
M39	28/1.8 Ultra-Micro	LMIJ		M=1/10 e, green serial no, large front lens	295001	295001 - 295931		931	1965 -
M39	28/1.8 Ultra-Micro	LMIJ		M=1/10 h, green serial no, large front lens	296001	296002 - 296864		864	-
M39	28/1.7 Ultra-Micro	LMIJ		M=1/10 e		322382 - 322532		151	-
M39	28/1.7 Ultra-	MIJ		M=1/10 e		332386		1	-

	Micro						
M39	28/1.7 Ultra-Micro	LMIJ	M=1/10 g		342425 - 342438	14	-
M39	55/2 Ultra-Micro	LMIJ			550228 - 551051	824	-
M42	105/2.8 Micro	MIJ			182417 - 182420	4	-
M42	105/2.8 Ultra Micro	LMIJ	Ultra in red		182503 - 182551	49	-
	125/2.8 Ultra-Micro			930001?	930135 - 930379	379	-
	135/4 Ultra-Micro	LMIJ	M=1/25	135001	135486	486	-
	165/4 Ultra-Micro				-	-	1970 -
Ultra	250/4 Ultra-Micro	LMIJ		640001?	640252	252	-

Industrial

Type	Lens	Country	Scr	Notes	Start No	Confirmed	End No	Qty	Date
RMS	19/2.8 Macro	LMIJ			19001?	19350 - 20046			-
RMS	19/2.8 Macro	JAPAN				20488 - 21402		2402	-
RMS	35/4.5 Macro	LMIJ			35001?	35308 - 36692		1692	-
RMS	35/4.5 Macro	JAPAN				38408 - 39072		665	-
M39	65/4.5 Macro NKJ	LMIJ		cross-hatch aperture grip	65001?	65297		297	-
M39	65/4.5 Macro Nikon	JAPAN				67409 - 69171		1763	-
M39	12cm/6.3 Macro	LMIJ			14001?	14080 - 15013			-
M39	12cm/6.3 Macro	JAPAN				15045 - 15906		1906	-
	95/2.8 Printing					-		-	-
M45	105/2.8 Printing	MIJ		M45 x 0.75mm mount		323265 - 323319		55	-
M45	105/2.8 Printing	MIJ		M45 x 0.75mm mount	500001?	500029 - 500902		902	-

Print	150/2.8 Printing	LMIJ			150001	150033	33	-
Print	150/2.8 Printing	LMIJ				174072 - 174179	108	-
Print	150/2.8 Printing	LMIJ	-			420216	1	-
Print	150/2.8 Printing	MIJ				500460 - 500477	18	-
M39	55/1.2 CRT NKJ	LMIJ			720001	720107 - 722414	2414	-
M39	55/1.2 CRT Nikon	LMIJ		marked M=1/5	820001	820044 - 821490	1490	-
	58/1.0 CRT	LMIJ			581001?	581117	117	-
M39	7cm/5 Micro NKJ	LMIJ		12 aperture blades	7501?	7507 - 8346	846	-
M39	70/5 Micro NKJ	LMIJ		8 aperture blades	705001	705011 - 705438	438	-
M39	70/5 Micro Nikon	LMIJ			370001	370019 - 370181	181	-
	85/1.0 Repro	LMIJ			851001	851053^ - 851568	568	-
Process	260/10 Process				510001?	510172	172	-
	300/7 Fax NKJ					1978 - 2291	314	-
	300/7 Fax Nikon				250001?	250484	484	-
Cine	38/1.9 NKJ							

Enhanced PROCALL

User's Manual

Audio Visual Laboratories

123 White Oak Lane

Old Bridge, NJ 08857

Enhanced Procall User's Manual

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1. REVISIONS

02-20-91 Enhanced Procall Version 2.2

2. INTRODUCTION

2.1 GENERAL

AVL's Enhanced PROCALL provides total creative freedom for those of you creating multi-media productions. Enhanced PROCALL's rich vocabulary of commands allows you to integrate a variety of audio visual devices including:

- o Slide Projectors
- o VCR's
- o Laser Disc and CD players
- o Tape players
- o Lighting
- o Lasers
- o Motorized curtains and screens
- o *and many more....*

Precise synchronization of events to SMPTE/EBU/AVL time codes can be programmed simply and efficiently. Reliable performance is assured by Positrak, a feature pioneered by AVL which allows AVL systems to automatically recover from interruptions or communications errors. Like PROCALL 5 and X, the user interface provides mnemonic command abbreviations for easy programming.

2.2 HISTORICAL NOTE

The original implementations of Procall, Procalls 5 and X, are today the standards for Multi-image programming throughout the world. Enhanced Procall maintains the same user interface and cues as its predecessors, while providing some new cues and show editing features. The new cues provide more powerful control of slide projectors and equally important provide control for other devices which are used in conjunction with slide projectors to create Multi-Media extravaganzas.

Enhanced Procall is compatible with Procalls 5 and X. Procall 5 or X programs are automatically converted to Enhanced Procall when editing an old program for the first time. Some differences between Procalls 5, X, and Enhanced make it impossible to perform a 100% conversion of the older programs. However, once read in by Enhanced Procall, a Procall 5 or X program should require little or no further editing.

Since the introduction of Procall 5 for programming Multi-image shows controlled by Doves, AVL has expanded its line to include the controlling of:

- o lighting
- o motors
- o audio switching/volume
- o video switching/fading
- o RS-232 controllable devices

For this reason the descriptions of cues are intentionally generic and not directed solely at slide projector control.

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2.3 ENHANCED PROCALL CUE (COMMAND) OVERVIEW

This section describes Enhanced PROCALL cues which apply when using the AVL's Genesis Computer system or DOS computers with AVL's Genesis hardware (Genesis Board or Super Genesis I/O) to create multi-media productions.

2.3.1 CONTROL CUES

Enhanced PROCALL control cues are built around six basic control parameters:

- o Rates -- 230 different speeds; 0.0 - 19.9 in 0.1 second increments and 20 - 60 in 1 second increments.
- o On/Off -- Both absolute and relative on/off operation
- o Ramps -- 5 different curves a rate change can follow; they are Normal, Sunrise, Pop, Rapid, Uniform.
- o Min/Max -- settings from 0 - 100%
- o Open/Close -- Both pulsed and latched Open/Close relay operation
- o Position -- 81 positions, 0 - 80

Cues using these parameters take on special meanings based upon the AVL controller receiving the cue. Table 1.1 lists AVL controllers along with their relation to the control parameters.

2.3.2 TIMING CUES

This set of cues allows for synchronization of control cues to each other and/or to external audio or time code.

- o Time -- specify time for next cue to execute
- o Wait -- specify delay before executing next cue

2.3.3 OTHER CUE TYPES

In addition to cues constructed using the five basic control parameters and the timing cues previously described, Enhanced Procall has two other cue types:

- o Repeat -- cues can be grouped and executed the number of times specified by the repeat
- o Loops -- cues can be grouped and loaded into AVL controllers for synchronized execution. By loading different cues into the different controllers, multitasking can be achieved.

	Rate	On/Off	Ramp	Min/Max	Open/Closed	Position
Dove* - Slide projector controller (also known as "dissolver")	duration for projector lamp on or off transition	toggle or set projector lamp	curve for projector lamp transitions to follow	levels to transition on or off to with the projector's lamp	relay to be pulsed	slide tray position
Room-Mate - Lighting controller	duration for lamp on or off transition	toggle or set lamp	curve for transitions to follow	levels to transition on or off to with the lamp	relay to be pulsed	not used
Super Switcher - Audio/Video switcher with volume control and video fading	duration for audio or video transition up or down	select mix or fade through black for video switching	curve for transitions to follow	not used	audio source and destination selections	audio volume level and Video source selections
Super X-15 - Controller for peripheral or auxiliary devices which operate from switch closures (GPI's).	not used	not used	not used	not used	relay to be pulsed or latched	not used
Super Fader - Video fader	duration for video transition up or down	toggle or set video output	curve for transitions to follow	levels to transition up or down to with the video	relay to be pulsed	not used
A-4 - Analog (0-10V) output unit (for light dimmers and other analog voltage controllable devices)	duration for voltage transition up or down	not used	curve for transitions to follow	not used	not used	voltage level
Stepper - Stepper motor controller (for zoom lens and other stepper motor driven devices	duration for movement	not used	curve for movement to follow	not used	not used	point for motor to step to

Table 1.1 Usage of six basic control parameters with AVL controllers

* Doves are available in 4 different versions:
1) Dove X^2
2) Super Dove
3) M-Dove
4) Pro Travler X^2

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2.4 ADDED FEATURES WHEN USING SUPER GENESIS I/O

The Super Genesis I/O provides several extremely useful features for multi-media programming and playback. Enhanced PROCALL supports these features in conjunction with the Super Genesis I/O only.

2.4.1 SEND MESSAGE CUE

In addition to the cues described previously, the Super Genesis I/O also supports the send message cue. The **send message cue** provides the ability to send ascii or hexadecimal strings; the strings are sent via the Super Genesis I/O's keyboard port.

2.4.2 RAM CARTRIDGE

Ram Cartridge is a credit card sized memory which can be programmed and played back through the Super Genesis I/O. This feature provides the benefits of running from a computer without requiring the computer. Among these benefits are:

1) playback in sync with time code which means:
   - -last minute changes can be made without the time consuming and costly process of re-recording the audio.
   - -only one audio track required
   - -AVL controllers can be mixed with other controllers capable of running from SMPTE, EBU, or AVL time codes.
2) advanced speaker support capabilities.

PLEASE CONTACT AVL IF YOU REQUIRE THIS FEATURE. IT IS NOT PROVIDED IN THE STANDARD RELEASE.

2.4.3 TAPETRAK

Improves the efficiency and accuracy of editing and fine tuning shows. Like Positrak, which ensures that projectors and other devices connected to AVL controllers are always correctly synchronized to your show, Tapetrak automatically positions the tape deck in relation to your current position in the cue list (program).

2.4.4 TAPE REMOTE CONTROL

Function keys can be used to control the tape remotely from the computer's keyboard.

2.5 TIME CODES

2.5.1 AVL TIME CODE

AVL's time code is a digital time code which allows time-syncing of cues to the audio track. Enhanced Procall can generate AVL Clock information for recording on your show tape. Enhanced Procall can also read this Clock information and use it to synchronize cues.

2.5.2 SMPTE and EBU

Enhanced Procall also offers the options of being compatible with SMPTE or EBU timing codes.

Enhanced Procall will accept SMPTE input and generate SMPTE output. The SMPTE (Society of Motion Picture and Television Engineers) time code is the standard timing and control code used by the motion picture and television industries today. SMPTE is used to mark and drive video tape decks, audio tape decks, and other electronic devices that interface with video, and was primarily designed to control film and video editing. It provides for:

* Running shows at speeds based on 30 frames per second time codes.
* Running shows using video decks as well as the multi-image computer system.
* Running shows with all the components synchronized to one timing and control code.

SMPTE is like AVL's Clocktrak in that it is a digital timing code which can be used to time cues. All rules concerning AVL Clocktrak programming apply to SMPTE.

EBU (European Broadcast Union) is similar to SMPTE. The main difference is the frame rate. The EBU frame rate is 25 frames per second.

2.6 AVL POSITRAK

Positrak locks your program to the audio track, and will automatically resync your show if a tape error occurs. In addition, during editting and fine tuning, Positrak will cause the devices connected to AVL controllers to "catch up" following a tape fast forward or rewind.

3. ADDRESSES AND ASSIGNMENTS

Enhanced Procall supports the addressing of two basic device types. The first is capable of executing only Open/Close cues. The second is capable of executing any type of cue. The reasons for these types is historical and has been maintained for compatibility. The first AVL unit to execute Open/Close cues was the X-15, for this reason addresses for this device type are reffered to as X-15 addresses. The first unit to execute all other cues was the Dove, for this reason addresses for this device type are referred to as Dove addresses.

In all, Enhanced Procall supports upto 120 unique Dove addresses and 120 unique X-15 addresses. The 120 unique Dove addresses are A-O on 4 separate logical channels (channels A,B,C, and D) and 2 separate physical Banks (Outputs) (Out 1 and Out 2). Devices on different banks can be programmed on a single cue line.

PLEASE CONTACT AVL IF YOUR PRODUCTION REQUIRES LOGICAL CHANNEL ADDRESSING (i.e., more than 30 Dove addresses or more than 30 X-15 addresses) IT IS NOT PROVIDED IN THE STANDARD RELEASE.

Table 2.1 summarizes the address structure of the different AVL controllers.

	Dove Addresses required	X-15 Addresses Required	Devices Controlled
Dove X²/Pro Travler X² - Slide projector controller (also know as "dissolver")	3	0	3 Slide Projectors
Super Dove - Slide projector controller (also known as "dissolver")	3	0	3 Slide Projectors
M-Dove - Slide projector controller (also known as "dissolver")	4	0	4 Slide Projectors
Room-Mate - Lighting controller	3	0	3 Incandescent lighting circuits
Super Switcher - Audio/Video switcher with volume control and video fading	3	15	8 stereo pairs of preamp audio, 4 stereo pairs of amplified audio and 4 NTSC/PAL Composite video inputs
Super X-15 - Controller for peripheral or auxiliary devices which operate from switch closures (GPI's).	0	15	15 low voltage relay controllable devices
Super Fader - Video fader	2	0	NTSC/PAL Composite or RGB video
A-4 - Analog (0-10V) output unit (for light dimmers and other analog voltage controllable devices)	4	0	4 devices controllable by 0-10 volt outputs.
Stepper - Stepper motor controller (for zoom lens and other stepper motor driven devices	4	0	4 stepper motors

Table 2.1 AVL Controller Address Usage

For specific applications, where devices are accessed in groups, a screen number address can be used in Enhanced Procall as with older versions of Procall. This screen number allows for multiple (up to six) Dove addresses to be assigned to any of 9 different screen numbers. This ability to configure Enhanced Procall's interface, while useful, is not essential and is described in further detail in the Appendix C.

4. GETTING STARTED

4.1 GENERAL

This chapter describes the Enhanced Procall programming panel (screen). This chapter should be reviewed while at your AVL Genesis computer (or DOS computer with AVL Genesis hardware).

4.2 PROGRAMMING PANEL

The Programming Panel consists of three areas: the Control Command Area, the Bank A and Bank B Status Display Area, and the Cue Area.

To get the programming panel up on the screen, displaying the standard format, follow the procedure outlined below.

a. Place the Enhanced PROCALL diskette into DRIVE A.
(The contents of the diskette can be copied onto the hard drive for direct execution from there; if this is not done, it is recommended that a backup copy of the diskette is made.)

b. Turn AVL Genesis on. When the DOS prompt appears type in:
ep<cr>

c. When the following prompt appears on the screen:

HELLO, I AM GENESIS FROM AVL. WHAT IS YOUR NAME?

Type your name and press the RETURN key. Or, if you do not wish to enter your name, merely press RETURN.

d. When the prompt:

HI THERE NAME. NICE TO MEET YOU.

WOULD YOU LIKE TO:

(1) CONTINUE WITH THE STANDARD FORMAT

(2) CREATE YOUR OWN FORMAT
(Custom formats described in Appendix)

(3) USE A FORMAT PREVIOUSLY CREATED

appears on the screen, hit the 1 key.

e. When the prompt:

PLEASE NAME YOUR PROGRAM AND WE CAN BEGIN

is displayed on the screen, type the name of the program and press RETURN.

NOTE: If you do not want to name the program, press RETURN and the program will be named DEMO1. However, if you save the program it will write over any DEMO1 program already existing on the disk.

4.2.1 THE COMMAND AREA

A LINE-BY-LINE description of the programming panel follows.

TOP LINE

This line contains the program name and the name of the operator. The space provided for the program title is 8 characters long and the operator name space is 25 characters long. If you skip over the "HELLO" sequence using the RETURN key, the program title will default to DEMO1, and the operator name will be blank.

The far right side of the top line indicates the Enhanced Procall version number.

SECOND LINE

This line contains the Programming MODE selection. The possibilities are MT BYPASS (magnetic Tape Bypass), CLOCK EDIT (Clock Edit Mode), CLOCK INPUT (Clock Input Mode), CLOCK OUTPUT (Clock Output Mode), MT SAVE (Mag-Tape Save), and VERIFY (Verify MT SAVE).

The space to the right of the MODE selection is reserved for cue output mode. Where the displays are:
- o PD (projector disconnect)
- o AD (Auxiliary disconnect)
- o SBY (Standby mode)

The space to the right of MODE selection is reserved for incoming data display. When the system receives cue information from either magnetic tape or another AVL programmer, this line will display the word AMP if the data is of sufficient amplitude. MT POOR is displayed if the incoming data has some distortion in it, but the system is still be able to decode the cue. If the data is so distorted as to be unreadable by the system, MT BAD and the cue number of the distorted cue will be displayed. When no data is received by the system the display will remain blank.

CLOCK DISPLAY

The Clock Display is located on the right hand side of the screen on the second line. This clock acts as a free running timer as well as a display for Clocktrak from magnetic tape in either CLOCK EDIT or CLOCK INPUT mode.

CUE SPEED DISPLAY

When running at 20 cues per second the area to the right of the CLOCK DISPLAY will indicate 20 CPS.

THIRD LINE

This is the CONTROL COMMAND field and the command types entered in this field are described in Chapter 5.

This also indicates the Genesis hardware configuration (i.e, a Genesis Board or a Super Genesis I/O). If a Genesis board is being used this area will display BOARD. If a Super Genesis I/O is being used this area will display COM1 or COM2 and TTOFF or TTON, for indications of which com port is connected to the Super Genesis I/O and whether Tapetrak is on or off, respectively.

FOURTH LINE

This line is the Status line. When certain normal features have been disabled by the user, it will be indicated on this line, e.g. RCF (Remote Cue Off) or KBF (Keyboard Output Off). This line also functions as a display for AVL Genesis system comments such as "STANDBY FOR GOTO".

4.2.2 BANK A/BANK B STATUS DISPLAY AREA

This area is used to give you a constant display of status. Its shows the current position of each Dove address. If the position is displayed in reverse video, then the corresponding Dove address is in the up or on state. The status area contains two sections referred to as BANK A (OUT 1) and BANK B (OUT 2). Each bank can have up to 15 Dove addresses, a maximum of 9 groups, and a possibility of 6 Dove addresses per group depending on how the Dove addresses were configured (see the Appendix for information on custom configurations). The default configuration has 5 groups with 3 Dove addresses per group on each bank.

4.2.3 THE CUE AREA

This area contains the cue number, cue code, cue description, ramp type, and the BANK A (OUT 1) and BANK B (OUT 2) addresses.

CUE NUMBER

Each cue has a number which can be used an address for Goto commands.

CUE CODE

This area is for the various programming codes, as described in Chapter 5.

CUE DESCRIPTION

After the code is entered, the system will use this area to feed back to you a more complete statement describing the cue. This serves as a check on the code entry process and makes the program more legible.

CUE RAMP PARAMETER

This area is used for one of the five transition ramps described in Chapter five.

BANK A (OUT 1) and BANK B (OUT 2) ADDRESSES

This area is used to specify more of the 15 addresses A-O for the cue.

RUN

This is used to indicate that the program in the system is executing. While a program is executing the RUN heading will appear as reverse video (black characters against a green background).

4.3 DOS BATCH FILES

Enhanced PROCALL programs can be automatically loaded and run from DOS batch files. Doing this requires that a few simple steps be followed.

1) Configuration file named "c#show.asg" must exist. The contents of this file describe the configuration to be used. A "c#show.asg" with the standard configuration is provided with Enhanced PROCALL. Custom configurations can also be used (see Appendix C).

2) Program must be named "showtime".

3) batch file must change working directory to directory containing the Enhanced PROCALL executable "ep.exe", the "c#show.asg", and the "showtime.eue" files

5. ENHANCED PROCALL COMMANDS

5.1 GENERAL

This chapter details all the commands that are valid under Enhanced PROCALL. A summary of these same commands is contained in Appendix A.

5.2 GETTING HELP DURING PROGRAMMING

A special HELP key (F1) can be used at any time during programming by simply pressing the key. POCKET PROCALL will be displayed one page at a time. To move on to the next page, press Return. At the end of the help file, Return will bring you back to your program.

If you are not interested in seeing each page, ESC can be pressed at any time to return you back to the programming field.

5.3 PROGRAMMING COMMANDS

5.4 COMMANDS ENTERED UNDER THE CODE HEADING --"CUES"

5.4.1 DISSOLVE CUES (TRANSITION CUES)

These cues specify a transition from one state to another. For example, in a multi-image show a transition cue may specify fading down one slide projector and at the same time fading up another projector. In performing this type of action the following parameters are specified:

- o rate
- o ramp
- o position step

ALTERNATE DISSOLVES

These cues are used to toggle from one state to another at a defined rate and according to one of five ramps.

xx.xA XX.X sec toggle transition, where XX.X can be any value in the following ranges:

- -- 00.0 - 19.9 in 0.1 second increments
- -- 20 - 60 in 1 second increments

Example usage: Control of slide projectors in Multi-Image shows

Initial state--slide projector A on and B off

4.2A 4.2 SEC ALTERNATE NORMAL AB

Next state--slide projector A transitions off and B transitions on in 4.2 seconds.

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DISSOLVES

These cues are used to toggle from one state to another at a defined rate and according to one of five ramps. Unlike ALTERNATE DISSOLVES which do not affect the position parameter, DISSOLVE cues also increment the position parameter down/off going device.

xx.xD XX.X sec toggle transition with an increment of position, where XX.X can be any value in the following ranges:

-- 00.0 - 19.9 in 0.1 second increments
-- 20 - 60 in 1 second increments

Example usage: Control of slide projectors in Multi-Image shows

Initial state--slide projector A on and at tray position 20 and B off and at tray position 19.

19.9A 19.9 SEC DISSOLVE NORMAL AB

Next state--slide projector A transitions off and B transitions on in 19.9 seconds. Once projector A's lamp reaches its minimum level, its tray position is incremented.

For compatibility with older version of PROCALL six predefined ALTERNATES and DISSOLVES are included in Enhanced PROCALL. They are:

CUE	Description	Equivalent
FA	FAST ALTERNATE	.0A
AT	ALTERNATE	.5A
SA	SOFT ALTERNATE	.7A
HC	HARD CUT	.0D
CT	CUT	.5D
SC	SOFT CUT	.7D

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ON/OFF

These cues define transitions to the on(up) or off(down) state.

xx.xN Transition to the up level in XX.X seconds.

Example Usage: Control of room lighting with AVL's Room-Mate

Initial state -- room lighting state not known and it is desired to turn the lights on.

4.3N 4.3 SEC LAMP ON A

Next state -- room lighting transitions on in 4.3 seconds. NOTE: if lights were on nothing happens.

xx.xF Transition to the down level in XX.X seconds.

5.4.1.1 DISSOLVE OPTIONS

Three transition options are provided in Enhanced Procall.

RAMPS

The first, is part of every transition cue and it defines the transition ramp curve. The Mnemonic for the ramp curve is entered after the transition cue. The ramp curves allowed are:

Ramps	Mnemonic
NORMAL	N
SUNRISE	S
POP	P
RAPID	R
UNIFORM	U

MIN/MAX

The second and third transition options are the minimum and maximum levels for a transition to reach. These variables are set using the MIN and MAX cues. Once set, they remain in effect until they are reset. The default values are 0% for MIN and 100 % for MAX.

Example usage: Control of slide projectors in Multi-Image shows

Initial state--slide projector A on and B off

```
MI20 MINIMUM 20%              A
MA80 MAXIMUM 80%               B
4.2A 4.2 SEC ALTERNATE  UNIFORM  AB
```

Next state--slide projector A transitions to the 20% level and B transitions to the 80% level in 4.2 seconds. The ramp curve selected is UNIFORM.

5.4.2 POSITION CUES

These cues update the position parameter. In multi-image shows these cues are used to position the slide tray.

PF (PROJECTOR FORWARD)

This cue increments the position parameter by one.

Example usage: Slide projector control in multi-image shows

Initial State -- Projector A on position 23 and Projector b on position 24

```
PF  PROJ FORWARD       AB
```

Next state -- Projector A on position 24 and projector b on position 25.

PR (PROJECTOR REVERSE)

This cue decrements the position parameter by one.

TPXX (TRAY POSITION)

This cue sets a new tray position.

Example usage: Slide projector control in multi-image shows

Initial State -- Projector A on position 23 and Projector b on position 24

```
TP40  TRAY POSITION       A
TP42  TRAY POSITION        B
```

Next state -- Projector A on position 40 and projector b on position 42.

5.4.3 RELAY CUES (OPEN/CLOSE)

These cues update the OPEN/CLOSE parameter of X-15 device types and Dove device types.

XN

This cue sets the OPEN/CLOSE parameter to CLOSE.

Example Usage: Close relays ABC on the Super X-15

XN LATCH ON ABC

XF

This cue set the OPEN/CLOSE parameter to OPEN.

Example usage: Open relays ABC on the Super X-15

XF LATCH OFF ABC

XS

This cue toggles the OPEN/CLOSE parameter for 0.25 seconds.

Example usage: Pulse relays ABC on the Super X-15

Initial state -- relays ABC are closed

XS SHORT PULSE ABC

Next State -- relays ABC will open for 0.5 seconds and then close. Had the relays been in the open state initially, the relays would have closed for 0.5 seconds in response to the XS cue.

XL

This cue toggles the OPEN/CLOSE parameter for 0.5 seconds.

AX

This cue sets the OPEN/CLOSE to closed parameter on Dove type devices for 0.25 seconds.

Example usage: pulse the A,B, and C relays on a Super Dove

AX AUX ABC

5.4.4 TIMING CUES

This set of cues allows for synchronization of the control cues to each other and/or to external audio or time code.

W##.##

This cue causes a wait of ##.## seconds, where ##.## can be any value in the range from 0.05 to 10.00 seconds in 0.05 increments.

TMhh:mm:ss:ff

This cue causes the a pause in the cue execution until the Clock (can be internal or External--AVL/SMPTE/EBU) matches the time specified by HH:MM:SS.FF. The range for HH:MM:SS.FF when using internal clock or external AVL clock is 00:00:00.01 - 23:59:59.99 in .01 second increments. The range for HH:MM:SS.FF when using SMPTE clock is 00:00:00.00 - 23:59:59.29 in increments of 1 frame (the ".ff" is the frame number from 00 to 29). The range for HH:MM:SS.FF when using EBU clock is 00:00:00.00 - 23:59:59.24 in increments of 1 frame (the ".ff" is the frame number from 00 to 24).

WX

This cue causes a pause in the cue execution until the F10 key is entered or until the time reaches 10 seconds (which ever comes first). The time in between starting the wait and hitting the F10 key is recorded. A wait with this value is used to replace the original WX. NOTE: WX's can be resolved in this manner only when the program is in thr RUN mode.

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TX

This cue causes a pause in the cue execution until the F10 key is hit. The time when the F10 key is hit recorded. A TM with this value is used to replace the original TX. This feature allows for synchronization of the program to an external time code.

Example usage: Control of slide projectors in Multi-Image shows

```
2.0D  2.0 SEC DISSOLVE   NORMAL  AB    ;toggle A and B lamps and increments the down
                                        projectors tray position
W2.50 WAIT 2.50 SEC                     ;wait 2.5 seconds
2.0D  2.0 SEC DISSOLVE   NORMAL  AB    ;toggle A and B lamps and increments the down
                                        projectors tray position
WX    WAIT X SEC                        ;pause until F10 is hit, then replace WX with
                                        W##.# corresponding to time between WX cue
                                        and hitting the F10 key.
2.0D  2.0 SEC DISSOLVE   NORMAL  AB    ;toggle A and B lamps and increments the down
                                        projectors tray position
TIME  1:35.05                           ;pause until income time code equals 1:35.05
2.0D  2.0 SEC DISSOLVE   NORMAL  AB    ;toggle A and B lamps and increments the down
                                        projectors tray position
TX                                      ;pause until F10 key is hit, then replace TX with
                                        TM corresponding to time
2.0D  2.0 SEC DISSOLVE   NORMAL  AB    ;toggle A and B lamps and increments the down
                                        projectors tray position when F10 was hit
```

After resolving the WX and TX using the F10 key, the cue list will appear as follows:

```
2.0D  2.0 SEC DISSOLVE   NORMAL  AB
W2.50 WAIT 2.50 SEC
2.0D  2.0 SEC DISSOLVE   NORMAL  AB
W3.50 WAIT 3.50                  ; assuming F10 hit 3.5 seconds after entering wait
2.0D  2.0 SEC DISSOLVE   NORMAL  AB
TIME  1:35.05
2.0D  2.0 SEC DISSOLVE   NORMAL  AB
TIME  2:30.00                    ; assuming F10 hit at time equal to 2:30.00
2.0D  2.0 SEC DISSOLVE   NORMAL  AB
```

5.4.5 CUE FLOW CONTROL

ST

The ST cue marks the beginning of a run sequence. When a run sequence is entered, the program will continue to run until a STOP, WX, or TX is encountered. The ST cue is also used to mark the beginning of a REPEAT loop.

SP

The SP cue marks the end of a run sequence and forces a halt of the program execution.

N (NO OPERATION)

This has no effect on the screen action. Equals a .1 second wait at 10 cues per second and a .05 second wait at 20 cues per second.

S10 (SPEED = 10 CUES PER SECOND)

S10 is used to shift speed from 20 cues per second to 10 cues per second. Enhanced Procall defaults to 10 cues per second when the system is first LOADED, when you CLEAR ALL CUES from the control command mode, or when you perform a HOME. At 10 cues per second each cue requires .1 seconds before proceeding to the next cue.

S20 (SPEED = 20 CUES PER SECOND)

S20 is used to increase the running speed to 20 cues per second. At 20 cues per second each cue requires .05 seconds before proceeding to the next cue.

RPxx (REPEAT xx)

This command is used to repeat a series of cues that begin with a START cue. The number (xx) of times to be repeated can be from 1-255. Up to 10 consecutive (nested) RP commands are allowed.

NOTE: When you repeat a sequence 23 times the sequence will actually take place 24 times. The sequence will take place once and then be repeated 23 times.

With the use of nesting, it is possible to create a sequence that has billions of cues. Use nesting with extreme care.

RP0 (REPEAT UNTIL TERMINATED)

This cue is used if an undetermined number of REPEATS is desired. The RP0 can be terminated by pressing the CUE (F10) key. This command is of use when you are doing the "live" portions of your programs and the length of a sequence has not been predetermined.

RPX (REPEAT X)

RPX allows Enhanced PROCALL to determine the number of times the sequence has to repeat. It is used while you are in the RUN mode and actually viewing the sequence. Enter the RPX into the program and start the sequence running, when the desired number of repeats have taken place, press the F10 (CUE) key to move on to the next part of your program. Enhanced PROCALL will resolve the "X" to the number of times the sequence has been repeated.

NOTE: When you press the CUE (F10) key to resolve the RPX, the system will finish the system will complete the sequence in progress before moving on to the cue following the REPEAT cue.

HOME (PROGRAMMABLE RETURN TO BEGINNING OF PROGRAM)

Home is used as a program function to return the program to cue #1. In addition, HOME also resets all devices to their initial states. For example projectors are sent to tray position 0 or 1 and their lamps are turned off.

NOTE: When Home is part of a Run Sequence in the program, the program will assume it is to continue to run. The program will execute cue #1 and all subsequent cues in memory until encounters a STOP command.

TBxx (TAB xx)

This is a label which may be nested in the program to mark different sections of the show, where xx may be any two characters. TAB's can be referenced by GOTO's to make jumping to different program segments easier. GOTO's are described later in this chapter.

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LOOPS

Loops allow cue segments to be loaded into the memory of the AVL controllers listed below:

- Doves
- Pro Travler X^2
- Room-Mate
- Super Fader

NOTE: For Dove X^2 and Pro Travler X^2 it may be necessary to download loops support. This is performed by invoking Enhanced PROCALL with the -l option, i.e, typing "ep -l".

The following list contains the cue types which may be included in a loop load:

- ALTERNATE DISSOLVE
- BLINK ALTERNATE
- MIN/MAX
- WAIT
- S10/S20
- NOP

This is a powerful tool that gives the ability to have several different tasks (cue lists) running in parallel. Enhanced PROCALL outputs a continuous clock tick which keeps these independent tasks in sync.

LL (LOAD LOOP)

LL is used to instruct units to store a series of cues in their memory as a routine that will be repeated.

LG (LOOP GO)

LG will cause all specified LOOPS to be repeated until told to STOP.

LPxx (LOOP REPEAT xx TIMES)

This command specifies the number (xx) of times a loop is to be repeated. It acts much like a RPxx but the units can be executing different loops. In addition, they execute the loops independent of the current cues Enhanced PROCALL is sending.

LS (LOOP STOP)

LS will cause all LOOPS in progress on the designated units to stop.

NOTE: Loop commands LL, LG, LS must designate Device Address, not Group Addresses, to participate within a particular loop. Group Addresses (Screen numbers) are invalid.

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5.4.6 SPECIAL PURPOSE CUES

CHx

This cue is used to switch the cue output logical address channel, where x can be A,B,C, or D. This features multiplexes the cue output and in doing so provides four times the addressing capability.

PLEASE CONTACT AVL IF YOU REQUIRE THIS FEATURE. IT IS NOT PROVIDED IN THE STANDARD RELEASE.

SM "XXXX" and SM $HHHH$ (SEND MESSAGE CUE)

This cue is used to communicate with devices having serial (RS-232) control ports, such as VCR's, laser disk players, computers, lighting boards etc.. The serial data strings are transmitted through the Super Genesis I/O's "keyboard port". The strings can be entered as four bytes of ascii data (XXXX) or four nibbles of HEX data (HHHH). No address is entered for this cue. The default transmission parameters are as follows:

- 4800 baud
- data bits
- start bits
- stop bits
- parity

BA (BLINK ALTERNATE)

If the projector status states that the lamp is ON or executing a transition, a BLINK ALT command turn the lamp OFF instantaneously. Another BA will return the lamp to where it would have reached if the first BA did not occur.

FZ (FREEZE)

Allows you to stop a transition while it is in progress and hold the level. This cue also allows you to continue the transition in the same direction at the same rate.

To maintain compatibility with older versions of Procall the FREEZE cue is part of Enhanced Procall. However, there are more effective ways of achieving the effects realized using the FREEZE cue. With Enhanced Procall, MIN/MAX cues can be used instead of the FREEZE cue.

SG (SMOOTH G0)

SG is a transition command which allows direction change at any point during the transition. This feature enables the programmer to produce a rippling effect by cuing other transitions before the completion of the previous transition. If this procedure were done without SMOOTH GO, the previous transition would move to its ending state when another transition is cued in, giving a popping effect.

SS (SMOOTH STOP)

SS is used to return all units to normal from SMOOTH state.

LDxx (PROGRAMMABLE LOAD OF FILE xx)

This cue executes load from the disk into memory. When the LOAD FILE cue is executed in a run mode, the system will load the file xx. The program file system will then reset itself to cue number one and continue to run from that point. The tray and lamp status of the projectors will stay exactly the way they were before the load. Keep in mind that while the system is loading the file it is totally occupied. Pick a convenient slow period when no projector action is needed such as a wait or long dissolve.

5.5 COMMANDS FOR EDITING PROGRAMS

Editing is a very important part of programming. The commands described below will assist you in editing your program quickly and easily.

Certain keys have dual functions and some keys are used in conjunction with the Ctrl key. For purposes of notation, to indicate that two keys are to be pressed simultaneously, a slash (\) is inserted between the names of the keys, e.g: CTRL\A. The program editing functions are described in table 5.5.1.

Editing Function (listed alphabetically)	Description	Keystrokes
Control Command mode, switch to for one command	Enter a single control command	CTRL/C
Cursor right	move cursor to the right one field in programming mode	<space>
Cursor left	move cursor to left one field in programming mode	<backspace>
Delete a cue		CTRL/D
Disable all but relay cues		CTRL/P
Disable relay cues		CTRL/X
Display Dove assignments	display dove addresses which have been grouped	CTRL/V
Enable relay type cues	Re-enables relay cues;	CTRL/X
Enable all but relay type cues	Re-enables all but relay cues; if relay cues are already enabled they will remain enabled.	CTRL/P
Forward to next cue	step forward to next cue	q
Forward to next tab	Move to the next tab in the cues list	CTRL/T<cr> or <tab>
Goto to cue #1		CTRL/G<enter>
Goto to cue xx		CTRL/Gxx<enter>
Goto time cue HH:MM:SS.FF		CTRL/GHH:MM:SS.FF<enter>
Insert a cue		CTRL/A or "ins" key
Mode, change	allows you to change assignments to different locations while creating a screen format.	CTRL/U
Notes, display		CTRL/N
Programming mode	enter programming mode from control command mode	<esc>
Repeat previous cue		CTRL/R
Reverse Run ("Cue")	Step back one cue, or to previous START or time cue (which ever comes first), or to previous LL if in LOOP mode.	F9 or <up arrow>
Reverse step one cue		CTRL/Q
Reverse to previous tab		CTRL/B
Run ("Cue")	step one cue or if in RUN mode, execute until STOP, WX, or TX cue encountered	F10 or <down arrow>
Search for tabxx	repositions cursor to tabxx	CTRL/T,xx
Standby mode, enter	bring all lamps down but continue executing tray position cues	CTRL/S
Standby mode, exit	resume normal operation after being in standby mode	CTRL/S

Table 5.5.1 COMMANDS FOR EDITING PROGRAMS

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5.6 CONTROL COMMAND ENTRIES

This section describes the following Control Command field entries.

* Editing Control Commands
* Memory/Disk Data Transfer Commands
* Magnetic Tape Control Commands
* Serial and Parallel Print Commands

5.6.1 EDITING CONTROL COMMANDS

Editing Function (listed alphabetically)	Description	Keystrokes
Beeper off	turn computer's beeper off	BPF
Beeper on	turn computer's beeper on	BPN
Clear all cues	clear all cues currently displayed	CAC
Clear notes	clears a note currently stored in the note buffer	CLN
Delete cues	delete cues from xx to yy inclusively	DLCxx,yy
Disable cue edits	Disable cue edits from keyboard	KBF
Enable cue edits	Enable cue edits from keyboard disabled	KBN
Exit/return to DOS	Exits Procall; SAVE YOUR PROGRAM FIRST or it will be lost forever	QUIT<cr>
Home, new	Establish new home point	NEW
Notes, display and edit	display or edit notes; notes can be 11 lines of 45 characters	NOTES
Operator name	change operators name to xx (up to 25 characters)	IAMxx
Program name	change program name to xx (up to 8 characters)	PGMxx
Remote cue off	disables remote cue (hand control) inputs	RCF
Remote cue on	enables remote cue (hand control) inputs	RCN
Replace time cues	replace time cues with TX, beginning with cue x and ending with cue y	RTC x.y
Space	Displays total cue memory space and amount of space already used	CUES
Screen numbers, exchange	Exchange Group addresses and device addresses; where v = current dove address, x = current bank (A or B), y = new dove address, and z = new bank	ESN vx,yz
Time offset	Offset all time cues beginning at cue xx and ending at cue yy by hh:mm:ss.ff	TOCxx,yy+/-hh:mm:ss.ff
Tray position offset	Set a new starting tray position for status display (x can be from 0 - 80)	TPOx

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5.6.2 TIMING CONTROL COMMANDS

Timing Function	Description	Keystrokes
AVL timing codes, enable	enable AVL time codes	AVL
SMPTE timing codes, enable	enable SMPTE time codes	SMPTE
EBU timing codes, enable	enable EBU time codes	EBU

5.6.3 MEMORY/DISK DATA TRANSFER COMMANDS

Function	Description	Keystrokes
Append file	add file xx to end of program currently in cue memory	APxx
Delete file	delete file xx from disk	DELxx
Disk drive selection	select working disk drive x (A,B,C,D..)	DSKx
Clear notes	clears a note currently stored in the note buffer	CLN
Insert cues	insert cues from file xx before cursor	INSxx
Load cues	load cues from file xx in place of cues already in memory	LDxx
Load notes	load notes from file xx into the note buffer memory	NLDxx
Library	display cue files in current directory	LIB
Name Protect, clear	allows file xx to be renamed	CNPxx
Name Protect	protects file xx from being renamed	NPRxx
Operator name	change operators name to xx (up to 25 characters)	IAMxx
Program name	change program name to xx (up to 8 characters)	PGMxx
Rename file	rename file x as file y	RNMx,y
Save Notes	save notes to file xx	NSVxx
Save	save the program with the name shown in the program name field	SV
Save under new name	save program in file xx	SVxx
Save block of cues	save block of cues from xx to yy, inclusively, in file zz; when used in conjunction with INS or AP, SV provides an efficient way to copy or move blocks of cues between or within programs.	SVxx,yy,zz
Write protect, clear	allows file xx to be overwritten or deleted used	CWPxx
Write protect	write protect file xx	WPRxx

5.6.4 MAGNETIC TAPE CONTROL COMMANDS

Function	Description	Keystrokes
Clock edit mode	run from tape time codes; if tape stops program stops	CEM
Clock input mode	run from tape time codes; if tape stops program continues from internal clock	CIM
Clock output mode	sends time codes, starting at time = 0, on OUT1 for recording onto tape	COM
Clock output mode at time x	sends time codes, starting at time = HH:MM:SS.ff for recording onto tape	COM HH:MM:SS.FF
Mag tape input off	disables mag tape input	MIF
Mag tape input on	enables mag tape input	MIN
Mag tape load	load program from mag tape into memory through mag tape input jack; no command entry is required. The mag tape load will take place automatically when information resulting from an MSV is received on Data in.	
Mag tape output off	disable cue transmission on OUT1 and OUT2	MOF
Mag tape output on	enable cue transmission on OUT1 and OUT2	MON
Mag tape save	save cues in memory to mag tape through OUT1	MSV
Positrak output off	disables positrak output when not in the RUN mode; Positrak output when in the RUN mode cannot be disabled.	POF
Positrak output on	enables positrak output when not in the RUN mode	PON
Set levels	output continuous tone to set levels on recorder	STL
Verify	compares program residing in memory with tape MSV	VER

5.6.5 TAPE TRANSPORT CONTROL WITH SUPER GENESIS I/O

Function	Description	Keystrokes
Fast forward	Fast forward tape	CTL/F4 (F4 is F4 function key)
Play	Play tape	CTL/F3 (F3 is F# function key)
Rewind	Rewind tape	F4
Stop	Stop tape	F3
Tapetrak	enable tapetraking if currently disabled and disable if currently enabled.	CTL/E

5.6.6 PRINTING CONTROL COMMANDS

Function	Description	Keystrokes
Parallel printer select	select parallel printer port	PLP
Print	print program name, operator name, and cue list	PRINT
Serial Printer select	select serial printer port. This is default. (COM1 is used)	SLP
Speed select	set baud rate to xx for external printer. 300 baud is default. Rates from 300 to 9600 are allowed.	SPDss

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A. APPENDIX PROGRAMMING EXAMPLES

This chapter provides an explanation of some sample programs. The example programs are provided on your diskette. It is suggested that these examples be loaded and studied in detail for a full understanding of the commands and their usage.

e.g. # 1 "realtime"

(once in ENHANCED PROCALL load "realtime" by typing CTR/C to enter the control command mode. Then type LDREALTIME<cr>, to begin the program load)

This program does not contain any timing or flow control cues. Programs of this type can be used for simple speaker support applications.

To follow the speaker simply press the "F10" when you want to execute the current cue.

If the speaker desires sequencing the program, this can be done with a remote control (if using Kodak hand control press Forward button) connected to the Remote cue input of the Genesis board or Super Genesis I/O.

e.g. # 2 "runstop"

This program is slightly more sophisticated example of speaker support. Here cue segments, in addition to single cues, can be executed in response to the "F10" key or a Remote cue input (if using Kodak hand control, press Forward button)

Note that cue segments are marked by using the ST and SP cues.

e.g. # 3 "sequence"

Here time codes are introduced as a way of automatically synchronizing to a time code. The example shows how to specify when a cue or cue segment should started in relation to incoming time code.

e.g. # 4 "timex"

This is a more sophisticated example of time code synchronization. It shows a commonly used technique to create a show with precise synchronization to the soundtrack. Upon loading "timex" you'll see only time cues and tabs. This program is run while receiving time codes. Each time the audio dictates moving to a new segment the F10 key is pressed and the current TIME X will mark the beginning of this segment. If you go to the end of this program cue (F10) the last cue (LD 06) you can see what the program might like after resolving the TIME X's and then inserting the cues which should follow the TIME X's.

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A.1 RECORDING CUES AND TIME CODE ON TAPE

e.g. # 1 Recording Time code

Step 1 -- Enter the control command mode by typing:

CTL/C

Then disable Positrak output by typing:

CTL/CPOF<cr>

Step 2 -- select clock type by entering:

AVL<cr> for AVL clock (default)
or
SMPTE<cr> for SMPTE clock
or
EBU<cr> for EBU clock

Step 3 -- Place deck in record and pause at position where you desire to begin recording time codes (we suggest leaving a minimum of 5 seconds of leader).

Step 4 -- adjust tape signal level to 0 to -3db in response to test output. Test output signal is generated on OUT 1 in response to:

STL<cr>

Normally, track 3 is used for time codes.

Step 5 -- send time code and record by typing:

COM

or, if it is desired that the time code begins a time not equal to 0:00:00.00, type:

COM HH:MM:SS.FF

then releasing pause and pressing return key. Time codes are now being recorded in real-time. It is recommended that the time code track creates a window around the show in case the show needs to start sooner or end later than anticipated.

Step 6 -- End recording and resume normal Positrak output by stopping the deck and typing <esc> followed by:

PON<cr>

e.g. # 2 -- Recording Cues in Real-time

With cue list loaded and cursor on cue #1 perform following steps.

Step 1 -- Place deck in record, play, and pause mode at position for recording

Step 2 -- adjust tape signal level to 0 to -3db in response to test output. Test output signal is generated on OUT 1 and OUT2 in response to:

STL<cr>

Step 3 -- Type <esc><esc> then start deck

Step 4 -- Press F10 each time you want to record next cue(s)

e.g. # 3 -- Recording Cues in sync with time codes already on tape

With cue list loaded and cursor on cue #1 (must be a time cue)perform following steps.

Step 1 -- Place deck in record, play, and pause mode at position for recording

Step 2 -- adjust tape signal level to 0 to -3db in response to test output. Test output signal is generated on OUT 1 in response to:

STL<cr>

Step 3 -- type <esc><esc>, then start deck (cues will be sent in sync with time codes)

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B. AUXILIARY CUES FOR DOVES

Enhanced PROCALL supports 15 Dove auxiliaries. The letters A thru O are used instead of, for example, 1l and 1R. The following table shows the Enhanced PROCALL commands as compared to the PROCALL 5 and X commands.

NOTE: We are using the Dove number rather than screen number as our auxiliary reference.

DOVE #	Enhanced PROCALL	PROCALL X	PROCALL 5
1	AX A	AX A	AX 1 L
	AX C	AX B	AX 1 R
	AX B		
2	AX D	AX C	AX 2 L
	AX F	AX D	AX 2 R
	AX E		
3	AX G	AX E	AX 3 L
	AX I	AX F	AX 3 R
	AX H		
4	AX J	AX F	AX 4 L
	AX L	AX H	AX 4 R
	AX K		
5	AX M	AX I	AX 5 L
	AX O	AX J	AX 5 R
	AX N		

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C. CREATING CUSTOM CONFIGURATIONS

C.1 GENERAL

The following guidelines must be followed when defining custom configurations.

a. 15 Dove addresses per bank per bank.

b. 9 groups (screens) per bank

c. Max of 6 Dove addresses per group, e.g. group 1 can be Dove addresses ABCDEF

C.2 CREATING A NEW CONFIGURATION

To create a new configuration, follow the procedure outlined below.

a. Start Enhanced Procall as you normally would.

b. When the prompt:

HI THERE NAME. NICE TO MEET YOU.

WOULD YOU LIKE TO:

(1) CONTINUE WITH THE STANDARD FORMAT

(2) CREATE YOUR OWN FORMAT

(3) USE A FORMAT PREVIOUSLY CREATED

appeared on the screen, press the 2 key.

f. When the configuration table appears you ready to create a custom configuration. The table contains a 9 x 6 matrix for each bank. The nine columns per bank correspond to the group numbers 1-9 (screen numbers 1-9). The six cells in each column can correspond to up to 6 Dove addresses.

Any 15 physical Dove addresses can be entered in any 15 of the 54 cells. These entries will be assigned logical addresses according to their position in the matrix. This is done by traversing the matrix starting at the top of the left column, proceeding to the bottom of that column, then proceeding to the top of the next column to the right and proceeding to the bottom of that column, and continuing through the remaining 4 columns in this manner. During this traversal, each time an entry is encountered in a cell it is assigned the next sequential logical address, beginning A and ending with O (15 in all).

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For historical reasons the Dove addresses entered in the cells are assigned by 2 character designations. Below is the relationship between these two character designations and the 15 physical dove addresses A-O

```
2 Character Designation -->   1A 1B 1C 2A 2B 2C  ... 5A 5B 5C
                              || || || || || ||     || || ||
Physical Dove address         A  B  C  D  E  F      M  N  O
```

e.g. 9 slide projectors and 2 video projectors distributed over 4 separate screen areas.

The show will have 2 slide projectors on the left most screen, 2 slide projectors and a video projector on the next screen to the right, 2 slide projectors and a video projector on the next screen to the right, and 3 slide projectors on the right most screen.

To create this format enter the following:

1a
<down arrow>
1b
<right arrow><up arrow>
1c
<down arrow>
2c
<right arrow><up arrow>
2b
<down arrow>
2a
<right arrow><up arrow>
3a
<down arrow>
3b
<down arrow>
3c

g. After the new format is configured, press the ESC key.

h. When the following prompt comes on the screen:

DO YOU WANT TO SAVE THIS FORMAT?

enter Y for yes, press RETURN.

i. When the prompt:

WHAT NAME DO YOU WANT TO USE?

c#

comes on the screen, type the name of the program and press the RETURN key. (The system name for the will be C#NAME, where NAME is the name you enter here.)

j. When the GENESIS asks:

WHAT DISK DO YOU WANT TO USE:

type <drive letter>

k. When the following prompt comes on the screen:

DO YOU WANT TO SAVE THIS FORMAT?

enter N (unless you want to save this format onto another diskette), press RETURN.

l. When the prompt:

PLEASE NAME YOUR PROGRAM AND WE CAN BEGIN

is displayed on the screen, type the name of the program and press RETURN.

L. To program the show using the format created above the equipment must be configured as described below.

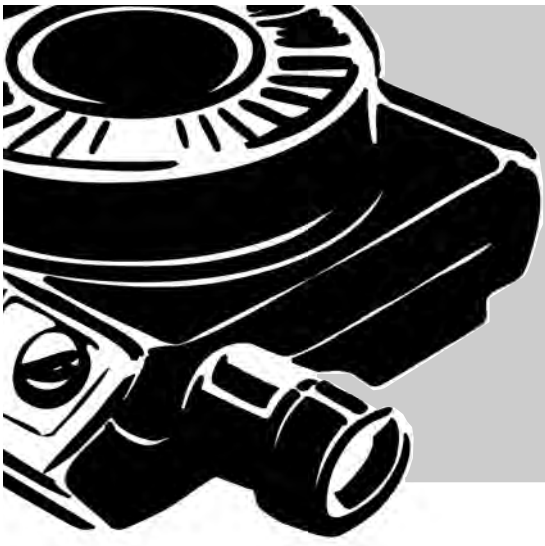
Screen 1	Screen 1's slide projectors should be connected to a Dove set to screen 1 on ports A and B
Screen 2	Screen 2's slide projectors should be connected to a Dove set to screen 1 on port C and a Dove set to screen 2 on port C.
Screen 3	Screen 3's slide projectors should be connected to a Dove set to screen 2 on ports B and A.
Screen 4	Screen 4's slide projectors should be connected to a Dove set to screen 3 on ports A,B, and C.

M. The logical addresses which must now be used to control the equipment are shown below in parenthesis.

Screen 1	Screen 1's slide projectors should be connected to a Dove set to screen 1 on ports A(A) and B(B)

Screen 2	Screen 2's slide projectors should be connected to a Dove set to screen 1 on port C(C) and a Dove set to screen 2 on port C(D).
Screen 3	Screen 3's slide projectors should be connected to a Dove set to screen 2 on ports B(E) and A(F).
Screen 4	Screen 4's slide projectors should be connected to a Dove set to screen 3 on ports A(G),B(H), and C(I).

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Make Your Slide Show Sizzle!

Zoom in on the detail—fade images in and out—make your images brighter!

Kodak puts the power to impress at your fingertips with the widest selection of presentation products and accessories.

KODAK Mini Slide Viewer

CAT 820 1899



A handy tool for presenters and photographers.

The KODAK Mini Slide Viewer is a small, hand-held high-quality, very bright light source for viewing 35 mm slides (cardboard or thin plastic mounts only) and film strips. It is useful in many applications including medical, business, advertising, photography, and art.

KODAK Extra Bright Lamp Module

CAT 121 7629 (Dark Beige)
CAT 139 3982 (Black)
(for use with KODAK EKTAGRAPHIC III Slide Projectors)

Keep an extra Lamp Module on hand for quick lamp change!



Provides 30 % brighter output, making your images look brighter, richer, and more saturated. The lamp module features a "LAMP ON" indicator on the lamp module.

KODAK Slide Trays

Get organize. Get ready to go and show!
Spill-proof slide trays are an integral part of the superior Kodak slide projection system. All are made with corrosive-resistant materials and a high-quality latching mechanism t ensure many years of uninterrupted service. A special feature allows preconditioning that eliminates popping and focus drift during projectio

KODAK CAROUSEL
140 Slide Tray
CAT 899 5193
Black slide tray; accepts up to 140 slides; for use with cardboard slide mounts 1/16-inch (1.6 mm) maximum thickness.

KODAK CAROUSEL TRANSVUE
80 Slide Tray*
CAT 104 6093
Translucent gray slide tray for viewing slide numbers in a darkened room.

KODAK EKTAGRAPHIC Universal Slide Tray*
CAT 144 3266
Black slide tray.

KODAK EKTAPRO 80 Slide Tray*
CAT 121 8080
Black slide tray with a clear cover.

***Accepts up to 80 slides; for use with glass, plastic, or cardboard mounts of 1/8-inch (3.2 mm) maximum thickness.

KODAK EC Stack Loader
CAT 151 4249



Quick show. Easy edit.
Lets you project and edit up to forty 2 x 2-inch slides in cardboard or very thin plastic mounts (or up to thirty 110 slides in 2 x 2-inch adapters) without loading them into tray.

KODAK Slide Projection Lenses (8)

Zoom or fixed, flat or curved field—a great selection to meet your projection needs!



Kodak recommends the use of a flat-field lens for use with glass or plastic mounts or when mixing mounts. A curved-field lens is optimized for use with embossed cardboard open-face mounts produced by an automated photofinisher such as Kodak Premium Processing and Kodak Processing Labs.

Flat-Field Lens
KODAK Slide Projection FF lens:
85 mm ..... CAT 712 5503
100 mm ..... CAT 163 4500
180 mm ..... CAT 712 5529
75 to 120 mm ..... CAT 847 0346
100 to 150 mm ..... CAT 143 3432
100 to 200 mm ..... CAT 712 5743

Curved Field Lens
KODAK Slide Projection CF lens:
102 mm ..... CAT 178 2382
102 to 152 mm ..... CAT 141 4457

KODAK Remote Controls

KODAK SP Laser Remote
CAT 817 3338
This IR remote control is for use with any KODAK Slide Projector equipped with either a KODAK EKTAGRAPHIC IR Remote Control receiver or a KODAK EKTALITE IR Remote Control receiver. The battery-operated laser remote produces a superior beam brightness and controls slide projector operations up to 100 feet.

KODAK SP Laser Remote with Receiver
CAT 830 0279



For use with KODAK EKTAGRAPHIC and CAROUSEL Projectors; a KODAK EKTAGRAPHIC IR Remote Control receiver is packaged with the SP Laser Remote. The receiver plugs into a standard slide projector 5-pin remote accessory connector.

KODAK EKTAGRAPHIC IR Remote Control
CAT 109 8383
Wireless IR Remote Control for forward, reverse, and remote-focus operations. It is compatible with any 5-pin connected Kodak EKTAGRAPHIC Remote Control receiver.

KODAK Cabled Remote Controls

KODAK EC-1 Remote Control
CAT 131 7015
Forward and reverse slide operations only. Compatible with all KODAK CAROUSEL (except S-AV) and EKTAGRAPHIC Slide Projectors.

KODAK EC-2 Remote control
CAT 131 7031
Forward, reverse, and remote-focus operations. For use with KODAK CAROUSEL 4400 and EKTAGRAPHIC III E Plus and BR Slide Projectors.

KODAK EC-3 Remote Control
CAT 131 7056
Forward, reverse, and remote focus in conjunction with autofocus operations. For use with KODAK CAROUSEL 5600 and EKTAGRAPHIC III AMT, ATS, and ABR Slide Projectors.

KODAK Dissolve Controls

KODAK SP Programmable Dissolve Control
CAT 816 7199



The KODAK SP Dissolve Control is a programmable two-projector dissolve unit that synchronizes slides to audio tape. This dissolve features seven dissolve rates, independent lamp control (for superimposing images), automatic timer, alternate flashing, freeze images, and automatic tray reset. An EC Remote Control may be added for forward and reverse operation.

The synch signal of the SP Programmable Dissolve Control is recorded using an AV recorder on a separate channel from the audio.

KODAK SP Dissolve Control
CAT 102 9677
The SP Dissolve Control is an easy-to-use two-projector dissolve control and one-projector fader that offers three forward rates at approximately 1, 3, and 6 seconds and one reverse rate of 1 second.

Extension cord, 25 foot (for KODAK CAROUSEL Projectors)
CAT 140 1363
Extends the range of the 12-foot remote control cord so that you can operate the projector from a location near the screen. Up to four extension cords can be added to accommodate most projection distances.

KODAK Carry Cases

Convenient to use, helps protect your projector, and keeps it clean!

KODAK Carry Case, Model E
CAT 144 1088
This lined compartment case of simulated leather accommodates your projector, a slide tray in its carton, and KODAK Accessories such as a stack loader, zoom lens, spare lamp, or extension cords. Hardware is brass finished.

KODAK EC Slide Projector Case
CAT 886 0652
Made of a molded high-impact plastic with double-wall construction to protect your KODAK CAROUSEL or EKTAGRAPHIC Slide Projector and Slide Tray in transport. An extra compartment holds accessories such as cords and a spare lamp. It has two lock-tight catches, and you can add a padlock for security.

KODAK EKTAGRAPHIC Carry Case
CAT 162 5136
This is a padded canvas carrying case that will conveniently hold any slide projector, lens, slide tray, simple dissolve control, and simple projector stand. It has a carry strap and two handles.

KODAK EC Projector Dust Cover
CAT 147 7595
This protective dust cover of rich, black, textured polystyrene protects the projector from dust and dirt when not in use. It snaps firmly into place and is easily removed by means of a sliding latch. It is designed for use with KODAK CAROUSEL and EKTAGRAPHIC Projectors.

More Information

Kodak has several publications t help you improve your AV presentations.
Call Kodak for information on the following pamphlets.

S-31 Be A Knockout with AV!
S-101 Effective Presentation Images
S-102 Audiovisual Slide Projection

The following publications for AV Presentations are available from Silver Pixel Press, 21 Jet View Drive, Rochester, NY 14624 (1-800-368-6257).

S-16 KODAK Projection Calculator and Seating Guide
S-30A More Slides—Producing, Presenting, Digital Images

TO ORDER: Order these accessories from your dealer in Kodak audiovisual products. To find a dealer in your area, call Kodak in the U.S. at 1-800-242-2424, or in Canada at 1-800-465-6325.

www.kodak.com/go/projectors

PRESENTATION TECHNOLOGIES

Kodak, Carousel, Ektagraphic, Ektalite, Ektapro, and Transvue are trademarks.

Part No. 5B5353 6/00 © Eastman Kodak Company, 2000

A Brief History of Slide Projectors

- **1937-1940**
  KODASLIDE Projector
  . 1st 2" x 2" slide
  . One at a time "gravity fed" with lever
  . Top load
- **1939-1947**
  KODASLIDE Model 1
  . Smaller footprint
  . 1st KODACHROME in KODASLIDE READYMOUNTS (introduced 1939)
  . Side-load, new slide pushed one in gate out the other side
- **1947-1951**
  KODASLIDE Projector, Model 1A
  . Brighter, sharper image
  . 150 Watt lamp, Vs 100 Watt with older models
  . 1st heat absorbing glass introduced (for transparency protection)
- **1947-1956**
  KODASLIDE Projector, Master Model
  . New for large lecture halls and auditoriums
  . 1st Extra Bright!
  . 500 Watt to 1000 Watt lamps
  . Wide range of lenses (5 - 11 inches)
  . Powerful fan for maximum cooling
- **1951-1956**
  KODASLIDE Merit Projector
  . Adopted earlier slide feeding principle
  . Inserted one by one from the top
- **1952-1955**
  KODASLIDE Highlux III Projector
  . Similar to Merit Projector
  . Except, an 'extra bright' 300 Watt lamp, compared with 150 Watt in standard KODASLIDE
  . Base blower fan for increased cooling
- **1954-1958**
  KODASLIDE SIGNET 500, Models 1, 2 and 2F
  . Brightest yet (except for Master Model)
  . 500 Watt lamp
  . 3 ways of changing slides (drop through, push through, magazine changer)
  . 1st Remote Control
  . 1st Filmstrip projection
  . New receiver bin for stacking projected slides in original order
- **1958-1962**
  KODAK CAVALCADE Projector, Models 500, 510, 500C and 520C
  . 1st Straight Tray
  . 1st Timer (automatic viewing of slide from tray)
  . Push button control from remote or manual rotation of handwheel on side
  . Built-in movable pointer to silhouette arrow on the screen
- **1958-1960**
  KODAK 500 Projector
  . Most portable yet
  . Self-contained carry case
  . < 9 lb.
  . Two options:
  READYMATIC changer (36 slides) in stacks
  Metal magazine (30 slides) for storing and showing

1959-1962
KODAK CAVALCADE Repeating Projector, Model 540
. Same as CAVALCADE Projectors above, but designed for continuous play of 40 slides in straight tray
. Targeting retail stores, conventions, etc
. 1st compatible with synchronized sound programs from tape recorders

- **1961-1966**
  KODAK CAROUSEL Projector, Model 550
  . 1st ROUND TRAY ("CAROUSEL") Revolutionary!
  . 81 slides per tray
  . Low lamp setting switch with 500 Watt lamp
  . Remote Control (Forward, Reverse and Focus)
- **1964**
  KODAK CAROUSEL Model S
  . Germany begins manufacturing 50Hz projectors (Stuttgart)
  . Professional models; not marketed in U.S.
- **1964-1972**
  KODAK CAROUSEL 800 Projector
  . More reliable
  . Reduced size (12 lb.)
  . 1st Dissolve control capable (7-pin connector introduced)
- **1967-1969**
  KODAK EKTAGRAPHIC Slide Projector
  . 1st Professional units for higher-end market (non-'Consumer' models)
  . Slide registration
  . Precision controlled shutter control for multi-projector shows
- **1969-1971**
  KODAK EKTAGRAPHIC Projector, Models AF, E and B
  . 1st Autofocus
  . Features mixed across models for different market needs
  . Proliferation of models within product families
- **1971-1984**
  KODAK EKTAGRAPHIC Projector, Models E-2, B2, F-2, AF-3
  . Current Engineering activities to make more robust
  . Autofocus override for remote operation
  . Automatic dark screen when no slide
  . From 500 Watt to 300 Watt
- **1972-1981**
  KODAK CAROUSEL H Models, 600H, 650H, 750H... 850H
  . Introduced 300 Watt version
  . Slower speed fan resulted in quieter operation.
  . H = Hush
  . Also, Customer versions (woodgrain)
- **1975-1984**
  KODAK EKTAGRAPHIC Projector, Model AF-2K, AF-1
  . 1st 60Hz Ektagraphic
- **1979-1984**
  KODAK EKTAGRAPHIC Projector, Model B-2AR
  . 1st automatic switching for voltage and frequency
- **1979-1984**
  KODAK EKTAGRAPHIC Projector, Model S-AV 1020, 1030, 2000, 2030, 2050
  . 1st German-made projector sold in U.S. for 60Hz

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A Brief History of Slide Projectors

- **1981-Present**
  KODAK CAROUSEL Projector,
  Models 4000, 4200, 5200, 5400... 5600
  . 1st Built-in screen viewer (Carousel)
  . 1st Built-in room light outlet (Carousel)
- **1981-2004**
  KODAK EKTAGRAPHIC III Projectors,
  Models E Plus, A, AMT, ATS, BR, ABR
  . 1st 3-year warranty offered
- **1986**
  "NP" versions of Carousel and Ektagraphic
  (Not Painted, cost reduction)
  . 1st polycarbonate housing
  . 1st self-contained, removable lamp module (door attached)
  . 1st CAROUSEL Medalist models introduced
- **1992-2004**
  KODAK EKTAPRO Projectors,
  Models 320, 3000 ... 9020
  . 1st RS-232 computer compatible
  . 1st Random Access of slides in a tray
  . 1st Built-in dissolve
  . Metal Housing
- **1994-2004**
  KODAK EKTALITE Projectors,
  Models 1000, 1500, 2000
  . International versions of Ektagraphic
  . Ektagraphic Connectivity
  . Multi-voltage and Hz
- **1995-2004**
  New Look for Carousel and Ektagraphic
  . Updated Housing Design

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Kodak S-AV Slide Projectors

Model	Dates Supplied	List price	Specials	Replaces
Carousel S	1964 - 1975	1964: € 205.-	150 W lamp	
Carousel S-AV	1966 - 1972	1966: € 300.-	commencing 1969 with 250 W lamp	
Carousel S-AV 1000	1975 - 1981	1975: € 260.-		S
Carousel S-AV 1010	1981 - 1992	1985: € 470.-	plastic housing	S-AV 1000
Carousel S-AV 1020	1986 - 1989	System 1989: € 1.125.-	Quick Change System. 2 projectors with extern dissolve unit (hard cuts); autofocus system	
Carousel S-AV 1030	1981 - 1992	1985: € 620.-	plastic housing, autofocus system	S-AV 1000
Carousel S-AV 1050	1981 - 1992	1985: € 715.-	plastic housing, autofocus system 12-Pin plug, dissolve capability	
Carousel S-AV 2000	1972 - 1979	1972: € 340.-		S-AV
Carousel S-AV 2010	1982 - 1992	1985: € 900.-	auto zero tray positioning	
Carousel S-AV 2020	1979 - 1982	1979: € 400.-	12-Pin plug, dissolve capability	S-AV 2000
Carousel S-AV 2030	1979 - 1982	1979: € 450.-	12-Pin plug, dissolve capability auto zero tray positioning	S-AV 2000
Carousel S-AV 2050	1984 - 1992	1985: € 1.150.-	12-Pin plug, dissolve capability	S-AV 2020
Carousel S-AV 2050 AF	1986 - 1992	1990: € 1.280.-		
Carousel S-AV 2054	1988 - 1989	1989: € 1.400.-	400 W projector with special cooling system (booster)	
Carousel S-AV 2055	1989 - 1992	1990: € 1.300.-	400 W projector without special cooling system	S-AV 2054
Carousel S-AV 2060	1989 - 1992	1990: € 1.280.-	automatic lamp changer, fast slide change	
Carousel S-AV 28	1971 - 1974	1971: € 240.-	especially designed for use of wide angle lenses	
Carousel S-RA	1971 - 1984	1971: € 520.-	Random Access (by use of special RA remote control)	
Carousel S-RA 2000	1975 - 1984	1975: € 850.-		S-RA
Carousel S-RA 2500	1984 - 1992	1985: € 2.200.-	Random Access (by use of external keyboard control)	S-RA 2000

SECTION 1

SYSTEM DESCRIPTION

PRELIMINARY EDITION

The AVL Eagle Computer System shown in Fig. 1-1, is made up of four hardware units:

1. The Central Processing Unit	CPU (EC)
2. The Keyboard	K69
3. The Video Monitor	VM9
4. The Mini-Floppy Disk Drive	FD1

Interconnection cables are used to attach the other units to the Central Processing Unit. Add some projector control equipment (QD's, Show Pro 5B, etc.) via a cable from the Central Processing Unit, and the system is ready to power on. But it doesn't know what it is!

Every general purpose computer needs an Operating System of some type to give it intelligence. Each Eagle PROCALL diskette contains this information. AVL PROCALL (PROgrammable Computerized Audio-visual Language Library), was designed by AVL specifically for multi-image programming and editing. As you shall see, when the system is first powered on, it automatically "goes to the disk" to obtain its intelligence. Once that is loaded, the Eagle tells you "let's begin." The real beauty of this approach is that new A/V features can typically be added to your Eagle system by simply inserting a new version of the diskette. Thus new versions of the Eagle can be generated every few months without having to continually send the system back to the factory for hardware updates.

Each of the units has its specific function to perform, so let's examine them briefly.

(Fig. 1-2 Front and Rear View of CPU)

The Central Processing Unit (CPU) is the heart and the brains of the system. All equipment (devices) in the system are attached to this unit via various input/output (I/O) connectors located on the rear panel. Inside the unit are plug-in printed circuit cards, including a Master CPU card containing a microprocessor, interfaces for the keyboard and printer, and related control circuitry, and two

memory cards that, combined, form the operating system memory, and user memory to store the cues for the show, as well as names and titles in English. The memory in the Eagle CPU is temporary, in that it is there only as long as a-c power is applied to the unit. Permanent memory storage is provided by the Floppy Disk, as we shall see. In addition, other printed circuit cards contain the interface electronics for the VM9 Video Monitor, the FD1 Disk Drive, and mag tape signals. Additional card slots are available in the unit to add (a.) more memory and (b.) interface boards for new peripherals as AVL develops them.

Also included in the CPU are the power supplies for the keyboard, disk drive and the main frame electronics. A switched convenience outlet on the rear panel provides a-c power for the VM9 Monitor. A slide switch is provided to allow selection of 115/220 volts a-c input.

The "OUT 1" and "OUT 2" RCA phono jacks are used to output digital signals to the projector control equipment and to the mag tape tracks. "OUT 1" is for screens 1 through 5, and "OUT 2" is for screens 6 through 10.

The "PLAY" jack reads the digital informations from a mag tape that was encoded from any AVL computer product (5 screens or less). By playing this information in from the show tapes you produced before you got your Eagle, not only will the cues be executed, but they will be stored and displayed so you may edit them, put them on disk memory, or get a hard-copy printout.

The "SYNC IN" and "SYNC OUT" jacks are used in conjunction with the "LINE OUT" and "LINE IN" jacks on your multi-track tape deck. This will allow you to synchronize a point on the soundtrack where you want to start a screen action by pressing the "CUE" button, which also puts out a 1000 cycle sync pulse at the same time. On playback, each pulse will automatically start the screen action exactly where you placed them.

If you need to be away from the Eagle keyboard while you are recording the sync pulses, plug a Kodak Remote Control into the "REM SYNC" jack on the rear of the CPU. Pressing the "FWD" button causes a sync pulse to be output to the tape deck.

To remotely cue the Eagle, either going forward or reversing through the program, use a Kodak Remote Control plugged into the "REM CUE" jack.

Knowing that the power of the Eagle has just been tapped, provisions for future expansion have been made. The two "EXPANSION PANELS" and the 5-pin jacks labeled "EX1", "EX2" and "EX3" are for this purpose.

(Fig. 1-3-Front and rear view of VM9 Monitor)

The VM9 Video Monitor performs several functions: (a) displays what you are putting into the computer from the keyboard, (b) allows the computer to "talk" to you by displaying messages to you, and (c) displays the cues and the lamp status of the program you are working with. A unique feature of the Eagle is that it not only displays the present cue being worked on, but the previous five as well as the following five.

Those of us who have had to relate complex sequences but were limited to stepping through them seeing the next cue only will recall that it was sometimes necessary to write the sequence out to visualize what to do next. The Eagle changes all of that, because now there is visual continuity on the Monitor, automatically.

The VM9 monitor uses a 9 inch CRT, and the whole unit was specifically designed for computer information display use. It was selected to combine the factors of legibility to the user, as well as being compact for portability. Using a 5 x 7 dot matrix to form each character displayed, there are 64 characters per line, and 16 lines. If LED's were used to show LAMP STATUS a minimum of 30 would be required, and any future expansion/format changes would require a hardware update.

During operation a blinking "cursor" indicates where on the display you will next be entering data from the keyboard.

The VM9 Monitor is extremely simple to hook up and use. A coaxial cable supplied with the system connects from the "VIDEO" jack on the CPU to the "VIDEO IN" jack on the rear panel of the monitor. If it is the last monitor in a daisy-chain (all monitors would show the same data) or is the only monitor, the 75 ohm termination switch should be set to the "ON" position.

On the front panel is a POWER ON/OFF switch and two operator controls, CONTRAST and BRIGHTNESS. The Contrast control sets only the intensity of the characters, while the Brightness control sets the intensity level for both the characters and the background. You can adjust these according to the ambient light level you are working in, which could run the gamut from brightly lit rooms to black during a presentation. And your Eagle covers them all.

Behind the front panel are two additional operator controls, "HORIZONTAL HOLD" and "VERTICAL HOLD". These can be adjusted if necessary to give a stable display just as you would do on your home television receiver.

(Fig.1-4 Picture of Keyboard)

The K69 Keyboard is your way to communicate with the computer. With it you will be able to do wondrous things. It consists of a standard typewriter keyboard, combined with special function keys to allow you to control the computer as well as sophisticated editing and monitor control features. For PROCALL all the letters on the display appear in upper case only, whether the SHIFT key is used with them or not. In the areas that you are writing a program's name or the operator's name, the double-marked keys will put out the upper character when used with the SHIFT key. To the right of the regular keyboard is a numeric keypad, if you are more comfortable entering numbers from a calculator. For those of you who type, the standard number keys on the top row operate identically to those on the keypad.

On the bottom row of the keyboard the LEFT and RIGHT arrow keys are used as cursor controls, moving the cursor appropriately on the screen. The SPACE bar moves the cursor on space to the right (as on a standard typewriter) when the cursor is in any area other than the program area of the display. As you will see later on, the computer automatically provides tabs for us in the programming area, and the SPACE bar can act as a tab key.

The next two keys in the bottom row ("↓" and "CUE ") act as the "REVERSE CUE" and the "CUE" buttons on programmers like the Show Pro V.

The "ENTER" key is used to enter information into the computer after you have typed it on the keyboard and observed it on the monitor. If you wish to change something simply move the cursor to where you want to make the change, hit the correct key, and then hit ENTER.

The black keys on the keyboard provide you with a number of control and editing functions that allow you to use a few keys to do many things. And when we get into the actual use of the keys in programming, the logic behind the choice of keys for a given function will surprise you in how quickly you will be using them as though you had known them forever.

The keyboard comes with a permanently attached cable coming from the rear of the case. The other end has a mating connector to the one marked "KEYBOARD" on the CPU.

(Fig. 1-5 Picture of floppy disk drive and diskettes)

The AVL model FD1 Floppy Disk Drive is used to record and playback large blocks of digital data to and from the Central Processing Unit at very high speeds. Utilizing a small flexible diskette about the size of a 45 rpm record, its magnetic surface can store approximately 27,000 cues for five screen, 15 projector shows. For the 10 screen shows, approximately 20,000 cues may be stored.

A LOAD (playback) or a SAVE (record) command causes the diskette to begin spinning. A red LED on the front panel of the drive goes on whenever a LOAD/SAVE operation is being executed. The play/record head inside the disk drive moves rapidly in a straight line from the outer edge of the diskette to the inside and back out, as required. Although magnetically read and recorded, the diskette is divided up into a series of tracks where the data is stored. Unlike the mag tape, the "packing density" of the disk is extremely high, meaning the digital information for each cue takes up very little physical space, hence the term "mass storage".

To give you an idea of the magnitude of difference between mag tape and disk storage, it takes just eight(count 'em, eight!) seconds to load the Eagle memory with any block of 6000 cues out of the 27,000 available. That includes starting the drive up, getting it up to speed, finding the information and transferring it. Compare that with the same situation using mag tape. Let's assume the cues are stacked one right after the other on the tape at a 20 cues per second rate, and the tape is running at 15 ips. To store the cues requires 450 feet of tape, and 5 minutes of playback from one end to the other. You can easily see how time consuming picking out 6000 cues on the first pass would be!

And, as you will see later, the cues can be protected so that one cannot accidentally erase or change cues from the computer, and you can easily move information on the disk from one disk/system to another. Give your show a name, and that's how it is stored. To call up 6000 cues, just ask for the show name! The rest is automatic. And since many shows may be stored on a disk, and you named each of them, those names form a "library". Want to know what shows are on the disk? Ask to see the library. And there on the monitor they all appear. That's the power of the Eagle!

(Fig. 1-6 Picture of Line Printer: Check to see if repro permission required.)

How many times have we wished we had cue sheets, but the time involved has stopped us. Now, thanks to the Eagle it can be done automatically when you have an optional hard copy printer. There are

several manufacturers from which you may buy or lease the printer, such as a DECWRITER from Digital Equipment Corp., or a KSR Model 43 unit from Teletype Corporation. The Eagle has a connector on the rear of the CPU that uses the computer industry standard RS-232-C interface circuitry. All you have to do is plug the printer into the "PRINTER" connector, tell the Eagle to "PRINT", and whatever is in the Eagle memory is printed out, cue line-by-cue line just as it appears on the screen, all automatically. Want a printout of just the names of the shows and the effects on a disk? Simple. Tell the Eagle "PRINT LIBRARY", and there you are. Refer to the Eagle Printer Selection section of this manual for additional printer information.

(Fig.1-7 QD's, Show Pro 5)

Being only a programmer, the Eagle needs some Dissolve Control equipment to translate your show to projector happenings. Your Eagle is presently able to provide control signals to dissolve controls for up to thirty (30) projectors. The digital signals, available at the "OUT 1" and "OUT 2" jacks at the rear of the CPU, are compatible with any of the AVL computer products. In order to take full advantage of all the screen effects available, you can use the AVL QD Playback units , combining economy and portability, or a SHOW PRO VB with MKVII power packs which give you both programming and playback capabilities. Within the limit of The Play Back Unit. see Section 7 page 1 for complete list of compatibility.

SECTION 2

EQUIPMENT SET-UP AND CHECKOUT

In this section you will be shown how to set-up and checkout your Eagle computer system. But first there are a couple of common sense rules that will help you to achieve the highest performance from your system.

The first point is one you have probably heard many times before, but it is just as true now: CHECK THE A-C POWER SOURCE YOU WILL BE USING TO MAKE SURE IT IS WIRED CORRECTLY.

There are two important reasons to observe this rule; (1.) It can prevent you or someone else from being hurt, and (2.) it can prevent the equipment from being damaged or not functioning correctly. So help everyone out, always check the receptacles.

"But how do I do that?", you ask.

By using a small device called an a-c receptacle tester, which has been on the market for the last few years. It plugs into the standard three-wire grounded receptacles. There are three indicators on the unit, and a table printed on it that shows the combination of indicators lit for various fault conditions, as well as correct wiring. There are several manufacturers of this device, they typically cost less than $6, and they may be found at electrical supply stores and some department stores with electrical supplies.

The second point is to read this manual before using the equipment, otherwise you might end up at "When all else fails, read the ---". In most cases it will save you time in getting to the fun of using your Eagle.

UNPACKING THE SYSTEM

The Eagle Computer System is shipped in three cartons. As you unpack each box, save the material, as it has been designed to enable you to ship your unit safely.

The largest carton contains the Central Processing Unit (CPU). The protective foam top is form fit, and goes on easily if you repack your unit. Remove the unit and place it on your work area, desk, etc.

The cube-shaped carton contains the CRT Video Monitor. Lift it out of its carton by the handle at the top, and place it on the top of the CPU. (NOTE: The individual units may be placed anywhere you wish as long as their cables reach, but it is suggested you start out as described.)

The last carton contains (a.) the Keyboard, (b.) the Disk Drive, (c.) a diskette carrying case with three AVL disks enclosed, and (d.) a packet containing the power cord for the CPU, the coaxial cable for the Video Monitor, and the key to turn the Eagle ON and OFF.

CAUTION: Your AVL diskettes use magnetic recording techniques, and they have either pre-recorded PROCALL data or test data on them. As with your magnetic recording tapes, observe the same rules about not getting them too close to magnetized tools, extreme heat, etc. A more thorough list of specific things to watch out for will be discussed when you are told how to load the disk into the drive.

Place the Keyboard in front of the CPU, and place the Disk Drive unit next to the Video Monitor. Figure 2-1 shows a typical setup.

(Fig. 2-1 System + QD's + Printer + Teac)

HOOKING UP THE SYSTEM

Referring to Fig. 2-2, follow the steps below.

(Fig. 2-2, Picture of Rear Panels of System showing interconnection cables.)

1. Place the key supplied into the POWER switch on the CPU and make certain it is in the OFF position. Remove the key.
CAUTION: Whenever plugging or unplugging any of the units to the CPU always make sure the a-c power is OFF to prevent possible damage to one or more units.

2. Connecting the VM9 Video Monitor
A. Connect one end of the coaxial cable supplied to the "VIDEO" jack on the CPU unit. Connect the other end to the VIDEO IN" jack on the monitor.
B. Set the 75 OHM termination slide switch on the VM9 to the "ON" position.
C. Place the POWER switch on the VM9 to the ON position(push it in). D. Place the "BRIGHTNESS" and "CONTRAST" controls to their midway position.

E. Plug the VM9 power cord into the convenience outlet just beneath the fan on the CPU.

3. Connect the end of the K69 Keyboard cable into the "KEYBOARD" jack on the CPU.

4. Connect the end of the FD1 Disk Drive unit into the "DISK DRIVE" jack on the CPU.

5. If you have a compatible printer with the Eagle do the following:
A. Connect the end of its interface cable into the "PRINTER" jack on the CPU.
B. Place the POWER switch on the printer to its OFF position.
C. Plug the printer's power cord into a tested a-c receptacle.
D. Some printers require special cabling. Refer to the Eagle Printer Selection portion of this manual and the manual from the printer manufacturer for further information.

6. On the Eagle CPU set the "115/220" slide switch to the appropriate position.

7. Plug the detachable power cord supplied into the receptacle on the CPU below the fan.

8. After insuring the a-c receptacle on the wall is grounded and wired correctly, plug in the power cord.

9. Using the key supplied turn the POWER switch on the CPU to the ON position. The following should occur:
A. The fan on the CPU should start up.
B. The red LED indicator on the Disk Drive will go ON, indicating the drive is activated, then it will go OFF. Since no disk is installed, it will continue to cycle as described.
C. The Video Monitor should be warmed up by this time, so adjust the controls for a clear display. The top line of the display will say: "DISK DRIVE 1 NOT READY"(older versions will say "DISK DRIVE A NOT READY").

A WORD ABOUT THE FLOPPY DISK

Just before you take the next step there are a few things you should be aware of in regards to handling your diskettes (sometimes simply called disks) to insure you both work well together.
1. Do not bend or fold the disk. The magnetic coating may crack and either lose your data or the PROCALL information.
2. Keep the disk away from magnetic fields. Treat these as you would your audio tapes.
3. Always replace the disk in its protective envelope whenever it is not being used. Slip it in the envelope so the exposed areas are covered (see diagram below).
4. Never write on the plastic jacket with a lead pencil or ball-point

pen. Always use a soft, felt-tip pen. Write only in the label area. There should never be more than two labels (one placed over the top of the other) on a disk at one time. Always remove the top label before putting on a new one.
5. Do not touch or attempt to clean the exposed surfaces of the disk. Abrasions may cause loss of stored data.
6. Do not expose the disk to heat or sunlight.
7. Keep your disks in the storage cases provided. Store the disks in an upright position, to prevent them from warping after a period of time.
8. There is a mechanical SHOW PROTECT notch on every AVL disk that when exposed allows you to change or SAVE programs on the disk. When the small silver/white tab, supplied with disk, is covering the notch you are not able to write on the disk. In either case you can always load (READ) data on the disk into the Eagle Memory. The write protect tab may be remove whenever necessary to write data on the disk(note: do not remove the write protect tab from the Memory Test Diskette, it should only be used to test the Eagle).

(Fig's. of Diskettes)

Open up the Eagle Disk Storage Case and you will see there are three disks supplied with your system. One of the disks has the WRITE PROTECT NOTCH covered with a silver tab, and the label is marked EAGLE MEMORY TEST, whose use will be discussed in the SECTION IX. Take out one of the other disks which is not write protected and use it for the following programming.

(Fig. 2-3 Loading the disk into the Disk Drive)

Remove the disk from its protective envelope, and do the following:
1. Flip up the gate on the disk drive.
2. Hold the disk flat with the arrow pointing towards the gate.
3. Insert the disk into the disk drive until it stops. It should slip in easily. IF IT DOES NOT, DO NOT FORCE IT. Remove it and try again.
4. Push the gate down until it locks.

The next time the red LED indicator comes ON, it will be accessing the PROCALL data, and when completed, the disk drive will shut off.

This time the monitor will display: "PLEASE STANDBY FOR PROCALL LOAD. THANK YOU".

After the Eagle has loaded PROCALL, the top line on the monitor changes to: "HELLO, MY NAME IS EAGLE. WHAT IS YOUR NAME?"

Go ahead and type in your name, then press the ENTER key on the keyboard.

In the wink of an eye the display changes to:

"HI THERE (your name)
NICE TO MEET YOU
THANK YOU FOR LOADING PROCALL VERSION .....
THIS VERSION OF PROCALL ALLOWS ME TO CONTROL 5 OR 10 SCREENS
HOW MANY WOULD YOU LIKE TO USE?

ADJUSTMENT OF THE VIDEO MONITOR

While you have this display on the screen, make the following adjustments.

1. Turn the "CONTRAST" control completely counterclockwise.
2. Adjust the "BRIGHTNESS" control until you just see the background become visible.
3. Adjust the CONTRAST control for clear characters.
4. You will find a balance between the two controls that accomodates the ambient light in the room for a pleasing display.
5. If the display is not stable, do the following:

A. Turn the POWER switch on the monitor to OFF.

B. Using a hex wrench remove the two knobs from the front panel controls.

C. Using a small Phillips Head screwdriver remove the two screws located on the bottom front edge of the monitor and remove the plate.

D. Turn the POWER switch to ON.

E. Using a small flat-bladed screwdrever, adjust the HORIZ.and the VERT. HOLD controls for a stable display as you would for your home TV set.

F. Turn the POWER switch OFF.

G. Replace the plate and the control knobs.

H. Turn the VM9 power ON.

PRELIMINARY EAGLE SYSTEM CHECKOUT

Moving right along, when you typed in your name in answer to the opening(HELLO) sequence you should know that you can type in up to 25 characters (a character is any one of the alpha, numeric or punctuation keys on the keyboard).

Looking back at the display notice the white blinking area next to the question mark ? That is called the "cursor" and it tells you where you are "typing" in data from the keyboard. You will find that the Eagle will tab automatically after an entry, as noted by the position of the cursor on the screen. Now all you have to do is answer the questions. The cursor is at the end of the first question. If you want 5 screens, push the "5" key on either the numeric keypad or on the top row of the keyboard; and for 10 screens you would press the "1" key followed by the "0" key. For now press the "5" key and

then the ENTER key.

NOTE: After every section of data is typed up on the screen, you must press the "ENTER" key to input that data into the computer.

Note that the digit "5" replaces the cursor, which has now moved to the next question. You have a choice of either 2 or 3, but for now press the "3" key and then the ENTER key. Now the Eagle wants you to name your show (up to 8 characters), so type in what you would like and press ENTER.

The display is automatically replaced by the "NORMAL PROGRAMMING" mode display. It should look like Fig. 2-4.

(Fig. 2-4 Picture or type copy of display)

Note that the information you gave the Eagle has been memorized by the computer, and it has "filled in the blanks". You have been conversing with the Eagle in English, and you will both continue to do so.

HOOKING UP THE DISSOLVE CONTROLS

In order to control the projectors you will need either QD's, PD's, a SHOW PRO III, a SHOW PRO V, or a combination of these units. Using a SHIELDED audio cable with an RCA phono plug on one end, connect it to the "OUT 1" jack on the rear of the CPU, which controls Screens 1 through 5. If using 10 screens, you would also use the "OUT 2" jack for Screens 6 through 10. Connect the other end of the cable to the "PLAY" jack on either the first QD or PD, which requires an RCA phono plug. If using a SHOW PRO III or a SHOW PRO V, the output of the Eagle is connected to the "PLAY" jack which requires a 1/4 inch phone plug.

If using QD's or PD's, finish interconnecting them, and set their "SCREEN SELECT" switches appropriately. For Screens 6 through 10, set the SCREEN SELECT switch for Screen 6 to "1", for Screen 7 to "2", etc. Set their "SEQUENCE" switches to "3" for now.

If you are using a SHOW PRO V as the dissolve control, set the front panel switches as follows:

MEMORY to "TAPE BYPASS"
DISSOLVE to "NORMAL"
SEQUENCE to "THREE"
KEYBOARD to "NORMAL"
MAG TAPE to "PLAY"
PROGRAM TIMING to "STEP"

CHECKING OUT THE SYSTEM WITH PROJECTORS

The assumption here is that you are only using 5 screens and you can control 3 projectors per screen. In the section on programming you will be shown how to use 10 screens. If you only have the capability of 2 projectors per screen, you must go back and request "2" projectors by pressing the RESET button on the front panel of the CPU and answering the question again. In the program below you would ignore the cues concerning the CENTER projectors.

Use the following procedure to check that the Eagle is controlling the projectors. As each cue is executed the STATUS should be the same as the projector lamps. Under "ENTRY" in the Cue Sheet below press the keys in the sequence they are listed: e.g., "AT" means first press the "A" then the "T" keys, followed by the screen data keys, and then the ENTER key.

CUE#	ENTRY	RESULT
1	AT, 1,2,3,4,5,ENTER	Statement = ALT LEFT lamps ON, Screens 1 through 5.
2	AT, 1,2,3,4,5,C,ENTER	Statement = ALT CENTER lamps also ON, Screens 1 through 5.
3	AT 1,2,3,4,5,R,ENTER	Statement = ALT RIGHT lamps also ON, Screens 1 through 5.
4	AT, 1,2,3,4,5,L,C,R,ENTER	Statement = ALT All lamps OFF.

At this point you are ready to start programming a 15-projector show. If you had difficulty, check the cables, then switch settings. After it works turn the power OFF to all units, then read on!

SECTION 3

PROGRAMMING YOUR EAGLE, or LET'S GET ACQUAINTED

In order to maximize the capabilities of the system and minimize the work to produce it, AVL has developed PROCALL (PROgrammable Computerized Audio-visual Language Library). This computer language allows you to do many things, and your first task is to understand what it is all about. With PROCALL you will be able to perform seemingly magical screen effects, easily edit your program and by using Control Commands have the Eagle do your bidding.

The following is a detailed description of PROCALL. Section 8 has an abbreviated version called the PROCALL QUICK REFERENCE GUIDE that you will use to refresh your memory until it becomes second nature.

The first section discusses the various codes that tell the system "what" you want the projectors (or other devices) to do. You will be entering these codes under the "CODE" section on the Video Monitor display, and after you have entered it the Eagle will describe it more clearly under the display heading "STATEMENTS".

CODES

DISSOLVE SPEED CONTROLS

C CUT - Commands an instantaneous lamp change from one projector to the next one in sequence, followed by a tray advance on the projector whose lamp went OFF.

1 D
2 D
3 D
4 D
6 D
8 D
16D
32D

DISSOLVES - Entering one of these codes will cause a cross-fade or blending of the projector lamps over the period of time in seconds(e.g., 3D takes 3 seconds). A tray advance always occurs on the down going projector.

HC HARD CUT - The same result as a CUT, but the down-going projector starts its tray advance just before the lamp status changes between the two projectors. In addition to producing a "harder" visual effect, it provides a method to move slides more quickly on a given screen area.

AT ALTERNATE or ALT - Same as a CUT, except there is no tray advance.

1 A DISSOLVE ALTERNATES - Same as DISSOLVES, except no tray

2 A advance.
3 A
4 A
6 A
8 A
16A
32A

FA FAST ALT - The lamp in a slide projector does not turn ON or OFF instantaneously with the application or removal of power, because the lamp requires fractions of a second to heat up or cool down. This is called the "thermal lag" of the lamp, and is different for turn-on than turn-off. All AVL computerized dissolve controls automatically compensate for this effect for dissolves and alternates. For CUT or ALT there is what AVL calls an "afterburner" to remove any possibility of a "blink" on the screen, and has the additional advantage of allowing the visuals to attain full brilliance when moving at the rate of 10 per second. However, a lamp may NOT be alternated at a rate of 20 times per second wit "ALT" because the afterburner feature will hold the lamp ON. In order to remove the afterburner in this special case, the FAST ALT (FA) is programmed to allow solo flashing and/or flying visuals at 20 times per second. The FA code will also be used in producing an INTENSITY CONTROLLED ALTERNATE described under "ADVANCED PROGRAMMING TECHNIQUES".

FZ DISSOLVE FREEZE - As with the SHOW PRO V version B, the Eagle can issue a Dissolve Freeze command to the dissolve control equipment to stop and hold a dissolve alternate at any rate at any intensity level you want.additionally, this code can be used to continue the lamp dissolving in the same direction at the same rate as before it was frozen. You can also change rates and/or change directons. All this and more covered under ADVANCED PROGRAMMING TECHNIQUES. Again only Dissolve Alternate may be used.

PS PRESET - Used to allow notifying specific projectors that they are to respond to the next "action" (dissolve or alternate) cue issued. It allows projectors that normally would have to be accessed 1/10 (or 1/20th) second apart to start the same dissolve rate to start together.

HOME PROGRAMMABLE RETURN TO START OF SHOW - Returns the Eagle memory automatically to CUE#1, places the projector lamps in STANDBY, and returns all trays to their starting positions by the shortest route home. This cue is entered by itself, becomes part of the

program and is stored in memory.

PROJECTOR TRAY COMMAND CODES

PF PROJECTOR FORWARD - Used in conjunction with a screen number and a specific projector if required, this code causes a forward (klunk) tray advance without affecting lamp status.

PR PROJECTOR REVERSE - Same as PF except causes the projector tray to back up one slot without affecting lamp status.

HI-SPEED RUNS

The Eagle can perform cues automatically from memory at a rate of either 10 or 20 cues per second during a hi-speed run. At 10 cps it means that it takes 1/10th second from the time one cue is issued until the next cue is issued. By going to 20 cps, the cue-to-cue time is cut in half. The Eagle may be asked to change speeds, even in the middle of a hi-speed run. The actual commands to start and stop a run (G/S) are placed in the "SCREENS" area of the Monitor and discussed in the SCREENS section of this manual

S10 10 CUES/SECOND - The initial system speed. Used to shift the speed down from 20 CUES/SECOND.

S20 20 CUES/SECOND - Used to increase the number of cues per second from 10/SECOND.

W.05
W.1
W.15
-
-
W9.95
W10

Waits are computer-generated time delays used to allow precise intervals between action cues. They may be entered into the program from .05 second to 10 second delays in .05 second increments. By using additional cue lines any delay you want may be generated.

WX WAIT X - Used in those cases where the precise delay between cues is not known before programming, and must be accomplished "on the fly". Whenever the Eagle sees a WX it starts timing from when the "WX" is seen until you hit the CUE button, signifying that is when you want the next cue to start. The Eagle then automatically replaces that "WX" with the correct WAIT time to the nearest 1/20th of a second, The "WX" feature also allows your Eagle to be used as a stopwatch that can

generate a list of all inter-cue timing for your entire show which you then can either print or simply copy from your Eagle Monitor to assist in preparing a storyboard.

N NO-OP - The "no-operation" or NO-OP cue is a cue that causes no screen action to occur, but is used:

1. To allow a GO/STOP without any screen action
2. To "PAD" a program for later intermixing of other cues to simplify Foreground/Background programming. Thus you can leave every other cue a NOP while programming your Foreground and later go back and substitute Background cues for some of the NOP cues to inter-mix two separate programs
3. A .1 or .05 time delay cue, depending on whether the system is running at 10 or 20 cues per second respectively.

RP REPEAT - If cues are to be repeated several times in a sequence, it is only necessary to write the sequence once into the program. Using this command the Eagle can be instructed to loop (repeat) the sequence from 1 to 255 times on a single cue line. If necessary. up to 10 consecutive (nested) RP commands may be used. A repeat is essentially a 0 CUE TIME GOTO to the nearest preceeding cue which has a "GO" imbedded in it.

RPO REPEAT UNTIL TERMINATED - Using only one cue line, will loop constantly until stopped by hitting the CUE button, a dry-contact closure from REMOTE CUE IN jack, or a 1000 HZ. tone at SYNC IN jack. This is particularly useful in a live show to combine slides with a variable length performance.

SPECIFYING SCREENS AND PROJECTORS THE PROGRAM ACTION IS TO AFFECT

The next section of the PROCALL GUIDE under the heading "SCREENS" is shown to list "1,2,3,4,5,6,7,8,9,0"; and "L", "C","R" (the three individual projectors associated with each of those ten screens). Note that the Eagle recognizes under SCREENS that "0" represents the tenth screen. After the CODE command has been entered into the Eagle, the screens (and projectors, if independently accessing them is desired) are the next information you will need to enter under the "SCREENS" section of the Video Monitor display. You may enter any one or combination of screens, and the same is true of the projectors. Also the commands to start and stop a high speed run are entered in this section, since they can be combined with any screen action command that would also accept screen numbers and projector letters.

G GO - On the cue line where you want the hi-speed run to

begin you will type in a "G" right after specifying the screens and projectors before you press the ENTER key. There are three methods to start the hi-speed run:

1. Hitting the CUE button (key) on the Eagle keyboard;
2. A dry-contact closure, such as a pushbutton switch, to the "REMOTE CUE IN " jack on the rear panel of the CPU;
3. A 1000 HZ. tone to the "SYNC IN" jack on the rear panel of the CPU.

S STOP - On the cue line where you want the hi-speed run to stop you will type in an "S" when the cursor is at the SCREENS column before you press the ENTER key.

EDITING KEYS

By pressing the following keys on the keyboard, either individually or in combination, you will be able to rapidly execute or change screen effects in your show.

In order to utilize the same key to perform different functions, it is necessary to inform the computer as to which meaning the key has. The CONTROL (CTRL) key does this for you when it is pressed and held down while striking another key. For instance, you will recall that if the cursor is at the "CODE" area of the display and you were to press the "A" key followed by the "T" key it was interpreted as an "ALT" command. But, if you were to press the "A" key while holding down the "CTRL" key, the computer knows you want to perform an "ADD-A-CUE" function as described below.

As a matter of notation in this manual, in order to indicate that two keys are to be pressed simultaneously, "/" will be used to seperate the two keys to be pressed. For example the "ADD-A-CUE" function described above will be shown as "CTRL/A".

ENTER Pressing this key causes cues and commands to be entered into the computer. With the exception of the editing keys listed below it will be used every time data is input into the computer.

CUE This key is used to cause a cue in memory to be executed. If the cue contains a "GO" it will start a hi-speed run and the Eagle will continue at the system speed selected until it sees a "STOP". Additionally, each time this key is depressed it causes a quarter second synchronizing 1000 Hz. pulse to be generated from the "SYNC OUT" jack on the CPU. If not part of a hi-speed run, the program will advance one cue each time the CUE button is pressed.

REVERSE CUE - If the cue where this key is depressed is part of a hi-speed run it will return the program to the first previous cue where there is a "GO". The

computer will return all projectors to their correct tray positions at the "GO" cue, as well as insure the lamp status is correct. Because once a hi-speed run is started additional "GO"s are ignored, by placing a "GO" within a hi-speed run where you are trying to change a section of the sequence the "GO" will allow you to easily "tab" back to the trouble spot. If you are currently not in a hi-speed run section of your program(RUN is not lit in upper right of monitor) then the program will go back one cue each time the key is depressed.

Q STEP CUE - Steps forward through the program one cue at a time, regardless of whether or not the cues are part of a hi-speed run. The cue action will be performed by the projectors.

CTRL/Q STEP REVERSE CUE - Backs up one cue at a time, regardless of whether or not the cues are part of a hi-speed run, and the projectors will follow.

CURSOR RIGHT - Used to tab cursor to the right when in the program area of the display(ie., if the cursor is at the CODE column it will jump to the SCREENS column when pressed). Pressing it again will cause the program to advance one cue, and the cursor will be back at the CODE column. When in the CONTROL COMMAND area of the display it moves the cursor right one character position each time it is pressed.

CURSOR LEFT - When in the program area of the display causes the cursor to tab back to the CODE column if the cursor was at the SCREEN column. In the CONTROL COMMAND area of the display it moves the cursor left one character position each time it is pressed.

SPACE BAR In the program area at the CODE column it moves the cursor to the right one character each time it is pressed without changing the character. If pressed at the SCREENS column it will cause the program to advance one cue and will place the cursor at the CODE column. When in the CONTROL COMMAND area it moves the cursor right one character position each time it is pressed without changing the character.

RUBOUT Used to clear an entire cue line, or the entire entry in the CONTROL COMMAND field.

CTRL/A ADD-A-CUE - Enables you to "open up" the program and insert a new cue. Pushes all cues following down one cue number in the Eagle memory.

CTRL/D DELETE CUE - Enables you to remove a cue from the program and automatically will "close up" the following cues in the Eagle memory.

CTRL/R REPEAT CUE - Automatically repeats the cue that was on the working cue line one time for each time it is pressed. Note that this actually opens up memory and inserts the copy of the previous cue without altering any successive cues.

ESC ESCAPE - Used to allow you to stop the program where you want in a hi-speed run. If you are using a printer it will terminate the printer function completely.

CONTROL COMMAND

CTRL/G,ENTER Issues HOME cue, and memory gooes to CUE#1. projecotrs and lamps will follow the program memory to CUE#1. May be used anywhere in the program.

CTRL/G,CUE#, ENTER Memory goes to the cue number specified. Lamps and trays folllow. May be used to go from any cue to any other cue in the program.

ALL THE FOLLOWING INSTRUCTIONS ARE DONE IN THE CONTROL FIELD

CTRL/C, "GOTO",CUE#,ENTER	Same as CTRL/G, CUE#, ENTER.
CTRL/P,	Returns to the same Cue # in the program you were working on when you went to the Control Command field. Returns you from Control Command Mode to Normal Programming.
"RETURN", ENTER	Same as CTRL/P.
"CAC",ENTER	Clears ALL cues stored in the Eagle memory. Home is issued to connected dissolves.
"I AM ---", ENTER	Changes Operator's name in Eagle memory to --- (up to 25 characters).
"PROGRAM ---", ENTER	Changes Program name in Eagle memory to --- (up to 8 characters).
"CUES", ENTER	Displays the total Program Cues available in your system, as well as the number of cues remaining that you may program in the Eagle memory. This data is displayed in the "EAGLE COMMENT" field. This may be done at any time in the program, and has no effect on the program in memory.

THE FOLLOWING ARE COMMANDS FOR MEMORY TRANSFER TO OTHER DEVICES

SAVE ("SV"),ENTER	Memory transfer to disk. Saves program in EAGLE memory with disk file name same as PROGRAM name.
SAVE ("SV")---, ENTER	Memory transfer to disk. Saves program in EAGLE memory with disk file name of ---(up to 8 characters).
"PRINT",ENTER	Memory transfer to printer. Causes a hard copy print out. No other activity may be performed while in this mode.The Eagle Always starts printing from CUE#1. Printing may be stopped before all the cues printed by pressing the ENTER key, and continued by pressing the ENTER key again. A "PRINTING" message is displayed during the operation.

When the printer is finished, the "PRINTING" message disappears and the cursor remains in the CONTROL COMMAND field.

Printing may be manually terminated at any time by pressing the ESCAPE (ESC) key.

THE FOLLOWING ARE COMMANDS FOR DISK DATA TRANSFER TO OTHER DEVICES, AND DIRECT DISK CONTROL COMMANDS

LOAD ("LD"),ENTER	Loads program with same name as shown after PROGRAM on monitor. ALL PREVIOUS CUES ARE CLEARED.
LOAD ---,ENTER ("LD" ---,ENTER)	Loads program selected from the LIBRARY display named --- from disk to EAGLE memory. ALL PREVIOUS CUES ARE CLEARED.
"INSERT ---",ENTER ("INS---,"ENTER)	Inserts file named --- from disk in between cues in the program already in the EAGLE memory, starting at the working cue line.
APPEND ---,ENTER (AP ---,ENTER)	Adds file named --- from the disk to the end of the program in the EAGLE memory. Normally used to combine show segments.
DELETE ---,ENTER ("DEL ---",ENTER)	Deletes program under file named--- from disk ONLY if program is NOT Write-Protected.
WRITE PROTECT---, ENTER ("WPR---",ENTER	Protects program file named --- from being written over (changed) or deleted from the disk accidentally.
CLEAR WRITE PROTECT---,ENTER ("CWP---",ENTER)	Removes the Write Protect from the program named --- so that it may be changed or deleted from the disk.
RENAME FILE (RNM (old name), (new name), ENTER)	Used to change the file name ONLY when the file is in the Library, and the file name is not NAME PROTECTED. When the file is loaded into the EAGLE memory using the new file name, the PROGRAM name will still be the same as when the program was originally dumped to the disk. Must always be entered with a comma between the old name and the new name.
NAME PROTECT	Used to protect against a file name on the

("NPR---",ENTER)	disk being RENAMED (as described above) accidentally.
CLEAR NAME PROTECT ("CNP---",ENTER	Used to remove NAME PROTECT from a file on the disk so that it may be renamed.
	PROGRAMMER'S NOTE: If the PROGRAM NAME on the monitor is the same as the name of the file you are operating on, it is not necessary to retype that name in the CONTROL COMMAND field with any of the following CONTROLCOMMANDS: APPEND ("AP")ENTER) DELETE ("DEL",ENTER) WRITE PROTECT ("WPR",ENTER) CLEAR WRITE PROTECT ("CWP",ENTER) NAME PROTECT ("NPR",ENTER) CLEAR NAME PROTECT ("CNP",ENTER)
LIBRARY (LIB".ENTER)	Displays the file names on Video Monitor of all the programs stored on the disk. Use CTRL/P to return tote program
PRINT LIBRARY ("PLB",ENTER)	Causes hard copy print out of all file names of the program stored on the disk. Direct transfer from disk to printer, EAGLE memory is not affected. Operates same as PRINT mode. Information printed gives FILE NAME, PROGRAM NAME, OPERATOR'S NAME and number of CUES in program.
"PACK",ENTER	Used to "Close up" program files on the disk to allow gaps left by previous DELETES to be used for storage. The EAGLE will automatically PACK the disk if necessary to SAVE a new file, however, since packing can take as much as several minutes then it is usually best to do a PACK periodically (e.g., before taking a coffee break) so it won't slow you down at an inconvenient time.

THE FOLLOWING ARE COMMANDS TO THE MAG TAPE CONTROL SECTION.

CONTROL COMMAND	DEFINITION
"MTB", ENTER	MAG TAPE BYPASS. Identical to Show Pro V MEMORY Switch to "TAPE BYPASS". Allows sections of the

program to run directly from the audio tape through the EAGLE which updates the STATUS, but does not affect the memory, and the program as displayed on the monitor does not change. Allows for "mixed" (canned and live) presentations. When active, shown on the MODE area of the display.

"MTN", ENTER — MAG TAPE NORMAL. Identical to SHOW PRO V MEMORY switch to "NORMAL". Cues coming in from the tape will go into memory. MUST BE USED TO GET OUT OF "MAG TAPE BYPASS" (MTB) MODE.

"MIF", ENTER — MAG TAPE INPUT (PLAY) OFF. Indentical to SHOW PRO V MEMORY switch to "DISCONNECT". Although memory and status are not active, the regenerated cues are still sent out to the dissolves through the OUT 1 jack. Shown on display as "PLAY OFF" on MODE line.

"MIN", ENTER — MAG TAPE INPUT (PLAY) ON. This turns ON the tape input if it was previously turned OFF with MIF command.

"MOF", ENTER — MAG TAPE OUTPUT OFF. Shuts off the signals to the OUT 1, OUT 2 jacks. Identical to SHOW PRO V "DISSOLVE DISCONNECT". May be used when wanting to move through the program without affecting projectors. Shown on display on the MODE line as "RECORD OFF". NOTE: USE WITH CARE SINCE EAGLE AND PROJECTORS WILL GET OUT OF SYNC WHILE IN THIS MODE(however, you can recover by either doing a MON at the same cue # as you did a MOF, or by doing a CNTRL/G,ENTER which will HOME both the EAGLE and the projectors).

"MON", ENTER — MAG TAPE OUTPUT ON. This turns ON the OUT 1, OUT 2 jacks if they were turned OFF with the MOF command.

SET LEVELS, ENTER ("STL", ENTER) — Causes continuous burst of 1000 Hz. Test Tone to be output to the "SYNC OUT" jack on the CPU, and a digital Test signal to be outputted from the "OUT 1" and "OUT 2" jacks on the CPU. These test levels are used to set the levels on the tape decks prior to recording, and also to record test signals at the "head" of the mag tape to aid in setting playback levels for the show.

To terminate the signals, press ESCAPE, then CTRL/P to return to the program.

KEYBOARD REVIEW

The keyboard was described fully under "SYSTEM DESCRIPTION" in an

earlier section of the manual, and if there is any question, it is recommended that you review that section. The important thing to remember is that the Eagle System is very forgiving, and if you are a hunt-and-peck typist, worry not! With a little practice the keys will come naturally.

For those of you familiar with the SHOW PRO V, the "1" through "5" screen buttons and the "L", "C", "R" buttons were push ON-push OFF, that is, the first time you pressed one of them it would latch on (button lit up) and the next time you pressed it, it would unlatch (button light went off). The same is true with the Eagle in that when you press the key it wll appear on the display, and if you want to get rid of it, press the key again and it's gone. This feature can save you significant program editing time.

DISPLAY ON THE VIDEO MONITOR

In order to better understand how to use the display you need to examine the various areas, and how you and the computer will be using them. In order to do that, please do the following.

1. Turn the Eagle System power ON.
2. Load the PROCALL Disk into the Disk Drive if necessary.
3. When you see the opening message "HELLO, MY NAME IS EAGLE. WHAT IS YOUR NAME?" you can type your name or move on by simply pressing the ENTER bar.
4. The next question the Eagle poses is format. Skip through it by pressing the ENTER key 3 times. The Eagle assumes when you do this that you want 10 screens and 3 projectors per screen.
5. The display should now appear as shown below.

(picture or type of display)

TOP LINE - Contains the names of the operator and the program(note the default values if you skipped over the HELLO sequence by using just the ENTER key).

SECOND LINE - "MODE:NORMAL PROGRAMMING" indicates that you will be doing programming as defined by the PROCALL GUIDE. The other MODES ("MAG TAPE BYPASS", "RECORD OFF", and "PLAY OFF"), are displayed, when appropriate, on this line.

THIRD LINE - This is the CONTROL COMMAND field as discussed in the PROCALL GUIDE.

FOURTH LINE - This is presently a blank line, but this is the "EAGLE COMMENT" area, where it can give us special messages. See "EAGLE COMMENT LISTING".

FIFTH LINE - Headings for the various columns of the programming area.

CUE # - As on other AVL programmers the cue is previewed before it is executed. Unique to the Eagle, however, is that you will be able to also see the 5 previous cues as well as the 5 following cues to the working cue line. As cues are executed they will move up on the display, their associated Cue # following them.

CODE - These are for the various Codes as described in the PROCALL GUIDE that will tell "what" the screen action will be.

STATEMENT - A more complete statement by the computer to the abreviation you entered into the "CODE" area. Gives you positive feedback that the computer knows what you want.

SCREENS - In this area you will specify "where" you want the screen action you called for to occur. You can select any combination of screens and projectors that are in your format.

RUN - Used to indicate that a hi-speed run is in progress.

A "GO" starts the run, while a "STOP" ends the run. During the time a hi-speed run is in progress, the word "RUN" on the display appears as reverse video (black characters against a white background.)

During the time the computer is running at 20 Cues per Second, "20CPS" will be displayed in this area. If the computer is running at 10 Cues per Second, this area will be blank.

STATUS - Whenever a projector lamp is lit it is shown in the STATUS area in reverse video. Note that there are 30 projectors represented on this display. If you specify a different format the Eagle will automatically give you the correct STATUS display.

The logic in the Eagle is the same with regard to projector sequencing as the SHOW PRO V, in that it sequences LEFT, then CENTER, then RIGHT, then back

to LEFT, etc.(in 2 projector format it would be LEFT, RIGHT,LEFT,RIGHT,etc.).

INVALID ENTRIES

If you ever try to enter invalid information into the Eagle (data the computer cannot understand) it will put a "?" next to the incorrect character until you change it. Try the following. The cursor should now be under the "CODE" column at CUE # 1. A quick review of the PROCALL GUIDE will show that "FA" is a valid entry, but not so with "FX". Type in "FX". What happened? The cursor is still blinking over the "X" and a "?" next to it. Now press the ENTER key. The Eagle says "nothing doing until you give me a valid unput". OK, press the "A" key, which immediately replaces the "?" and there you are, "FAST ALT", the Eagle has accepted your entry. As you can see the Eagle really wants to help you.

LIBRARY DISPLAY

After you have stored programs on the Disk, you will undoubtedly like to know what programs are available. With your Eagle you may request a "LIBRARY" display. This will temporarily replace the cues in the program area, and the cues you had before you requested the library display will return when you return to programming.

PROGRAMMING EXERCISE

Now that you have read all about the system it is time to practice a simple program. First, clear the EAGLE entirely by pressing the "RESET" button on the CPU. The display is cleared, the disk drive loads in PROCALL and the opening message appears on the display.

PROGRAMMERS NOTE: You can always take advantage of the latest features of PROCALL, even though the disk you want to work with is an earlier version. Once PROCALL is loaded (when the display says "HELLO, MY NAME IS EAGLE.---") it remains in the EAGLE regardless of how many times you change disks or what versions they are until you either (a.) press the RESET button on the CPU, or (b.) a-c power is removed from the EAGLE. To take advantage of this fact, take your latest version diskette, load PROCALL, remove the disk. Any disk after that is only used as a storage medium.

Type in your name and ENTER. The format display comes on, and for this exercise you need 5 screens, and 3 projectors per screen area.

How did you do? If you got stuck, you should press "5", then ENTER, then "3", ENTER. Finally type in "EXER-1" for the program

name, then ENTER. The display is replaced with the NORMAL PROGRAMMING mode display, and 15 projectors will be shown in the STATUS area.

FINDING OUT HOW MANY CUES ARE AVAILABLE IN THE EAGLE MEMORY (CUES)

Before you start programming, perhaps you would like to know how many cues are available to you in the EAGLE memory. You also, after programming your show for a while, might like to quickly know how many cues at that point in time you have available. Do the following:

1. CTRL/C - Cursor to CONTROL COMMAND field.
2. Type in "CUES", ENTER - EAGLE COMMENT: CUES AVAILABLE ---.
   CUES REMAINING ---.
3. CTRL/P - Cursor returns to working cue line.

The "CUES AVAILABLE" may vary depending on what version of PROCALL you have loaded. The "CUES REMAINING" is the result of subtracting the cues you have used in the EAGLE memory from the "CUES AVAILABLE".

PROGRAMMERS NOTE: The "CUES" command may be called for at any time the program is stopped and the computer is idle (not outputting to a device such as the disk or printer or receiving input from a disk or mag tape). EAGLE memory is not affected.

STEP PROGRAM

A STEP PROGRAM is one where each cue is executed manually by you. If there are 100 cues in your program, then you would have to hit the CUE button 100 times to do the program.

PROGRAMMERS NOTE: There are, in fact, three ways to execute the cue:
1. Hitting the CUE key on the EAGLE keyboard.
2. A dry-contact closure, such as a push button switch, to the REMOTE CUE IN jack on the CPU.
3. A 1000 Hz. tone to the SYNC in jack on the CPU.

You will undoubtedly find many places to use this STEP programming, e.g.,during live speeches if you only want one slide change at a time.

NOW TRY ENTERING THE FOLLOWING PROGRAM:

CUE #	ENTRY	RESULT
1	CT	"CUT" appears under STATEMENT column on display, and cursor jumps to SCREENS column

	12345,ENTER	LEFT projector lamps all ON, and STATUS display agrees. CUE #1 has moved up on the display, CUE #2 is on the working cue line. Cursor at CODE column of CUE #2.
2	1D 1,ENTER	1 SEC. DISSOLVE CENTER ON, LEFT OFF, SCREEN 1 PROJECTOR 1L ADVANCES
3	2D 2,ENTER	2 SEC. DISSOLVE "C" ON, "L" OFF, SCREEN 2 PROJECTOR 2L ADVANCES
4	3D 3,ENTER	3 SEC. DISSOLVE "C" ON, "L" OFF, SCREEN 3 PROJECTOR 3L ADVANCES
5	4D 4,ENTER	4 SEC. DISSOLVE "C" ON, "L" OFF, SCREEN 4 PROJECTOR 4L ADVANCES
6	6D 5,ENTER	6 SEC. DISSOLVE "C" ON, "L" OFF, SCREEN 5 PROJECTOR 5L ADVANCES
7	8A 135,ENTER	8 SEC. ALT "R" ON, "C" OFF, SCREENS 1,3,5
8	16A 24,ENTER	16 SEC. ALT "R" ON, "C" OFF, SCREENS 2,4
9	32A 12345,ENTER	32 SEC. ALT "L" ON, "R" OFF, ALL SCREENS

With the projectors connected to the Eagle, tray advances will occur when dissolves were called for, and no tray advances when the ALTS were used. Now, step back to CUE #1 by using the " " (REVERSE CUE) key. Remember, in NORMAL or STEP programming as you have just done you will back up the program one cue each time this key is pressed. Note that the lamps and trays follow the cues. Wait until all the projectors are back and ready.

Reading your mind, yes, there is an easier way to get to CUE #1, but in this exercise do it so you understand one of the options available to you.

Now move forward through the cues using the CUE button on your EAGLE keyboard. Note the EAGLE takes care of any hasty moves and will not let the projector lamps or trays get out of sync.

The "L","C", and "R" keys may be used in any combination along with any dissolve or alternate speed to command any group of projectors to go ON or OFF independently of the normal "LCR" sequence. To leave the LEFT lamps ON, bring up the other projectors, and then go to black, do the following:

CUE	ENTRY	RESULT
10	AT, 12345,C,ENTER	ALT LEFT and CENTER ON, all Screens.
11	1A, 12345,R,ENTER	1 SEC ALT All 15 projectors ON.
12	16A, 12345,LCR,	16 SEC ALT All projectors go to black in 16 seconds.

In addition you can use the "L","C","R" keys to independantly control the advancing and reversing of slide trays without affecting the lamp status. Use the "PF" code for projector forward, "PR" for projector reverse and the appropriate screen and "L", "C" and "R" to specify which particular projector/projectors.

CUE	ENTRY	RESULT
13	PF 12345,L,ENTER	All LEFT projectors advance one slide.
14	PF 12345,C,ENTER	All CENTER projectors advance one slide.
15	PF 12345,R,ENTER	All RIGHT projectors advance one slide.
16	PR 12345,L,C,R,ENTER	All projectors reverse one slide.

One more way that you can use the "L" and "R" keys is to select AUXILLIARY channels on the playback unit you are using as a dissolve control, e.g., there are two AUX channels in each QD3. When programming, enter "AX" under the CODE column of the cue, then the Screen number of the dissolve control, and finally either "L" or "R" activates the momentary dry-contact closure when the CUE key is pressed.

PROGRAMMER'S NOTE: If you have connected "klunk" projectors or latching devices to the AUX channels they must be reset manually when backing up through program cues.

CUE	ENTRY	RESULT
17	AX	

12345L,ENTER All 5 left AUX outputs give a momentary dry-contact closure.

AX
12345R,ENTER All 5 right AUX outputs give a momentary dry-contact closure.

HI-SPEED PROGRAMMING

In order to produce sophisticated screen effects repeatedly at rapid speeds one could not do it if they had to press the CUE button each time the action was to occur, as in the STEP mode of programming. The Eagle allows you to do hi-speed programming, freeing you from this limitation. You will simply start the sequence off, and the computer will do the rest, at 10 or 20 cues per second, automatically.

For those of you who are using automatic computer sequences for the first time, a word about the speed at which your Eagle can automatically execute cues. At 10 CUES per Second, the Eagle can go from one cue to the next every tenth of a second. At 20 CUES per Second, the speed is twice as fast, 1/20th second cue-to-cue time.

The first cue in a hi-speed run is executed as soon as the CUE button is hit. Therefore, at 10 cues per second if you were to give an ALT cue independantly to each projector one right after the other it would take 1.4 seconds to send the cue to projector #15. At 20 cues per second it would take .7 seconds.

The command which tells the EAGLE the sequence is a hi-sped run is the "GO" which is inserted in the cue during programming while the cursor is at the SCREENS column of the cue. Once started by hitting the CUE button, the EAGLE will automatically execute the cues at the rate selected (10 or 20 cues per second) until it sees a STOP command, which you will place in the last cue in the sequence while the cursor is at the SCREENS column of that cue.

PROGRAMMERS NOTE: You will still be programming in STEP mode. Even though you place a GO command at the first cue in the sequence, you hit the ENTER key, rather than the CUE key,which places the cue in memory and steps to the next cue line and waits.

During the time a dissolve is in progress, you have to wait until it is completed before going back and giving another cue to the same projector bank in the normal LCR sequencing. To do this automatically within a hi-speed run, the EAGLE recognizes a WAIT command, a cue by itself. These computer-generated time delays last from .05 to 10 seconds in .05 increments. If the delay requires more than 10 seconds, more WAIT cues may be added consecutively into the program (nested). Thus for 16 seconds the first WAIT cue would be 10 seconds and on the next cue line would be a WAIT cue of 6 seconds.

In regard to timing, it is important to note that when disolve commands are given to a projector, time must be allowed for the dissolve to occur AND the projector cycle time on the down-going machine to insure the tray has advanced and the gate has dropped before sending a new command to that projector. When insufficient

time is allowed, there will be a momentary blank on the screen when it was supposed to be ON, known as "flap", which is very disconcerting. The projector cycle time for the Kodak Ektagraphic slide projector is typically 1.15 seconds while the European SAV projector has about a 1.7 second cycle time.

Using 3 or more projectors on a given screen area allows you to move the screen action faster because additional visuals may be seen during the cycle time of the first projector. Remember, with all projectors ready, any two moves may be made 1/10th or 1/20th of a second apart, but you must wait the prescribed time for repetitive commands if the commands require a tray advance or time to finish dissolving. The following table lists the waiting times that must be added between any two cues to the same screen when projectors have a tray advance. This will insure smooth visual transition without projector flap. These times are for the domestic Ektagraphic.

DISSOLVE COMMAND	TIME TO ADD (IN SECONDS) 2 PROJECTORS	3 PROJECTORS
HARD CUT	0.7	0.5
CUT	1.6	0.7
1 SEC	2	1
2 SEC	3	1.5
3 SEC	4	2.5
4 SEC	5	3.5
6 SEC	7	5.5
8 SEC	9	7.5
16 SEC	17	15.5
32 SEC	33	31.5

TABLE 3-1. TIMES TO ALLOW BETWEEN DISSOLVE COMMANDS TO THE SAME SCREEN.

Since ALTERNATE commands do not involve tray advances there is no additional time to add. They can be cued as rapidly as 1/10th second (ALT) or 1/20th second (FAST ALT).

OK. Why don't you put this new knowledge to work with another exercise program. But first you need to get the EAGLE system back to CUE #1 and erase all cues from the memory, as well as get the projector trays back to their home position.

USING THE CLEAR ALL CUES COMMAND

To accomplish all this, use the Clear All Cues (or "CAC") command in the CONTROL COMMAND field. When this command is executed it does the following:

1. Issues a "HOME" command to all connected dissolve controls, which turns lamps to STANDBY and moves the trays.
2. Erases all cues from the memory, and sets the cursor on CUE #1, now on the working cue line.

If you need help, here is what to do:

1. CTRL/C (places the cursor in the CONTROL COMMAND field).
2. Type in "CAC" and press the ENTER key.
3. CTRL/P to move cursor back to programming area.
4. Wait to start until the projectors have stopped moving.

In this exercise you will be programming the first 20 seconds of the opening sequence of the show. The first move is a five screen panoramic shot, and listening to the audio track it seems a six second fade up will work fine. At the end of the fade up, the five divisions in the company are to appear one-at-a-time, so a slide for each division will be used, and starting on Screen 1 they will appear .3 seconds apart. After the last slide is up, all screens hold for 10 seconds, then all change to another panorama showing the company logo on the center screen and the other screens are a colored background, which you have determined looks good as a 2 second dissolve.

Since we start with all projectors OFF, remember the first projectors lit in the normal LCR sequence are the LEFT projectors, and that's where you placed the first slides. The division name slides will be in the CENTER trays, and the company logo panorama will be in the RIGHT trays.

PROGRAMMING USING COMPUTER GENERATED TIME DELAYS (WAIT CODES)

Using your PROCALL GUIDE, on CUE #1 you enter a "6D", and then Screens 1 through 5. When you hit the ENTER key, all the "L" under SCREEN STATUS column will be ON. On CUE #2, you have to wait for the fade up to finish so use the "WAIT" code. The "W" or WAIT codes are the computer-generated time delays from .05 to 10 seconds in .05 second increments. Under the CODE column put a "W" followed by a "6" for six seconds and ENTER. Under "STATEMENT" the EAGLE should say "WAIT 6.0 SEC".

CUE #3 starts the division name moves, each new screen coming up .3 seconds apart. Type in "1D" for the one second dissolve, then "1" for Screen 1. Entering that shows that the LEFT projector on SCREEN 1 dissolves OFF and the CENTER projector dissolves ON in one second. Now we have to enter the .3 second WAIT time on CUE #4. Before you do that too quickly, you must consider the infamous CUE-TO-CUE time.

Remember, the EAGLE is operating at 10 cues per second, and

therefore to go from CUE #3 to CUE #4 takes .1 seconds. You subtract this time from your total time between screen actions (.3 seconds) and therefore you will enter a "W.2" on CUE #4. The EAGLE, while waiting the required delay time will automatically go to the next cue, and therefore as soon as the WAIT time is finished it will immediately execute the next cue. So the rule is: "Between an action cue and a wait cue, subtract the cue-to-cue time. Between the WAIT cue and the next cue there is zero cue-to-cue time".

PROGRAMMERS NOTE: The minimum delay between two action cues with a "W.05" between them is .15 seconds at 10 cues per second, and .1 seconds at 20 cues per second.

If you require an exact 16 second delay between two cues, the first WAIT cue is "W10" and the next cue line would be "W5.9" at 10 cues per second, or "W5.95" at 20 cues per second.

Shown below is the CUE SHEET for this program. After entering the data in the CODE column, the cursor automatically jumps to the SCREENS area , enter screen numbers and projector letters, and hit the ENTER key.

PROGRAM NAME: EXER-1 OPERATOR: YOUR NAME

CUE#	CODE	STATEMENT	SCREENS	RUN
1	6D	6 SEC DIS	12345	
2	W6	WAIT 6.0 SEC		
3	1D	1 SEC DIS	1	
4	W.2	WAIT 0.2 SEC		
5	1D	1 SEC DIS	2	
6	W.2	WAIT 0.2 SEC		
7	1D	1 SEC DIS	3	
8	W.2	WAIT 0.2 SEC		
9	1D	1 SEC DIS	4	
10	W.2	WAIT 0.2 SEC		
11	1D	1 SEC DIS	5	
12	W10	WAIT 10.0 SEC		
13	2D	2 SEC DIS	12345	

To review your program, use CTRL/G, ENTER, which takes you back to CUE #1. Wait for the projectors to get home. Now step through the program with the CUE button, as you are still in STEP mode.

CHANGING A STEP PROGRAM TO A HI-SPEED RUN

Assuming the program is correct, you want to now make this sequence a hi-speed run. Since it is a short program, step back up using the REVERSE CUE ("↑") key. Each time you hit it the program backs up one cue line, and the projectors follow. Note that you may

hit the key rapidly, and the projectors still follow.

Now that you are back to CUE #1, you need to define the boundaries of the hi-speed run. The cue line it is to start on needs a "GO" command, and the last cue executed needs a "STOP" command.

Hit the ENTER key (or you could have hit the SPACE BAR twice) and you are at the SCREENS column. Hit the "G" key, and a "GO" appears under the RUN column. Hit the ENTER key to put the GO in memory.

PROGRAMMER'S NOTES:
1. When used in the SCREENS area, the "G" and "S" keys are latching, as are all the other keys that can be used in this area, i.e., the first time they are pressed they go ON, the second time OFF, etc.
2. If a "GO" is already ON, it may be changed to a "STOP" by hitting the "S" key without first having to get the "GO" off. The same automatic feature holds true for changing a "STOP" to a "GO".

To place a STOP at CUE #13, use "CTRL/G,13,ENTER". Again move the cursor to the SCREENS column, depress the "S" key and "STOP" will appear under the RUN column. Depress the ENTER key and we are ready to view our hi-speed sequence.

Use the REVERSE CUE key (↑) and note that pressing it once now causes the program to jump back to the last "GO" which, in your case, is CUE #1. Wait for all the projectors to get back to their starting positions. Now press the CUE button and watch! Note that during this hi-speed run, the "RUN" on the display has turned into black letters on a white background. This tells you the EAGLE is in a hi-speed run, and at the STOP the "RUN" returns to white letters.

DUMP-TO-DISK

Since the next section of the show is not ready to program (the slides are still not back from the lab!) you will want to save what you have just finished. The disk is your permanent storage, so do the following:

1. CTRL/C,ENTER - Cursor jumps to COMMAND field.
2. Type in "SV" (or "SAVE"), ENTER - Red LED on disk drive goes ON. When the program has been written on the disk, the EAGLE COMMENT : OPERATION COMPLETE appears.

PROGRAMMER'S NOTE: If you make a mistake typing data into the CONTROL COMMAND field, there are three ways to correct it:
1. The EAGLE recognizes an illegal entry (?) and waits for you to hit the correct key.
2. If you made a valid entry of a character, but it is not the one you wanted, use the CURSOR BACK SPACE key ( ) to get to the character, then type in the correct one.

3. Hit the RUBOUT key to erase the whole line and you can enter all the data again.

LIBRARY DISPLAY

In order to verify the program is stored on the disk, you may want to call up the LIBRARY display. This display shows all the FILE names of the programs saved on the disk.

PROGRAMMER'S NOTE - All programs stored on the disk are done so under the FILE name. However, the FILE name does not have to be the same as the PROGRAM NAME. However, only the FILE names shown on the LIBRARY display may be recalled from the disk to the EAGLE memory.

As entered above, your PROGRAM NAME will be the same as the FILE name "EXER-1". To call up the LIBRARY display do the following:

1. Type in "LIB" (or "LIBRARY"), ENTER - Disk drive activates, and the LIBRARY display appears in the PROGRAM area of the display. "EXER-1" is shown.

PROGRAMMER'S NOTE: The LIBRARY display has no effect on the program in memory. It may be called up anytime the EAGLE is not busy (executing a program, receiving data input, or outputting to a printer). To return to the PROGRAM display, use a CTRL/P command to return to the same place in the program as you were when you went to the CONTROL COMMAND field, or use a GOTO command if you want to return to a different place in the program.

LOADING A PROGRAM FROM DISK-TO-MEMORY

To load a program into the EAGLE memory from the disk you will use the LOAD command in the CONTROL COMMAND field.

PROGRAMMER'S NOTE: Anytime the LOAD command is used to load a program into the memory, the memory is automatically ERASED by the system just before it loads the program just called in.

Because the program you are going to load in from the disk is the same as the one in memory, you would never see a change in the display. Clear the memory by using the "CAC",ENTER command. The display now shows no cues. Do the following:

1. Type in: "LD" (or "LOAD") EXER-1" - Disk drive activates, cues show on display, and EAGLE COMMENT: OPERATION COMPLETE.

PROGRAMMER'S NOTE: Whenever the PROGRAM NAME shown on the display is the same as the FILE name to be loaded, as above, it is only necessary to type in "LD",ENTER.

CHANGING THE PROGRAM NAME

Since this is the opening sequence of the XYZ Co. show, you decide to rename the program XYZ-1. Since you are still in the CONTROL COMMAND field do the following:

1. Type in "PROGRAM XYZ-1",ENTER - PROGRAM NAME changes.

Dump this XYZ-1 program to disk by using the SAVE ("SV",ENTER) command. Call up the LIBRARY display, and both file names appear.

PROTECTING THE PROGRAM ON DISK FROM ACCIDENTALLY BEING ERASED (WRITE PROTECT)

In order to use a disk for program storage over and over again, the EAGLE has a way to erase programs, under your control, that you no longer need. However, you don't want this to happen accidentally so the system allows you to write protect a program as follows. In the CONTROL COMMAND FIELD type in "WRITE PROTECT (or WPR) XYZ-1" and press the ENTER key. The disk drive activates, and when the task is finished, the EAGLE COMMENT: OPERATION COMPLETE comes on.

ERASING A PROGRAM (FILE) FROM THE DISK

From the above you should be able to erase "EXER-1" from the disk, however you should NOT be able to erase "XYZ-1". First try to delete the program "XYZ-1".

In the CONTROL COMMAND FIELD type in "DEL (or" DELETE") XYZ-1" and depress the ENTER key. The disk drive activates, and then the display will show the EAGLE COMMENT: "FILE IS WRITE PROTECTED", indicating it cannot delete this program from the disk.

Now type in "DEL EXER-1", and depress the ENTER key. The disk drive activates, then the system displays "OPERATION COMPLETE".

Call up the LIBRARY display and you will note only "XYZ-1" is shown. "EXER-1" has been erased.

In order to do the next exercise, you need to save the program on disk again. Rename the program "XYZ-1A", then put it on the disk and write protect it. If you have difficulty, here are the steps to use. All are done in the CONTROL COMMAND FIELD.

1. "PROGRAM XYZ-1A", ENTER.
2. "SV(or SAVE) ",ENTER (LIBRARY display shows "XYZ-1" and "XYZ-1A".)

3. "WPR(or WRITE PROTECT) XYZ-1A",ENTER.

REMOVING THE WRITE PROTECT FROM A PROGRAM SO IT MAY BE DELETED FROM THE DISK. (CLEAR WRITE PROTECT).

Suppose you want to erase the file named "XYZ-1A" from the disk. You must first clear the WRITE PROTECT from that file, then you can delete the file. You still have the LIBRARY display on the monitor so you can watch what is happening. Perform the following steps in the CONTROL COMMAND FIELD:

1. "CWP(or CLEAR WRITE PROTECT) XYZ-1A",ENTER.
2. "DEL(or DELETE) XYZ-1A",ENTER.

The LIBRARY display will show the FILE has been deleted automatically.

PROGRAM EXERCISE #2

The next sequence you can program has all the slides, but the sound track you have doesn't have the voice mix since the producer is still trying to get client approval. With some minor changes you can do this sequence. But first you have to remove the trays from the first sequence and delete the cues presently in the EAGLE memory.

One command does it all, remember? The Clear All Cues or "CAC" command. Put on your new trays and away you go.

Although you have cleared all cues, the PROGRAM name is still the same. Since this is the third section of the XYZ show, change the name to "XYZ-3". Type in "PROGRAM XYZ-3",ENTER.

From the storyboard you are going to start at screen 1 moving slides as quickly as possible using cuts and as the Screen 1 LEFT comes on again, then Screen 3 starts and after another L,C,R sequence Screen 5 starts up. Then all three screens will repeat the sequence four times.

To get back to the programming area use CTRL/P. Now enter the program as follows:

CUE	CODE	STATEMENT	SCREENS	RUN
1	CT		1	GO
2	W.7			
3	CT		1	
4	W.7			
5	CT		1	
6	W.7			
7	CT		1 3	
8	W.7			
9	CT		1 3	
10	W.7			
11	CT		1 3	
12	W.7			
13	CT		1 3 5	GO

```
14      W.7
15      CT              1 3 5
16      W.7
17      CT              1 3 5
18      W.7
19      RP4
20      N                       STOP
```

USING THE REPEAT FEATURE

The EAGLE system allows you to repeat moves within a hi-speed run with the "RP" cue. This cue, once the EAGLE sees it has zero cue-to-cue time, and will loop back to the last "GO" in the sequence. You may repeat from once to 255 times on one cue line, and if more than 255 times is required you may use another "RP" cue line. Remember, however, with "RP" cues nested together in this fashion, you multiply the "RP" cue lines to get the total lines the sequence loops, and on any sequence (in our example the sequence has Screens 1,3 an 5 doing the same thing five times) the REPEAT number is one less than the total (in your case RP=4) because the first time is the actual cues you wrote.

If you have a sequence that is to loop a total of 300 times, the first RP cue line would be 149. The very next cue would also be an RP cue, as follows:

CUES TO BE REPEATED
RP 149 (totals 150)
RP 1 (repeat the repeat, or 150 + 150 = 300)

Returning to your sequence, you need to add the .7 Wait time for projector cycling and then repeat the sequence 4 times. Put a "GO" at CUE #13, and CUE #19 is "RP4". You will stop the sequence at the end of the looping, and you use the "NO-OP" command (a do-nothing code) along with a "STOP" under the RUN column at CUE # 20.

PROGRAMMING NOTE: The fastest way to get from one section of the program to another when there is a repeat sequence between them,is to use the GOTO command. The EAGLE will automatically take you there and bring the projectors with it. In the above case,to go from CUE # 1 to CUE # 20, use CTRL/G (GOTO) 20.

EDITING A HI-SPEED RUN

Your producer just walked in and, reviewing this section, wants you to change it. Now how many times have you changed the program and, when all is said and done, it is decided to use the original! So tell the producer you will be ready for him in a minute, and SAVE what you just did on your disk!

PROGRAMMERS NOTE: Since the PROGRAM NAME is the same as what you are saving you don't need to type in the Program Name with "SV" or "WPR".

Do the following:

1. Call up the LIBRARY display (CTRL/C, "LIB",ENTER).
2. Type in "SV". Wait until you see "OPERATION COMPLETE"

before proceeding.
3. Type in "WPR". When "OPERATION COMPLETE", use CTRL/P to get back to the program.

What he wants is the first cues faster, then as the second screen joins in the visuals move slower, and finally as the three screens rotate together, slower yet. So you want to use HARD CUT on the first, cues next and finally ONE SECOND dissolves.

Remembering the REVERSE CUE ( ) key acts as a tab back to "GO" cue lines (as does the SHOW PRO V in PLAY in a hi-speed run), the EAGLE keyboard uses the "Q" key to step forward and "CTRL/Q" to step backwards one cue at-a-time. GOTO CUE #1 (CTRL/G,ENTER). Type over the "CT" with "HC", and depress the ENTER key. From your chart of cycle times you see you can go every .5 seconds between projectors. Change CUE #2 to "W.5", ENTER. Do the same for CUES #5-6. CUES #7-11 remain the same, but once you start doing 1 SECOND dissolves the cycle time dictates one second between cues to the same screen.

Change CUES #13,15 and 17 to "1D", and change CUES #14, 16 and 18 to 1 SECOND delays by first hitting the RUBOUT key ("W.7" disappears) and then enter "W1".

You try it and the producer loves it, except he wants the client to review both sequences at the walk-through. The disk to the rescue! However, look at the PROGRAM name. You have already stored "XYZ-3" on the disk, so use CTRL/C and type in "PROGRAM XYZ-3A",ENTER. Now SAVE on the disk, WRITE PROTECT the file and continue on.

The next thing the storyboard calls for is a five-screen panorama showing the XYZ Co. plant, and it looks like an 8 SECOND dissolve will do nicely. Enter that at CUE #21, and all LEFT lamps will be ON ("8D,12345",ENTER).

SUPER IMPOSITION

The next sequence to program is to bring up the five division managers pictures over the panorama (one per screen) as their names are called in the narration on the sound track. The slides are in the gate of the CENTER projector for each screen. In order to superimpose the two images you must "break out" from the normal projector sequencing by using either a PRESET cue or by simply using independant accessing.

Up to now, you have been using the L/C/R projector sequencing, and if you called for a screen alone under the SCREENS column, the projector ON goes OFF while the next projector in the sequence does the opposite (in your case the LEFT would go OFF while the CENTER would come ON). However, you want to leave the LEFT ON and bring the CENTER projectors ON over them. You can do this by using independant commands to the center projectors.

USING THE WAIT X (WX) FEATURE

Remembering that, since you still don't have the narration on the sound track, you have no idea what the time delay should be between the cues to bring up the slides of the managers. A quick phone call

to the studio and you hear "they're just finishing the tape up. No more than a half an hour." Where have you heard that one before! Since you have to "get on with it", you use the WAIT X feature of the EAGLE.

Each picture will go ON with a CUT, and instead of using an arbitrary WAIT time enter a "WX" code in its place. Then when you get the audio mix, you start the high speed run and the EAGLE will sit on the "WX" cue (up to 10 seconds) until you hear the man's name and press the CUE button. The EAGLE will automatically insert the correct WAIT TIME to the nearest 1/20th of a second, execute the next action cue and be waiting on the "WX" cue.

The program from CUE #21 on looks like this:

CUE	CODE	STATEMENT	SCREENS		RUN
21	8D		12345		
22	CT		1	C	GO
23	WX				
24	CT		2	C	
25	WX				
26	CT		3	C	
27	WX				
28	CT		4	C	
29	WX				
30	CT		5	C	STOP

PROGRAMMER'S NOTE:

1. At this point you should save the program with the WX cues on the disk so that if you want to try the WAIT TIMES differently, particulary when you are practicing, you can easily re-load the program back in with the "WX" cues ready to try again. (For this exercise use the file name "XYZ-WX".)
2. There are three methods to change the "WX" cues into WAIT TIMES as described above:
   1. CUE button.
   2. REMOTE CUE jack (CPU rear panel).
   3. AUDIO SYNC IN (CPU rear panel).

In walks the messenger from the audio studio with your tape. You practice it a couple of times, get the feel, then press the CUE button at CUE #22 when you hear "Mr. Brown", press it again for "Mr. Green", and again for "Mr. Black", etc. And there you have it.

It is always a good idea to occassionally dump your work to the disk so you may retain a permanent copy. Since this last section you just finished includes the "XYZ-3A" program, save it under "XYZ-3B".

INDEPENDENT PROJECTOR CONTROL

The next section of the show deals with speeches by each manager. The storyboard calls for cross fading from the super up on the screen

now to a colored background on all screens with the company logo on Screen 3. The appropriate slides are in the gates of the RIGHT projectors. You decide a SIX SECOND dissolve is just right.

You want the LEFT and CENTER projectors to fade OFF at the same time the RIGHT projectors are fading ON. Since all 15 projectors are doing the same action you only need one cue. As you only want to do the one cue, no "GO" cue is used.

CUE #	CODE	STATEMENT	SCREENS	RUN
31	6D		12345 L C R	

PROGRAMMER'S NOTE: The "L", "C" and "R" are latching just as the Screen number keys when in the SCREEN column. Press them once they are ON, press them again they are OFF.

After the speeches there is a coffee break, and the slides announcing the break are in the gates of the LEFT projectors. After the people have left you want to take all screens to black. Both cues are probably manual (you are going to do them from the keyboard) so again you don't need a "GO" command. The coffee break slides cross-fade ON in two seconds (CUE #32:2D,12345).

There are two ways to get to black on the last cue, and it may depend on whether or not you need to do a tray change:

1. If there is no tray change required use an independent projector control command to the LEFT projectors with a CUT to insure a tray advance.

CUE #	CODE	STATEMENT	SCREENS	RUN
32	2D		12345	
33	CT		12345 L	

2. If you want to do a tray change use the "HOME" code.

CUE #	CODE	STATEMENT	SCREENS	RUN
32	2D		12345	
33	HOME			

You should dump to disk after changing to a later revision file name.

1. Call LIBRARY display, the last version of this section was "XYZ-3B".
2. "PROGRAM XYZ-3C".
3. SAVE ("SV")
4. WRITE PROTECT ("WCall LIBRARY display, the last version of this section was "XYZ-3B".
2. "PROGRAM XYZ-3C".
3. SAVE ("SV")
4. WRITE PROTECT ("WPR").

USING THE HOME CUE

Used mainly in automated exhibits to turn the projector lamps to STANDBY, home the trays and return the program to the head of the show, you have just been shown another time it could be used.

There are two modes in which the "HOME" cue works:

1. Used in the STEP mode. If the cue is NOT part of a hi-speed run, when executed by the CUE button (or REMOTE CUE IN or SYNC IN) it causes the EAGLE to issue the HOME to the attached dissolves, and the EAGLE memory simply goes to CUE #1 and waits for the next time the system is CUED.
2. Used as part of a HI-SPEED run. Whenever included as part of a hi-speed run the EAGLE upon sensing HOME issues the command to the dissolves as in the STEP MODE, but it will continue from CUE #1 executing the program until it sees a STOP.

In order to STOP at the first cue in the show, always make CUE #1 a NO-OP code with a STOP. Cue #2 is waiting, which is the first cue of the show.

Another important point to remember is that the EAGLE can load shows from the disk one right after the other, and they ma all have HOME cues in them. The EAGLE will never execute th programs after it sees the first HOME cue, which by definition is always "GOTO CUE #1".

PROGRAMMERS NOTE: In a program consisting of several shows, delete (use SKIP-A-CUE) all "HOME" cues except the last one and save the new total show. All that's necessary to find the HOME cues is to do a CTRL/G,"9999", ENTER which will always to take you to the first HOME cue encountered, after deleting that HOME the next time you do a GOTO 9999 the EAGLE will stop at the next HOME,etc.

CHAINING SHOWS TOGETHER (APPEND)

For the XYZ Company presentation you have now completed two segments, and your producer wants to see them together (and you want to know how many cues you have left in the EAGLE memory). To chain them together do the following:

1. Call up the LIBRARY display ("XYZ-1 and "XYZ-3C" are the ones you want.)
2. Load "XYZ-1". (LIBRARY display is replaced by program.)
3. Call up the LIBRARY display again.
4. Type in "AP XYZ-3C". This will cause the XYZ-3C section to be appended to the end of the XYZ-1 section.

To verify they are chained together GOTO CUE #14 (XYZ-1 had 13 cues). CUE #14 is the Hard CUT command to Screen 1.

Save this program under "XYZ-1/3" (first and third segments).

STOPPING A HI-SPEED RUN (ESCAPE)

You decide to review the first part of the show again and right in the middle the producer wants your immediate attention. You don't mind stopping, but you would like to continue from where you stopped. So you:

Depress the ESCAPE key.

It will complete whatever cue was active at that moment, and the program and projectors will wait for you to restart them from the CUE button (or REMOTE CUE IN or SYNC IN).

PROGRAMMER'S NOTE: Hitting the ESCAPE key also terminates the timer during a WAIT cue. Again, the program must be restarted by hitting the CUE button. During programming this feature will save time if you want to "get around " WAIT times during review.

The reason he stopped you is that he has the storyboard, script, slides and the audio tape for the second segment (will wonders never cease!)

A look at the storyboard shows that you are going to have fun with this one. So, clear all cues.

By clever masking, each of the twelve new models XYZ is introducing at this meeting is done in such a manner that the first slide on Screen 1 covers the upper part of the screen, the same for Screen 2,3,4 and 5. The second slide on Screen 5 is in the center of the screen, while the third slide on Screen 5 is on the bottom part of the screen. The next slides for Screens 1,2,3 and 4 are also in the bottom. The third slide for Screen 1 is in the middle. Refer to the figure below.

	SCREENS				
(L)	MODEL 1	MODEL 2	MODEL 3	MODEL 4	MODEL 5
(C)	MODEL 12				MODEL 6
(R)	MODEL 11	MODEL 10	MODEL 9	MODEL 8	MODEL 7

LAYOUT OF SLIDES FOR "PINWHEEL" EFFECT

What the producer wants is a pinwheel effect starting with the slide for MODEL 1 on Screen 1. As Screen 2 comes ON, Screen 1 goes

OFF, etc., and travels around the screens in a clockwise manner. It is decided the effect will look great with each slide being on the screen for .1 seconds. The pinwheel will rotate around "several" times.

USING ALTERNATES

Since the same slides are to be used over and over again, you will use the ALTERNATE code (AT) which means projector lamps will go ON and OFF but no tray advance.

Enter the following program:

CUE #	CODE	STATEMENT	SCREENS		RUN
1	AT		1		GO
2	AT		12	L	
3	AT		23	L	
4	AT		34	L	
5	AT		45	L	
6	AT		5		
7	AT		5		
8	AT		45	R	
9	AT		34	R	
10	AT		23	R	
11	AT		12	R	
12	AT		1	CR	
13	AT		1	LC	

Use the REV CUE ( ) key to get back to the beginning, then hit the CUE button.

USING THE REPEAT 0 FUNCTION

Since you don't know how many times this sequence is to be repeated use the REPEAT 0 cue. This cue allows you to repeat a sequence until you hit the CUE button.

Just before you put in the "RP0" cue, look at your SCREENS STATUS display. You ended up with the Screen 1 LEFT projector ON. You really want to repeat from CUE #2 to have the correct effect so do the following entries:

CUE #	
2	Add a "GO"
14	RP0,ENTER. Program jumps immediately to CUE #3.
3	GOTO 15
15	NO-OP/STOP

Return to CUE #1 and press the CUE button. After several times around press the CUE button again. Note that the EAGLE completes the last repeat, and then stops.

Realizing that this is a neat effect that you may want to use another time, save it on your disk. Name this program "PINWHEEL".

After the operation is complete use the CTRL/P command to return you to your program.

Suppose you decided the pinwheel would look great going around 5 times at one rate, then the next 5 times around going twice that rate, and the final 5 times around back at the original rate.

To easily accomplish this you need to chain three "PINWHEEL" programs together. You already have it once in the EAGLE memory.

1. Use CTRL/C. Since the PROGRAM NAME is the same as the one we want, you can APPEND without having to type in the name.
2. Type in "AP",ENTER.
3. When the operation is complete, type in "AP",ENTER.

USING THE ADD-A-CUE (CTRL/A) AND SKIP-A-CUE (CTRL/D) EDITING FEATURES

The EAGLE allows you to "open up" the memory on the working cue line so you may insert a complete cue easily. Called "ADD-A-CUE", it is accomplished with "CTRL/A".

You also have the capability to take out a working cue line and the EAGLE will automatically "close up" the memory. Called DELETE-A-CUE, it is accomplished with a "CTRL/D".

Do the following:

1. GOTO CUE #14 and change "RP0" to RP4".
2. GOTO CUE #15. Since we want to continue the pinwheel without stopping, delete this cue using CTRL/D. Note that the cue that was at #16 is now at #15.

Note that CUE #15 is also not wanted in this sequence. (If you can't see why, press the "Q" key twice. Now that you understand, press "CTRL/Q" twice and carry on.)

3. Use CTRL/D again.
4. Use the "Q" key to step the program to CUE #27. Change "RP0" to "RP4".
5. GOTO CUE #28.
6. Use SKIP-A-CUE (CTRL/D) twice.
7. Use the "Q" key to step the program to CUE #40. Change "RP0" to "RP4".

USING 20 CUES PER SECOND

Up to this point the EAGLE has operated at 10 cues per second. The EAGLE may also operate at 20 cues per second, and you may programmably go up to 20 and back down to 10 cues per second.

The fact that you can go twice as fast fits in with our pinwheel sequence. You want to go up to 20 cues per second at the start of the pinwheel cycle right after the first RP cue in the sequence.

1. GOTO CUE #1. Step through the program until you can

see the cue number following the RP cue. GOTO CUE #15.
2. You want to ADD-A-CUE at this point, so use CTRL/A.
3. Use the code "S20",ENTER. This is where the program will pick up speed.
4. Step through the program until you see the cue number right after the next "RP4" cue. GOTO CUE #29.
5. ADD-A-CUE at this point.
6. Use the code "S10",ENTER, and the EAGLE will down shift to 10 cues per second at this cue.

Now GOTO CUE #1, press the CUE button, and there you have it. You show the producer, who commends you as a programming genius, and calls it a wrap.

Save this portion on the disk under the name"XYZ-2"

INSERTING A FILE BETWEEN CUES IN A PROGRAM ALREADY LOADED IN THE EAGLE MEMORY (INSERT)

All the program files for the XYZ show on day 1 before the coffee breaks are finished, except to make it one load from the disk we would have to insert the "XYZ-2" file between the first and third segments on "XYZ-1/3". Here is how to quickly do this.

1. LOAD "XYZ-1/3".
2. GOTO CUE #14 (first cue in the third segment).
3. CTRL/C. Type in "INS XYZ-2",ENTER.

The EAGLE automatically "pushes down" the memory starting at the working cue line and places the inserted show in the memory.

Whenever you chain programs you must be sure the status at the end of the last show is OK for the beginning of the next show. You see CUE #14 ends up with all RIGHT projectors ON, and CUE #15 wants to come up from black. A check with your producer says that you can hold those slides on the screen for 10 seconds, and they can fade to black in 4 seconds.

Here is how to quickly make this change.
1. GOTO CUE #13. Remove the "STOP", then ENTER.
2. At CUE #14 use CTRL/A, Enter "W10".
3. At CUE #15 use CTRL/A, Enter "4D,12345R,STOP".

Between the end of the second segment (CUE #58) and the beginning of the third section which wants to start from black, you have two problems:

a. Screen 1 LEFT projector is still ON.
b. None of the twelve projectors used in the pinwheel sequence has done a tray advance.

USING THE PROJECTOR FORWARD (PF) FEATURE

The PROJECTOR FORWARD feature causes the tray of the affected projectors to "klunk" forward. The condition of the lamp is not affected.

Here is how you correct the program.

1. GOTO CUE #58 and hit the RUBOUT key. Enter "AT,IL" to take the projector to black.
2. Use ADD-A-CUE at CUE #59. Since only the CENTER projectors on Screens 1 and 5 were involved, enter "PF,1 5 C".
3. At CUE #60 use ADD-A-CUE. Tell the LEFT and RIGHT projectors on all five screens to advance their slide trays by entering "PF,12345LR,S". The STOP is used to end this sequence.

Now you will want to save this completed program under a file name such as "XYZ-123".

NAME PROTECTING YOUR FILE

In order to protect against someone accidentally renaming your file, (which means you wouldn't see it on the library anymore, even though the program is actually there and safe) the EAGLE gives you the ability to NAME PROTECT your file. You would probably do this immediately after having WRITE PROTECTED your program.

In the CONTROL COMMAND FIELD, type in "NPR",ENTER.

> Note: If the PROGRAM NAME on the monitor is the same as the file you are NAME PROTECTING, the "NPR" by itself is all that is needed. If, however, the names are different you must enter "NPR (file name)".

CLEAR NAME PROTECT (CNP)

Used to remove the NAME PROTECT so a file name may be changed. In the CONTROL COMMAND FIELD type in "CNP (file name)",ENTER. The same program notes as for NAME PROTECT apply.

RENAMING YOUR FILE ON THE DISK (RNM)

While you have the LIBRARY display up, the producer walks over and says "Why don't you call that program you just did "XYZ1-BC" for me. I can remember XYZ Company, Day 1, before coffee break, and if you aren't here tomorrow I can have the other fellow run it for me."

Being too tired to argue, you agree. First you must CLEAR NAME PROTECT from the file, then RENAME it and finally NAME PROTECT the file again. It is quickly done.

1. Call up the LIBRARY display.
2. In the CONTROL COMMAND FIELD type in "CNP XYZ-123",ENTER.

3. Type in "RNM XYZ-123, XYZ1-BC", ENTER. Note the name on the LIBRARY display has changed.
4. Type in "NPR XYZ1-BC",ENTER.

PROGRAMMER'S NOTES:

1. To observe the effect of the RNM command it is necessary to have the LIBRARY displayed(LIB).
2. Always enter as follows:
   "RNM (OLD FILE NAME), (NEW FILE NAME)",ENTER.

(The comma is used to seperate the old from the new)

3. Whenever you load a renamed file, the PROGRAM NAME will be the same as originally saved. (Whenever "XYZ1-BC" is loaded, the PROGRAM NAME will remain "XYZ-123"). If you wish to insure both are the same then change the PROGRAM name and SAVE rather than just doing a RNM.

A QUICK WAY TO FIND OUT HOW MANY CUES YOU HAVE USED IN THE EAGLE MEMORY

Using the CUES command in the COMMAND CONTROL FIELD tells you how many cues are left in the memory, and you could subtract this from the CUES AVAILABLE to get the answer. A faster way is to use the GOTO command to a cue number you believe to be higher than what you have used(e.g., always use 9999).

1. GOTO CUE #9999, ENTER

The EAGLE tries to go to that cue, but stops autonatically after the last cue used in the memory.

DISK-TO-DISK TRANSFER

The PINWHEEL program you have stored on your disk can be used to start an EFFECTS LIBRARY disk, one that could be useful in several shows. To transfer a file from one disk to another, do the following:

1. LOAD "PINWHEEL".
2. After the disk drive stops operating lift up the gate and remove the program disk.
3. Place a fresh disk in the disk drive.
4. Call the LIBRARY display.
5. Save "PINWHEEL", use WRITE PROTECT and NAME PROTECT.
6. Remove the disk and store in a safe place.

MASTER DISK FILES

Since it has been demonstrated to you how quickly and easily you can do disk-to-disk transfers you should now see a great advantage to keeping a backup disk, in case the one you were originally working on gets damaged or misplaced. Just as you should dump your EAGLE memory to disk anytime you have to leave the EAGLE, transfer any files you feel you need to your MASTER disk, which (a.) always is stored in a safe place and (b.) never leaves the house. This transfer can be done at the end of the work day, and someday it will save you a great deal of aggravation.

REMOVING PROGRAM FILES FROM A DISK (DELETE)

Once you are ready to delete some files, as during the day you have saved some interum programming that is no longer viable, the EAGLE allows you a fast way to do it, as you will see in the next part of the exercise.

First, call up the LIBRARY display. Note that of the 11 program files listed you decide you only really want to save five of them: "XYZ-1", "XYZ-2", "XYZ-3C", "XYZ1-BC" and "PINWHEEL". To delete the files, one at a time:

1. CLEAR NAME PROTECT, then CLEAR WRITE PROTECT from the file.
2. Type in "DEL (FILE name)", ENTER. When completed, the LIBRARY display shows the file deleted, since the name is gone.

CLOSING UP FILES STORED ON DISK TO REDUCE DUMP-TO-DISK TIME (PACK)

The SAVE operation which takes the program in the EAGLE memory and writes it on the disk must first search the disk to locate a contiguous storage area long enough to put the program in. After there are several programs stored, and files have been deleted several times, there are typically several gaps left on the disk. If necessary the Eagle will automatically "pack" these gaps back down, but this could take several minutes and might catch you at a very inconvenient time. To insure that this does not happen you can simply force the EAGLE to pack periodically when it would be convenient for you(e.g., during a coffee break).

In order to do the "PACK" operation, do the following:

1. CTRL/C, ENTER - (if you were not already in the CONTROL Command field).
2. Type in "PACK", ENTER - Disk drive activates, EAGLE COMMENT:
   "PLEASE WAIT, DISK PACKING IN PROCESS".
   When finished, the comment: "OPERATION COMPLETE".

Note that if you attempt to do a SAVE and, even after the EAGLE packs the disk, there still is not room to save your entire program then the EAGLE will report that the disk is full and refuse to save it for you(since to save the new program the EAGLE would have to write over an old one). To obtain enough space for the new program you can either delete one or more of the old programs or simply insert a different diskette with more space left.

REPEATING ONE CUE LINE (CTRL/R)

While the RP code allows a simple way to repeat cue sequences, there are times when you will only want to repeat one cue one or more times. Each time the CTRL/R keys are depressed, the cue line above will be repeated.

USE OF THE "REPEAT" KEY ON THE KEYBORAD

The REPEAT key is used in conjunction with other key (s) to save having to constantly keep hitting the keys. It "hits the keys" for you at an approximate 10 cues per second rate while you hold down the other keys.

1. CTRL/R/REPEAT - Used to repeat one cue line over and over.
2. Q/REPEAT - Allows you to scan the cues as they scroll up. Projectors follow normally (see MOF).
3. CTRL/Q/REPEAT - Allows you to see the cues as they reverse

through the program. Projectors would normally follow (see MOF).
4. CTRL/D/REPEAT - Used to delete cues from the EAGLE memory. As you will not see any cue numbers change you must watch that you do not delete cues you want in the program.

USING THE "WX" FEATURE AS A STOP WATCH

There are many places that you can use a stop watch, to measure the length of a music passage, length of a film clip, etc. But timing the beats of a fast piece of music? Well, not so good.

However, using the "WX" feature of the EAGLE you will be able to tell the time between EACH beat of the music as you perceive it.

What you are going to do is create another special program that you will be using over and over again. You can name this file "STOPWTCH" (no, that is not a typo, only 8 characters in a PROGRAM NAME, remember). Go ahead and clear all cues. Then do the following:

1. Type in "PROGRAM STOPWTCH", ENTER: TO PROGRAM NAME.
2. CTRL/P, ENTER: return cursor to Cue #1.
3. "N,G", ENTER: NO-OP, GO, CUE #1.
4. WX: WAIT X, CUE #2.
5. CTRL/R/REPEAT - "WX" cue repeated, (put in about 100).
6. "N,S", ENTER - (NO-OP, STOP, CUE #101).
7. CTRL/C: Cursor to COMMAND CONTROL FIELD.
8. Type in "SV", ENTER: Dump-to-disk.
9. Type in "WPR", ENTER: Write Protect File.
10. Type in "NPR", ENTER: Name Protect File.
11. CTRL/P, ENTER: Return to program.

Now, to use this "STOPWTCH" program, imagine a piece of music (or get the real thing if you want) and get set to go. Poise your finger over the CUE button, and as you hear the beat hit the CUE button. Do this as long as you want (up to 99 cues), then return to CUE #1. Use the "Q" key to step throuh the cues and each cue displayed represents the time between the beats of the music.

Besides the obvious use of doing this while programming, consider that you can actually review music before you ever see a slide, get the timing of the beats, then SAVE this information on the disk for use at a later time. Note that while you are striking the CUE key you are also generating SYNC pulses which you could be simultaneously recording for your SYNC track.

STOPPING LAMPS AT AN INTERMEDIATE LEVEL (FREEZE)

Under normal conditions the dissolve controls are commanded to change from one state (OFF or ON) to the other at a rate dictated by the program. Because computer-generated dissolves are actually created by many small incremental steps it is possible to stop the "stepping" at virtually anyplace in the "dissolve curve", regardless

of whether the projector lamp is going up or down. The EAGLE command for this is the FREEZE (FZ).

Once the FREEZE to a lamp is activated, the lamp is held at that intensity level until such time as it is told to do something. There are four ways the lamp can be affected:

1. Resume in the same direction and the same rate as it was going when told to FREEZE.
2. Resume in the same direction but at a different rate.
3. Begin going in the opposite direction at the same rate.
4. Begin going in the opposite direction at a different rate.

FIG. 3 - FREEZE DISSOLVE PROGRAM PLOT
(INTENSITY VS. TIME)

Referring to the figure above, your next exercise will cover the four possible conditions. Although only the SCREEN 1 LEFT projector is involved, any number of projectors could be doing the same or different FREEZE moves.

If any program is still in memory, first clear all cues. Then enter the following program:

CUE #	ENTRY	RESULT
1.	"16A,1L,"G", ENTER	Start 16 second fade UP. Starting at A.
2.	"W4", ENTER	WAIT 4 seconds.
3.	"FZ, 1L", ENTER	Lamp frozen B.
4.	"W3", ENTER	Hold intensity for 3 seconds.
5.	"FZ, 1L",ENTER	Removes freeze, lamp continues UP at SAME RATE, at C.
6.	"W4", ENTER	Wait 4 seconds.
7.	"FZ,1L", ENTER	Lamp frozen at D.

8.	"W3", ENTER	Hold intensity for 3 seconds.
9.	"2A", ENTER	Removes freeze, lamp continues UP at a NEW RATE (2 secs.) from point E.
10.	"W1", ENTER	Wait 1 Second.
11.	"FZ,1L", ENTER	Lamp frozen at F.
12.	"W4", ENTER	Hold intensity for 4 seconds.
13.	"2A,1L", ENTER	Remove freeze, lamp goes DOWN at the SAME 2 second rate from G.
14.	"W1", ENTER	Wait 1 second.
15.	"FZ,1L", ENTER	Lamp frozen at H.
16.	"W3", ENTER	Wait 3 seconds.
17.	"4A,1L", ENTER	Remove freeze, lamp goes UP at NEW RATE of 4 seconds from I to J.

The next thing to do is to watch the effect on the screen.

There are several rules to observe when using freezes, and once mastered will enable you to create some exotic effects.

1. Must use a dissolve ALT (8A,4A ect.) only when planning to do a freeze dissolve on that projector. If a projector is to have an advance program a projector forward at the complection of the sequence.

2. To freeze a projector or projectors at a point in their curve you must use "FZ" in the code column and specify the projectors by screen number and its L,C, or R designation.

3. To unfreeze a projector and allow it to continue to complete its dissolve at the rate it was programmed, simply program another freeze dissolve for that projector.

4. To change the rate of a dissolve and continue in the same direction, after any projector is frozen. Issue a dissolve ALT <u>without any screen or projector designated</u>, will remove the freeze from all projectors frozen at that time, and they will continue in the same direction, But at the new rate entered in.

FOR EXAMPLE, no lamp on screen 1 thru 4, screen 5 left is on,

program an 8 ALT on screen # 1 and 5L, with a GO, so left pojector on screen #1 is dissolving up, while screen 5L is dissolving down.Program a wait 3 second ENTER, then program a freeze (FZ) on screen 1 and 5L ENTER, Then NO OP STOP ENTER, REV Q and CUE, Now screen 1 and 5 left projector are frozen. The next command is to allow them to continue in the same direction as before but at a faster rate. So program a 1 SEC ALT (1A) ENTER. Screen 1L comes up to full brightness while scren 5L is completely down.

5. To change direction of a dissolve while not allowing it to go to full brightness, after any projector is frozen program a dissolve ALT with screen number and projector designation.

FOR EXAMPLE, 1 left is still on from before, program a 8 ALT on screen 1L with a "GO" ENTER, WAIT 2 ENTER, FZ 1L ENTER, NO OP STOP ENTER. Now program a 16 A on 1L projector dissolves up.

TO CAUSE ONLY ONE OF SEVERAL FROZEN PROJECTORS TO RESPOND

1. To FREEZE a projector, enter "FZ" and the SCREEN and the PROJECTOR designation of the one to respond.

If several projectors are in the process of fading up or down at the same time, to FREEZE projector 1L at some point enter "FZ,1L".

2. If several projectors are frozen along with the one you want to resume fading in the SAME DIRECTION at the SAME RATE as before it was frozen, enter "FZ" and the SCREEN and PROJECTOR designation of the one to respond.

> PROGRAMMER'S NOTE: In this instance the same commands are used to both FREEZE and UNFREEZE the projector(as in a latching mode).

Assuming projector 1L in the example above was fading UP at 4 second rate prior to being frozen, entering "FZ,1L" will cause it to resume in the same direction at the same rate.

3. If several projectors are frozen and you want only one of them to resume fading in the SAME DIRECTION but at a NEW RATE you will need to use 3 CUES:

1. "32A, SCREEN, PROJECTOR", ENTER.
2. "FZ, SCREEN, PROJECTOR", ENTER.
3. "NEW RATE, SCREEN, PROJECTOR", ENTER.

What occurs is the projector to respond is first told to go in the OPPOSITE DIRECTION at a 32 second rate. Then .1 or .05 seconds later, depending on the speed the EAGLE is running, its lamp is frozen again (the intensity, for all practical purposes, has not changed). A .1 (or .05) second later the lamp is AGAIN told to go in the OPPOSITE DIRECTION (now the same direction as it was originally going) at the

NEW RATE.

From the first example, projector 1L was going UP at a 4 second rate before being frozen. The following cues will cause the lamp to continue in the SAME DIRECTION (up) but at a NEW RATE:

1. "32A, 1L", ENTER.
2. "FZ, 1L", ENTER.
3. "8A, 1L", ENTER.

PROGRAMMER'S NOTE: If the cue-to-cue time is so critical that the .2 seconds at 10 cues per second (or .1 seconds at 20 cues per second) that are required to set up this move will affect your program, the first two cues may be done at any time convenient after the projector lamp is frozen, typically during a WAIT time. Remember to reduce the WAIT TIME by the total cue-to-cue time of the two cues, or program in 20 cues per second.

4. If several projectors are frozen and you want only one to resume fading in the OPPOSITE DIRECTION and at the SAME RATE as when it was frozen then use the new alternate rate desired and the appropriate SCREEN and PROJECTOR designation.

Following our example, projector 1L was going UP at an 8 second RATE before it was frozen at some point. To cause it to go DOWN at an 8 second RATE, enter "8A,1L" .

5. If several projectors are frozen and you want only one to resume fading in the OPPOSITE DIRECTION but at a NEW RATE, enter the NEW RATE as well as the SCREEN and PROJECTOR designation.

Back to our example, projector 1L was going down at an 8 second rate before being frozen. To cause it to go UP at a 2 second rate, enter "2A,1L".

INTENSITY CONTROLLED ALTERNATE (USING FAST ALT)

Since the introduction of the AVL SHOW PRO V Version B, the MARQUEE EFFECT, as the Intensity Controlled Alternate has become known, has been used extensively by programmers.

The effect is that of a lamp starting from either its full ON or OFF condition, going the opposite direction at the rate you select, and alternating rapidly between its starting intensity and the position the intensity has reached on the dissolve curve as a function of time.

The diagram below graphically shows this effect on a lamp, the starting intensity being OFF (glow level).

SEE CHART ON PAGE 5-63 OF HANDWRITTEN MANUAL.

Many times three projectors focused on a common screen area are used, the slides in one projector having a bar, for instance, of one color, the next projector in the sequence having on its slide a bar in a different position of a second color, and the slide in the third projector having a bar of a third color in a different place than the other two.

To program this effect on the EAGLE, enter the following (all lamps OFF):

CUE #	CODE	SCREENS	EFFECT
1	8D	1,LCR,GO	All lamps start up, Screen 1
2	FA	1,LCR	All lamps shut off before they become visible.
3	FA	1,L	LEFT lamp ON
4	FA	1,LC,GO	LEFT OFF, CENTER ON
5	FA	1,CR	CENTER OFF, RIGHT ON
6	FA	1,LR	RIGHT OFF, LEFT ON
7	RP0		
8	N	STOP	

You recall that the REPEAT 0 programmed on cue #7 will cause the program to repeat the sequence between it and the previous GO until the next time you hit the CUE button. After you determine how many times you want to repeat the sequence, change CUE #7 to the appropriate RP command.

Now that you have programmed the Marque effect going up, let's program the same effect going down. It is best to stop the Marque for a moment and then program the Marque going down. In the event that you

wish to program without the stop, the following program may be used:

PROGRAM NAME: DEMO 1 OPERATOR:

CUE#	CODE	STATEMENT	SCREENS	RUN
1	S20	SPEED=20 CPS		GO
2	8D	8 SEC DIS	1 3 5	LCR
3	FA	FAST ALT	1 3 5	LCR
4	FA	FAST ALT	1 3 5	GO
5	FA	FAST ALT	1 3 5	
6	RP62	REPEAT 62 TIMES		
7	AT	ALT	1 3 5	GO
8	AT	ALT	1 3 5	
9	RP10	REPEAT 10 TIMES		
10	AT	ALT	1 3 5	GO
11	W.05	WAIT 0.05 SEC		
12	RP10	REPEAT 10 TIMES		
13	8A	8 SEC ALT	1 3 5	R
14	FA	FAST ALT	1 3 5	L R
15	8A	8 SEC ALT	1 3 5	L
16	FA	FAST ALT	1 3 5	LCR
17	8A	8 SEC ALT	1 3 5	C
18	FA	FAST ALT	1 3 5	LC
19	FA	FAST ALT	1 3 5	GO
20	FA	FAST ALT	1 3 5	
21	RP68	REPEAT 68 TIMES		
22	FA	FAST ALT	1 3 5	C

By the way, to calculate the number of times to repeat the sequence, multiply the cue to cue time, which is either 20 cps or 10 cps, By the time of the dissolve and subtract the cues needed to set up and divide by the cues to complete the first sequence of the repaet. Two things should be brought up at this time. When dissolving from or to black the time to complete the fade is shorter than the dissolve rate. To find the exact time of the fade use a stop watch, or use the Eagle as a stop watch. First program the 8 ALT on sccreen #1 from black with a go ENTER, the WAIT X ENTER REV Q. Now cue the Eagle and watch the ready lite on the QD and be ready to cue the Eagle again when the ready lite comes on. Now you have the exact time displayed on WAIT X which is 6.4 seconds. Let's apply it to the example below:

```
      20      CUES PER SECOND
x     6.4     SECONDS ON AN 8 SECOND ALT FROM BLACK
    128.0     CUES NEEDED FOR TIME OF THE DISSOLVE
-     4       CUES NEEDED FOR SET UP
    124       CUES NEEDED FOR THE REPEAT
      2       DIVIDE THE NUMBER OF CUES USED IN THE REPEAT
     62       ACTUAL NUMBER OF REPEATS NEEDED
```

PROGRAMMING FOR 2 PROJECTORS PER SCREEN AREA

The rules you have been shown so far all directly relate to the 2 projectors per screen sequencing as well as 3 projectors, with two exceptions:

1. The normal sequencing will be L-R-L, (as opposed to L-C-R-L in the 3-projector format).

2. The time required between an action cue to the same dissolve control that previously had an action cue sent to it must be longer for 2 projectors, as indicated in TABLE 3-1.

SETTING UP THE SYSTEM FOR TWO PROJECTORS PER SCREEN AREA

If you are presently setup for 5-Screens, 3 projectors per screen then you must re-initialize the system. To do this, press the "RESET" button on the front panel of the CPU. The screen on the monitor will blink, ask you to wait for the PROCALL load, then the "HELLO" message comes on.

Enter your name or just hit the "ENTER" key. Enter the number of Screens desired. On the question about "2 or 3 projectors" enter a "2". Name the show, hit the ENTER key and the PROGRAM display appears, except in the STATUS area note that only "L" and "R" appear.

Make sure the "SEQUENCE" switch on the playback units are set to "2". Now enter the following:

CUE#	ENTRY	RESULT
1	"AT,12345,G",ENTER	All LEFT lamps ON.
2	"RPO",ENTER	Press the REVERSE CUE key, then press the CUE button. Note that the "L" and "R" alternate ON and OFF every 0.1 seconds until you hit the CUE button to stop it.

Note that if you are using 3 projector dissolves but "NORMALLY" only sequencing between 2 of them you can still access the center projector independantly. This can be useful if you are using one of the projectors (center) primarily for backdrops and using the other 2 projectors for higher speed action superimposed on the background. Although C (center) is not shown on the status display, if you ask for the center projector (e.g. AT 1,2,3,4,5,C) then the status "light" in the center position will come on.

USING A "KLUNK" PROJECTOR ALONG WITH 2 PROJECTORS PER SCREEN AREA USING THE AUXILIARY (AX)

You may have useable shows where you only had the capability of two projectors in dissolve, such as the AVL MARK IV units, and for a third projector used one that had its lamp always ON, used blanks in the trays to "black out" its light, and controlled it by directly accessing the "FORWARD" pins at the jack on the projector.

You may do the same thing by programming an "AX" command with just the SCREEN number when using QD2's or PD2's, as there is only one auxilliary output on these units. However, if using a QD3 there are two outputs available, "AUX L" and "AUX R". When using a QD3 with one or two "klunk" projectors, in addition to entering the SCREEN number, also enter the independant "L" or "R" you wish to access. The appropriate AUX jack is where you will put your 5-pin control cable, the other end goes to the projector. Each time the EAGLE outputs an "AX" command, it will cause a momentary dry-contact closure which will advance or "klunk" the slide tray one slot forward on the specified screen.

PROGRAMMER'S NOTE: Since the "AX" command only provides a momentary closure, there is no memory of the status of the device the auxiliary channel is controlling. During rehearsal, if you are backing up into the program you must MANUALLY move the trays back to the correct position on klunk pojectors.

PROGRAMMING FOR 10 SCREENS

Now you know all there is in the world to know about programming a 5-Screen show. Right? The next logical step is to work on a 10-Screen program, for which the EAGLE eagerly awaits your bidding.

Actually, a straight 10-Screen format with 3 projectors per screen area is not much more difficult than programming 5 screens. All the rules, commands and techniques you have learned up to this point apply 100%.

SELECTING A 10-SCREEN FORMAT

In order to call up the FORMAT display, you must re-initialize the system by pressing the "RESET" push button on the front panel of the CPU unit. There is a blink on the screen, you await PROCALL to load. Then the "HELLO" message appears. Type in your name and ENTER, which automatically brings up the number of screens question.

This time enter "10" for number of Screens and enter 3 projectors per screen. Type in "10SCRN" for the program name. Then hit the ENTER key, and the PROGRAM display comes up.

Look at the STATUS area of the display and note that in adition to the 5-screen format you have been working with up to this point, an identical group appears below it, making a total of 30 projectors. These represent Screens 6 through 10.

PROGRAMMER'S NOTE: If 2 projectors per screen area had been selected instead, as with the first group in the STATUS display area

there are no CENTER projectors shown in the second group. In this configuration there is a maximum of 20 projectors (although you can still access the center projectors if you have 3 projector dissolves).

SETTING UP THE EQUIPMENT FOR 10 SCREENS

Presently you have the fist 5 screens (1-5) connected to the "OUT 1" jack on the rear panel of the CPU. The "OUT 2" jack is used in like manner for Screens 6 through 10. Connect the QD3 for Screen 6 to this output, and daisy-chain the rest of the QD's as you did for the ones for Screens 1-5.

When using a Show Pro V for the playback unit the SCREEN SELECTION is automatic. However with the QD or PD units you must set the SCREEN SELECT switches to the appropriate number.

Set the SCREEN SELECT switch on SCREEN 6 QD to "1", SCREEN 7 QD switch to "2", and so on.

PROGRAMMER'S NOTE: The EAGLE internally converts the data stream at the "OUT 2" jack so that when it sees "SCREEN 6" it automatically ships the commands to that screen via the "OUT 2" jack with a SCREEN 1 address. Similar conversions occur for screens 7 through 10.

PROGRAMMING EXERCISE FOR 10 SCREENS

To get used to this format try this simple program.

CUE #	ENTRY	RESULT
1	"AT,1,6"ENTER	LEFT lamps ON, SCRNS 1 and 6.
2	"AT,2,7"ENTER	LEFT lamps ON, SCRNS 2 and 7.
3	"AT,3,8"ENTER	LEFT lamps ON, SCRNS 3 and 8.
4	"AT,4,9"ENTER	LEFT lamps ON, SCRNS 4 and 9.
5	"AT,5,0"ENTER	LEFT lamps ON, SCRNS 5 and 10.

PROGRAMMERS NOTE: For entries for SCREEN "10", use the "0" only from either the numerics row on the main keyboard or the numeric keypad.

Now all LEFT lamps are ON. Continue as follows:

CUE #	ENTRY	RESULT
6	"AT 1,2,3,4,5,6,7,8,9,0",ENTER	All LEFT lamps OFF, all CENTER lamps ON.
7	"AT,1-0",ENTER	CENTER lamps OFF, RIGHT lamps ON.
8	"AT,1-0",ENTER	RIGHT lamps OFF, LEFT lamps ON.
9	"AT,1-0,C,R",ENTER	ALL lamps ON.
10	"AT,1-0,L,C,R",ENTER	ALL lamps OFF.

The preceeding 10 cue exercise demonstrates that Screens 6 through 10 respond in the same manner as Screens 1 through 5.

The next set of cues is more of a show on the STATUS display area of the CRT than on the projection screen, but does demonstrate a "WALKING" pattern of visuals you might experiment with sometime.

CUE #	ENTRY
11	"AT,1",ENTER
12	"AT,1,2",ENTER
13	"AT,1,2,3",ENTER
14	"AT,1,2,3,4",ENTER
15	"AT,1,2,3,4,5",ENTER
16	"AT,1,2,3,4,5,6",ENTER
17	"AT,1,2,3,4,5,6,7",ENTER
18	"AT,1,2,3,4,5,6,7,8",ENTER
19	"AT,1,2,3,4,5,6,7,8,9",ENTER
20	"AT,1,2,3,4,5,6,7,8,9,0,GO",ENTER
21	RP0
22	CTRL/G,"11",ENTER (GOTO CUE # 11)
11	ENTER (cursor to SCREENS column),"G", ENTER

Now, hit the CUE button. At 10 cues per second you first see the lamps come on, then sequence "L-C-R-L", each screen offset from the screens on either side. When all 10 screens are involved, the sequence will repeat until you hit the CUE button.

Save this on disk if you want to. If you wish you can also NAME PROTECT and WRITE PROTECT the program.

ADVANCED PROGRAMMING : CONTRA-ROTATING PINWHEELS

Now that you have shown your producer how clever you are at programming for 10 Screens, he has this brilliant flash about using the "PINWHEEL" program you did in the section on 5 screens, except, naturally its "slightly" different.

He wants 6 projectors per screen area, and standard 5-Screen format as before. Now he wants two slides to come up at the same time, some to appear in the upper part of Screen 1 and rotate clockwise, while the other slide appears in the bottom of Screen 1 and rotates counter-clockwise.

Now, while all of this is going on, he wants some dissolves to take place from time to time on Screens 2, 3 and 4. How do you like it so far?

Actually, the problem really needs to be broken down into two sections. First, get the pinwheel effect working and store it on disk. Enter the following program, named "R/L PNWL".

PROGRAM NAME: R/L PNWL OPERATOR: YOUR NAME

CUE#	CODE	STATEMENT	SCREENS	RUN
1	S20	SPEED=20 CPS		GO
2	4A	4 SEC ALT	1 L	
3	4A	4 SEC ALT	6 R	
4	W4	WAIT 4.0 SEC		
5	FA	FAST ALT	12 L	GO
6	FA	FAST ALT	67 R	
7	FA	FAST ALT	23 L	
8	FA	FAST ALT	78 R	
9	FA	FAST ALT	34 L	
10	FA	FAST ALT	89 R	
11	FA	FAST ALT	45 L	
12	FA	FAST ALT	90 R	
13	FA	FAST ALT	5	
14	FA	FAST ALT	0 CR	
15	FA	FAST ALT	5	
16	FA	FAST ALT	0 LC	
17	FA	FAST ALT	45 R	
18	FA	FAST ALT	90 L	
19	FA	FAST ALT	34 R	
20	FA	FAST ALT	89 L	
21	FA	FAST ALT	23 R	
22	FA	FAST ALT	78 L	
23	FA	FAST ALT	12 R	
24	FA	FAST ALT	67 L	
25	FA	FAST ALT	1 CR	
26	FA	FAST ALT	6	
27	FA	FAST ALT	1 LC	
28	FA	FAST ALT	6	
29	RPO	REPEAT 0 TIMES		

Now REV CUE ( ) twice, hit the CUE key, and enjoy the show. The program will slowly bring up two projectors (1L and 6R) and then begin rotating the lamps in opposite directions on each bank. It will continue the rotation until you strike the cue key again. Finish up the sequence by striking the cue key and then save the program as "PNWL".

INTERLEAVING MOVES WITH A REPETITIVE SCREEN SEQUENCE

The producer, estatic over the results so far now wants the sequence to go 5 times, then on the next time around start a 2 SECOND fade up on Screen 3, when it is finished, a 2 SECOND dissolve on Screens 2,3 and 4. All the while the pinwheel effect is to continue.

The rotating sequence consists of 24 "real" cues (REPEATS take "0" cue time) and is running at 20 cues per second. Thus the sequence takes 1.2 seconds per pass. To accomplish what the producer is requesting you can:

1. Change cue 29 to a RP4.
2. ENTER a "2D 3C" cue at cue #30.
3. Do a CNTRL/C and then "AP PNWL" to append another pinwheel sequence.
4. CNTRL/G 9999 to get to the last cue.
5. REV CUE (CNTRL/Q) and change the RP0 to RP1 to get two passes which will allow 2.4 seconds for the 2 sec dissolve to come up.
6. Enter "2D 234 8C" as the next cue.
7. CNTRL/C and then "AP PNWL" to append another pinwheel sequence.
8. CNTRL/G 9999 to get to the new last cue.
9. REV CUE (CNTRL/Q) and change the RP0 to an RP2 to allow 3 passes (3.6 seconds) of foreground looping while the 2 second background dissolves are going on. Note that this timing would allow for the projector advances on projector 3C and thus you could begin another dissolve/rotation sequence if you so desire.

Now do a CNTRL/G ENTER to get back to CUE #1 and bring all the projectors HOME. Hit the cue button, sit back and enjoy the show. Naturally, the producer thinks its perfect just the way it is. So save it on the disk under a new file name (e.g. DPNWL for dissolve with pinwheel). Later this show segment can be easily combined with other segments to produce the complete show.

NOTES ON EAGLE COMMENTS

INCOMPATIBLE FORMATS

When you select either "5" or "10" Screens on the format display, and then you try to bring in from the disk a program with the format you did not select, it WILL NOT LOAD, and the EAGLE COMMENT is: "SCREEN FORMAT IS NOT COMPATIBLE". To load the file you should RESET the EAGLE and enter the appropriate response to the number of screens question.

APPENDING CUES THAT EXCEED EAGLE MEMORY

If you try to APPEND a file from the disk, and the total number of cues it contains is in excess of the CUES REMAINING, the excess cues are not retained, and the EAGLE COMMENT is : "END OF CUE SPACE. CUES DISCARDED". You can use the digital recording technique described in Section 4 to link the two files together or order another Memory board for your system.

INSERTING A FILE THAT WOULD EXCEED CUE CAPACITY

If you try to INSERT a file from disk somewhere in the program

you have in the EAGLE memory, and the total number of cues in that file exceed the CUES REMAINING, the EAGLE will not change the original program and will not insert the file, therefore none of your cues are lost. EAGLE COMMENT is : "NOT ENOUGH CUE SPACE IS AVAILABLE". You can either combine files using the digital recording technique or order an additional EAGLE Memory module.

TRYING TO SAVE A PROGRAM LARGER THAN REMAINING DISK STORAGE

If you attempt to SAVE a program which contains more cues than the disk has as contiguous space, the disk will automatically do a PACK. After packing one of the following will occur.

1. If sufficient storage is now available, the program is automatically stored and the EAGLE COMMENT is : "OPERATION COMPLETE".
2. If there is still not enough storage available, none of the program cues are stored, and the EAGLE COMMENT is : "NOT ENOUGH DISK SPACE IS AVAILABLE".

In order to save the program, remove the full disk and replace with another, and reissue the SAVE command.

TRYING TO NEST MORE THAN 10 "REPEAT" CUES

The EAGLE will not let you do more than ten "RP " cue lines that are nested (i.e., all referencing the same "GO"). Note that a single cue, e.g. ALT 1,2,3,4,5, GO, running at 10 cues per second, would take one second to be repeated 9 times. If on the next cue you repeated the repeat 9 times the total sequence would take 10 seconds. If you kept adding "RP9" cues until you have 10 in a row, plan on a long coffee break, it will take more than 30 YEARS to finish the sequence. EAGLE COMMENT is: "MORE THAN 10 NESTED REPEAT LEVELS".

TRYING TO "RENAME" A FILE WITH A FILE NAME ALREADY ON THE DISK

If you attempt to RENAME a file to a File Name that already exists on the diskette, nothing is changed. EAGLE COMMENT is "FILE NAME ALREADY EXISTS". You will have to choose a different name for your new file or first rename the old file to some other name.

EXCEEDING THE NUMBER OF FILE NAMES THAT MAY BE STORED ON A DISK

Each disk you use has a "File Name Directory" associated with it.

The maximum number of "File Names" may not exceed 144 in a File Directory. If you try to SAVE a program that exceeds this limit, the program will stay the same in the EAGLE memory, but nothing will be saved on the disk, regardless of whether there is storage room on the disk or not. EAGLE COMMENT is : "DISK DIRECTORY FULL". You must either delete one of your old files from the disk or else replace the diskette.

SYSTEM STATUS WHILE JUMPING AROUND IN THE PROGRAM

When you use the "GOTO" command to get to a different location in the program you are doing, it takes the system some time to move the projector trays from the Cue line you left to the Cue line specified in the "GOTO" command. No other entry from the keyboard will be accepted until the EAGLE has finished the task of outputting data to the dissolve controls so the trays and lamps are correct. EAGLE COMMENT is: "STANDBY TO OUTPUT NECESSARY CUES".

TRYING TO SAVE A "PROGRAM" WHEN THERE ARE NO CUES

If you attempt to do a SAVE when there are no cues in the EAGLE memory (i.e. do a CLEAR ALL CUES, then SAVE), the EAGLE COMMENT is : "NO CUES TO SAVE".

CHANGING THE NAME OF THE PERSON PROGRAMMING

If you are working on a program that has another person's name already on it and you want to change it to yours, go to CONTROL COMMAND field and type in "I AM (up to 25 characters)", then ENTER.

IN CASE OF DIFFICULTY

If you experience trouble of some kind while programming the visual portion of the show, as covered in this section, do the following :

1. Check to see if there is an EAGLE COMMENT. Many of these comments have been discussed in this section, and these and more are covered in an "EAGLE COMMENTS LISTING" found in the "IN CASE OF TROUBLE" Section. If there is a comment on the display that you do not understand, it is advisable to do nothing more with the system until you read the appropriate description in this manual.

2. Check to see if you are in a special mode, such as "RECORD OFF", etc.

3. Check that all units of the system are properly connected and any switches are correctly set.

SECTION 4

MARRYING THE PROGRAM TO THE SOUNDTRACK

Now that you have finished programming and have the show in the EAGLE memory, you need to match it up to the often neglected half of A-V, the audio soundtrack.

Up to this point, to synchronize the program to the soundtrack, YOU have been hitting the CUE button at the appropriate time. However, for consistent presentations everytime, you need to make the audio tape "hit the CUE button" for you.

METHODS AVAILABLE TO SYNCHRONIZE THE PROGRAM TO THE SOUND TRACK

Using another track on the audio tape other than the audio channel(s), with the EAGLE you may encode (record) as well as decode (playback) synchronizing data in one of two forms :

1. 1000 Hertz Tone - This is a 1/4 second long synchronizing pulse. It is output from the EAGLE every time either the cue or the REM CUE button is pushed. When decoded from the tape it will activate the program in the EAGLE memory the same way as when you hit the CUE button.

2. Digital Data - Used in those cases where you do not wish to use memory for playback. It allows the show to be played "directly" from tape either without the use of a programmer (e.g. QD3's) or with a programmer in MT Bypass (e.g. SPV). Since this technique does not require memory during playback, show segments can be combined which together can be of any length. Thus this technique can be used in situations where you have very large programs (e.g. over 10,000 cues).

This digital track is encoded using the memory stored in the EAGLE, outputting cues at the same time the programmer is causing some function to occur on any combination of the dissolve controls connected to the EAGLE. This data is recorded on the tape in real time. The data is SPVB compatible thus a REPEAT or "RP " cue is not encoded. If the cues to be performed are repeated 3 times the digital data encoded will appear 4 times on the tape, the first time plus the 3 repeats.

EQUIPMENT SETUP TO RECORD 1000 Hz. SYNC PULSES

Using one of the non-audio tracks on your show tape connect that track's "LINE IN" jack to the "SYNC OUT" jack on the back panel of the CPU, using a shielded audio cable with an RCA phono plug on the EAGLE end and your tape decks mating connector on the other end. In a

similar manner, connect another audio cable between the tape deck track's "LINE LEVEL OUT" and the "SYNC IN" jack on the CPU.

SETTING THE SYNC LEVEL (STL)

After loading in your show from the disk to the EAGLE memory, go to the CONTROL COMMAND field, type in "STL",ENTER.

The EAGLE COMMENT is : "ADJUST RECORDING LEVELS". Use the tape deck's INPUT LEVEL control, and increase the level until the VU meter reads approximately "+1".

NOTE : The needle will appear to waver, as the test tone consists of continuous 1/4 second bursts.

RECORDING A TEST TONE

In order to make certain you have the proper level when playing back, record the SET LEVEL tone on a 15-30 second section of tape, probably the same length of tape you have recorded the audio tracks level set test tones. This test secton can be placed at the head end of the show tape separated by a length of leader.

To terminate the SET LEVEL mode, hit the "ESC" (ESCAPE) key.

Play the test tone back into the EAGLE. Note that the correctly received tone shows "SYN" on the MODE line of the display.

RECORDING THE SYNC PULSE TO THE PROGRAM

Perhaps you have noticed that every time you hit the CUE button or activated the REMOTE CUE IN jack, "SYN" appears momentarily on the MODE line of the display. This indicates the tone is sent out via the "SYNC OUT" jack.

In order to have the sync pulse cause the action to occur at the same moment as you hear the tape, you must use a tape deck that allows you to hear the soundtrack through the RECORD HEAD while you are recording the sync tone.

Now, return to CUE # 1, and, starting the tape deck, hit the CUE button each time you want to start a move. In a hi-speed run you only need to press the CUE button to start the sequence, the computer-generated waits will take care of the timing inside the run.

PROGRAMMER'S NOTE: Since the EAGLE has a crystal-controlled clock, the computer generated waits are extremely accurate. It is therefore recommended not to have a hi-speed run go for more than 30 seconds before using another SYNC pulse to insure that if the tape deck is for some reason running off-speed, the visuals will not get out of sync.

PLAYING A SHOW FROM SYNC PULSES

Use the following checklist :

1. Use a shielded audio cable (typically RCA phono plug to phono plug) between the appropriate "LINE OUT" jack on the tape deck and the "SYNC IN" jack on the rear panel of the CPU.

2. Using the test tone on the tape, set the output level of the tape deck to a nominal "0 VU" reading (+/-2 VU). Note "SYN" on the MODE line of the display.

3. Insure all trays are at their HOME position, and the program loaded from the disk is at CUE # 1.

4. Start the show tape.

EDITING A SYNC PULSE ON THE SHOW TAPE

After reviewing the show, you may have to make one of two types of changes :

1. Pulse Too Early : Use ADD-A-CUE, and insert a WAIT time to correct the timing.

> PROGRAMMER'S NOTE : Insure that the new program is SAVED on the disk.

2. Pulse Too Late : re-record the sync pulse earlier.

> PROGRAMMER'S NOTE : If a sync pulse is left on the tape when one is placed ahead of it, it is not necessary to erase it if the pulse occurs during a hi-speed run. This is because the EAGLE ignores "extra" sync pulses during a high speed run.

DIGITAL MAG TAPE SIGNALS

The EAGLE has the following capabilities in this mode :

1. Encode digital data for up to 10-Screen, 30 projector shows.

2. Decode digital signals into the EAGLE and output a regenerated signal to produce another original quality tape one tract at a time.

3. Decode a digital signal from mag tape, store in the EAGLE memory, allowing a show programmed on any of the other AVL digital programmers

to be stored on disk. Note this is only possible with one track shows (e.g. 15 projectors or less).

EQUIPMENT SET-UP (5-SCREENS)

Assuming you have the SYNC track "hitting" the CUE button for you, to record the digital data on the fourth track do the following :

1. Connect a shielded audio cable between the tape recorder LINE LEVEL IN on the fourth track and the "OUT 1" jack on the rear panel of the CPU.

> PROGRAMMER'S NOTE : As the "OUT 1" jack also feeds the signals to the playback dissolve controls, you must use a "Y" connector to feed both paths.

2. Connect a shielded audio cable between the tape deck "LINE LEVEL OUT" on the fourth track and the "PLAY" jack on the rear panel of the CPU.

> PROGRAMMER'S NOTE : Due to the fact that the REGENERATOR can pick up very low level signals through the PLAY jack and sends them back out at full strength through the OUT 1 jack, there can be enough bleed-through on certain tape decks that incorrect data may be received. It is therefore suggested that the tape deck be disconnected from the PLAY jack while recording.
> Due to this situation the next version of the disk will shut off the regenerator when using the "MIF" command.

RECORDING A DIGITAL TEST SIGNAL (STL)

In the same fashion as before, the "STL" command is used to record a test level. Do the following :

1. In the CONTROL COMMAND field, type in "STL", ENTER.

2. Adjust the LINE LEVEL IN control on the tape deck until the VU meter reads "+1".

3. On the test leader section discussed before record the digital test signal.

4. To terminate the test tone, hit the "ESC" (ESCAPE) key.

5. Play the signal back through the "PLAY" jack on the EAGLE. Set the playback level on the tape deck for "0VU". Note that the word

"AMP" appears on the MODE line of the display, letting you know the EAGLE has approved the first test of the signal, correct amplitude level.

RECORDING THE SHOW

Once again you must make certain the SYNC track signal is read by the RECORD HEAD so the signals will be on the same place on the tape.

PROGRAMMER'S NOTE : Remember, renove the input to the PLAY jack at this time.

Now, start the tape, and every sync pulse will produce the digital code exactly as the memory dictates.

PLAYBACK OF THE SHOW PRO WITH DIGITAL SIGNALS (EAGLE 5-SCREEN, SHOW PRO V etc.)

Although this is a continuation of the previous section, it applies directly for playing shows that were produced on SHOW PRO V and other AVL programmers.

Now that the show is in sync with the soundtrack with all the cues carried on the digital track, do the following :

1. Make sure the projectors are at their HOME positions.

2. Since the program has been saved on disk, Clear All Cues. The program comming back in off the mag tape has its cues in real time, WAIT times have been split into SPVB compatible waits and there are no "REPEAT" cues (instead the cue is repetitively on the tape at the correct positions).

3. Insure the "LINE LEVEL OUT" of the track of the tape deck that the digital signals were recorded on is cojnnected with a shielded audio cable to the "PLAY" jack on the rear panel of the EAGLE CPU.

4. If you want to disconnect the dissolve controls while checking the incoming signals, go to the CONTROL COMMAND field and type in "MOF". The MODE line displays "RECORD OFF" (no output).

5. Start the tape. Again, the "AMP" is displayed whenever the digital signal is seen and passes that test. In addition, there are mag tape quality messages that are displayed for each cue, in the same fashion as the red, yellow and green LED's on other AVL units :

"MT GOOD" : Perfect signal set. Cue executed.

"MT POOR" : Less than perfect, however at least one pass is acceptable, and the cue is executed.

"MT BAD" (CUE #) : Signal is of such poor quality (CRC unacceptable) that the cue is NOT executed. The bad cue number is also displayed.

PROGRAMMER'S NOTE : If the "MT BAD" cue cannot be corrected by increasing the LINE LEVEL out control, that cue must be re-recorded on the mag tape.

6. Rewind the tape to the head of the show. Go to the CONTROL COMMAND field and type in "MON",ENTER. The "RECORD OFF" display will be gone, and the "OUT 1" jack again will send cues to the dissolve controls.

MAKING EACH TAPE DUPE A DIGITAL TRACK "MASTER" WITH THE REGENERATOR

Many times you will have the show "master" tape recorded at the highest speed your system allows for best fidelity. Record the digital track on the master tape.

Now, using two tape decks, connect the audio tracks between the appropriate channels on the decks, and connect the master digital track output to the "PLAY" jack on the rear of the EAGLE CPU. then connect the "OUT 1" jack to the LINE IN jack on the track assigned on the dupe recorder. all channels on the playback deck should be used in the normal mode (all signals read through the playback head).

Start both decks. The signal sent to the EAGLE is regenerated immediately and is placed on the dupe tape as an original digital signal.

RECORDING A 10-SCREEN SHOW

Although the EAGLE can only accept a 5-Screen show into the "PLAY" jack, you can record a 10-Screen show digital signals using the "OUT 1" and "OUT 2" jacks on the rear of the CPU, and two tracks on the show mag tape.

Use the same procedures as discussed under "RECORDING A SHOW" for the 5-Screen show, record the show.

PLAYING BACK A 10-SCREEN SHOW

The outputs of the tape deck for the digital tracks should be connected as follows :

1. Using a shielded audio cable, connect the track for Screens 1-5 to the "PLAY" jack on the AVL playback dissolve controls. On QD's and PD's, set the appropriate SCREEN SELECT switches.

2. Using another shielded cable connect the track for Screens 6-10 to the "PLAY" jack on the AVL playback dissolve controls. On QD's and PD's, set the SCREEN SELECT switch for screen 6 to "1", screen 7 to "2", etc.

3. The operation is now identical to the playback for a 5-Screen show.

USING THE "MAG TAPE INPUT OFF" CONTROL COMMANDS (MIF,MIN)

In the 5-Screen format with mag tape digital signal coming into the "PLAY" jack, in order NOT to affect the EAGLE memory or status, go to the CONTROL COMMAND field and type in "MIF",ENTER. The display on the MODE line will show "PLAY OFF". Presently, although the memory is disconnected, the REGENERATOR is still active. it is necessary to also use the "MOF" command to shut that OFF.

To reconnect the memory and status to the "PLAY" jack, use the "MIN" command. To reconnect the outputs, use the "MON" command.

SHOWING MIXED PRESENTATIONS (MTB,MTN)

There are many instances where you will want a mixture of pre-recorded material ("canned" sections) and "line" sections from memory, activated by a CUE button. As with the SHOW PRO V, the EAGLE allows this, : known as the MAG TAPE BYPASS command.

1. Load the EAGLE memory with the cues that will be executed during the "Live" part of the presentation from the disk.

2. In the CONTROL COMMAND field type in "MTB",ENTER. The display on the MODE line shows : "---------". Return to CUE # 1.

3. The digital track on the tape deck is connected with a shielded audio cable to the "PLAY" jack.

4. In use, when the show is run through the tape deck, the lamp and tray status of the projectors is maintained by the EAGLE, however the memory is not affected, and stays at the same cue number.

At the end of a "canned" section, turn OFF the tape deck. A "live" section is run by the speaker with a switch connected to the REMOTE CUE IN jack, or by you following a cued script with the CUE button.

5. The above switching back and forth may take place as you wish. At the end of a presentation, use the "GOTO 0" cue to home all projectors and the memory.

6. To get out of the Mag Tape Bypass mode, in the CONTROL COMMND field type in "MTN",ENTER. ("MTN" stands for Mag Tape Normal).

SECTION 5

IN CASE OF TROUBLE

There are those times when you may experience difficulty in either programming or running the show. Here are some things to check.

1. Operator Error - The most common source of problems. Either the equipment has not been interconnected properly, a switch is not set to the proper position, or a procedure not followed properly. Take your time to insure all the above have been checked out.

2. A-C Power Problems - A poor safety ground can cause problems. Use your tester to verify correct connections.
Even newly wired outlets should be checked since many times the power is not wired correctly.

Another source of problems can be caused by ground loops between equipments, exhilisted by malfunctions on the screen and a hum in the sound system. The safety ground is theoretically a virtual zero impedance to all powered devices at the power distribution system, however there are instances where this is not the case, even though there is a safety ground wire at the outlet. If the sound system is some distance from the program equipment, perhaps it is on a different part of the house power distribution system, and the impedance is not low enough, so the ground-loop is established.

Occassionally, a piece of equipment may be causing the problem due to a-c leakage in the equipment to chassis ground. To find it, remove each piece one at a time until the unit is discovered. This is particularly true of projectors, so try them first.

3. Problems in the EAGLE system - If the problem appears to be internal to the EAGLE system try the following:

A. Mag Tape Problems. The EAGLE allows you to self-test its Mag Tape record/play circuit. To test OUT1, connect it directly back into the EAGLE PLAY jack. Type in any cue for bank 1. The EAGLE will send it out OUT1 see it coming in the PLAY jack and regenerate it (send it out the OUT1 jack again). Thus this loop should continue until you disconnect the OUT1 to PLAY patch cord. If the OUT1 or PLAY circuit are not working correctly, you should see MT POOR or MT BAD displayed on the CRT, or the system should simply refuse to regenerate.

To test OUT2, you can loop the patch cord between OUT2 and the PLAY jack. However, since the EAGLE only excepts BANK1 cues in this jack, it will only regenerate "NOP" cues (S10 or S20 depending on what speed you were running when you connected the loop back). Thus no matter what CUE you ENTER into the EAGLE the following looped cues will be either S10 or S20 (with "GO's" also if the cue contained a

GO).

If one or both of the above tests fail, you most likely have either a bad patch cord or one of the two mag tape modules (MT SLAVE or MT I/O) are defective.

B. Memory Problems. The EAGLE comes with a MEM TEST diskette which tests the main memory modules (up to 3) and also the memory in the SLAVE CPU and the Video Control Module. Simply insert the MEM TEST disk and push the RESET button. The EAGLE will boot in the TEST program and begin executing it automatically. The display should indicate how much memory you have (32K or 48K) and keep a running pass count. Note that the display is also being tested so that you should see a full display of assorted characters every few seconds.

C. Disk related problems. The disk operating software has many checks and associated error messages. These are shown in the COMMENT FIELD in the PROCALL or as the only display if attempting to boot the diskette.

COMMENT	CAUSE OF FAILURE
DISK DRIVE NOT READY	A. Defective diskette. B. Defective disk drive. C. Defective disk control module. D. Disk drive not connected. E. No disk inserted into disk drive.
DISK READ ERROR	A. Diskette not inserted properly. Remove and carefully re-insert. B. Defective diskette. Replace it. C. Defective disk drive. D. Defective disk control module.
DISK SEEK ERROR	Same as DISK READ ERROR
READ ERROR ON DIRECTORY	Same as DISK READ ERROR
PACKING ERROR OCCURRED	Same as DISK READ ERROR
DISK WRITE ERROR	Same as DISK READ ERROR
DISK VERIFY ERROR	Same as DISK READ ERROR
INVALID WRITE REQUEST	PROCALL is most likely to do something which could be dangerous to its health. Either re-boot the system immediately or remove the diskette immediately and attempt a MT dump.

D. Note that new versions are always capable of running programs created on LATER VERSIONS. HOWEVER EARLIER VERSIONS TYPICALLY CANNOT RUN PROGRAMS CREATED ON LATER VERSIONS. This is because the earlier version probably did not even know what some of the newer cues mean. You can correct this problem by simply booting in your newest version and then inserting your old diskette back in the disk drive. Now you may load and run any of the programs stored on it.

SECTION 6

OPTIONAL PERIPHERALS

Optional peripherals are devices which are compatible with the EAGLE system but which AVL does not manufacture or sell. Although they are by no means necessary for A/V production, they can enhance your production capabilities. There are currently two peripherals that can be attached to your EAGLE. One is a different or additional CRT display. The EAGLE outputs a standard composite video signal (EIA RS-170) that can be directly connected to most closed circuit video monitors. This allows you to use a larger (e.g. 12",15" or even a large ADVENT with the special computer terminal option) monitor or to have more than one simultaneous display. You might find a larger or multiple display particularly useful for teaching system operation and/or monitoring the show remotely while the show is running. The other optional peripheral is a printer.

PRINTER OPTION

In programming there are innumerable times when you would love to have a hard copy printout of your show (cue sheets) but it is simply too time consuming. With the EAGLE and a printer of your choice, you are able to automatically get your hard copy printout.

For the purposes of discussion of the CONTROL COMMANDS used for all printers, the Teletype modes KSR-43 unit will be described.

1. Connect the interface cable between the "PRINTER" jack on the rear panel of the EAGLE CPU and the "INPUT" connector on the printer.

2. Turn ON the printer (the switch is on the rear of the unit). Load the paper into the printer following the instructions supplied with the printer.

3. To correctly setup the control options, set the switches as follows:

   PARITY OFF (DOWN)
   DUPLEX FULL (DOWN)
   30 CPS (UP)

4. Load a program from the disk into the memory.

5. To the left side of the printer, depress the "DATA" key so you may receive data from the EAGLE. This de-activates the printer keyboard.

6. In the CONTROL COMMAND field, type "PRINT",ENTER.

Note that the printer activates. The first line contains the PROGRAM NAME and the OPERATOR, followed by the cues.

The EAGLE COMMENT is : "PRINTING. HIT 'ENTER' TO STOP".

To temporarily stop the printing, hit the "ENTER" key. The EAGLE COMMENT is : "HIT 'ESC' TO TERMINATE, 'ENTER' TO CONTINUE".

To continue from where you left off, hit "ENTER". The EAGLE COMMENT is again the "PRINTING" message.

Termination by hitting the "ESC" key means the printer stops, the printer "buffer" memory is cleared, and the program is at CUE # 1.

To start printing from CUE # 1 again, use the "PRINT" Control Command.

After all cues are printed, the "PRINTING" message is replaced by "OPERATION COMPLETE".

7. To use the "LINE FEED" key on the printer you must depress the "LOCAL" key. Remember, anytime you want to receive data from the EAGLE, the "DATA" key must be depressed.

Below is a sample printout :

PROGRAM NAME: PINWHEEL OPERATOR: YOUR NAME

CUE#	CODE	STATEMENT	SCREENS		RUN
1	AT	ALT	1		GO
2	AT	ALT	12	L	GO
3	AT	ALT	23	L	
4	AT	ALT	34	L	
5	AT	ALT	45	L	
6	AT	ALT	5		
7	AT	ALT	5		
8	AT	ALT	45	R	
9	AT	ALT	34	R	
10	AT	ALT	23	R	
11	AT	ALT	12	R	
12	AT	ALT	1	CR	
13	AT	ALT	1	LC	
14	RPO	REPEAT 0 TIMES			
15	N	NO OPERATION			STOP

PRINTING FILE NAMES ON A DISK (PLB)

If you wish to have a hard-copy printout of the files contained on a disk, do the following :

1. Call up the LIBRARY display.

2. In the CONTROL COMMAND FIELD, type "PLB",ENTER.

3. The same EAGLE COMMENTS and operations as described above apply.

Below is a sample of the hard copy printout of a disk. Note that both the FILE NAME and the PROGRAM NAME are displayed since they can be different (see the last entry). The total number of cues in each file are also shown.

FILE NAME	PROGRAM	OPERATOR'S NAME	CUES
PINWHEEL	PINWHEEL	YOUR NAME	15
STOPWTCH	STOPWTCH	YOUR NAME	102
TIME-1	TIME-1	YOUR NAME	102
FRZ MAN	FRZ MAN	YOUR NAME	9
MARKEE	MARKEE	YOUR NAME	8
XYZ-1	XYZ-1	YOUR NAME	13
XYZ-2	XYZ-2	YOUR NAME	43
XYZ-3C1	XYZ-3C1	YOUR NAME	34
XYZ1-BC	XYZ-123	YOUR NAME	94

EAGLE PRINTER SELECTION

The Eagle system provides a 25 pin female connector to interface to a printer. This plug is compatable with the Electronic Industries Association(EIA) standard RS-232-C. The print speed is software selectable to any standard rate up to 9,600 BAUD(approximately 873 characters per second). Thus the Eagle can be connected to almost any standard computer printer.

There are an extremely large selection of serial RS-232-C printers available. The most significant variables are cost, print speed, and print quality. Costs vary from about $600 to about $3,500, however, the printers available for less than $1,000 are typically of the hobbyist variety and their reliability, print quality(and types of paper they accept), and availability of service are generally not acceptable. This document includes a list of 6 professional quality printers that are some of the better known units available. All of

the printers on the list except the converted IBM Selectric and the Diablo have been used by AVL and found satisfactory.

A good approach to obtaining a printer is to first lease one for a month or so to determine whether it really meets your own particular needs. This will typically cost you approximately 10% of the total purchase price. Some AVL dealers are beginning to lease/sell printers and we recommend you try your dealer first since he can then help with the installation and servicing of the entire Eagle system. If your dealer does not provide this service and you wish to lease a printer before buying it, we suggest you try Leasemetrics or one of the similar nationwide leasing companies. We have included a list of Leasametric Inventory Centers for your convenience.

Typical Printer Options

Keyboard

Many printers offer a keyboard either as an option or it comes with the standard printer. The printer output on the Eagle does not accept input from a keyboard, thus the keyboard is not actually usable with the eagle. The keyboard could justify the extra cost, however, if you plan to use the printer as a stand-alone, off-line device(ie., an office typewriter when the Eagle is busy doing A/V work).

Print Quality

If you plan to sometimes use the Eagle as a true word processing system(ie., to generate letters, advertising, etc.) you will probably require a printer with high quality print. Note that this typically limits you to <60 characters per second and also costs more money. If you plan to use the printer pimarily for in-house listings such as PROCALL, inventory, accounting, etc. listings then you can save money while increasing print speed by selecting a medium print quality unit. We feel that the low print quality units which typically cost a little less but require special paper are simply not acceptable for either applcation and thus have not bothered documenting them.

Print Speed

BAUD rates(essentially bits/sec with 11 bits required per character) typically vary from 110 BAUD to 2400. The Eagle is capable of BAUD rates of 100,110,150 and all even multiples of 100 from 200 to 9600 BAUD. Since the average Eagle cue length is about 30 characters and the average sentence in a letter is about 60 characters it is rather painful to run at only 15 to 30 characters per second for many applications. A 6000 cue Eagle show could take 2 hours to print out, and a large inventory listing could take even longer. Thus if you plan to generate letters and do large listings you should consider

purchasing both a high print quality, lower speed printer(which could be used off-line as an office typewriter) and a medium print quality, high speed printer for your A/V and inventory/accounting applications.

Feed Mechanisms

Friction Feed. Necessary if you are going to be doing printing on ordinary stationary. Thus if you select a printer primarily for word processing/front office use(e.g., IBM Selectric, Diablo, or Qume) you'll probably want to choose this option.

Tractor Feed. Typically comes standard with higher speed printers(e.g. TI 810) and many lower speed computer terminal type printers(e.g., Decwriter). Allows you to use any of several widths of computer line printer paper. Thus you can use fan-fold paper, with edge sprocket holes, which is definitely preferable for any long listings such as PROCALL and accounting.

Pin-Feed. Comparable to tractor feed except the sprockets are fixed to the platen and thus are not adjustable. Sometimes requires special paper(e.g. KSR 43) since its sprocket holes can be different spacing than the tractor feed models.

Note that you cannot have any of the above feed mechanisms on the same printer simultaneously. Thus you must choose which one you prefer at purchase time, which typically requires a comprimise since in most cases it would be nice to have both tractor feed and friction feed available.

Interface Specifications

Serial ASCII RS-232-C
8 Data Bits
No Parity
2 Stop Bits(compatible with 1,1.5, or 2 Stop Bits)
All standard speeds(Baud rates) up to 9600 Baud

Special Notes

1. Although the Eagle only requires a two wire cable(pins 3 and 7), some printers require special signals. We have provided this special information for two of these printers(KSR 43 and TI 810) for your reference, your printer manual/dealer should supply documentation/information on any other special signals your particular printer might require.

2. PRINTER BUSY. High speed printers(e.g., TI 810) generally require interfacing a printer busy signal to them. This signal is sent from

the printer to the Eagle to tell the Eagle that its buffer is full so that the Eagle will stop sending data until the printer is ready to recieve it again. The Eagle expects this signal to be brought in on pin 5 of its printer connector. Either polarity(high true or low true) is acceptable since the Eagle is software selectable for either. See Figure P-1 for further cabling information.

3. MODEM Control. Some printers expect to be connected to a MODEM(device to allow transmission over the phone lines). These printers(e.g., TI 810 and KSR 43) require special MODEM control signals. The Eagle provides an RTS(Request to Send) signal on pin 4 of its printer connector(see Figure P-4 for entire listing of RS-232 signals) which can be used to drive up to 2 of a printers MODEM control recievers. The Eagle simply brings the RTS signal true(positive) when it is powered up and holds it true as long as power is applied. A printer typically puts out at least one driving signal which can simply be looped back to drive up to two of its own recievers. See Figures P-1 thru P-4 and your printer manual for further MODEM control cabling information.

Some Common Printers

Printer	Speed (characters/sec)	Approximate cost
Medium quality print(suitable for PROCALL or inventory listings)		
TI 810	150	$1900
DECWRITER II	30	$1600-2000
KSR 43	30	$1000-1200
High quality print(most suitable for printing letters, manuals,etc.)		
Qume Sprint 5 KSR	45-55	$3000-3500
Diablo 1620	45	$2600-3300
conversion to IBM selectric	14.5	$550-1000
IBM selectric/ with conversion	14.5	$1400-2000

Manufacturers of the above printers:

TI 810

Texas Instruments, Inc.
Digital Systems Division
P.O. Box 1444
Houston, Texas 77001

713-491-5115

Decwriter II

Digital Equipment Corporation
Maynard, Massachusetts 01754

617-897-5111

KSR 43

Teletype Corp.
5555 Touhy Ave.
Skokie, Illinois 60076

312-982-2000

Qume

Qume Corporation
2323 Industrial Parkway West
Hayward, California 94545

415-783-6100

Diablo

Diablo System Inc.
545 Oakmead Parkway
Sunnyvale, California 94086

408-733-2300

One of the corporations selling both IBM Selectric RS232 conversions and new IBM Selectrics with RS232 conversions already installed:

Escon Products, Inc.
171 Mayhew Way
Suite 204
Pleasant Hill, California 94523

415-935-4590

All of the above corporations except Escon will probably have local sales/service offices in your general area and you should be able to obtain that information by calling the above numbers. Lead times for delivery directly from the manufacturer are sometimes fairly long(as

much as 6 months), thus you might prefer to obtain a printer from a stocking distributor instead. A good source of printer distributors is a computer trade magazine or newsweekly such as:

Computerworld
797 Washington Street
Newton, Massachusetts 02160

617-965-5800

Here are some companies who carry a wide range of printers:

American Terminal Leasing
P.O. Box 68
Kenmore Sta.
Boston,Massachusetts 02215
617-261-1100

ComData
8115 Monticello
Skokie, Illinois 60076
312-677-3900
New York-212-267-3696
Los Angeles-213-614-0550

MQI Computer Products
2315 Otis St.
Santa Ana, Ca. 92704
714-751-2005

Synchro-Sound Enterprises, Inc.
193-25 Jamaica Ave.
Jamaica, N.Y. 11423
212-468-7067

Transnet Corporation
2005 Route 22
Union, N.J. 07083
201-688-7800

Westwood Associates, Inc.
25 Rt. 22 East
Springfield, N.J. 07081
201-376-4242
Philadelphia Area 609-829-7280
Pittsburgh Area 412-566-1525

Wilson's Data Communications, Inc.
8989 Westheimer, Suite 103
Houston, Texas 77063
713-977-2778

The above list was compiled from advertisements as an aid to Eagle users---it is in no way an AVL recommended list since we have not done buisness with any of the distributors on the list. We suggest you begin your printer search with your AVL dealer and use the above only if your AVL dealer neither distributes printers himself nor can recommend a printer distributor in your area.

CABLE REQUIREMENTS FOR PRINTER WITH PRINTER BUSY(e.g. TI 810)

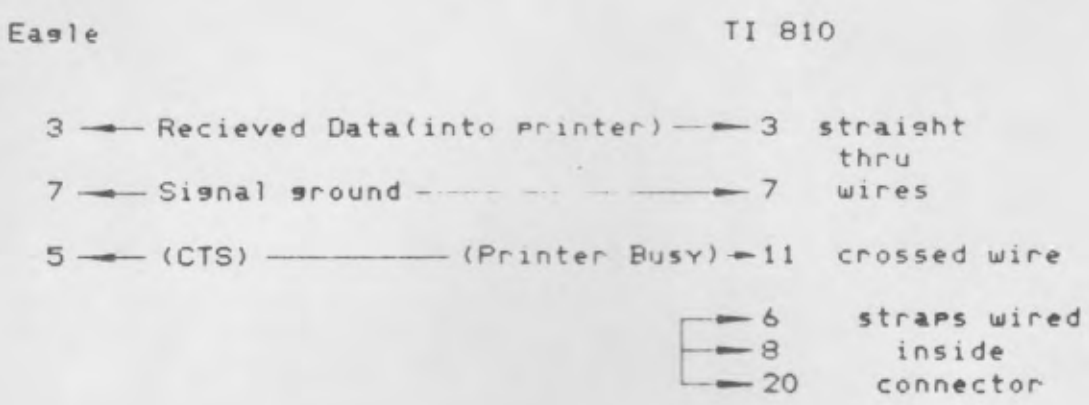


FIGURE P-1

CABLE REQUIREMENTS WITH MODEM CONTROL WITHOUT PRINTER BUSY(e.g. KSR 43)

Requires all of the above except the 5 to 11 wire(CTS to Printer Busy)

Also requires:



FIGURE P-2

RS-232-C/EAGLE PRINTER CONNECTOR PIN DESIGNATIONS
AS SEEN FROM EXTERNAL REAR OF EAGLE COMPUTER BOX

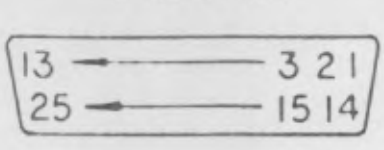


FIGURE P-3

NOTE: None of the printers on the list execept TI 810 and KSR 43 require any signals except Recieved Data and Signal Ground thus they do not need any changes to their cables to work with the Eagle.

A.V.L. DIGITAL SYSTEMS CUE CHART

	C EAGLE	C QD3	C QD2	C SPVB	B PD3	B PD2	B SPV	A SPIII
HARD CUT	X	X	X	X	X	X	X	
CUT	X	X	X	X	X	X	X	X
1 SEC DIS	X	X	X	X	X	X	X	
2 SEC DIS	X	X	X	X	X	X	X	X
3 SEC DIS	X	X	X	X				
4 SEC DIS	X	X	X	X	X	X	X	X
6 SEC DIS	X	X	X	X				
8 SEC DIS	X	X	X	X	X	X	X	X
16 SEC DIS	X	X	X	X	X	X	X	
32 SEC DIS	X	X	X	X	X	X	X	
FAST ALT	X	X	X	X				
ALT	X	X	X	X	X	X	X	X
1 SEC ALT	X	X	X	X	X	X	X	
2 SEC ALT	X	X	X	X	X	X	X	
3 SEC ALT	X	X	X	X				
4 SEC ALT	X	X	X	X	X	X	X	
6 SEC ALT	X	X	X	X				
8 SEC ALT	X	X	X	X	X	X	X	
16 SEC ALT	X	X	X	X	X	X	X	
32 SEC ALT	X	X	X	X	X	X	X	
PROJ. FWD.	X	X	X	X	X	X	X	X
PROJ. REV.	X	X	X	X	X	X	X	X
FREEZE	X	X	X	X				
FREEZE RELEASE	X	X	X	X				
WAIT X	X							
REPEAT (RP)	X							
SPEED CHANGE 10 CPS.	X	X	X	X				
SPEED CHANGE 20 CPS.	X	X	X	X				
PRESET	X	X	X	X	X	X	X	
GO OR START	X	X	X	X	X	X	X	X
STOP	X	X	X	X	X	X	X	X
GO OR START WITH CUE	X	X	X	X	X	X	X	
STOP WITH CUE	X	X	X	X	X	X	X	
STANDBY								X
WAIT 0.05	X	X	X	X	X	X		
WAIT 0.1	X	X	X	X	X	X	X	X
WAIT 0.3	X	X	X	X	X	X	X	
WAIT 0.5	X	X	X	X	X	X	X	X
WAIT 0.6	X	X	X	X	X	X	X	X
WAIT 0.7	X	X	X	X	X	X	X	
WAIT 1.0	X	X	X	X	X	X	X	X

A.V.L. DIGITAL SYSTEMS CUE CHART CONTINUED.

	C EAGLE	C QD3	C QD2	C SPVB	B PD3	B PD2	B SPV	A SPIII
WAIT 1.5	X	X	X	X	X	X	X	X
WAIT 1.6	X	X	X	X	X	X	X	X
WAIT 2.0	X	X	X	X	X	X	X	
WAIT 3.0	X	X	X	X	X	X	X	
AUX 0								X
AUX L								X
AUX R	X	X		X	X		X	
SCREEN 1	X	X	X	X	X	X	X	X
2	X	X	X	X	X	X	X	X
3	X	X	X	X	X	X	X	X
4	X	X	X	X	X	X	X	
5	X	X	X	X	X	X	X	
LEFT PROJ. ADDRESS	X	X	X	X	X	X	X	X
CENTER PROJ. ADDRESS	X	X		X	X		X	
RIGHT PROJ. ADDRESS	X	X	X	X	X	X	X	X

An Incredible Epic

continues in Volume Nine