

2018 portrait of Yours Truly and Pamela Swanson by Anne Gordon.

A PHOTO ALBUM

Anecdotes, Explanations and Pictures Supplementing

An Incredible Epic

Memoir of A Multi-Image Maestro

A Confabulation Based on the Author's Autobiography

For Audiovisual Aficionados

By Douglas Mesney — As Told to Himself

File Under: Geriatric Narcissism

Continued from

An Incredible Epic

Volume Seven



A Photo Album

Supplement to
An Incredible Epic
Memoir of A Multi-Image Maestro

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An Incredible Epic is a confabulation¹ based on the circumstances of my life. No part of this book may be used or reproduced without written permission except in the case of brief quotations to be used in critical articles and reviews. The electronic form of this book can in no way, partially or entirely, be copied, reproduced or forwarded. For exceptions, licenses, permissions and other information, contact the author: douglas@mesney.com

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The author has researched the information contained in this book to check accuracy. The opinions expressed in this book are solely based upon the author's own experience.

The author assumes no responsibility for errors and inaccuracies. Resemblances to persons living or dead may be coincidental.

Some names may not be real.

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Cover Photo by Anne Gordon
Produced by The Print House and Rasmussen Bindery, Vancouver BC

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.
- Although unable to contact every person or publisher about the reproduction of their likeness or work, this book is a non-profit treatise written for historical and educational purposes. [Under fair use, another author may make limited use of the original author's work without asking permission. Section 107 of the Copyright Act of 1986 (17 U.S. Code § 107) states that fair use of copyrighted material "for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright."] I hope nobody is unduly offended for their contribution(s) to this confabulation. Please notify me of discrepancies, inaccuracies, and/or omissions.

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.

The state of the sta

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.



ABOUT THE COVER PHOTO:

At the height of our brief careers as "background performers" (aka extras), when Pam and I were dreaming of stepping up the ladder of success; upgrading to private talent agents, instead of being in a huge corral of other "cattle" to be called, mostly for crowd scenes. We reckoned we had talent (we did).

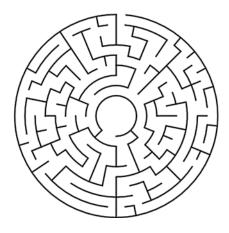
We spent the Thanksgiving holidays on Vashon Island with our friend, Anne Gordon. As we recounted some of our "adventures" in the film business and showed off our new head sheets, Anne got her camera and started taking pictures. Pam and I were mellow enough to ham it up. We had the time of our lives, dressing up in costumes (Anne collects eccentric clothes and accessories). What fun.

I couldn't send out this portrait, but not for any lack of merit; I actually love the shot; it's my dream self. We look as we might if sculpted in stone. However, that's not what I actually looked like; what I could "deliver".

What I'm delivering now, is a further step back into the kaleidoscope of my life.

Row row row your boat, Gently down the stream, Merrily merrily merrily, Life is but a dream.

CONTENTS



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

Stephen King (PBS interview)

VOLUME ONE 1945-1969	i
CONTENTS	vi
CONTEINTS	VI
INTRODUCTION	1
Love At First Sight by Todd Gipstein	2
BACKGROUND	10
PRELUDE	11
BEGINNING WITH THE END	13
Countries Where I Have Worked	13
Client List – Partial [excluding Forox clients]	14
FORWARD	19
EARLY YEARS Part One	24
1945 – Lucky Star – Born in Brooklyn	25
1948 – Sister Kathy Born – Family Dynamics	31
1949 – Earliest Memories – Influential Events	33
1950 – Douglaston – Twin Tudors	34
1950 Douglaston – Idyllic Chimera Plates Nos 1-4	42
1950 – Douglaston – Idyllic Chimera	44
1951 – Theatrical Parents – Music Lessons	46
1952 – Captain Kangaroo – Door-to-Door Selling	48
1953 – Captain Video – Shattered Illusions	51
1954 – Sister Barbara Born – Expanding Tribe	54
1954 – Bedroom Shuffle – A World of My Own	59
1954 – Broken Arms – Two-Year Setback	61

1955 – The Case of Black Pete – First Screenplay	62
1956 – Confusing Rejection – Questions of Trust	64
1957 – Grandpa Mesney Visit – Gift That Kept Giving	64
1958 – First Slide Projector – Little Neck Camera Club	65
1958 – New School – New Father	
1958 – JHS 67 – Social Pressures	71
1959 – Bayside High School – Expanding Horizons	74
1959 – Peer Pressure – Polarized Life	
1959-61 Bayside High School Triangle yearbook Plates N ^{os} 1-18	80
1950s Portfolio Luxman Residence Plates Nos 1-4	
1960 – Mesney-Nolte Photographers – Practice Makes Perfect	
1960 Photo Essay Barbara's Birthday Plates Nos 1-8	
1960 – Young Love – Split Personality	
1960 – First Nikon – Win One Lose One	
1961 – St. Lawrence – Identity Crisis	87
1961 – KSLU – New Identity	89
1962 – Night School – Day Job	90
1963 – J. Charles David – Advertising Career Begins	96
1963 – Ted Russell – Alter Ego	96
1963 Children's Opera Ted Russell photos Plates Nos 1-12	98
1963 – Louise Friscia – New Mentor	
1963 Doctor Shiny Teeth Healthy Teeth Club Plates Nos 1-16	101
1963-65 Sinclair Dinoland – New York World's Fair Plates Nos 1-16	101
1964 – World's Fair – Metamorphosis	102
1964 – Goodbye Ginger – Hello Trudy	
1964 – Goodbye Trudy – Hello Leslie	106
1964 – Life After Death – Small World	107
1964 – Off to The Races – A New Road	
1965 – End of The Road – Parting Shots	
1966 Miami Holiday Scrapbook Plates Nos 1-6	114
1965 – Basford – Burt Holmes	
1966 Basford Scrapbook Plates Nos 1-12	124
1966 – Illusionary Facade – Marriage to Leslie Shirk	124
1966 Wedding Photos by Ted Russell Plates Nos 1-14	126
1960s Portfolio Early Work Plates Nos 1-62	128
1966 – Life in Flushing – New Friends	130
1967 – Lucky Number – New Persona	
1967 – Sailing With Wiley – Catching A Breeze	
1960s Portfolio The Sea Chest Plates Nos 1-22	
1967 – Worlds Within Worlds – Change from Within	
1960s Portfolio Part One Plates N ^{os} 1-40	
1968 – Office Affair – Breach of Trust	
1968 – Break from Basford – Mesney Photography	
1968 – Have Camera Will Travel – Uphill Battle	
1968 – Transformation – Metamorphosis	
1968 – Making Lemonade – Intrepid Effort	
1968 – Emerging Style – New Directions	
1968 – Justine Model Consultants – Expanding Network	
1970 – Scenes from Modelling: A Creative Experience e Plates Nos 1-24	170

1968 – Mannequin Magazine – For Dummies	171
1968 Mannequin magazine Plates N ^{os} 1-2	171
1968 – Surfing Safari – Brush with Death	172
1969 – ♣ Goodbye Leslie – Hello Girls	178
1968-70 Exposure Newsletter Plates Nos 1-10	180
1960s Portfolio Part Two Plates Nos 1-60	183
1969 – Mad Ball – Sagacious Enterprise	188
VOLUME TWO 1970s	i
Backstory	189
	103
1970 – Entourage – Good Karma	
1970 – Geoff Nightingale – Armco Steel	194
1970 – Vitamin Education – Creative Consultant	
1970 – New Rep – New Pictures	198
1970 – Trick Photography – Photo Illustration	198
1970s Portfolio Part One Plates Nos 1-192	204
1970 – Cycles of Life– Chance Encounter	
1970s Portfolio Part Two Plates Nos 1-58	215
1971 – Everything Is Beautiful in Its Own Way – Life with Andréa	
1971 – Justine Fails – Studio Expands	
1970s 23rd Street Studio Expansion Plates Nos 1-4	
1970s Portfolio The Tongue of The Sea Plates Nos 1-24	
1971 – Check, Please – An Existential Lesson	
1971 – Wins & Losses – Abandonment Issues	
1971 – Prestige Gigs – My Ship Comes In	
1971 – Metamorphosis – Print to Screen	
1971 – GQ – It's A Mad World After All	
1971 – Blonde Bliss – Butterflies Are Free	
1971 – Penthouse – Upward Mobility	
1971 – Stop Thief! – Mockery of Justice	
1972 – Tough Economy – Tough Decisions	
1972 – New Name – New Image	
1972 – Shooting Stars – Wishful Thinking	
1972 – Fire in the Hole – Booming Business	
1970s Portfolio Part Three Plates Nos 1-68	
1970s Portfolio Part Four Plates N ^{os} 1-31	279
VOLUME THREE 1970s	i
Backstory	283
1972 – Dog Days – Tunnel of Love	288
1972 – Dynamic Duo – Triumphant Triumvirate	
1970s Portfolio Executive Jet Aviation Plates N ^{os} 1-52	
1972 – Piper Redux – Sins of Excess	
1972-73 Piper Aircraft Collage Plates N ^{os} 1-24	

An Incredible Epic | © Douglas Mesney 2019-2023

Page ix

1972 – Boat Show – Splashy Graphics	305
1972 – Dodge Editions – Wrong Number	307
1972 – Transpo '72 – E Pluribus Unum	309
1972 – OCF – Role Playing	310
1972 – Hot Stuff – Cooling Market	313
1972 – Escapade – Happy Hooker	314
1970s Portfolio Part Four Plates Nos 32-54	315
1972 – Complications – Change of Heart	317
1972 Mesney Brag Book Plates N ^{os} 1-14	320
	224
METAMORPHOSIS Part Two	321
1973 – Rapid Growth – AV Takes Root	324
1973 FMC Trona-Mining Recruitment Brochure Plate N° 1	329
1973 Seeburg Industries Annual Report Plate Nº 1	329
1973 – OCF – Radial Tires Brochures	330
1973 OCF Radial Tires Brochures Plates Nos 1-10	330
1973 – OCF Radial Tires Slide Show AV Add-On	332
1974 – AV Takes Hold – New Beginnings	333
1974 – USI – Little Chemical Giant	336
1974 – Capital Improvements – Audio Profit Center	338
1974 – OCF – Hear Yourself Think	341
1974 – OCF – EEMH [Energy Efficient Mobile Homes]	342
1974 – ALIA – Moving the Mountain to Mohammad	345
1974 ALIA-Arab Wings Collage Plates Nos 1-6	347
1974 ALIA-Arab Wings Brochure Plates Nos 1-14	348
1974 – Shooting ALIA – Arresting Assignment	349
1974 – Hoffman LaRoche – Vitamin Education	356
1974 – FedEx & Falcon – Spreading My Wings	358
1970s Portfolio Falcon Jet collage Plates Nos 1-24	366
1974 – Piper Sales Meeting – Jail House Rock	369
1974 – AV Takes Over – Print Era Ends	370
1974 – Merrill Lynch – Over the Top	
1974 – Dona Dilemma – Sanity Prevails	
1974 – Chris McDevitt Paintings Plates Nos 1-53	
1975 – Olympic Tower – Cyclopan	375
1970s Portfolio Part Five Cyclopan Adventures Plates Nos 1-8	380
1975 – Corvette Book – No Traction	382
1975 – Le Car – Crash Course	384
1975 – Forox – Incredible	385
1975 – Show Burns – No Fatalities	393
1975 – Pat Shipps – Rising from World Book Ashes	402
1975 – Dawn of A New Tomorrow – Incredible Rebound	408
1975 – Gillette – Blowing Bubbles	411
1976 – New Pets – Moose on The Loose	412
1976 – Burger King – Banned from Minneapolis Civic Auditorium	416
1976 – Cincom Systems – Birth of The Mindblower	
1976 – Iveco – Mini Epic	422
1976 – Idiot Box – Dumb Idea	424

1976 – Buhl Multiplexer – Nightmares	426
1976 – Peters Place – A Cut Above	435
1976 – Clairol – Big Bang	438
1976 – Ardell – Hennaluscent	442
1976 – Luminize– New Look of Blonde	443
1976 – Zotos – New Wave	444
1976 – AMR Time – Risky Business	447
1976 – Hard Drinkers – Soft & Fuzzy	448
1976 – Fight with O'Neil – Pat Leaves	454
1976 – Bicentennial – Cyclopan	456
1976 – Bicentennial – Concert for Mom	457
1977 – Goodbye Jan – Call the Cops	457
1977 – Diamonds Today – World's Longest Program Tape	458
1977 – AVL ShowPro V – Silent Revolution	460
1977 – Bumbles – Rocking AMI	461
1977 – Dove Show – Old Philosopher	467
1977 – Village People – "Turn Off the Slides!"	472
1977 – Annual Meeting – A Family Affair	474
1977 – Bad Apples – Tricky Business	475
1977 – Magic Lasers – Disappearing Act	476
1978 – AT&T – Value for Money?	481
1978 – Purchasepoint – New POV	483
1979 – Rocky Mountain High – Great West Life	487
1979 – Washington Post – Golden Apple	494
1979 – Forox Satellite – Unmanageable	496
1979 – A Decade of Change – Eve of Destruction	496
VOLUME FOUR 1980-1991	i
Backstory	499
1980 – Method in The Madness – Standards & Ethics	509
1980 – Bryan King – Asian Odyssey	
1980 – Hawaii Assignment – Serendipity at Sunset	
1980 – Cadillac Fairview – Dallas, Fort Worth	
1980 – Economy Slides – No Takers	
1980 Incredible Slidemakers Press-Clip Book Plates Nos 1-40	
1981 – Bigger Is Better – Until It Isn't	
1981 – ♣ Ego Trumps Offer – No Salvation	
1981 – Goodbye New York – Hello Hawaii	
1981 – Texas Redux – Urban Cowboy	
1981 – Creative Leisure – Glimpse of The Future	
1981 – Container Arrives – Reincarnation	
1981 – Digging In – Starting Over	
1981 – Looking for Love – Surprise Encounter	
1981 – Easy Rider – Mini Odyssey	
1982 – Lucky Star – Sonargraphics	
1982 Sonargraphics Plates N ^{os} 1-15	
1982 – Moonlight Masterpieces – True Confessions	

1982 – Master Masks – Wipe Out	566
1982 Wess Products Catalogue Plates Nos 1-24	
1982 – Tasmania – Top Ten	
1983 – Zoo Fence – Desperation Déjà vu	
1983 Around Hawaii Cyclopan Booj Plates N°s 1-36	
, , , , , , , , , , , , , , , , , , , ,	
1983 – Image Stream – Chris Korody	
·	
1983 – Yamaha Motorcycle Launch – Hot Slides	
1983 – Disney Pitch – Rhythms of The World	
1983 – Seduced and Abandoned – Cautionary Tales	
1983 – King of Slides – Plane & Fancy	
1984 – Sweden – Competitive Edge	
1984 – Lars Einar – Smart Thinker	
1984 – Saab Emblem – Perception Management	
1984 – Saab 9000 Turbo 16 – Marketing Manifest	
1984 – Inner World of AVC – Do or Die	
1984 – Have Slides Will Travel – Show in A Truck	
1984 – Secret Mission – Animation Illusions	
1984 – Saab 9000 Turbo 16 World Launch – Kolmården	
1984 Saab 9000 Show Collage Plates Nos 1-18	
1984 – Scandinavian Odyssey – Russian Intrigue	
1984 – Photokina Award – First of Many	
1984 – Holiday Cheer – Class Clown	
1985 – Ikea Show – Building It Is Half the Fun!	
1985 – The Art of Thinking – The Meaning of Cold	
1985 – SAS Linjeflyg Doco – Excess & Ineptitude	
1985 Linjeflyg Show Collage Plates N ^{os} 1-10	
1985 – Power Politics – A House Divided	
1985 – Saab Redux – US Launch Show	
1985 – Saab 9000 US Launch – Nashville	
1985 Saab 900 Show Collage Plates Nos 1-8	
1985 – Saab 900 US Launch – Nashville	
1986 – Hawaiian Holiday – Slides Across the Ocean	
1986 – Sandra Splits – AVC Flounders	669
TENACITY Part Three	671
1986 – Corporate Delusions – AVC Defaults	672
1986 – Incredible Imagers – John Emms	674
1986 – Putting the Future in Motion – Saab Enginuity	678
1986 – Rhythms of The World – Over the Top	680
1986 – Hello Elisabeth – Swedish Sambo	685
1986 – Grand Prize: NY Film & TV Festival – Power of Publicity	691
1986 – See the Light! – Musical Mini Mindblower	692
1987 – AVC Fails – Incredible Survives	
1987 – AVL Dealership – Carnival Cruise	
1987 – Saab 9000 CD Launch – Devilish Details	
1987 – Image Wall – The Big Picture	
1987 – Saab Production – Fine-Tuned Machine	

1987 – Riviera Launch – Nice	710
1987 – Vacation Blues – Shopping Spree	712
1987 – The Power of Scania – Musical Messaging	713
1988 – Gemeentekrediet – Image Wall Redux	716
1988 – DHL Brussels Hub Launch – Flight of Fancy	718
1988 DHL Brussels Hub Launch Plates Nos 1-10	
1988 – Got to Be S-AV! – Ego Trip	724
1988 – Swedish Meatballs – Controversial Comedy	727
1988 – Hubris Is as Hubris Does – Irrational Exuberance	730
1988 – Practical Jokes – Success Penalty	732
1988 – Purple Mercedes – Red Face	734
1988 – Empire Building – Ego Always Wins	739
1989 – Dad Dies – Family History Lost	740
1989 – Back to The Future – Defying Odds	744
1989 – Two's Company – Three's a Crowd	744
HUBRIS Part Four	747
1989 – Brussels Studio – Ego Gone Wild	748
1989 – Sibling Squabbles – Territorial Prerogatives	
1989 – Saab TV Commercials – New Network	
1990 – Saab Image Film – Clash of Egos	757
1990 – DHL Debacle – Major Setback	759
1990 – High Times – Swan Song	761
1990 – Christmas Holiday – Bonding in Budapest	
1991 – Targeted Marketing – Hits and Misses	769
1991 – Black Swan – Broken Contracts	778
1991 – 6 Brussels Sinks – Abandon Ship	780
1991 – Mea Culpa – Farewell to Friends	781
1991 – Joy of Cooking – AV on Back Burner	782
1991 – Life After Brussels – Learning to Fly	786
1991 – Rescued by Saab– International Motor Shows	788
1991 – Scania – Making History	791
1991 – Estonia – Hedging Bets	793
1991 – Marble Game – No Winners	798
1992 Multi-Images Magazine Plates Nos 1-40	799
1992 Multi-Images Magazine Plates Nos 41-84	799
VOLUME FIVE 1992-2007	i
1 2 2 2 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	
Backstory	801
1992 – Seville Expo – Waste of Time and Money	814
1992 – Vashon Island – New Neighbors	814
1992 – Competitor Turns Client – Isuzu Odyssey	818
1992 – Unpacking A New Life – Playing House	
1993 – Québec – Musée du Fort	
1993 – Malaysia Airlines – Malaysia Fantasia	
1993 Malaysia Airlines Collage Plates Nos 1-2	840

1993 – Travel Incentive – Asian Adventure	841
1994 – Malaysia Airlines – Photo Library	845
1994 – Indian Odyssey – Neoteric Perspectives	853
1994 – Aurora Experience – Canadian Connections	859
1994 – Digital Gurus – Hedging Bets	861
1995 – Australasia – Upside Down	865
1995 – Café Berlin – 🛚 Fork Inn the Road	869
1995 – Natural Selection – Less Is More	878
1995 – Chance Encounter – Intriguing Invitation	885
1995 – Wall of Worry – Cutting Losses	
1996 – Scania – Jubelium	
1996 – PIR Photo Library – Alarming Inebriation	895
1996 – Beating Odds – Losing Hand	
1996 – White Christmas – Island Blackout	
1996 – Bait and Switch – Corporate Conundrums	
1996 – Prospect Generator – Positively Poland	
1996 – New Business – Client of the Year	
1996 – Swedish Match – Political Burnout	
1996 Portfolio Swedish Match Plates N ^{os} 1-50	
1996 – Life in Flux – Reality vs Fantasy	
1997 – Nike Anaheim – Third Dimension	
1997 – Swedish Redux – Surprise Marriage	
2000 Portfolio Power Point Show Plates N ^{os} 1-96	
1997 – Jump Ship – Patience Is A Virtue	
1998 – Scania Bus – Life Gets a Lift	
1999 – Scania – Millennium Calendar	
1999 Scania Millennium Collection Showcase Plates Nos 1-38	
1999 – Dataton – Watchout Keynote	
2000 – Back to Vashon – New Lease on Life	
2000 Millennium Family Collage Plates N ^{os} 1-6	
2000 Millennium Portraits Plates Nos 1-12	
2000 – Career Restored – Digital Upgrades	
2000 – Sound Images – Nike Shox	
2001 – Greece & Turkey – Calm Before the Storm	
2001 – Sound Images – Working Out Bugs	
2001 – ISSI – Simple Solutions	
2001 – Avcon – Northland Services	
2001 – In-laws Visit – Fraternal Fishing	
2001 – Mom Dies – Anna Recoils	
2001 – 9/11 – Diversions	
2001 – Dataton USA – Kellner Out Branson In	
2001 – Evolution – Devolution	
2002 – Skechers – Covering for Dave	
2002 – Fred Brink – Kentucky Show	
2002 – Watts Media – Samsung	
2002 – Watts Media – Samsung	
2002 – JD Edwards – Shit Perfectly Cooked	
2002 – Pride & Prejudice – Black & White Choices	
2002 – Hydrogen Advertising – Trial Balloon	
ingregen naverseing inter bullout minimum	T UJT

2002 – ♠ Marriage Fails – Demonic Devolution	1036
2002 – Runaway Denial – Rubber Legs	1043
2003 – Nike Breath – Zen of Programming	1044
2003 – Opportunity Knocks – Bad Timing	1047
2003 – Crisis Management – Move to Vancouver	1049
2003 – Canadian Connections – Smooth Move	1052
2003 – Twice Burned Once Shy – Glutton for Punishment	1054
2003 – Yucatan – Illuminado Tours	1055
2003 – Sailing Odyssey – Belize & Guatemala	1060
2003 – Vancouver -Texas Forever	1067
2003 – QAV – Peppermill Casino	1077
2003 – Burning Man – Life-Altering Experience	1082
2004 – Microsoft Global Summit – Role Reversal	1086
2004 – Bigger Digs – Hotter Gigs	1089
2004 – Barbara's 50th Birthday – LA Excursion	1091
2004 – Burning Man Redux – High-Deaf Theater	1092
2004 Burning Man Plates Nos 1-4	1094
2004 – QAV – Montego Bay	1095
2005 – Peppermill – Angry Epilogue	1099
2005 – African Birthday – Peak Experience	1099
2005 – Oligopoly – New York Life	
2005 – Sound Images – Nike Asia-Pacific Sales Meeting	1115
2005 – CDC / CED – Louisville/Atlanta	1118
2005 – The Bottom Line – Financial Alterations	1128
2005 – Rejection – Dejection	1129
PHASE TRANSITION Part Five	1133
2005 – Disillusionment – Tao on the Beach	1137
2005 – Fine Arts – Oh My Godard	1139
2005 – Epson 7600 – Phil Borges	1142
2000s Illustrations Plates Nos 1-70	1147
2006 – Art Rules – AV Pays	1154
2006 – Blessing of Liberty – At Wits End	1158
2007 – € Existential Choice – AV Suicide	1161
Lessons Learned (The Hard Way)	1163
EPILOGUE	1164
POSTSCRIPT	1167
VOLUME SIX APPENDIX	i
APPENDIX	1168
"Those Were the Days" by Gene Raskin	1169
Incredible Slidemakers, Ltd. – New York Crew	1171
1969-1972	

An Incredible Epic | © Douglas Mesney 2019-2023

Page xv

_1973-1980	1171
Incredible Imagers, AB – Stockholm/Brussels Crew	1172
Incredible Images Awards List [Partial – 1988]	
Association for Multi Image (AMI)	
Association for Multi Image (AMI) New York Chapter	1172
Association of Visual Communicators	
	1173
British Industrial & Scientific Film Association (BISFA) Festival	
CAVcom Festival FOTOKINA	1173
Forox Special-Effects Competition	1173
Images '88 (formerly BISFA)	
Information Film Producers Association (IFPA)	
International Visual Communicators Association (IVCA)	
New York International Film & TV Festival	1174
Nordic Film Festival	1174
Swedish Multi-Image Festival	1174
US Industrial Film Festival	1175
Vail International Multi-Image Festival	1175
Other	1175
Andia Visual Laboratoria (AVII)	4470
Audio Visual Laboratories [AVL]	
USA	
AVI Doolors	
Ava Dealers	
Association for Multi-Image [AMI] Staff	11/8
Image Stream Crew [Incomplete]	1179
Friends & Associates	1180
High School Friends and Colleagues 1956-1961	
Professional Colleagues, Clients & Friends 1960s and beyond	
Australia	
Austria	1185
Belgium	
Brazil	
Canada	1186
Columbia	1190
Denmark	
Estonia	
Finland	
France	
Germany	
Hong Kong	
Iceland	
India	
Ireland	
Italy	
Jamaica	

Japan	1192
Malaysia	1192
Mexico	1193
New Zealand	1193
Norway	1193
Papau New Guinea	1193
Philippines	1193
Poland	1193
Puerto Rico	1194
Singapore	1194
South Africa	1194
Spain	1194
Sweden	1194
Switzerland	1199
Thailand	1200
The Netherlands	1200
Turkey	1200
United Kingdom	1200
United States	1202
Viet Nam	1230
SOURCE MATERIALS, FACTOIDS, COMMENTS & COMMENTARIES	1231
AUDIO VISUAL	1232
Audio Visual Centrum [AVC] Sweden	1232
Audio Visual Laboratories [AVL]	
Demise of AVL	
AVL Procall	
AVL Resources	
Caribiner, Inc.	
Multi-Image	
New York Experience Rusty Russell	
Navitar Buhl Optical Company	
FAMILY HISTORY	1258
Chinese Mesney	1258
William Ransome Mesney	1267
From Kathryn Muriel Mesney [aka Patti Pimento]	1269
Letter to Kathryn Mesney [aka Patti Pimento]	1275
Internet References to "Mesney"	1278
Canadian Doug Mesney	1282
Greenport Mesney Summer Cottage	
FINANCIAL WISDOM	1283
Bear Markets	1283
Bull Markets	
	1203

Business Load as Economic Indicator	1283
Financial Pundits	1284
Money	1285
Characteristics of:	1285
Nicknames for:	1285
"Original Wealth"	1286
The Federal Reserve Ponzi Diagram	
PHOTOGRAPHY	1200
THOTOGRAFITI	1200
Film Apertures & Perforations 35mm	
Film Formats	1291
Diffusion Confusion	1293
Filters	1297
Color Filters	1297
Filter Number	1297
Description/Use	1297
Special Dye Color Filters	1298
Color Compensating Filters	
Color Conversion Filters	
Light Balancing Filters	
Infrared Filters	
Neutral Density No. 96 Filters	
Carbon Neutral Density	
Wedding Shoot List	
weduling Shoot List	1303
RECIPES & FOOD	1304
Bah Kut The (Pork Bone Tea)	
Banana Bread	
Blackberry Sorbet	
Blueberry Pancakes	
Cajun Srice Blend	
Cereal Mix	
Chana Dhal	1311
Chocolate Trifle	1312
General Ching's Chicken	
Greek Stew	
Kefir	
Indian Masalas	
Biryani Masala	
Chhole Masala	
Coastal Fish Masala	
Garam Masala	
Kala (Goda) Masala	
Meat Masala	
Pao-Bhaji Masala	
Rajmah Masala	
Sambar Masala	1319

Tea Masala	1320
Indian Gravies	1321
White Gravy	1321
Red Gravy	1321
Brown Gravy	1322
Shahi Gravy	1322
Green Gravy	1323
Onion Tomato Masala:	
Preparation:	
Usage and Storage:	
Makhni Gravy:	
Preparation:	
Usage and Storage:	
White Gravy:	
Preparation:	
Usage and Storage:	
Hariyali Gravy:	1327
Preparation:	1327
Usage and Storage:	1327
Meat Tenderizer Chinese	1328
Meatloaf	1329
Mediterranean Pasta	1331
Nanna's Crumb Cake	1332
Nanna's Sour Cream Pie	1333
Satay Chicken	1334
Spaghetti A'La Vongole (White Clam Sauce)	1336
Stuffed Mushrooms	1337
Swedish Glögg – Red (Mulled Wine)	1338
Swedish Glögg – White (Vodka)	1339
Swedish Saffron Buns	1340
Velvet Shrimp	1341
Whacky Cake	1342
Vitamins & Supplements	1343
Vittles that Fight Cancer	
ERRATA & MISCELLANEOUS	1345
Burning Man Pack List 2015	1345
Burning Man Menu Suggestions & Supplies List	
Design Matters	
Four Agreements, The	
Fort Museum, Québec	
God	
Granfalloon	
Josef Svoboda	
Learning	
Children Learn What They Live by Dorothy Law Nolte, Ph.D	
Memorabilia	

Parquetry Table Memorabilia Collection	1363
Memory	1368
Origami	1370
Golden Venture Folding Instructions	1370
COMMENTS FROM FAMILY, FRIENDS & COLLEAGUES	1371
From Allan Seiden Friend & Author	1372
From Björn Sandlund Dataton AB	1374
From Bob Brown Car and Driver	1377
From Brad Hood Image Stream	1382
From Caline Thomas Childhood friend of sister Barbara	1385
From Carol Brock Douglaston Columnist	1386
From Caroline "CJ" Hadley Car and Driver	1388
From Chris Hoina Incredible Slidemakers	1390
From Chris Korody Image Stream	1393
From David Fellowes AV Producer	1406
From David "Dave" Oglevie Seattle Video	1410
From David and Sue Corley DSC Laboratories	1412
From Dean Rossi Quantum Audio Visual [QAV]	1415
From Doug Ethridge Avcon	1417
From Ed McTighe AVL / Slide Transfer Service	1419
From Ed Just Mesney's Third Bardo	1423
From Filip Järnehag AVC & Slidecom	1425
From Frank Curatola Audio Visual Laboratories [AVL]	1427
From Ginger O'Grady Kauppi	
From Håkan Hansson Audio Visual Centrum [AVC]	1432
From Hita von Mende Fork Inn the Road	1453
From Jan Robberechts Burson-Marsteller Brussels	1454
From Jim Casey Incredible Slidemakers	1457
From Jim Kellner Dataton	1460
From Jim Sinclair Tanzanian Royalty Exploration Company	
From Joey Kimball Incredible Slidemakers	
From John Brand Brand Projection	
From John Emms Incredible Imagers	1469
From John Grinde AVC	
From John & Anne Stapsy Aerial Image Transfer	1473
From John Whitcomb Pran Audiovisual	
From Kjell Gustafsson AVC/AV Huset	1481
From Kornelius Schorle Panorama Industries	1484
From Larry Spasic San Jacinto Museum	
From Lars Einar Saab Automobile	
From Lars "Lasse" Hellquist AVC	
From Linda Gifkins Douglaston	
From Marilla Smith Cadillac Fairview	
To/From Martin Dworen Kreab	
From Mike Fahl Dataton Pix Lab	
From Mike LaRue Audio Visual Laboratories [AVL]	
From Nils "Nisse" Gunnebro AV Labbet AB (Stockholm)	1503

From Noreen Camissa Miller Audio Visual Laboratories [AVL]	1505
From Pat Bedard Car and Driver	1506
From Pat Billings [Shipps] Incredible Slidemakers	1507
From Pete Bjordahl Watts-Silverstein Parallel Public Works	1510
From Peter Gott Purchasepoint	1514
From Peter Howland Watts-Silverstein	1511
From Peter Lloyd Audio Visual Magazine	
From Richard Shipps DD&B Studios [Deaf, Dumb & Blind]	1518
Letter to Rick Jones Re: Chuck Kappenman	
From Russ Gordon AV Producer	1523
From Seymour Levy J. Charles David Advertising	
From Steve Farris Sound Images	
From Steve Wilkinson Car and Driver	
From Sven Lidbeck Audio Visual Centrum [AVC]	
From Sylvia Allen Audio Visual Laboratories [AVL]	
From Ted Russell Photographer & Mentor	
From Todd Gipstein National Geographic	
From Tom Ridinger Car and Driver Mesney's Third Bardo	
From Trudy Woodcock Creative House Illuminado Tours	
From Walt Wagner Wagner Music	1553
SEQUEL: The King Is Dead, Long Live the King	1554
VOLUME SEVEN 2007-2019	i
Introduction	
Backstory	1558
2007 Nakad Truths - Processived Nations	1577
2007 – Naked Truths – Preconceived Notions	
2007 – Blue Heron Arts Center – Art Auction	
2007 – Seattle Galleries – Grasping at Straws	
2007 – Seattle Galleries – No Sale	
2007 – Vancouver Island – Another False Hope	
2007 – Vancouver Island – Another Palse Piope	
2007 – Modern Sailing – Grecian Odyssey	
2007 Modern Sailing – Grecian Odyssey Plates Nos 1-8	
2007 – 07.07.07 – Lucky Number	
2007 – Bjordahl Wedding – Catered Affair	
2007 – Revelstoke & Kaslo – Sweet & Sour	
2008 – Epson 9880 – Printing Improvements	
2008 – 🛚 Godard Gone – Eye Candy Fails	
2008 – Indian Odyssey – Pandey Wedding	
2008 India Pandey Wedding Album Plates Nos 1-10	
2009 – Atlanta – CDC Global Odyssey Updates	
2009 – Vashon Retreat – Starting Over	
2009 – Strawberry Festival – Sour Grapes	
2009 – All India Café – A Flash in The Pan	
2009 – Another Lucky Number – 09.09.09	
·	

2010 – Giclée Prepress – Book and Blog	1648
2010 – Pipe Dreams – Spinning Calendars	1656
2010 Spinning Calendars Showcase Plates Nos 1-12	1661
2010 – Spinning Calendars – No Turnover	1663
2010 – Departures & Losses – Cycles of Change	1663
2010 – Faux Friends – False Hopes	1665
2011 – Green Card Arrives – Pam Moves to Vashon	1670
2011 – Baby Bird – Last Hurrah	1673
2011 – Birdland – Baby Bird Galleries	1683
2012 – 🛮 Birdland Bust – Back to BC	1688
2012 – September Squabble – Decisive Decisions	1689
2012 – Broker Hired – Breakdown Begins	1691
2013 – William Swanson Dies – Fateful Trip for Pam	1708
2013 – Lightning Strikes – Laser Repairs	1712
2013 – New Real Estate Agents – Miss and Hit	1714
2014 – Exodus – Adieu Vashon	1720
2014 – Period of Adjustment – Another Move	1726
2014 – Victoria Excursion – Celebration Trip	1731
2014 – Western States Tour – First Real Holiday	
2014 – Sweden Trip – Nostalgic Moments	1751
2014 – Vietnam & Cambodia – Honeymoon	1762
2014 – Cambodia – Fading Fast	1772
2014 – Existential Depression – Indecision	
2015 – New York Trip – No Way to Go Home	
2015 – Saskatoon Schnapps – Berry Good Idea?	
2015 – Elk Mountain Hotel – Dead Cat Bounce	
2015 Portfolio Elk Mountain Hotel Brochure Plates Nos 1-4	
2015 – Reality Check – Portfolio Turned Keepsake	
2015 – Technobsolesence – Beginning of The End	
2015 – Burning Man – Spirits Rekindled	
2015 – Update Website – Captions Morph into Memoir	
2015 – Last of The Mohicans – Rivermill Gallery	
2015 – Intoxicating Hobby – Condo Cooking	
2016 – Loss of A Friend – Shocking Reminder	
2016 – Vashon Visit – July 4th Weekend	
2014-15 Vashon Memories Pamela Swanson Photos Plates Nos 1-2	
2016 – Burning Man – Camp Cook	
2016 – Irrelevance – What's the Use?	1834
DÉNOUEMENT Part Six	1838
2016 – The End – NOT	1839
2017 – Calm Before the Storm – Ups and Downs	1839
2017 – Ongoing Purge – The Great Picture Giveaway	1841
2017 – Focus on Health – Bending Rules	1841
2017 – 🛮 Curve Ball – Not So Gentle Reminder	1844
2017 – Survival – Terminal Velocity	1847
2018 – Life Goes On – Back to The Future	1848
2018 – Flood! – Dampening Disruption	1849

2018 – Acting – Fantasy vs Reality	1851
2018 – Auld Lang Syne – Déjà Vu	1855
2018 – Photographic Memory – Restoration & Prepress	1862
2018 – New Teeth – Big Budget Bite	1864
2018 – Vashon Revisited – State of The Arts	1867
2018 – Family Life – David Swanson Visit	1869
2018 – Old Friends Reunited – Allan Seiden Visit	1872
2018 – Older Friends Reunited – Childhood Revisited	1876
2018 – Texas Redux? – Hi Ho Silver!	1879
2019 – Looking Ahead – Light at The End of The Tunnel	1881
2019 – Salvation in Sechelt – Closer to Home	1881
POSTSCRIPT No2	1889
THE END?	1890
RESUME 2018	1891
VOLUME EIGHT INDEX & ADDENDA	
INDEX	1892
	1032
ADDENDUM I	2090
Comments & links to videos of slideshows presented at Vimeo	2090
ADDENDUM II	2090
Keynote address for Dataton Watchout™ launch shows	2090
ADDENDUM III	2090
The Story of WATCHOUT by Mike Fahl	2090
ADDENDUM IV	2090
AMI Visual Communications Congress Method in The Madness script	2090
ADDENDUM V	
Kodak Film Number to Film Type Cross Reference Table	
GE (General Electric) and Kodak Filter Recommendations for Color Films	2090
ADDENDUM VI	
Nikon Lens Versions and Serial Numbers	2090
ADDENDUM VII	
AVL Enhanced Procall User Manual	2090
ADDENDUM VIII	
Kodak – History of Slide Projectors	
Kodak – History of S-AV Slide Projectors	
Kodak – Ektagraphic & Carousel Accessories	2090

VOLUME NINE | Pictorial Supplement to Volumes One Through Eight

Introduction	2523
Backstory	2526
2021 – Surprise! – Unlikely Reunion	2565
2021 – Another Surprise – Not So Nice	2565
2021 – Ressurection of The Dove Show – Good As New (Almost)	2567
1977 You Can't Stop a Dove! – Script as Recorded Plates Nos 1-3	2572
Preface	2574
Section One Technology and Machines	2575
1976 – Idiot Box – Dumb Idea	2577
1976 Idiot Box Plates Nos 1-2	2577
1978 – AVL Dealer Meeting – Launch of Eagle Computer	2578
1978 AVL Dealer Meeting Plates Nos 1-8	2578
1979 – The Inner World of AVL show	2579
1979 Inner World of AVL Plates Nos 1-70	
1979 – A Gallery of AVL Products – Hero Shots from Many Shows	
1979 Inner World of AVL Plates Nos 71-90	2584
1979-80 – Incredible's AVL Advertising Campaign	2585
1979-80 AVL Advertisements Plates Nos 1-8	2587
1960s-70s – History of AVL – A Timeline – By Gary Kappenman	2588
Section Two Rostrum Camera Effects	
Glow-Effects Production	
Notes on Incredible Slidemakers Effects	
1970s – Incredible Slidemakers Printwork Portfolio – Best of the Best	
1970s Incredible Slidemakers Printwork Portfolio Plates Nos 1-39	
1988 – Rhythms of the World Transition Effects	
1988 Rhythms of the World Transition Effects Plates Nos 1-26	
1970s – Incredible Slidemakers Shows – Burger King Crew Ralliest	
1970s Incredible Slidemakers Shows -Burger King Crew Rallies	2621
Section Three Incredible Slidemakers	
1970s – Incredible Slidemakers New York Crew	
1970s Incredible Slidemakers New York Crew Plates Nos 1-46	2629
Section Four Notable AV People	
1970s NotableAV People	
1970s <u>Notable AV People</u> – Images Images Plates N ^{os} 1-19	2632
Section Five Early Work (1950s-1960s)	
1950s-60s – Early Work – A Diverse Collection	
1959 – A Tribute to Glen Peterson	
1960s Early Work Plates Nos 1-32	
1961 – Bayside High School – Yearbook Work & More	
1961 Bayside High School – Yearbook Work & More Plates Nos 1-20	2639

Section Six Family & Friends (1950s-1960s)	2640
1950s-60s – Family & Friends – Diverse Pictures	2641
1950s-60s Family & Friends Plates Nos 1-61	2641
1955-56 – Dorothy Mesney's Family Pictures	2643
1955-56 Dorothy Mesney's Family Pictures Plates Nos 1-58	2651
1961 – Kathryn Munro Taylow Paintings – An Incomplete Portfolio	2652
1950s-60s Kathryn Munro Taylow Paintings – An Incomplete Portfolio Plates Nos 1-23	2654
1960s-70s – Greenport & East Marion – Annual Pilgrimage – A	2656
1960s-70s Greenport & East Marion – Annual Pilgrimage Plates Nos 1-12	2657
1963 – O'Grady Family Album	2658
1963 O'Grady Family Album Plates Nos 1-46	2658
VOLUME TEN Supplement to Volumes One Through Nine	
Backstory	2647
2021 – Surprise! – Unlikely Reunion	2686
2021 – Another Surprise – Not So Nice	2686
2021 – Ressurection of The Dove Show – Good As New (Almost)	2688
2022 – Update	2694
Preface	2695
Ken Burke Biography	
A Pragmatic Approach to Criticism of Multimedia by Ken Burke	2700
Evaluation As A Key to Analysis of Multi-Image by Ken Burke	2700
A History of Multi-Image 1900-1972 by Ken Burke	2701
The Story of AMI (Association for Multi-Image by Carl Beckman	
List of AMI Presidents	
An Anthology of Multi-Image by Ken Burke	
Note from Ken Burke	2700
An Anthology of Multi-Image by Ken Burke	
A theory of Multi-Image Communication Donald Perrin	
Masquage: An Extrapolation of Einstein to Multi-Image Robert Siegler	
Multi-Image and The Presentation of Space and Time Ed Wachtel	
Theory and Evaluation of Multi-Image Ken Burke	
A Review of Research of Multi-Image Kan Burke	
The Perception of Multiple Images Bruce Goldstein	
Designing Multi-Image Presentations Donald Pasquella	
Multi Media Instructional Laboratory Gerald McVey	
Symposium: Adding to The Director's Tools Fleischer, Jewison & Nelson	
Technical Aspects of Multi-Image Don Weede	
So What Else Is New? Arthur Knight	
Multi-Image Technique for The Boston Strangler Fleischer & Klein	
Communication Not Chaos in Multimedia Leslie Buckland	
Budgeting Professional Multi-Media Productions Donald Pasquella	
Appendix A Chronology ofMulti-Media & Related Works Ken Burke	
Appendix B Multi-Media Programmers and Dissolves Drukker & Steigman	40 /

VOLUME ELEVEN 1982	1
CONTENTS	VII
BACKSTORY	2709
INTRODUCTION	2713
PREFACE	2721
DEFINITION OF MULTI-IMAGE	2726
CONCEPTING	2729
CONCEPTUAL EVALUATIONS	2735
THINK SMALL	2735
FIGHT FOR YOUR IDEA	2736
Try A Catharsis	2737
No Speak'a Ingliss	2738
Scripting	2739
ESTABLISHING HARMONY	2740
SELECTING A WRITER	2741
THE COMMITTEE APPROACH	2742
Who Is in Charge?	2744
DOCUMENTARY DILEMMAS	2745
DEALING WITH NERVOUS NELLIES	2746
COPING WITH VOLUMINOUS INTERVIEWS	2748
Do You Need an Announcer?	2750
SPECIAL TALENT	2750
SOUNDTRACK PREPARATION	2753
CAN THE MUSIC BE 'CUT'?	2757
Sound-Effects Mixes	
SIGNAL PROCESSING EQUIPMENT	
FIXING-UP YOUR TRACK	
ELIMINATE BACKGROUND NOISE	
'FLATTEN' YOUR MUSIC	
Orderliness and Filing	
SETTING UP A FILE	
LITTLE STUFF THAT CAN MAKE BIG DIFFERENCES	
PROGRAMMING & STORYBOARDING	2763
STORYBOARDS	2766
STORYBOARDS SHOULD NOT REQUIRE EXPLANATION	
Write On!	
Introduction To Programming	
LAMP CONTROLS	
'Alternate' Choices	
USING FREEZES	
COMPUTER SPEED AND LINE-READING TIMES	_
Making Flash Fades Smooth	
AVOID BEING 'INCONGRUOUS'	
FAST-FADES BETWEEN TABS AND TIME CODES	
'CHEATING'	
'Threading' Programs	
PROJECTOR-SEQUENCING LOOPS	

'Presets'	2791
FAST ZOOMS AND WIPES	2792
Programming for Animation	2792
NIGHTMARES SHOW PORTFOLIO PLATES N°s 1-20	2795
REMEMBER TO REMEMBER	2797
THE ELEMENT OF DISTRACTION	2797
USING AVL CLOCKTRAK HOW TO 'BEAT THE CLOCK'	2798
EDITING AV: CLOCKTRAK	2798
RECORDING AVL CLOCKTRAK	
'TOC' FOR CLOCKTRAK ADJUSTMENTS	2799
FINE TUNING BETWEEN CLOCKTRAK SYNCH POINTS	
How Positrack Works	
Program Storage	
RED/BLUE SYSTEM	
PROTECTING YOUR PROGRAM	
Double Disk Saves	
CUE SAVING TO BUILD EFFECTS LOOPS	
USING REPEATS	
MASTER CUES LIBRARY	
USING AVL CLOCKTRAK FOR SEQUENTIAL SHOW MODULES	
'CRASH STARTS' REVEAL PROBLEMS	
Using Master AVL Clocktrak	
GET YOUR CUES ON TAPE	
AVOID DELAYS	
DISK PACKING PROCEDURES	
BE A 'FLASHER'	
AVL POCKET PROCALL GUIDE PLATES N°S 1-3	
·	
PHOTOGRAPHY FOR MULTI-IMAGE	2819
TYPES OF FILM THEIR ADVANTAGES/DISADVANTAGES	2821
CONSISTENCY OF IMAGE QUALITY	2824
PUSHING AND PULLING FILM	2826
'SLATE' YOUR SHOOT	2828
Bracketing	2828
When Disaster Strikes	2831
CONTRAST CORRECTION:	2831
USING 5071 DUPING STOCK	2832
REGISTERED OR NON-REGISTERED CAMERAS	2833
SHOOTING ANIMATIONS ON LOCATION	2834
Animation of Graphics	2837
SEPARATION OF ELEMENTS IN GRAPHICS ANIMATION	2838
DUPING A FINISHED LOOK INTO POSITION	2833
ON-SCREEN EYE MOVEMENT	
SHOOTING ON-LOCATION ANIMATIONS	2834
Variable Timing and Direction	
	2832
	2832 2839
Screen Layout and Composition	
SCREEN LAYOUT AND COMPOSITION	
SCREEN LAYOUT AND COMPOSITION SIT YOURSELF IN THE LAST ROW PUT THE MESSAGE IN THE MIDDLE. LEAVE ENOUGH TIME TO SEE THE IMAGERY	
SCREEN LAYOUT AND COMPOSITION SIT YOURSELF IN THE LAST ROW PUT THE MESSAGE IN THE MIDDLE LEAVE ENOUGH TIME TO SEE THE IMAGERY ASK A 'NAÏVE' AUDIENCE	
SCREEN LAYOUT AND COMPOSITION SIT YOURSELF IN THE LAST ROW PUT THE MESSAGE IN THE MIDDLE. LEAVE ENOUGH TIME TO SEE THE IMAGERY ASK A 'NAÏVE' AUDIENCE. FILTERS A WORLD OF MAGIC.	
Screen Layout and Composition Sit Yourself in The Last Row Put The Message in The Middle. Leave Enough Time to See the Imagery Ask a 'Naïve' Audience. Filters A World of Magic Primary-Color Filters.	
SCREEN LAYOUT AND COMPOSITION SIT YOURSELF IN THE LAST ROW PUT THE MESSAGE IN THE MIDDLE. LEAVE ENOUGH TIME TO SEE THE IMAGERY ASK A 'NAÏVE' AUDIENCE. FILTERS A WORLD OF MAGIC.	

ZEISS 'SOFTARS'	2873
Star Filters	2877
Multi-Faceted Filters Prisms	2884
BALANCING LIGHT SOURCES	2885
Polarizers	2893
USING FILTERS WITH WIDE-ANGLE LENSES	2895
'Graduated' Filters	2896
Neutral Density Filters	2898
FILTERS FOR UNDERWATER PHOTOGRAPHY	2901
LIGHTING TECHNIQUES FOR MULTI-IMAGE	2904
'LIMBO' BACKGROUNDS BLACK IS BEAUTIFUL	2911
'FILM BLACK' VERSUS 'TRUE BLACK'	2915
METHODS FOR 'SELF-MASKING' WHEN SHOOTING ORIGINALS	2918
"CAN'T YOU SEE YOUR MOTHER, BABY, STANDING IN THE SHADOWS?"	2922
1980 Purchasepoint Group Portfolio Plates Nos 1-8	2924
Mirror Tricks	2925
VARY LIGHTING ANGLES FOR INTERESTING DISSOLVES	2927
ROSTRUM-CAMERA PHOTOGRAPHY	2929
A Systems Approach	2020
START WITH COLORS	
'Burn-Through' Colors	
ESTABLISH A STANDARD FIELD	
USING THE OXBERRY GRID ON NON-OXBERRY CAMERAS	
PREPARATION OF ARTWORK FOR ROSTRUM CAMERA PHOTOGRAPHY	
MASKS OF STANDARD FIELD DIVISIONS.	
CHOICE OF MATERIALS	
LEARN HOW TO SPECIFY TYPE	
Making Film Mechanicals	
USING OUTLINE TYPEFACES	
PREPARING SOLID-FILL ARTWORK	
AVOID A LOT OF OVERLAYS	
USE RUBYLITH INSTEAD OF INK	
AUTOMATIC PROCESSORS	
CLEAN-UP OF NEGS AND POSITIVES	
OVERSIZED ART	
Some Additional Tips	
USE PENCIL ART TO SAVE MORE TIME	
AIRBRUSH TECHNIQUES	
POSTERIZATION EFFECTS	
BASIC ROSTRUM CAMERA TECHNIQUES	
Shooting Logs	
A Note on Numbers	2973
How to Use the Log Sheet	
Materials Needed for Shooting Effects from 7.5-Field Cels	
Color Gels: I recommend Rosco Supergels in the following colors	2974
Glow Screens and Glass	
Glitter Screens	
Star Plates	
Graduated Tones and Texture Screens	2982
Metallic Looks	
On-Lens Filters	2986
Colored Backgrounds	2986

Color Correction Techniques	
Solid-Colored Backgrounds	
Graduated-Shade Masks and Procedures:	
Textured Backgrounds	
SETTING UP YOUR 'EFFECTS BIBLE'	
GLOW-EFFECTS EXCERPT FROM VOLUME NINE	
SETTING UP YOUR 'EFFECTS BIBLE' (CONTINUED)	
'Aura' Tests	
GLITTER TESTS	
Star Tests	
FOG TESTS	
PRISMS	
CONTRAST AND COLOR CONTROL	
SOFT-EDGED AND PANORAMA MASKS	
THE STORY OF FUZZIES BY RICHARD CORLEY	
1970s-1980s D & S Corley Laboratories Portfolio Plates Nos 1-8	
1980s DSC Mask Portfolio Plates N ^{os} 1-15	
CREATING MULTIPLE-PICTURE ASSEMBLIES	
Making Assemblies	
ASSEMBLIES FOR SPLIT-FIELD WORK	
Moving-Element Shooting	
Stepped-Element Shooting	3030
Make Coordinate Plates for Every Scene	3031
SHOOTING FULL EFFECTS INTO POSITION	3032
STREAKED AND OTHER MOVING ELEMENTS	
USE LINE ART FOR BETTER STREAKS	3035
TIPS FOR TOP-LIT SHOOTING	3037
Cut-Outs	3042
PANORAMAS AND SPLIT-FIELDS	3044
Multiple DX'd Exposures	3046
Tone-Range Hi-Con Dissolves	3047
USING PANORAMA CAMERAS	3047
SHOW ASSEMBLY PROCEDURES	3051
MULTIPLEXED SLIDES AND MIXED-MEDIA SHOWS	3059
IMAGE STABILITY	
SOUNDTRACK PREPARATION	
'BALANCING' VISUALS	3075
Multiple Passes	3081
RP METHODS FOR VIDEO TRANSFERS	3084
'Creative' Transfers	3085
"Unperplexing Multiplexing" Audio Visual Communications magazine	3086
Multi-Media Market	3089
BUDGETING FOR MULTI-IMAGE	3090
What is Your Overhead?	3090
What Are You Producing?	3093
BUDGET CHECK LISTS	3100
Pitching Costs	3101
Consultancy	
Concepting & Scripting	
Photography (Location)	
Photography (stock)	3102

Photography (Rostrum camera)	3103
Artwork Preparation (Time & Materials)	3103
Audio Production	3104
Cine Post Production	3105
Presentation Copies of Show(s)	3105
Multiplexing	3106
Staging	
Retail Purchases and Sales in Behalf of Client	3109
Clerical	
Client Entertainment	
Using the Budgeting Checklist	
Consultancy	
PRODUCTION BUDGETING FORM	3116
PITCHING COSTS	2116
CONSULTANCY	
VALUE OF IDEAS	
CONCEPT & SCRIPTING	
PHOTOGRAPHY (LOCATION)	
PHOTOGRAPHY (STOCK)	
PHOTOGRAPHY (ROSTRUM CAMERA)	
ARTWORK PREPARATION	
AUDIO PREPARATION	3120
CINE POST PRODUCTION	
PRESENTATION COPIES OF SHOW	
FINAL PROGRAM TWEAKING	3122
MULTIPLEXING	3122
STAGING OF SHOW	3123
RETAIL SALES & PURCHASES	3126
INSURANCE AND SECURITY	3126
CLERICAL	3127
CLIENT ENTERTAINMENT	3127
VISUALIZATION OF CONCEPTS	3128
Storyboarding	3178
Audio Track	
PROGRAMMING	
PHOTOGRAPHY	
STOCK PHOTOGRAPHY	
ROSTRUM CAMERA PHOTOGRAPHY	
ART PREPARATION	
SOME TIPS	
TYPE SPECIFICATION	
CARTOON ART	
ILLUSTRATIONS	
CHARTS	
ENHANCED PHOTOGRAPHS OR ARTWORK	
ART FOR LOCATION PHOTOGRAPHY	
AUDIO PREPARATION	
CINE POST PRODUCTION	
RAVIN' ABOUT RAVEN	
PRESENTATION COPIES OF SHOW	
BUDGETING FOR MULTIPLEXED SHOWS	
Staging	3156

GENERAL LOGISTICS AND TRAVEL	3163
SALES AND PURCHASES IN BEHALF OF CLIENT	3165
CLERICAL AND ADMINISTRATIVE COSTS	
CLIENT ENTERTAINMENT	3166
THE TOTALS COLUMNS	3167
MULTI-IMAGE AS A BUSINESS	3168
EMPLOYEE INCENTIVES	3170
Sales and Representation	3173
Contractual Obligations	
MAINTAINING ON-GOING RELATIONSHIPS WITH CLIENTS	
Targeted Marketing	
Cash Flow Management	
POSTSCRIPT	3185
ADDENDA	3187
MY INVOLVEMENT IN AVL AND MULTI-IMAGE BY ED MCTIGHE	
AVL TIMELINE BY GARY KAPPENMAN	
ADVENTURES OF AN AV SLUT BY JOHN GRINDE	
1970s Incredible Slidemakers Printwork Portfolio Plates 1-39	
1970s INCREDIBLE SLIDEMAKERS NEW YORK CREW PLATES 1-48	
1980 Incredible Slidemakers press-clip book selections Plate Nos 1-39	
AN INCREDIBLE EPIC VOLUME TWELVE 1978-1988 CONTENTS	VI
PREFACE	
SECTION ONE	
THE STORY OF AMI BY CARL BECKMAN	
SECTION TWO	
THE ART OF MULTI-IMAGE EDITED BY ROGER GORDON	
·	3220
 What is the Multi-Image Presentation? 13223 	
History, Theory and Research Related to Multi-Image 6 3223	
 Why We Use Multi-Image Presentations 17 3223 	
The Multi-Image Program Technique 20 3223	
Planning and Writing the Program 31 3223	
 Producing The Visuals 38 3223 	
Producing The Audio 52 3223	
Producing The Presentation 65 3223	
Presenting The Multi-Image Program 73 3223 The Program 25 2222	
Criticizing The Presentation 85 3223 Addends & References 406 2223 Addends & References	
Addenda & References 106 3223	
SECTION THREE	
GICLÉE PREPRESS - THE ART OF GICLÉE DOUGLAS MESNEY	3230
Forward – The Zen of Giclée <u> 1</u>	
Introduction to Giclée 11	
Section One: The Study of Light 17	

Section Two: Giclée Prepress Workflow 29	
Client Consultation 31	
Technical Analysis of Pictures 37	
Media Selection 43	
Setting-Up the Job 57	
Basic Adjustments 61	
Cleaning and Spotting 65	
Highlight Control 73	
Dark-Tone Control 80	
Sharpen and Blur 85	
Color Matching 105	
Printing 117	
Coating and Retouching 123	
Finishing and Display 137	
Appendix 155	
Glossary 195	
Epilogue – Mesney Biography 225	
SECTION FOUR	3231
1978 AVL EQUIPMENT MANUALS	
Acuetone 12-tone tone programmer	
Mark IV 2-projector dissolve	
Mark VII 3-projector dissolve	
• Accessories:	
Exhibit Master 40-channel playback programmer	
Electric Punch for ShowPro I and II punched-tape programmers	
40A Encoder for 40-channel expansion of ShowPro I and II	
20A Encoder for 20-channel expansion of ShowPro I and II	
Power control box – programmable switch with 110-volt, AC outlet	
ShowPro VB digital, memory programmer	
ShowPro V Memory Test	
PD-3 programmable dissolve	
QD2 & QD3 computerized playback modules (dissolvers)	
• Enhanced Procall	
Pocket Procall – cue guide for Procall Version 5	
Reliance Audiovisual (New York) rental catalogue	
VOLUME THIRTEEN Appendix II A work in progress	
Note to Reader	IV
Table of Contents	V
Preface	3233
Introduction	3235
ESSAY HOW TO MAKE CAPTIVATING CONTENT	3239
ARTICLE NEXT SLIDE PLEASE BY CLAIRE EVANS	3253
AMI HALL OF FAME INDUCTEES 1985-1995	
RESURRECTION OF INCREDIBLE SLIDEMAKERS SHOWS	
The Restoration of <i>Bumbles</i>	
	3277

VOLUME THIRTEEN | Appendix II | A work in progress | Continued

MULTI-IMAGE IN CANADA	3283
SLIDE COPY STAND HOW DIGITIZE SLIDES	3291
NANUC A SCREENPLAY 1982.	
PICTURE GALLERY (WORK IN PROGRESS)	
EPIC PRODUCTIONS CONTACTS LIST	
BARY RIPD BOOKS	3290

Introduction

Psychologists say that we are products of heredity and environment. Philosophers praise those who stand-up after falling and try again. Women say, it's not what he's got, it's what he does with it.

From the genetic side, I was amply endowed, mentally and physically, and amply fed the right foods, the building blocks of our bodies; so, I was well equipped to sail across the sea of Being and deal with the voyage's vagaries-and there's been no shortage of those; life has been an endless opportunity for adaptation to an ever-changing environment. What do they say, "Adapt or die?"

As much as my life has been a quest for fame and fortune, living it has mostly been about survival. When I see a beggar in the street, I keep in mind that it could be me. I'm a survivalist who follows the Boy Scout creed, to "Be Prepared."

Thus far in my story, I have ridden out the storms. The most ferocious ones were the turns in the tides of the Economy; those were the longest waves with the highest peaks and lowest troughs. I became an expert at going broke. I learned to look ahead; to scan the horizons for approaching turbulence and volatility. But some storms were so huge, and I was so unprepared, that I was overwhelmed. Including the "hiccups", my overall trend followed the Economy, up and down. The economy was in a growth trend, almost continuously, providing ample opportunities to make a living.

My friend Kurt Boehnstedt used to say, "We get too soon old and too late smart." Retrospectively, writing *An Incredible Epic* gave me the chance to reconsider every chapter of my life and make judgements. There's not much I would have done differently, given the circumstances.

Near the end of *An Incredible Epic*, my business was evaporating as the economy went through pre-Crash contractions. I was caught in a "Technology Trap;" that is, I couldn't earn enough to keep current and fell behind, technologically. Simultaneously, I was going through some deep philosophical changes about my direction in life. Audiovisual production produced wealth but not happiness; I was chasing illusions. What do they say, "Money can't buy you love?" At the end of the story, my life has split, building a new career as a fine-art illustrator and producing AV shows to pay the bills. There wasn't enough income to support both enterprises and I faced an existential choice: To be, or not to be, an AV producer. As with most of the other major quakes in my life, my career as "Mister Incredible," AKA "The King of Slides" ended suddenly and with it the story of *An Incredible Epic*. What happened after that is what this sequel is all about. It's the sad part of my story, of my struggle to adapt to a global economy that is trending downward for the middle class, with technological changes of magnitude. It's an ongoing story of survival, fighting two dragons, depression and inflation, during the autumn of my life.

When I committed AV suicide, in 2007, little did I know that the global economy would have a near-death experience less than a year later. Although trillions of new dollars have been pumped into the economy to keep it afloat, recessionary conditions persist while machines—and now AI [Artificial Intelligence]—displace more and more jobs.

To digress for a moment, about what is happening and why: The world fundamentally changed between 2007 and 2009, when the fiat³ Ponzi scheme began to unravel in a cascade of bankruptcies "requiring" the US Federal Reserve to inject trillions of dollars (created out of thin air) to save central banks [CBs] and the Market. In my opinion, that event can be likened to a financial 911; a crisis was created to *change the rules*, further enriching TBTF [Too Big to Fail] banks, Wall Street and corporate elites. As for workers, I don't know anyone whose lifestyle improved after the financial crisis of 2008-2009.

The prolonged recession, going on twelve years now [2019], has resulted in a *stagflationary* cycle that is morphing into deflation; that could spell disaster for the Fed and the dollar as the world's reserve currency. The end of the dollar's hegemony is happening in slow motion; death by a thousand cuts. All of us are feeling the pinch of stagflation; prices continue to rise, it's hard to earn enough to keep up and the credit of most people, companies and countries is max'd out. Back when the Crash was playing out, we were told that it was a temporary condition. Yeah? On whose time frame? At my age, it looks permanent; because without radical change, we'll all become serfs of the State.

Some say change is coming, that the Ponzi system is about to die and be replaced by a new world currency; some predict this could happen in conjunction with efforts by the elites to eliminate their arch enemy, Donald Trump, by crashing the economy to deprive him of a second term. We'll see.

With or without devious motives, the system will eventually go down of its own weight (of debt); it's a mathematical certainty; it's how the system was built, back in 1913, at Jekyll Island,⁴ by the (then) world's biggest banks, based on interest-bearing debt instruments.⁵ There aren't enough dollars in the world to pay off accumulated debt in the trillions; adding more dollars to repay debt simply creates more debt. It's the equivalent of you or I borrowing money to pay our credit card charges. Continuous injections of "QE" by the Fed have been feeding inflation and destroying the purchasing power of our currencies. What was touted as a temporary remedy to the Crash has become a permanent necessity.

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³ Fiat is a Latin word that translates as, "by decree." All paper currencies are fiat; they have purchasing power (a form of value) because the powers that be decreed them to be money. Once upon a time, paper dollars were IOUs, you could trade them in for real money—gold and silver. Tying currencies to precious metals insured stable value because mine supply increases the amount of gold money by less than 2% per year. [~180,000 total / ~3,200 annual]. The inherent discipline of gold and silver currencies restricts growth. Governments abandoned the gold standard so they could print as much currency as they wanted. That was OK at the beginning; but as more money is printed the value of each dollar is inflated away; you may end up with more dollars, but they buy less and less.

⁴ Wikipedia: At the end of November 1910, <u>Senator Nelson W. Aldrich</u> and Assistant Secretary of the <u>U.S. Treasury Department A. Piatt Andrew</u>, and five of the country's leading financiers (<u>Frank Vanderlip</u>, <u>Henry P. Davison</u>, <u>Benjamin Strong</u>, and <u>Paul Warburg</u>) arrived at the <u>Jekyll Island Club</u> to conduct a secret meeting to plan the country's monetary policy and banking system, formulating during the meeting the <u>Federal Reserve</u> as America's next <u>central bank</u>. According to the <u>Federal Reserve Bank of Atlanta</u>, the 1910 Jekyll Island meeting resulted in draft legislation for the creation of a U.S. <u>central bank</u>. Parts of this draft (the Aldrich plan) were incorporated into the 1913 <u>Federal Reserve Act</u>.

⁵ The reason it will fail is because dollars come into existence when loans are made, by the Fed to the US Treasury and by banks, to you, me, businesses and other countries. Every dollar comes with interest attached. To pay the interest, more dollars have to be created. It is a simple formula: P<P+I. That means the principle is less than Principle plus Interest. So, the bottom line is: inflate or die.

The good news is that all Ponzi schemes eventually collapse. The bad news is, you and I don't know when. Until there is an alternative and people bankers choose it, we are stuck with a debt-based fiat money system which, mathematically, is destined to eventually fail.

The downtrend in the economy is structural, the result of debt saturation; and it is late in the cycle. The Ponzi's demise is near... and yet so far; the academics manipulating the economy pull one rabbit after another out of their hats. So, as much as I hate to say it, I don't things will improve in my lifetime; in fact, I think they will continue to devolve.

Adapting to this new Reality has been my *modus operandi* since the end of my audiovisual career, in 2007, and the beginning of new ones in fine arts, printing and book publishing, which is where this sequel begins.

2022 Update

More than once, I've said: life turns on a dime. Well, a few short weeks after I wrote the Introduction you just read, life turned upside down. A population-control program has been initiated, globally, by a cabal of world leaders organized by the World Economic Forum [WEF] and the United Nations [UN]. Using Covid 19 as a cover, the eugenicists are inoculating the world population with poisons that will sterilize the young and weaken peoples' natural immunity to diseases and chronic illnesses (think, cancer) and thus encourage death before one's time.

The cabal (Davos man) also seeks a one-world government. To accomplish their agenda, the United States (and Canada) is being remade by a Marxist regime that is gaslighting the population, rewriting history, dividing the society, turning traditional values—even science—upside down, and wiping out anything entrepreneurial in favor of the megacorporations. The rule of law is disintegrating; the Constitution and Bill of Rights are blatantly disregarded. Fascism is veering right, into a kind of Communism with American/Canadian characteristics.

Thus far (November 2021) Pam and I have been able to avoid the poison "vaccines" that have been mandated be virtually every government around the world. Being unvaccinated, we are segregated, discriminated against and generally hated by the vaccinated majority. We are the new lepers of society, the new *Jews*. Detention camps are being built, with double, razor-wire fences, guard towers, morgues and crematoriums.

For those reasons and because I am supposed to begin chemo therapy for my marginal splenic-cell leukemia, in the Spring, I can't say for sure that I will be alive a year from now. Of course, none of us can know that, really; the world could blow-up tomorrow. However, I know that my fuse is quite short now. [Update, April 2022: I had the first course of chemo (*Rituximab* and *Bendamustine*); I aged five years in a week and have cancelled the remaining five courses. Maybe the chemo can kill the cancer; but what will be left of me? I'd rather have fewer good years than a longer life, beat to shit.

I will continue to update An Incredible Epic as long as I can. Volume Nine (this one) is well into production. It carries my story forward and is filled with many anecdotes, explanations and pictures for which there was no room for in the original eight volumes. So, without further ado, on with the show....

Backstory

I wasn't born the King of Slides; I was given that moniker by the late Bob Peterson in 1983, when we worked on a Boeing show together. The five previous volumes of *An Incredible Epic* traced my life up to 2007, the fateful year I committed AV suicide after working for 198 blue-chip clients in 68 countries.

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

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

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



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

Six weeks after that, Grandpa Mesney (right) visited America from England and gave me a professional-grade Minolta SR-2 camera. I got hooked on taking pictures. My science class term project was a series of two dozen slides illustrating the growth of a bean plant from seed to sprout, including shots taken with a microscope adapter.

Then a neighbor, Glen Peterson, gave me a summer job at his photo laboratory in New York (Peterson Color Laboratory, favorite among New York's advertising agencies). I learned about the advertising business by delivering work to Mad Men. I used the money to build my own darkroom in the basement of the family house.

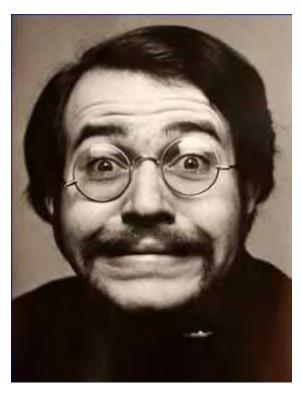


I was mentored by my alternate father, Bob Banning and Life magazine photographer, Ted Russell. In my sophomore year at Bayside High School, I teamed up with David Nolte, a fellow student. Mesney-Nolte Photographers shot portraits, weddings, bar mitzvahs and whatever other jobs we could land.

I spent my first year of college at St. Lawrence University. I had a scholarship but had to borrow most of the money for tuition and room & board (~\$15,000 1962 dollars) because my folks were going broke. I learned all about the ravages of debt watching my parents flounder and quit St. Lawrence in favor of more affordable Queens College [City College of New York (CCNY)]. Tuition was only ~\$2,000 and I could live at home in Douglaston. I attended classes at night and worked days to pay off my student loan.

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

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



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

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

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

arranged for her boss to put Paluszek in his place. I did more and more photography and those assignments, plus time spent with other Basford colleagues in the art department, particularly Kurt Boehnstedt, reinforced my desire to be a photographer.

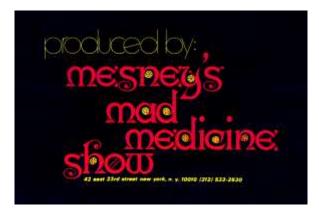
After Paluszek fired me, the agency's other partner, Ben Colarossi, arranged to get me an office space at small film-production company run by Bob Gurvitz at 346 East 50th Street—a prestigious address. I worked out of there for the first year. My wife, the former Leslie Shirk, supported me. We married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

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

However, I couldn't do it without Leslie's financial support—and my relationship with her was dicey; she caught me cheating and subsequently ran off with a surfer for half a year. I convinced her to return and try again; she did and helped me build the new studio. On the night we finished, after the champagne toasts, she announced that she was leaving me and moving to Virginia with her boss, who two years earlier bought my 1963 split-window Corvette. (!)

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

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



Volume Two covered three transformative years: 1970-1972

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





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

One of five MIC ads. Model, Richard Faye



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

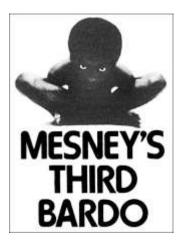


Following the same path, I launched my career into the boating business. When my pictures appeared in Boating and Rudder magazines, Nikon used my work for a promotional display at the New York International Boat Show and a spread in *Nikon World* magazine (left). That led to my first slide show, for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



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

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



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

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

The business was renamed Mesney's Third Bardo.



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

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



Executive Jet Aviation [EJA] ad, 1974.

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



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





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

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



Falcon Jet, 1974



Character actor Jan Leighton in AVL Christmas ad.

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

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



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

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

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





Within five years the staff grew to include 35 people at various points. The slide shows we made required more and more people as they got increasingly complex.⁶

Big AV projects for Burger King and World Book funded my company's rapid expansion into audiovisual production. I put the profits back into more gear and R&D (research and development). That investment—and my ongoing promotional efforts—paid off in spades. By the end of the 70s, Incredible Slidemakers became one of the top ten multi-image companies in the world.

In the latter half of the decade, the beauty industry became our dominant market segment. What started with a six-projector show for a Long Island salon called Peter's

⁶ Incredible Slidemakers at studio party. Left to right: Michael Chan, John Leicmon, Tim Sali, Yours Truly, Jim Casey (kneeling) Fred Cannizzaro and Rocky Graziano.

Place led to prestigious shows for Vidal Sassoon, Clairol, Ardell, Zotos and InterCoiffure (an international association of élite hairdressers).





VIDAL SASSOON WIGS

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



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

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



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

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



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

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

Purchase Point saved the day when I was hired to produce a launch show for Rank Xerox, in London. Getting away from my growing "family" of helpers for that summer-long stint was transformative. I got to compare the workings of my company with those of a bigger and more successful production company. Purchase Point hired "above" themselves, employing people "smarter" than them. I was too insecure to do that, I guess; or too proud (egotistical). Mom said: "You can do anything...." But it dawned on me that my propensity to hire beneath myself might not be a good idea.

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

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

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

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



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

With the new decade came more peaks and valleys during the international segment of my roller-coaster ride through life.



I moved to Hawaii (right and below) and began a new life as a freelance entity. Things didn't go according to plan. There was next to no production work in Hawaii and a local graphic designer tied-up what little there was.

Incredible Slidemakers ended on the trash heap of history, taken down by Paul Volker's draconian interest rates, which did more to grind the economy into a halt than, possibly, today's zero-rate and negative interest rate policies.



I should have known better; my mistake was equating staging with production. Everyone wants to go to Hawaii. Why would anyone hire a Hawaiian producer and deprive themselves of a trip there? They wouldn't and didn't. But it wasn't a total loss. I met my future wife, Sandra Sande, on an inter-island Aloha Airlines flight.



Our Australian fortune was re-invested back in Hawaii.
Twice unlucky, we found ourselves selling Hawaiian Panoramas on the streets outside of the Honolulu Zoo, where artists and bucksters were permitted.

Together, we started a new business—Hawaiian Panoramas—selling framed Cyclopan pictures. That business broke even, at best. Just as I was going bust, Australian Lindsay Rodda hired me to produce car-launch shows and train his crew in "New-York-style" multi-image production. Sandra and I ended up Down Under for a year.





Our ship was sinking, but Chris Korody threw me a lifeline and we went to work for Image Stream, in Los Angeles. Those were my happiest days in the slide-show business. Image Stream was probably the best multi-image shop in the world, at that time; I did some of my best work there, producing with the support of the "Stream Team" (left).⁷

However, I was seduced away from Image Stream by a Vancouver producer who needed help with an Expo show for Air Canada. We left Image Stream and moved to Vancouver. It was Sandra's home town and I loved Vancouver from the first day I set foot there.

Said producer double crossed me and hired a local to produce the detailed plan that I made on spec (speculation). Silly me; why didn't I know better than to reveal the core creative before getting a signed contract and retainer?

After a dreary winter of incessant rain and no work, pent-up in a North Vancouver apartment, we were at our financial ends again when the phone rang.

Sven Lidbäck was calling, from Sweden, with an invitation to produce a launch show for the Saab 9000 Turbo 16. Within a month we were living in Stockholm and working at Audio Visual Centrum AB (right). AVC gave us a sweet deal. Saab invited me to produce another big show and a two-month gig turned into nearly ten-year-long sojourn in Scandinavia.



During our third year there, AVC went bust owing me beaucoups de bucks. Returning to America or Canada held no prospects; I had no contacts there anymore; that network was gone; and we hadn't the funds to return there, anyway. Instead, I stayed in Sweden and opened my own company—Incredible Imagers AB—across the street from AVC. Saab and a few other AVC clients moved their business to my company; but Sandra moved out—after catching me in an affair with AVC's foxiest secretary.

Then came news that Image Stream went under; Korody succumbed to the same problem I had, five years earlier: overhead too high to withstand an economic downturn. John Emms, who I hired at Sonargrahpics (Australia) and who was subsequently hired by Chris Korody (on my recommendation), was a free agent. I convinced him to join me and together with my new girlfriend—Kodak account executive, Elisabeth Ivarsson—we grew the Swedish incarnation of my Incredible company into the most highly awarded AV studio in history.

An Incredible Epic | © Douglas Mesney 2019-2025

⁷ The original Stream Team. Left to right: Ted Iserman, Susy Dillingham, Chris and Cathy Korody, Brad Hood.



Between 1986 and '88, three of our shows won consecutive Grand Prizes at the New York International Film & TV Festival, our trophy collection grew to more than

one hundred and I was inducted into the AMI Hall of Fame.

Flush with success, more and more of our business was coming from Europe. I moved Incredible's HQ to Brussels, Europe's emerging new capital, to avoid expensive flights

To build the Brussels studio I borrowed (aka "leveraged") to the hilt. Svenska Handelsbanken even matched my investment, kronor for kronor; and me not ever Swedish. (!) But business in Europe was booming, while America struggled to get out from under the crash of the S&L [Savings & Loan] banking crisis.

The Belgian company was named Incredible Imagers International. When I left Elisabeth behind, to run the Stockholm "satellite sales office," she left me.

from Scandinavia.

The Belgian business didn't last long. When US President George Walker Bush (the senior) went to war with Iraq, that crashed the European economy (not the American). I let the staff go and liquidated the Brussels company, salvaging just enough to start over.

Saab—my lost loyal client—came to my rescue with a 60-projector Image Wall for the International Motor Show circuit [Frankfurt, Turin and Tokyo], produced in Stockholm (right). Then, Max Bjurhem came through with another show for Scania Bus; and there was more. I was on a roll again, working frugally and mostly alone (camera and audio work were farmed out).



With the fall of the Berlin Wall, opportunities abounded to develop businesses in former Soviet satellite states. After an exploratory trip to Tallinn, Estonia, I tried to open a visitors' center and opened a company in Tallin—Incredible Imagers Estonia.



When I couldn't get financing (the Estonian Kronor wasn't in circulation yet and Stockholm banks did not deal in Rubles, which were the hold-over currency in the country), I decided to move back to the States, to a house I purchased on Vashon Island, Washington, near Seattle (left).

My last job in Sweden was producing a mindblower for Kurt Hjelte, the guy who brought me to Sweden eight years earlier. It was the end of that cycle in the grand arc of my international life. I was burned out on AV and wanted to go into the restaurant business.



Volume Five began with me on the verge of emigrating to Vashon Island but not before nearly turning an avocation into a profession during my last year in Sweden.

My interest in the Culinary arts blossomed when I returned to Stockholm. I built a mini-restaurant in my Stockholm flat and apprenticed at a bread bakery (Vetebullen), then at Nodiska Kompaniet [NK] with Steffan Petersson, an award-winning patisseur (left).

On the way back to America, I made a stopover in Seville, Spain, to visit the 1992 Expo., which is where Volume Five began.

By the time I moved to Vashon, I was burned out on AV. Going broke is no fun; the experience of dismantling your life and giving up the things you love is disheartening. However, there's a Yin for every Yang and the end of one cycle begins another, as we travel around the Karmic Circle of life.

The year I spent preparing for the return to America refilled my coffers and rekindled my spirits. I was a man on a mission again, hell-bent to make my fortune in the restaurant business. Although I stashed a hefty sum, there wasn't enough capital for a new venture; so I went back to work as a photographer and independent AV consultant to generate the necessary funds.

My first job was for a former competitor, Rick Sorgel, a founding partner of Sorgel Lee Riordan Studios in Milwaukee [Wisconsin]. He hired me for a cross-country assignment shooting for Isuzu. I was given a Rodeo LS for the roughly 14,000-mile [~22,500 km] trip and liked the SUV so well that I bought it by trading Isuzu most of my shooting fee and drove it for 23 years.



⁸ A popular aphorism has it that, "The make a small fortune in the restaurant business, start with a large one."



In Canada, I consulted with a prominent hotelier, Montréal's Price family, for a multi-image Visitors Center which they proposed building near their riverfront Auberge St. Antoine, in Québec City.



That was followed by a two-year-long stint in Malaysia producing a show for that country's flagship carrier, Malaysia Airlines, in partnership with Thomas Leong in Kuala Lumpur and Doug Ethridge's Avcon studios, in Seattle.

While in Malaysia, I joined a group of colleagues on a month-long foray into Rajasthan, India.





Flush with funds, I bought a property at the Vashon ferry dock—the Costa del Sol Mexican cantina—and created Fork Inn the Road restaurant.

Although I manifested my restaurant dreams, so many mistakes were made that, three months after opening, I had to go back into the slide-show business to pay the restaurant's burgeoning bills.



My former AVC student, Filip Järnehag (lower left), hired me to co-produce shows for Wärtsillä [a Finnish manufacturer of gas turbine electric/heat co-generation plants] and the Swedish telecommunications giant, Ericsson.

Another former client, Max Bjurhem, contacted me to produce a show for Scania AB [one of Europe's largest manufacturers of heavy-duty vehicles].





To free myself from the shackles of my dying restaurant business, I sold my 80% share in to my partner, Hita von Mende; then, we split up.

I returned to Sweden and produced Max's anniversary show, working with Filip Järnehag. While in Sweden, I made a side trip to Poland, where I met my future wife, Anna Raus. I spent a winter in Poland, living with Anna in Poznan while she attended a business school.

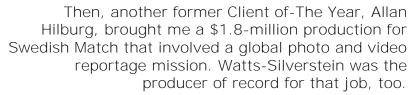


Anna Raus in front of her school in the Old Town section of Poznan, Poland.

Back in Vashon, former colleague John Whitcomb [Pran AV, in Texas] got me involved in an enormous project building a Visitors Center for AT&T's HQ in New Jersey. I partnered with Watts-Silverstein and went to work with them, as an employee; ultimately, that was a mistake.

Sound recordist Libby Furnau holds route map for Swedish Match shoot.







I quit Watts-Silverstein before the Swedish Match job was completed because, in my opinion, the client's interests were being abused to generate bonus bucks for Watts-Silverstein, who were trying to paint a rosy economic picture of their enterprise, which was being considered for purchase by an AV conglomerate in a deal that would net the owners a bigger bundle. It was a matter of principle and honor; for Hilburg, I fell on my sword. Then, in a twist of fate, I got hired by Lexivision, Swedish Match's promotion agency, to become a staff creative director. Anna and I returned to Sweden and set-up house in Stockholm. Getting there was half the fun: we got into a kerfuffle with US Immigration; the only solution was to get married.



Lexivision went bust a year later and cancelled my contract. Luckily, Max Bjurhem hired me to produce the Scania International Photo Library; it was a year and a half long, pan-European job across 22 countries resulting in >3,000 digital images. I became a Photoshop expert.



Anna and I got back to Vashon in time to ring in the New Century. I went back to work for Sound Images producing extravaganzas for Nike. We formed an informal working partnership and invested in the latest technological incarnation of the slide-show business: Watchout, a digital-presentation programming application, like PowerPoint on steroids.

Dave Frey and I committed heavily to Watchout and were among the first (and only) producers to use the program to create original content rather than screen videos.

The AV work I did there was the best I ever did; but Dave never entered any of it into competitions; he didn't believe in publicity; he thought it worked against him by alerting competitors to the existence of a lucrative AV customer.



Above, Sound Images studio in Portland.

Below, my Watchout studio on Vashon Island.



The profits generated by the Nike business paid for expansion of the Vashon studio. I kept investing in Watchout technology and came out a winner. There weren't many Watchout producers doing very large, multiprojector shows; so, by collaborating with Watchout's producer [Dataton AB, Sweden] I got a lion's share of that business, producing shows for Nintendo, IBM, JD Edwards, and Samsung, among others.

Anna left me in 2002. Free again, I explored the world and shot stock pictures in the Yucatan, Belize and Greece. I used those pictures to make new Watchout demo shows. One of those demos was used by NEC to show off a new line of digital-video projectors.





Other clients included New York Life's annual meetings (three years in a row); continued work for Nike; and a major production for the Centers for Disease Control; that was by far the biggest show I ever worked on, involving 19 screens floating across a vast, 200-footwide [~61 meters] plenum above the CDC Museum in Atlanta [Georgia] (right).

My work appealed to Quantum AV [Reno, Nevada] and they hired me to produce content for a chill lounge in the Peppermill Casino (above).

Simultaneously, the Texas Museum of History (left) hired me to convert a 1992 Watts-Silverstein slide show (Texas Forever!) into Watchout format; by then, it was impossible to make new slides or service the antiquated slide projectors.



Despite my commercial success, I was unhappy and didn't know why. I moved to Vancouver to get away from the ghosts in the Vashon studio. In my new surroundings, I spent a summer reading the Tao and came to realize I was working against myself, against my true nature; I was rowing my boat upstream, against the flow, instead of gently down the stream, going with it. As mentioned, The Law of Attraction holds that "like attracts like." That's another way of saying, you are what you think; that is, your manifestations result from your intentions (what you think about). I wished to be free, to do my own thing, and that's what I got—more wishing. Instead, I needed to stop living as I had been and start create a new reality and way of life for myself. It was as easy as "just doing it."

I created a new business identity—Douglas Mesney Art—and gave up commercial work except projects for Dave Frey [Sound Images] and Steve Oliker [Oligopoly], who hired me to do my thing instead of theirs. The money earned from shows produced for Nike, New York Life and the CDC funded my transition into fine-arts work.



The stock pictures taken on my trips abroad became the stuff of fine-arts photo-illustrations. Scenes from the Peppermill Casino's Oceano show were also repurposed as framed art. Those were presented to Vancouver galleries. All of them turned me down except for an upstart art emporium called Oh My Godard, featuring the work of Michael Godard. His style appealed to Vancouver's growing population of wealthy Yuppies and, as it turned out, so did mine.



Act Nonchalant, 2004

Although the phone rang less often, I still got audiovisual work—and needed it to pay the huge bills accrued making inventories of canvas and art-paper giclée prints; thousands were spent on Epson printers, ink, media and framing supplies.

New AV clients included the Seattle Art Museum for whom I produced an intra-museum digital signage system, and a prestigious show for the newly-build National Constitution Center, in Philadelphia. However, my AV days were numbered because I was becoming technologically obsolete. The obsolescence began when my third wife, Anna Raus, left me, hired three lawyers and took me to the cleaners. Paying her alimony robbed my R&D money for three years. Then, the costs for fine-arts printing and framing left zero money for upgrading my Watchout kit.

In 2007, I was faced with an existential choice when Steve Oliker told me that I would have to upgrade my Watchout system if I wanted to continue working with New York Life. I declined his offer after calculating that, factoring in the cost of new gear, I would lose money on his job. In doing so, I committed AV suicide. I wasn't worried because sales of my work at Oh My Godard were starting to take off. I was on my way to becoming a world-famous illustrator, or so I thought.

However, unbeknownst to me—and presumably Kelly Arnold and Page Tessuk, the gals running the Oh My Godard franchise—someone at Godard's Las Vegas headquarters embezzled the company's entire fortune and bankruptcy was being declared. In the weeks before that announcement, the company had put off paying Kelly and Page their share of the booty. In turn, my accounts receivable were piling up, to the tune of about \$20,000. Nice guy that I am (read, sucker) I kept on giving them pictures to sell, installed an elaborate display of ultra-violet and backlit artworks, and made a video presentation that screened in the front windows, facing busy Granville Street.

I was in the gallery the afternoon that Kelly got the call from Vegas. She was told that the Sheriff was coming the next day to padlock the doors and we better get everything out of the place asap. Working well into the night, we managed to get all the artwork out of there, together with as many fixtures that could be stuffed into Kelly's condo, a block away. My studio was so crammed that it was impossible to do anything.

For me it was a binary existential choice: either quit or carry on. I chose the latter and with my dwindling funds loaned Kelly and Paige \$8,000 to cover the initial rent for a new gallery, to be called Eye Candy Design Solutions.



I also designed a logo, seen at left, and produced several enormous, floor-to-ceiling canvases to boldly dominate the front windows, which faced Beaty Street, a major east-west thoroughfare with a lot of passing traffic but nowhere for anyone to park or even just pull over. Nor was there any foot traffic, save for deliveries.

Long story short: The new gallery failed in less than six months leaving me with a huge inventory of unsold work, a studio that was now a warehouse and a bank balance more than \$30,000 lighter. As no other gallery in Vancouver was interested in my work (or anything digital), I decided to move my artwork and equipment to Vashon Island and repurpose the operation into a printing service for other artists. "Limited Editions" were all the rage. Instead of selling one original at a high price, artists could have giclée prints made and sell multiple copies at more affordable prices. It all looked good on paper; so, I executed the plan and created a new business, Vashon Island Imaging.

My artwork and production equipment fit the Vashon house perfectly. The 400-square-foot [~37 m²] studio facilitated production of huge giclée prints, while doubling as a gallery that stretched beyond, into the salon room.

It was while I was in the fine arts business that my Photoshop skills were honed to a fine point; speaking modestly, I became a master but never with a capital M because the way I did Photoshop was based on skills learned in Version 7 of that amazing software. As with audiovisual, I learned how to control many of the things that are now done automatically (algo rhythmically),



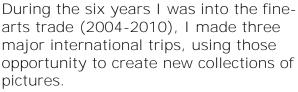
A notable example is the shadow detail in the panorama entitled Inuktuk Orators, seen below. Giclée prints show way more than can be reproduced in this book.



Of necessity, I had to learn giclée printing, inside out, mastering that, too. The key to success in any form of art reproduction is knowing the capabilities of the image medium; that is, how many colors it can produce. In that way, the Photoshop file can be tailored to that capability. For example, the images for this book are made in CMYK mode. Cyan, magenta, yellow and black are pigment color that mix to produce far fewer colors than an audiovisual screen, which mixes RGB colors: red, green and blue. It takes time to learn that what you see on the computer monitor is NOT what will print, and to make the necessary adjustments.

Mastering giclée printing allowed me to make virtual duplicates of other artists work. There was another guy on Vashon Island—Harvey Bergman—but the quality of my work far surpassed his. Plus, I offered a full service; including print coating, with varnish, lacquer or acrylics; as well as stretching. I never got into matting or framing for fear of pissing off Donna Baxter, who ran the local frame shop/gallery *Frame of Mind*, who sent me a steady stream of customers. Her recommendations gave me gravitas in the Vashon art community, wall space in most local galleries (including Seattle), and shows at several other venues. In short, it was hard to miss my work.









In 2005, I journeyed to Africa; scaling Mount Kilimanjaro to celebrate my 60th birthday; spending a week on a Serengeti safari, and exploring Ethiopia.





In 2007, I spent 10 days cruising the Ionian Sea and exploring Greece with Captain John Connolly and later that year travelled to India, for a wedding, continuing on to Kashmir.

Those were the hay days of Watchout; it was before the big crash soon to come. There was a lot of money sloshing around; it was a pittance in comparison to the amounts being conjured today (the early 20s). But it was enough to keep the economy well juiced. Everyone was making money and a certain amount of that filtered down to the audiovisual end of the commercial spectrum.

Ironically, Watchout shows grew in complexity with the passage of time, as slide shows had two decades earlier. More projectors and screens were added. But somehow, the money was always there—until it wasn't. And, dear reader, as a producer of stock images, the expenses of all my travels were a tax write off.



Left to right: Richard Legault, Doreen Jacklin (Ron's wife), Pamela and I, Alex Skibinski (Richard's partner).

2007 was a fateful year, and not just financially. On July 7^{th} (07/07/07) I met a new gal in Vancouver and she became my partner, for life. Two years later, on 09/09/09, Pamela Swanson and I were married. The ceremony was on the beach at English Bay.



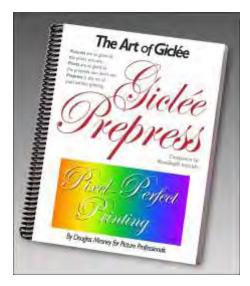






We gave up our individual apartments and moved in together at Lancaster Gate (above). Our suite was "compact", measuring 600 square feet [~55 M²]. Eventually, that would prove too small; but for the time being I was spending more and more time on Vashon Island, especially when leaks demanded a new roof, and the new business demanded my presence on the island.

For the first year, Vashon Island Imaging was success, as measured by volume of sales. But it ran at a loss when the costs of moving and setting up are included in the calculation. Nonetheless, I reached a kind of stasis in my cash flow. Pam and I were in stasis, too. She would visit Vashon periodically while my visits to Vancouver were fewer and farther between. When we married, Pam came to live in Vashon as a requirement for obtaining a green card (permanent resident status). As time passed, it became obvious that Pam did not like living in the Vashon studio. However, a series of circumstances led to our abandonment of a green card and Pam's return to our Vancouver condo.



While that was playing out, the national economy sank deeper into recession; discretionary spending money was in short supply. Artists are the canary in the mine during times like that.

One by one, my customers either stopped making limited editions or set-up their own printing facilities. See that as a business opportunity—selling my printing expertise to those needing to learn it.

Thus, I wrote Giclee Prepress and invested heavily in the machines to print and bind it. It was a deluxe 274-page book that I sold for the cost of publication. Profits would come later, I assumed. However, the book was a total flop, for all sorts of reasons, all valid.

I hit a low but got a spark from a colleague, Pete Bjordahl, who suggested I make children's books. The spark ignited the concept of Baby Bird Art and Books, my next (and last) investment. The idea was simple: marry books and wall art to teach kids 3-6 how to read; in a series of twelve books that got increasingly more complex as the story evolved. However, book stores weren't interested in art, and art galleries weren't interested in book, Undaunted, I came up with a pyramid scheme for a home sales network using mothers to sell Baby Bird much as Tupperware was sold.

















Reading Room

Interior Gallery

I was so deep in the weeds that I converted the shed in the yard into a Baby Bird showroom with a gallery and a reading room.

But the economy kept ratcheting down; people had less and less money. To counter, I sold the first copies at a loss. Even so, the price was too high. When, during the pre-Christmas Vashon Island Art Studio Tour, I sold just three books—one of which I knew was a sympathy sale—I knew my goose was cooked. After a final attempt to interest some investors, in Vancouver, I gave up the ghost.

Waking up New Year's Day, 2011, reality dawned on me: I was broke (again). It took some time for that to register. Once it did, I began the three-year process of dismantling my life on Vashon Island. That was a transformative change. As usually, I was selling at the bottom of the market—almost to the day. Using GAAP principals, I lost money. But any cash was welcome.

Having been through dissolutions twice before, I knew what I had to do. However, the magnitude was daunting; the sheer volume of stuff I had was even more than when I left New York City; just the stuff I had brought from Sweden filled a 40-foot container. Combined with everything from Hawaii and all the new stuff I had acquired during the two decades I lived on Vashon, there was enough stuff to fill *two* 40-foot sea cans. However, this time I would have no storage facilities (unavailable and/or too expensive in Vancouver) and my new "studio" space would be a small condo at Lancaster Gate.

In the end, it took me three years to get rid of everything that had to go and sell the house. During that time, Pam and I had acquired suite 908, adjacent to 906, where we lived. It was to be a rental unit, to supplement our income. We got the renter from hell and ended up losing money and having to go to court to have him evicted. After that, we were out of the rental business and decided to sell 906, with Pam moving into 908, a much sunnier suite.

Then, as the time to vacate Vashon approached, we bought suite 308 and Pam moved down there, leaving 908 available for me. However, the one-bedroom suite got filled to the brim and still there was not enough space. The overflow filled half of Pam's bedroom and studio. Worse, I couldn't do anything because there was no work space; it was a nightmarishly over-filled warehouse; I feared the floors might collapse.

But I am getting ahead of myself.

The realization that I was broke was not as sudden as might be implied; and there were caveats, the biggest being that I was experienced in going broke; I knew the process. I forget which pundit said it first; when asked how he went broke, he replied: "Slowly and then all of a sudden". There's another maxim I like, by Rick Rule: "Hope is not a strategy". And let's not forget the Boy Scout creed: "Be prepared". I was prepared and the realization that New Year's morning was that Plan B would begin that day.



The 560-foot [~158 meter] driveway—a perpetual problem due to erosion complicated by its steep grade—was resurfaced by Louis Rogenbuck.



Plan B entailed making the most of my Vashon property, to attract the highest possible selling price. Part of the plan had already been executed, when I renovated the unfinished original two-cargarage space, which had been serving as a warehouse and shop, with insulation and knottypine planking throughout, walls and ceilings. The space provided a staging area to assemble packed goods into shipment consignments.

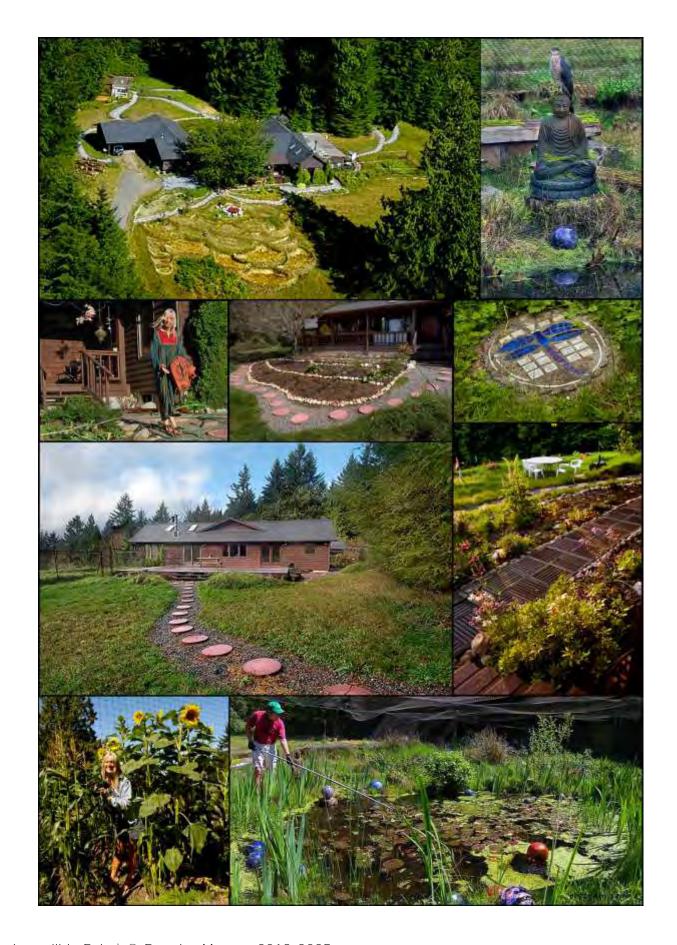


At the request of the buyer, the thirteen terraces were regraded back into a hill.

To add more value, I terraced the front-field hillside into a multi-level, thirteen-hole miniature golf course—by hand with a mattock and shovel given to me by Tom Lorentzen, back in 1993. (I was never more fit than that summer.)

The number of stones I pulled out was astounding. Pam fashioned them into ornamental edging for the gardens, which she also expanded.

Then, with Pam's help, I excavated and installed 600-feet [122 meters] of gravel paths laid with circular red stepping stones that lead to all the key locations on the 3.5-acre [1.4 hectare] property. Bea Lorentzen hand-crafted three ornamental stepping stones—a dragonfly, bird, and butterfly—done with inlaid strips and chips of mirror and stained glass; those were installed around the pond.





Destined for Florida; I was lucky to find a company there in the business of selling used slide-show gear and supplies. John Emms got the purple Incredible flag, which once hung in front of our Belgian studio.

I reckoned the place would sell like a hotcake for \$750,000. But after three real estate agents in 18 months, it finally sold to a Canadian lady from Toronto for a net of \$490 K— which was, ironically, the price recommended by the first broker. People said I was lucky to get so much; it was the bottom of the market.

Despite losing money on the Vashon estate, I benefitted from the exchange rate to some extent and was moving into a lower-overhead operation with enough cushion to allow Pam and I to do a bit of travelling. That began with a scenic drive through the Western United States, visiting friends and relatives along the way. For Pam, it had the added pleasure of being a photo mission. [The world seen through her lens, is an optimistic place.]

First stop on our tour was an overnight with Anne Gordon. Then on to Vancouver, Washington, where we stayed with Pam's cousin, Derek Swanson and his wife Judy. While bivouacked at Derek & Judy's place, we did a walkabout in Portland, Oregon and had munch with Steve Ferris at Sound Images. Onwards to San Francisco with an overnight on Johnny Connolly's cabin cruiser in Sausalito; he passed away shortly after. In the city, we stayed in the heart of the Civic Center, booked without realization of what that part of San Francisco had degenerated into. "Civic Center" sounded good to me. Then, my plan was to continue to Los Angeles and visit my two sisters, Barbara and Kathy (now Patti). But they didn't want to see us. (!) So, we made a left and headed for Las Vegas; and there had a visit with my cousin, Paul Taylor, and discovered him in bad health and terrible shape. He died within a year from that.

Ironically, our next destination was crossing the desert through Death Valley—the lowest point in the United States—on our way to Sedona, Arizona (obscured by forest-fire smoke) and the north rim of the Grand Canyon. From there, next stop was Taos, New Mexico where we stayed a couple of days with Chris Korody and with a side trip to Santa Fe. Then, in Golden, Colorado, we stayed with Joey Porcelli and Randy Pharo, with a side excursion to downtown Denver. From there it was just four hours north by car to Elk Mountain, Wyoming, where we stayed with Susan and Arthur Havers at their newly acquired business – the historic Elk Mountain Hotel; a four-and-a-half-star boutique auberge. The drive home took us through Montana. I wanted to photograph Glacier National Park and (especially) Lake Louise; but the roads through the mountains had not been cleared of winter snow and remained closed. Instead, we headed for Osoyoos, BC, and stayed with Pam's good friend, Susan O'Connor.

Next was a trip to Sweden with two ambitions: Pam wanted to visit the town where the Swansons lived before emigrating to Canada; and I wanted to reconnect with my friends and colleagues. Thomas and Lena Lagerquist organized a reunion and put us up.



The guests included (clockwise from upper left): Christine Ströman (Bo was unable to attend, as below), Lars "Lasse" Hellquist, Kurt Hjelte (tipping his hat), Micke Wasdahl, Hilarie Cutler (Håkan wasn't there due to a brain hemorrhage that affected his vision), Thomas Lagerqvist (Lena was camera shy), Lotta Helte (Kurt's wife), Yours Truly and Pam, Filip Järnehag (behind the camera).



On the beach in Nha Trang, Vietnam (above) and at our favorite restaurant in Phnom Penh, Cambodia on our last night there.

Without doubt, Angkor Wat (below) was the highlight of the trip and a reminder that the only "permanent" art is carved in stone.

As I still had a boat load of air-miles and they were about to expire, we headed to Southeast Asia and travelled through Vietnam and Cambodia.





The last of my air miles were burned off on a week-long trip to New York City. We walked the entire southern half of Manhattan Island – during a January c-c-cold wave. Of course, visiting friends and colleagues was a priority; they included my mentor, Burt Holmes (who died within the year, of Parkinson's), Fred Cannizzaro (me cameraman, at Incredible), Peter Klebnikov (who in inherited my archive of car negatives), as well as my Canadian cousin, Betty Bonner and her daughter Tracy's family. Dinner at Gallaghers was a must, after seeing the Broadway show, *The Wiz.* Other highlights were at side trip to Douglaston and Flushing to see where I lived and visits to the Museum of Natural History; the planetarium; the Metropolitan Museum of Art and MOMA, the Museum of Modern Art.



Walking through Times Square, the photographer in Pam was irrepressible. She even got us in the heart of Revlon's Love Is On billboard, on 44th Street & Broadway, where taking a "selfie" is de rigueur. It took a few tries; but she got it!



2015 was a turning point socially as well. Dean Rossi and I reconnected. It had been eleven years since I was made redundant on Quantum Audiovisual's Peppermill Casino content-production projects. Dean's partner, Joe Ness, replaced me.

Left to right: Pam Swanson, Dean Rossi, Yours Truly and Dean's belle, Jennifer Miller, in a happy snap taken at Burning Man 2015.

They went on to do some spectacular things, which I came to realize when Dean treated me and Pam to a sushi feast at the new Peppermill Oceano Restaurant, where their superhigh-definition, motion-still-life imagery ("stills" (fixed camera) shot with video), of every conceivable wonder of the world, covered the walls, on brilliant, high-intensity LED screens.



Back row, left to right: Dean Rossi & Jennifer Miller; Eric Andersen & Dustin Barbagelata; John Gunderson; Pamela Swanson & Douglas Mesney; Tim Ranalla & Lori Jensen; Jaymie Lowe; Jules Ackerson; Lucas Huff. Front row: **Craig "Buddha" Law**; Joel Ackerson; Jules Ackerson; Kate Cotter; Dave Madsen. (Dennis Alumbaugh was camera shy; Karen & Doug Kornbrust did not attend because of his health.) Mystery photographer.

Pam and I were in Reno for a reunion with Dean and a holiday at Burning Man with Dean and his cohort of two dozen friends, most of them musicians and performers. We were old enough to be their parents. They treated us with a degree of reverence that I found annoying. I wanted to be one of them, twenty years younger. But of course, that was impossible. Nonetheless we got along famously and were invited back the next year for an encore. On that trip, I was the camp chef.



Right: Dean Rossi's snap of Pam and I loading Dean's van at Costco, On our way to Burning Man 2016. Below, one of many drum sessions at our camp, organized by Dean.





In 2016, we returned to the Elk Mountain hotel and spent a week photographing the place for Arthur Havers and Susan Prescott, the proprietors. I made a brochure for them, using pictures from that four-day shoot. Then my lifelong friend, Allan Seiden, visited with a girl friend in tow. They stayed over night on their way to Yellowstone National Park. [Spoiler alert: after struggling financially for the better part of a decade (when the Interstate highway bypassed the town of Elk Mountain, the hotel went off the beaten track), the Covid hoax nailed their coffin shut. Now they are moving back to Europe.]

Those years and the next few also saw Pam and I traveling to Vashon Island occasionally but regularly, organized around major holidays. Anne Gordon became a closer friend; we'd spend Thanksgiving with her, a couple of them at The Hardware Store, Vashon's most popular restaurant. On Fourth of July weekends, we and Anne were privileged to be among sixty or so friends of Mike and Catherine Urban (they handled my estate sale) invited to a lawn party on their Quartermaster Harbor spread.



When the travel was over, Pam and I discovered that we couldn't live together as things were. We both needed personal space. More precisely, she had to get away from me because I was falling into a deep depression and that was bringing her down. She told me that she was moving out and getting another apartment. Instead, I talked her neighbor into selling me suite 307, a corner unit next to Pam's 308. So, we sold 908 and I moved in to 307. It was a slightly bigger suite, so I was able to create a work space and a bedroom, where Pam and I slept (converting hers into a storage room for my artwork). It was nice being next to her instead of six floors above.

Despite the new digs, I was still mightily depressed. My original intentions had been to digitize my picture library—a project that would take years. But there no longer seemed any point to that; the Internet and iPhone destroyed the picture market.

I made a few stabs at the local ad and PR agencies, with an expensive, accordion-fold brochure, but got no responses; nada. I started sleeping a lot and was clearly going down hill when Pam suggested that I update my website and write a book about my adventures in the slide show business. The rest, as they say, is history. I set to work on this tomb in January, 2015 and have been working on it ever since.

Volume Two of An Incredible Epic was completed in December 2019. [Volume Three was posted in the spring of 2022.] The eight volumes went online on my 75th birthday (January 28, 2020) and single, black-and-white proof copies of each were printed (at The Print House, in Vancouver) and bound later that year. The proof copies were delivered from the bindery (Rasmussen Bindery, (in North Vancouver) a year ago, in November, 2020. Those proof copies revealed myriad problems of all sorts. After the holidays, I set about making the necessary corrections and decided to add more pictures. That work was interrupted for nearly five months, when I moved back to Vancouver from Sechelt, as you'll read about, below.

Sechelt turned out to be not quite the Camelot I longed for. That was mostly my fault, for choosing to live in a retirement community inhabited by geriatric bigots. Talk about ideologically-driven small-minded people; they all watch CNN and the CBC. Then, too—and more importantly—P am didn't take to the place and seldom visited. Without her, it was a lonely place.

Then I had a health thing. On New Year's Eve, 2020, Pam and I danced our asses off at The Lighthouse Pub, Sechelt's premier restaurant and lounge. The popular waterfront club is situated at the southern end of the Sechelt Inlet and is the "anchor" of a small cluster of offices for their marina, which included docking for several seaplanes (see picture top of page 1889). Our townhouse was a short, ten-minute walk away, through a nature preserve. I was a regular there nearly every weekend, when they had live bands and pulled enough tables away to make a dance floor. About once a month the featured act was Disco Mamma—Tammy and Walter Endert. She spun the digital "discs" and Walter did the rigging, sound reinforcement and lighting. Together, they managed to transform their corner of the Lighthouse into a Sechelt-sized version of New York's Studio 54; or so it seemed after a few beers. That was before Covid; the place was packed and everyone was having a blast. Well, I danced to hard too long. The next morning (Wednesday), I couldn't walk; my right knee was swollen and it was just too painful to move.

Suddenly, I needed a doctor; but I didn't have one in Sechelt; my family doctor (Michael Lee) was in Vancouver which, although only three hours away, was too far, in my condition. That day and the next was spent searching for a doctor, with zero results except an opportunity to call back Friday, at the Arbutus Medical Clinic, run by Dr. Ali Sarabi, who accepted me into his practice and gave me an appointment for the following Monday. Upon examination, he diagnosed me with "faux gout" – false gout, for which he prescribed a three-day course of Prednisone, a potent cortical steroid. [Gout is the accumulation of urea crystals in joints; usually, it's the big toe. Faux gout is calcium carbide crystals that grow in the knee.] Sure enough, by day two, my knee was good to go... but the lower half of that leg, below the knee, blew up like a balloon. Now, Dr. Sarabi referred me to Sechelt Hospital for an ultrasound examination.

Fortunately, Sechelt has a modern, well-equipped and well-staffed hospital. The hospital was having a slow day [in the midst of Covid]; I got serviced right away... and was sent to the emergency room! There, I learned that I had a "DVT"; that's a deep-vein thrombosis (blood clot). DVTs are taken seriously because they can kill you if a clot migrates to the lungs, heart or brain. I ended up in the ER the entire day during which I was injected with blood thinners and instructed how to shoot myself up with them. I forget the name of the stuff, but it cost \$80.00 a day (!). When I left the hospital, around 7:00 pm [19:00], I treated myself to a feast at A&W; I didn't want to cook that night. Ha! Next morning, I was on the horn with my Vancouver hematologist, Jorge Denegri; he's the best doctor I've ever had.

To digress momentarily, about Dr. Denegri: As I related before, in this volume [Seven]: Jorge is a specialist. I was sent to him in 2008 after a series of GPs (general practitioners) were unable to determine why I was having UTI problems; those are unusual for (straight) men. His intensive analysis of my blood revealed a rare, hereditary leukemia called Marginal Splenic Cell Lymphoma. He told me then that the conventional treatment would be to cut out my spleen; but that I was more likely to be run over by a bus than to die of my (so far) s-l-o-w moving chronic illness. And, a decade later, my good health has proven him right.

When I called him, I explained what happened and that I could not afford an \$80/day treatment. He prescribed an alternative blood thinner that cost "only" \$4.00/day. That was a break.

But the biggest break was Pam's surprise visit. She dropped everything and arrived mid afternoon. I broke down in tears; we talked about it. The whole episode had shaken me. I concluded that isolation and immobility are not a good combination. Reinforcing that conclusion, a neighbor had told me about her being airlifted to Vancouver General Hospital after experiencing heart failure crossing the condo-complex lawn. I was not interested in following her, despite my love for flying in helicopters.

Thus, I decided to move back to Vancouver a year ago this November. Now, I am living in Lancaster Gate again—the building I left, to go to Sechelt, in 2019—in new digs, on the ninth floor (Pam lives on the third floor). How I scored this place is another story, as is the move itself, which involved disposing of all my photo and audio-visual gear, framed artwork, housewares and appliances, etcetera, in order to downsize from 1,450 square feet to just 600. [When I lived next to Pam, she let me use her bedroom for storage; but that would no longer be the case.]

In early December, I put out the word with my former friends and colleagues at Lancaster Gate, that I was looking for a place there. No units had been available for a couple of years. However, the head of the Lancaster Gate Tenants Committee, Doug McCorquodale, Told me that 903 was in probate; and the guy that lives in 803, Jerry Miller, happened to have met the sons of the deceased former owner, Dave Calvert, when they came to assess the situation; and he had their phone numbers. The younger of the two sons lives in Calgary, Alberta; I left a message and dialed the second number and was delighted to discover that the older brother, Ken Aldony, lived in Sechelt, of all places!

Ken and I met for coffee at the Trail Bay Mall, in Sechelt town. I explained my situation and interest in purchasing his father's former suite. Ken, who's in his mid forties, was wary, but agreed to let me see the place and make an offer.

The place was a disaster zone.

When the building manager, Paula Mija, let us in, we couldn't believe out eyes. The suite was totally full of tools and equipment; it had been gutted and partially restored, with great attention to architectural details. As Ken explained, his father, Dave Calvert, had been a master cabinet maker. Among his specialized tools was a table router with more than 300 different bits, used for ornamental woodworking. So, Dave was pimping out his apartment. In the kitchen, there were free-floating plate-glass shelves; they were 1-inch [2.5 cm] thick and sunk into the walls on two sides, for support. Beautiful, but totally useless for someone like me. My problem was that everything in the place was custom made but only half finished; there was no way to get parts at Home Depot, IKEA, or anywhere else. Oh, and he also did his own wiring and plumbing; and none of it was to Code. Thus, everything he did had to be demolished, the place gutted and totally rebuilt to its original specifications.

My other problem challenge was that 908 was in probate. In the best of times, there's no telling how long that will take the courts to process; and in the age of Covid, the processing of legal matters ground to a snail's pace. Ken's lawyer kept telling us it was imminent; "just a few more weeks," he said; but months dragged on. Finally, at the end of June, Ken and his brother received authority over Calvert's estate; they were then able to enter into a contract with Pam and I. Officiating the property transfer would take another two weeks; but Ken let our contractor, Florian Mija, to begin work on July 3rd. In a three-week full-court press, Florian and his crew—Silvius, Bogdan and Marius—totally restored the suite, top to bottom, with all new fixtures and appliances.



Downsizing from 1,450 [\sim 135 m²] square feet to just 600 [\sim 56 m²] was painful. Every wall is lined with Metro (metal) shelving and every shelf is full; even in the bedroom (right).

The crew were under pressure to finish before the end of July because I had sold my Sechelt condo and had to be out by August 15th. As it happened, we were out of Ebbtide Place on July 28th, four months ago the very day I am writing these words.

The move-in was done in two stages. Florian finished the living room first; that provided enough space to store one third of the stuff coming from Sechelt. That move was made on July 21st and the rest of the stuff a week later. Pam and I did it all ourselves, with U-Haul trucks and assisted by a dynamic young man called Israel Slone. We had a 10-foot truck for the first haul and a 15-footer for the second; each was packed to the gills.

In fact, the 15-footer was overloaded by 6,000 pounds; the load bottomed out and the rear wheels scraped the fenders when the road was lumpy and on turns.

Israel Slone was a godsend. We met in January, 2020; that's when I started downsizing and purging stuff. Having learned about selling through eBay and Craig's List when the Vashon Estate was dismantled in 2012 and 2013, I decided to just give stuff away; had neither time nor temperament to waste.

Like most who come into my space for the first time, Israel was incredulous as to how much stuff I had. As I explained to him, *that* was my problem—half of it had to go. He had come in answer to an ad in the local paper, the Coast Reporter, for two video projectors and related video gear (splitters, adapters, cables, polarizers (for 3-D projection) etcetera). He was happy with the gear and while loading his car half jokingly said he'd take anything I didn't want. As it turned out, he meant it.



Israel Slone fell in love with my pictures; he inherited just about all of my remaining framed artworks.

Between January and June, Israel and his girl friend Dixie carted off nearly everything I no longer wanted. Among other treasures transferred to them were: the ice cream machine; a service-for-twelve, Swedish, stainless-steel flatware set; the Indian dinner-service set; the four JBL 4311 studio monitors together with amplifiers; all my garden pots, tools and supplies; three chests of drawers; and, best of all, my entire collection of framed artworks—including a dozen very large panoramas—save a few small ones I kept for myself.

Downsizing was much less traumatic than the Vashon episode, because so much had changed. As I was packing-up Sechelt, the Covid "plandemic "was unfolding. By February, I realized that life would be fundamentally different from then on (I have more to say about that, below); it was an existential awareness—the realization that I was never again going to give anymore big dinner parties; that I would never have enough land for a garden or enough wall space for my pictures; and that any thoughts of producing more artwork or the Baby Bird book series were exercises in futility. I was actually happy to see all the stuff go, knowing that it was going to a fine, upstanding and enterprising young couple. Dixie was an entrepreneur at heart who sold iconic fashions in her own boutique in Gibsons, the largest community on the Sunshine Coast, about 20 miles [30 kilometers] south of Sechelt. She was in the process of building a large, multi-purpose space to house her store as well as a yoga/dance studio.

The large artworks and sound system were destined for that space. And, Israel's abode now had wall-to-wall Mesney pictures, throughout.

The move was not without incident. While backing the 15-foot U-Haul truck into Ebbtide Place, I managed to wipe-out the front end of a neighbor's leased SUV. It was just a glancing blow, more of a scrape that tore off the front license plate. I reckoned the repairs would be an expensive repainting job. Ha!

Turns out that new cars have dozens of sensors buried in the front end, monitoring myriad car functions while sensing the environment and trajectory of the car; so, the entire front end had to be replaced. Yikes! Fortunately, I bought the extra insurance policy offered by U-Haul and they took care of everything.

By the end of August, 2021, I was re-settled at Lancaster Gate, ready to resume work on this book. However, I didn't begin work until late September. The summer weather was too good to miss and the BC government gave folks a holiday from the Covid restrictions (masking, social distancing, etc.). Plus, I needed a mental hiatus and some physical rest.

Before I shut down Sechelt, I had updated Volumes One through Four of An Incredible Epic; those third-edition volumes were uploaded to my website last June. Now, completing the updates to Volumes Five and Seven and printing the eight Third Edition volumes became paramount, before any more surprises impeded the completion of the memoir. Now (2022) I'm working on Volume Nine, which will be a supplementary picture book that includes many pictures and stories that didn't "fit" into the earlier editions; those were more oriented to the narrative. You could say that Volume Nine is the stuff that fell on the editing-room floor; that never made the final cut; but is nonetheless great stuff. We'll see how far I get.



The view from my balcony.

I'm glad to be back in the city (Vancouver). Sechelt was stifling; there was no stimulation. Life there was monochromatic; same 'ol same 'ol, day in day out, month in month out. Hell, the town center is seven blocks long from one end to the other. And, before Covid, there was only one dancing place, the Lighthouse Pub. Post Covid, there was no more dancing and the pool table is gone too. So, there was no reason to stay in Sechelt, especially without Pam. Having a life in the country requires an estate, like Vashon, where one can grow food and live in Nature. But, living in a country condo is nowheresville; all you get is isolation. That was OK for a while. In fact, Sechelt was a good place to hide from the ongoing tyrannical hysteria swirling around the hoax called Covid. The isolation provided incentives to work on this book.

Now, back in the city, there are so many options. The beach is just four blocks south (and it's a sandy one, compared to Sechelt's rocky, uninhabited coast). Stanley Park is six blocks west featuring Lost Lagoon and Beaver Lake set in an immense forest with myriad trails. North of us, Coal Harbour (think yachts) is a five-minute walk; and a ten-minute walk lands you in the center of the business & banking district. Best of all, the West End, where we live, is a tree-filled neighborhood with an infinite variety of architecture ranging from historic houses and apartments to modern high-rises designed by name architects. In short, there's always something new to discover. And, to get our 10,000 steps a day, Pam and I take a new walk nearly every day. By contrast, you can walk all around Sechelt in just 4,000 steps. Well, you get the idea; I don't miss the Sechelt gulag and am happy to be home again, close to Pam.

Of course, I'll miss the big, 30 X 15-foot [9.1 X 4.6 meter] patio I had in Sechelt. I grew a fabulous garden in 2020 with tomatoes, Japanese egg plants, climbing beans, two kinds of peppers and, of course, cannabis. I reckoned I'd be confronted by the Strata for growing weed; but nobody said a word. Though, the stuff was a bit embarrassing and had to be hidden as well as possible when my upstairs neighbors—Judy McDonald and Bruce Randall—were showing their house, for sale



Photos by Pamela Swanson.

And I'll sorely miss my barbeque; it's my number one preferred way to cook. However, the BBQ got me in Dutch with the new neighbors, who moved into Judy and Bruce's condo, above me. They didn't approve of the smoke, a certain amount of which was unavoidable given that I used newspaper, egg cartons and forest branches to ignite hardwood charcoal. Had I converted to using those "easy start" briquets and or propane—like everyone else at Ebbtide Place—that would have been OK. Instead, I gave the two outdoor grills to Israel and closed the book on that chapter.

Barbeques are banned at Lancaster Gate; but the 13 X 4-foot [4 X 1.2-meter], southeast facing balcony gets plenty of sun and proved large enough to grow a bumper crop of dynamite weed last summer.





Photo by Pamela Swanson

A highlight of 2021 was a surprise visit By Sandra Sande and her husband Julio Campos. I thought that would never happen. Sandra was angry with me for a very long time after our break-up in 1986 and divorce in 1992; I owed her money and still do. But you'd never know it; she was all smiles and so was he. They took Pam and I out for lunch at a very up-market restaurant; the bill came to several hundred dollars. That, and the success story of their company, led me to realize that they were (very) well off.

They had driven up from Santa Monica in a super-cool, Swedish-built camper, to stay with Sandra's mother, Herta, in Langley, BD; she was not doing well and was going to be getting the Covid jab. The camper was better equipped than my condo; they justified the cost by money saved on hotels. How the other half live, I thought to myself.

A week later, they came to visit me in Sechelt. I made my Mediterranean Pasta, a dish I learned from Frya Trost back in the late 60s. It's a pasta sauce made with fennel-spiced ground meat, diced tomatoes, peanuts and raisins; and one of Sandra's favorites. The first time she had it was aboard Filip Järnehag's sailboat when I made it for dinner during a weekend cruise through the Swedish archipelago, in 1985.

They stayed over night in their camper, down by the Lighthouse Pub marina. I didn't expect to see them until lunchtime; but they rang the doorbell at 8:00 am. They had been awakened at daybreak by a large search-and-rescue operation looking for a missing old man last seen rowing across Sechelt Inlet; and the early seaplane departures added to the audible commotion.

They brought some breakfast rolls and we had coffee together before they left, heading north to a place they own on tiny Hardy Island, just off the coast from Powell River, where they stayed until the end of October, producing a major corporate event from there, by phone and internet. (!)

2021 - Another Surprise - Not So Nice

In the Spring of 2021 came news that Pam's cousin, Bob Anderlini, had died in his sleep (lucky guy). She has a special affinity for the family, having lived with them and helping out with the farm, when she came to back to Vancouver after leaving Toronto, as a young woman just out of nursing school. I first met them when we were invited out to the farm; they wanted to meet the newest member of the family (me).



Lftt to right: Alexi (Boni's daughter), Boni, Frank (Boni's husband, Sue, Bob, David Swanson. Photo by Pamela Swanson.

Bob and his wife, Sue, ran a 28acre dairy farm for many years. Although they tired of that, for tax reasons the property had to remain an operational farm. When I met them, they were raising about three dozen sheep and tending to a huge and exceptionally productive vegetable garden. Of note, they built their enormous A-frame cedar house, where they raised three kids—Justin and Tia by Sue and Boni from Bob's first marriage. Those kids are grown now; Boni and Frank have their own daughter, Alexi.



Clockwise, lower left: Frank, Boni, Sue, Alexi, Justin and David Swanson.

2021 - Resurrection of the Dove Show - Good as New (Almost)

Kudos to Steve Michelsen: He is bringing slides shows back to life.

I became aware of Steve as I began writing this book. He popped up on internet searches and at one point Noreen Camusa (former AVL staffer) mentioned him. Sure enough, he was posting old AVL manuals online. We made some early contact, but nothing serious.

As time passed, we kept in touch and I saw that Steve was earnestly trying to get an AVL system resurrected from the dead. He succeeded and now has a multi-image studio in the garage of his Delaware home; he pays for it working as a video geek on big productions for meetings and events.



Photo courtesy Steve Michelson.

Steve became a means to vicariously fulfill a dream that I had to abandon when life's circumstances betrayed me (or I betrayed myself – I haven't figured out which yet). In the dream, I built a multi-image museum. Oh, my plans were elaborate; the museum would feature demonstrations of every facet of slide-show production. There would be working models of the gear; e.g., Marron Carrell rostrum cameras, Agfa-Gevaert photostat cameras; and, of course, working projection systems playing vintage shows.

Whereas most of my surviving AVL gear lies somewhere in the depths of Vashon Island's original land fill and the projection gear in the hands of those high school students to whom it was donated (along with 90% of my AV and photo-studio gear), Richard Shipps [DDB Studios, Detroit] managed to keep all his. Richard was a fearsome competitor back in the day. He was AVL's fair-haired boy long before I was. David Fellowes and Richard Shipp's made AVL's reputation at the early stages of the multi-image business. Then I emerged (forced myself) on the scene along with Chris Korody [Image Steam, Los Angeles] and Duffie White [Photosynthesis, Denver]. AVL's founder and CEO/COO, Chuck Kappenman, played the four of us against each other.

Fellowes disappeared into other things, having married Martha Jovanovich, an heiress to the Harcourt Brace Jovanovich publishing fortune; but the rest of us carried on. AVL showered us with their prototype gear; we were the Alpha test sites and as such had marketable advantages over the competition. Fast forward two decades (I produced my last slide show at Sound Images for a Nike show in 2001; after that it was all digital) and now the antiquated world of slide shows seems quaint compared to what's possible today. But I digress.



Photo and carved-paper wreath courtesy of Richard.

I turned Steve on to Richard, and vice versa. Shipps was wanting to resurrect a multi-image rig himself. He had all the gear to do it squirreled away in approximately 800 square feet of storage space in three States (Michigan, Indiana, and Illinois). However, after the demise of multi-image in the 90s, he reinvented himself as a creator of "carved paper" artworks that now have an international reputation. Richard was unwilling to part with his past. I understood that, having been there. However, when he learned that I had shed myself of the past and felt good about it, perhaps that was liberating for him, as well. Perhaps my "throwing in the towel" made him look reality (and his wife, Pat Billings) in the face.

We'll never know and it doesn't matter. What matters is that Steve Michelsen inherited a huge chunk of Richard's gear and shows! This just happened (August, 2021), during a breather from the Covid madness. Now Steve is beginning to realize the depths of what he's inherited. All the slides need deep cleaning. [Even in sealed boxes, slide film outgasses oily vapors that fog glass slide mounts. So do cheap slide-viewing pages (they are even worse).] The gear needs cleaning and service also; rubber component s harden; analog electronics oxidize and fail. For my part, I've sent him all my last slide supplies (mounts, view sheets, AVL discs, etc.) as well as a ~2,000 slide collection of my best photos, in Wess mounts—stuff that he can use to make his own shows. He also has the original Bumbles and Dove shows (You Can't Stop a Dove!), which I had sent to Richard when Vashon went down, in 2014.

Steve's a clever guy. By analysing how other programmers worked (like myself and Shipps), how they accomplished their effects, **he's been** taking an advanced course about how to program.

To digress for a moment, about programming: The term "programming" is a misnomer—an inappropriate definition of one of the key aspects of multi-image production: "choreography" ... another misnomer. Both terms are too constrictive, too limited. One thinks of a programmer as a button pusher; of programming as a mechanical function; and choreographers as dancer arrangers. But there was much more to slide show programming; so much more that Chris Korody believed it was the most important aspect of a show (of course, he was a programmer). At Image Stream, the show programmer had the final cut, the final say about how something would play, what it would look like.

Programmers were not created equal. Some (many?) were more "robotic" than creative; they took their cues from others, following instructions from the producer, creative director, editor, writer or all the above; they followed orders and were, indeed, button pushers. Generally, the bigger the production company, the greater the job specificity (requiring more people, each with a tinier task). However, at the other end of the spectrum were programmers who were also creative directors, editors, producers, etcetera. Especially in the beginning, multi-image shows were made by the kind of person referred to as a "one man band" ... a "Jack of all trades". They were the creative programmers whose work was more like that of a chef du cuisine—a cook who can assemble a tasty meal out of (any) ingredients available. You know people like that; ones who can make dinner out of whatever is in the fridge. The decisions made by creative programmers influenced not only how one scene would transition into another; but what the scene would look like; how it played. For a simple example, given a graphic with over-projected glows and stars, how those elements interplayed; did they pulsate or flash? If so, at what rate?

Being able to reverse-engineer existing shows has no doubt been helpful for Steve. *You Can't Stop a Dove!* Is a perfect example. When he ran the show, things fell apart at the end during a continuous run of 122 slides at 9 slides per second. His Kodak E3 projectors couldn't keep up and the result looked choppy, with a lot of blackouts. Originally, the show was programmed on B2 projectors, which advanced slides in slightly less than one second. The E3s behaved more like the European S-AV projectors, which advanced slides in slightly more than one second. Removing 36 slides from that sequence solved the problem.

Steve sent this picture of the 18 slides he pulled from the original 51 used in this sequence of audio tape being stretched.

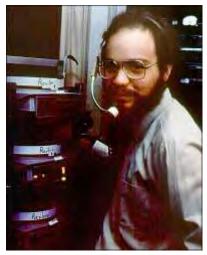


Steve solved the problem by removing one slide every second and reprogramming the sequence, which was itself quite a chore because he didn't have a copy of the original program. However, by playing the show tape cues into an AVL computer, he could capture and save them. The new version looks very much like the original. Fortunately, many of the animation steps were small enough that the pulled steps are hardly missed.



Left: A slide from the Dove show finale. Right: An original out-take image from my archive.

Another problem was that slide mounts were badly faded and the mounts fogged, as mentioned above. There's not much that can be done about the fading; but cleaning the slide mounts would clear the fog; so, he began cleaning them. That was taking too long (~3 hours per tray). Then he realized that he could simply remount the film chips in the glassless Wess Mounts that I sent him. Though time-saving, remounting is also a sizeable commitment of time. Following (overleaf) is Steve's clarification of his career path and his recollection of the Dove show restoration:



I didn't teach myself to program slides in my garage. I DID teach myself, though – after hours in the programming room at "The DuraSell Corp" in 1983! I freelanced as a slide programmer from '84 to '96. In '93, I picked up Powerpoint for the first time. In the late '90s, I programmed shows for Sony using their CRV laserdisc system – they created programming software to look and feel intentionally like AVL Procall, as they figured that most of the people that they used would come from multi-image. I did a few shows with Macs and Macromedia Director. After 2001 or so, it's been all Powerpoint, all the time. Bottom line, I have been doing the same job for 40 years! So, then I am not a "video geek". I have however worked alongside many video geeks, and know just enough to be dangerous.

Steve in the 1980s screening a show for Revlon at the Boca Raton Club, Florida.



Michelson in his Delaware studio, 2022. Both photos courtesy of Steve.

Regarding reprogramming the Dove show – I have to tell you just what I did (who else am I going to tell?): I figured... to slow the sequence down by about 1/3 to make it work with the E3s ... 1/3 of the slides needed to come out. Each of the two sequences that needed "slowing down" consisted of:

- A few slides in some random trays
- Several sequences of nine slides (same trip through the nine projectors)
- A few more slides to end the sequence.

To evenly shorten the sequence: I pulled all the slides in the sequence out of the trays and put them into sleeves, leaving several open slots in each tray.

- I figured out what multiple of 9 slides would result in the sequence being shortened by 1/3.
- In the case of the longer ending sequence, as I recall it included 6 groups of 9 slides in total.
- I pulled out of the sleeves roughly every third slide, for a total of 18 slides, and set them aside. This would equate to two loops around the projectors.
- I moved all the slides in the trays after the sequence up by two slots.
- I replaced all the remaining slides into the trays.
- In the Procall, I pulled the cues that represented two loops of the nine projectors.
- I reprogrammed all the remaining cues so that there would be .15 seconds between slides, rather than .10.
- For good measure, each .15 seconds includes .05 where the incoming and outgoing slides are supered, so that there wouldn't be a "flicker" at each cut. Because video has a lower dynamic range than slides, the dark bits are darker; the dip in brightness during a cut is more visible on video than in person.

One thing that would speed things up for Steve is financial support with which he could hire assistants to clean stuff and rent a proper space for a studio; a storefront would be ideal; it could become a theater.

I recommended to Steve that he seek sponsors. The companies that created the equipment and supplies for multi-image productions back in the day and who are still in business today would be logical candidates. They include Kodak (don't forget Agfa and Fuji), Navitar, Dataton among others.

If I lived closer to Steve, I'd love to get involved. But here I am in western Canada with Steve on the east coast of America and a border closed to people who remain unvaccinated for Covid. I will likely never travel any distance ever again; I'm not vaccinated for Covid; me and my ilk are the latter-day Jews in a Neo-Nazi, communistic world being depopulated by criminal fascists and oligarchs.

Watch a video of the resurrected *You Can't Stop a Dove!* show on my website at: http://www.incredibleimages.com/index.html#DoveVideo

1977 - You Can't Stop a Dove - AVL Demo Show - Script - Plates Nos 1-3

"I think you're going to like this show ... it's really Incredible ... and I know you're going to be thrilled with the new Dove. It answers just about everything you've been yelling at me about the last six months.

Let me just check the alignment here ...
Okay ... that seems fine ...

Why don't you push the button?

No, no. go ahead, you can't stop a Dove show!

Yeah, I've heard a lot about some secret project. By the way, thanks for the instruction book.

It's some new chip, right? ... C77 or something like that ... Me? (chuckles) That's the kiss of death for your Dove show!

(chuckles)

(music up)

Say hello to Dove!
Dove, say hello to the audience!

Dove's the latest member of our growing family of powerful and progressive products designed and produced especially for you ... to help you communicate better with others in our growing world of slides and multi-image shows that you're involved in, that we're involved in, and we think you'll agree, that the whole world will soon be involved in because, as we think you'll also agree, the world needs slides ... George Eastman discovered that years ago in 1923, which is why he discovered film: he knew that someday people would need things to put into their slide shows.

Now, fortunately for us, and for George, his descendants kept the company out of the red and their scientists have now made it possible for shows like this in color ... which brings us to Dove.

Dove's our latest and newest family member and <u>our</u> scientists developed Dove to add color to <u>your</u> life. And not only color ... but also zest, and spirit ... and most importantly, peace of mind.

You see, Dove has positraction ...

Positraction?

your clients, and of men, women,

and children everywhere.

Oh yeah ... watch this ...

pulls AC, RCA, turns off

switch, stops tape deck,

(chuckles)

starts deck, plugs in AC and RCA.

Oh yeah ... watch this ... stops deck, rips up tape
(reaches for fire ax)
(axes Dove)

Well, don't blame Dove.

Sir ...

Oh my God ...

Guess what ... your Dove stopped

Crowd

Voice#(That guy's nuts'
Voice#2 I dove it! I dove it!

Pam is an optimist. I love her for that.

Left to my own devices, **I'd likely fall into a great**depression, a state of ennui, for the seeming futility of carrying on with this project, given the distinct possibility that it will have no future, nor will many (most?) of us, if the Fascist, technocratic eugenicists succeed in their efforts to reduce the world population by 90%, to just 500 million.

Despite the intensification of the Covid hoax and the increasing threat to our well being, as resistors, Pam remains confident that the Truth will prevail. Blessings on her for that perspective. It keeps me going. The third edition went to press last January (2022).

There will only be one hard copy, unless someone orders another, the chances of which are nil. I can't help but wonder, where will it end up when I pass on, and then Pam. Perhaps Steve Michelsen and his cohorts will succeed in creating a multi-image museum.

Pamela Swanson in 2020 wearing anniversary pendant with a 9-9-9 (wedding) motif.





Preface

Volume Nine is a work in progress. Rather than wait until it is complete (will it ever be?) I am posting it periodically as it is produced. Frankly, I can't say at this point how much longer I've got or how many pages/volumes it will take to exhaust my remaining archive (a distillation representing 1% of the original >500,000-image library); all that remains is material relating to this book.

Volume Nine supplements the first eight with additional anecdotes, explanations, descriptions, illustrations and (especially) pictures; ones that didn't "fit" in original book(s); that ended up on the cutting room floor. You might ask: Why not integrate the new material into the original volumes? The answer in two words: I can't. You see, I produced An Incredible Epic using Microsoft Word. That was a colossal error. Word cannot handle files as big as this memoire. But back then, at the beginning, I had no idea of how large this tome would become until it was too late to change. That is, I would have had to do everything over to be able to use the software I should have, to begin with – Adobe's In Design. Thus, readers will have to deal with the Procrustean assembly of my story.

The contents of this volume are diverse. They have been organized chronologically and by content type in an effort to make it easier for you to connect them with the original narrative. The relative size of each article relates more to the amount of material in my archives than to its relative importance. For example, I have more pictures of Ginger O'Grady, my first girl friend, than Pamela Swanson, my wife and life partner. Both are important; one only in dreams.

I'm also providing additional explanations and anecdotes that answer questions posed to me by Richard Allison. He read *An Incredible Epic* cover to cover doing research for a book he intends to write about the history of multi-image; and he started emailing me with questions. It became apparent to me that certain subjects required further explanation. Those details are provided in this volume (and have been provided to Allison, whom I have agreed to help).

In closing, for years I dreamed of a multi-image museum. Now I realize there will likely never be one; nowhere to see shows in their original form. Although Steve Michelson is working hard to keep multi-image alive, even his machines will eventually die, leaving only (digital) video recordings of the shows he has managed to restore. Hence, books like this (and eventually Richard Allison's) will become part of an incredibly small library; about slide shows and the multi-image business.

Time marches on; and with it, technology. Today (Q1 2022) Mike Fahl, formerly the creator of Dataton *Watchout*, has taken multi-image into the 21st century with a digital-media production resource called *Blocks*, produced by his company, Pixi Labs. Their show-production and control products make even the most advanced (vintage) multi-image shows "quaint", to be polite; clunky to be realistic. [https://vimeo.com/391934061]

A final word, on housekeeping: From this point, page numbering may not be accurate; Sequential page numbering can only be done when the volume is complete and in final order.

Section One
Technology and Machines

1976 - Idiot Box - Dumb Idea - [Continued from Volume Three]

The aptly named *Idiot Box* was the brain child of Don O'Neill. The idea was to have a show in a box that could be FedEx'd to Burger King restaurants, for training purposes. It was supposed to be easy— "So any idiot can use it," said Don— "Just point the box at a white wall or screen, push the start button and enjoy the show. When done, button-up box and FedEx it to the next restaurant." That was easier said than done.

I put OC (John O'Connell) in charge of developing a portable, all-in-one, easy-to-use presentation kit for three-projector slide shows. He built a test batch of a dozen so-called *Idiot Boxes*. It took him the better part of a month to assemble all the parts. Each Idiot box had these components:

- 36 X 24 X 24-inch [~91.5 X 61-centimeters] Pran shipping case
- Three Kodak Carousel B2 projectors with 4-6-inch [~10-15-cm] lenses
- One AVL QD-3 dissolve
- One Pioneer "Boom Box" (combo tape player, amp & speakers)

The components were bolted together, to keep the projectors roughly aligned. The finished Idiot Boxes weighed-in at 69 pounds [31.3 kg]—one less than FedEx's 70-pound [31.7 kg] limit. They weren't exactly portable. OC turned the whole photo studio into a workshop; the Idiot Boxes were everywhere. Jim Casey assisted him; without his studio, Casey had little else to do. The two were beaming the day FedEx picked up the Idiot Boxes. Reality soon wiped the smiles off their faces.

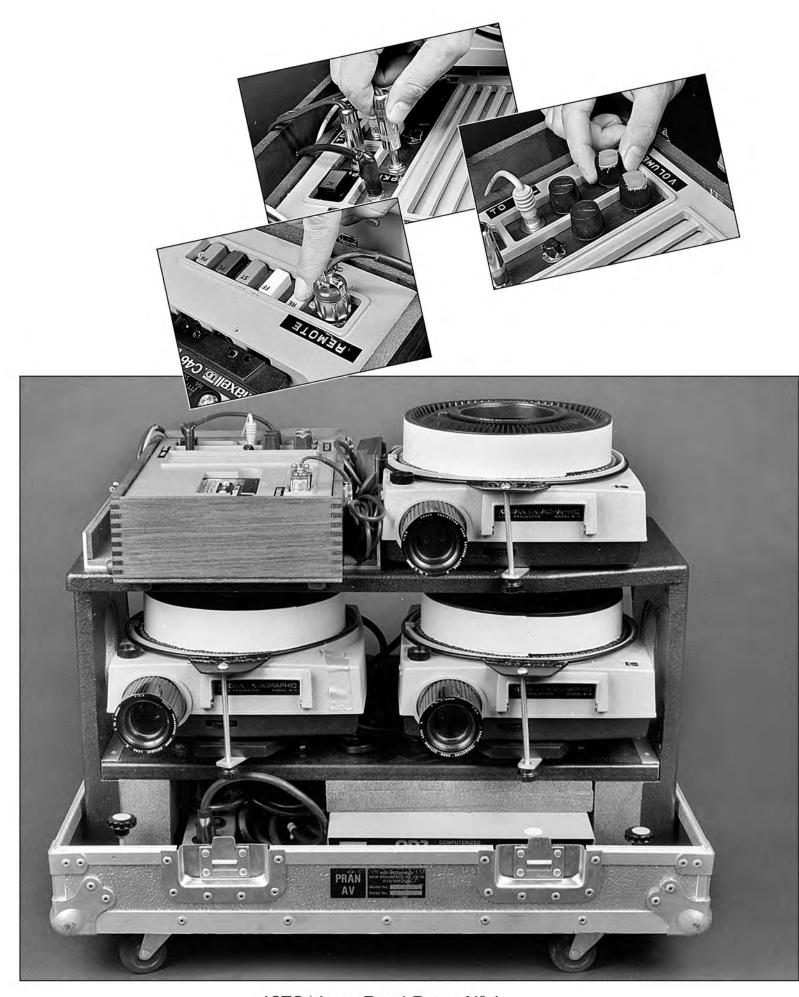
Burger King restaurant owners began calling us from all over, at all times of day and night, with idiotic questions about how to run the shows. Worse: some of the projectors lost alignment—the shows looked cockeyed. And some didn't reset the trays to the start position—so the sequencing was out of whack. We learned that people don't read instructions. And worst of all, a couple of weeks after the Idiot Boxes left the studio, AVL alerted us that the QD3 dissolve had sequencing "issues". It was a nightmare come true. Don and I realized that we were the idiots, for inventing the damn boxes.

Had we waited a year; it might have been a different story. AVL launched the Travler III, a self-contained suitcase containing a combo cassette-tape player and 3-projector Dove dissolve; it was a show in a box minus the projectors.⁹

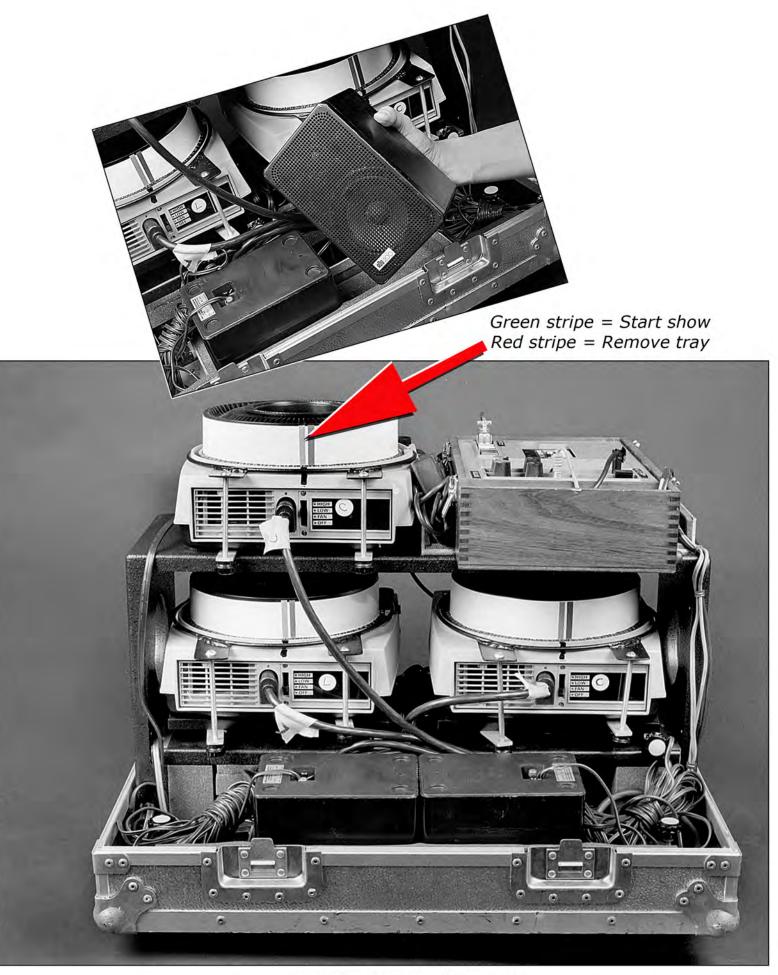
The Idiot Box episode demonstrated how difficult it was to use multi-image shows for anything but meetings, events or other venues where professional AV technicians were on hand set them up and run them. An easier way to distribute and present information was needed for smaller groups, including classrooms. Stripfilms and single-projector slide shows were easy to use but not very exciting. Enter video.

1976 - Idiot Box - Plates Nos 1-2

⁹ Duffy and Sherry White [Photosynthesis, Denver] made a demo show for the Travler III. They imitated of Incredible Slidemakers' graphical style and effects, but not well. You can (hopefully) see it at http://www.stevenmichelsen.com/AVL/]



1976 | IDIOT BOX | PLATE N° 1 Hidden from view, an AVL QD3 dissolve unit sits right beneath the projectors.



1976 | IDIOT BOX | PLATE Nº 2

The sound system - a modified Pioneer "boom box" with RBS-200 speakers - packed a whallop.

Being awarded the 1978 AVL dealer meeting was a special honor. First, because that was the launch of AVL's Eagle computer. (What did they say, "One small step for AVL; one giant leap for multi-image"?) And because I had achieved a goal; I was an AVL insider like David Fellowes and Richard Shipps.

AVL pulled out all the stops for the Eagle launch. They rented the grand ball room of New York's Biltmore Hotel for the venue and did three performances; an open bar was a feature. The audience numbered about one hundred for the first show, including such notables as Fellowes and Shipps. I wonder what was going through their minds? Especially when my "talking computer" module played.

With the audience assembled, an opening mindblower played on a panoramic screen (1:3 ratio | 15 projectors (5/5/5)). It was a short piece of attention-getting SFX fluff establishing an eagle-eye theme graphic. Mark Gavigan made the opening remarks and segued to the "talking computer" intro module wherein the Eagle presented itself via a series of screen displays accompanied by "explanatory" tweets and whistles (the simulated R2D2 "language" previously explained). Mark then passed the ball to Art Milanese, who introduced the Eagle in a capabilities presentation made with projected video—a relatively new presentation technology (note the large size of the video projector and the small size of the funky screen) that was totally appropriate to enlarge the display of an Eagle monitor. Chuck Kappenman backed-up Art's step-by-step explanation of the radically new, computerized programming system; he ran the Eagle being shown on the video screen. Following the formal presentation, a dozen Eagle kiosks allowed quotative guests to have a hand-on experience with the new computer. It was amusing to watch faces of Fellowes and Shipps as they came into contact with the new tech for the first time. But I'm getting smug. Recall (from Volume Four) how my pre-production Eagle lost two weeks of demo-show programming when its memory failed; I didn't know if I could go on; but that was nothing a bottle of Scotch couldn't fix. [The photographer for the meeting pictures is unknown.]

The success of the Eagle intro rubbed off on me, but not right away. Incredible was awarded a barter contract for a new show to introduce the Dove dissolve after the disastrous launch of a product not ready for market: the QD2 and QD3 digital dissolves; they were known to have minds of their own, which made a mess of shows. The success of the "You Can't Stop a Dove!" show led to a print ad, and that led to a print campaign. Then the curtain came down on Incredible Slidemakers and Chuck Kappenman's interests wandered into video effects. AVL and I lost contact for several years when I lived in Hawaii and Australia. Our paths crossed again when I moved to Sweden, in 1984, and became an AVL dealer, winning AVL's 1988 sales contest (selling to myself) and a Jamaican cruise.

1978 - AVL Dealer Meeting - Plates Nos 1-8



1978 | AVL DEALER MEETING | LAUNCH OF EAGLE COMPUTER | PLATE N° 1 Theme graphic.



1978 | AVL DEALER MEETING | LAUNCH OF EAGLE COMPUTER | PLATE Nº 2

Top: Mark Gavigan intro | Upper left: Chuck Kappenman & Art Milanese deliver capabilities presentation



1978 | AVL DEALER MEETING | LAUNCH OF EAGLE COMPUTER | PLATE Nº 3 Center and bottom: Art Milanese and Chuck Kappenman (right) were the main presenters.



1978 | AVL DEALER MEETING | LAUNCH OF EAGLE COMPUTER | PLATE Nº 4

Above, Yours Truly & John Bromberg (left) | Below: Sylvia Allen (AT&T) chats with Fred Schmidt (Photomethods).



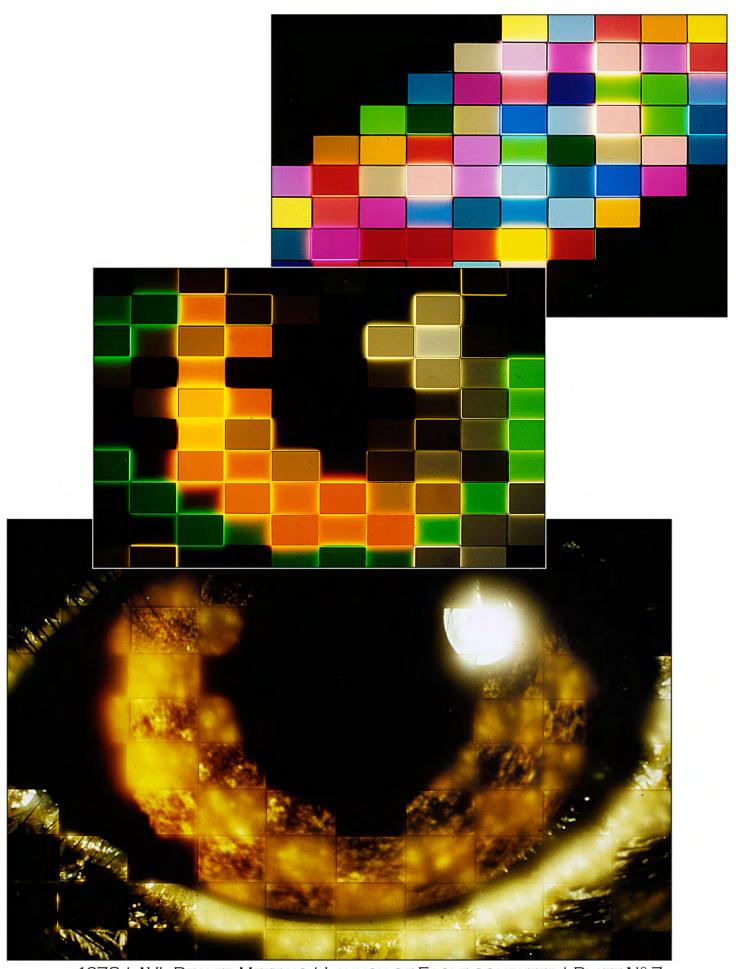
1978 | AVL DEALER MEETING | LAUNCH OF EAGLE COMPUTER | PLATE Nº 5

Lower right: guests of honor David Fellowes (left) and Richard Shipps.





1978 | AVL DEALER MEETING | LAUNCH OF EAGLE COMPUTER | PLATE Nº 6 The well-attended launch show provided a formidable boost to Incredible's reputation.



1978 | AVL DEALER MEETING | LAUNCH OF EAGLE COMPUTER | PLATE Nº 7

Kaleidoscopic animation of colored "pixels" resolved into eagle-eye theme graphic for "Talking Eagle" module.

```
PROGRAM NAME: BILL/AVL OPERATOR: MR. BILL
PROGRAM NAME: BILL/AVL OPERATOR: MR. BILL
MODE: NORMAL PROGRAMMING
                                                                          MODE: NORMAL PROGRAMMING
CONTROL_COMMAND:
                                                                         CONTROL_COMMAND:
                                                   Y2.
                                                                                                                            ٧2.
CUE# CODE
                          SCREENS: 28 CPS
                                                                         CUE# CODE
                                                                                                    SCREENS 28 CPS
             STATEMENT
                                                                                      STATEMENT
                                                  STATUS
                                                                                                                           STATUS
   3 RPX
             REPEAT X TIMES
                                                                            3 RPX
                                                                                      REPEAT X TIMES
                                                  SCREENS
                                                                                                                           SCREENS
                                                                            4- AT
   4 AT
             ALT
                                                                                      ALT
                                    0 T
                                                 12345
                                                                                                                          12345
   5 N
             NO OPERATION
                                                                                      NO OPERATION
                                      GO TTTT
TC PROCEED C C C C
TC B B B B B
                                                                            5 N
                                                                                                                          CCCC
BBBBB
                                                                            6 AT
   6 AT
             ALT
                                                                                      ALT
                                                                                                               TC PROCEED
   7 AT
                                    Ø TC
                                                                              AT
                                                                                      ALT
                                                                                                             Ø TC
      ET
AT
                                                                               AT
             ALT
                              5
                                                                                      ALT
                                                                                                               CBI PROCEED
                                      CB PROCEED
             ALT
                                    Ø CB
                                                                                      ALT
                                                                                                             Ø CB
                                                                                                                           SCREENS.
                                                  SCREENS
  18 AT
             ALT
                                      T B PROCEED 6 7 8 9 8
                                                                           10
                                                                               AT
                                                                                      ALT
                                                                                                               T B PROCEED 6 7 8 9 8
  11 AT
                                                                           11.
                                                                               AT
                                    OTE
                                                                                                             OTE
                                                                                      REPEAT @ TIMES
  12 RP0
             REPEAT @ TIMES
                                                                           12.
                                                                               RPO
                                                                         A SPLIT SECOND
                                                                         INPUT YOUR FIRST NUMBER? 7
RUN
                                                                         INPUT SECOND NUMBER? 15
GREETINGS TO ALL AVL DEALERS & FRIENDS
I'LL BET YOU DIDN'T REALIZE THAT NOW I CAN
                                                                         THE ANSWER IS APPROX. 22
COMPUTE EVERYTHING FROM YOUR PAYROLL & CHECKBOOK
BALANCES TO HELPING YOUR KID DO SIMPLE MATH.
                                                                         YOU SEE HOW SMART & HUMBLE I AM?
SEE I'LL SHOW YOU.....
                                                                         YOU'LL NOTE I AT LEAST SAID APPROX.
I WILL NOW ADD TWO (2) NUMBERS TOGETHER IN JUST
A SPLIT SECOND
                                                                         SO IF YOU WANT TO DO THESE MAJOR FEATS WITH ME
                                                                         BUY AVL MBASIC. (IT'S GOOD FOR YOU & PROFITABLE
INPUT YOUR FIRST NUMBER? 7
                                                                         FOR US !!!)
                                                                          HI I AM EAGLE...... HERE I AM AGAIN!!!!!!!
                                                                          AND GUESS WHAT... NOW I CAN ALSO BE A MEMORY TYPEWRITER!!!!
HI I AM EAGLE.... REMEMBER ME?????
                                                                         SCREW LANIER.... WE (AVL & YOU) WANT THE PROFIT:::::::
NOW I CAN DO BASIC
BEGINNERS
ALL PURPOSE
SYMBOLIC
INSTRUCTION
CODE
 AND GUESS WHAT... NOW I CAN ALSO BE A MEMORY TYPEWRITER
                                                                          148 PRINT "THE ANSWER IS APPROX.":
                                                                          150 PRINT C
                                                                          160 PRINT: PRINT "YOU SEE HOW SMART & HUMBLE I AM?"
 SCREW LANIER.... WE (AVL & YOU) WANT THE PROFIT:::::::
                                                                         178 PRINT "YOU'LL NOTE I AT LEAST SAID APPROX.": PRINT
                                                                          180 PRINT "SO IF YOU WANT TO DO THESE MAJOR FEATS WITH ME"
 I KNOW & YOU KNOW THAT YOU'VE CURSED A LOT IN THE PAST WHILE
                                                                         198 FRINT "BUY AVL MBASIC. (IT'S GOOD FOR YOU & PROFITABLE"
 PROGRAMMING...+
                                                                         200 PRINT "FOR US !!!)"
                                                                         210 END
 WELL!!!!!...NOW YOU CAN ENTER YOUR CURSES INTO MY MEMORY SO
 I'LL NEVER FORGET WHO'S BOSS!+
                                                                         0k
 SOME EXAMPLES: +
SHIT, PISS, CRAP, DAMN, POO-POO, KA-KA, GOSH DARN!!!!!
```

NOW DIDN'T THAT RELIEVE A LOT OF STRESS?+

Although there are some pictures of other equipment, the next section could be renamed "A Tribute to AVL" because my collection of pictures about Audio Visual Laboratories is unusually extensive as a result of producing a nine- projector show – *The Inner World of AVL* – about the driving force behind the rapid expansion of the multi-image industry in the 1970s and 80s.

AVL and Incredible Slidemakers had a symbiotic relationship that I milked to the last drop. Our marriage started with the 1978 dealer meeting (at a local New Jersey hotel), when the Eagle computer was launched. I went all out on that event, producing a flashy, nine-projector, single-screen show that featured a "talking computer". Recall R2D2 in *Star Wars*, how he "spoke" using tweets and whistles. I went after that audio effect (SFX) for AVL's Eagle, which had a "conversation" with the announcer, answering questions with screen displays and sound effects.

To recreate R2D2 speak, I spent hours upon hours of time laying-up sound track upon sound track using a pair of TEAC 3340 4-channel tape decks to capture the output of several new audio devices purchased for the production. To match my intense audio efforts, the Forox department at Incredible Slidemakers came up with some terrific visual effects based on "pixels" – color blocks that resolved into images. The most elaborate was the theme graphic of an eagle's eye.

Using the Eagle computer that I received in exchange for the AVL dealer meeting presentation, I made *Bumbles*, the show that launched my career in multi-image. Chuck Kappenman was sufficiently impressed with my efforts to award Incredible with the challenge of producing a show to launch the Dove dissolve. The blazing success of that show and a print ad featuring it led to Incredible becoming AVL's defacto ad agency for nearly two years. Being on the inside at AVL had benefits too numerous to detail. Most important was the reputational luster attached to being on the A-list, so to speak, to say nothing of being a step ahead of the mob, technologically, using the very latest gear.

Most influential, for me, was getting to know my most formidable competitors, the other producers on the AVL team... and having them get to know me; possibly more important. It was an education; an overview of the many manifestations of the multi-image business—from behemoth production companies to maverick lone-wolves. That inside track would serve me well; sooner rather than later; when it came time to leave the 73rd Street studio; when the business would morph into something new. I learned that carrying a high overhead was dangerous. But I learned that too late.

As many of the AVL-team producers were out of town, my photo sessions with producers stretched over two days. I'd arrive on day one, meet-up with the producer(s), survey the scene (their production & theater facilities), and get bivouacked. Over dinner, we'd got to know each other and became close colleagues. Day two, I would do my photography and fly back to New York.

The shoots in the New York area didn't allow for such socializing; they were all business; but then, time is money; and money runs New York.

It goes without saying, the producers went out of their way to impress me; I got the royal treatment, including a tour of the production facilities. Those tours were revealing; they allowed me to more accurately assess the competition. And it goes without saying that my subjects knew damn well what they were revealing, about their multi-image production capabilities and business models. But nobody was worried; there was enough business for everyone; multi-image was on a roll (for the time being).

Interestingly, the bigger the company, the more likely they had a skeleton staff and hired freelancers when needed. Small producers had captive staff; full-time employees with benefits. The limit to staff size seemed to be 20-30. When a producer's staff got that big, they generally failed. It happened to me, Richard Shipps, Chris Korody and so many others.

What struck me most was how quickly special effects dominated multi-image. Every one of the producers in the show had access to SFX that rivalled what we were doing at Incredible. With every passing day, we were less unique. That was something I tried to impress on my staff; they shouldn't feel too smug. But it was hard to get them to understand; they hadn't been out there, hadn't seen for themselves. Plus, I had to mince my words, to maintain morale.

In retrospect, the economic squeeze that killed The Incredible Slidemakers two years later was a kind of mercy killing—quick and complete; like a bomb came in and blew everything to smithereens. That was better than a protracted downward spiral; that surely would have been our fate, given the economic collapse that started the decade of the 1980s.

In addition to *The Inner World of AVL*, Incredible also produced a three-screen, fifteen-projector mindblower called *Makin' It*. That show featured **a song track ("Makin' It") from** an IBM show and scenes from the AVL show augmented by additional photography of other AV-industry notables and held together with scenes illustrating how shows are made. Those two shows account for my unusually large AV-photo archive.

1979 - Inner World of AVL show - Plates Nos 1-70

[Note: the pictures are presented in subject order, not show order.]



1979 | THE INNER WORLD OF AVL | PLATE Nº 2

Top down: NAVA show overview | AVL stand | entrance to theater.



1979 | The Inner World of AVL | Plate N $^{\circ}$ 2 Atlantic Highlands team.



1979 | The Inner World of AVL | Plate N° 3 Atlantic Highlands team.

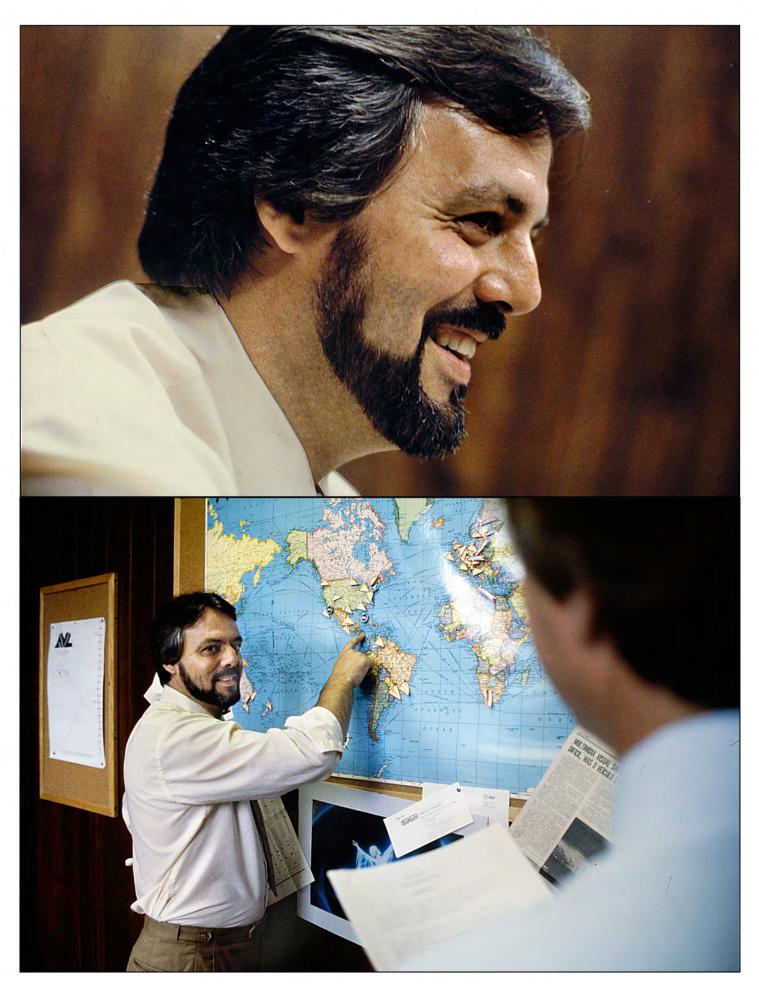


1979 | The Inner World of AVL | Plate N° 4 Atlantic Highlands headquarters.

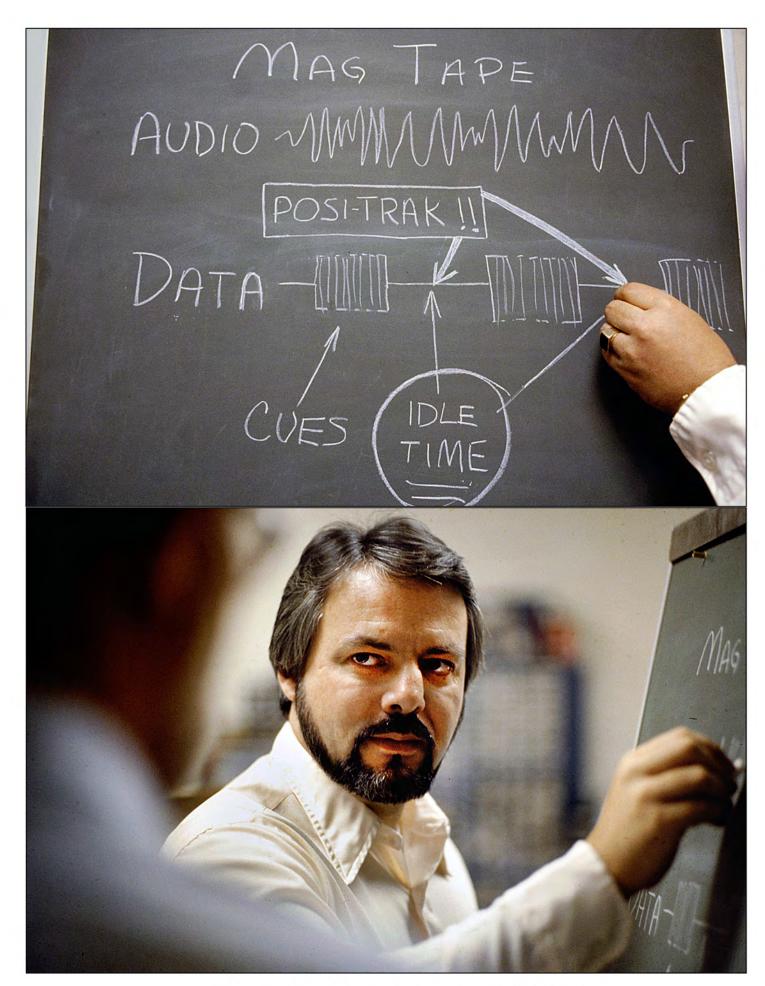


1979 | The Inner World of AVL | Plate N° 5

Below: Bryan King (center) and presents Golden Eagle ad to Chuck Kappenman (right) and Hans Falkenhagen.



1979 | The Inner World of AVL | Plate N° 6 Chuck Kappenman, Audio Visual Laboratories founder and CEO.



1979 | THE INNER WORLD OF AVL | PLATE Nº 7 Chuck Kappenman explains Positrack concept.



1979 | The Inner World of AVL | Plate N° 8 Chuck's wife, Maureen Kappenman (right, foreground), ran AVL's back-office operations.



1979 | The Inner World of AVL | Plate N° 9

Purchaing and accounting departments. | Joe Cianna and Edie Corral Poole.



1979 | The Inner World of AVL | Plate N° 10

Above: Claire Ferguson, Service | Below: Barbara Penta, AVL Institute.



1979 | The Inner World of AVL | Plate Nº 11

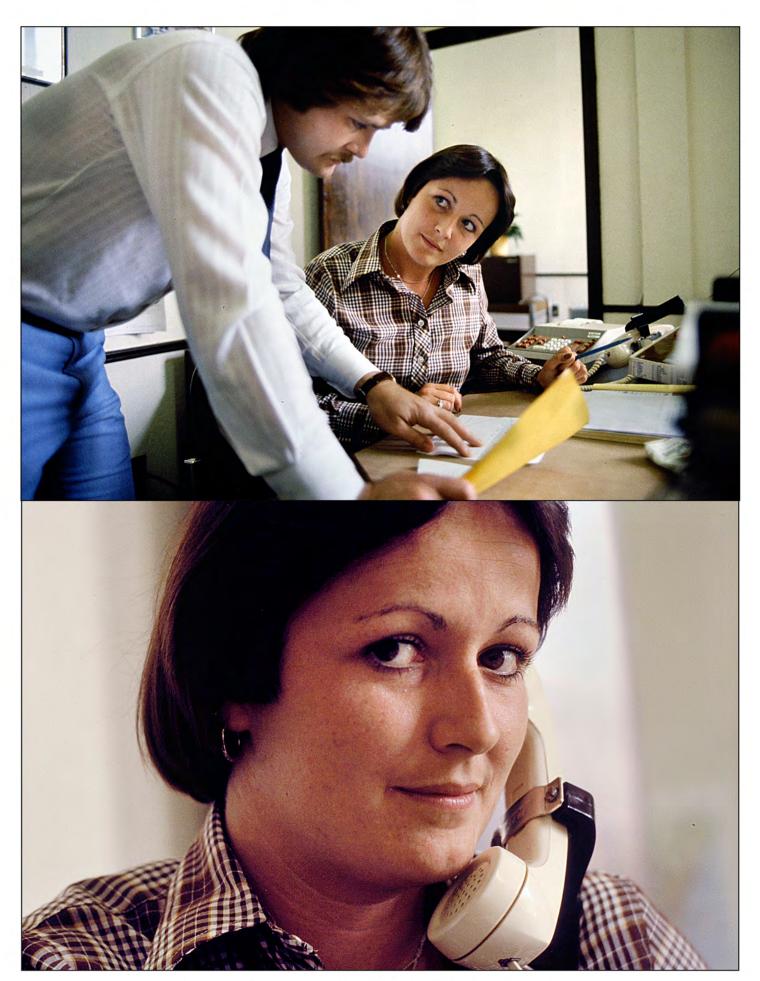
Above: Administrative Vice President, Hans Falkenhagen, with Sales Manager, Kevin Bull.



1979 | The Inner World of AVL | Plate N° 12 Below: Sales Manager, Kevin Bull (left) with International Sales Manager, Bryan King.

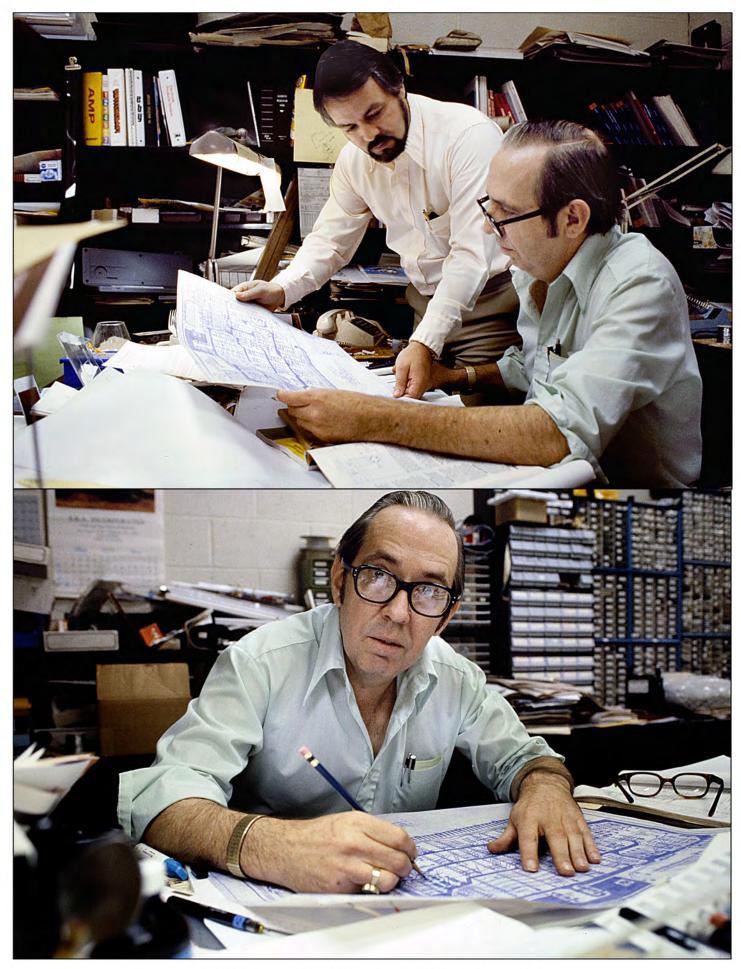


1979 | The Inner World of AVL | Plate N $^\circ$ 13 Sales Manager, Kevin Bull reviews current orders in production with Claire Ferguson.

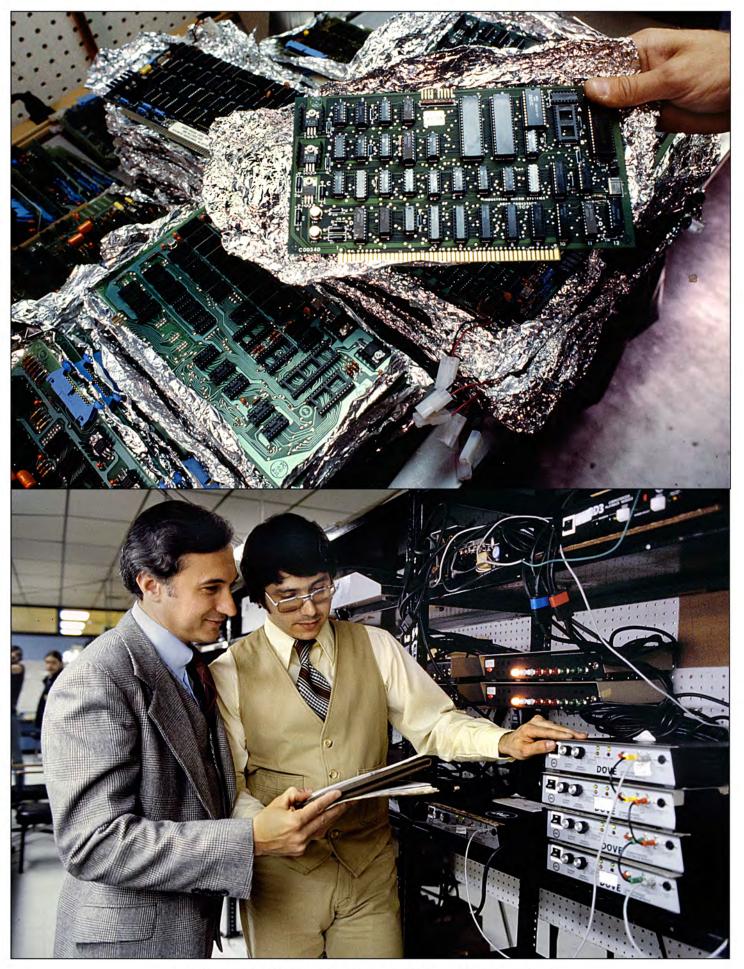


1979 | THE INNER WORLD OF AVL | PLATE Nº 14

Kevin Bull with Sales Adminstrator, Noreen Camissa.



1979 | The Inner World of AVL | Plate N° 15 Above: Chuck Kappenman reviews blueprints with Chief Engineer, Jim Clark.



1979 | THE INNER WORLD OF AVL | PLATE Nº 16

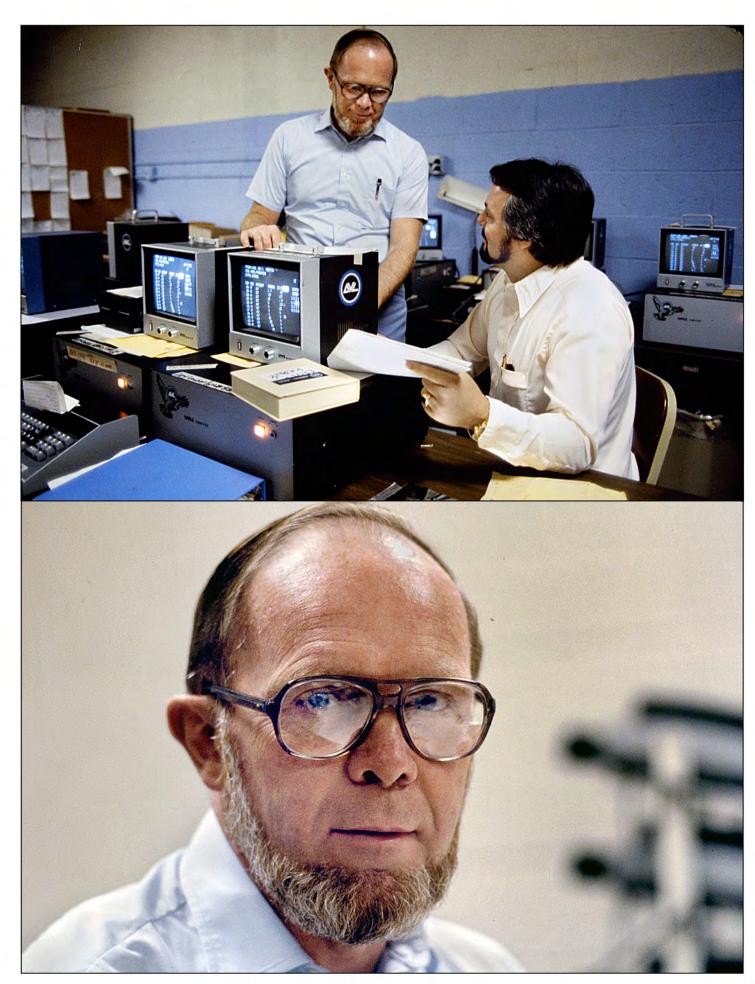
Below: AVL Eastern Representative, Art Milanese with Abe Santiago.



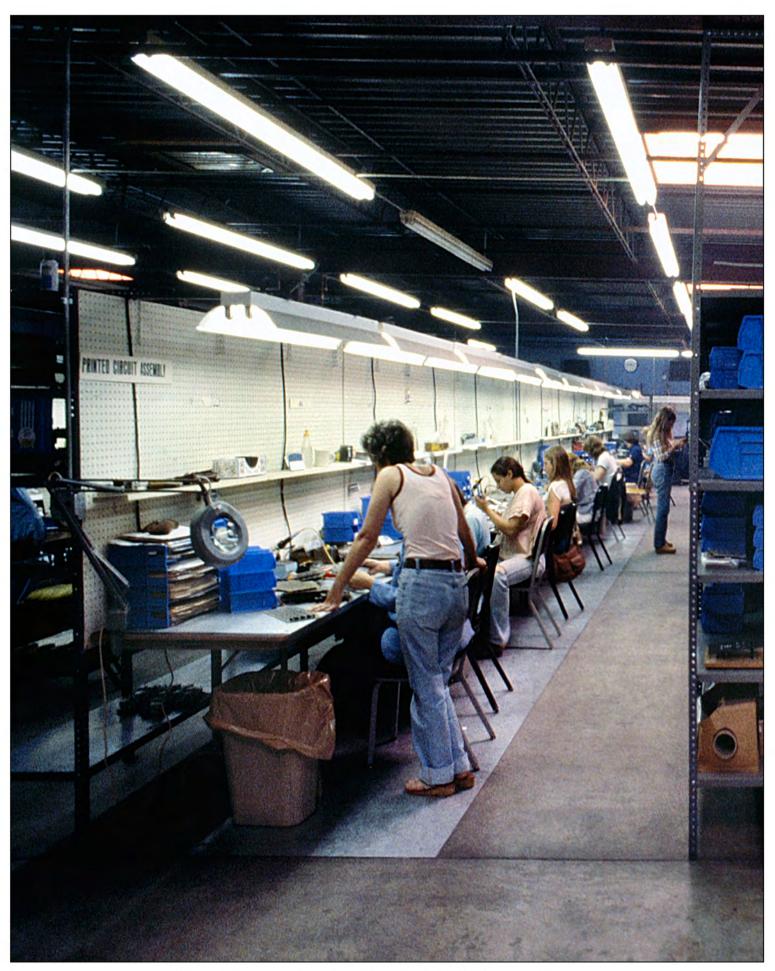
1979 | The Inner World of AVL | Plate N° 17 Engineering Vice President, Abe Santiago.



1979 | The Inner World of AVL | Plate N $^{\circ}$ 18 Engineering Department.



1979 | The Inner World of AVL | Plate N° 19 Above: Chuck Kappenman with Chief Engineer, George Smith.



1979 | The Inner World of AVL | Plate N° 20 Product assembly, Atlantic Highlands..



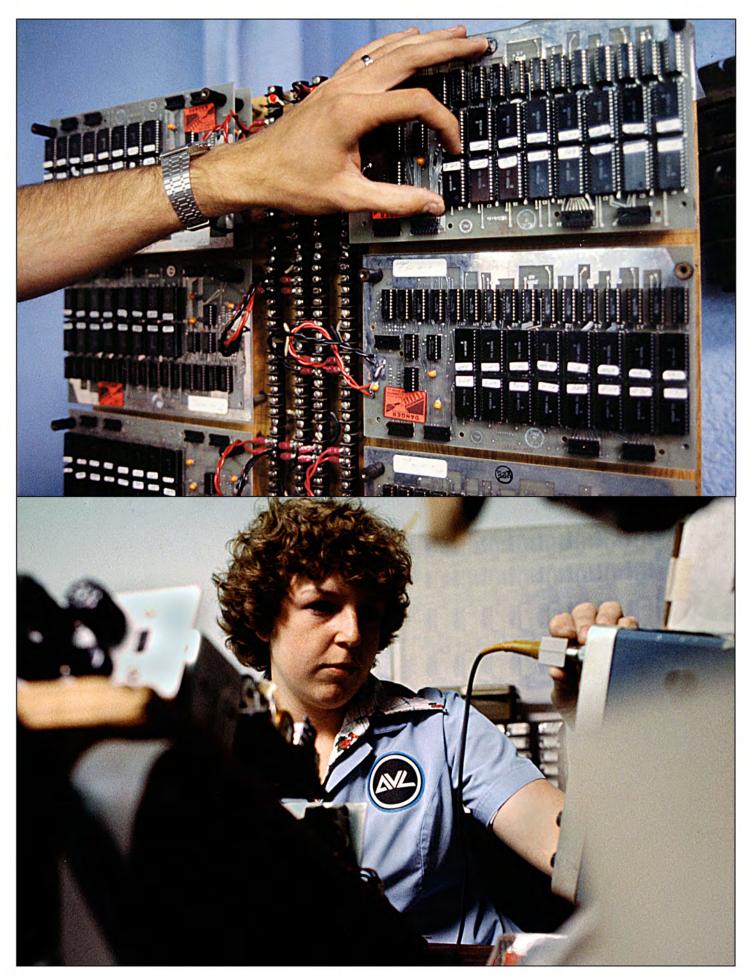
1979 | The Inner World of AVL | Plate N° 21 Product assembly, Atlantic Highlands.



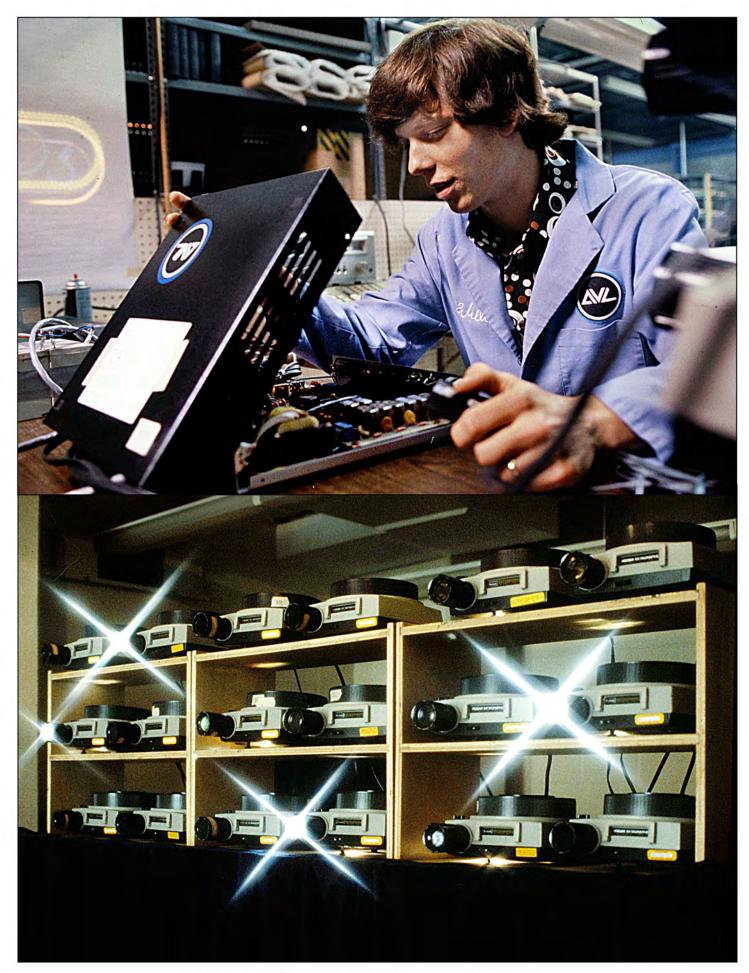
1979 | The Inner World of AVL | Plate N $^{\circ}$ 22 Product assembly, Atlantic Highlands.



1979 | The Inner World of AVL | Plate N° 23 Product assembly, Atlantic Highlands.



1979 | The Inner World of AVL | Plate N° 24 Product assembly, Atlantic Highlands.

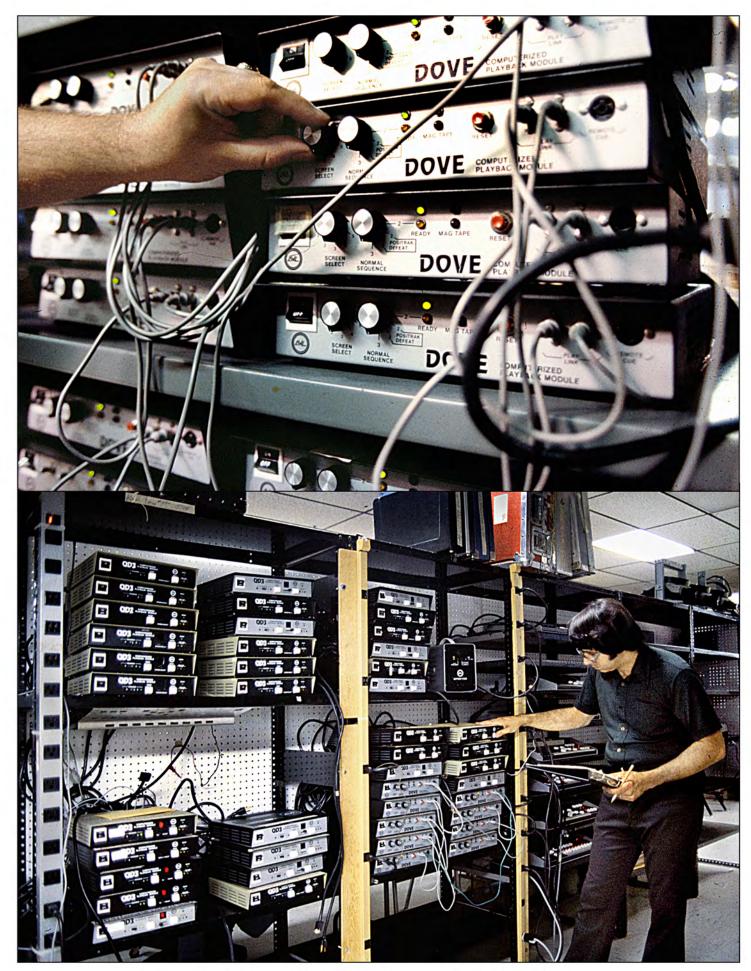


1979 | The Inner World of AVL | Plate N° 25 *Product testing, Atlantic Highlands* | *Above: John Merritt.*.



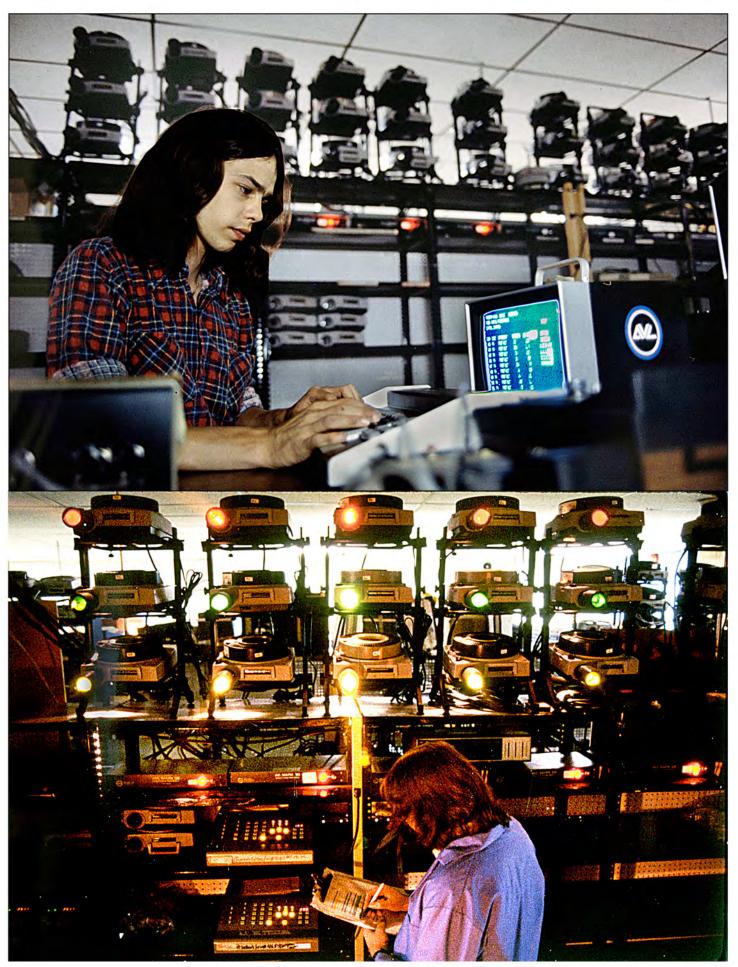
1979 | THE INNER WORLD OF AVL | PLATE Nº 26

Product testing, Atlantic Highlands.



1979 | The Inner World of AVL | Plate N° 27

Product testing, Atlantic Highlands.

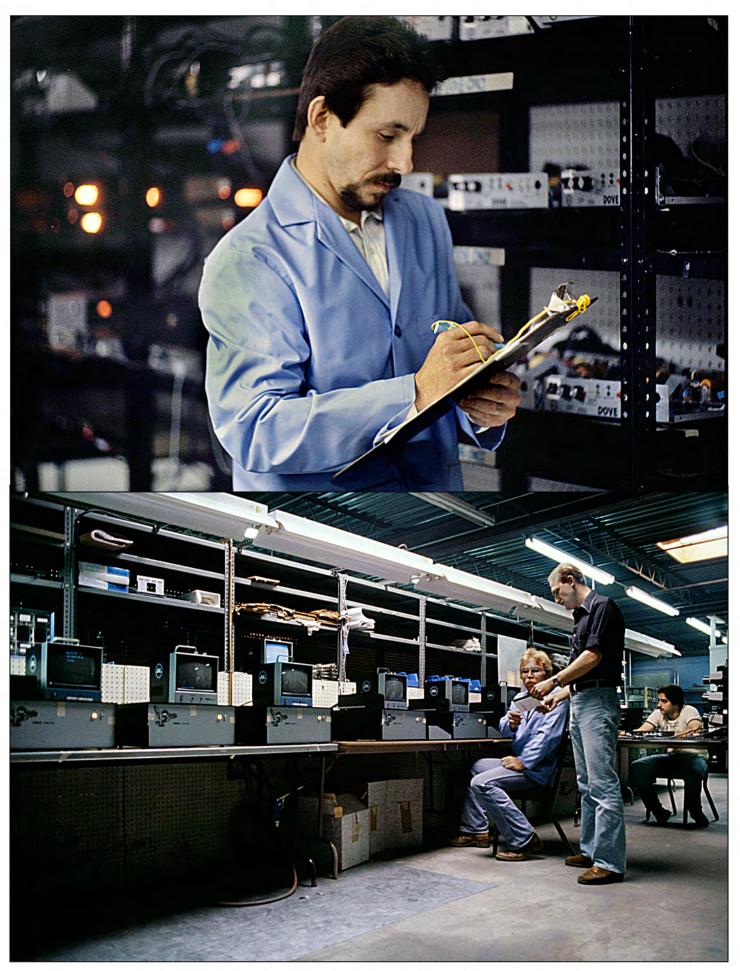


1979 | The Inner World of AVL | Plate N° 28 Product testing, Atlantic Highlands.



1979 | The Inner World of AVL | Plate N° 29

Product testing, Atlantic Highlands | Above: Jim Clark III..



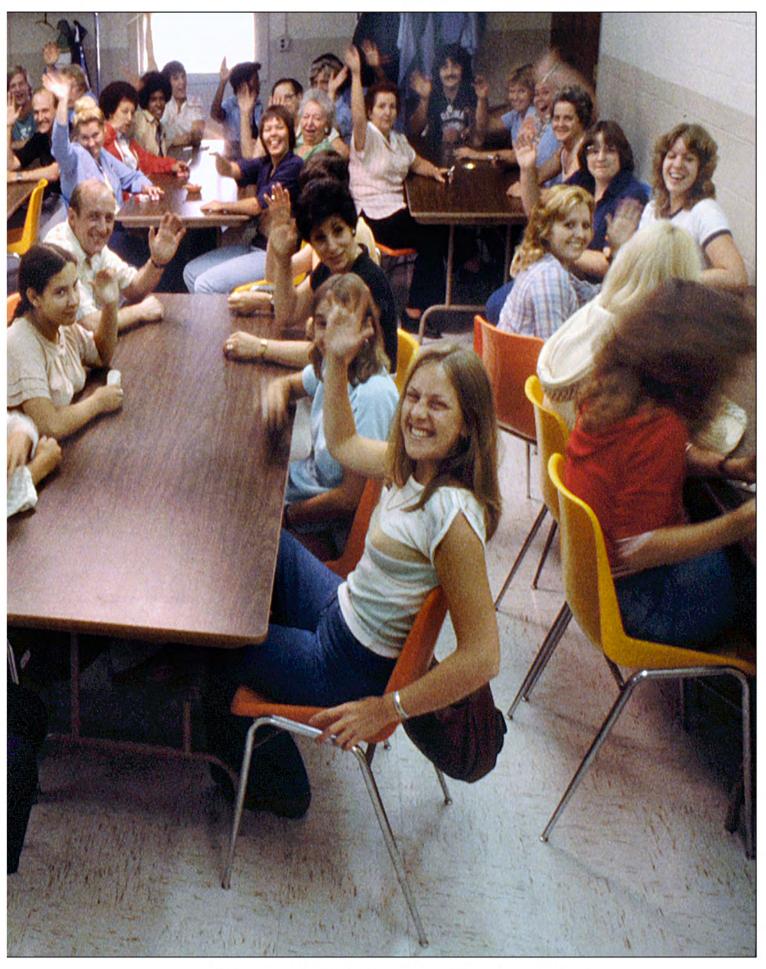
1979 | The Inner World of AVL | Plate Nº 30 Product testing, Atlantic Highlands | Above: Joe Cianna..



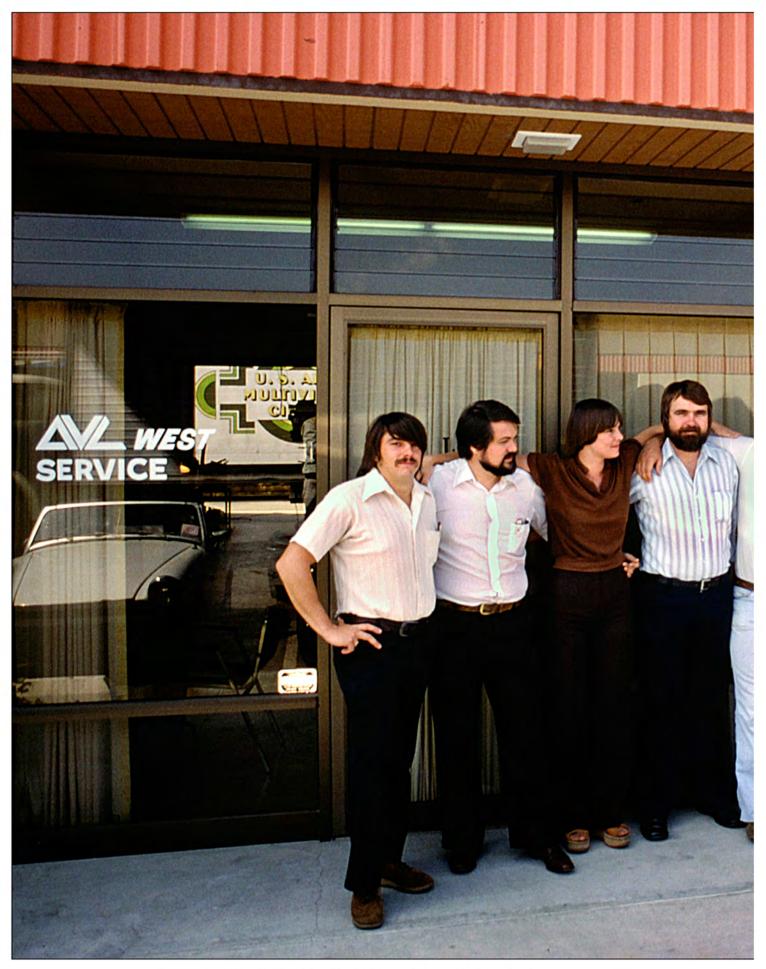
1979 | The Inner World of AVL | Plate N $^{\circ}$ 31 Product testing, Atlantic Highlands.



1979 | The Inner World of AVL | Plate N $^{\circ}$ 32 AVL Atlantic Highlands team.



1979 | The Inner World of AVL | Plate N $^{\circ}$ 33 AVL Atlantic Highlands team.



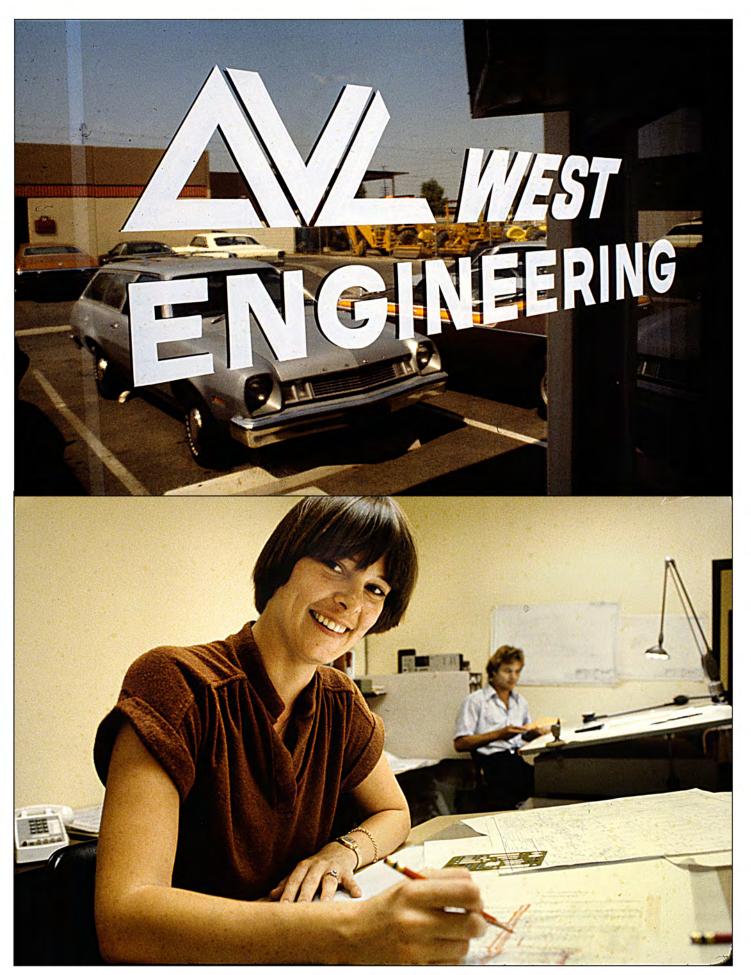
1979 | THE INNER WORLD OF AVL | PLATE Nº 34

AVL West team | Left to right: Dan Bohman; Gary & Jan Kappenman; Larry Craig.



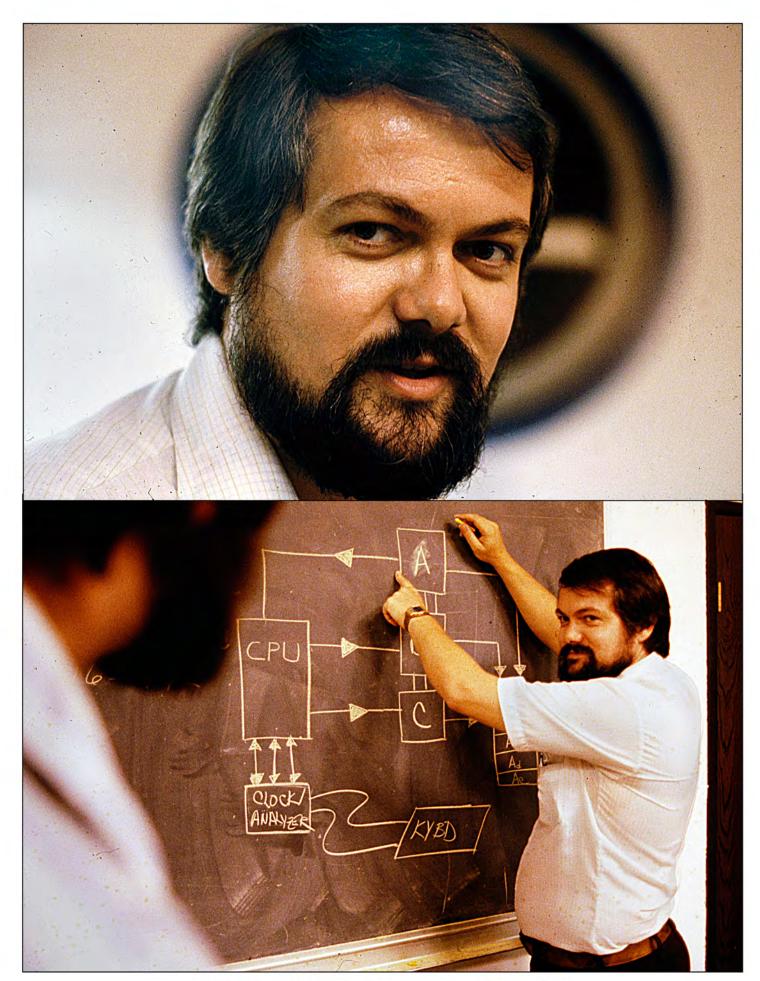
1979 | The Inner World of AVL | Plate Nº 35

Larry Craig; Scott & Jo MacGregor; Ron MacElhaney; Milt Nesbitt; Stuart Hagan.

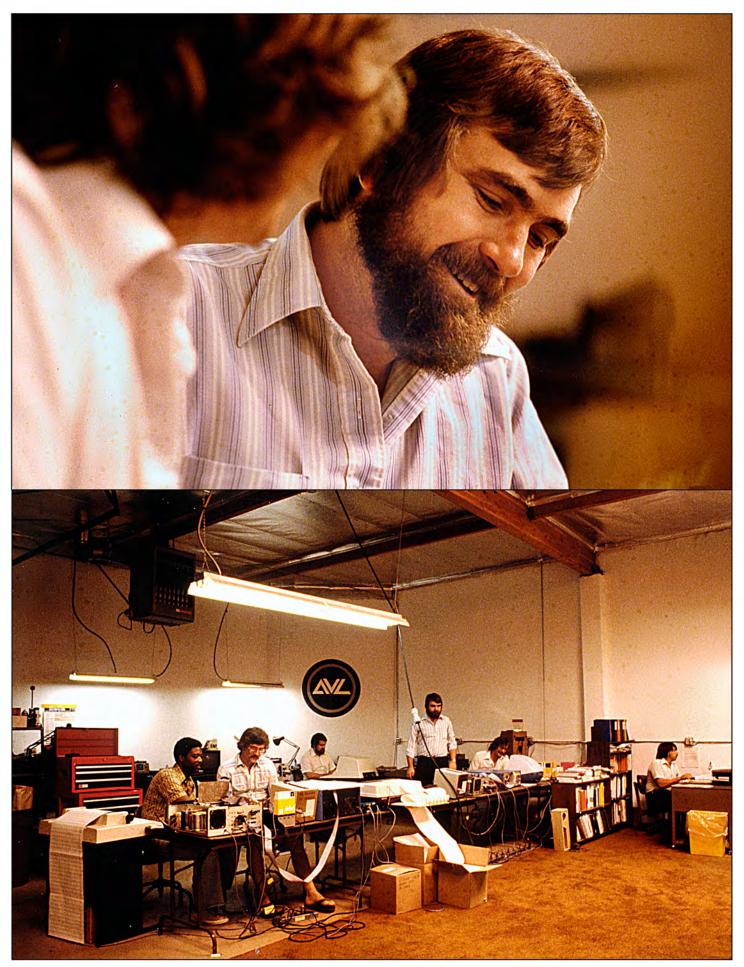


1979 | The Inner World of AVL | Plate Nº 36

AVL West | Research & Development | Below: Jan Kappenman.

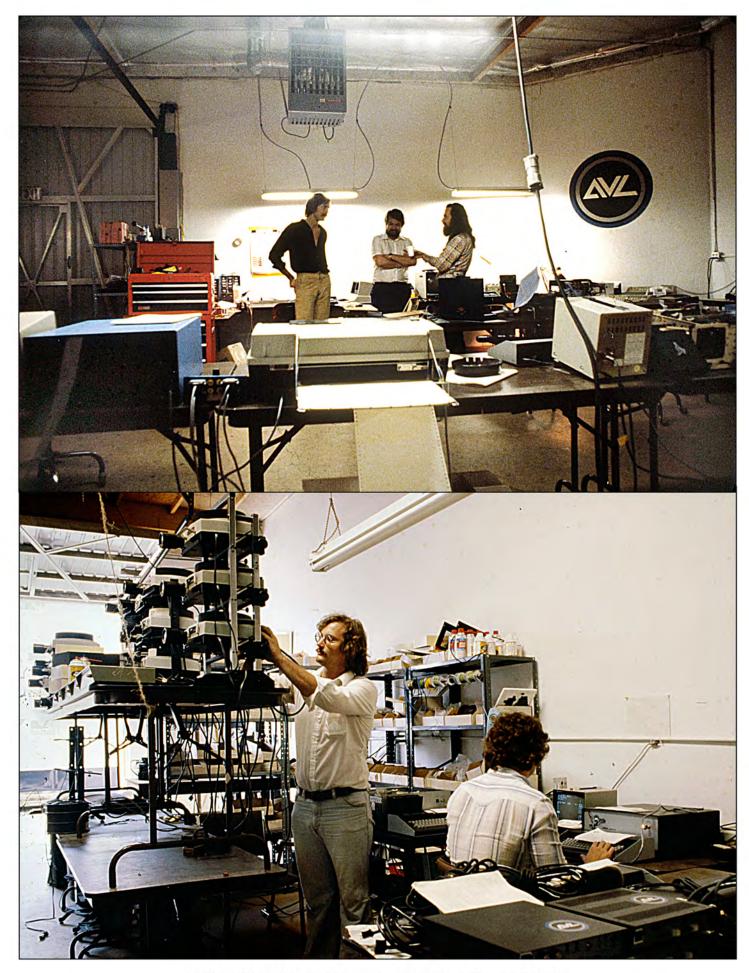


1979 | The Inner World of AVL | Plate Nº 37 AVL West | Research & Development | Gary Kappenman.



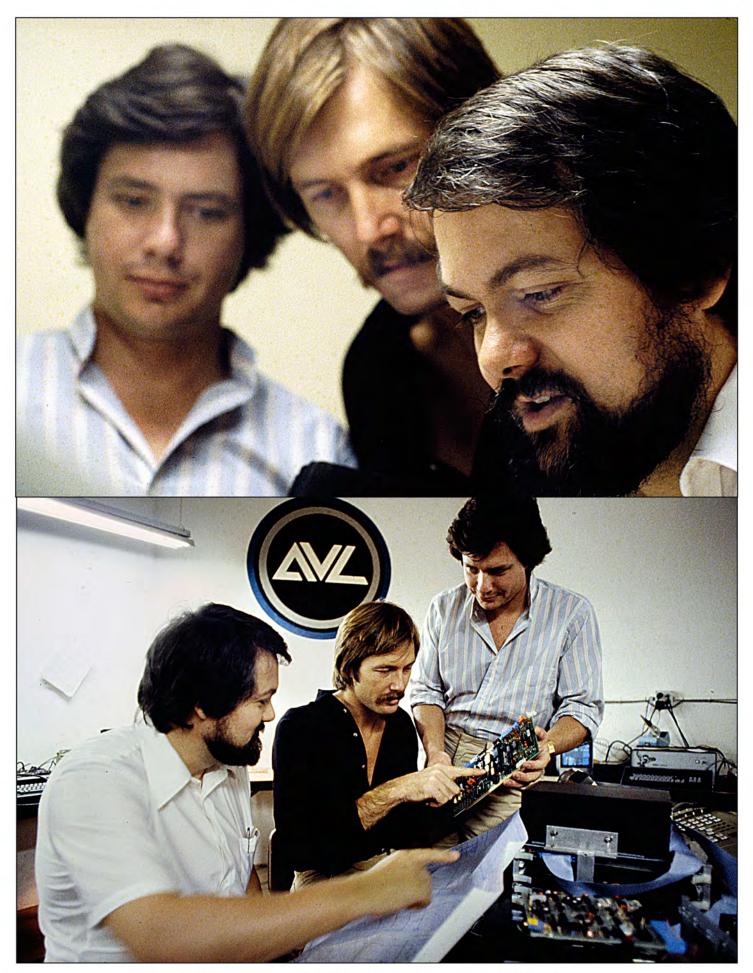
1979 | The Inner World of AVL | Plate N° 38

Left to right: Milt Nesbitt; Ron MacElhaney; Gary Kappenman; Larry Craig; Scott MacGregor; Dan Bohman.

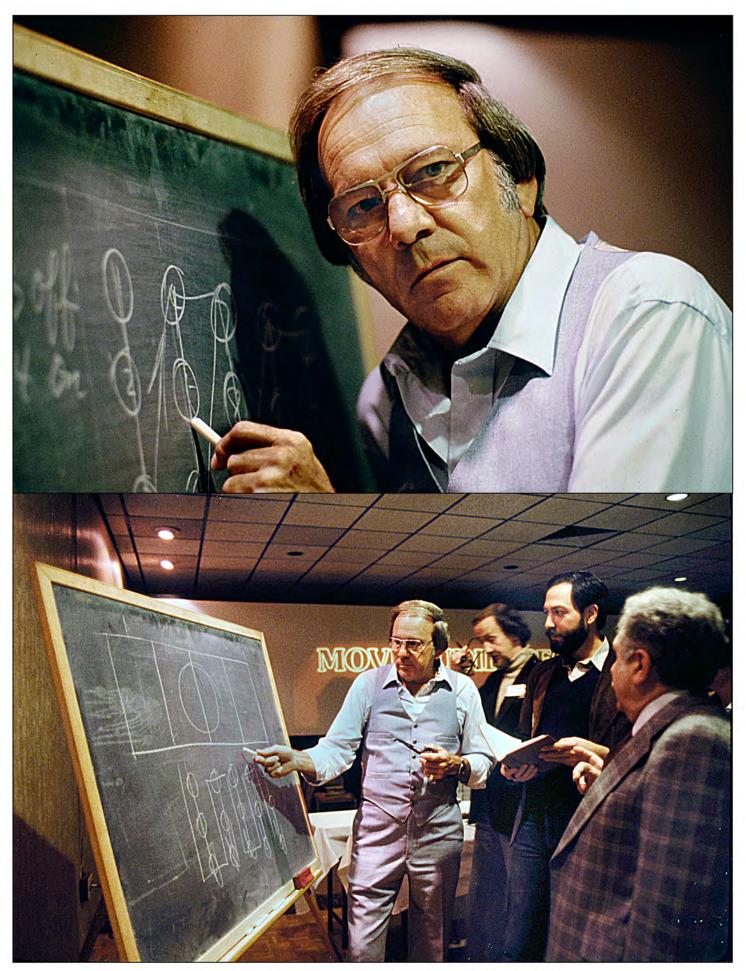


1979 | The Inner World of AVL | Plate Nº 39

Above: Allan Kozlowski; Gary Kappenman; Yours Truly | Below, standing, Scott MacGregor.



1979 | The Inner World of AVL | Plate N° 40 AVL West | Research & Development | Below: Gary Kappenman (left), Allan Kozlowski . & Anonymous.



1979 | The Inner World of AVL | Plate N $^{\circ}$ 41 AVL Institute | Bob Ertell.



1979 | The Inner World of AVL | Plate N $^{\circ}$ 42 AVL Institute | Bob Ertell.



1979 | The Inner World of AVL | Plate N° 43 AVL Institute | Bob Ertell.



1979 | The Inner World of AVL | Plate N° 44 Duffie and Sherry White | Photosynthesis | Denver, Colorado.



1979 | The Inner World of AVL | Plate N° 45 Duffie and Sherry White | Photosynthesis | Denver, Colorado.



1979 | The Inner World of AVL | Plate Nº 46

Allan Kozlowski at Purchasepoint, London.

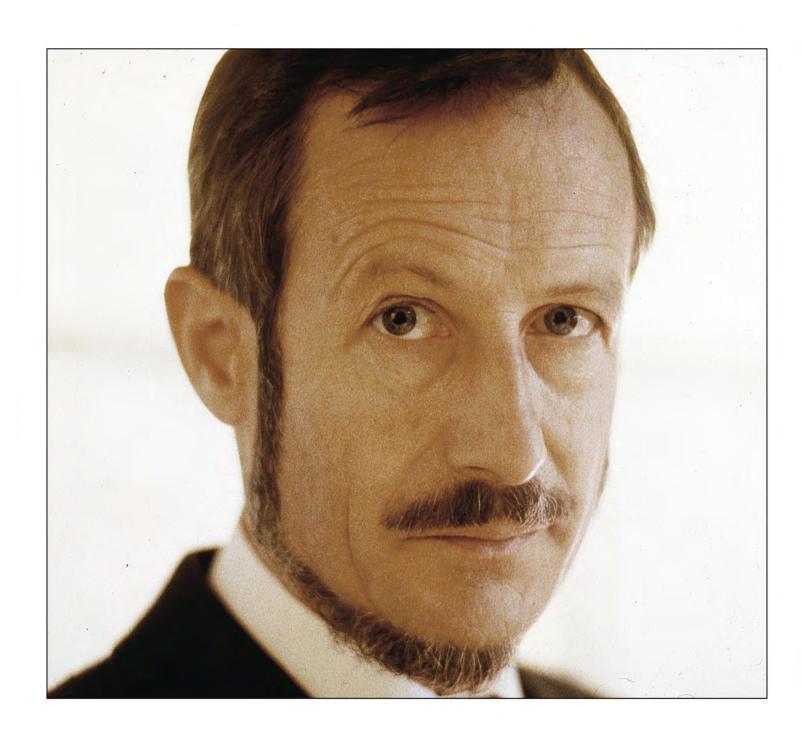


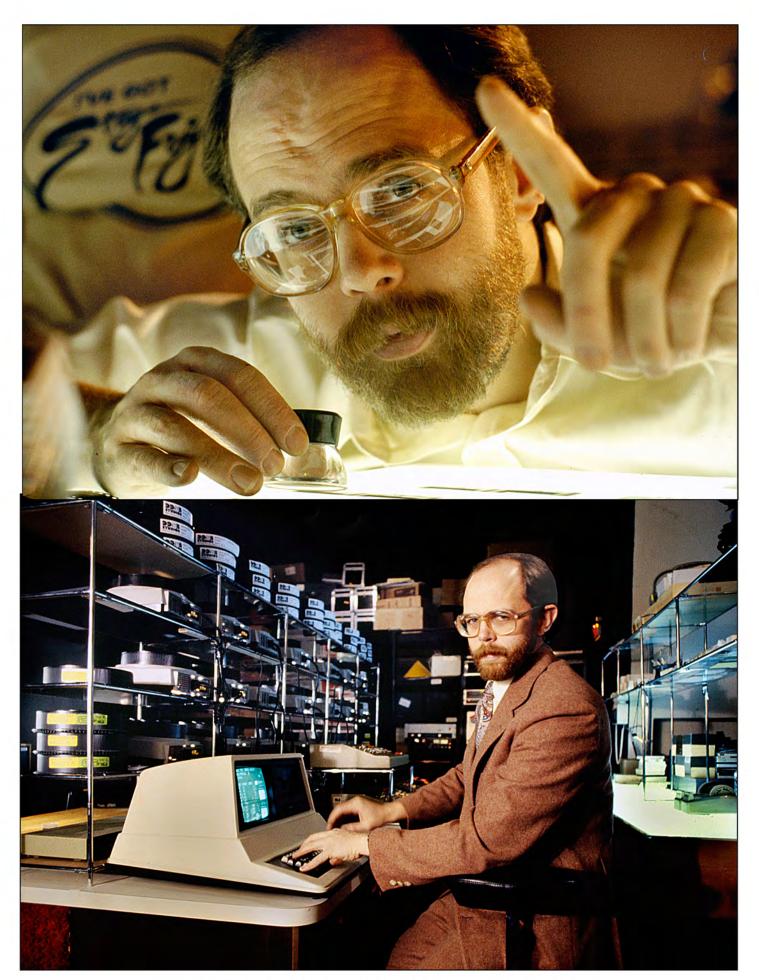
1979 | The Inner World of AVL | Plate N° 47 Below: Kozlowski with Yours Truly (left) & Gary Kappenman, AVL West.



1979 | The Inner World of AVL | Plate Nº 46

Leslie Bucklandd | Caribiner | New York.





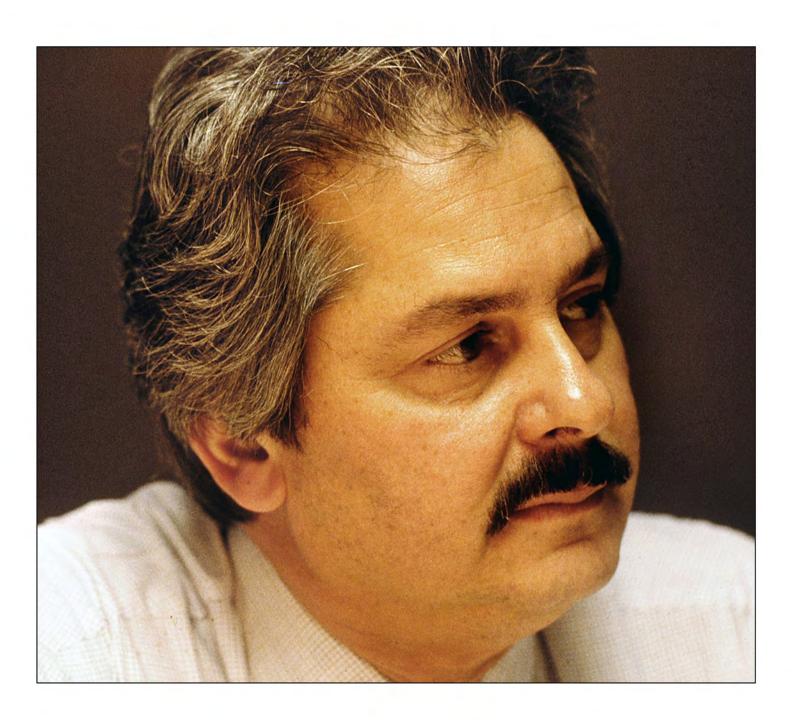
1979 | THE INNER WORLD OF AVL | PLATE Nº 50

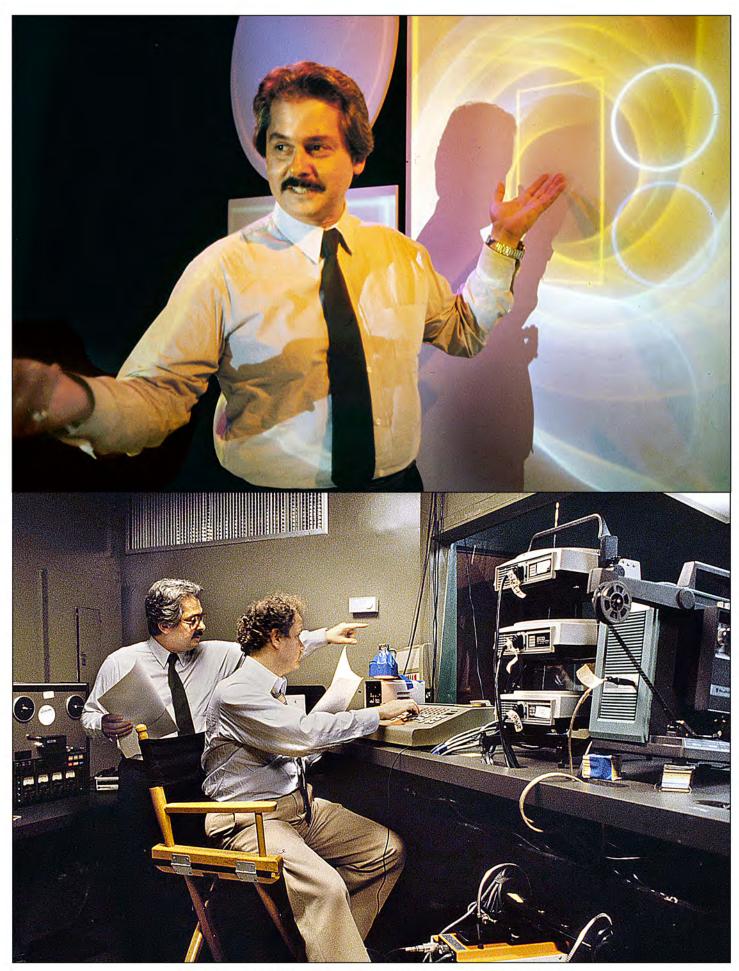
Richard Shipps | Deaf Dumb & Blind Studios (DD&B) | Detroit, Michigan.



1979 | The Inner World of AVL | Plate Nº 51

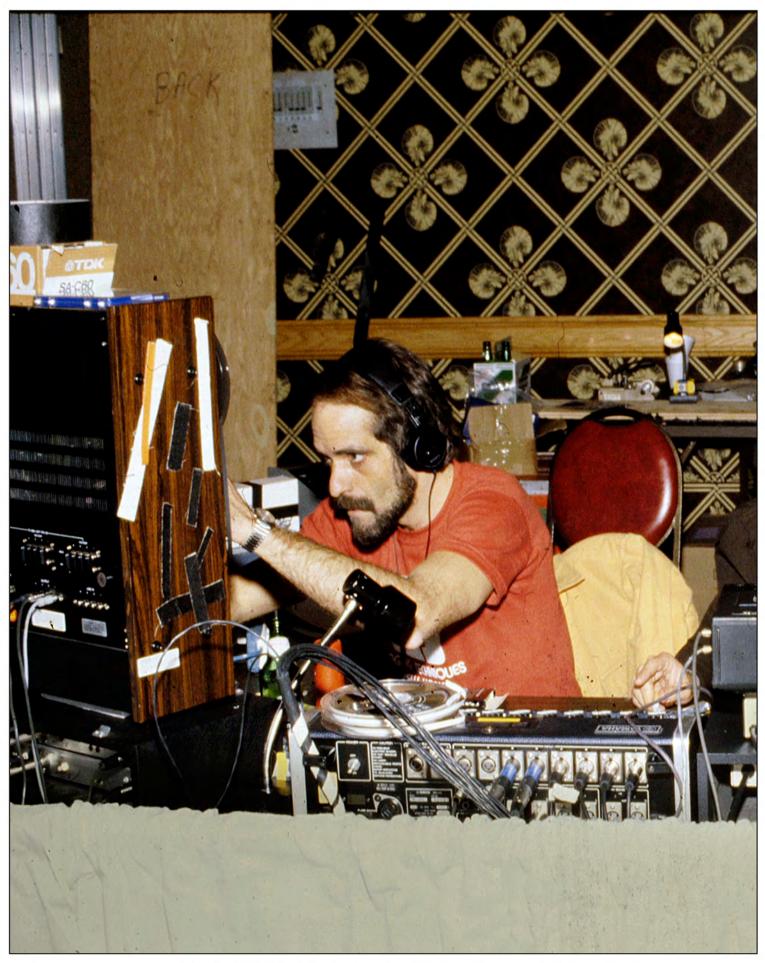
Richard Shipps | Deaf Dumb & Blind Studios (DD&B) | Detroit, Michigan.



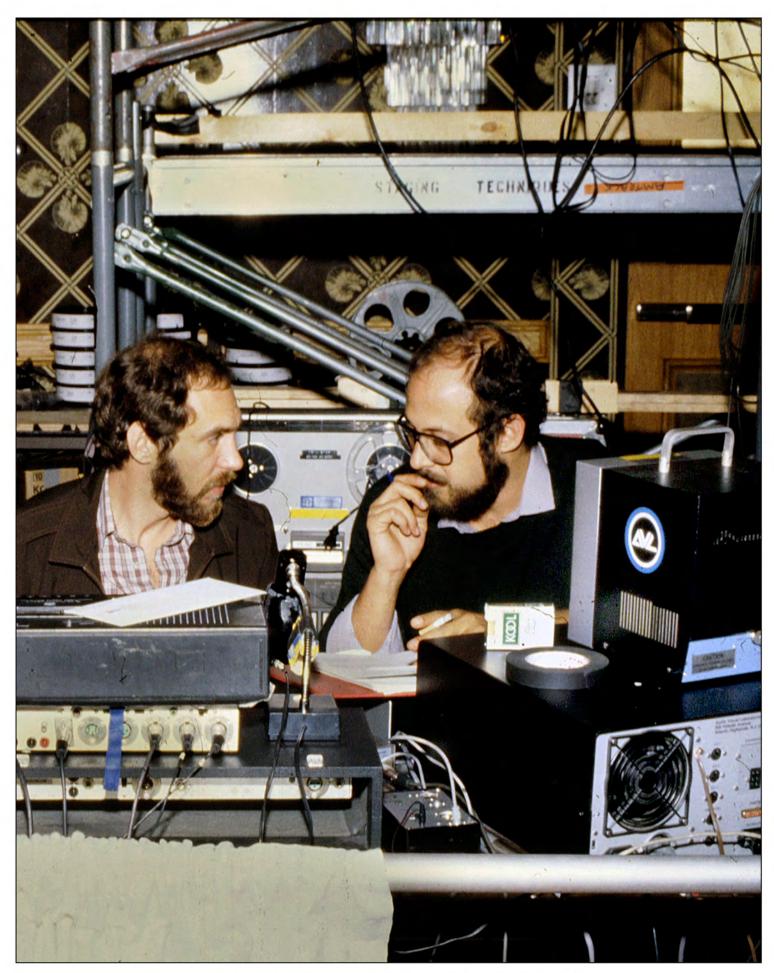


1979 | The Inner World of AVL | Plate Nº 53

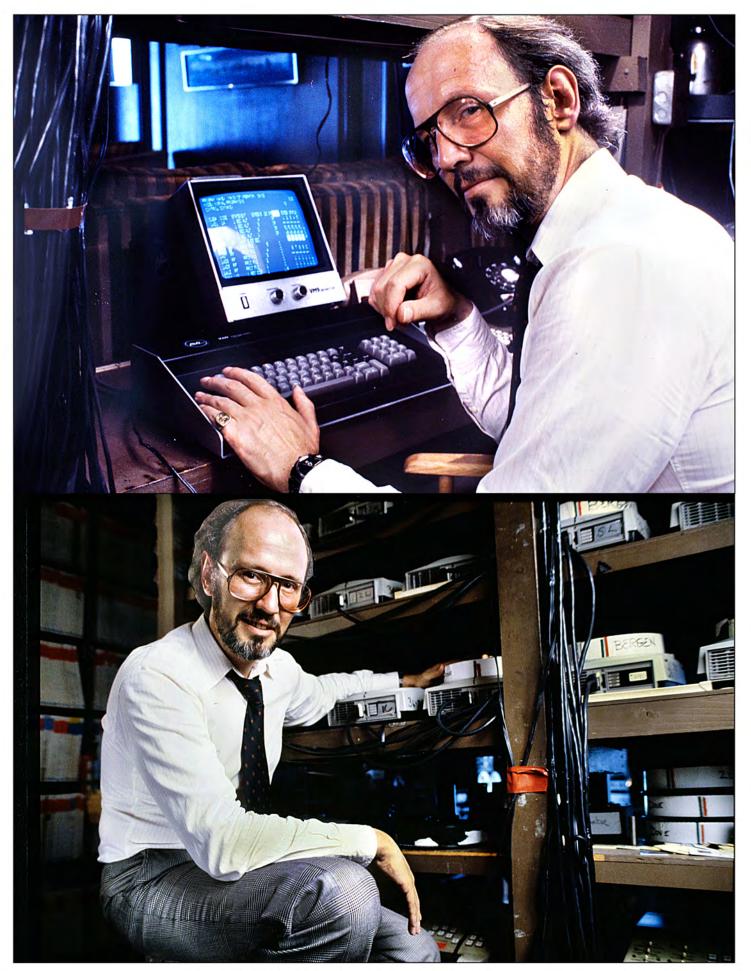
Jim Sant'Andrea | Sant'Andrea Studios | New York.



1979 | The Inner World of AVL | Plate N° 54 Above: Jay Martin, Staging Techniques | Photo courtesy Image Stream, Los Angeles.

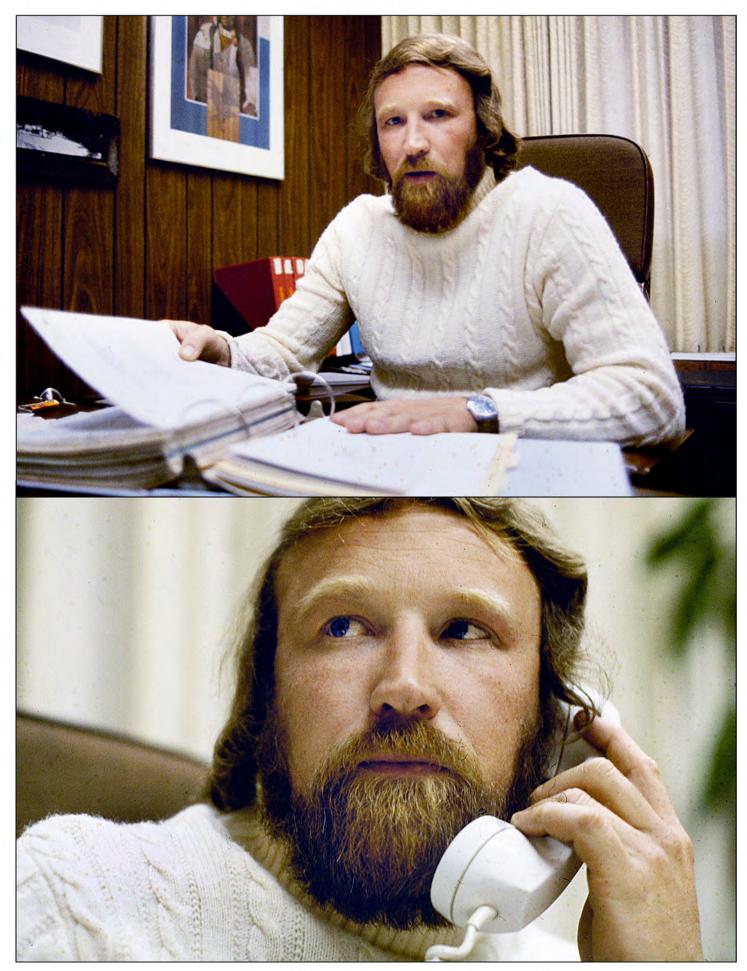


1979 | The Inner World of AVL | Plate Nº 55 *Chris Korody (right); photo courtesy Image Stream.*



1979 | The Inner World of AVL | Plate Nº 56

David Fellowes programming at Incredible Slidemakers New York studio.



1979 | The Inner World of AVL | Plate N° 57 Ron Fungingsland | Colorado Visual Aids | Denver, Colorado.



1979 | The Inner World of AVL | Plate N $^{\circ}$ 58

Above: Ron Fungingsland and Karen X | Below: Ned Shevelson | Colorado Visual Aids | Denver, Colorado.



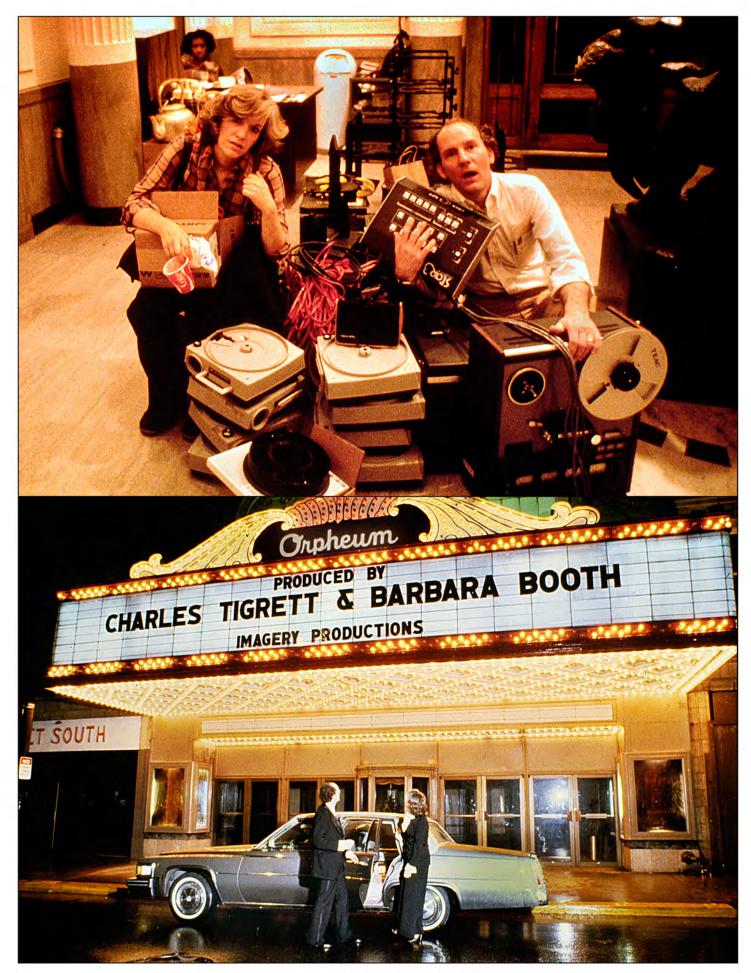
1979 | The Inner World of AVL | Plate N $^{\circ}$ 59

John Brand | Brand Studios & Brand Projection Service | San Francisco, California.



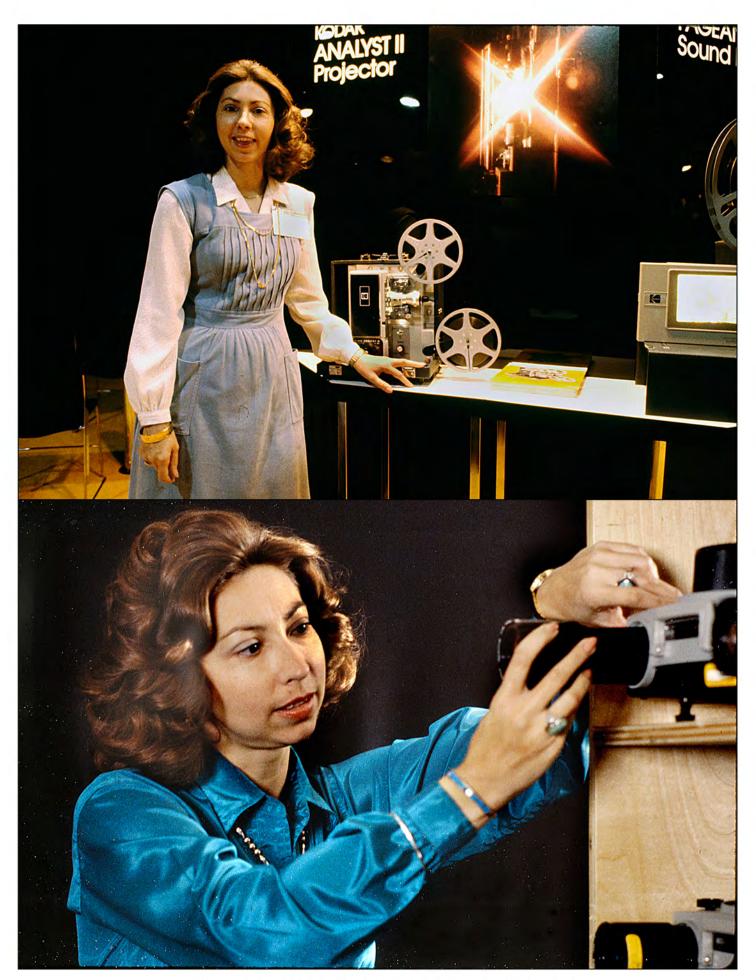
1979 | The Inner World of AVL | Plate N° 60

Mike Ryan | Aetna Life & Casualty | New York | photo courtesy of Aetna.



1979 | The Inner World of AVL | Plate Nº 61

Barbara Booth & Charles Tigrett | photo courtest of Imagery Productions.



1979 | The Inner World of AVL | Plate Nº 62

Brenda Cross | Kodak | Rochester, New York.



1979 | THE INNER WORLD OF AVL | PLATE Nº 63

Above: NAVA '79 show | Below: AVL stand at NAVA show.



1979 | THE INNER WORLD OF AVL | PLATE Nº 64 *Allan Kozlowski's* The Power *demonstrated the new* Raven *film controller*.



1979 | The Inner World of AVL | Plate N° 65

Above: Abe Santiago (right) demonstrates Travler III | Below: kiosk playing Incredible's Bumbles



1979 | The Inner World of AVL | Plate N° 66 Above: Jerry Hurd (left) and Jack Elliott | Below: Ed McTigue (left) and Bryan King.



1979 | The Inner World of AVL | Plate N° 67

Above: Staging Techniques NAVA show stand | Below: the Mediatech InterRent stand.



1979 | THE INNER WORLD OF AVL | PLATE Nº 68

Above: Art Milanese won AVL's tennis match | Peter Lloyd won a Travler III.



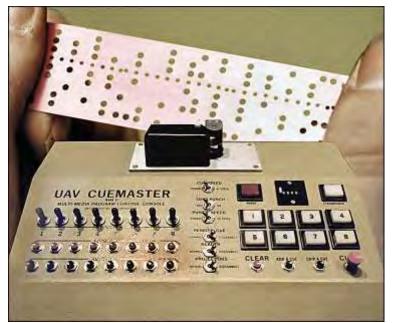
1979 | The Inner World of AVL | Plate N° 69

Above: Jan and Gary Keppenman | Below: Mike Reuther, Art Milanese and Bryan King at Vail Festival hotel.



1979 | The Inner World of AVL | Plate N° 70 Chuck and Maureen Kappenman.

1979 - A Gallery of AVL Products - Hero Shots from Many Shows



AVL was the offspring of UAV, United Audio Visual; that's where Chuck Kappenman was employed before he left to start his own company. The UAV Mark IV programmer was his last for them; then he virtually duplicated it with AVL's ShowPro. Both were punch-tape systems. Chuck and his AVL cohorts made marvelous products, there's no doubt about that. The problem was, they made too many of them. The picture below is a 1979 family portrait of just five year's worth of technological progress. I owned most of the machines shown, in multiples. No wonder it was so hard to make money with slide shows.



Top down left: Golden Eagle computer; PD-2 programmable dissolve; Mark IV 2-projector dissolve; QD-3 three-projector digital dissolve. Center: ShowPro V programmer; MP-10 programmable dissolve; ShowPro II punch-tape programmer; ShowPro punch-tape programmer. Right: Eagle computer; PD-3 three-projector programmable dissolve; Acuetone 12-function tone programmer; QD-2 two-projector digital dissolve.

One reason here were so many different models was the bifurcation of the market between mega shows and modest productions. As the multi-image market expanded, so did the talent pool. More and more people went into business for themselves, as independent producers. The market for small shows grew the most. Three projectors became the new base-line format, thanks to products like AVL's Travler III—a show in a suitcase, minus the projectors (left, John "OC" Oconnell is the model).

There was also a move toward simplicity, to the extent possible given the number of machines involved in any multi-image presentation. [It always blew my mind; there were SO many wires, connections and interconnections. Model, John Brand.



Mark VII dissolve assembly line at AVL's Atlantic Highlands, New Jersey, headquarters. Left to right: Joe Cianna, Hans Falkenhagen and John Merritt.





The PD-2 and PD-3 programmable dissolves were two machines in one, programmer plus dissolve. The MP-10 added 10 programmable switches, allowing more differentiation of device control. I had no experience with any of those machines.

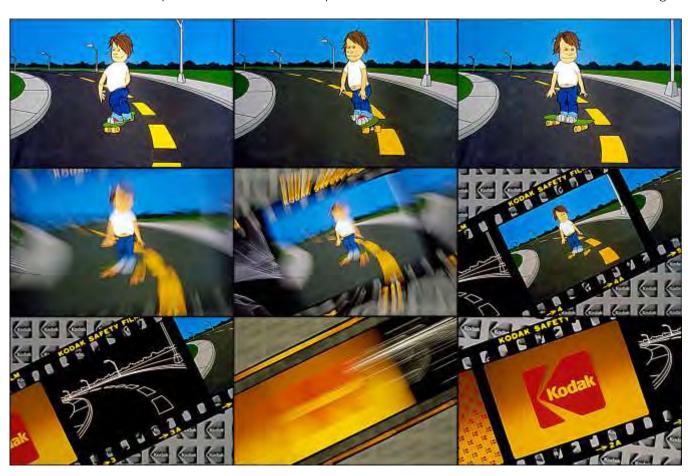
In the 1980s, AVL's thrust shifted with migrating digital technology. For anyone involved in anything digital, you're always playing a catch-up game. The Dove was soon upgraded to a Dove-X, then a Dove-D, which added the capability to play "nested loops"; think of them as shows within the show. Take the example of a logo with a flashing glow and spinning stars. Each rotation of the stars might require three steps which, with time spacers (i.e., 1/10th or 1/20th second) between steps would mean six lines of programming code per star rotation. To have a 10-second sequence could involve many lines of code. However, a loop would only involve the six lines; that was a huge savings in cue space and programming time. [Note, the loop function behaved like the Repeat cue. However, having several simultaneous Repeat sequences was problematic.]



Incredible did a demo show for the launch of the Dove-D; it was based on a children's' song, "Here We Go Loopy-Loo". Nine projectors facilitated all kinds of nested loops.

The nine Kodak B2 projectors pictured at left are sitting on three WTI "stackers". AVL West Coast rep, Jack Elliott was behind those stands; they were as basic as could be, built strong to withstand the rigors of staging and half the cost of superior Chief Stands. But what made WTI stands the most popular brand was (once again) marketing; that's something AVL excelled at. Having AVL's sales network at his disposal gave Elliott a huge advantage. I'd love to know how many were made

Tim Sali and Bob Smith created cartoon characters that performed looping animation tricks like, juggling and riding a skate board. Nothing remains of *Loopy-Loo*. However, parts of the skateboard loop were recycled for Kodak's *Got to Be...SAV!* show, pictured below. The loop involved the three frames in the top row plus three additional steps (not shown because they weren't used in the Kodak show and the slides were lost). The lower two rows show the spiral-zoom and swish-pan effects used to transition to the Kodak logo.





That show was short-lived as the Super Dove came hot on it heels, a year later. That's about the time I closed Incredible, went to Hawaii and ended up in Stockholm via Melbourne, LA and Vancouver. I lost touch with AVL and worked with whatever gear my clients (other producers) had on hand. Only when I founded Incredible Imagers (Stockholm) was my working relationship with AVL restored.

At that point, I wasn't interested in the latest anything; I wanted a bullet-proof, totally-reliable system; a projection grid that worked flawlessly. So, I worked with basic Dove-X dissolves (by then they had worked out the bugs in that model), Golden Eagles and Procall-X. The combo was a couple of generations "behind" but I didn't care. I could do "enough" (plenty) using the older tech. All I wanted was rock-solid performance—which I got with the aforesaid combo.

The pictures in the following portfolio were a part of *The Inner World of AVL* show. They present a gallery of AVL products up to 1980. **They are presented "as is"**—without combomontaging—to provide an unbiased historical record of what the machines looked like.

[AVL went on to make bunch of new machines and upgrades to older ones. Some of these included the Dove X2; Genesis CPU board (for PC computer); and four programmers – Coyote, Chipmunk, Fox and Roadrunner. I had no experience with any of them; I have no comments. See details about these products at http://www.stevenmichelsen.com/AVL/]

1979 - The Inner World of AVL show - Plates Nos 71-90



1978 | The Inner World of AVL | Plate Nº 71

AVL's first products were the Acutone (a 12-tone system) and ShowPro (a punch-tape programmer).



1979 | The Inner World of AVL | Plate N° 72





1979 | The Inner World of AVL | Plate N° 74 ShowPro II was a dedicated, 15-projector programmer | ShowPro III was the first digital machine.

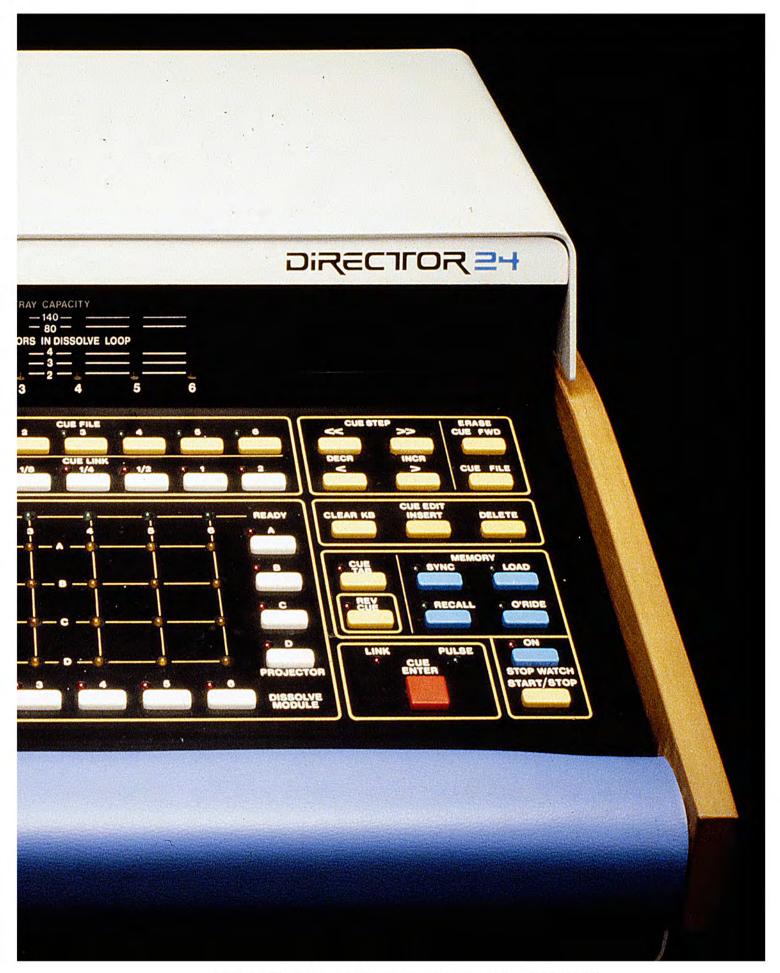


1979 | The Inner World of AVL | Plate Nº 75 Spindler & Sauppé was out-marketed by AVL.



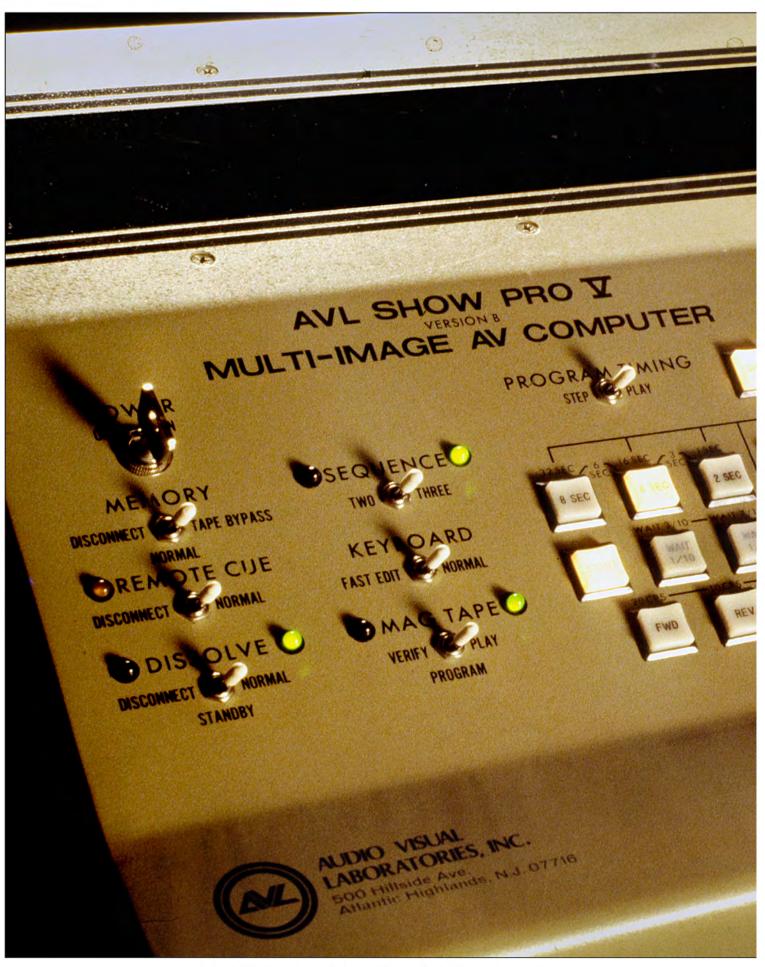
1979 | The Inner World of AVL | Plate Nº 76

In the late 1970s, AVL's main rival was Sindler & Sauppe's Director 24 programmer.



1979 | The Inner World of AVL | Plate Nº 77

Push buttons controlled dedicated functions; very mechanical, but bullet proof.



1979 | THE INNER WORLD OF AVL | PLATE Nº 78 ShowPro V was a game changer that propelled AVL's move into digital control systems.

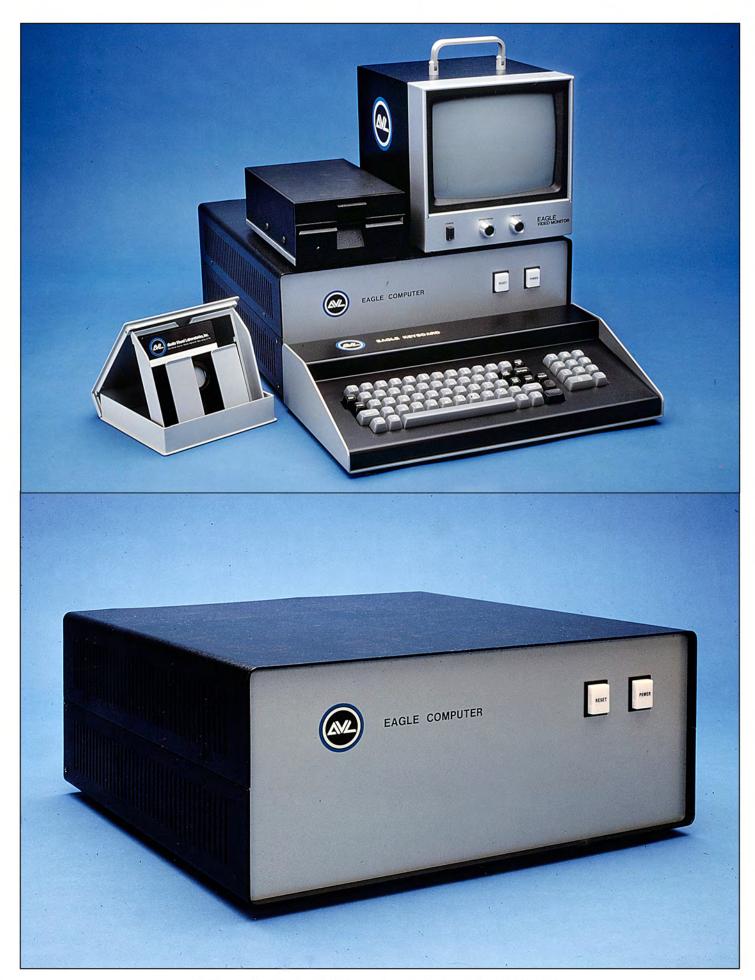


1979 | THE INNER WORLD OF AVL | PLATE Nº 79

The difference between punch tape and digital was likw an automatic transmission and manual gear shifting.

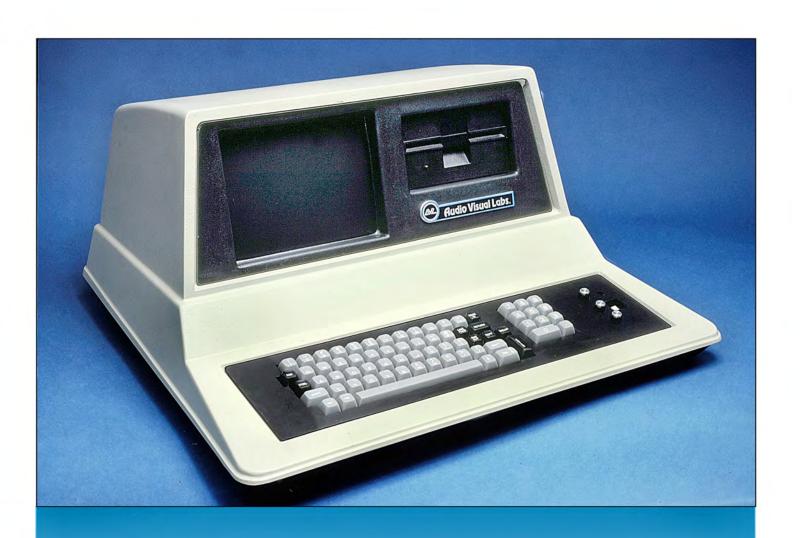


1979 | The Inner World of AVL | Plate N° 80 Auxilliary floppy-disk drive (above) and Eagle keyboard.



1979 | The Inner World of AVL | Plate N° 81

AVL was first to market with a digital multi-image control system; that changed everything.





1979 | The Inner World of AVL | Plate N° 82

Above: Golden Eagle programmable | Below: the first digital dissolves, the QD-2 and QD-3.



1979 | The Inner World of AVL | Plate Nº 83

The Dove replaced the sub-par QD-2 & QD-3 dissolves.





1979 | The Inner World of AVL | Plate Nº 84

Dove three-projector dissolve details.



1979 | THE INNER WORLD OF AVL | PLATE Nº 83 Dove dissolves could control either two or three projectors.



1979 | The Inner World of AVL | Plate N° 86

Dove Battery Pack supported up to five Dove dissolves. The main benefit was glitch-free power.



1979 | The Inner World of AVL | Plate N° 87



1979 | The Inner World of AVL | Plate N $^\circ$ 88 Travler III show in a suitcase | cassette-tape driven playback for up to three projectors.



1979 | The Inner World of AVL | Plate N° 89 Travler III details.



1979-80 - Incredible's Ad Campaign for AVL



From the mid 1970s to the 80s, multi-image was well on its way to "coming of age". Audio Visual Laboratories, founded by Chuck Kappenman and Ed McTighe, was almost solely responsible for the initial growth phase. Adapting technology "borrowed" from his former employer, United Audio Visual, Kappenman engineered projector-control equipment and McTighe promoted it by joining forces with a few lucky producers to produce and tour demo shows. What do they say, "nothing sells like success"?

When Bryan King came on board as sales manager, the company really took off. Assisted by Noreen Camissa [now Miller], the two carved-up the USA and Canada – and later, the world – and set-up a network of manufacturers representatives. In turn, the reps would set-up dealerships. [AVL team members are listed at the beginning of the Appendix in Volume Six.] Theoretically, all sales were to flow through the Reps. However, that supposedly iron-clad rule was surreptitiously skirted by King on more than one occasion. Charlie Spataro [AV Workshop, New York City] was AVL's most successful direct dealer; he sold more gear than anyone. Charlie's secret of success? Undercut everyone else's prices; he made his money with volume.

While AVL (King) suffered the slings and arrows of many complaints about duplicitous behavior, their marketing and sales efforts were wildly successful, as more and more people joined the ranks of AV producers and production specialists.

It was a virtuous circle: improvements in capability and reliability increased the "viability" of multi-image productions, attracting more end users. Shows got bigger and more exciting. Giant corporations sponsored big productions for meetings and events; big AV production companies were formed, catering to increasing demand for more and bigger multi-image slide shows.

It was a rapid progression; geometric, not linear. In the late 1960s, when 16 mm films and overhead projectors still dominated the world of presentations, the single slide projector was replaced with a two-projector show with "dissolve" slide changes – what the French called "melting pictures". Next came synchronization, to a sound track and control of multiple two-projector dissolves; then three- and four-projector dissolves. Audio "beeps" gave way to paper tape and then digital programming of show controls. All that in less than a decade. By 1976, when *You Can't Stop a Dove* was produced for AVL, I was programming with an Eagle computer and Dove digital-control dissolves.

With the Dove came *Positrack*, a major technological advance that assured the synchronization of multi-image shows by issuing a continuous stream of projector-status data, instead of "just" cues. For example, projector A is cued to advance one slide and show the slide in tray slot #2. Following that action cue, "status" data would constantly "remind" projector A that it should be at tray position #2 with lamp on. As demonstrated in the Dove show, it was almost impossible for a show to get out of synch. It took that kind of reliability for the multi-image industry to exponentially expand.

The Dove show was wildly popular. Producers and AV technicians immediately identified with the two characters and situation(s) presented in the show – an AV dealer demonstrating a Dove show to a dubious AV producer (played by the well-known radio comics, Bob & Ray; Bob Elliott and Ray Gould).

Before Positrack, shows were notoriously unreliable. The scuttlebutt between AV colleagues was rife with horror stories of shows gone wild. My client, Don O'Neill, wouldn't attend performances of the shows we staged for his clients (Burger King, OCF, World Book, Executive Jet Aviation (EJA), Falcon Jet; Arab Wings, ALIA Airlines, Piper Aircraft, etcetera). The tension up to and during a screening (would the show make it to the end?) – was too much for him and made him ill. I have written about many of my own horror shows in the previous volumes of this tome; about how I developed nerves of steel and the ability to control my heart rate and breathing. [Even with Positrack, there was always some risk in any and every multi-image show; there were so many devices, wires and connections; a myriad of things that could go wrong.]

Positrack was such a big deal, it was relatively easy for me to persuade Kappenman and King (McTighe had by then left AVL) to let Incredible produce printed advertisements and promotion materials for AVL. Not only did they want to push the "Posi" story, a full-page color ad was also a prestige piece that bespoke of one's success and industry stature. And, by 1976 a subset of the multi-image industry – the Fourth Estate – had simultaneously emerged and evolved, spreading the AV gospel. There were, by then, a half dozen trade English publications: Audio Visual Magazine (USA), Audio Visual (UK), AV Product News, AMI Journal (Association for Multi-Image), Photomethods, NAVA Journal (National Audio-Visual Association) and countless more, at home and abroad, in other countries.

Thus, came to be Incredible's first print-ad job for AVL, featuring the climax scene of the Dove show: Charlie Spataro cleaving a Dove with a fire axe. That was followed in quick succession with an ad about AVL's Eagle computer and a second Dove ad. The next two years saw the introduction of the Golden Eagle, Travler Three and Raven Film Controller.

During those few years in the late 1970s, I was in my prime as a graphic designer. During the first half of the decade, printwork accounted for half my business, albeit a diminishing percentage. And Don O'Neill kept me busy doing brochures and annual reports. Thus, the glue pot on my art table never dried out; nor the Magic Markers and Pentels; and I was able to knock out with relative ease, especially after working out the "look" for the series.





The campaign garnered a Golden Pyramid Award from the Specialty Advertising Association in the category of Dealer & Professionals, proudly shown by Chuck Kappenman. [Of note, Kappenman looks exhausted because he was. AVL's success was on the verge of peaking in the early 80s, before crashing at the end of that decade.

In addition to AVL's "image" campaign, shown on the following pages, we also made product-specific brochures (see the Plates 18 & 27 in *Incredible Slidemakers Printwork Portfolio*, this volume) and seasonal ads.

My favorite was the *Santa Says* ad featuring character actor Jan Leighton (left). Santa said to hang an AVL canvas bag on the mantle along with your Christmas stocking. Dealers and reps gave bags away as gifts. Unfortunately, I can't find my tear sheet of the actual ad; so, this reproduction of the photo will have to do, together with the campaign collage (above).



1979 - Incredible's Ad Campaign for AVL - Plates Nos 1-8

THERE IS ONLY ONE WAY...



TO MAKE A DOVE GO OUT OF SYNC!

Because, if you accidentally rewind your audio, mangle your tape, unplug your data, turn off your projector, or kick out your power plug . . .

The Dove will save the show!

It's incredible, but with **Positrak**, **Cycle Trak** and **Battery Backup**, the Dove solves all major showtime problems.

Positrak is a new innovation from AVL which "LOCKS" your program to the audio track.



DOUG MESNEY PHOTOS

Cycle Trak senses projector advance to always keep your tray position correct. Any showtime mishaps are immediately corrected by the Dove, and your projections are advanced or reversed to perfect synchronization with your audio.

With the Dove, multi-image shows can now be run with a new sense of security and confidence.

New micro-computer power gives the Dove these extraordinary new features. The Dove is compatible with AVL's other multi-image computers, and is an ideal mate with the AVL Eagle.

The professional team in multi-image.

Audio Visual Laboratories, Inc.

201-291-4400

Get more info. Circle Reader Card No. 103

Fver Have A Show Get Out of Synch?

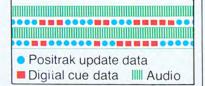
How many times have you wanted to destroy your dissolve when your show gets out of synch?

Well, that's about the only way to get a Dove show to go down.

Dove is a computerized dissolve that knows the correct status of tray positions and projector lamps at every point in your show.

Dove's the Smart Dissolve

Positrak and Cycle Trak are what make Dove so intelligent.



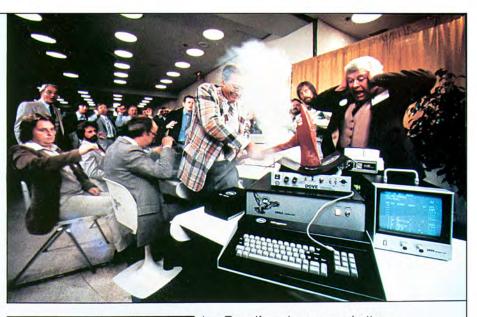
Positrak is digital update data that is interleaved with your program cues to keep projector trays and lamps exactly where they should be throughout your show.

Even if a program cue is "dropped" Positrak will get you back in synch.



For example: stopping your tape, rewinding it (even partially), damaging or stretching it are no problem for a Dove.

The instant Dove receives clean data, Positrak resynchs your trays and lamps. Like magic.





The data cable can also be removed and reinserted; when the cable is reconnected Positrak takes over and your show is back in synch.

Cycle Trak is equally impressive. It senses when a slide has dropped into the projector gate, making the split-second "safety" time previously built into a cue (to allow for slow projector advance) unnecessary.

That means significantly faster sequencing of projectors in rapid-fire effects and when "homing."



You can also unplug and replace your projector or lamp in the middle of a show and Positrak will resynch it the second power is returned.

Even if you lose power, battery back-up will keep five Doves up and running at current status. When power returns, Positrak and Cycle Trak resynch the show.



Dove accepts data from all of our earlier computers, such as the Show Pro V, Show Pro III, and PD's. Positrak and Cycle Trak are generated by the Eagle and Golden Eagle using our latest software, Version 2. Show Pro V's A and B can be updated to generate Positrak, and QD's can be updated to play back Positrak.

Dove Means Peace of Mind

Positrak, Cycle Trak and battery back-up make Dove the most powerful playback dissolve available.

And, while we recognize that Murphy's law still exists, if your show gets out of synch...

Don't ne Dove



Dove has been designed and engineered for simplicity of operation, dependability, and troopability.

These qualities emerged from our most important resource: people who know about multi-image.

From state-of-the-art research and development,

To input from the country's foremost producers who test our prototypes and guide us in product development.

To meticulous assembly procedures backed by persistent quality control, burn-in, and testing.

To a global dealer networklargest in the world. To prompt and effective service.

To education and training through the AVL Institute. To massive support of major industry festivals and events. There's more than a computer in a Dove. Inside each Dove you'll also find:



SCREEN SELECT

Up to five Doves can be controlled from a single program track.

READY LED'S: Green LED when projectors are ready, amber when using two projectors or Positrak defeat.

MAG TAPE LED'S:

Green when receiving mag tape data, red if a bad spot on tape has been detected (when Positrak resynchs show. red LED goes off)

PLAY LINK JACKS:

RCA-type jacks for inputting data to Dove and "daisy-chaining" up to five Doves.



NORMAL SEQUENCE

Set to '3' when using three projectors. "2" if you are using two projectors Positrak Defeat (2 or 3) can be used to intentionally override Positrak

RESET SWITCH:

Turns projector lamps
off and "homes" projector trays.

REMOTE CUE SOCKET: Provides CUT. 2 SEC DISSOLVE. and RE-VERSE when used with AVL M2 remote control. May also be used for tray switched homing.

FEMALE AC POWER SOCKETS: Provide power to

projectors.

ACCESS PLUGS:

Kodak-compatible female sockets for manual control over projectors

115 230 SWITCH:

Select for appropriate voltage in your country.



PROJECTOR CONTROL CORDS

Provide control of

LEFT & RIGHT AUX PLUGS:

Kodak-compatible male plugs for control of peripheral equipment such as additional slide

BATTERY PACK SOCKETS: Up to five Doves can be connected to one battery pack.

PROFESSIONALTEAM IN MULTI-IMAGE

Audio Visual Laboratories, Inc.

500 Hillside Avenue Atlantic Highlands, New Jersey 07716 (USA) (201) 291-4400

Eagle is your future. For multiimage shows and for business applications such as wordprocessing.

Eagle is a non-dedicated computer. You can change it's functions from a multi-image programmer to a business computer by simply inserting the appropriate floppy disk.

With more than 130 programming controls, the Eagle computer is more powerful than any other multi-image programmer.

You have complete mastery of:

 120 cárousel projectors (or more).

 Full computer-control and synchronization of motion picture projectors.

picture projectors.

• Up to 120 auxiliary functions to control lighting or other special effects.

 Continual capabilities updating through inexpensive floppy disks—not expensive hardware modifications.

No Nonsense

When you program on an Eagle, you converse in plain English with a standard typewriter keyboard and digital pad.

Programming in English is easier because it makes more sense. We call that "human interaction."

See The Point?

Another example of "human interaction" is Eagle's CRT monitor.

Programmers universally agree that seeing your program on Eagle's screen is an unrivalled advantage.

At a glance you see your current cue, as well as five cues before and after it.

You also see lamp status and tray position for each slide projector, frame count and lamp status of movie projectors, as well as Eagle's mode of operation and "Clocktrack" status.

Two Heads Better Than One?

Yes, and three are even better. With Eagle you can operate two or three floppy disk drives.
You could, for example, have

You could, for example, have your current programs on one disk and have two effects libraries of up to 25,000 cues in each of the other two.

Control Yourself

Eagle is so easy to program you'll have trouble controlling your imagination.

At your fingertips, Eagle will perform virtually any multiimage effects you can dream up for slides and movies. Rapidly. Easily. Efficiently. More multi-image producers use the AVL family of equipment than any other

than any other.

Not only for the ultimate in control and reliability, but also because AVL equipment and technology is available in more locations throughout the world than you will ever need.

Prize Possession

Perhaps that's why more prize-winning multi-image shows are built on AVL gear...and why Eagle was selected as the official programmer of the 1980 Olympics.

Eagle will help you win your world, because with Eagle:





Some people take pride seriously. Golden Eagle exists for that reason.

To be one thing and one thing only: the ultimate multiimage programming computer.

Golden Eagle packs the power of AVL's superior computer technology in a sleek new console combining keyboard, disk drive and CRT in one neat, unmistakably advanced package.

Look into Golden Eagle. You see on the CRT the most versatile, powerful multi-image programming system in the world.

Cueing data into your program is simple and direct on a standard computer keyboard and digital pad. Librarying data is rapid and

Librarying data is rapid and accurate with Golden Eagle's floppy-disk memory.

Show and program status is clearly displayed every split second.

The CRT is even softly tinted green to be gentle on your eyes.

Smart Bird. 32K memory is probably more than you'll ever need; if you want more, one additional modular memory board beefs up Golden Eagle's brain to 48K.

Backing-up that brain is AVL research and development generating continual software updates and improvements that defy hardware obsolescence and make Golden Eagle undeniably cost-effective.

Tolented Bird. Golden Eagle does more than multi-image programming. AVL's word-processing disks can make her a memory typewriter and librarian. With the DOS BASIC

disk she can do accounting, payroll, inventory and a host of other data-base management functions.

Feather In Your Cap. Golden Eagle says two things about you and one about us: you know the best in programming and you're proud enough to say so; we're The Professional Team In Multi-Image.



Audio Visual Laboratories, Inc./500 Hillside Avenue/Atlantic Highlands/New Jersey 07716 (USA)/(201) 291-4400

Eight pieces of baggage and one passenger.

Try telling that to the skycap with whom you're negotiating excess baggage charges.

Then explain it to the cabbie...
the bellmen...the housemen...
your security guard...the unions
...the list goes on and on.

Finally, try to rationalize the costs.

Who would believe it? All that for a three projector show?

Here's the Problem:

You just busted your @#★ to meet your production deadline and the party's just begun. Now you have all the costs and aggravations of getting it on the screen.

Here's the Solution:

Travler III minimizes your aggravations.

In one package, Travler III gives you everything you need to screen a two- or three-projector show except projectors, lenses and screen (which are available virtually anywhere).

Makes you wonder why you're still busting your @#★.



Sound Good So Far?

Then go listen to a Travler III and you'll be even more impressed.



Travler III packs a highquality cassette system designed

Something to Remember:

Travler III offers you "memory" in a playback only system. The cassette tape can be remotely started from any location and programmed to stop at any point. That means "live" speaker support sections can be prerecorded and intermixed with "canned" sections on the same cassette, thus saving the added cost of an extra piece of equipment for "live" cue storage.

Big Show Benefits:

If your show is larger than three projectors, up to four Doves can be "daisychained" from a Travler III to handle shows up to 15 projectors.



So, next time you say "ooo la la" getting out of your cab at the airport...think about it.
You could be saying:

Compare these typical travel costs to take a three projector show from N.Y. to Chicago and back:

	Conventional	
	Equipment	Traveller III
Excess baggage:	\$48.00	\$0.00
Tips to skycaps:	40.00	4.00
Station Wagon or Van:	55.00	0.00
Tips to hotel porters:	40.00	4.00
	\$183.00	\$8.00

Sayonara Synch Problems

Travler III totes Positrak and Cycle Trak, so it's virtually impossible for your show to get out of synch.

Positrak is digital update data that is interleaved with your program cues to keep projector trays and lamps exactly where they should be throughout your show.

CycleTrak senses when a slide has dropped into the projector gate, which means significantly faster sequencing of projectors during rapid-fire effects and when "homing." for optimum sound reproduction and accurate digital cue data.

A powerful 30-watt amplifier drives two miniature, high-compliance speakers which can handle audiences up to 100.

The speakers are conveniently detachable from Travler III and each has a 25-foot speaker cable (with extensions available).

SET-UP/NORMAL SWITCH: "Set-up" turns on all pro-jector lamps for align-ment. "Normal" is used to screen show

MAG TAPE LED'S:
Green when receiving mag tape data, red if a bad spot on tape has been detected (when Positrak resynchs show, and LED good off). red LED goes off).

PAUSE LED:

Yellow when cassette drive is "paused" by pro-gramming Aux 1 left.

RESET BUTTON:

'Homes" slide trays to beginning of show.

CASSETTE DECK:

Front-loading, "soft-open" drive system with standard stereo head configuration.

MAG TAPE COUNTER:

Provides numerical "tabbing" of mag tape.



START BUTTON:

Restarts a paused

STOP/EJECT LEVER: Stops tape and "softly" ejects cassette.

REWIND LEVER: High-speed rewind with automatic stop at "head" of tape.

PLAY LEVER: Starts tape for normal operation.

high-end frequencies. **BASS CONTROL:** Boosts and attenuates low-end frequencies.

VOLUME CONTROL: Graduates gain of 30-watt amplifier.

TREBLE CONTROL: Boosts and attenuates

FAST FORWARD

LEVER: High-speed forward with automatic stop at "tail" of tape.

DATA OUTPUT: Standard female RCA socket feeds digital cue data to additional Doves, Eagle, or Show Pro V.

PRE-AMP OUTPUT: Standard female RCA socket feeds line-level,

high-impedance audio to an external amplifier



SPEAKER OUTPUTS:

Standard female 1/4" phone plug sockets feed audio to speakers.

AUXILIARY
RIGHT PLUG:
Kodak-compatible
male plug for control of
peripheral equipment
such as additional slide
vs. 16mm projectors or 16mm projectors.

REMOTE CUE SOCKET: Provides remote start of cassette drive when used with AVL M3 remote control.

PROJECTOR CONTROL CABLES: Provide control of projectors.

FEMALE AC POWER SOCKETS: Provide power to projectors.

115/230 SWITCH: Select for appropriate voltage in your country.

Travler III has been designed and engineered for simplicity of operation, dependability, and troopability.

These qualities emerged from our most important resource: people who know about multi-image.

From state-of-the-art research and development.

To input from the country's foremost producers who test our prototypes and guide us in product development.

To meticulous assembly procedures backed by persistent quality control, burn-in, and testing.

To a global dealer network-largest in the world. To prompt and

effective service.

To education and training through the AVL Institute.

To massive support of major industry festivals and events.

Inside Travler III there's more than a computer and audio system, there's also:

Audio Visual Laboratories, Inc./500 Hillside Ave tic Highlands/New Jersey 07716 (USA)/(201) 291-4400



History of AVL - A Timeline - By Gary Kappenman

When I began writing this tome in 2015 one of the first people I tried to contact was Chuck Kappenman, the founder and CEO of Audio Visual Laboratories. During early October, 2016, Mike LaRue helped research Chuck's whereabouts and I made email contact with him on the 27th; that is, he confirmed I had the right Charles Kappenman. The next day, the 28th, I wrote more:

Hi Chuck,

It is great to find you after more than three decades and be able to catch up. It is hard to know where to begin, or even what is important enough to mention.

In 1980 I left New York after running out of money and closing Incredible Slidemakers. I freelanced around for a few years before ending up in Sweden for nearly 10 years, starting another company and working for Saab primarily; but the first Gulf War crashed the European economy and I found myself broke again, so I return to the USA and settled on Vashon Island, near Seattle, where one of my sisters lived. I was burned out on AV and opened a restaurant there; but that was short lived for all the usual reasons, so I ended up back in the slide-show business working freelance for a variety of West Coast producers. Around 2000 I made the transition to digital but lost my money again in 2003, this time due to an unfavorable divorce settlement. Within two years I was technologically obsolete, unable to afford new gear. Thus, in 2005, I switched to the fine-arts business and for a couple of years was reasonably successful selling canvases in art galleries; then that business blew up during the crash of 2008. From then until 2011 I tried to make ends meet running an art-printing company, but there was never enough business and by 2012 I was so broke that I had to liquidate everything, sell my property, move to Vancouver and start over in a tiny condo, where I currently live. I looked for work but there aren't many opportunities for a septuagenarian, so I called it quits and retired from commercial life in 2014. After a year of that I was so bored and depressed that I followed my wife's advice and began writing a memoir; she convinced me that the stories I told her about the heydays of multi-image were worth sharing, that they had some historical value. That's when I started seriously searching for you and other colleagues only to find that just about everyone had "disappeared." But enough of my tales of woe....

As mentioned, it's great to be in touch with you again. The times we spent together back in the 70s were the happiest days of my life; it was thrilling to be on the leading edge of the multi-image industry that you and your team at AVL were forging. Oh, that we could turn back the clock and relive some of those moments again. I am pretty sure that you must feel the same way.

I have a bucket full of questions for my memoir, most of them either fact checking or filling in voids resulting from memory lapses. But I'd like to know if you'd mind my asking them before barraging you. Frankly, I've found it fun dredging up the past. You know that they say, that you don't really appreciate things until they are gone. That is certainly the case for me; today I appreciate the good ol' days more than ever and have been enjoying the time spent reconstructing part of the history of AV in the latter days of the 20th Century.

Right now there's nothing I'd like better than to be sitting with you at the Quay, tossing back a few rounds and reminiscing. At least we have the convenience of email, and I will look forwards to your reply.

Appreciatively,

Douglas

On the 29th, I got this reply:

I heard that Brien Lee had moved to NJ, but until now have not followed up on him. I was close friends with him during later days of the AVL and then the TVL periods. Were you friends?

WTF? I was flummoxed, but wrote back...

Hi,

I didn't know Brien Lee (although I might have interviewed him for the Inner World of AVL show); I knew his partner Rick Sorgel better. In 1992, when I first returned from Europe and settled on Vashon Island, Rick hired me for a cross country photo shoot for Isuzu; he was by then working as an account exec for a California company that produced point-of-purchase promotional materials for Isuzu dealership showrooms. The stuff I shot became an over-sized "family album" of case histories about satisfied customers. At the time I remember asking him, wouldn't you be happier making slide shows? He said, no way!

I was overseas during the TVL period and don't know much about it. Was that before or after the Eagle Computer period? Why did you leave AVL?

Happy Halloween

Douglas

Then, nothing; nada. Two weeks later, on November 12th, I tried again:

Dear Chuck,

Haven't heard back since I last wrote; perhaps you didn't want to answer those particular questions. But I have some other ones that are a bit less existential; and if you don't mind answering them, I would be appreciative. I want the memoir I am writing to also provide insight about the slide-show business.

I got involved with slides in 1971 using a Kodak dissolver; in 1972 I got an AVL Acuetone and in '73 a Show Pro II. That is when I started getting tight with AVL, first through Art Milanese, who sold me up to a Show Pro V and then Bryan King who came to my studio with Art to deliver it and run me through its operation. The rest is history which I am familiar with. However, the period leading up to 1973 is less precise in my mind; that early period is known to me only anecdotally. So, if you don't mind filling in some blanks, I would be appreciative.

For example, the story goes that you started AVL in your garage while you were working at Bell Labs. What were you doing at Bell? Why, of all things, were you building a slide machine in your spare time? How did you even know about slides? The story goes on to say that your original gear was sub-contracted from United Audio Visual (UAV); that you designed and produced stuff on a more or less exclusive basis for UAV. When was that? When did you sever the deal with UAV and form AVL? Was Ed McTighe involved at that point? What was in AVL's very first product line? Was your brother Gary involved from the beginning?

I got to know about AVL when I saw demo shows at an open house held, if I remember correctly, at the New York Hilton hotel. The demo - Life In America - was produced by Canadian producer David Fellowes. At the event I met several AVL reps, among them a jolly, white haired Canadian who I believe was named Mike Reuther. Do I have his name right? He went to live in Winter Park, Florida after he retired. I remember that he came along to the first Vail Festival; I drove together with Mike, Art and Brian from the Denver Airport to Vail's Studio in the Rockies for that first festival.

The Canadians seem to have played a strong role in AVL's earliest days. In addition to the aforementioned, Bryan King, AVL's sales manager, was also Canadian. How did you come to meet Bryan, Mike and David? How was Norm involved? Were there other important Canadians I haven't mentioned?

Besides the Canadians, who were AVL's most important customers/users in the first years?

That's enough for now. I hope I am not "intruding" and that you will help me flesh-out the story of AVL and fact-check details.

Appreciatively,

Douglas

On December 2nd, I finally got this reply from Chuck:

Sorry, I guess that I'm not able to be very good pen pal.

I did however stumble across this, if it can be of any use to you.

http://www.brienleecreative.com/avsquad/page8/page8.html

That same day I wrote back...

Hi Chuck.

Thanks for your reply and link to Brien Lee's story. I had been on that site before and knew more about AV than he discloses, having gotten involved with you before he did; but I was hoping for more, to provide a more complete story about you, and AVL.

Alas, if you cannot or will not fill in the blanks, there's not much more to write. I am truly sorry for that; you deserve more.

Thanks anyway, and happy holidays,

Douglas

And that, as they say, was that. I sent holiday greetings at Christmastime, which he acknowledged with a terse, "Same to you". I was irked and continued to be. What do they say, "So near and yet so far"?

On January 31st (2017), just after my birthday, I tried to re-establish contact with Chuck:

Hi Chuck,

Can you help me with three dates?

What years were the Show Pro II, Show Pro V, and the first Eagle introduced?

Thanks, I hope all's well with you.

Douglas

At that point, I capitulated and gave up hope of getting comments from Chuck. Noreen Camissa [now Miller] and Mike LaRue became my primary resources for rediscovering AVL's history; and helpful they were, indeed. Nonetheless, I periodically (infrequently) emailed Chuck greetings; but I haver got replies.

Then, a year and a half later; I got an email on July 16, 2018, from the current owner of the Kappenman's former home; he'd bought the house from Chuck a few years earlier (Maureen had passed away; I guess the place was too full of ghosts).

Hello,

I enjoyed browsing your presentation. I found it using a Google search for AVL. I became interested in AVL recently after trying to track down relatives of the former owner of the house we purchased in 2000, Mr. Kappenman. We still get misdirected mail after all these years.

Fascinating history... the stuff we take for granted these days, a couple different turns of fate and maybe we'd all be using AVL Eagle computers. Thanks for taking the time and effort to make this available.

Cheers,

Rick Jones 4 Mountain St. Highlands, NJ 07732 Voice/Text: (732) 291-0554 Holy Toledo.

Jones and I began an extended conversation. I asked his help locating where Chuck might be living; I was thinking of actually paying him a visit.

Mesney Keynote Presentation at Dataton Watchout R. Jones <r.jones@fixt.org>

Thank you, but I must say my comments don't necessarily come from kindness, but a great appreciation for the work trail blazers do. I can only imagine the effort that went into some of these presentations.

Ever since we bought this house, we've received a bank statement twice a year for Josephine Burns (https://www.legacy.com/obituaries/app/obituary.aspx?n=helen-rogers&pid=148073452). Returning to sender didn't work, so a couple years ago I made the commitment to reconnect their family with the missing money.

After some digging, I found a number for Charles in Northvale, NJ and briefly spoke with him. Everyone I found seemed skeptical, they probably thought I was running some kind of scam. I can't blame them, I usually don't answer the phone these days unless I know who it is. It didn't solve the bank statement problem, but hopefully it will help you.

- https://njparcels.com/property/0240/106/26
- https://www.whitepages.com/name/Charles-A-Kappenman/Red-Bank-NJ/7q4ptxy
 - This link is for Charles Jr. in Red Bank, but it might have been the 201 number that worked for Charles Sr.
 - o The only way I could find to contact Charles Jr. was through Facebook

If none of those links pan out, you could try contacting Ken Braswell. I'm pretty sure he was a principal at AVL. I haven't had the occasion to talk to him about Charles, so 'm not sure if they keep in touch. He's a Councilman now.

http://www.highlandsborough.org/hnj/Government/

If all else fails, let me know and I can pass your contact information on to a relative I found that still lives in town.

Good luck, I think it's a story worth retelling, although I'm not sure if anyone would believe that's how it got done. Let me know how it goes.

Rick

[Rick also sent me a link to an article of interest in Forbes magazine:

The Presentation Guild Serves Everyone Who Produces Slides for Speaking

[By Nick Morgan | Sep 29, 2016, 08:00am EDT

[If you're in the business of creating slides – and who isn't, in the business world? the education world? Government? – then you might want to consider joining a newly formed organization, the Presentation Guild. Its purpose is to provide a forum for professional slide creators in the public speaking world, to raise the standards of presentation production everywhere, and in the long run to become a source for education, standards, and information about employment in the industry.

[These are lofty goals, and who better to strive for them than Echo Swinford, the organization's first President, and a twenty-year veteran of the slide world as a freelancer, author and speaker, as well as Vice President Sandra Johnson, Treasurer Steve Reindsberg, Secretary Charles Cranford, and advisory board members Nancy Duarte, Cliff Atkinson, Gerry Weissman, and Garr Reynolds. Directors Rick Altman, Geetesh Bajaj, Ric Bretschneider, Stephy Lewis, Marsh Makstein, Tony Ramos, Glenna Shaw and Julie Terberg round out the leadership team.

[The organization is already offering once-per-month webinars on how to do better slides. A benchmark salary survey is in the works. Says Swinford, "We're planning on becoming a source for job listings, as well as presentation standards, design and coaching. Our hope is to elevate the industry."

[Much of the presentation creation world is handled by professional freelancers these days, especially since so many were downsized after the 2008 downturn, but in addition there are communications specialists working for companies and organizations around the world.]

Following the many leads that Rick Jones sent me, I wrote to every Kappenman in the Northvale area and even to the mayor of the town; but to no avail. Once again, I gave up; and a year or so later learned that Chuck had passed away. During that time I continued writing my memoir and got well beyond the AVL era.

It wasn't until I began this volume (#9) that the subject of AVL came up again. As I was editing pictures, more questions came to mind, particularly identifying the people who appear in them. Noreen and Mike LaRue were helpful with the shots of AVL's east coast operations; but they didn't know the people who worked at AVL West. Meanwhile, Richard Allison and I began an extended email "conversation"; he is planning to write a book about multi-image history. Allison located Gary Kappenman (!) and put him in touch with me. Gary was happy to help with the photo IDs for AVL West and also volunteered to write the AVL timeline, from his perspective. Here's a translation of the acronyms:

SDSM&T: South Dakota School of Mines & Technology in Rapid City, SD

EE: Electrical Engineering MSEE: Masters degree in EE

Chuck K / AVL timeline (from GK's perspective with best guesses/approximate years)

1963 CK Graduated from SDSM&T in Rapid City, SD with a BS in EE

1963-1966 CK Full ride scholarship to Rutgers University MSEE program from Bell Labs in exchange for working for them in NJ, NYC, Chicago

1966 – CK in NJ working for Bell Labs? & co-owner Ski Shop with Peter Duffy

GK didn't see CK between mid 1966 when GK graduated with a BS in Physics from SDSM&T & was drafted into the Army until early 1972 when GK left the graduate program in EE/Computer Science at University of New Mexico for a job with Digital Equipment Corp (minicomputer manufacturer) in Maynard, MA when GK made a few trips from Boston, MA to NJ to visit CK

Not sure who CK worked with during 1966-1972 or when he officially started AVL (sorry.....)

1972 – AVL was up & running, GK visited him in NJ and CK/GK discussed how using a computer to control slides could be very useful but still too expensive

1974 – Intel microcomputer kits became available for < \$500

1975 – GK joined AVL designing the computer hardware & software for the world's first microprocessor controlled multi-image system. AVL was in an old Atlantic Highlands, NJ house with CK/GK sharing a room as their lab/offices with CK designing slide projector control portion & GK designing computer hardware & software

1976 – After completing the Show Pro 3 design, GK left AVL & moved to California with an arrangement for receiving AVL royalties on Show Pro 3 in exchange for limited technical consulting if/when necessary

1978 – GK left TRW Validata Division in Hawthorne, CA to start AVL West R&D + AVL Support facility near GK's home in Santa Ana, CA to design the first AVL Eagle Computer

1978 – 1982 AVL West's designs for AVL Eagle / Golden Eagle/ Eagle II were introduced along with networked computer control units for slides & film

1982-Eagle Computer, Inc. / AVL West split with Eagle Computer no longer in multi-image business (focusing on emerging small business computer market using Eagle II.... as its first small business computer product)

Not sure who wrote this Wikipedia info. It appears to be reasonably accurate but it should have listed Chuck K (Chairman), Gary K (VP Technology), & Dennis Barnhart (President) as co-founders of Eagle in 1982 and CA as where it was founded rather than NJ: https://en.wikipedia.org/wiki/Eagle_Computer

Section Two Rostrum Camera Effects



This section – Rostrum Camera Effects – owes its existence in part to Richard Allison (left). Richard is a one-in-a-million character who, like me, wants to document the history of multi-image. He read the first eight volumes of *An Incredible Epic* in their entirety. As he progressed, he would occasionally ask questions, usually clarifications, about things I'd written. At some point he told me about his plans to write a book, which I welcomed. Now, I am supporting him with permission to use as much of the Epic as he deems fit; while also producing the following pages which describe the production techniques for making special effects slides, particularly glow effects.

Photo of himself courtesy of Richard Allison.

Although Hollywood had been doing "special effects" for decades, slide show neophytes were clueless and as a result reinvented the wheel. In the case of multi-image, the ruler was made of rubber; the goal posts continually shifted having been moved by advancing technology, show complexity, the demand for effects and the resulting creation of a new profession: special effects graphics. The Incredible Slidemakers surfed the edge of that wave.



Many effects originated accidentally; most were the result of continuous experimentation. I ran Incredible Slidemakers like a kindergarten; a play school of sorts. A perfect example is Jim Casey's so-called "Black Magic". It was supposed to be a kind of lighting gadget, with 200 fairy lights arranged on a pixel-like grid measuring roughly 24 X 18 inches [~46 X 61 cm]. It's easy to see that Casey put a lot of time into his pet project, which would serve no useful purpose in and of itself for the company; but it kept Casey motivated. 10

Jim Casey and his Black Magic light box in the 73rd Street studio.

Likewise, the Forox department went through copious quantities of supplies blowing a huge percentage of monies that could have been profits and/or paid for higher wages and bonuses. Oh well, motivation was the key. Happy employees were dedicated and loyal; less likely to go out on their own or hire out to a higher bidder. That was happening a lot, accounting for a bunch of competitive start-up companies.

¹⁰ From Casey: "It was an animated light box I made from scrap stuff. An old plastic Lucite picture frame was drilled to hold 8 strings of Christmas lights and black plexi [Plexiglas] framed the whole thing. You had this controlling box that sequenced lights plugged into it in patterns, so it was built for that box. We made a Kodalith company logo and put it in front for a trade show. I think someone liked it so you sold it there. You probably didn't want the controller anymore and this made it easier to sell." [I remember that "disco" light controller. It was made by LSI (Lighting Systems International). Art Milanese sold it to me; he was their rep. It didn't sequence the lights, it simply pulsated them with three patterns based on the treble and base signals and a blend of the two, ed.]



The ballet dancer (upper right) is just one of dozens of variations created by the Forox team, led by Fred Cannizzaro. See also Plate 14, Incredible Slidemakers Printwork Portfolio, page 2615.

One of Incredible Slidemakers first serious special-effects competitors was Dave Sherman, who spent hours looping the SFX slides we presented at a trade show and who then started directly competing with us shortly thereafter. But by then the cat was out of the bag and Incredible went under, anyway; wiped out by inflation and a faltering economy.

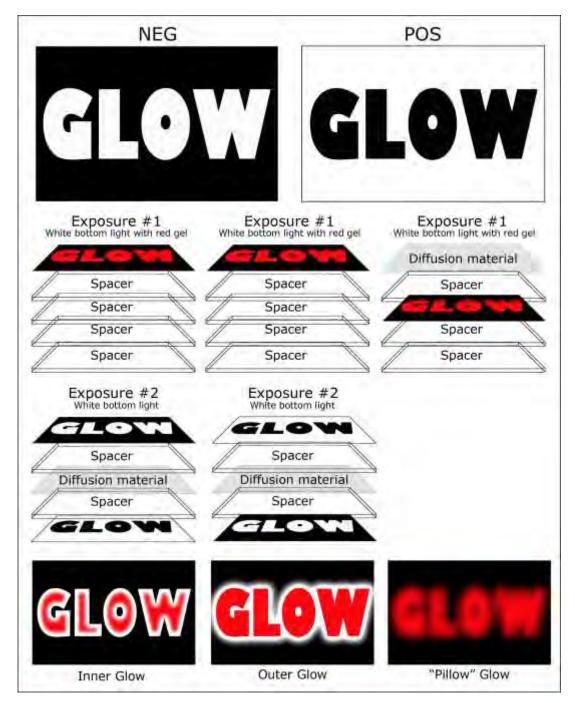
Now, some people want to know more about how things were done. That accounts for this section. The illustrations describe how a basic glow was made and go on to describe how glow effects were manipulated into myriads of variations, featuring the work of John Emms at Incredible Imagers in Stockholm and Brussels (1980s). Another part illustrates *Master Masks* reveal and transition effects. There is also a portfolio of effects produced by the New York team of The Incredible Slidemakers.



Artist Mark Strodle (left) with producer Pat Billings and cameraman John Leicmon collaborating around the main light table, third floor.

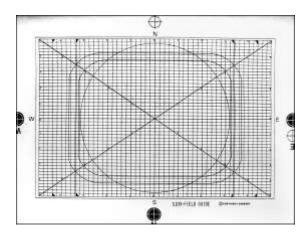
Glow-Effects Production

Glow effects are produced by photographing multi-layered "sandwiches" comprised of high-contrast film positives and negatives with diffusion materials and transparent spacers. The process begins with the creation of "line" artwork (black-and-white; no grays). Typically, glow-effects are used for typographical applications. For our example, we'll use the word "Glow".

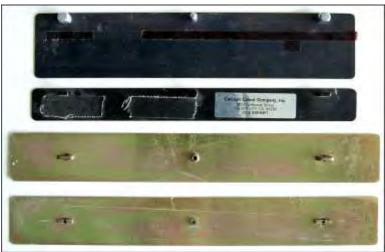


Spacers were used to keep the stack height equal for all sandwiches; otherwise, the size of the word would have changed, because different sandwich thicknesses had different heights, making the top layer closer to the lens or farther from it, creating misregistration.

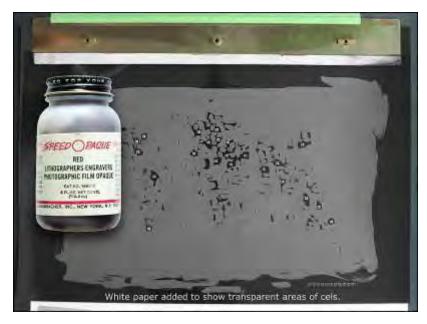
Back in the day, typography was a big industry. If you wanted to print anything, your copy was sent to a typographer, aka "type house", and they would return to you proof prints, aka "gallies". The gallies were then cut-up, laid out and subsequently pasted onto heavy-paper or, more frequently, "illustration" board (e.g., Bainbridge Board*), resulting in a "paste-up," a piece of finished production artwork called a "mechanical".



We used an Acme punch and peg bars after John Emms discovered registration issues using Oxberrypegged artwork. Right, four wellused peg bars, top down: Oxberry, Acme and two custom-made (for John Emms), with high and low pegs. For making our effects, we'd make our paste-ups on 10-field-sized (10-inch wide), pin-registered layout sheets (paper with field lines printed in light blue (invisible to line-art film), or on clear acetate overlaid on a 10-field grid.



Next, the mechanical of the word "Glow" was positioned under a repro camera, aka "stat" (photostat) camera ("repro camera" in the rest of the world) and shot 1:1 onto a "punched" (for Acme pegs) sheet of high-contrast, "ortho" film (blind to red; we used Kodak "Kodalith" film as well as Agfa's version, in Sweden) to generate a registered, 10-field film negative of the artwork. The word "Glow" is clear and the rest of the film black.



After close examination on a light box, any "pin holes" or other imperfections were painted out – "spotted" - using Speed Opaque – a thick, dark red-brown, water-based paint with a high lead content making t very dense. (See the story about mistaking it for my coffee and swallowing a gulp while at AVC in Stockholm.)

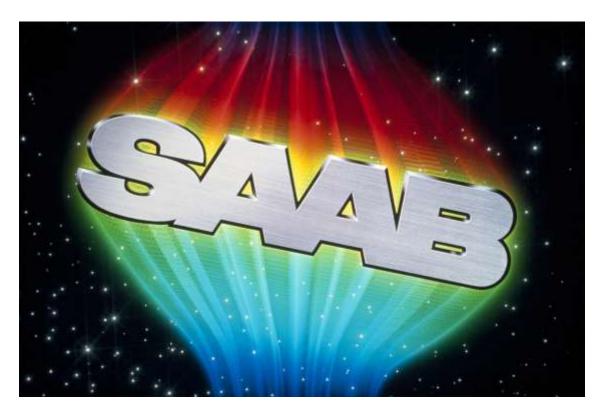
Left, a heavily opaqued negative used to make the "pillow glow" effect on the little Kodak logos dotting the "Stretched Globe" map described below. (Detailed artwork, with lots of little bits – in this case 24 tiny logos - could not be heavily exposed when shooting the negatives. Lack of density resulted in (many) more "pinholes" that needed to be "spotted".)

The resulting negative - "neg" - was sandwiched under glass with a second sheet of "lith" film, emulsion-to-emulsion, both affixed to a registration peg bar, and "contact printed" (exposed to light). The result was a registered positive - "pos" - film cel. The rest was done with diffusion materials. To get the idea, imagine a neg and pos sandwich; what do you see? Black. Next, slip a piece of wax paper between them, with the pos on top and observe, bottom-lit. Now a small amount of light is "leaking" into sight around edges defined by the pos. Add spacers and diffusion to taste and... voila! The amount of glow depended on the type of diffusion material(s) and its spacing within the "sandwich"; more space = more glow. The spacers were sheets of clear or frosted acetate, glass and/or "plex" (Plexiglas) of various thicknesses; by the end, our collection of spacers had a dozen different thicknesses to work with. Likewise with diffusion "screens". We used a variety that ranged from thin, kitchen wax paper to the nearly opaque types originally used to diffuse movie hot lights. Our favorite brands were Roscoe and, later, Lee, when operating in Europe. Those two also supplied a full rainbow of transparent, colored acetate, called "gels". Hours and hours of time was spent "gelling" negs - that is, cutting-up gels into little pieces and taping them to a sheet of registered clear acetate, to create a "gel" layer, placed under the neg in the sandwich. It took a lot of time to make a multi-color gel cel; gelling was a full-time job at Incredible Slidemakers.



Gelling room at Incredible Slidemakers 73rd Street studio in New York. Note 29-color gel inventory on third shelf.

Later, we switched to a colored light source – the color "head" of a Super-Chromega enlarger turned upside down, under the camera stage instead of over it– and captured individual colors with multiple sequential exposures on each frame of film; e.g., red-blue-green-etcetera. When we got the programmable Marron Carrell, that was a piece of cake. Additional glow effects were made with filters placed over the camera lens; I had a ton of those – about 900 at the end - which I also used on photo assignments. So, you can appreciate that between all the above, various combinations could produce a breath-taking variations of glow effects. And I didn't even mention that glow-effects could be applied to the making of the original neg and pos cels. For example, an inner glow applied to a pos could be used to make a bevel or other dimension effect, call them what you will – emboss, "chisel", shadow....



Above: the resolve (final) step of a 9-projector zoom animation for Saab's *Putting the Future in Motion* slide show. The brushed stainless effect was made by scratching a clear-acetate sheet with steel wool.

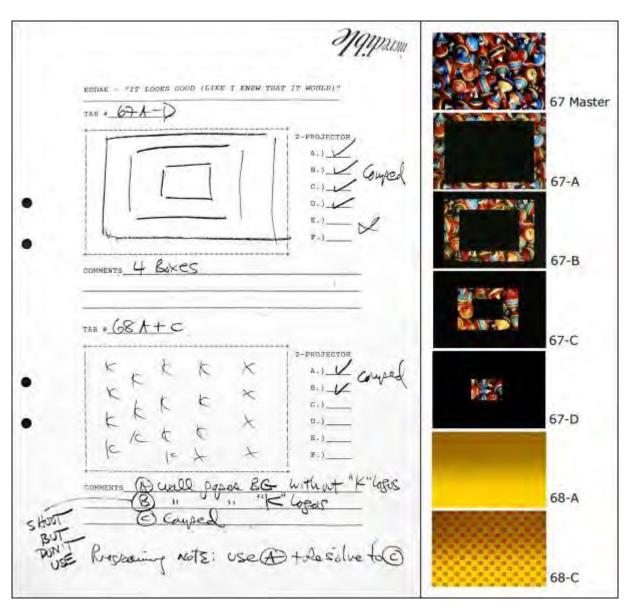


The spiral piece of Incredible's logo, seen at left, involved dozens of cel "sandwiches" consisting of 4-cel neg-pos combos with shadow and emboss masks; the job envelope weighed a kilo.

By the end, the level of sophistication achieved was epic and culminated with the work of John Emms (above and below) using a computer-controlled Marron Carrell rostrum camera together with custom-built modifications and a fully-equipped darkroom with which to make artwork and camera cels.

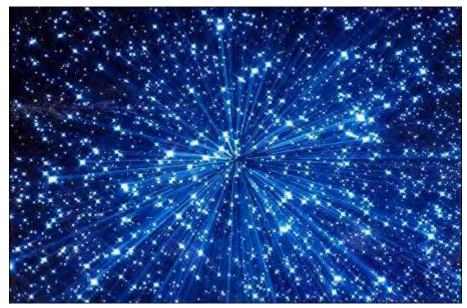
To communicate instructions, we used a kind of menu system. There were two levels: order sheets, filled out by the art director (me) and production "shoot sheets" used internally by the camera department (Emms).

Those specified the specific instructions for each layer of the sandwich; e.g., which spacers and diffusion materials to use, light color, etc....



Artist's order sheet for Marron Carrell camera work (left) and resulting slides.

Every aspect of an effects package – glow, clint, star, pan, zoom, spin; you name it – all done with sandwiches of cels made from the original neg and pos. Outlines were used to make tubular-looking zoom trails and pans; to make stars, pin holes were punched through registered, glossy-black "Flint" or matte-finish "construction" paper and those cels shot with a star filter on the camera lens and/or the resulting star could be given a glow by double-exposing with a diffusion filter; a glint was made by offsetting a pos on top of a neg; textures were made from combinations of printers' screens, particularly mezzo-tints; we used multiple layers of unregistered "mezzos" to generate the look of the night sky. As this was the 1970s, space was a BFD, what with the Moon landing, Kubrick's 2001 A Space Doyssey and the Star Wars films. There was a time when maybe 75% of all multimage shows began with a starfield opening. I know; I was a judge at multi-image festivals. As cliché as star fields became, they nonetheless drove the "technology" of visual effects forward. Whose star fields were the best, and why?

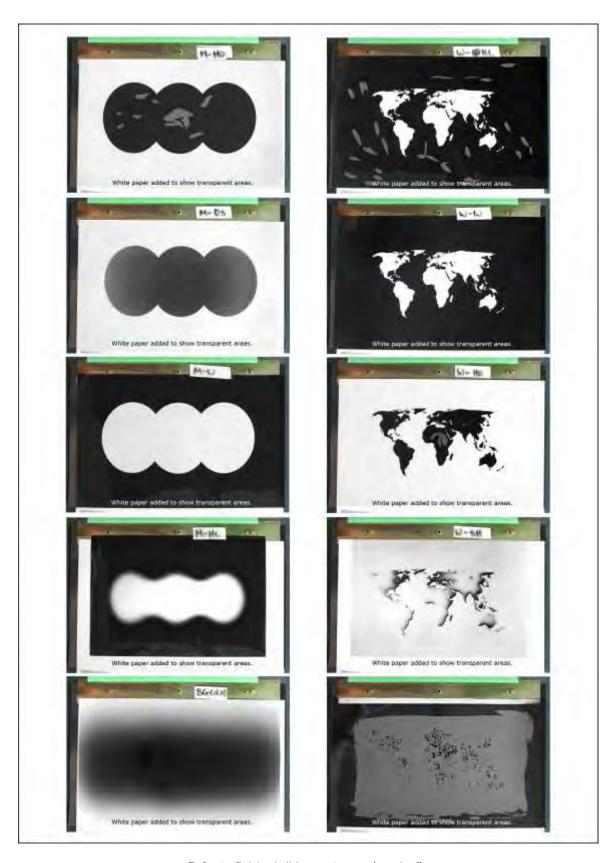


John Emms perfected the art with his creation of a star effect we called "Disney" stars, because that's the kind they used for their "magic" night skies. It was essentially the effect just described, double-exposing pin-hole art with star filters and diffusion. Although that sounds easy, remember all the variables. This star field combines a zoom-streak effect and was made for a print ad.

"Shoot sheet" (below) details shooting instructions for the cels illustrated (following page).

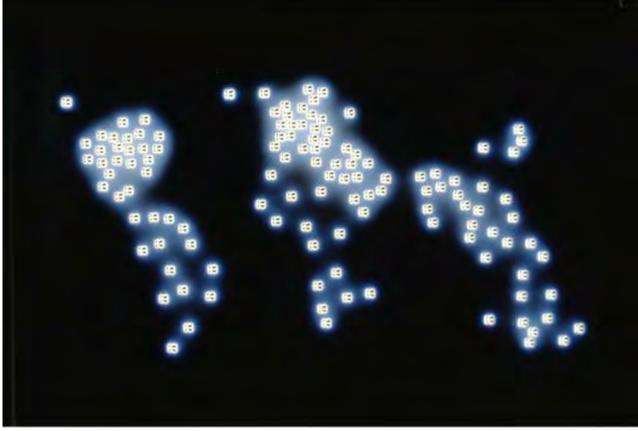
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	M-HC	N-W	1/9 plan	W-HO	CELL	M-HO	Vic plea		
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I asked John Emms to decipher the codes: "Camera operator Conny Bergkvist. This doesn't really relate to the first page.as we rarely used spacers but did use 1/16" or 1/8" diffusion plexiglass (translucent white); again, making sure any non diffused films stayed on the same level during different exposures. The exposure time was set for the type of film - in this case Ektachrome Professional (5018); tungsten balanced 50 ASA [ISO]. The exposure is indicated by just the F. stop. The color is based on a mixture of Rosco and Lee lighting gels usually placed under diffusion plex to eliminate imperfections. LGY - Light gray; TQ - Turquoise; YGN - Yellow Green; SB -Steel Blue BO - Bastard Orange; OA - Orange Amber. [On the cels] M would be mask for the globe shape; -W window; -HL Hilite (misregistered window); -SH Shadow; W- would be world."



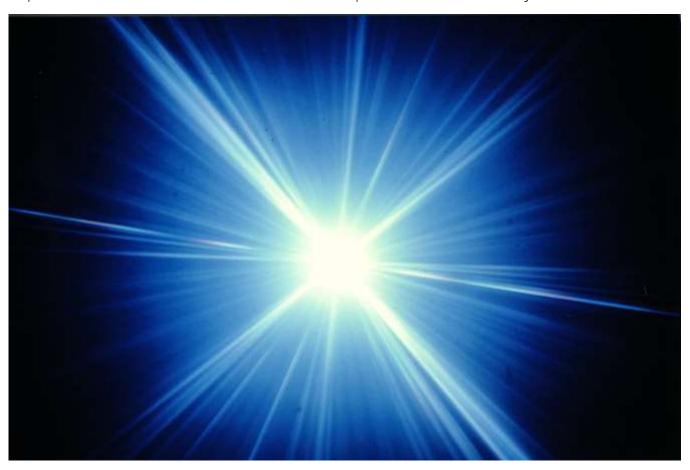
Refer to finished slides next page (overleaf).





Of course, the above describes how we did things at Incredible. There were many other ways to accomplish special effects. Some producers used smaller sized artwork and cels. By the end of the era, Wess – the slide-mount folks - sold plastic appliances for making special effects; one such device was called a "Wess Glower".

As far as I am concerned, those were cheap imitations of the "real thing", that was 10-field work. Smaller fields meant less control – less choice of spacer thicknesses and magnification of diffusion materials (camera lens closer, materials appear "coarser"); that translated into less subtlety and sophistication. As well, registration was less precise when using smaller-sized art and cels. For example, a misalignment of just 1 mm would be 1/36th of a 35 mm film chip, measuring 36 X 24 mm; but just a fraction – 1/254th – of a 10-field (10-inch-wide (254 mm)) sized cel. The best quality and registration was important because Incredible made effects for print artwork, too, not just slide shows.



A glowing star like this could only be made with custom star-filters made by John Emms.

Following is portfolio of effects made by the team at Incredible Slidemakers, New York, led by Fred Cannizzaro and staffed by camera operators John Leicmon and Nicole Smith; photographer-and-generalist, Jim Casey; producer Pat Billings (Shipps); as well as artists Grace Napoleon, Nancy Pearson, Tim Sali, and Mark Strodle. [Did I forget anyone? I hope not.] Readers should bear in mind that all those effects were done with a non-computerized, standard Forox rostrum camera.

^{* [}See: https://www.currys.com/catalogpc.htm?CATEGORY=BAINBRIDGE_80_ILLUSTRATION_BOARD].

Notes On Incredible Slidemakers Effects

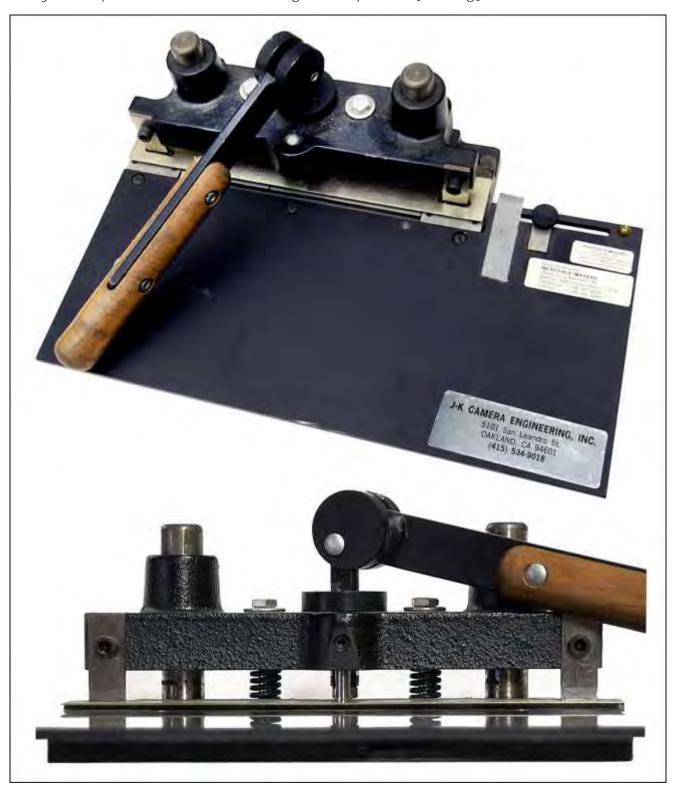
Rostrum-camera stages (also known as "compounds"), were equipped for precision movements along the X axis (left-right; lowest crank) and Y axis (forward and backward; right most crank). Most compounds, like the 10-field, Forox compound table shown below, used cranks with numerical counters to indicate positions. The Forox compound had two levels—a table top with its own set of cranks mounted onto a moveable lower chassis. The circular, rotation-position indicator dial can be seen under the center of the table top (red arrow). Thus, the pin-registration frame moved across the table top, which moved on the chassis. Lower picture of the stage being packed for shipping on a 6 X 4-foot [~2 X 3 meter] frame shows its massive size.



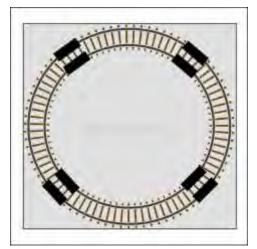
Smaller stages used micrometers and some, like the motorized, 35 mm, Marron-Carrell stage, (lower of the two, below), also allowed for rotation. But that was later, in the very late 1970s and especially the early 80s. By that time there was a sizeable market of several thousand producers and that was a customer base to attract and fund technological research and development. More and better tools for multi-image production became available every year, built by both traditional AV manufacturers, but there was also a generation of new ones. One such start-up was Double M Industries. They built a compact, ultra-precise, motorized 35 mm stage; one of which we were given in exchange for our becoming "brand ambassadors" (seen without detachable motors). It was a beautiful machine, made of black anodized brass and weighed a good fifteen pounds.



When John Emms joined Incredible in Sweden (1986), he was dissatisfied with the registration accuracy of Oxberry pegs and we switched to Acme and used punches aquired from Cartoon Color in Los Angeles. But even those weren't accurate enough for the work he was doing. Thus, he had J&K Camera Engineering (Oakland, California) build a superbeefy Acme punch, seen below. It weighed 25 pounds [~11 kg]!

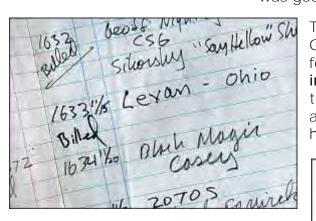


As there were no motorized, rotating stages for shooting large-format (10-field) artwork, I decided we should build our own and tasked the Forox Department (Fred Cannizzaro, John Leicmon and Jim Casey) with that job. It was made using HO-gauge, Lionel model train parts.



A lightweight, 16-inch Plexiglas was supported on four engine trucks (taken from model locomotives) that ran along a circular track 16-inches in diameter [41 centimeters].

Speed was controlled by Lionel's standard variable transformer. I had the device patented; no kidding. It cost just a few hundred to build; but the patent attorney (Camille Speciens, recommended by my personal lawyer, Milton Epstein) cost a couple of grand. We never sold any of the circular stages, but the prototype got used to shoot circular pans and spiral zooms like those seen on Plates 9, 12, 28 and 29. Life was good.

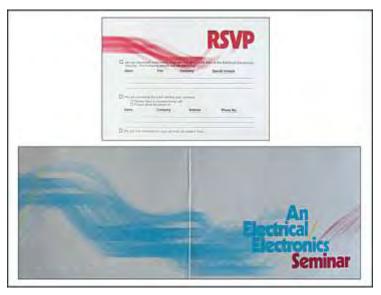


Then, one fine day, Tom Bigelow called, from General Electric, in Ohio. He had a graphic idea for a brochure that involved using the Lexan logo in a series of "swirling" designs to be featured as the key illustrations in seven, two-page spreads as well as an invitation to an Electronics Seminar held to introduce Lexan.

As we had just invested nearly \$5,000 in a "fluid stage", this was the perfect opportunity to show off its capabilities.

Thus, on November 15, 1978, the Lexan project became Incredible's job number 1633. Unfortunately, I have no pictures of the fluid stage; so, a description will have to do.

The stage was thin-profile lightbox ~12 X 16 X 3 inches [30 X 41 X 8 cm] attached to a base filled with light oil and a series of baffles.



That allowed the light box to be slid in any direction with the smooth characteristics of a fluid-head tripod; that is, the fluid provided a (variable) degree of resistance which made any moves ultra smooth and jerk free. As the Lexan logo was made of dots, it was perfect for creating the filament-like pan trails that swirl across the pages, as can be seen in Plates 33 to 37.

Inset pictures (pictures inside of pictures) were another of my favorite effects; another kind of "multi-image. Somewhere along the line, inset pictures got named "hero frames". If you've seen videos of Incredible's shows [at Vimeo], most of them use the technique.

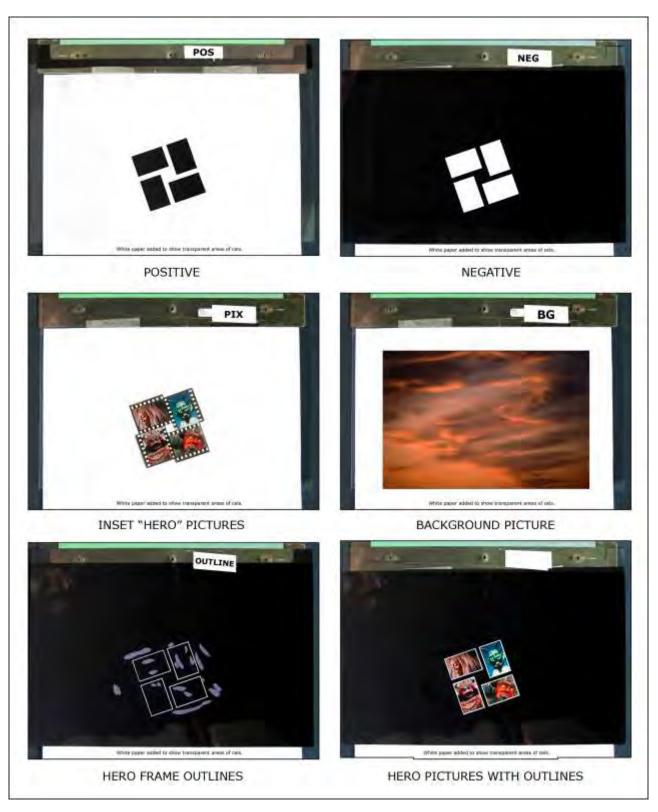
As a former printwork designer, I quickly adapted to screen design using multiple images; I treated a screen layout the same way I laid-out a two-page spread or fold-out



Beginning with Bumbles, Incredible's style accelerated; the shows got faster and faster. When the company closed-up in 1981, in a final blow-off of extravagance, our final show was the 30-projector, single-screen Hawaii Xanadu. That show featured full trays (to be able to loop the show, for continuous performances at exhibitions); viewers saw 2,400 slides in about four minutes. [I (still) hold the world's speed record for slides.] Ironically, there aren't any hero frames in Xanadu as it was a showcase for my photography and the studio's special effects. With thirty projectors, I could have long sequences of animated pictures, then cut right into a full-blown special effects graphic with pulsing glows and flashing stars, then cut back in with another animation sequence. However, I made up for that in the 1988 show, Rhythms of The World, a fifteen-projector, single-screen made for AVL on the occasion of their 20th Anniversary. Again, there were full trays – 1,200 slides; and half of them were hero frames. In fact, hero frames were the primary design motif for the show; they facilitated quick-tempo choreography... and hitting every beat of the music visually. [One of the goals of Rhythms was using every possible Procall cue.] The hero frames come and go so guickly and in such quantity that there is no way for a viewer to really see those little pictures at all; but that didn't matter; the effect was more "kaleidoscopic" and - especially - syncopated. Geoff Levin, who wrote and performed the music, scored it for 60-beats per second, which was ideal for animating slides with 6-9projectors.

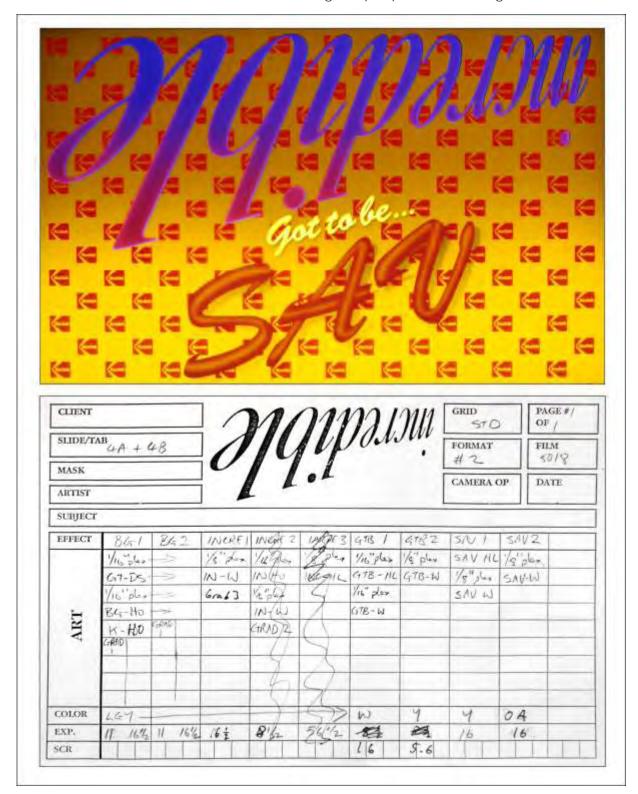
None of that would have been possible without the extraordinary talent and efforts of cameraman John Emms and his assistant Conny Bergquist. Emms pulled out every trick in his book for Rhythms, and then some. While many of the hero frames were made using 10-field art and cels, as illustrated on the next page, those were for over-projection and/or compositing into a graphic background. However, to composite hero frames into a picture background was another story. Using the 10-field method, the background pictures would have to be enlarged onto 8 X 10 or A4 color duping film – very expensive! Using in-camera masks – facilitated using any size picture for the background. To make the in-camera masks, 10-field art (like the cels illustrated) was shot onto 35 (or 70) mm Kodalith film and those chips mounted in the aperture of the Marron Carrell rostrum camera. Or, a "travelling matte" was used. By running the film forward and back, masks could be swapped and the heroes DX'd (double exposed) into the BGs (backgrounds) or, frequently, triple exposed (or more).

¹¹ . [John Emms: "Travelling matte uses the second set of rabbit ears; i.e., 4 reels above the camera head instead of 2. So, a roll of processed film travels with the unexposed film, masking or revealing the film above - frame by frame."]

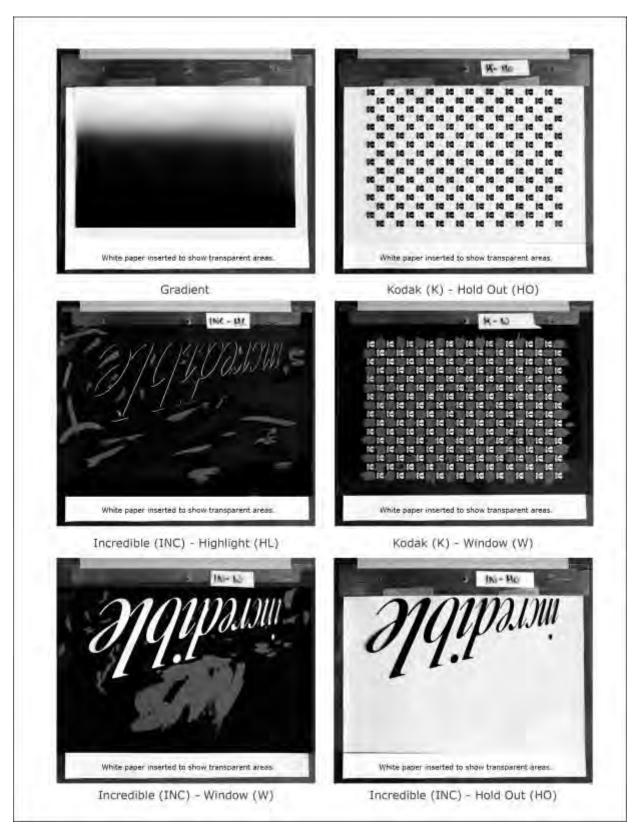


A comped (composited) image involved three exposures; cel stacks were: 1.) background image under the positive; 2.) hero pictures under the negative; 3.) spacer under the outlines. For over projection: one slide of background and outlines with bound-in Kodalith mask of pos; another slide of hero frame images with a bound-in Kodalith mask of neg.

The component parts for shooting the main titles for Kodak's Got to Be... SAV! show illustrate how John Emms created effects using simple positives & negatives.



Above: main title scene A | Below: shooting instructions for main title scenes 4A & 4B. STD=Standard Grid (10-field); 5018=Ektachrome film; #2 Format=Wess #2 mounts.



John Emms' nomenclature conventions referred to negatives and positives in terms of their functions. Hence, for example, a negative could be a window (W) or a mask (M). Likewise, a positive could be a hold-out (HO) or a glow mask (GL)



The cel marked GTB (Got to Be...) – HL (Highlight) was used with diffusion to create the neon effect. The Gradient cel (see previous pages) was an "underlay" throughout, over a white bottom light.



To see how the twelve slides were choreographed, watch a video of the show at Vimeo - https://vimeo.com/232927601

1970s - Incredible Slidemakers Printwork Portfolio - Best of the Best



Although most of these effects are variations of basic glow and star effects, a few of them require explanations, as below.

John Leicmon lines-up top-lit artwork on Incredible Slidemakers' first Forox SSA camera, in 1975.

Plates Nos 3-4: I'd call these effects "repeater zooms". [Zoom = vertical camera move, aka "Z"; Pan = horizontal movement, aka "X-Y".] The effect was done using a multiple exposure during a vertical camera move down the column. The camera was set for no film advance. The camera's shutter was controlled by a timer that operated like the old *Time-O-Lite* darkroom timers. That is, between exposures the timer reset itself before repeating; thus, creating the spaces that make the repeater effect. [Plate 4 also features a vertical fish-eye photo of Dallas, Texas, by Yours Truly.]

Plates Nos 20-21: A beautiful example of a repeater zoom effect.

Plate N° 25: This is a compound move. During a continuous (time) exposure, the camera moves up the column (creating the upper zoom), pauses while the stage is panned N-S (North-South), and then moves back down the column (creating the lower zoom).

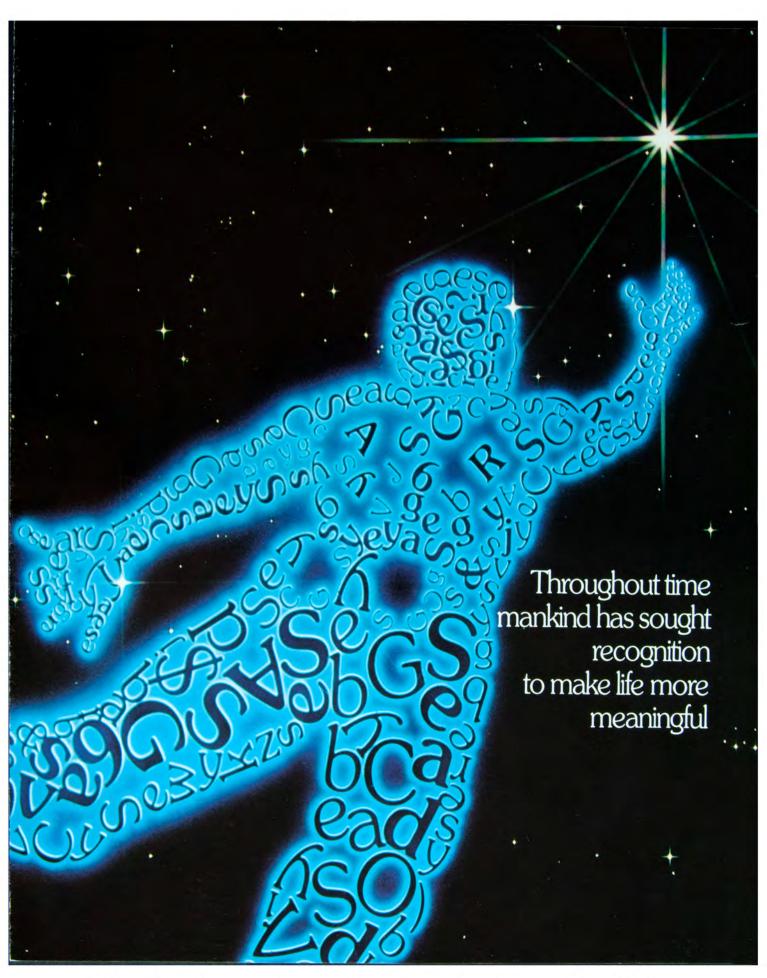
Plate N° 28: "Repeater rotation" was also made with multiple exposures without film advance. This rotation was likely done with the railroad-track stage.

Plate N° 29: Spiral zooms were also done with the railroad-track stage. Compared to the Forox stage, it was much more compact, much lighter. That facilitated smoother, constant-speed rotation without stutters. With the Forox stage, the operator had to "switch hands" to get a full 360-degree (or more) rotation.

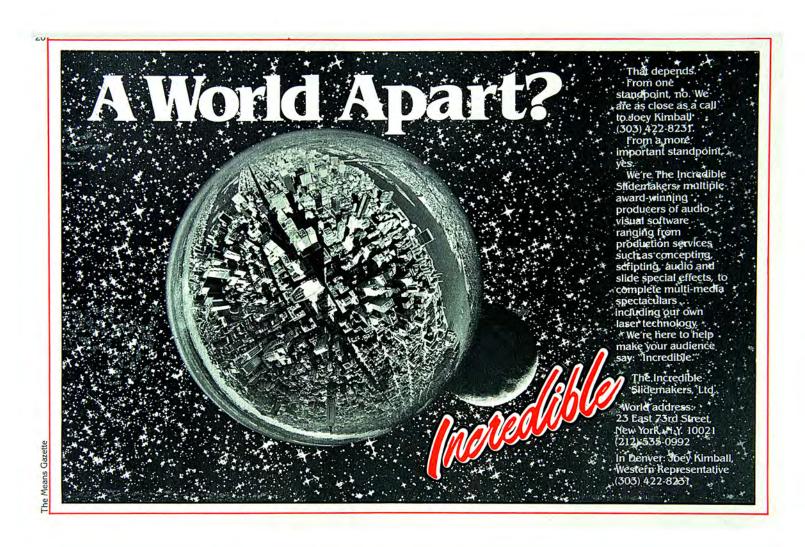
Plate N° 31: The big picture is a light texture created by shooting an argon laser through a cheap chandelier crystal. The smaller, inset pictures are combinations of laser patterns generated by the Magic Lasers machine with Forox graphic effects. Hint: the laser did not produce yellow or orange colors.

Plates N°s 33-37: Fluid-stage effects were done freehand with the shutter open (time exposure). The good news was that the camera operator could be "creative"; the bad news was that no move could be precisely duplicated.

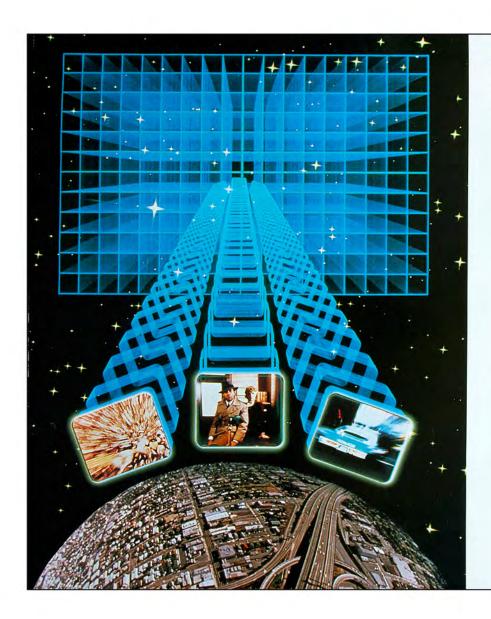
1970s - Incredible Slidemakers Printwork Portfolio - Plates Nos 1-39



1970s | Incredible Slidemakers Printwork Portfolio | Plate Nº 1
New York Type Directors Club | awards competition | brochure cover.







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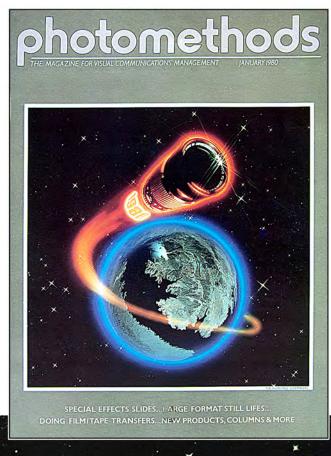
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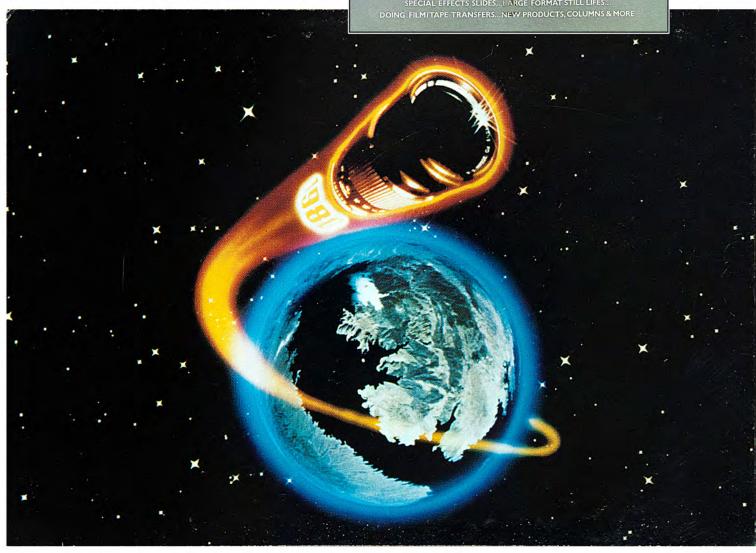
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1970s | Incredible Slidemakers Printwork Portfolio | Plate № 5 Photomethods | magazine cover | Lake Mead [Nevada] fisheye photo by Yours Truly.

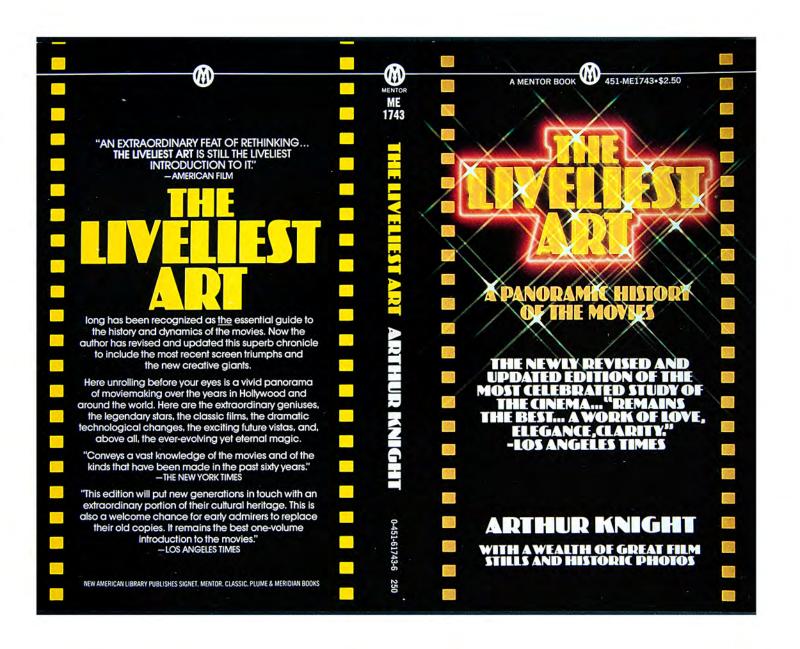
Medical Marketing Name 1980 & Media

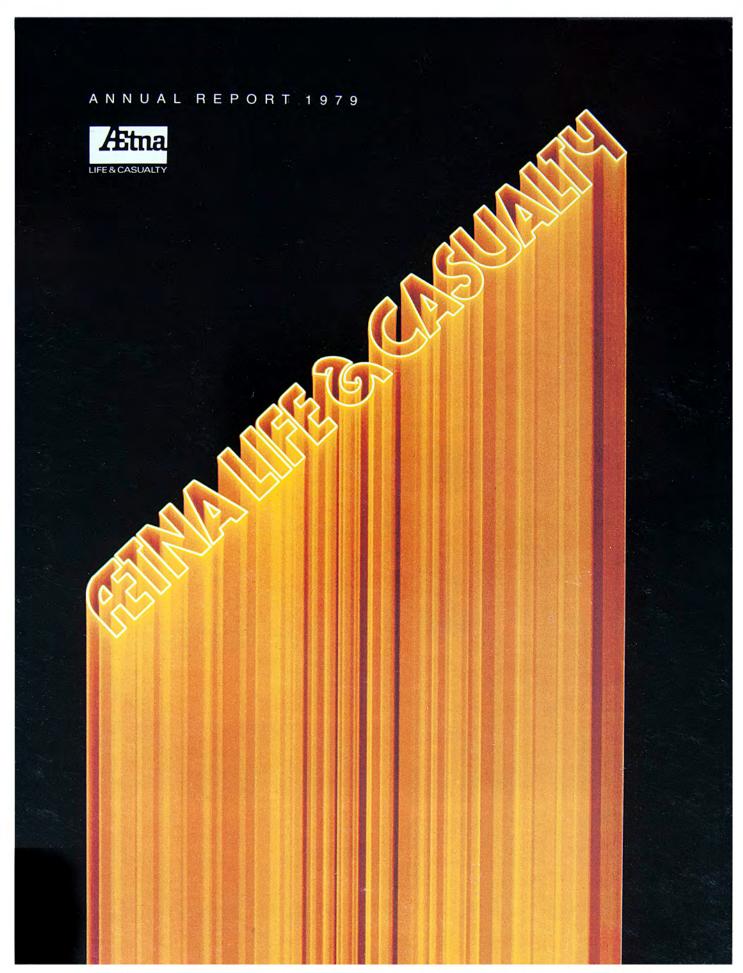


Burroughs Wellcome marks its 100th anniversary this year.

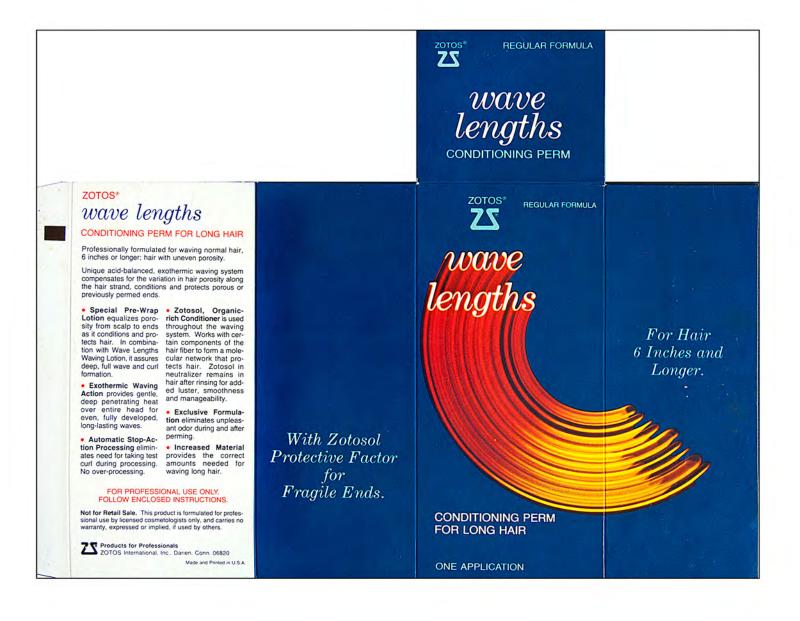
- Origin of Species
- Rx Services XIII Winter Games
 - UPDATE

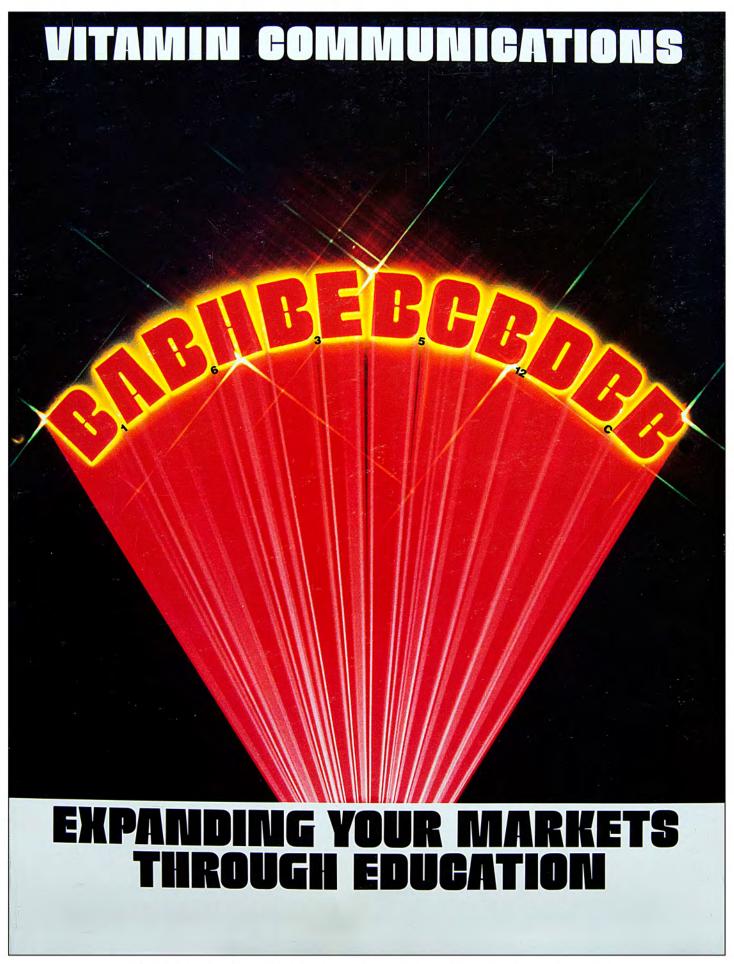
- Nurse's Role
- Market Strategy

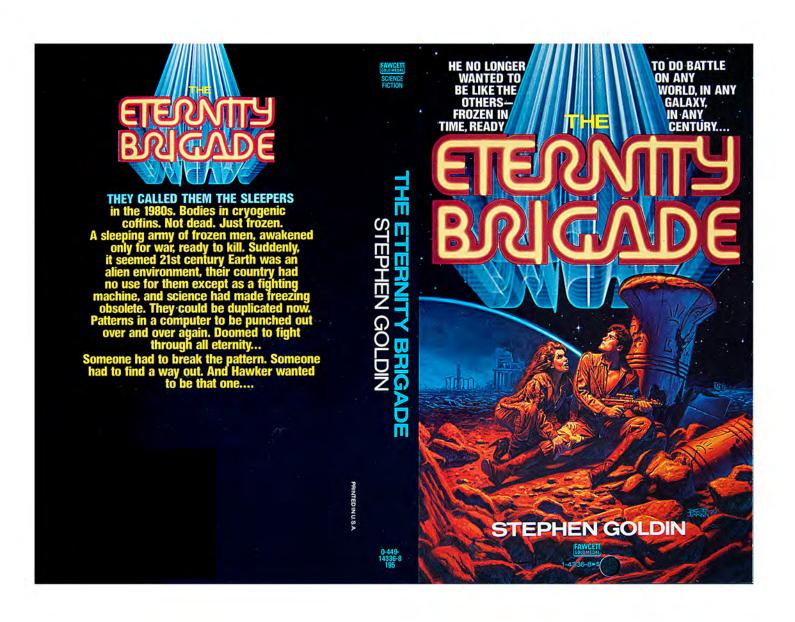


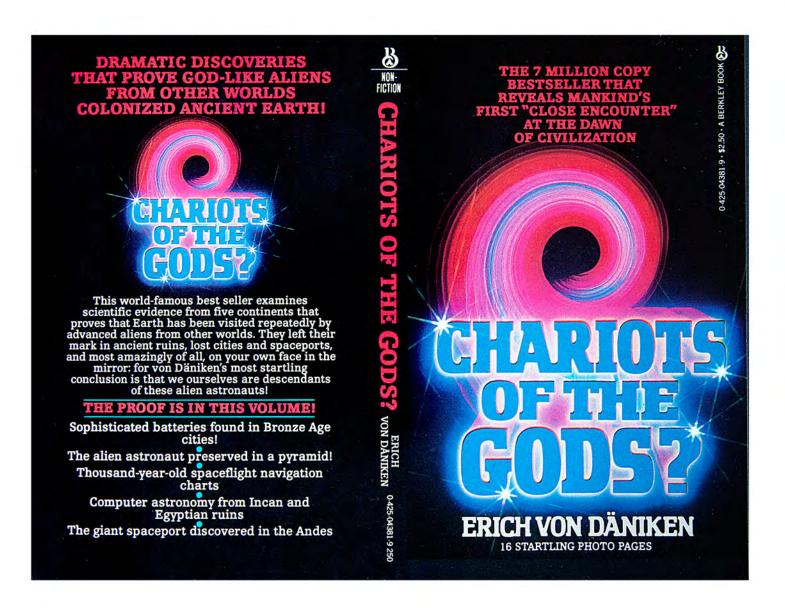


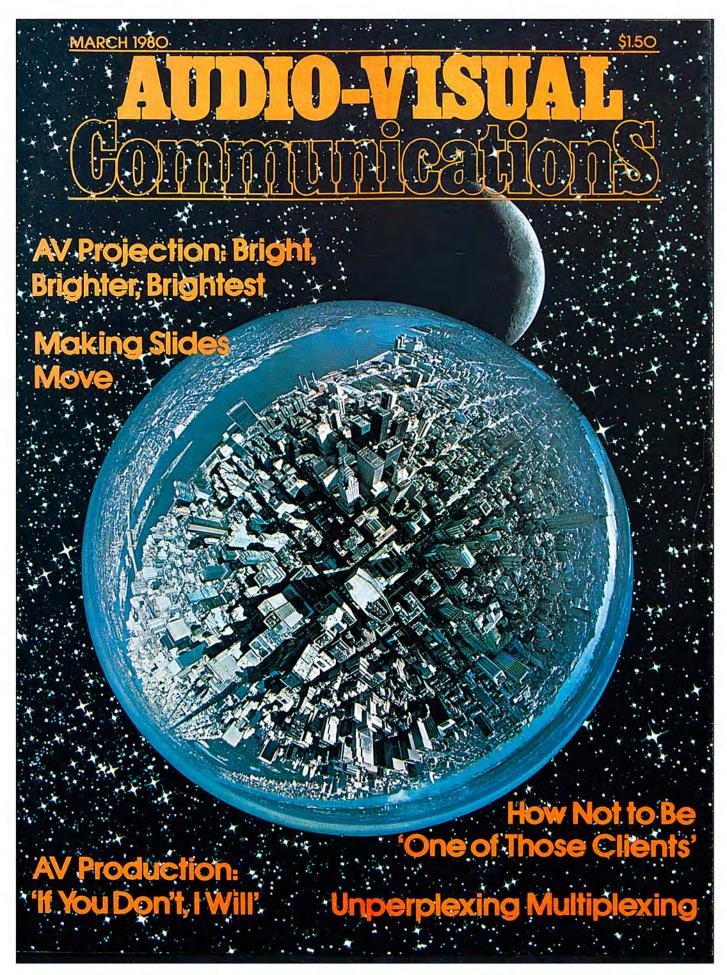
1970s | Incredible Slidemakers Printwork Portfolio | Plate N $^{\circ}$ 8 Aetna Life & Casualty | annual report cover:

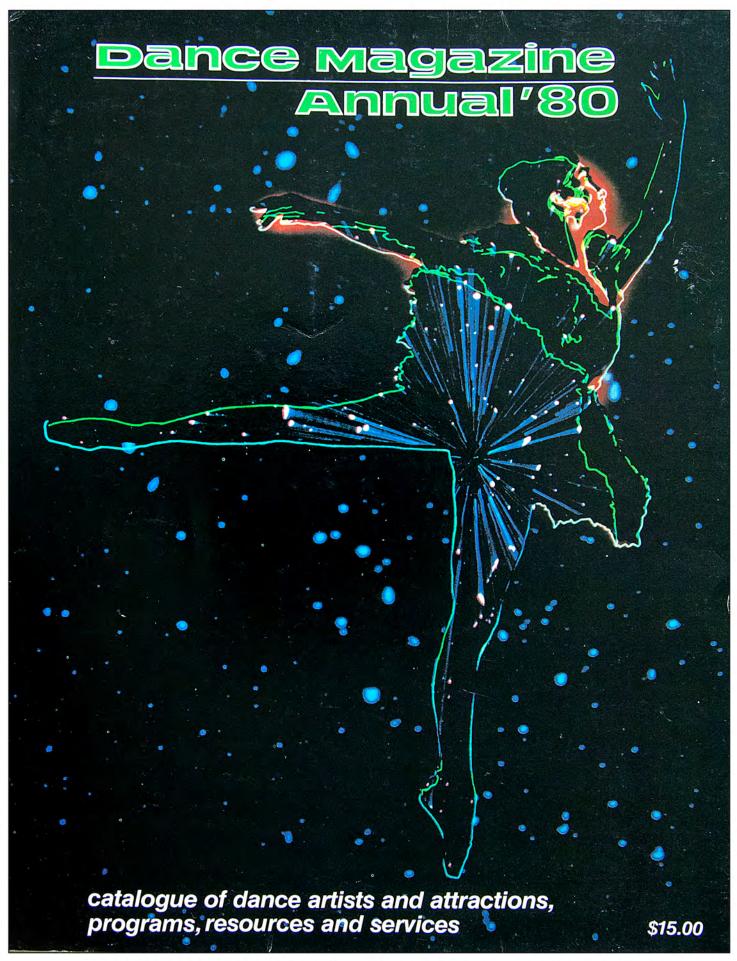


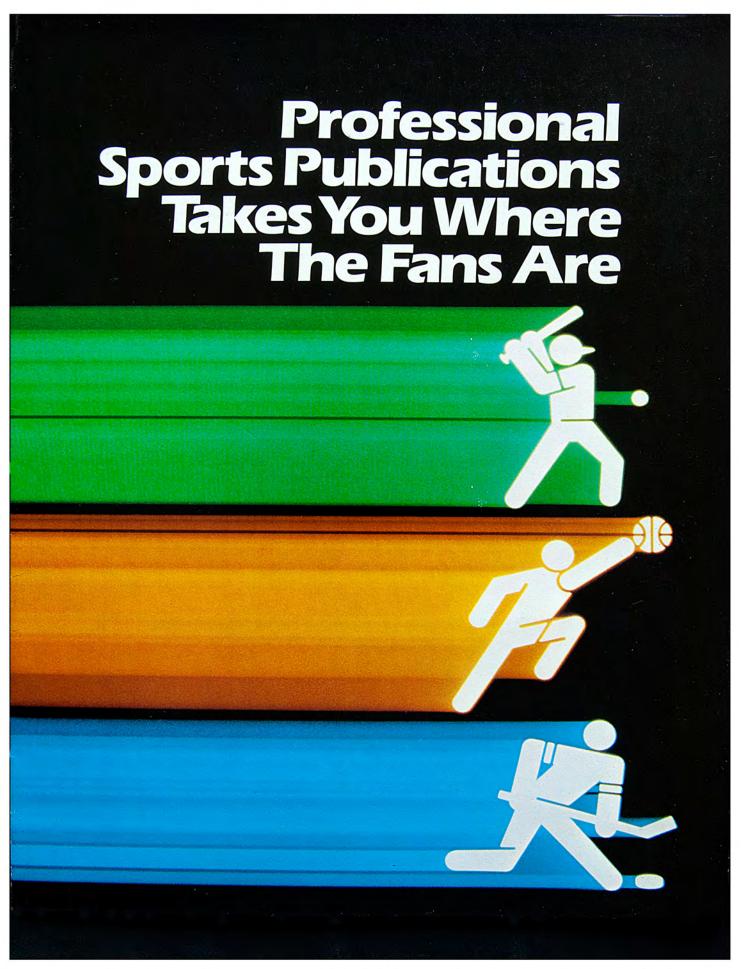


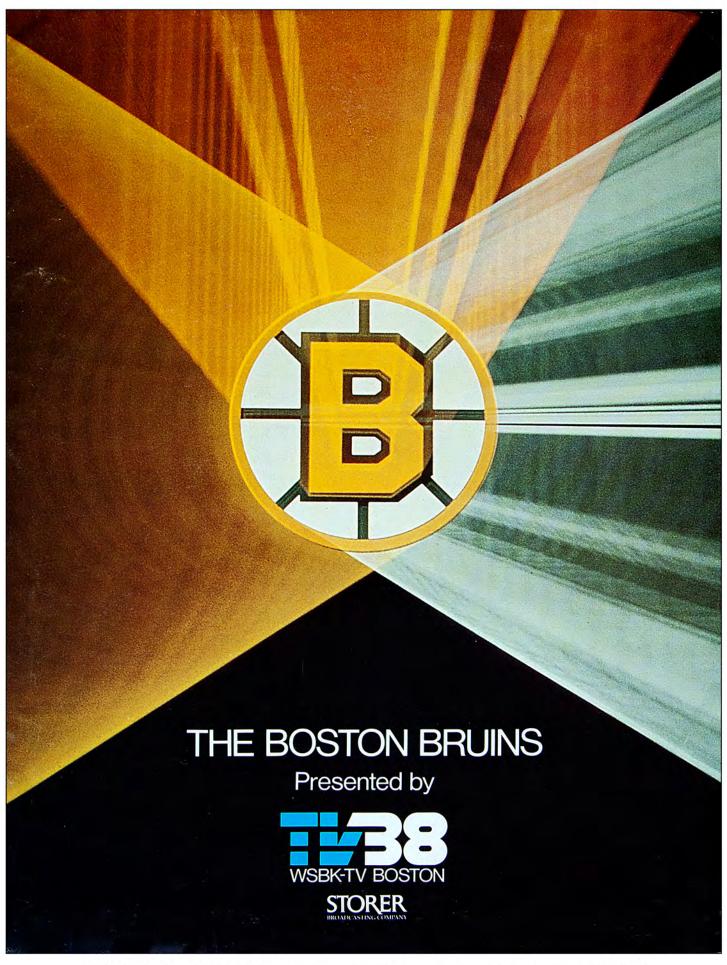




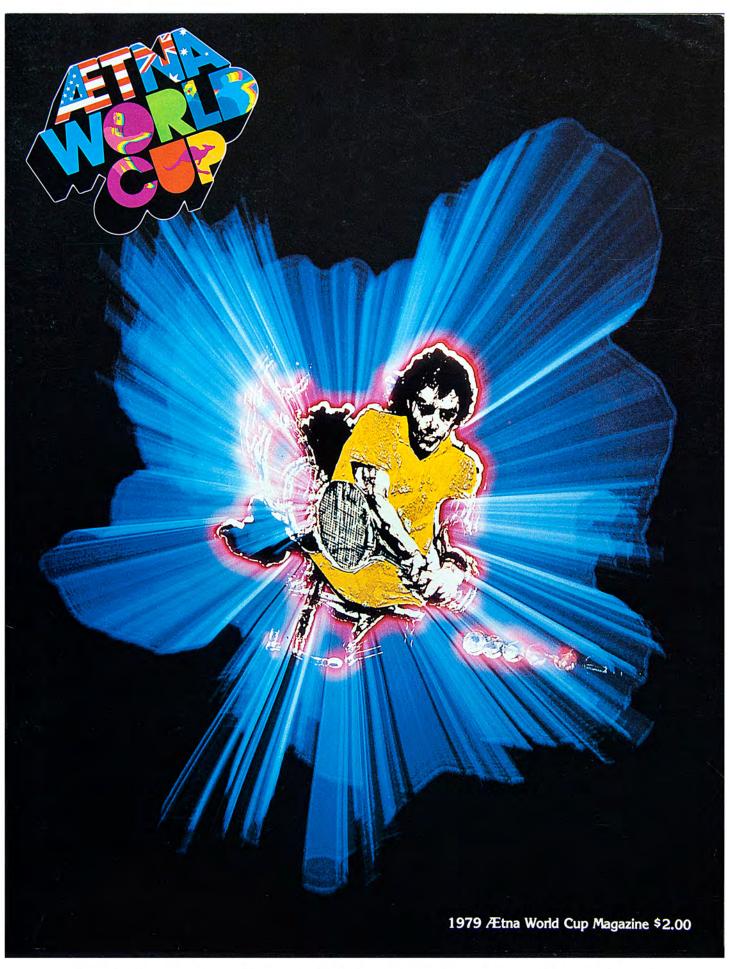






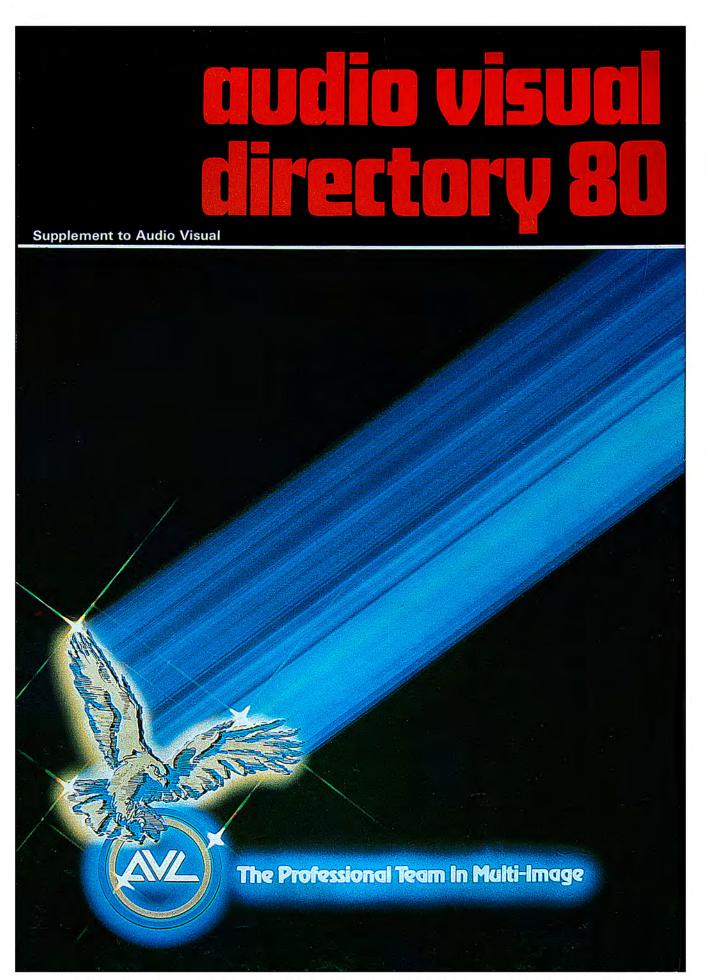


1970s | Incredible Slidemakers Printwork Portfolio | Plate Nº 16 WSBK-TV | TV38 | Boston Bruins | consumer magazine ad.

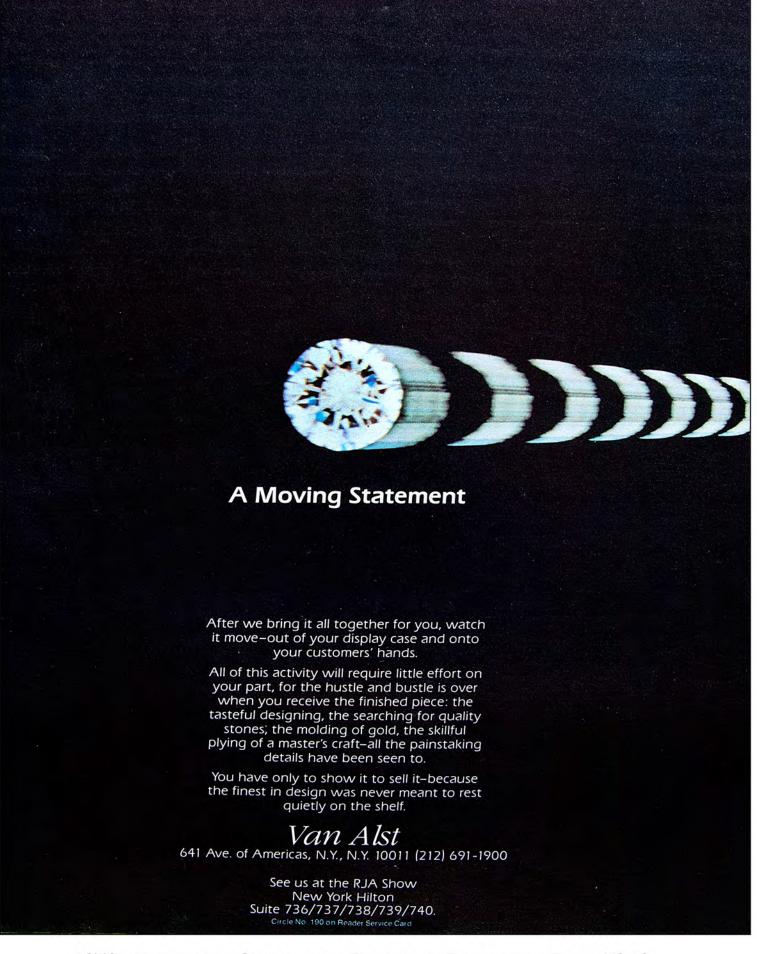


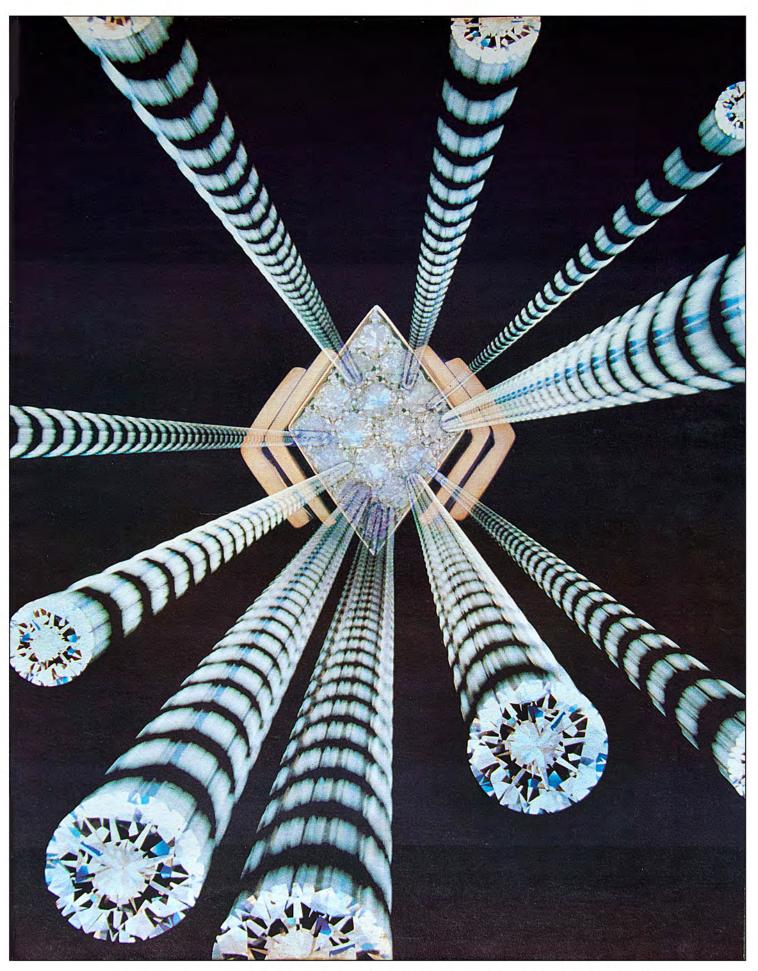
1970s | Incredible Slidemakers Printwork Portfolio | Plate Nº 17

Aetna Life & Casualty | 1979 World Cup Magazine | cover:

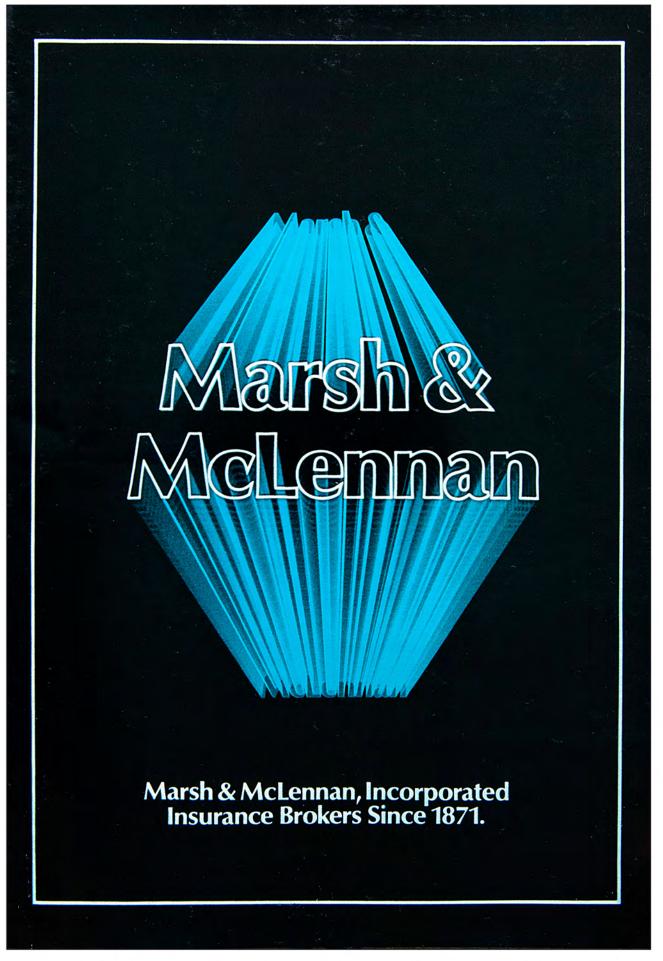


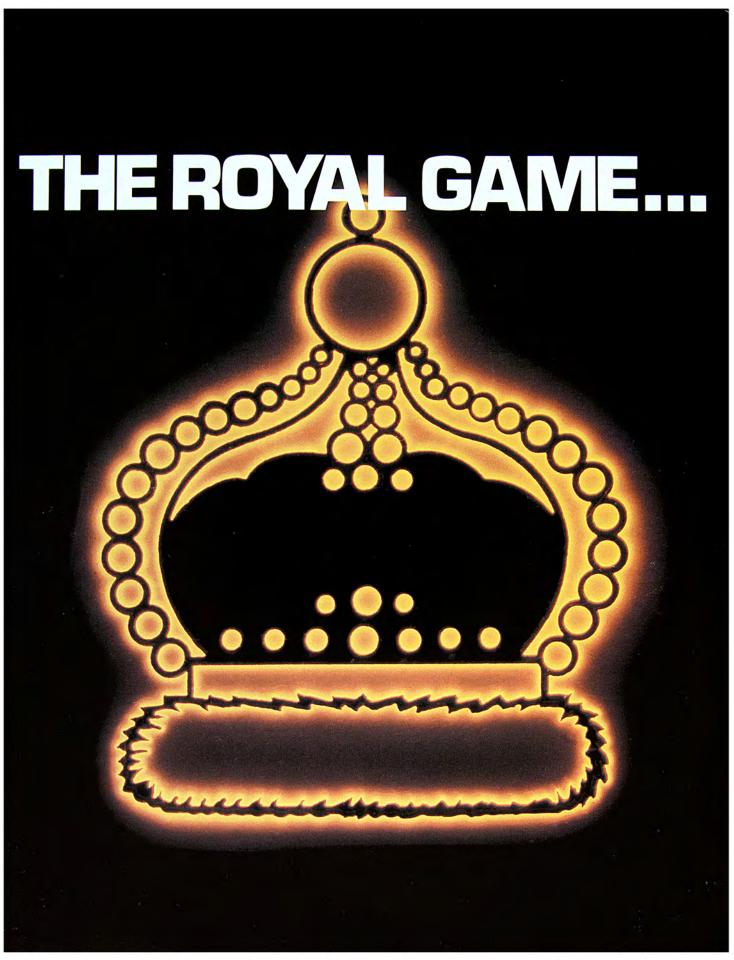
1970s | Incredible Slidemakers Printwork Portfolio | Plate N $^\circ$ 18 Audio Visual magazine [UK] | AV 80 Show | directory cover.





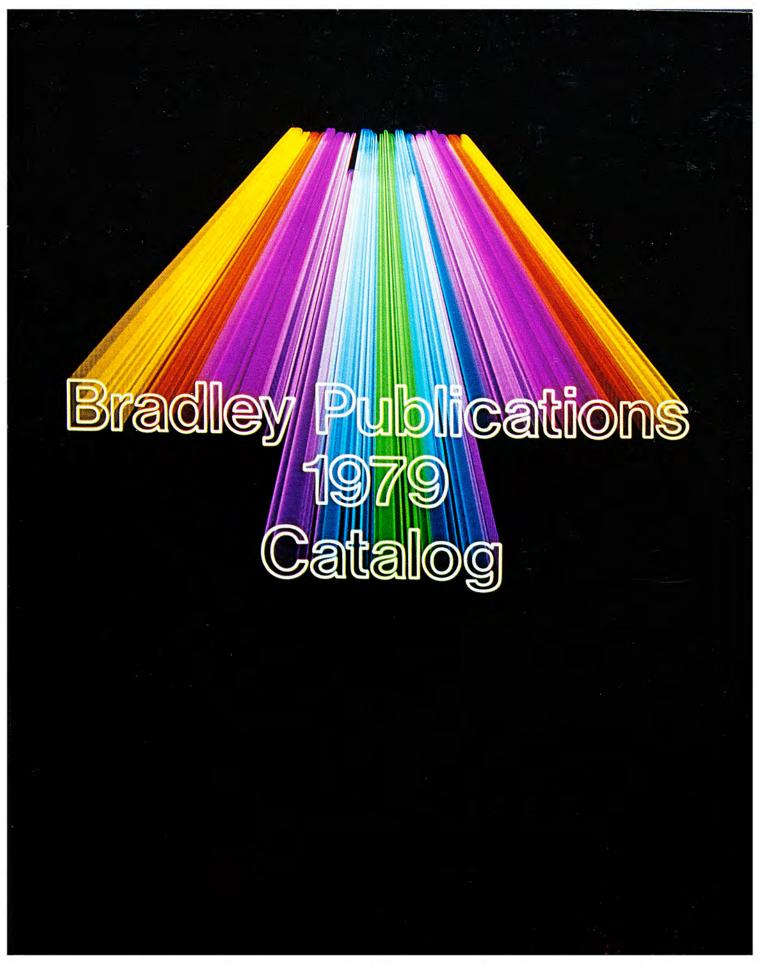
1970s | Incredible Slidemakers Printwork Portfolio | Plate N $^\circ$ 20 $Val\ Alst\ |\ RJA\ Show\ Directory\ |\ trade\ ad.$

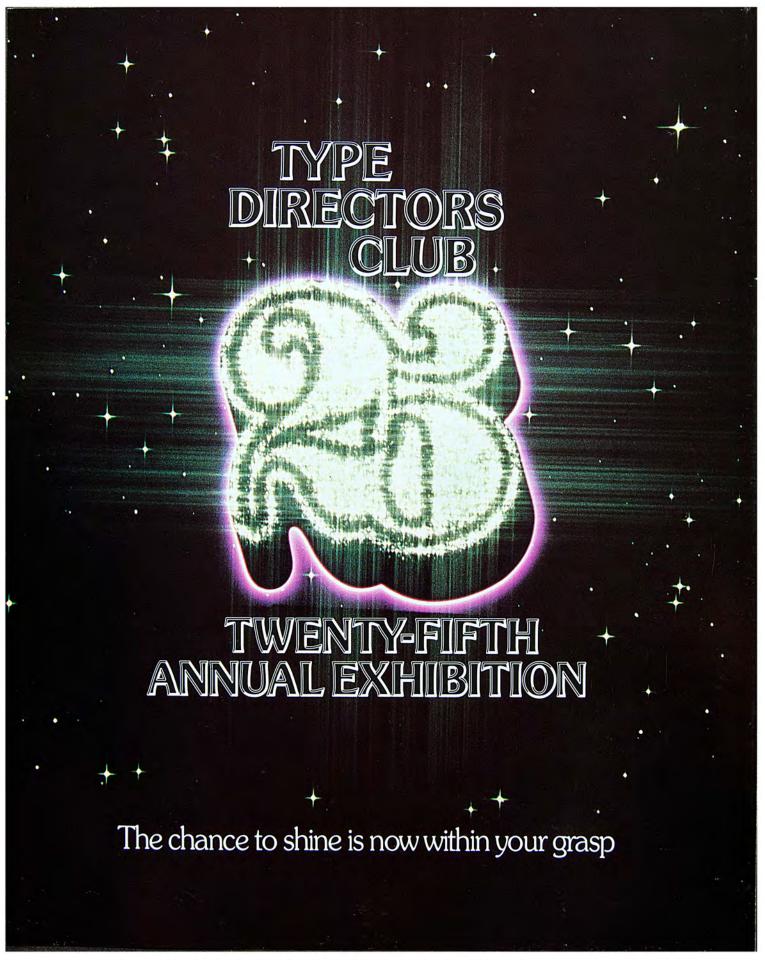


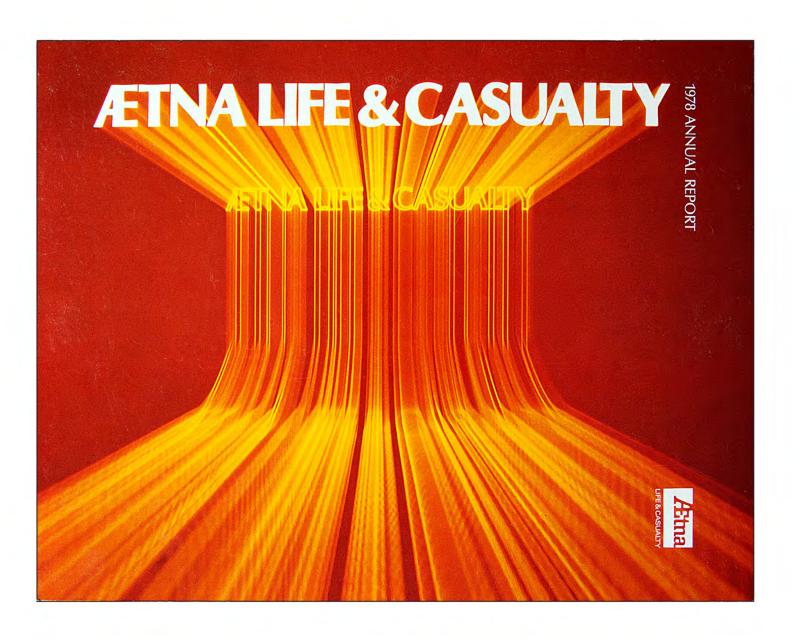


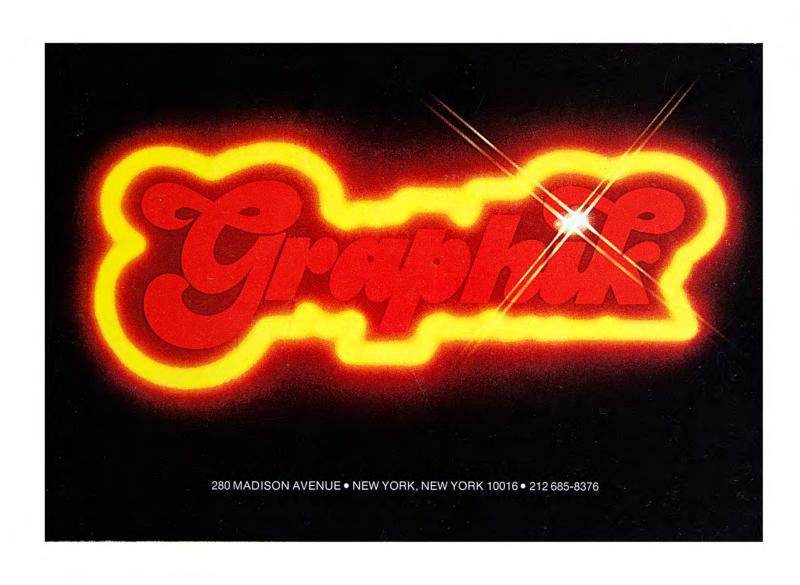
1970s | Incredible Slidemakers Printwork Portfolio | Plate Nº 22

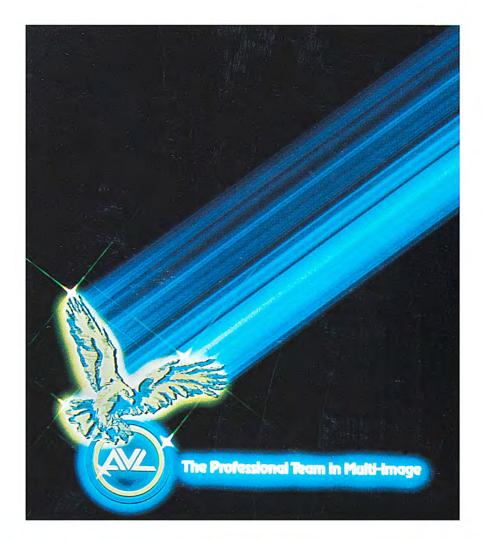
Fawcett Publishing | package cover.









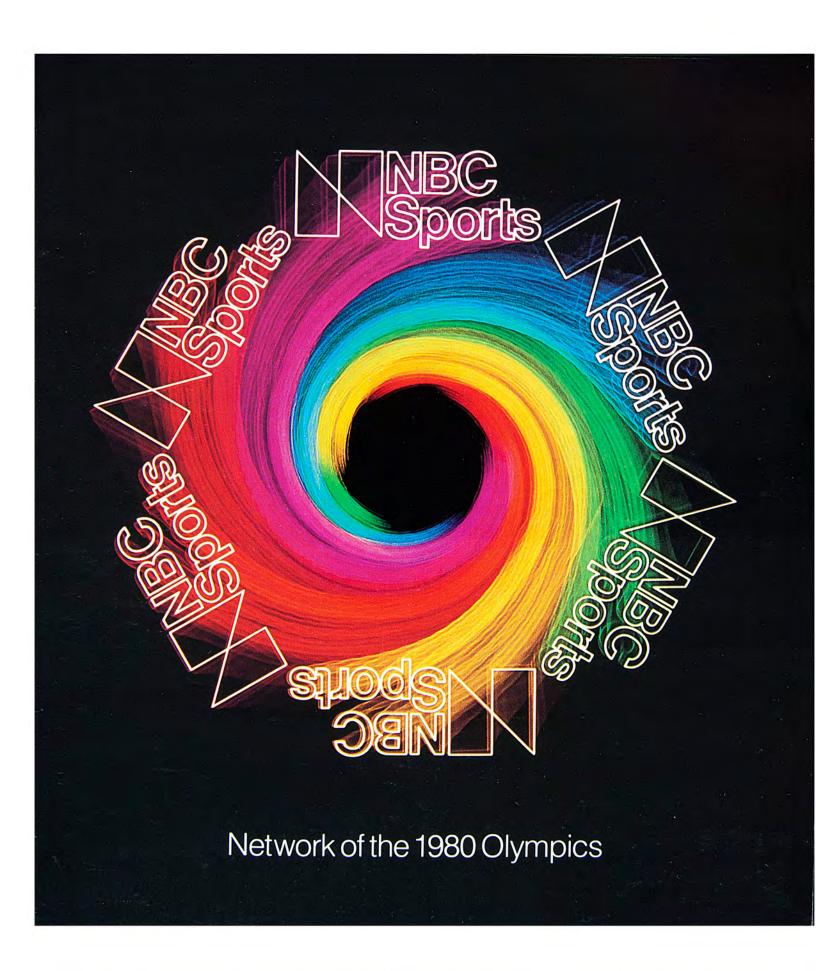




1970s | Incredible Slidemakers Printwork Portfolio | Plate N $^{\circ}$ 27 AVL | Procall Quick Reference Guide | cover.

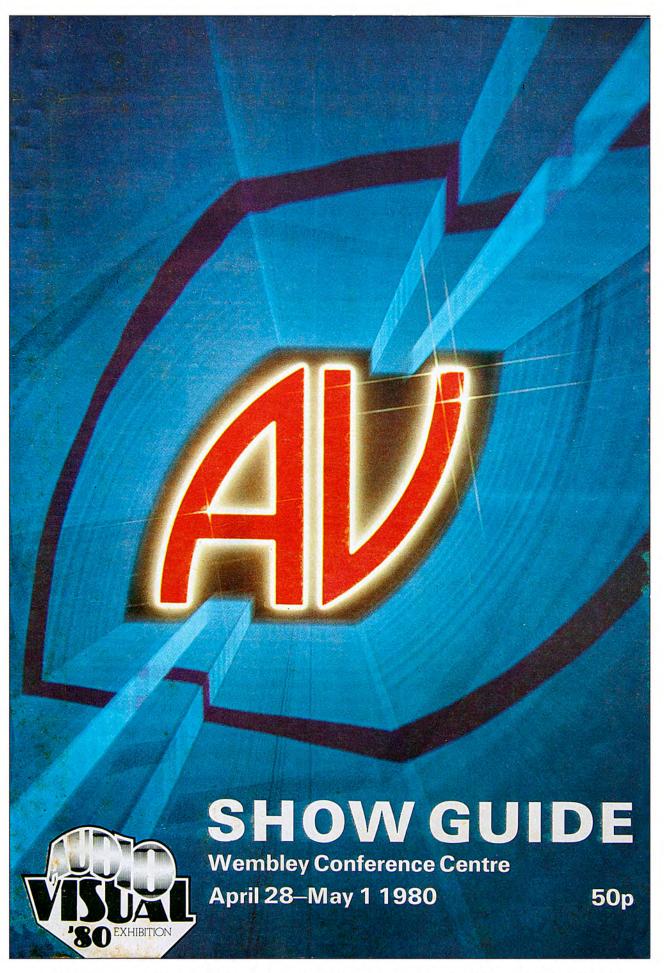


1970s | Incredible Slidemakers Printwork Portfolio | Plate N° 28 Owens Corning | FRP=Productivity | news magazine cover.

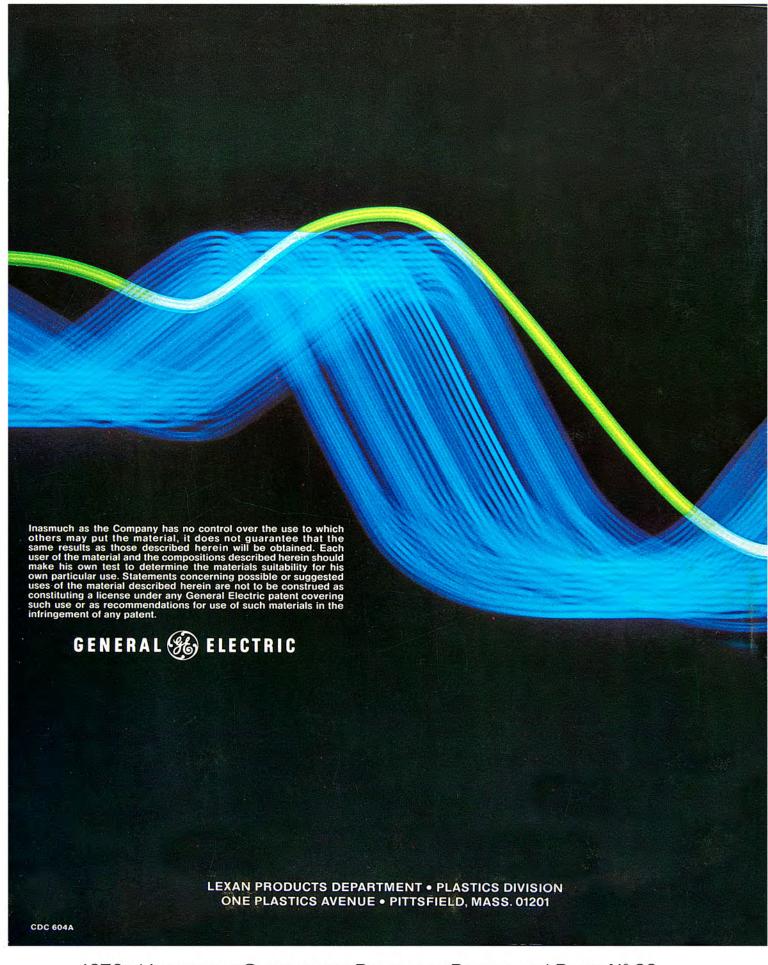


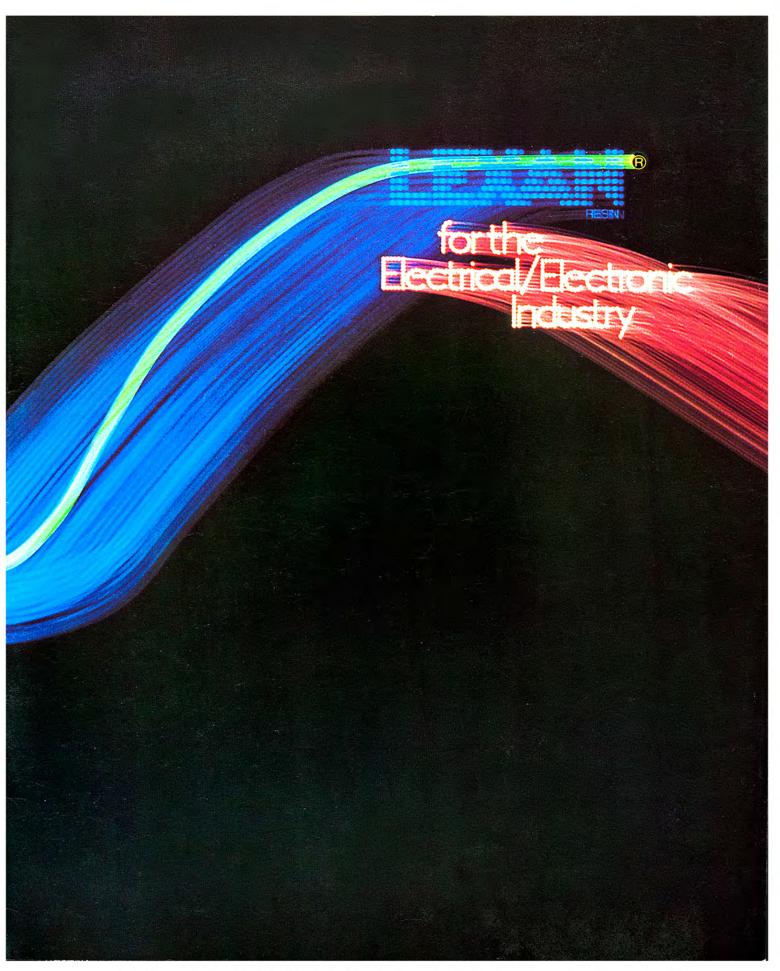






1970s | Incredible Slidemakers Printwork Portfolio | Plate N $^{\circ}$ 32 Audio Visual 80 | show guide cover.





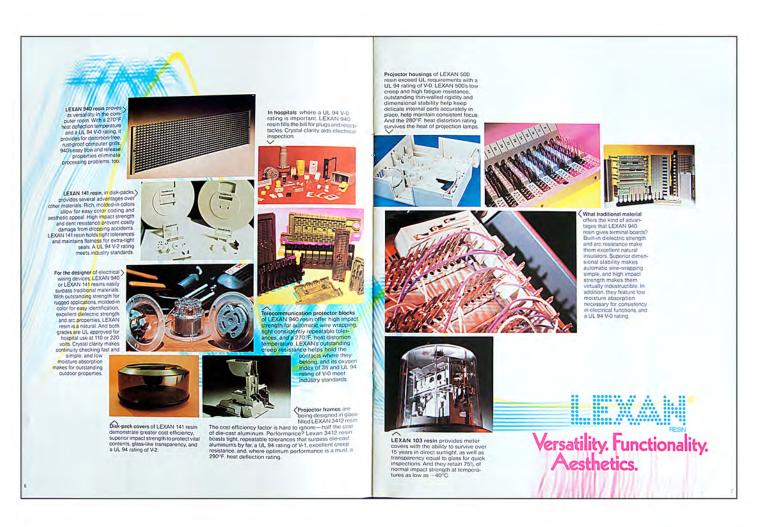
1970s | Incredible Slidemakers Printwork Portfolio | Plate N° 34 General Electric | Lexan Resin | brochure cover | effects made with fluid stage.







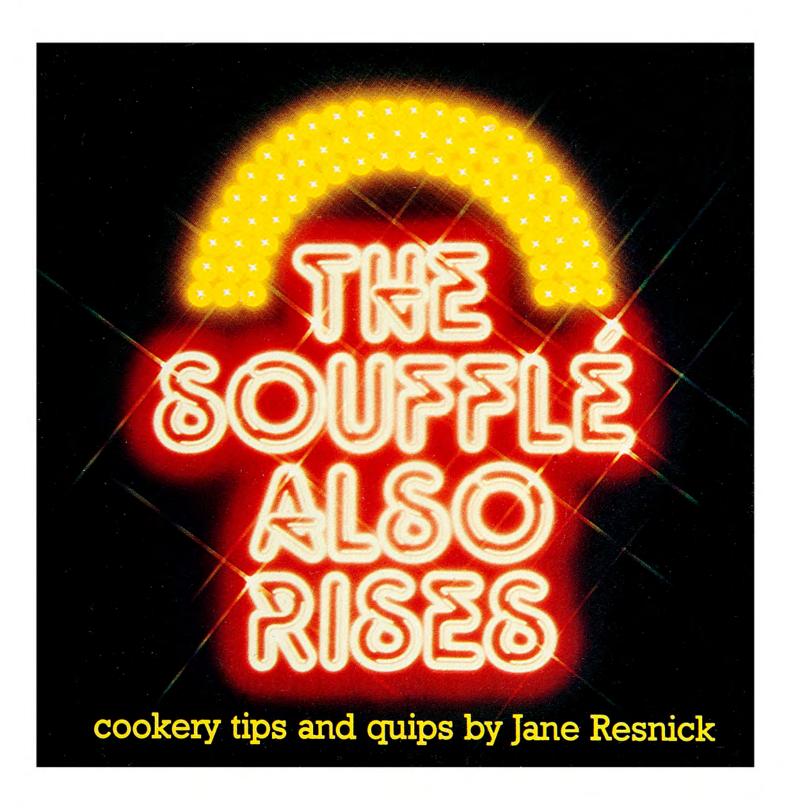








1970s | Incredible Slidemakers Printwork Portfolio | Plate Nº 38 Sony | Compact Stereo | brochure.



1988 - Rhythms of the World - Transition Effects

Besides rostrum camera effects, Incredible's shows were known for their transition effects; that is, how one picture changed to another. Besides projection-lamp controls—cuts and dissolves—other effects were made using masks. The most ubiquitous transition effect was the soft-edge wipe from left to right or vice versa.

The success of *Bumbles* tickled my imagination. That show was 100% step animations and Forox effects. However, watching 1940s films on HBO, I became intrigued by fancy scene transitions like vertical, diagonal, and other wipes—lightning bolts, arrowheads, etcetera. There was no reason such effects could not be done with slides, given the quantities of projectors being used for other animations. However, with the demise of Incredible Slidemakers, the exploration of those possibilities was delayed until I went to work for Lindsay Rodda at Sonargraphics, in Melbourne, Australia. There, I created *Master Masks*—a set of more than three dozen traditional Hollywood transition effects and some original ones. [See: 1982 – Master Masks – Wipe Out, in Volume Four.] However, just a few of them got used for the Holden and Ford shows I produced for Lindsay; there weren't enough projectors to use the rest.

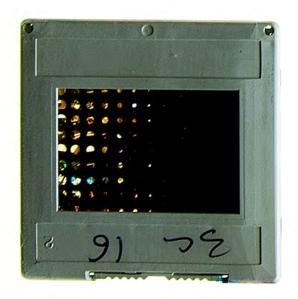
The next showcase for Master Masks was the *Quazite* show produced at Chris Korody's Image Stream in 1983. Chris gave me free rein and I used the opportunity to further explore slide animation. A five-year hiatus followed when I moved to Sweden and produced panoramic-format shows or others using fewer projectors per screen (area). Then, I had a chance to showcase Master Masks in the 1988 AVL demo show, *Rhythms of the World*. A representative selection of those transition effects is presented in the Plates that follow. All the transitions were created with Kodalith-film chips bound-into Wess mounts on top of the picture chips. Here are additional notes about some of them:

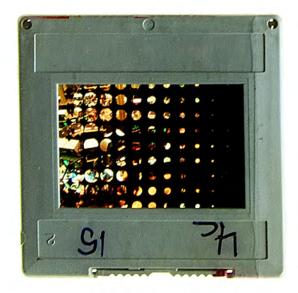
Plates 3-4: The lower right resolve of the lion was never used (hence no tray position marked on the Wess mount). All 14 wedge slices piledup to create the portrait (seen at right, at AVL's *Photokina* stand); that left one slide available to begin the next transition. At 20 CPS (cues per second) and with a slide-advance time of 1 second, that was do-able.



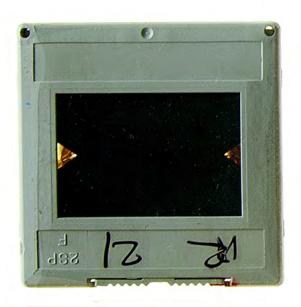
Plates N°s 5-10: All decompression/compression reveals were done with a computer-controlled Marron Carrell 1600 rostrum camera equipped with a slit-scan stage. [See: Volume Three; 1896—Rhythms of the World—Over the Top.] Plate N° 7: The second steps of the directional zooms are intentionally darker to prevent brightness "blow out" when multiple slides overlapped. Plates N°s 21-22: Artwork for star sweeps was made rotoscoping the subject outline on a 10-field sheet of glossy black Flint paper, punching pin holes along the outline, and exposing the punched outline cel with a star filter.

1988 - Rhythms of the World - Transition Effects | Plates Nos 1-26













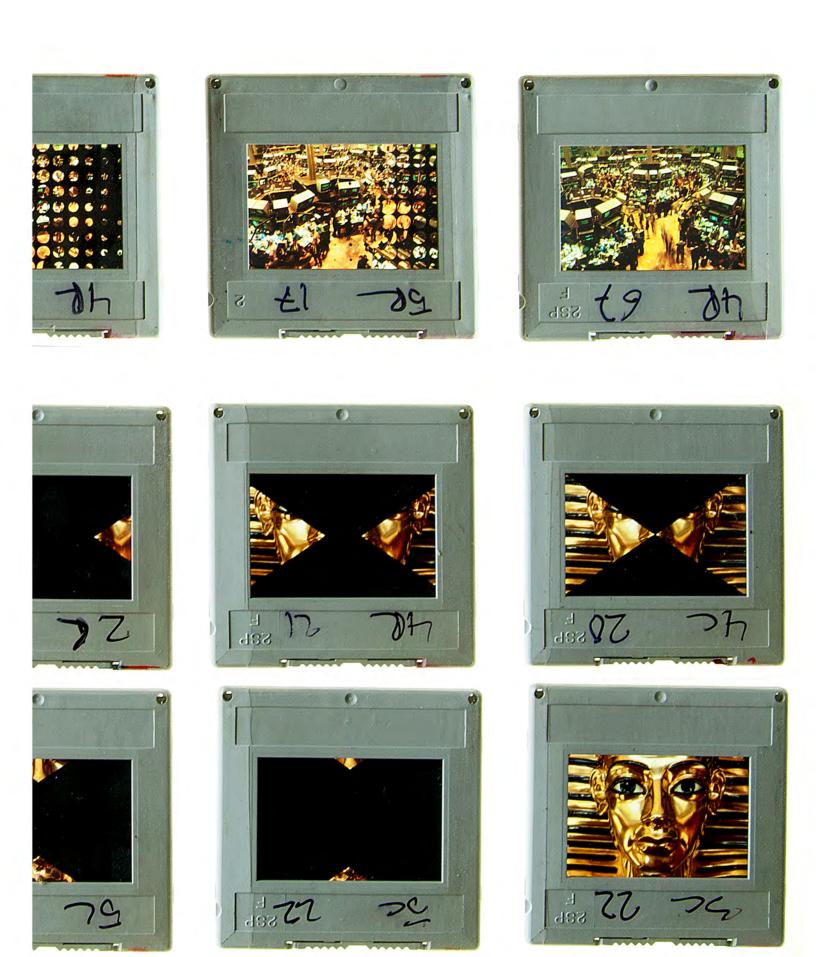




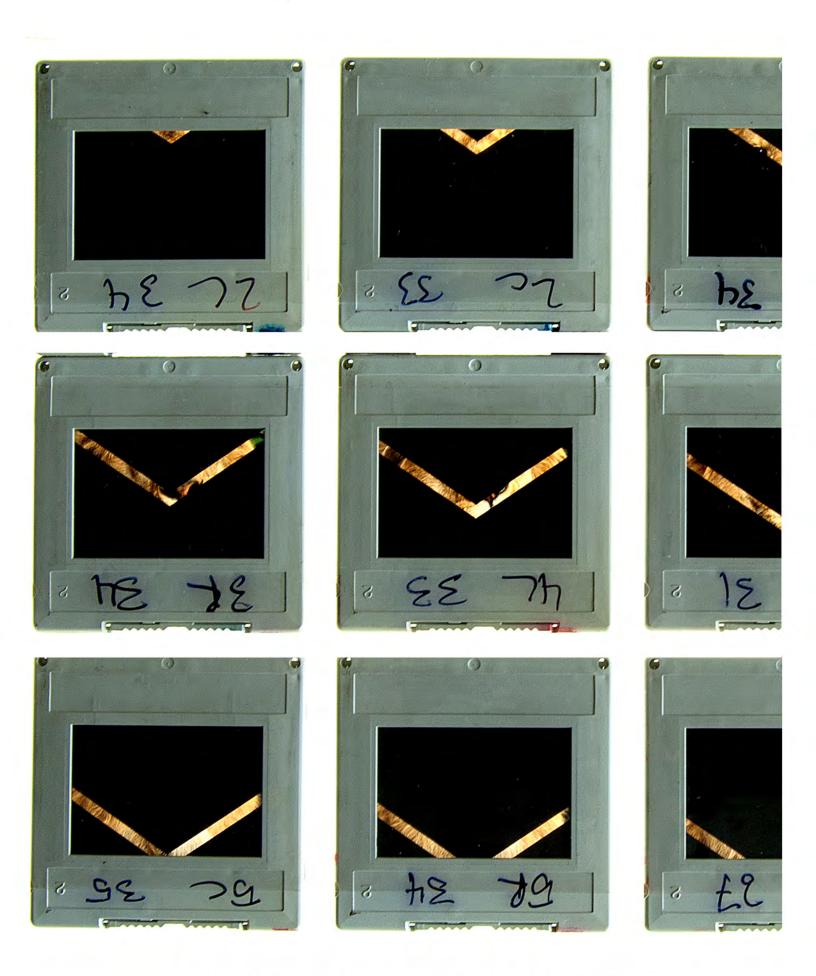


1988 | RHYTHMS OF THE WORLD | EFFECTS | PLATE Nº 1

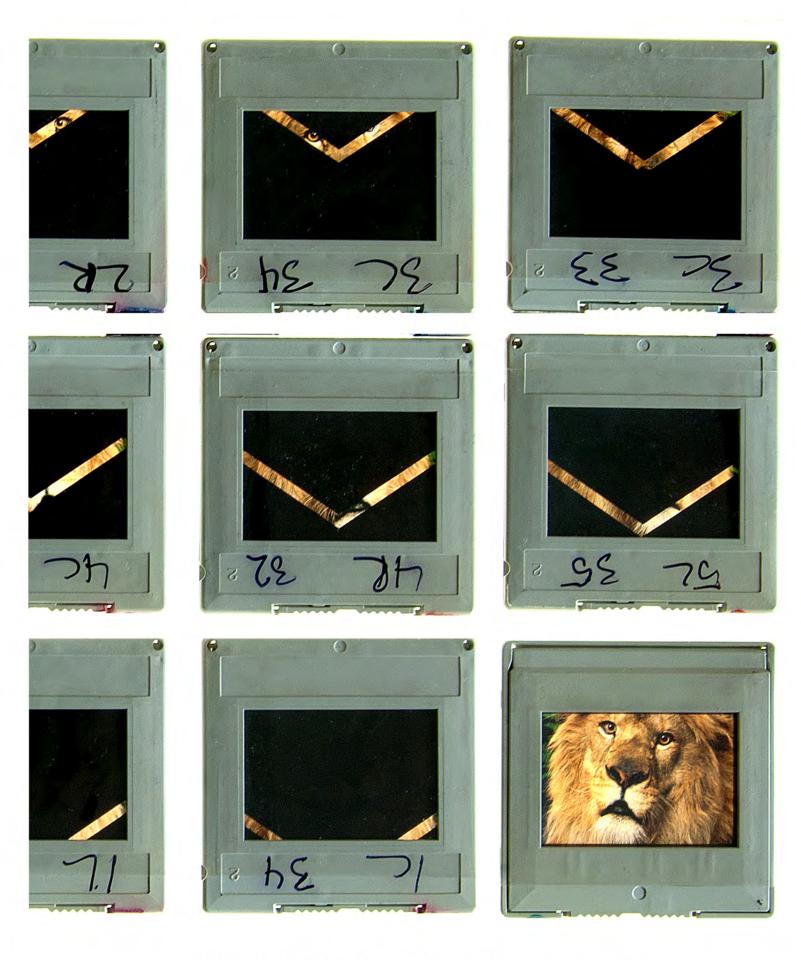
Top: Dot Wipe | Lower two rows: North-South-East-West Wedge Reveal



1988 | RHYTHMS OF THE WORLD | EFFECTS | PLATE Nº 2
Top: Dot Wipe | Lower two rows: North-South-East-West Wedge Reveal



1988 | RHYTHMS OF THE WORLD | EFFECTS | PLATE Nº 3 Wedge-slice Rveal



1988 | RHYTHMS OF THE WORLD | EFFECTS | PLATE Nº 4

Wedge-slice Rveal













1988 | Rhythms of the World | Effects | Plate N° 5

Top: Decompression Wipe | Lower two rows: Fan Reveal













1988 | Rhythms of the World | Effects | Plate N° 6

Top: Decompression Wipe | Lower two rows: Fan Reveal

















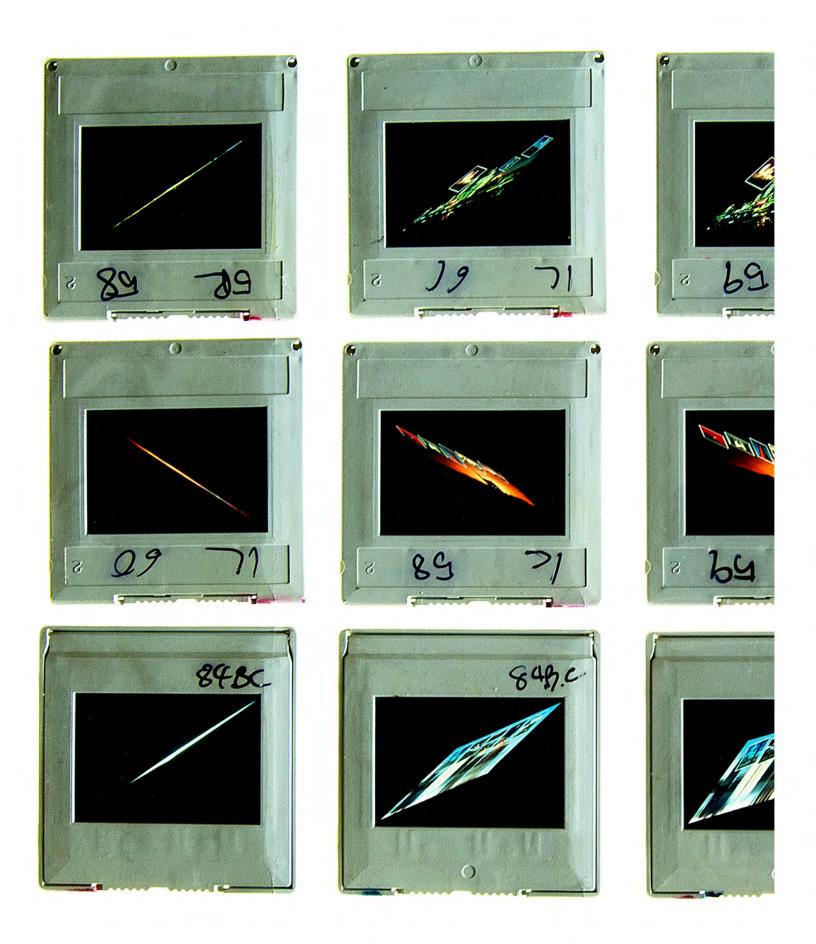


Top: Soft Circle Reveal | Bottom rows: Directional Zooms



1988 | RHYTHMS OF THE WORLD | EFFECTS | PLATE Nº 8

Decompression Wipes



1988 | RHYTHMS OF THE WORLD | EFFECTS | PLATE Nº 9

Decompression Reveals



1988 | RHYTHMS OF THE WORLD | EFFECTS | PLATE Nº 10

Decompression Reveals















1988 | Rhythms of the World | Effects | Plate N° 11

Above and center: Stripe Wipes | Bottom: Zoom Reveal









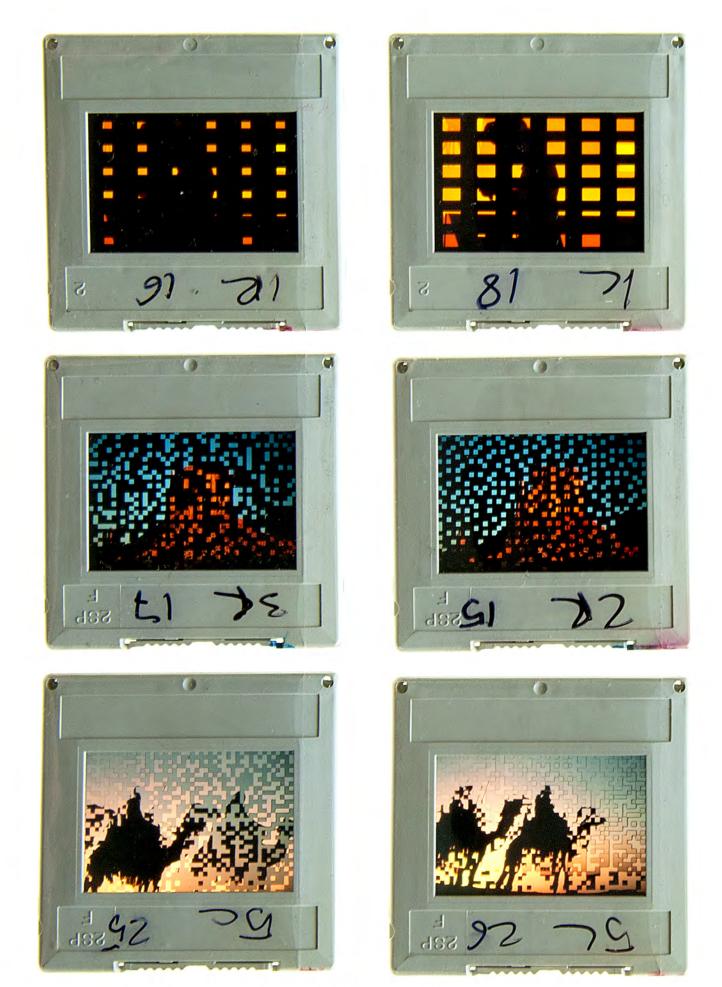






1988 | Rhythms of the World | Effects | Plate N° 12

Above and center: Stripe Wipes | Bottom: Zoom Reveal



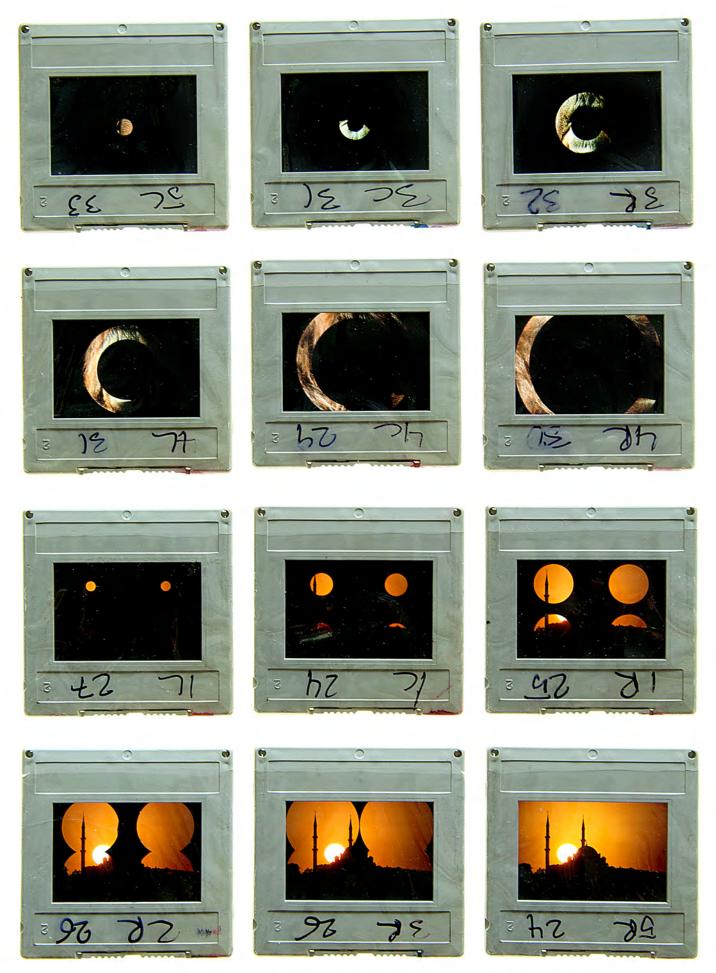
1988 | RHYTHMS OF THE WORLD | EFFECTS | PLATE Nº 13

Top: Box Reveal | Center and bottom: Pixillation Reveals



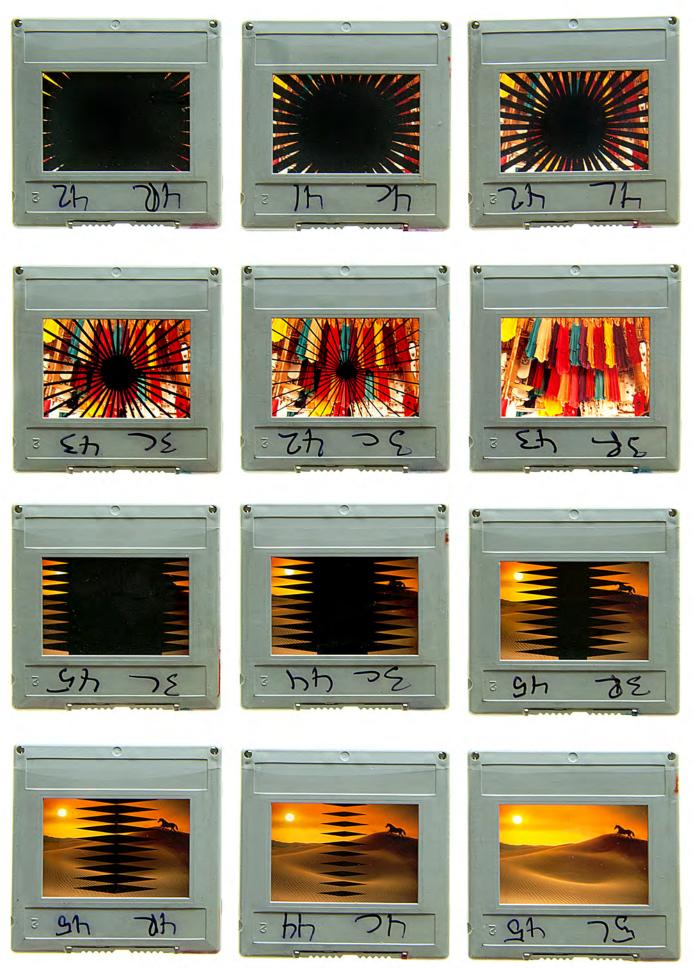
1988 | RHYTHMS OF THE WORLD | EFFECTS | PLATE Nº 14

Top: Box Reveal | Center and bottom: Pixillation Reveals

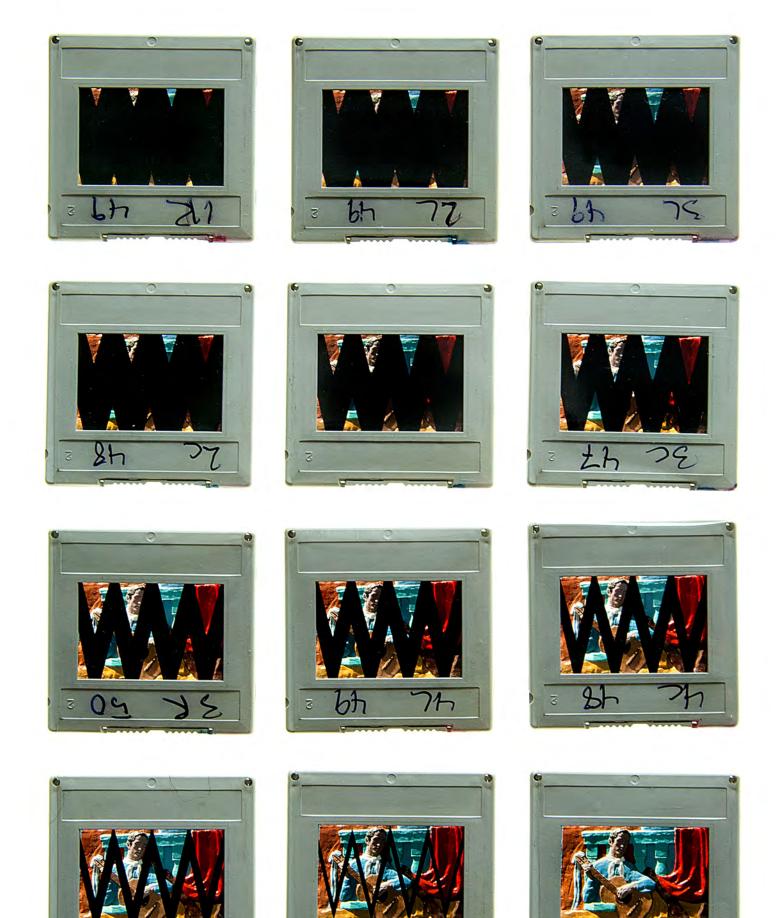


1988 | RHYTHMS OF THE WORLD | EFFECTS | PLATE Nº 14

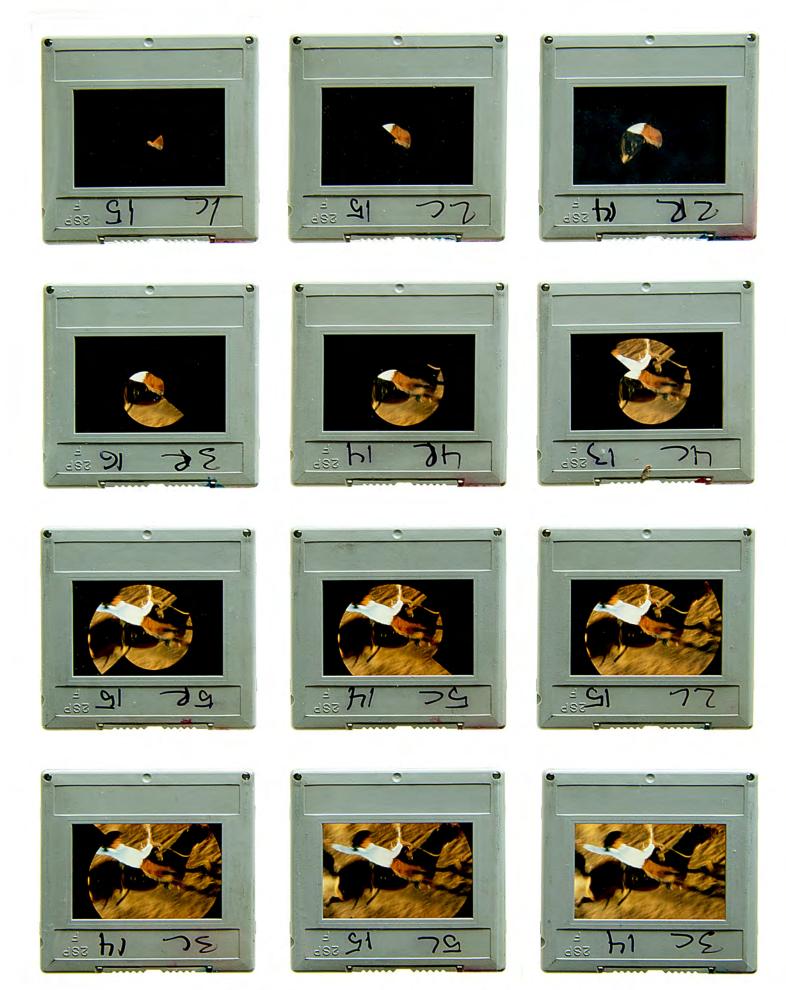
Dot Reveals



1988 | Rhythms of the World | Effects | Plate N $^{\circ}$ 15 $\emph{Finger Reveals}$

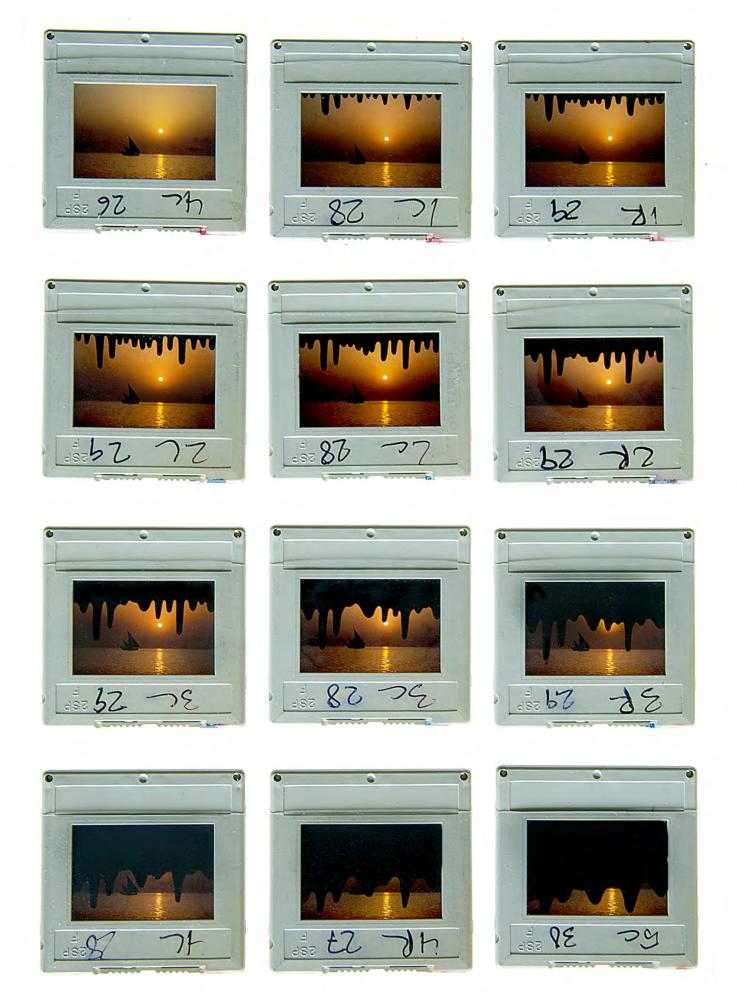


1988 | Rhythms of the World | Effects | Plate N $^\circ$ 17 Jaws Reveal



1988 | RHYTHMS OF THE WORLD | EFFECTS | PLATE Nº 18

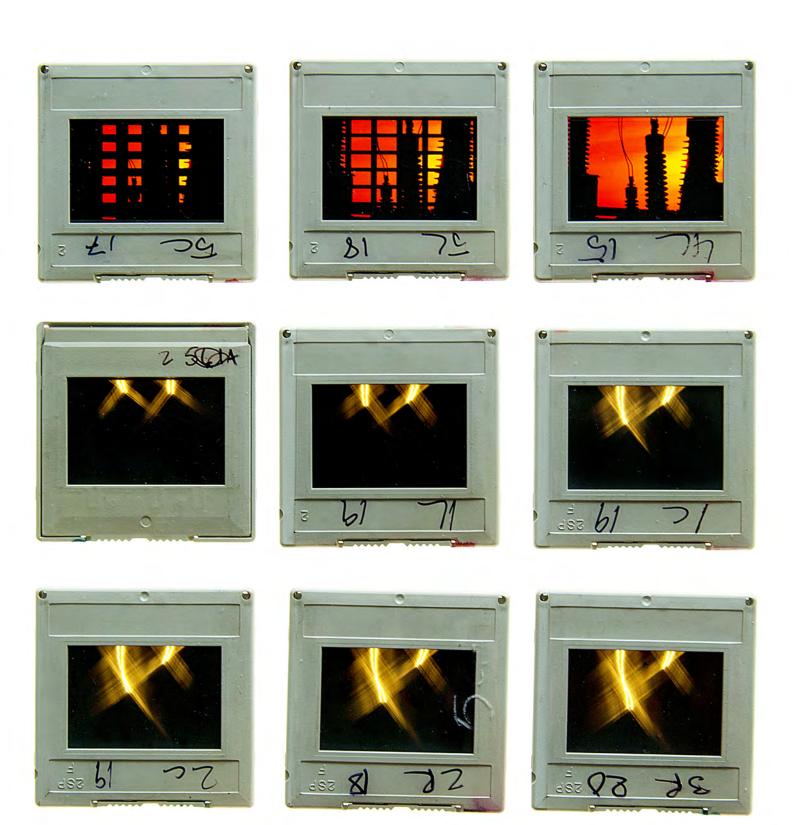
Snail Reveal



1988 | Rhythms of the World | Effects | Plate N $^{\circ}$ 19 $Drip\ Wipe$



1988 | Rhythms of the World | Effects | Plate N $^{\circ}$ 20 $Drip\ Wipe$





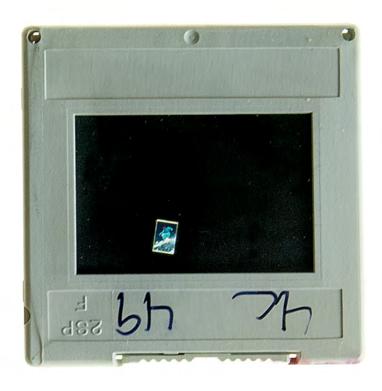
1988 | Rhythms of the World | Effects | Plate N $^{\circ}$ 22 Star Sweeps





















1988 | RHYTHMS OF THE WORLD | EFFECTS | PLATE Nº 25 Window-masked image with eight inset images (over-projected hero frames).



1988 | RHYTHMS OF THE WORLD | EFFECTS | PLATE Nº 26 Window-masked image with eight inset images (over-projected hero frames).



1988 | AVL STAND AT PHOTOKINA | PLATE Nº 1
Below, left to right: Bob Ertell; Ann Fody; Jim Keller; Jim Clark; Fran Clark; Kathy Whitson.

Burger King was Incredible Slidemakers' #1 client for two years. That was when Burson-Marsteller won an enormous chunk of business from the Miami-based fast-food giant and the account was assigned to Geoff Nightingale's creative services group. Don O'Neill became the account supervisor and de facto creative director. The year was 1977 and by then Don and I had established a solid bond and track record. He and Geoff also knew how lucrative AV shows were; there was plenty of billable time for everyone involved. In fact, there was so much business at hand that I substantially increased my production staff and facilities. You could say Burger King put Incredible Slidemakers on the map; because it was a Burger King mindblower that I entered into the Vail International Multi-Image Festival competition where it got a lot of attention and Incredible a lot of notoriety as a result.

Our very first project for Burger King was a series of motivational and educational "pep rallies" for BK crews in targeted markets; to spread the word about big changes happening at restaurants across the country. Those included store renovations and upgrades, more sophisticated uniforms and new menu offerings. Burger King originally charged Burson-Marsteller with creating a series of brochures and educational strip films about the changes; but O'Neill and Nightingale sold them up to the rally concept. It was an easy sell, because most of the young crew members were less than totally motivated; after all, flipping burgers is drudge work for paltry wages. And from the motivational standpoint, the rallies were a huge success beyond our wildest imaginings.

Format for the rally shows was three butted screens; that is, no overlaps. Five projectors were aimed at each screen. An odd number, you say? Indeed; and that added more sport to the programming, which was done on an AVL ShowPro V. That programmer maxed out at 15 projectors—three each for five "screens". ["Screens" is a misnomer; it meant "groups" or "stacks" or projectors. When multi-image began, more screens was the tour de force among professional producers. That was, until Bumbles started a new trend, using fewer screens and more projectors on each. The Burger King shows pre-dated Bumbles but were nonetheless the beginning of that new trend. We didn't need that many projectors for effects yet; but we needed a ton of tray capacity to be able to play so many different modules without having to change trays mid show, which could mess-up the projector alignment.] With those numbers inverted—five projectors on each of three screens—it was an awkward configuration, programming wise.

To digress and elaborate: screen one had projectors 1A, 1B, 1C, 2A and 2B; screen two had 2C, 3A, 3B, 3C and 4A; and screen three had 4B, 4C, 5A, 5B and 5C. Because each of our three screens involved more than one stack of projectors, more cues were needed for slide changes between multiple groups. For example, instructions for any projectors in group 1 (1A, 1B and/or 1C) could be written in a single cue; e.g., *Cut 1AB*. But you couldn't write a cue like *Cut 1A2B*; that change would require two cues: *Cut 1A* and *Cut 2B*. As each cue required 1/10th or 1/20th of a second to execute, ¹² cues involving multiple stacks were not strictly simultaneous. But back then differences of a tenth or twentieth of a second hardly mattered. If slides played with the beat of the music, we were satisfied; "split-second" timing was something we dreamed about. We designed and choreographed around the capabilities at hand.

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¹² In the beginning, AVL programmers (all programmers) played 10 cues per second (CPS), When AVL upgraded to an optional play speed of 20 CPS, more instructions could be executed almost simultaneously; that meant more precision from a timing perspective. [See Volume Ten, *AVL Manuals | ShowPro VB*]

O'Neill went all out for the rally shows. Perhaps because his wife, Susan, was having a fling with a talented, blonde musician named Jack Cortner [Don and Susan believed in Free Love and open relationships), Don hired Cortner to produce original music arrangements for the rally shows being produced. Custom-made music gave us the option matching the tempo of the tunes to the capabilities of the projection system. The Kodak B2 projectors we were using advanced slides in a fraction less than one second; thus, Jack's arrangements were played at 60 beats per minute—not fast, but peppy enough.

Cortner's brassy, big-band arrangements of Burger King's Have It Your Way theme song had a contemporary, jazzy tone. They were brilliant and made our AV modules "sing". The tracks included a ten-minute piece, used for an infotainment module about the improvements mentioned above; three one-minute versions for "stinger" modules, used to transition from one presentation to the next; several fanfares, for awards presentations, by the King; a five-minute, kick-ass version for a finale "candids" module; and a loop-able background track for audience walk-in and walk-out. (Walk? Ha! They charged in, frantically looking for the best seats.)

Each show included these AV elements:

- Walk-in music/graphics
- Stinger 1 (one-minute mindblower) Speaker introduction
- Speaker support Welcome
- Stinger 2 New presenter
- Speaker support Improvements documentary module intro
- Improvements documentary
- Speaker support Fashion show new uniforms intro
- Stinger 3 New presenter introduces The King
- Graphics screen background for talent show
- Speaker support Awards presentations with fanfares
- Speaker support Closing comments
- Candids module
- Walk-out music/graphics

There was always something on the screen; the trays were nearly full—more than 1,000 slides. It was the biggest show we had ever made, except World Book; but that show burned and the partially re-built version was never shown. The Burger King rally show was in production for about a month. I traveled to Miami for the documentary. There, I shot a full-sized model of the new restaurant interiors while also documenting operations at the Miami HQ; especially the test kitchens, where I shot step-by-step instructions about how to make the new chicken sandwich. Back in New York, the crew had their hands full shooting titles and effects.

The first show was in Buffalo, New York; so, that market was used to make the master candids module. Pay Billings and I flew there and photographed a dozen Burger King restaurants in a two-day stint. We focused on the kids; we wanted lots of happy faces. The candids module was built to allow us to swap out entire blocks of slides, to customize the module for each market. Pat and I would fly out and shoot the stores and return with up to 100 rolls of 36-exposure film—that's 3,600 slides requiring sheeting, editing, dropping into the show trays and testing on the studio projection grid. I only attended the Buffalo show; Pat Billings and Glen Wilhelm trouped the show to four other markets.

The Buffalo show was a three-day affair. We travelled, set-up and rehearsed on day one and the morning of day two; then we ran an afternoon show day two and a morning show day three, tearing down and travelling home that afternoon and evening. Two performances enabled all crew members to see it without having to close any of the restaurants.

At the crack of dawn on day one, Don O'Neill met Pat Billings, Glen Wilhelm and I at the studio and Choice Messenger Service (Don's favorite and thus mine) carried the lot of us to LaGuardia Airport. It was imperative to avoid the morning rush hour; when the short, 9-mile [~14 kilometer] drive could take an hour or more. Plus, the amount of baggage we were schlepping would take extra time, even with a \$100 tip to the Sky Caps.

We were met in Buffalo by Burger King's Regional Franchise Manager; he doubled as the PR guy and was responsible for staging the rally; that was a job made easier by O'Neill's presence, as Don had masterminded the program. He showed up in a rented van that was a bit too small.

The Memorial Auditorium was built in the late 1930s; it opened in October, 1940. That was way before slideshows and sophisticated stage lighting. There were only three standard, two-plug outlets on the brick walls enclosing the backstage area; and they were all on one 15-amp circuit. The call went out for long extension cords, to reach other circuits near the downstage footlights.

The depth of the stage was only 30-feet [~6 meters]. However, allowing for a performance space in front of the screen and a work area behind the projectors, the projection throw distance was reduced half that—roughly 15 feet—requiring the use of fairly wide-angle, 2.5-inch [~60 mm] lenses. Because wide lenses distort (skew) images when the projection angle exceeds 90-degrees in any direction—in other words, unless perfectly centered—the projected images are not rectangular; they are oblique, quadrilateral polygon, aka trapezoid. As each projector's angle to the screen was slightly different, so were the resulting trapezoids. That made lining up the projectors challenging; standard line-up slides didn't really work. To work around that problem, we used an outline version of a master Burger King graphic that matched the SFX versions in the show. We got the three parts "Burger King" to line-up as well as possible and called it good. Another trick was swapping our three-screen graphics that wouldn't line-up and replacing them with single screen burger logos.

As mentioned, the Buffalo rally exceeded expectations. The kids were excited even before the show began; after all, it was a day off from work. However, the opening mindblower got them into a frenzy, because the pictures illustrating it were from the photography done in their restaurants—of them. Folks love to see themselves in pictures whether they admit to it or not; and these kids were no exception. The hoots and cheers were so loud we had to crank-up the soundtrack to the red line. Featuring their pictures in all the presentations was a way to keep their attention throughout the three-hour performances.

Perhaps the moment of peak enthusiasm was during the intra-store talent contest. The crew of one franchise hung an effigy of Ronald McDonald and the crowd went wild.

1970s - Incredible Slidemakers Shows - Burger King Crew Rallies - Plates Nos 1-18



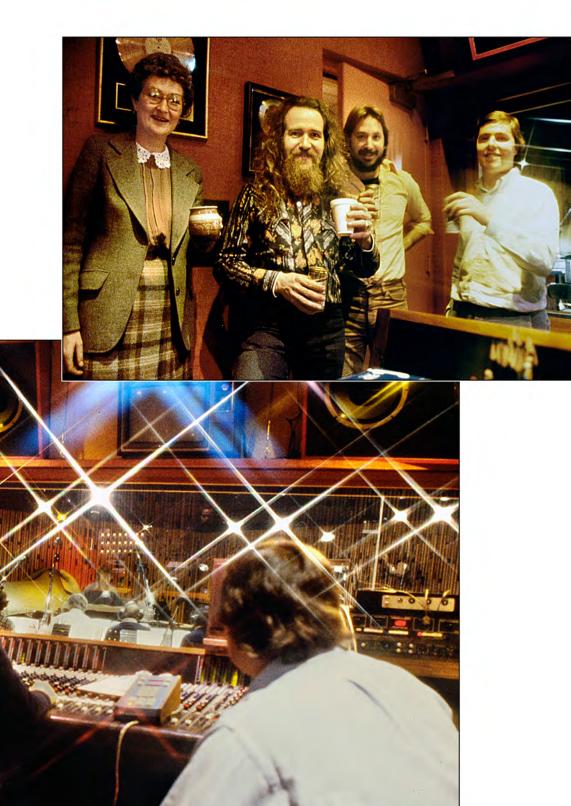
1970s | Incredible Slidemakers Shows | Burger King Crew Rallies | Plate N $^\circ$ 1 Recording original music by Jack Cortner | 1977



11970s | Incredible Slidemakers Shows | Burger King Crew Rallies | Plate N $^\circ$ 2 Recording original music by Jack Cortner | 1977



1970s | Incredible Slidemakers Shows | Burger King Crew Rallies | Plate N° 3 Recording original music by Jack Cortner | 1977 | Upper left: Don O'Neill and Yours Truly



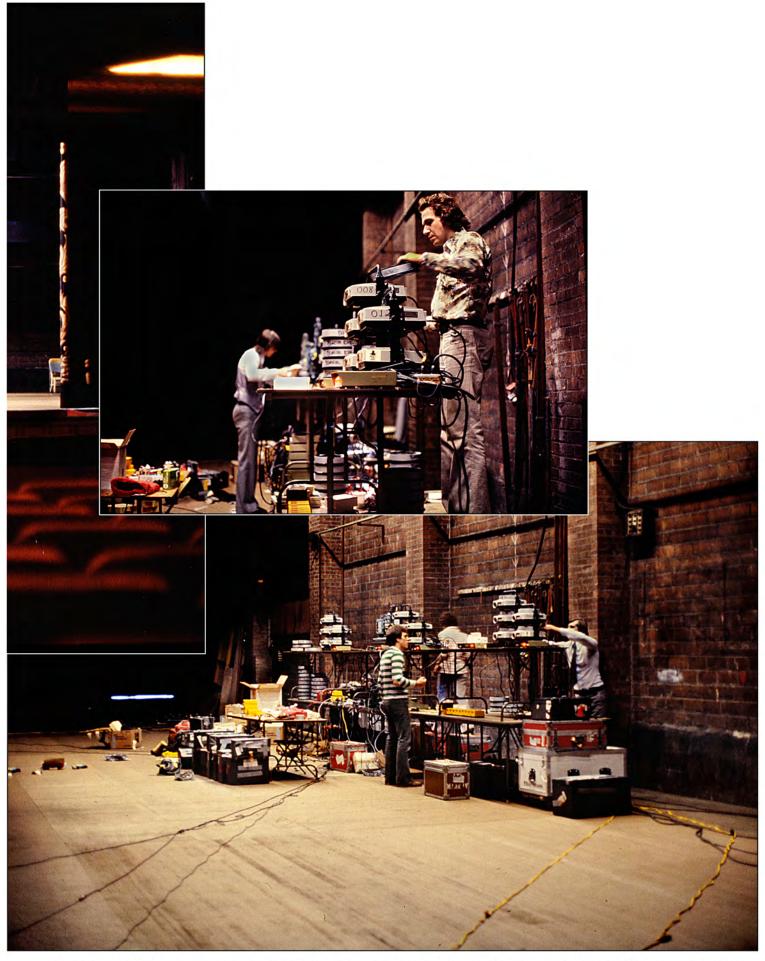
11970s | Incredible Slidemakers Shows | Burger King Crew Rallies | Plate N° 4 Recording original music by Jack Cortner | Upper right: client, Yours Truly, Rocky Graziano, John O'Connell



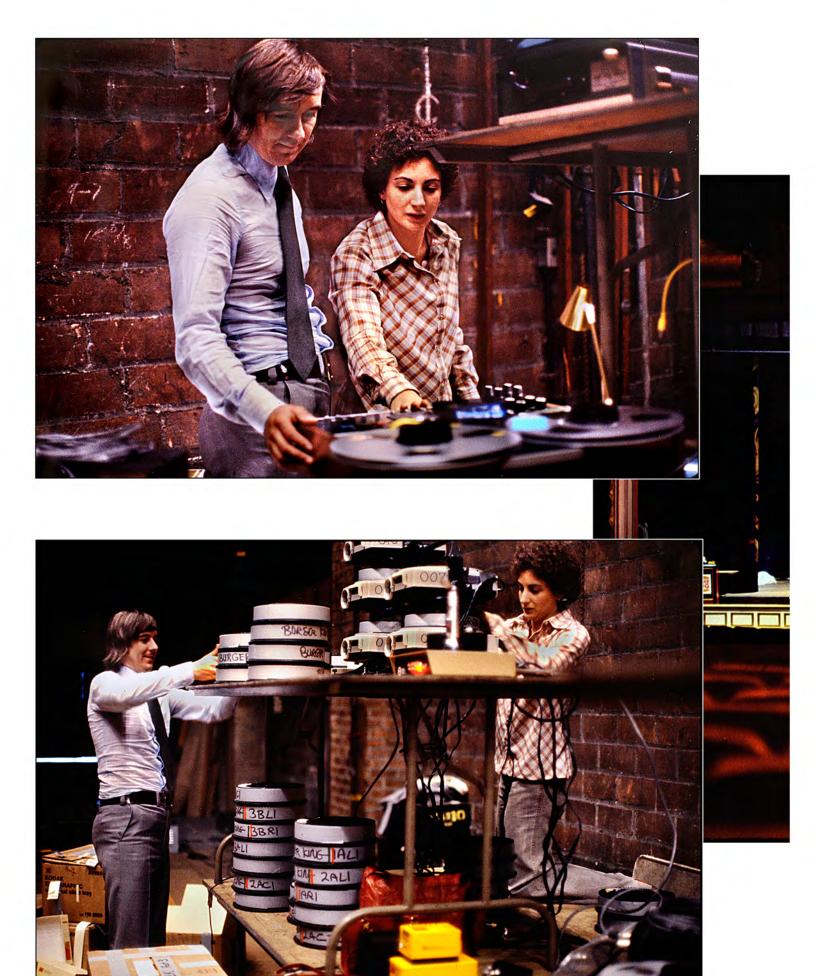






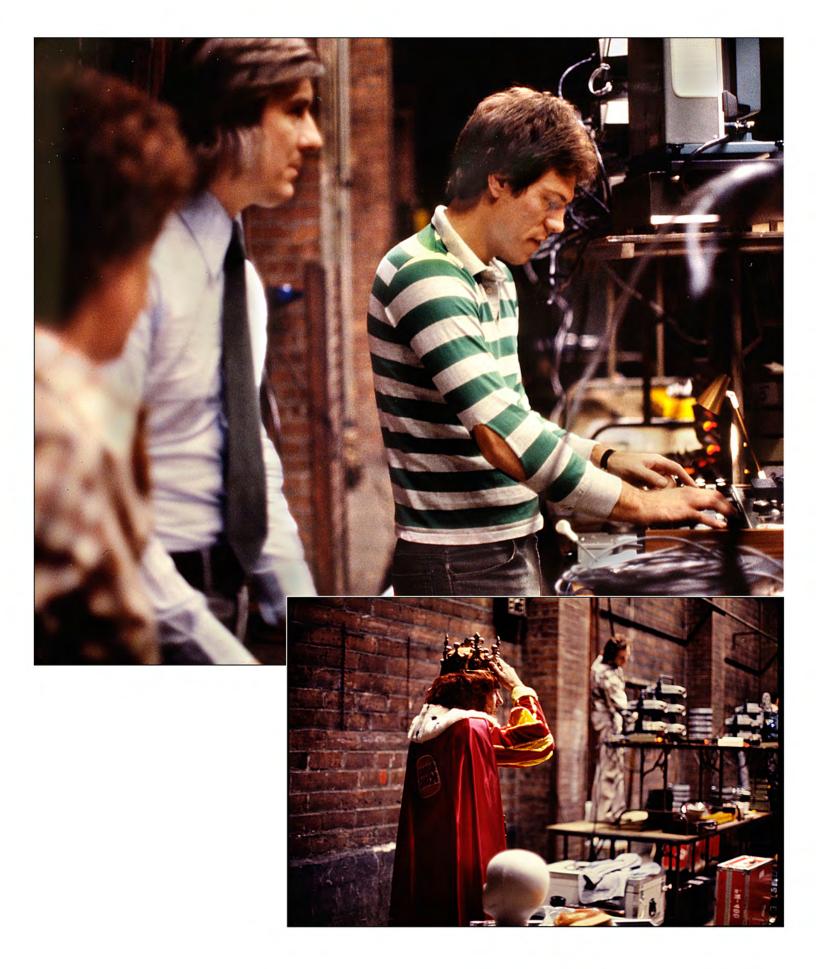


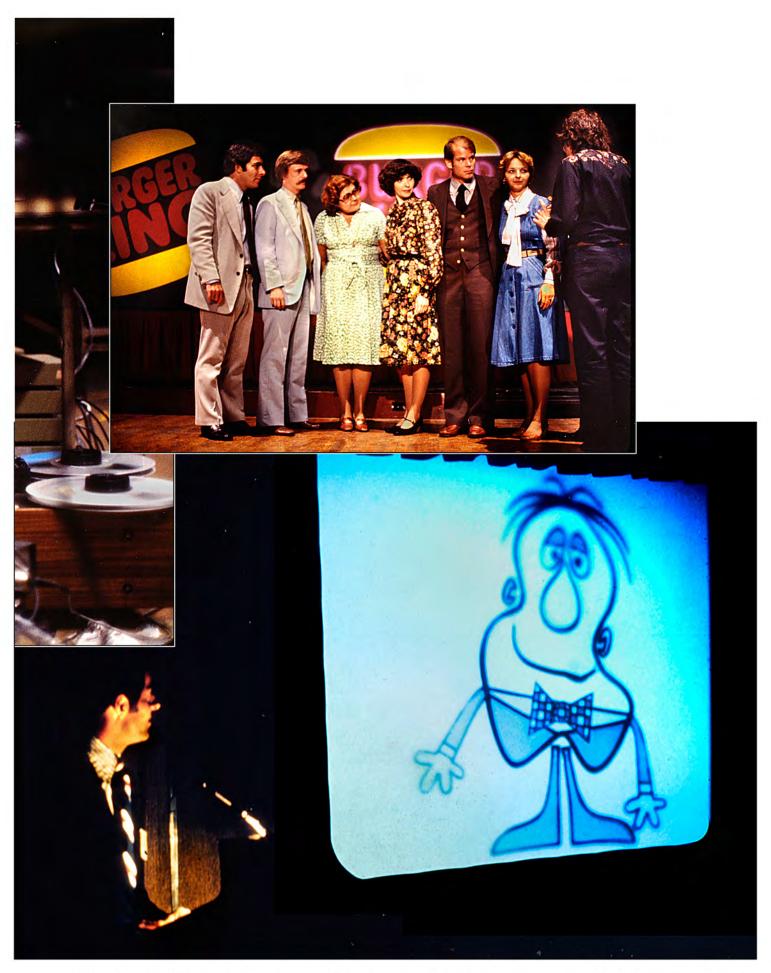
11970s | Incredible Slidemakers Shows | Burger King Crew Rallies | Plate N° 8 Setting up back stage at Buffalo Memorial Auditorium.



1970s | Incredible Slidemakers Shows | Burger King Crew Rallies | Plate N $^\circ$ 9 Setting up back stage at Buffalo Memorial Auditorium.







11970s | Incredible Slidemakers Shows | Burger King Crew Rallies | Plate N° 12 Rehearsal with The King, Burger King executive presenters and Comart Aniforms.



1970s | Incredible Slidemakers Shows | Burger King Crew Rallies | Plate Nº 13

Examples of screen sets | Top: projector alignment logo.



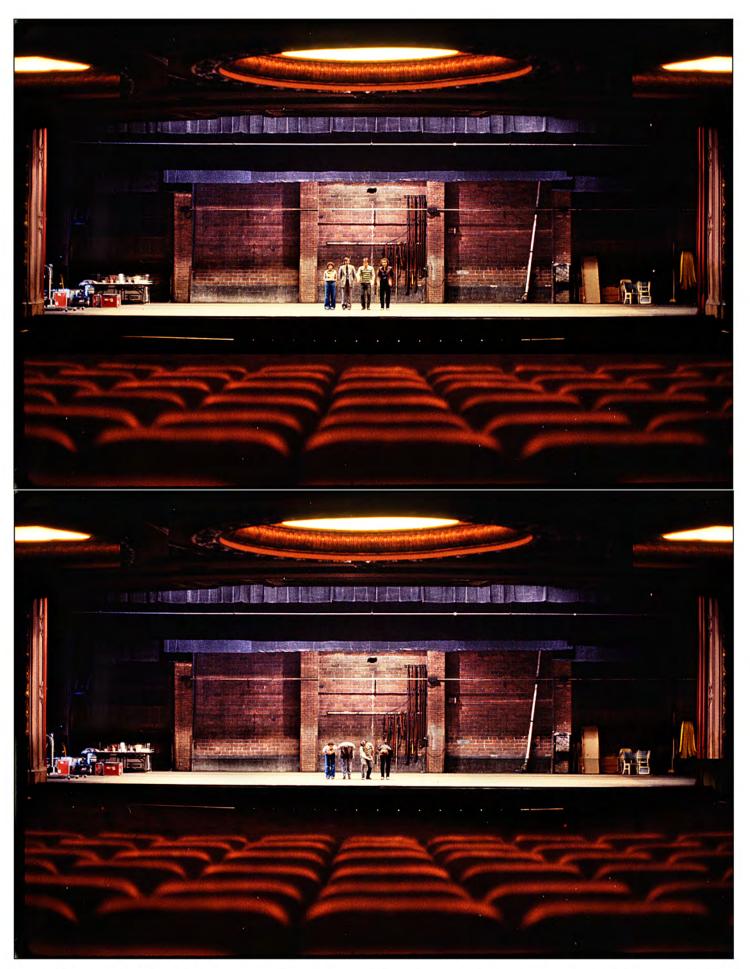
11970s | Incredible Slidemakers Shows | Burger King Crew Rallies | Plate Nº 14 Examples of screen sets featuring grahics and location photography of Burger King stores & crews.



1970s | Incredible Slidemakers Shows | Burger King Crew Rallies | Plate Nº 15

Store 945 wins talent contest.





1970s | Incredible Slidemakers Shows | Burger King Crew Rallies | Plate Nº 17 "Bowing out"



11970s | Incredible Slidemakers Shows | Burger King Crew Rallies | Plate N° 18 Arriving back at LaGuardia Airport.

Section Three
Incredible Slidemakers



The original Incredible Slidemakers in the New York studio on 73rd Street. Left to right: Carl Wallin, John Leicmon, Kathy Howard, Tim Sali, Fred Cannizzaro. Front row: Nicloe Clark, Claire (?) and Grace Napoleon.

The future is not ours to know. In the beginning, I hadn't even an inkling of how big my little company would become... or how fast. Those who assisted me first – particularly Dona Plink, Pat Billings and Jim Casey – had the benefit of learning many diverse skills: photography, scripting, audio production, editing, programming and staging. They became "Renaissance" people; Jacks of All Trades, helping me with all aspects of show production. As the company grew, jobs became more differentiated and specialized; there were fewer opportunities to become media generalists. So specific did jobs become that by the early 1980s people were hired just to clean, mount and number slides; a robotic but necessary skill set. At Incredible, everyone had a primary responsibility – what they were hired to do. Once those tasks were taken care of, crew members were encouraged to learn any other skills they wished to pursue. Surprisingly few ventured beyond the boundaries of their job. However, a few did; particularly Billings, Casey and Mark Strodle, who ended up a fine artist of some renown.

The pictures in this section were not taken by me. The photographers included Pat Billings, Jim Casey and Michael Chan; but I don't know who shot what. Many of them were make for the 1980 self-promotion show, *Makin' It*, produced for the *Methods in The Madness conference* of which I was the primary organizer. [See, Volume Three: 1980 – Method in The Madness – Standards & Ethics.] Camera shy are, Bob smith and (except in the group shot, above) Carl Wallin and Kathy Howard.

Plates Nos 1-2: Pat Billings became my assistant after Barry Evans and Dona Plink left. She was my right arm, so to speak, and quickly learned every aspect of show production. To this very day (June, 1922) Pat is still producing! At Incredible, she became a full producer; that gave the company the ability to make more than one show at a time. Unfortunately, she got pirated away by Don O'Neill when he, Geoff Nightingale and Tom Cornell left Burson Marsteller to create their own company: Creative Services Group.

By then, Harold Burson had clued in to the money to be made with multi-image and setup an in-house slide-show studio run initially by Jacques Germans and then by James McRae. Mark Ciaburri became Burson-Marsteller's lead slide-show producer director until he left the company, taking the super-lucrative Merrill-Lynch account with him; for them, Mark produced meetings and events all over the world before retiring to a seaside minmansion in Maui, Hawaii.





Burson Marsteller's AV department circa 1978. Left photo: Mark Ciaburri (seated) with Steve Granato, standing (left) and David Champ. Right photo: James McRae at the controls of two AVL ShowPro V programmers, three Mark IV two-projector dissolve controllers (on the right) and three Mark VII three-projector dissolvers.

Plates N^{os} 3-4: Jon Bromberg came on board mid-stream, when Incredible had about a dozen employees. By then, with business booming, I no longer had the time for the detalla of running the company. I hired him away from G&T Harris, an audio company where we recorded voice-overs. He was a bitter-sweet character and a prankster at heart; but he managed our affaires with aplomb and endlessly entertained the crew with his naughty sense of humor. [See Volume Three: 1975 – Dawn of A New Tomorrow – Incredible Rebound.]

Plates Nos 5-6: Fred Cannizzaro became manager of the Forox department. When Incredible was closed, in 1981, Fred and Doug Sloan took some of the crew with them and formed Icon, Incorporated where they produced shows for nearly another decade. Fred came to Incredible when his brother Salvador – aka Cesare Charro – recommended him; that was during production of the *Peter's Place* show. Until then, Pat Billings and I did the Forox work; Fred took over and we hired John Leicmon, an experienced Forox operator, to assist him after cameraman Eddie Binder – aka "Fast Eddie" -- turned out to be a city slicker who stole supplies and technology before being fired.

Plates N° 5: Nancy Pearson was hired by Fred as a production artist and replaced Kathy Howard. Her job was making mechanicals and gelling cels. She had the titillating habit of dressing in loose-fitting blouses without a bra.

Plates Nos 7-8: Jim Casey was fresh out of school and a brief stint with Peter Chermayeff [see, *Notable AV People*, in this Volume] when he was recommended by Pat Billings (they attended the same school) and came on board to assist us. Although his primary job was running the photo studio and taking care of the gear, he filled in anywhere help was needed, particularly in the Forox department, with whom he frequently collaborated.

Plates Nos 9-10: Michael Chan was hired to assist Casey, taking pictures and maintaining the studio's massive camera-gear inventory. In his own words: "I think I started to work for you around 1978-79. I found out about your work in the Nikon manual and my call was answered. I left because I wanted to do serious still life photography and I started working for Pete Turner (briefly) and finally as an assistant to Neil Selkirk. Through Neil I got to shoot for The NY Times Sunday magazine and shot still life and illustrations for Interview magazine under the then creative director Tibor Kalman who sadly passed away too soon. To this date I still keep in contact with Neil."

Plates N^{os} 11-12: Mercedes Christ was hired away from Burson-Marsteller where she was Don O'Neill's secretary; in fact, Don recommended her when I fell way behind in office paperwork and he had his eyes on another secretary named Juanita. Mercedes was true to the end; nobody could ask for a more loyal employee or a more talented office clerk. She somehow managed to juggle the clerical needs of myself, Fred, Sloan and Bromberg. He first "office" was the former walk-in closet on the second-floor. When I (finally) got possession of the rear apartment in the fourth floor, across from my private quarters, Mercedes moved in there, with Doug Sloan.

Plate N° 13: Sally Cooney did our large-format-camera shooting until Mike Chan came on board. She first shots she made for me were for a composited photo of an architectural model of Olympic Tower. Her background picture included the Atlas statue at Rockefeller Center and St. Patrick's Cathedral; a second shot, of the model, was stripped in along with a friendly sky. She also came along on at least one Burger King show to assist Pat and I shooting Burger King stores and their juvenile crews, for candids modules.

Plate N° 14: Nicole Clark was hired when we got a second Forox camera. John Leicmon recommended her. Nicole also accompanied me to London in the autumn of 1978, to work on a Rank Xerox product-intro show produced by Purchasepoint under the direction of Judith Doyle, with whom she got along like a sister.

Plates N^{os} 15-16: Claire replaced Nancy Pearson when she left to join some friends who were starting a competitive slide company (I forget the name). Casey was quick to take her under his wing.

Plate N° 17: Dan Collins was hired when Glen Wilhelm was fired in 1979. He didn't last long because by then the multi-image market was cooling off due to the excessive and rising cost of credit that was putting the brakes on the economy. He was out of his element at Incredible and belonged at a bigger, more technically oriented staging company. Talk about sour grapes, when I let him go, he stole out brand new JBL amplifier.

Plate N° 18: Chris Hoina was hired on the advice of Mark Duffy, stage manager for The Village People, to take their bespoke show on the road. Hoina was a true stage hand at heart. He replaced Dan Collins and turned out to be one of the two most loyal crew members (the other being Jon Bromberg). When Incredible was closed, he stuck around to help the tear down and shuttled the company's records to my parent's home, in Douglaston, where they were stored until the 1990s, when Mom lost the house.

Plates N°s 20-21: Rocky Graziano was hired to become Incredible's chief audio technician; that also involved "programming" Magic Lasers. The laser machine was "controlled" by generating audio signals—weird sounding whistles and wails that drove a pair of scanning galvanometers, one each for X and Y coordinates (up/down and left/right). The Magic Lasers machine generated those tones and Rocky became adept and generating, recording and editing together tone sequences to go with sound tracks (primarily music). During his tenure, the audio suite expanded exponentially until it occupied most of the front half of the third-floor theater. In Rocky's own words:

"I was playing music in small bars with the band that I was in and doing some temporary jobs here and there. I was finishing school at Brooklyn College where I met and became friends with Fred.... he wound up introducing me to you. After I graduated with a degree in Music, I was able to have access to the Electronic Music Studio by doing some sound work for small concerts at the college. Anyway, sometime after Fred introduced us, you would ask me for special sound effects for your shows. I would create them on the Moog Synthesizer, record them on tape, and then get them to you, probably in person, make \$50-75, which was a lot of money for me then. After around a year you offered me a job to Produce the Soundtracks for Incredible's Slide shows. I was there from September 1978 until Incredible closed; I believe I was one of the last one to leave. One reason you kept me on was because I was the only one married with a baby. When Incredible closed, I went on my own in 1981, Producing Soundtracks and Programming Slide shows, and eventually producing the entire A/V for Sales Meetings, Conferences and Awards Shows. (Creative through to completion of the Live Event.) To sum it up, I loved working at Incredible Slidemakers. I have many fond memories and great stories. The whole scene, as crazy as it was, was a lot of fun. Incredible was a life changer for me and I will never forget that you gave me the opportunity. I know I thanked you when I took the position but I want to thank you again, almost some 45 years later."

Plates Nos 22-23: Jan Irish was a friend of Dona (Larkin) Plink.







Left: Jan Irish in a 1977 photo by Pat Billings for a McCall's magazine show. Right: Dona and Yours Truly with our rescue dog, Atlas, in 1973; by Barry Evans. Atlas didn't last long; he was neurotic and chewed up stuff when we weren't there.

Dona and I had been together since 1972. That relationship had begun to fray and by the time Jan started visiting, in 1975, I was a full-fledged philanderer. When she and I first made eye contact, there was a flash; the kind that foretell that there's more to come. There was. When Dona and I split up, Jan moved right in. Soon enough, we were playing house together and she joined the crew. Jan was a fast learner and her bright smile and perky personality won over most of them... until she started over-playing her hand. Like her predecessor, Dona, Jan's penchant was photography. With her earnings, she bought herself a medium-format Pentax kit with a full set of lenses; it was a worthwhile investment. When we split up, in 1978, Jan went to work for Creative Systems Group (Don O'Neill and Geoff Nightingale). [She replaced Kathy Miller, who became CSG's primary slide maker after Pat Billings got fired. They sent Jan to shoot pictures in Argentina and Europe, among other places.] It was Jan who convinced me to get another Afghan hound – Chocolate Moose, aka Coco – to be a companion for Mister Moose. She is the only former girl friend that I have totally lost contact with.

Plates N^{os} 24-25: John Leicmon joined Incredible Slidemakers in 1977 as a second cameraman, relieving Fred Cannizzaro. Using the Orwellian metaphor, *Animal Farm*, Leicmon was the horse character; he was indefatigable and worked tirelessly to get jobs done, often under considerable time pressure. Soft spoken, John also had the patience of a saint, and would take time to answer even the inanest questions thrown at him by his colleagues. One of his most ardent mentees was Mark Strodle.

Plates Nos 26-27: Grace Napoleon came on board in 1978, when the Forox department was spun-off into its own profit center, led by Fred Cannizzaro. Like all the others, she knew nothing about the slide business and was trained in house, grew into the role of production coordinator and filled in wherever and whenever needed to transform artwork and mechanicals – made by Tim Sali, Bob Smith (unfortunately there are no pictures of Smith) and Mark Strodle – and Kodaliths – shot and processed by Scott Weintraub – into registered, gelled, camera-ready cels. She also assisted the camera operators on complicated shoots by cross-checking against the shooting instructions at every step—a job that was like being the Forox version of a proof reader.

As attested by the *Forox Yourself* mailer, our marketing targeted buyers of basic slides; that is, without effects. The objective was to pick-up a portion of the lucrative business done by Essential Slide Services; they were one of Burson-Marsteller's biggest suppliers; they hauled in more business than we did. The mailer was successful and our Forox business boomed, requiring more employees to produce the slides. Many in the Forox department objected to the influx of orders for cheap, "ordinary" slides; they plainly fancied high-end work.

Bob Smith drew the little cartoon figure of Incredible's 73rd Street townhouse.



Plates N° 28-29: Tim Sali was hired as lead designer when Bob Smith left, in 1978. His style was utterly different from Smiths. "Sleepy Bob" was a bit of a stoner who enjoyed doing illustrations and hated making mechanicals. Sali loved designing creative type layouts and had virtually no skills as an illustrator. As business volume grew, Bob couldn't take the stress; it was Tim Sali to the rescue.

Of note in the photo on Plate 29 is the *Slide Analyzer* sitting on the foreground art table. It was used to rotoscope images; we had two of them and Fred would have gotten a third one if we'd stayed in business. Rotoscoping was a technique that originated in Hollywood¹³. To use the Analyser, a slide was inserted into a holder on the base and projected onto a rear screen mounted in a frame equipped with two sets of Oxberry registration pegs—horizonal along the bottom and vertical on the right side. A translucent cel was mounted on the pegs, overlaying the screen, and elements of the projected image outlined on it. From the outline(s), accurate *Rubyliths*¹⁴ could be cut and converted into Kodalith negatives and positives to add or subtract the rotoscoped elements. For example, an airplane could be cut out of one sky (or the tarmac) and inserted into a different sky.

Plates Nos 30-31: Doug Sloan started as my sales manager and morphed into a producer. He shared the fourth-floor office with Mercedes Christ and the two of them worked together to generate new business with frequent mailings to clients and prospects. Sloan and I were not "birds of a feather"; we didn't always agree on what jobs to take. Most sales people are mostly interested in getting the most business possible and the most money for it. There's nothing wrong with that, per se. However, the kind of business a company does defines it. What do they say, "actions speak louder than words"? Incredible had a reputation for being hyper creative; for being trend setters. Certain clients - IBM and AT&T are examples - had so many rules and regulations that it was impossible to produce any flavor other than plain vanilla. I remember when Bill Flanagan handed me AT&T Design Guide; it was a three-inch-thick [~7.5 cm] looseleaf binder filled with dos and don'ts. And I remember the final approval session for an IBM presentation we made, when a dozen executives showed up and the show was picked-apart by the committee. One clueless lady asked why a certain color was used; that lead to a spontaneous (and totally made up) explanation about its latent psychological impact on the subconscious mind. Ha!

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Wikipedia: **Rotoscoping** is an animation technique that animators use to trace over motion picture footage, frame by frame, to produce realistic action. Originally, animators projected photographed live-action movie images onto a glass panel and traced over the image. This projection equipment is referred to as a **rotoscope**, developed by Polish-American animator Max Fleischer, and the result is a **rotograph**. This device was eventually replaced by computers, but the process is still called rotoscoping. In the visual effects industry, *rotoscoping* is the technique of manually creating a matte for an element on a live-action plate so it may be composited over another background. Chroma key is more often used for this, as it is faster and requires less work, but rotoscopy provides a higher level of accuracy and is often used in conjunction with chroma-keying. It may also be used if the subject is not in front of a green (or blue) screen, or for practical or economic reasons.

Wikipedia: **Rubylith** is a brand of masking film, invented and trademarked by the Ulano Corporation. Today the brand has become genericized to the point that it has become synonymous with all coloured masking films. Rubylith consists of two films sandwiched together. The bottom layer is a clear polyester backing sheet; the top layer is a translucent, red-(ruby-)coloured, sheet. The top layer can be cut with a knife and peeled away from the bottom layer. The top layer's colour is light-safe for orthochromatic films (which are sensitive to blue and green light but insensitive to red light). Rubylith is used in many areas of graphic design, typically to produce masks for various printing techniques. For example, it is often used to mask off areas of a design when using a photoresist to produce printing plates for offset lithography or gravure. It is also frequently used during screen-printing. Ulano also produces a yellow coloured, masking film called **Amberlith**, that is not light safe but easier to use for masking when not employing a photoresist.

Plates N°s 32-33: **John "OC" O'Connell worked with Glen Wilhelm, staging shows and** maintaining our growing inventory of projection and sound reinforcement equipment. He became the head of that department when Wilhelm was fired (for smoking pot on a show and getting caught at it when he dropped a cue). OC also built and managed ten *Idiot Boxes* to tour educational shows for Burger King; see, Section One of this volume. [For pictures of Glen Wilhelm see, *1970s – Incredible Slidemakers Shows – Burger King*, in this volume.]

Plates N°s 34-35: Mark Strodle came to us rather late in the game. He rapidly assimilated all the skills necessary to be a qualified board artist. John Leicmon took him under his wing and taught him Forox photography. Strodle claims to have invented what he calls the "out-of-camera mask". In his own words:

"Before me the only way you could make a glow was a **in camera mask**, which involved making a 35mm litho [Kodalith negative or positive], turning off the lights, mounting this litho into the camera plate with two pieces of tape, reloading the 100 foot reals with no dust, turning the lights back on where as you got exactly one glow shot per procedure. That was the way so obviously it was not very practical. We were just coming off of Star Wars in 1979, it was the rage, yet how were we to compete? As usual it was everyone else taking credit for the guy who had just invented it but the guy who invented because he had just left. Which is why no one can honestly tell you how it was done because I invented it. I had designed the **out of camera mask** which was Key. I guess you made a fair amount of money off of my invention, I should have sued all of your asses morally for taking credit for something you have no idea how it is done you half whit. It was impossible before me, June of 1980, I knew what I had just done but kinda tried to hide it from you all which is one of the reasons I left, I knew the power of what I had just done. I made it so accessible anyone could do it, even an idiot."

According to Strodle, his "invention" was inspired by the backlit logo adorning the CBS headquarters building on Avenue of the Americas and 52nd Street. I don't know what he was smoking (his writing is certainly a bit aberrational); but this outrageous claim is obviously untrue. Just look at the portfolio of Incredible Slidemakers' print work, in this volume; a collection of four-year's work, much of it done before Mark's arrival. He became disloyal to the company and was out for himself. Fred and Casey concur.

Plates Nos 36-37: Scott Weintraub ran the darkroom. He was tasked with making Kodalith negatives and positives from the artwork produced by Bob Smith, Tim Sali, Mark Strodle and Claire. To accomplish that, he photographed their "cameraready" artwork – mechanicals of type layouts, charts and graphs as well as line-art illustrations (blackwhite only, no grays) – using a "repro camera". 15

The Agfa Repromaster 2200 shown was digitally controlled; we used that model in Sweden and Belgium. The New York camera was manual; the copy-board (seen in its lower-most position) and lens bellows (raised, not visible) were raised or lowered using hand cranks.



¹⁵ https://www.prepressure.com/prepress/history/events-1983: Graphic studios, repro houses and printing companies use a repro camera like the Agfa-Gevaert **Repromaster 2200** to copy and enlarge graphics, make half-tone and dot-screen reproductions or make offset printing plates. The original to be photographed is placed on the copy-board near floor level, and lit by the lamps to the left and right. The film or offset plate is held in the top section of the camera. Both the copy-board and the lens (mounted in a bellows) can be moved, to vary the focus and scale of reproduction.



1970s | Incredible Slidemakers | New York Crew | Plate N° 1 Pat Billings setting up the Clairol Natural Look show | Jim Casey is in the background.



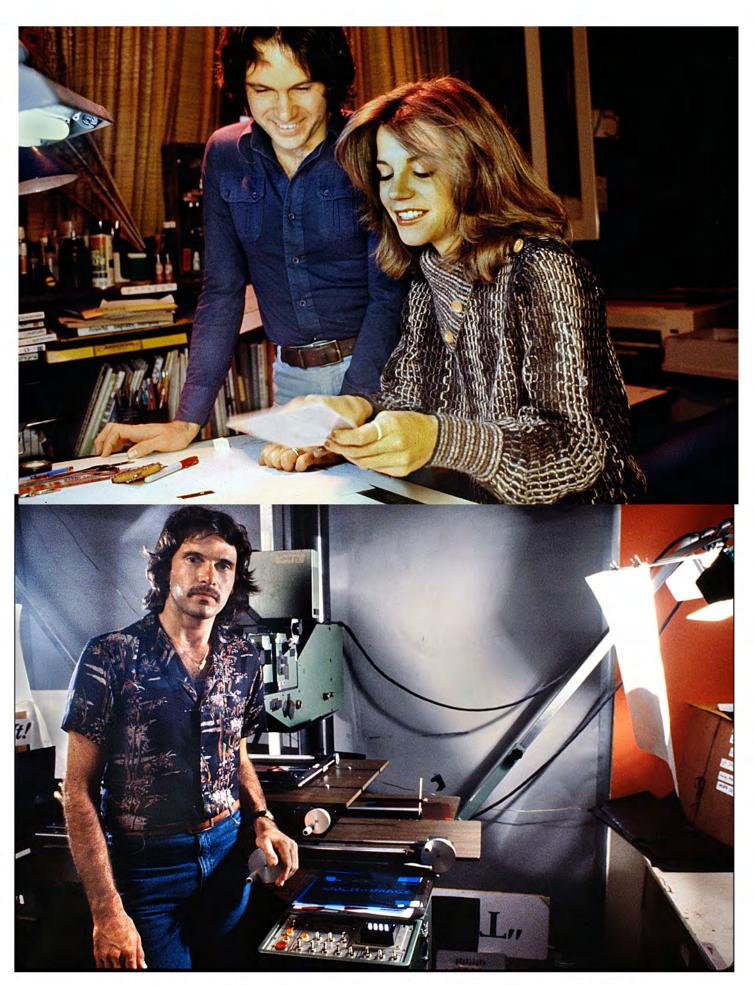
1970s | Incredible Slidemakers | New York Crew | Plate N° 2 Above: Pat Billings (right) with Jan Irish (center) and Nancy Pearson | Below: Pat checks sound against script.



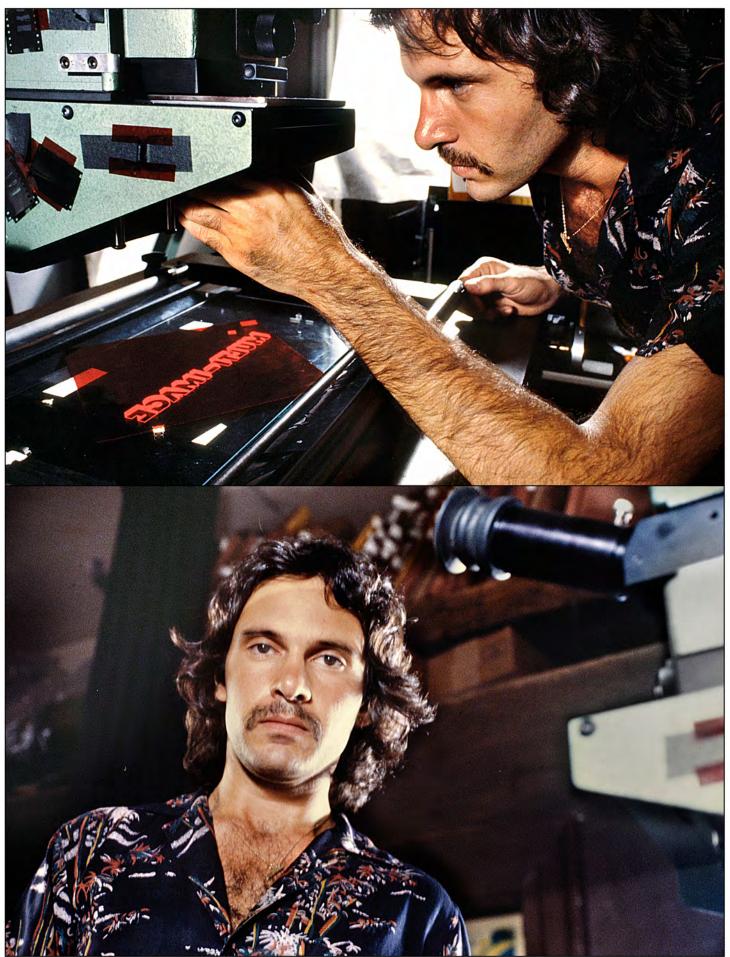
1970s | Incredible Slidemakers | New York Crew | Plate N° 3 Office manager (and prankster), Jon "JB" Bromberg.



1970s | Incredible Slidemakers | New York Crew | Plate N° 4 Jon Bromberg (right) with sales manager, Doug Sloan, in third floor theater.



1970s | Incredible Slidemakers | New York Crew | Plate N° 5 Above: Fred Cannizzaro with artist, Nancy Pearson.



1970s | Incredible Slidemakers | New York Crew | Plate N° 6 Fred Cannizzaro, head of the Forox crew.



1970s | Incredible Slidemakers | New York Crew | Plate N° 7 Photographer and artist, Jim Casey..







1970s | Incredible Slidemakers | New York Crew | Plate Nº 9 Photographer Michael Chan | Studio equipment inventory.

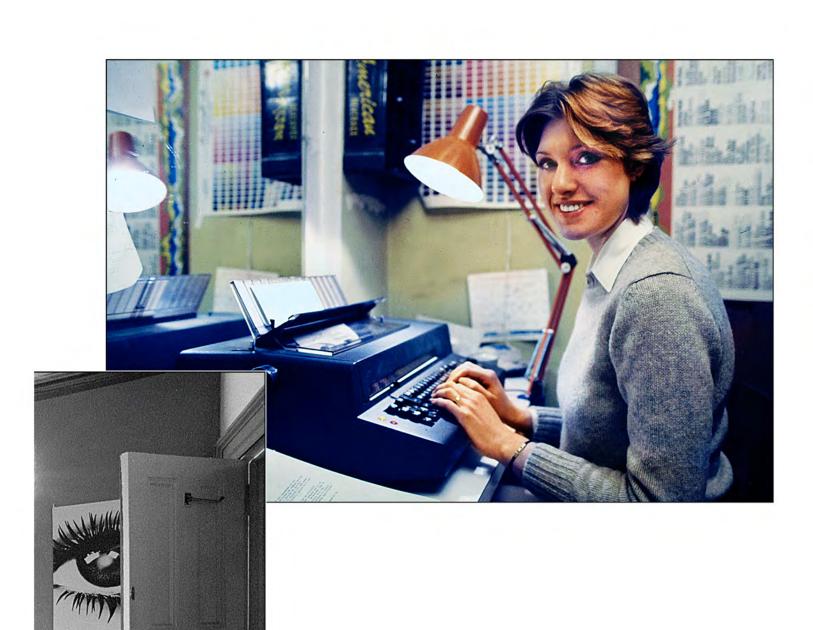




1970s | Incredible Slidemakers | New York Crew | Plate N° 10 Photographer Michael Chan | Studio equipment inventory.

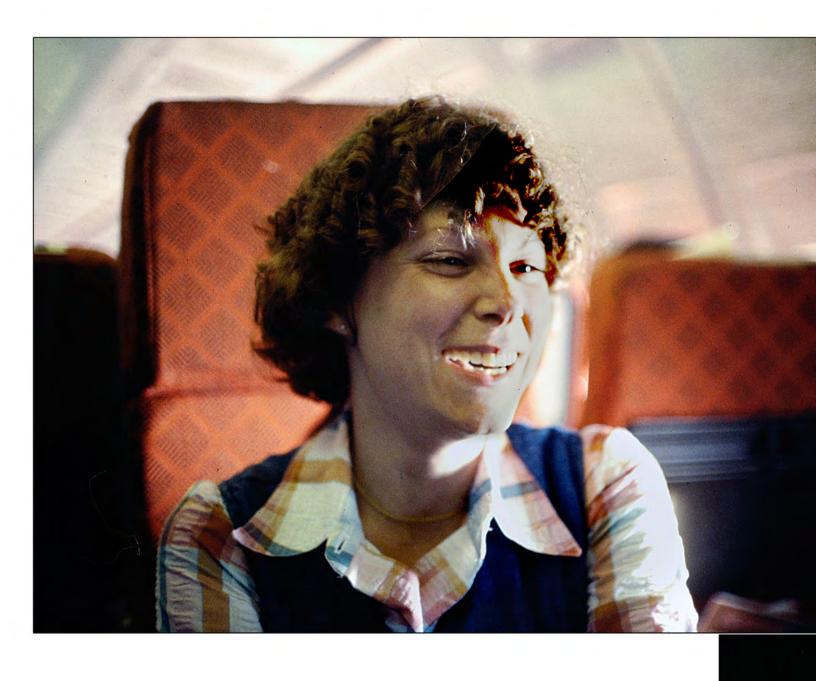


1970s | Incredible Slidemakers | New York Crew | Plate N° 11 Mercedes Christ mailing E=MC² posters in the fourth floor office.



1970s | Incredible Slidemakers | New York Crew | Plate N $^\circ$ 12 Mercedes in her original, second-floor office | It doubled as an annoucer's booth when recording voiceovers.

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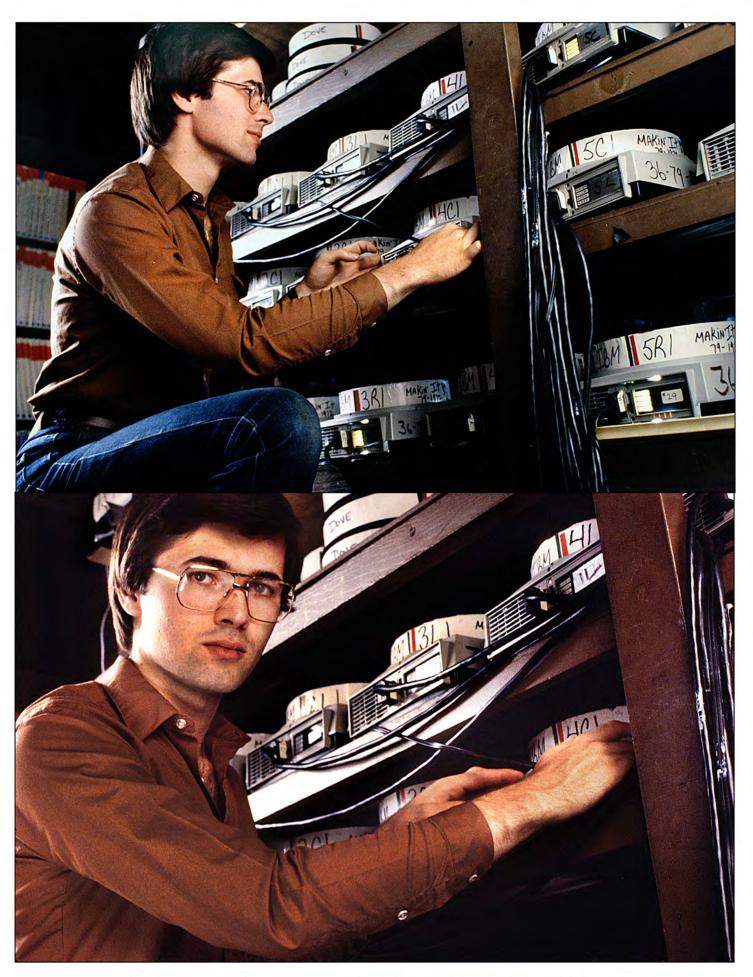
Forox camera jockey, Nicole Clark.



1970s | Incredible Slidemakers | New York Crew | Plate Nº 15 Claire and Jim Casey reviewing the Forox printwork portfolio.

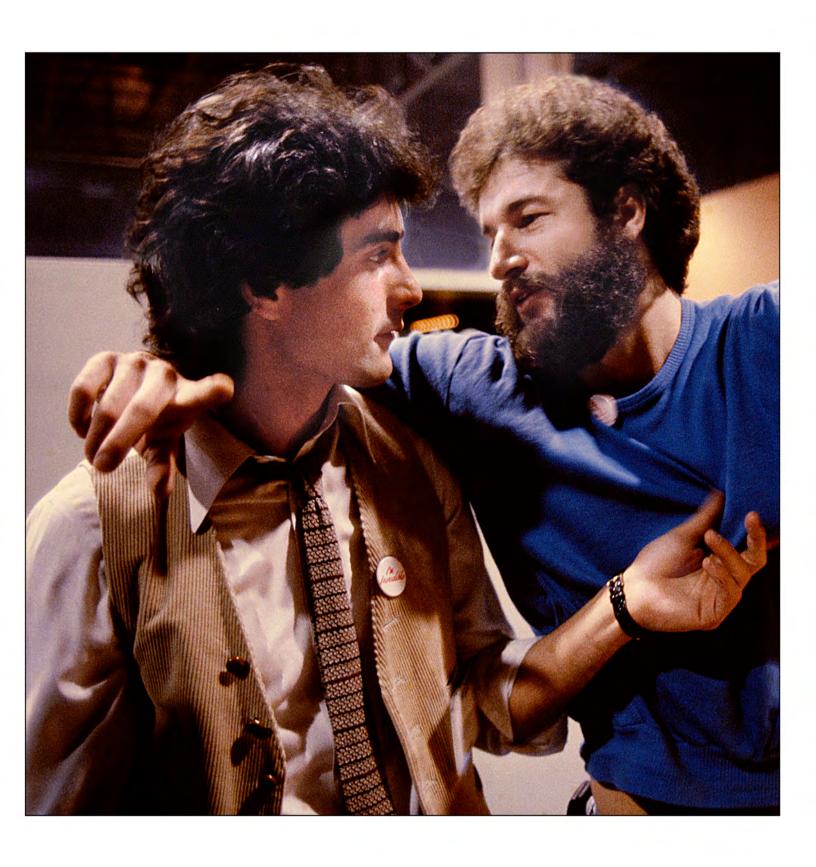


1970s | Incredible Slidemakers | New York Crew | Plate N° 16 Forox artist, and assistant Forox operator, Claire (sorry, nobody can remember her family name).



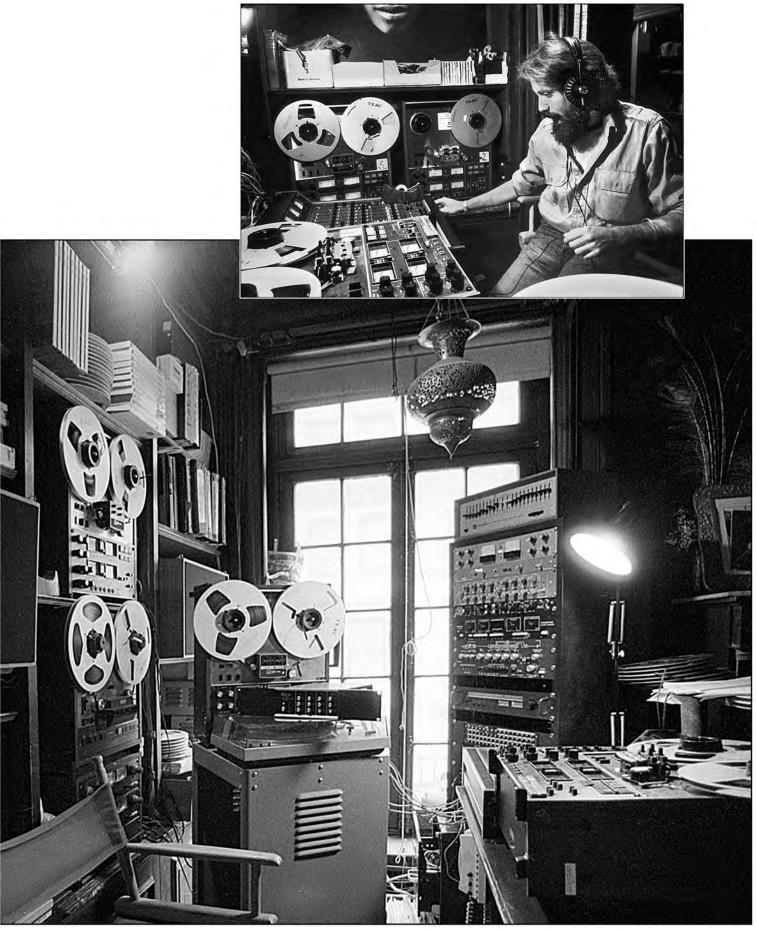
1970s | Incredible Slidemakers | New York Crew | Plate Nº 17

Dan Collins, staging & equipment technician.





1970s | Incredible Slidemakers | New York Crew | Plate Nº 19 Audio technician and Magic Lasers programmer, Rocky Graziano.

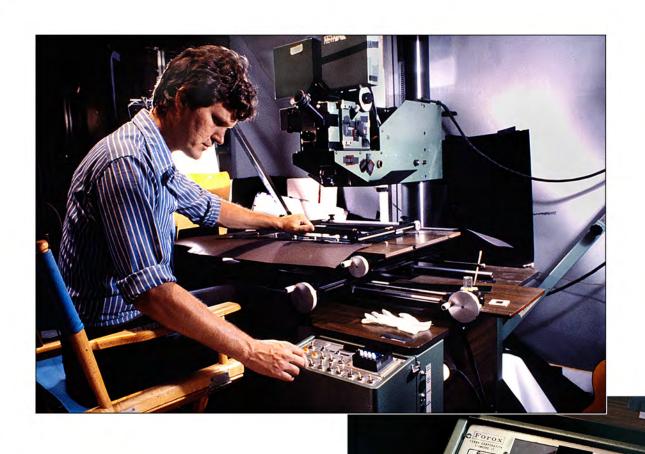


1970s | Incredible Slidemakers | New York Crew | Plate N° 20 Above: Rocky in original audio-production area | Below: 1980 audio production and laser programming suite.



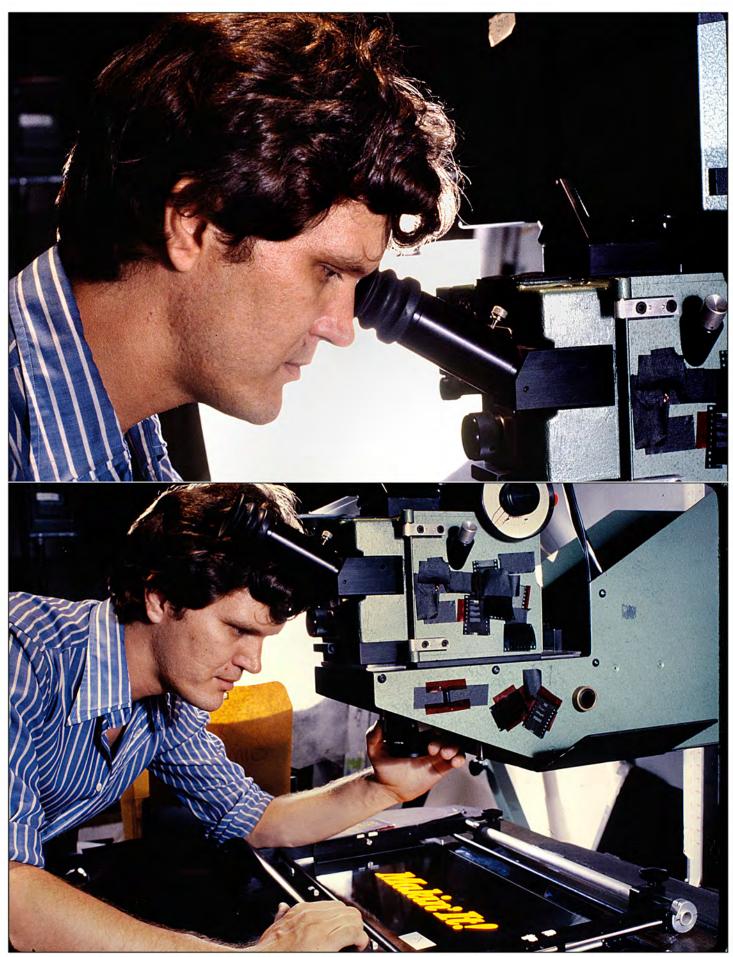


1970s | Incredible Slidemakers | New York Crew | Plate Nº 22 Above: Jan Irish with Chocolate Moose, aka Coco".

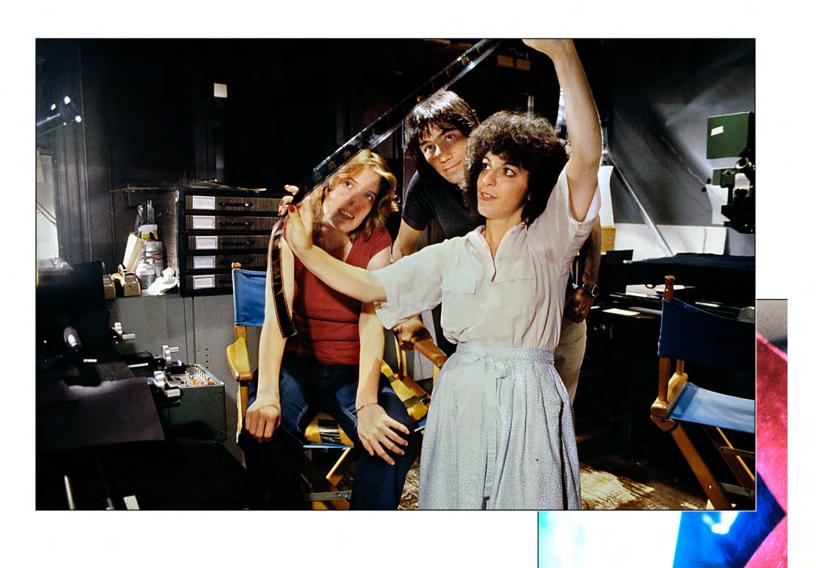




1970s | Incredible Slidemakers | New York Crew | Plate N° 23 John Leicmon, lead Forox cameraman.



1970s | Incredible Slidemakers | New York Crew | Plate N° 24 John Leicmon, lead Forox cameraman.







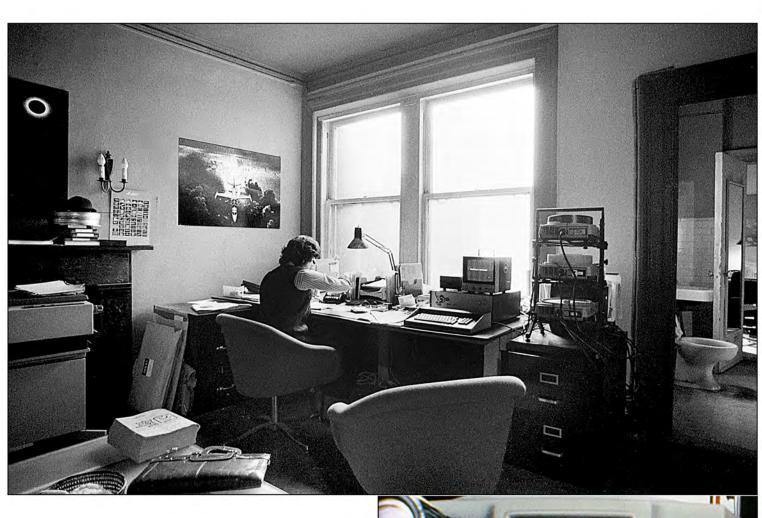
1970s | Incredible Slidemakers | New York Crew | Plate N° 26 Forox artist, Grace Napoleon prepares to color Kodalith negs with Roscoe Cinegels in Forox cel prep room.



1970s | Incredible Slidemakers | New York Crew | Plate Nº 27 Above: Tim Sali | Below: Mark Strodle's design station (he's wearing black jacket).

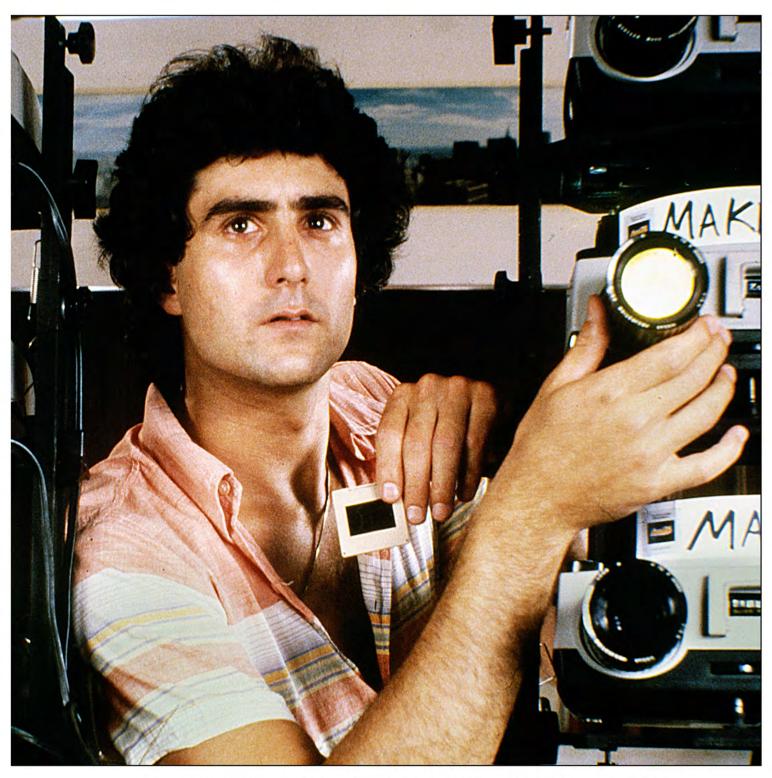


1970s | Incredible Slidemakers | New York Crew | Plate N° 28 Tim Sali's design station in the second-floor art studio.





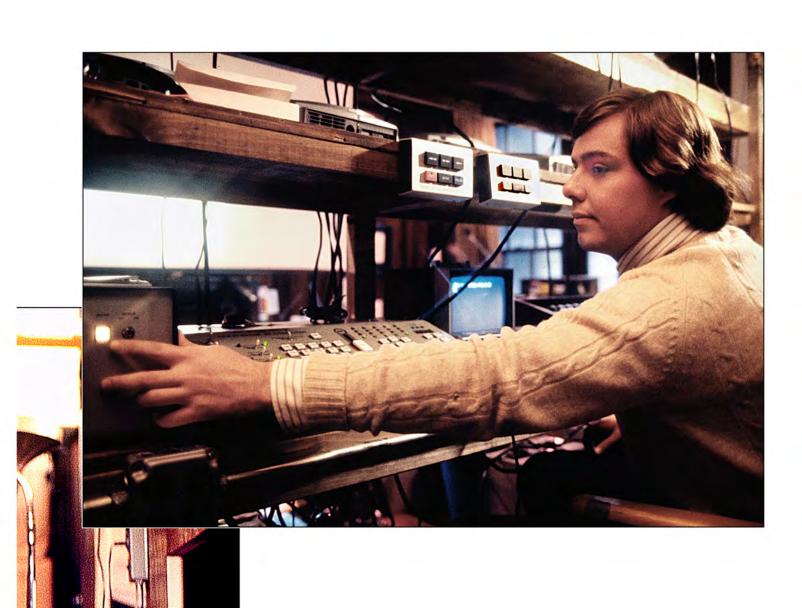
1970s | Incredible Slidemakers | New York Crew | Plate Nº 29 Doug Sloan, account executive, in fourth-floor office.

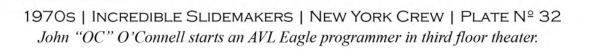


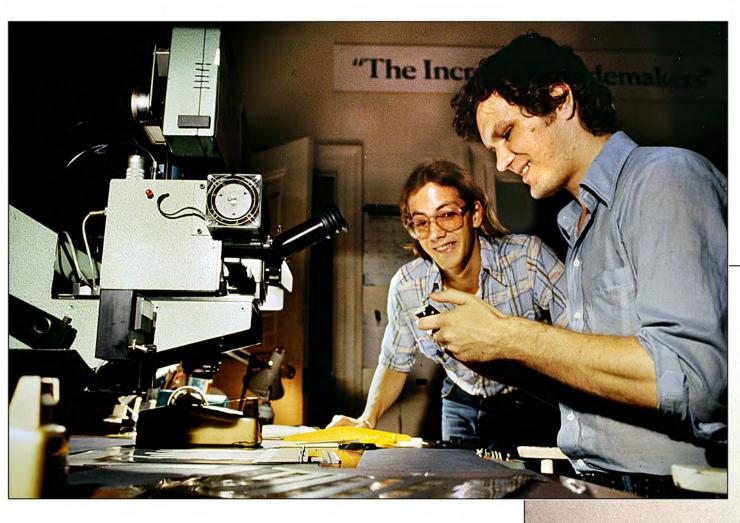
1970s | Incredible Slidemakers | New York Crew | Plate N° 30 Doug Sloan customizes Makin' It show with slide of client's logo.



1970s | Incredible Slidemakers | New York Crew | Plate Nº 31 Staging technician John O'Connell with photographer, Michael Chan, in second floor studio theater.

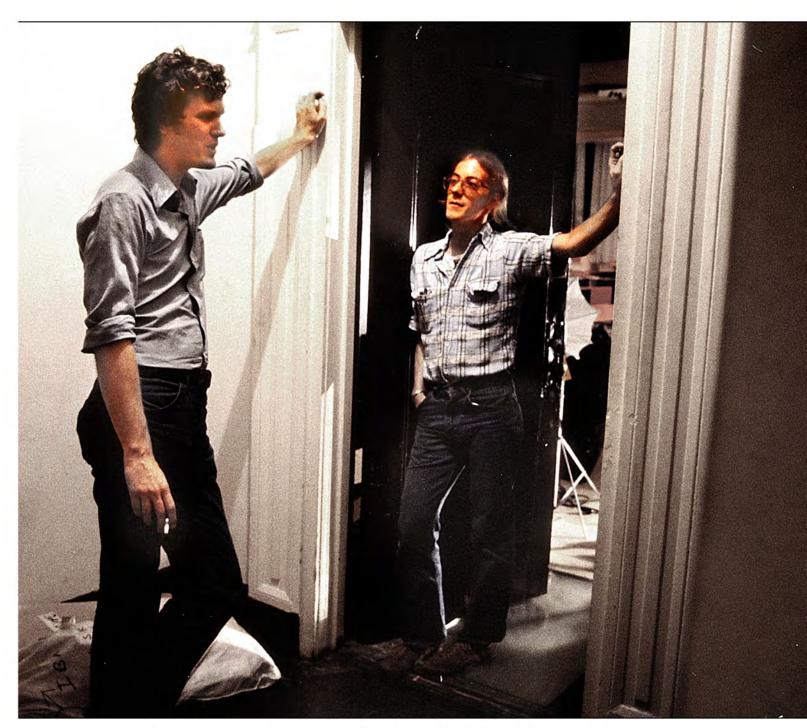








1970s | Incredible Slidemakers | New York Crew | Plate Nº 33 Forox artist Mark Strodle with cameraman John Leicmon (right).



1970s | Incredible Slidemakers | New York Crew | Plate Nº 34 Forox artist Mark Strodle with cameraman John Leicmon (left).

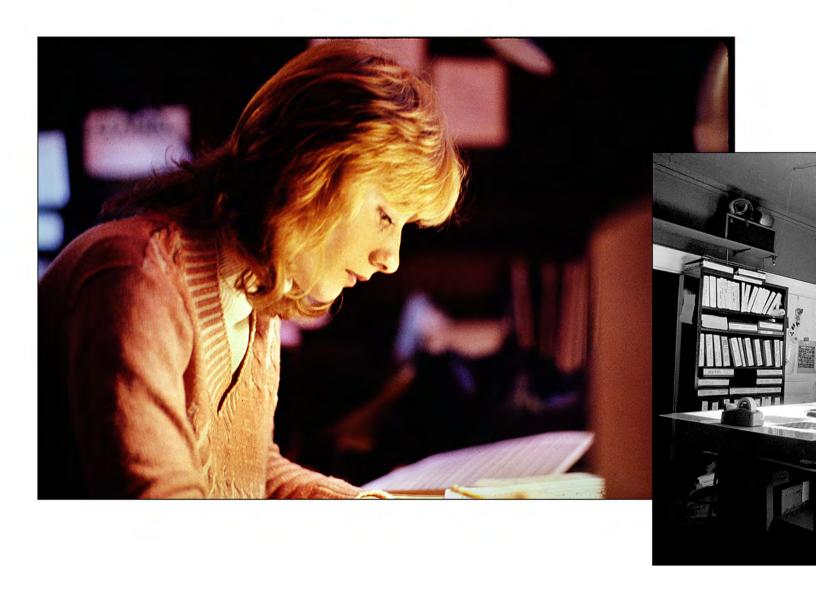


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1970s | Incredible Slidemakers | New York Crew | Plate Nº 35 Scott Weintraub, darkroom technician, with Nicole Clark, Forox-camera operator.



1970s | Incredible Slidemakers | New York Crew | Plate N° 36 Scott Weintraub processing Kodalith negatives in the satellite-office darkroom.

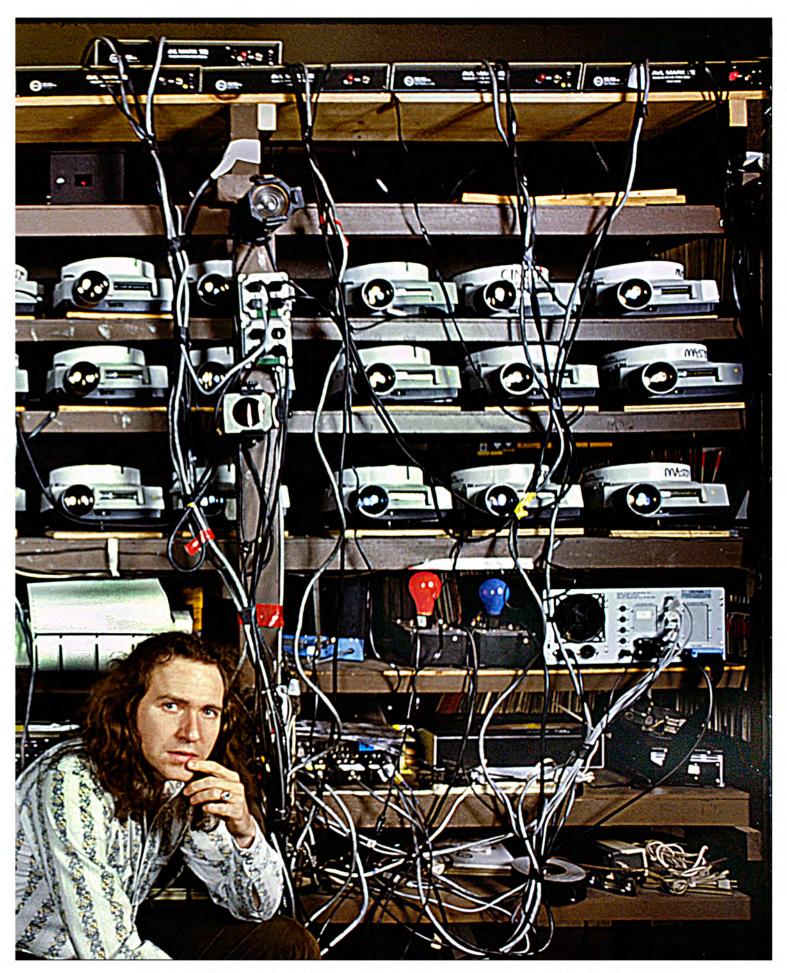




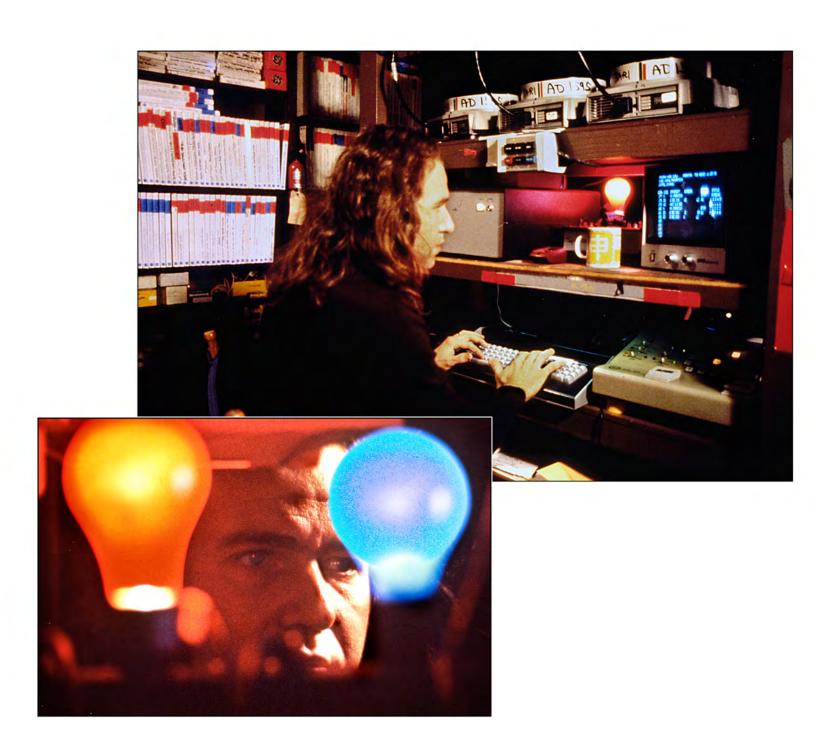
1970s | Incredible Slidemakers | New York Crew | Plate N° 38 Anonymous crew members | Nobody remembers their names.

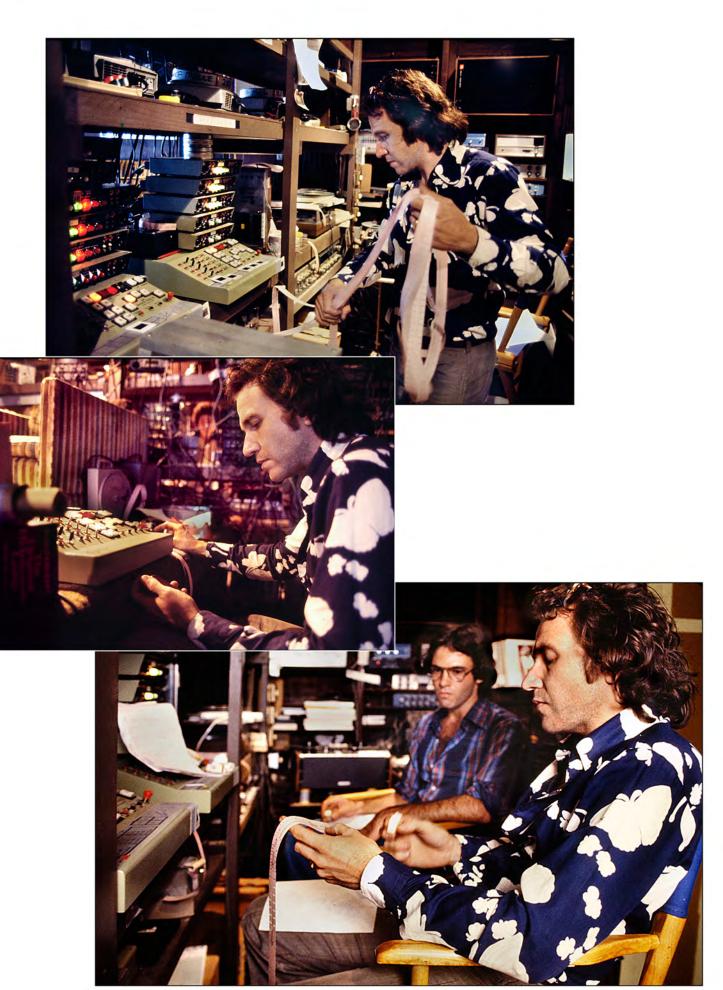


1970s | Incredible Slidemakers | New York Crew | Plate Nº 39 Primary programming and show assembly grid in third-floor theater. 1979.



1970s | Incredible Slidemakers | New York Crew | Plate N° 40 Primary programming and show assembly grid in third-floor theater, 1979.





1970s | Incredible Slidemakers | New York Crew | Plate N $^\circ$ 42 Working with AVL ShowPro II punch-tape programmer | Below: coordinating with cameraman Fred Cannizzaro.



1970s | Incredible Slidemakers | New York Crew | Plate N° 43 Yours Truly photographing a Bricklin at Farber Limestone quarry for Gallery Magazine | by Michael Parish.



1970s | Incredible Slidemakers | New York Crew | Plate N° 44 Yours Truly photographing a Bricklin at Farber Limestone quarry for Gallery Magazine | by Michael Parish.



1970s | Incredible Slidemakers | New York Crew | Plate N° 45 Above: assembling a Fast Fold screen at a Clairol show | Below: Clairol hair-color shoot in 73rd Street studio.



1970s | Incredible Slidemakers | New York Crew | Plate N° 46 Above: labeling film rolls | Below: Piper aircraft shoot in Vero Beach, Florida, by Pat Billings.



1970s | Incredible Slidemakers | New York Crew | Plate N° 47 Incredible crew at Method In The Madness conference | Rocky, Grace, JB, Joey, OC and Yours Truly.

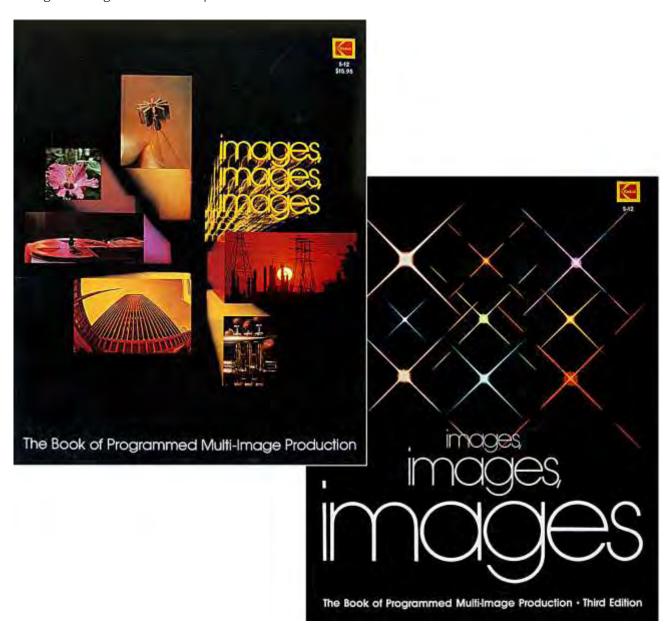


Section Four

Notable AV People

Notable AV People of the 1970s

The next pages – Plates 1-19 – are about ten notable multi-image producers. The stories were written by Mike Kenny and Ray Schmidt for the 1979 Kodak publication, *Images Images*, and its updated 1983 Third Edition.



Neither myself nor Incredible Slidemakers are mentioned in the book. The omission remains a mystery that I chalk up to the Politik of the, by then, burgeoning multi-image industry. Or maybe it was just timing. I wasn't well-known until October, 1978, when Bumbles was presented at the AMI Multi-Image Festival, where it brought down the house. [see the show at http://www.incredibleimages.com/index.html#BumblesVideo]. By then, the book would have been at the printer, or in the final mechanical stages, at very least. In fact, only two producers are featured in the First Edition: Paul Condylis and Bob Kirchgessner (Lighthouse Productions); the rest are in the Third Edition.

But, no sour grapes. I'm in good company; a lot of other notables were also overlooked; like the Sant'Andrea brothers; Leslie Buckland (Caribiner); Norm Natress (AV Workshop; Toronto); Rick Sorgel (Sorgel Lee) and Dave Fry (Sound Images), to name just a few. In fact, I can't remember a few of the producers chosen for Images Images or seeing their work, which is odd considering that I attended virtually every AMI festival and even served as a judge for their multi-image-show competitions.

The ones I did know – and who well-deserved being in Kodak's tome – were Richard Shipps, Duffie White and Chris Korody; the four of us became AVL's top-four brand ambassadors; as well, I interviewed and photographed them for the *Inner World of AVL* show. The late Randy Will was also a pillar of the industry. His company, Staging Techniques, was doing AV extravaganzas long before multi-image became popular.

I also knew of Peter Chermayeff by reputation (Jim Casey, fresh out of school, worked for him before joining Incredible in 1975), and I had met Ray Seliski at AMI events (his father, John Seliski, was the founder and CEO of Arion, makers of a line of show-control equipment that competed with AVL (primarily), Spindler-Sauppé, Clearlight, Dataton and Electrosonic).

As for the book(s), Images Images Images, hats off to the authors for an exhaustive and thorough examination of how multi-image shows were made. Reading it, one would (rightly) think that making a show was a BFD; and it was. Certainly, there were many aspects to a production. When I began there were no instruction books; we produced by the seats of our pants. Although I was an accomplished photographer and print designer, when I began making slide shows I knew nothing of about screen design, visual choreography, audio production, projection and staging. All those skills were learned the hard way, in the school of hard knocks.

By the time *Images Images Images* was published, the multi-image business was rapidly expanding. As mentioned elsewhere, it was a virtuous circle; more demand for shows funded more show production, as well as more sales of equipment and supplies. As the book went through two updated editions, there was obviously a market for it. However, in my opinion, after 1976, most new multi-image production studios were founded by the offspring of the original producers (themselves primarily photographers) – employees who went out on their own, for whatever reason. I can think of three from the Incredible Slidemakers team who ultimately became our competitors. I can't think of anyone who learned the trade from a book; it was all about apprenticeship.

All that said, reading about the ten notables presented in *Images Images Images* provides context for the experiences I have been relating. [Interestingly, those selected were producers of extremely-large-scale shows, sponsored by mega corporations, like car companies (Larry Deutsch), as well as huge theatrical productions like *Where's Boston* (Peter Chermayeff), *The Great Toronto Adventure* (Ray Seliski), *New Mexico - The Enchanted Land* (David Wynne), and *The Chicago Odyssey* (Paul Condylis).]

As well, the Kodak book(s) excel at charts and diagrammatical information; what do they say, a picture is worth a thousand words? I'm including a few more in this volume, to supplement those already included in Volume Eight's addenda.

Images, Images, Images - Plates Nos 1-19



Paul Condylis: "Go Ahead And Try It"

Paul Condylis has encouraging advice for newcomers to multi-image production:

You don't have to be a seasoned professional to be successful. All you need are good taste, common sense and a feel for the process of effective communication. If you have these qualities, he says, then take your idea and try it.

That's experience speaking—in a strong, confident, authoritative voice. With a career that stretches back to the late 1940s, Paul Condylis easily qualifies as a consummate multi-media professional. His best known multiimage production is The Chicago Odyssey, a 52-minute presentation (Condylis calls it "positive entertainment") examining Chicago's colorful and proud history. The presentation is shown in a 300-seat theatre Condylis had built to house Odyssey's 70-foot screen, a wraparound sound system consisting of 10 speakers, and a 50-foot long projection booth holding 27 slide projectors, three 16 mm movie projectors, a four-track tape recorder, nine United Audio Visual Screenmaster Mark V dissolve units and a United Audio Visual Cuemaster Mark 60 programmer.

More than 2,000 slides, 2,500 feet of motion picture film and a sophisticated light display that recreates the Great Chicago Fire of 1871 are used in the production.

A presentation of the magnitude of Odyssey is beyond the realm of the novice producer, but the thinking that goes into such a production is not

"As much as we like to have formulas and to be scientific," he says, "there are no formulas for deciding on the style and complexity of a multi-image presentation. These decisions are made on the basis of what you're trying to do."

Condylis lists several factors that must be considered when deciding on the nature and scope of a multi-image presentation.

First—and "primary," says Condylis—is budget. This factor, more than any other, sets practical limits on what you can hope to achieve.

Second is your communications objective and the subject matter to be developed. Do they lend themselves to effective development and presentation through multi-image? If so, what style and visual format are best suited to your message? The answers to these questions will represent subjective judgments on your part, but, says Condylis, your common sense is as good a guide as any.

Third is the site of your proposed presentation. The size of your audience and the setting for the presentation will set limits on what you can reasonably attempt with multi-image.

The fourth and most subjective factor is taste. What can you do tastefully within your presentation requirements? "There's no right answer or best answer to that question," says Condylis. "Asking it is like having asked Picasso if he would paint his next picture on a canvas, a vase or the back of his hand. He would have answered, 'God tells me.' That's the way artistic taste works. It comes from inside, not from formulas."

Once you've examined these factors and made your decision to produce a multi-image presentation, then, says Condylis, let your imagination and common sense come into play.

"Don't be intimidated by the seeming complexity of multi-image," he says. "If you feel in your gut that a multi-image show ought to be a certain way, then go ahead and try it."

"And if you're an executive and not a producer, don't let that stop you," he adds. "Sit down with your creative people and say, 'How can we do it this way? What would work best?' Just don't worry. The right answers will spill out."

Paul Condylis knows this to be true. For him, it's the voice of experience speaking.



Paul Condylis, producer of the seven-screen production Chicago Odyssey.



Bob Kirchgessner

Bob Kirchgessner: Using Analysis To Create A Visual Style

When Bob Kirchgessner talks about developing a visual style, he doesn't discuss creative imagery.

At least not at first

"Analysis of your goals, audience, communication objectives, site and budget must come first." says Kirchgessner, general manager of Lighthouse Productions of Cincinnati, a service of Scripps-Howard Broadcasting Company. "Then, and only then, can you begin to think creatively about the development of your visual style and your visual sequences."

Kirchgessner's emphasis on analysis before creativity is an outgrowth of 18 years of experience with multi-image production, including work on presentations for the Seattle World's Fair, the Paris Air Show and countless industrial clients. He started his career as a specialist in electronics, an inventive artisan who modified early audiovisual equipment to meet the more demanding requirements of multi-image presentations. He later traveled with road presentations, taking them to city after city until, as he puts it, he "learned to cope with chandeliers, inadequate power supplies and many other site problems. Realizing he also had a knack for creating the materials to be used with his equipment, he then moved into production.



In planning meetings, Kirchgessner, creative director, and producers brainstorm the development of a visual style for current productions. (Photos: Lighthouse Productions)

His varied background taught him "how to make multi-image work." The most valuable lesson learned was the importance of doing a complete analysis of a client's needs and goals prior to the development of a creative course.

"A successful multi-image presentation communicates a very specific message within a very specific framework," he says. "The key to creating a message lies in precisely defining the framework."

At Lighthouse Productions, the time to define the framework for a new presentation is during a brainstorming session, called by Kirchgessner before any work begins on the production. In addition to Kirchgessner, the sessions are attended by Lighthouse's creative director, four producers and the director of marketing. During the session, they analyze the client's requirements to define specific needs: What is the objective? Who is the audience? Where will it be presented? What will the budget allow? Once they've analyzed their objectives, subject, audience and resources, the participants brainstorm their way to an overall program concept.

That concept is then assigned to a scriptwriter who, working with the assigned producer, writes the script for the show. The script contains both the presentation's narration and a description of visual sequences.

A client's experience in audiovisual production normally dictates the next step in Lighthouse's visual planning. If the client has experience with multi-image techniques, the descriptions in the script are usually sufficient. However, if a client lacks multi-image experience, Lighthouse's creative director prepares generalized storyboards to illustrate highlights in the development of visual sequences.

Once the client approves the visual treatment production moves into the company's art and photography departments.

The next step in Lighthouse's visual planning process is to test their ideas on the screen.

"We take a two- to four-minute sequence, develop the visuals, then program the sequence to the music we intend to use in the show," says Kirchgessner.

If necessary, the visuals, screen movement and timing are modified, then the sequence is shown again. The producer continues testing the visual concept in this way until he or she is satisfied with its total effect. On the basis of changes made during these preview screenings, the producer will modify the entire visual plan for the presentation.

With some productions—those for major presentations or those for clients having a difficult time visualizing the final product—Lighthouse also invites the client to see the polished version of the test sequence.

Lighthouse used this preview approach during the visual planning and development for a presentation produced for Expo '82.

"This was a major production," Kirchgessner says, "involving multiple screen effects. No storyboard or script description could fully illustrate or depict the effects we were attempting to create. So we demonstrated to the client – and to ourselves – just how the visuals and programming would be used to produce a key sequence."

For other clients, especially those with little or no experience in multi-image production, Lighthouse often uses its own presentation, entitled "Creativity in Communication," to judge receptiveness to multi-image techniques and effects. "It's been a very productive show," Kirchgessner says of the presentation. "First of all, it sells the idea of multi-image to a client, by creating excitement in his mind concerning the medium. Second, it helps us gauge the level of sophistication the client seems most comfortable with."

The presentation, of course, is a further refinement of Kirchgessner's use of analysis to fuel the creative process. It provides him with an objective appraisal of a potential client's communications awareness. That appraisal gives him one more bit of information with which to develop visual concepts

Needless to say, it also solidifies his belief in his creative methods.

"Our approach is based on 18 years of experience," he says. "What we try to do is adapt what we have learned in the past, what's worked in the past, to the specific needs of a current client. Our planning system places the goals of our client first. And, by doing that, becomes more productive, dramatic and effective in terms of content and creativity."

Then, emphasizing his pragmatic approach. Kirchgessner adds: "And, we know it works."



Facilities and presentation crews prepare presentation site.



A presentation produced for United American Bank illustrates the use of masking to turn an otherwise commonplace series of "people shots" into an interesting visual effect. (Photos: Lighthouse Productions)



Richard Shipps programs an animation sequence. (Photo: DD&B Studios)

Richard Shipps: What You See Is What You Think You See

When Richard Shipps plans animation sequences for a multi-image presentation, he's thinking as much about what people won't see as he is about what they will.

"The most fascinating aspect about producing animated sequences," says Shipps, founder and president of DD&B Studios in Detroit, "is that the audience does part of the work. As a producer, you have to design a sequence so the audience can fill in the gaps between the images on the screen. Animation is not so much what people see as what they think they see."

In short, the total effect exceeds the sum of the parts.

In a word, illusion.

Shipps and DD&B have been creating extremely effective and widely acclaimed multi-image illusions since the studio's founding in 1974. Among the clients for his highly sophisticated productions have been the Oldsmobile and GMC Truck Divisions of General Motors, IBM, and a company with special reason for delighting in Shipp's visual magic-Audio Visual Laboratories, Inc., a multi-image programmer manufacturer. For example, as part of a presentation for AVL. produced to promote its Eagle programmer, Shipps created an animated sequence in which an eagle seems to fly across the screen, from one edge to the other, then loop back into center screen. But as Shipps would be quick to point out, the eagle doesn't fly. The viewers create the flying in their minds. The illusion just takes advantage of a natural human tendency.

"People are very quick to accept a repetitive action," he says. "Anything that happens repeatedly and continually will be taken as fact, and people will begin to form judgments

based on these repeated observations. When they see a sequence of images, repeated over and over with only the slightest variation, they forget they're looking at individual images and form the conclusion that they're looking at motion."

Shipps sees multi-image production as a way to extend the boundaries of the art. "With multi-image techniques and equipment," he says, "you have more control over the process, because you can constantly adjust and change this time reference. You can run sequential images at a rate of 10 or 20 or 30 images a second, depending on your equipment capability. And you can vary the interval between the images as well, creating instantaneous changes or two-, four-, 16- or 32-second changes. As a producer, your options are almost limitless, and that's what makes the field so interesting."

Creating these animated sequences is a process that blends planning with spontaneity. Shipps begins his planning by breaking down a total show into its individual screen effects. Then he blocks out the time for each effect. A generalized storyboard illustrates the action that is to take place in each sequence, but Shipps avoids detailed storyboarding of individual steps. "The creation of the individual steps should occur spontaneously," he says, "when you're working at the programmer. This ability to be creative spontaneously, of course, is an advantage the motion picture animator doesn't have."

The general storyboards go to DD&B's fiveboard art department, where the cameraready artwork is prepared. AVL's "flying eagle" was created using traditional sequential tissues, he says. A Xerox copier was used to create acetates, which then were painted. The animation cels were then aerial imaged into other kinds of backgrounds.

All camera work is also performed at DD&B, using a Forox camera. Slides are processed in-house too, using two color processors. "We're geared to spontaneous production," Shipps says of his equipment and full-time staff of 15.

Shipps says he creates more art and shoots more slides than he'll eventually use because it's the additional materials that allow him to be inventive. "I work at the programmer a lot, adjusting timing and art. If something doesn't work, we pull it out and insert something else. We'll continue to create material until a sequence works, both as an integral unit and as a piece of the whole." By working in this way, he adds, "I can create effects far more precisely than I could if I tried to plan for them."

"Most good multi-image presentations come together spontaneously," he says. "The final slides in the gate are, in many cases, the ones you've inserted during the last 24 hours of production. That's one of the attractive aspects of working in multi-image. You can create, learn from what you create, then use those lessons to improve the original creation."

To illustrate his point, Shipps offers an example: "Let's say you've created a wipe or a sweep using 12 projectors aimed at different screen areas, and you've plotted the individual positions so you have a smooth and fluid motion. You run the sequence and you like the effect but you don't like its length; it's too long, there's too much time between images. With multi-image you can go back and redesign art so you can put two images side-by-side on each of the 12 frames. What you've done in effect is to create a 24-step move. Even though it's seen as coming out of 12 images, if the images are presented sequentially, you can fool the eyes of the viewers into thinking they're seeing 24 individual increments.

It's this ability to deceive the viewer's eye—to create illusions—that Shipps finds to be the most intriguing part of multi-image production. "People watching multi-image animation know they're looking at still images. They know it's just a series of single slides they see on the screen, yet in their minds they perceive motion. Their reaction is, 'That can't be done.'

It's this apparent contradiction between what the viewer knows and what the viewer sees, Shipps believes, that creates intense viewer involvement with multi-image animation. This "theory of viewer involvement" is firmly grounded in the psychological observation that people are more attentive to unfinished tasks.

"People become absorbed in multi-image presentations because they subconsciously try to see images as stills. They try to get as much information from each image as they can, but before they know it the image has been replaced by another, so they try harder the next time to perceive the information on the new slide. The process continues with each slide change, with the viewers trying harder and harder to extract information. And the harder they try, the greater their attention and retention."

Of course, this observation is especially true when viewers are trying to extract information from images created by Shipps, a master of multi-image illusion.







Special effects slides created by DD&B Studios for client presentations and for Stage Fright, the company's production staging division. (Photos: DD&B Studios)



David Wynne

David Wynne: A Multi-Image Showman

David Wynne considers himself an oldfashioned showman, an impresario of light and sound and special effects who believes in entertaining audiences, not impressing them with technological fireworks.

"There's too much carnival and not enough show in many multi-image presentations," says Wynne, head of Dallas-based Multimedia Entertainment Corporation of America. "Too many presentations just show off the medium and how many pieces of equipment you can have running at one time, rather than telling a story or creating effects that blend together into a coherent, unified whole."

For Wynne, the story—coherent, unified, and entertaining—has always been the most important element in a multi-image presentation. This was true even during his first years as a producer, when he worked with several technically inventive men who created much of the equipment they would use to create equally elaborate multi-image effects. It was during this period that Wynne learned how effectively technology could be used to emphasize a story line, drive home a point, and create an impression. But he never lost sight of the fact that the story itself was still paramount.

Most of the productions Wynne worked on in those years were for industrial clients. During this period, as Wynne grew in experience, he was also growing in ambition. He soon realized he was more interested in satisfying his own creative aspirations than he was in his clients' business needs.

After developing new ideas for attractions at the Six Flags Amusement Parks and studying the exhibits, displays, and presentations at Disneyland in Los Angeles, Wynne decided to try his hand at producing multi-image presentations aimed at general audiences. That decision, he says, "changed my life."

Wynne's first major general-audience success was New Mexico—The Enchanted Land, a 20-minute presentation telling the story of the people, places, and customs of the New Mexico area. It was an 18-projector show, with no motion and few special effects. But despite its relative simplicity, it was, says Wynne, "the most difficult presentation I ever put together. I had to learn how to tell a story, not create just another multi-image travelogue."

Wynne followed **New Mexico** with a more sophisticated presentation for the Green Bay Packer Football Hall of Fame. Next came his most ambitious project to date, **Jubilee**, which Wynne describes as a "multi-faceted visual experience." (See page 13 for a description and illustrations of **Jubilee**.)

Wynne found the production of these presentations "like making a commercial movie. You have to be entertaining, you have to put your imagination to work. You can't rely on a client's guidelines, nor can you assume you have a captive audience, naturally interested in your presentation, as you might have with a show used in a sales meeting."

Although many of the theatrical effects used in Jubilee are extremely sophisticated, Wynne doesn't think in terms of effects when producing a show. Instead, he's thinking about the story he's attempting to tell and the tools he might use to tell that story more effectively.

"Too many multi-image presentations lack an overall design, a rationale for what's on the screen," he says. "Producers use flashing or they project a dozen faces on the screen and then cut them and project a dozen more, but they don't know why they used this or that effect. It was just something they could do, so they did it. That's not good production. That's not good showmanship. To create effects that don't work, that don't advance or emphasize your story, is just a waste of money."

And for Wynne the second cardinal sin of multi-image production—following technological tomfoolery—is to waste money. He spent almost 18 months formulating his plans for Jubilee, then transformed these plans into a proposal that he used to raise the nearly \$500,000 needed to produce and publicize the

show. All this money was raised from investors in New Orleans, none of whom Wynne knew before approaching them with his proposal. He convinced them to invest with a combination of natural enthusiasm and hard-headed financial justification. Creatively, Jubilee is a success already; financially, it will pay dividends to its investors within two to three years of its opening.

"There's more potential for financial success in general-admission multi-image presentations than there is with commercial films," says Wynne. "There are no print costs, no distribution costs because you're dealing with one market, but within that market you have a high turnover of customers. Millions of tourists come to New Orleans every year, and every one of them is a potential customer for Jubilee."

To attract these visitors to Jubilee, Wynne has established a group sales department that focuses its efforts on educational institutions, hotels, and tourist agencies. Another sales effort focuses on attracting the general public. "We have a continual turnover," says Wynne. "Different people are always coming to us."

Wynne believes that a good deal of the success of **Jubilee** and other similar productions lies in the power of multi-image presentations.

Part of this power, he feels, comes from novelty. People are just more naturally interested in new forms of entertainment—if they're used effectively. And to Wynne, that means don't go overboard on special effects when using multilmage.

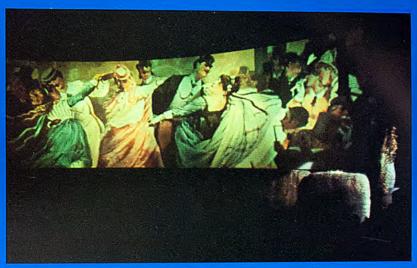
He advises producers "to make sure people take something with them other than an impression of techniques. Viewers should have a positive understanding of the story you're telling or the area you're depicting. If all they do is go away wondering, 'How did they do that?' then you didn't produce a successful show. You just showed off."

Another reason Wynne feels multi-image productions are attracting viewers is that "they are more dynamic visually and they create a greater impact than do movie films or television programs."

"With film or television, all the action is confined to a well-defined screen area," he says. "What's happening on that screen may be very exciting, but the screen litself, the frame for that action, is very static. That's not true with multi-image presentations. You can vary the shape of the screen, vary the configuration of the image areas on the screen, you can switch from slides to film or film to slides or slides to holographic images or light displays or laser projections. There are any number of things you can do to keep an audience alert and interested, just as long as you use technology and not make it the central element of your show."



The entrance to the Jubilee theatre, located on Jackson Square in the heart of New Orleans' famed French Quarter, leads viewers into a multi-image presentation of the city's heritage.



Even though producers can employ a formidable array of multi-image equipment and techniques to capture audiences' attention, Wynne feels the production challenge is still greater with multi-image than with film. "With film you can rely on moving images to carry you through a complicated explanation or a review of facts or statistics. But with multi-image you have to rely on your imagination. You have to keep the screen—and your story—alive, and the only way you can do that is with good design."

For Wynne that just means another challenge, and the greater the challenge, the greater the rewards.

"For what I'm doing," says Wynne, "multi-image production has no limits."



Laurence Deutsch

Laurence Deutsch: Planning With Control

All multi-image producers walk a production planning tightrope, says Laurence Deutsch, president of Laurence Deutsch Design, Inc., of Los Angeles.

"On the one hand, you're committed to deadlines. You have to deliver a proposal, a script, or a completed presentation to your client on agreed-upon dates. On the other hand, it's extremely difficult to schedule the many activities that make up a creative project. You can't tell a writer he must write 15 pages of acceptable script every day. Nor can you tell a photographer he must shoot 85 usable slides every day. All you can say is, 'We've got a deadline. Meet it however you can.'"

The solution to this planning dilemma, Deutsch says, is tight control, good communications, and total trust in the people working for you. "You have to focus your resources where they're needed, when they're needed. Then you have to rely on your people. In the final analysis, the commitment to a schedule for creative effort comes from the experience of your people. They know the pressure they're under, and they know how to respond to that pressure."

To focus resources and establish deadlines, Deutsch Design uses a simplified version of the CPM planning method described in this section. They don't create CPM flow charts such as the one illustrated in the Appendix. It would require too much time to create and monitor charts for all the projects moving



Graphic title slide created by Deutsch designers for product introduction. (Photo: Laurence Deutsch Design, Inc.)

through the company during the course of the year. Early in the company's history, however, they did experiment with the method. Its emphasis on the ordering and scheduling of parallel and sequential activities was integrated into the company's planning process, although the actual charting was abandoned, having been absorbed into their thinking.

"Our usual procedure now is to set milestones for major project activities," says Deutsch. "For example, we'll have milestones for the approval of the script, for the approval of the visual concept, for the approval of the site design, for the approval of the presentation itself. But we don't try to set deadlines for intermediate steps. Experience and pressure prods us to meet these subgoals."

Project milestones are established as part of an overall production plan drawn up early in the company's involvement in a presentation. After an initial meeting with a client, representatives from Deutsch Design's major departments meet to discuss the client's needs, goals, and budgetary limitations. Then they relate this information to their own creative goals and profit expectations. The participants in the meeting then take this information and, working alone and together, develop a set of recommendations.

These recommendations, says Deutsch, are based "half on past experience, half on the needs of a specific show. We develop a specific approach, then look at what we've done in the past that might give us indications of the time and costs involved."

As an example, Deutsch points to a "laser tunnel" created for a presentation to introduce the new Mazda RX-7 sportscar. "To begin planning for the time and costs involved in creating this effect, we went back to our experience with lasers in the Mattel Toy Company's Dimension '78 presentation and several other laser productions. This information helped us plan and schedule production for the Mazda presentation."

The staff recommendations are compiled in a master plan for the project. "Every group is asked to come up with a schedule for the time they'll need to complete a certain project," says Deutsch. "They estimate the time required in hours, then weigh this figure against the demands of other projects already in house. This practice has two benefits. First, we don't get swamped and find ourselves facing hours of overtime. Second, when we tell a client we can deliver on a certain date, we're confident in our commitment."

Next, the master plan is incorporated into a proposal to the client. The proposal contains not only a complete production schedule, but also descriptions covering the scope of the

presentation, its length, and the names of the people responsible for various aspects of production. The proposal is presented in a meeting with the client, attended by all the people mentioned in the document.

Out of this meeting comes the information Deutsch Design's creative people use to develop a presentation theme. But more important from a planning standpoint, the client gets to meet the people responsible for the work—and for the deadlines.

"This simplifies and streamlines our operations a great deal," says Deutsch. "If a client has questions about a specific aspect of a show, he or she knows whom in our organization to call. And the reverse of this is that our people can call the client for information when they need it. We've taken out the middleman in these transactions, and that saves time."

Once the creative process begins, it proceeds on several fronts simultaneously. Deutsch Design's facilities people study the show site to determine what they can and cannot do within the presentation area. This information is then given to the group's hardware specialists, so they know what conditions they'll have to work with in setting up and providing power for the projection equipment.

The firm's creative people then begin working with the hardware specialists, to test the feasibility of various visual concepts. While this is going on, Deutsch Design's production coordination group begins making arrangements with the managers of the site, rental equipment agencies, transportation companies, and other outside suppliers.

Deutsch himself coordinates all this activity. "I serve as a consultant to the groups," he says, "but they have total responsibility for their own efforts."

As an in-house consultant, Deutsch draws on a background that reaches into just about every phase of multi-image production. He started his career as an industrial designer, working for a company that created exhibits and presentations for industrial clients. His first major project was an exhibit for the 1964 World's Fair in New York. After that he worked for graphic designer and producer Herb Rosenthal and freelanced for Saul Bass. In 1967 he opened his own company, creating two films and several exhibits for the Queen Mary project at Long Beach, California.

These projects have given Deutsch experience as a writer, photographer, designer, and a film producer and director. But now that his company employs 15 full-time staff members, Deutsch finds himself more of a manager, providing "overall control and leadership" to the group. Still, he finds it difficult to tear himself away completely from the creative





(above) Designer Paul Holmquist putting finishing touches on storyboard art. (left) Multiple screens and spollights help create atmosphere for motorcycle introduction at dealer meeting. (Photo: Laurence Deutsch Design, Inc.)

side of the business, so he continues to direct the company's film productions.

Not that he doesn't find managing a communications company a creative task in and of itself.

"We take projects from start to finish," he says, "and that involves a lot of work, especially when you consider that we not only produce multi-image presentations, but also live shows and laser presentations. But multi-image is our greatest challenge, because of all the visual media, it's the most complex. It's a very sophisticated medium and you're dealing with more art, more images, more equipment, more screens, more of everything else that you can associate with the visual arts."

Deutsch believes that tight control is the only way to assure success with a medium of this sophistication and complexity, and he points to his company's own record to support his thesis. "We deliver our projects on time and within the established budget," he says, "and that's the key to a production company's success. We've never had to go back to a client for more money, unless, of course, the client wanted to change or expand the original direction of a presentation."

And when that happened, Deutsch could add, he had a plan to deal with it.



Peter Chermayeff



Peter Chermayeff: Creating An Experience With Sound

It's one thing to capture the essence of a city on slides, still another to duplicate its ambience on audiotape. When you do both, you have a multi-image presentation that becomes as celebrated as the city it portrays.

You have Where's Boston?

Where's Boston? is a 55-minute grand tour of the Boston area. But it's also more than a tour. In its overall conception, Where's Boston? is a multi-image, multi-media study of the history, people, customs, culture and sounds that define and distinguish the city's many communities.

"People forget they're watching a multi-image presentation and become part of an experience," says Peter Chermayeff, a partner in Cambridge Seven Associates and executive producer of Where's Boston?

Where's Boston? was created as a Bicentennial attraction for the city, under the sponsorship of the Prudential Insurance Company of America. Responsibility for production of the show and a presentation pavilion was given to Cambridge Seven Associates, a Boston-based firm of architects and designers. (The firm's credits include the interior architecture and exhibits for the U.S. Pavilion at Expo '67 in Montreal and the New England Aquarium in Boston.) Although originally conceived as a presentation whose life would coincide with the city's Bicentennial celebration, Where's Boston? demonstrated it had more enduring appeal. It has since become a permanent attraction in the city's historic Faneull Hall-Quincy Market area.

From the beginning of the project, Chermayeff knew what he wanted to achieve: "I wanted a portrait of the city in documentary style, a presentation with convincing realism and emotional power, the city speaking for itself with no narration, no actors, no scripted interpretation."

To accomplish this goal, Chermayeff concentrated on the presentation's design: it would have a deliberately non-linear structure, made up of almost randomly organized segments and fragmented impressions. Further, his concept called for the use of all slides, no motion picture film, and for the programming of the presentation to be sophisticated but not flashy.

To bring the production to life, Chermayeff hired Rusty Russell, designer and director of The San Francisco Experience and The New York Experience, to create the detailed design of the show and to direct overall production. They also contracted for the services of Dimension Sound Studios of Boston and its chief engineer, Thom Foley.

The early involvement of a sound studio was necessary, says Chermayeff, because "the content of the sound track would be the primary design element." The detailed visual design, editing and programming were done by Russell, who worked against the finished track.

To create the voice track of the presentation, Russell spent almost nine months interviewing citizens of Boston. His recordings were edited, catalogued, transcribed and assembled into a 55-minute rough cut of the voice track as production moved along.

In addition to recording the voice track, Russell and his crew began recording sound effects throughout the city.

While interviews and sound effects were being recorded around Boston, Foley was recording the music for the presentation in the studio, using the timing of the voice track to create the timing for the musical segments. The musical theme for Where's Boston? is based on an 18th-century hymn written by a Boston tanner. An original composition based on the hymn was created by Richard O'Connor, a Boston composer, and performed by the Wind **Ensemble of The New England Conservatory of** Music. Variations of the theme were played by a night club jazz group, a Jamaican steel band, a fife and drum corps, and with individual instruments. Another variation of the theme was recorded by the Old North Choir.

"When we were through we had almost one hundred music numbers," said Foley. These 16-track recordings were then mixed down into separate, discrete quadraphonic music tracks.

Assembling the various elements of the total track—which were recorded on almost 72 miles of audiotape—required Russell and Foley to combine equal amounts of creative energy and reflective patience. They assembled the elements on 16 tracks: four each for voices, sound effects, music, and the swing music that provided transitions between scenes. The thousands of segments that would eventually make up the final track were transferred from the original ½-inch and ½-inch audiotapes to 2-inch, 16-track tape—one segment at a time.

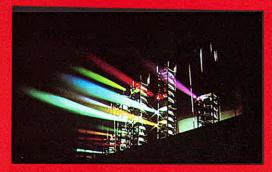
The process was a mixture of art and engineering. "We would test the placing and timing of an element and its relationship to the other elements before we'd make the transfer," says Foley. "Sometimes we'd adjust the positioning three, four or five times before we were satisfied." Working at that deliberate pace, it took Russell and Foley three months to assemble and position all the elements of the track.

Mixing the 16 tracks down to the four tracks used in the presentation also was a slow and deliberate process, requiring almost 100 hours of work over a 10-day period. "We worked in short segments," says Foley, "no more than one or two minutes in length. We'd test a segment maybe a dozen times, always keeping track of our levels, then when we were satisfied, we'd record the mix."

The completed production is shown on eight screens using 40 projectors controlled by an Arion 832 programmer. The sound track is played back on a Scully 280B tape recorder, linked to a dbx noise-reduction unit. The four individual tracks then go through a filter, where all information below 100 Hz is taken off and channeled through an amplifier to two bass-reinforcement speakers located beneath the screens in the front of the Where's Boston? theatre. The remaining sound is channeled through one-octave band graphic equalizers into Crown amplifiers, then to four JBL loudspeakers, one located in each corner of the room.

The effect, says Chermayeff, is "to create a sense of environment in the room."

It's a sound track that faithfully recreates the ambience and captures the spirit of Boston—an extraordinary accomplishment honoring an extraordinary city.



Forty projectors illuminate eight screen areas in Where's Boston? theatre.





Thom Foley, chief engineer of Dimension Sound Studios, Inc. (Photo: Dimension Sound Studios)



Raymond Seliski (Photo: Calliope Productions, Inc.)

Ray Seliski: Moving Audiences With Feelings

Ask Raymond Seliski a question and you receive a factually detailed answer, rationally thought out and articulately delivered.

But give him a multi-image presentation to produce and you have a man of considerable emotion

It's not that Seliski, president of Calliope Productions Inc. of Minneapolis, is a temperamental producer given to artistic tantrums and flare-ups. It's just that he believes emotion is often the key to effective communication, which he defines as communication that produces a desired audience response.

In more than a dozen years as a producer, Seliski has found that creating this response—whether it's an urge to buy, an eagerness to sell, or a longing to get away from it all—isn't so much a matter of scoring debating points as it is of stirring up feelings. In his view, it's far easier to move people than it is to persuade them logically.

"Unfortunately," he adds, "not all clients for multi-image productions agree. They assume that if you give people all the right reasons for doing something, people will do it. But that's not so. If you want people to act, you usually have to take a few reasons and power them with emotion. The truth is, people love to be moved."

Once he's settled on the emotional hooks he'll use to move an audience, Seliski must be certain his creative people know what he's striving for. "I'll sit down with a writer or a photographer or an audio engineer and we'll talk about the emotional qualities we want to build into the presentation. I'll tell them, for example, that I want this particular section to be warm, that particular section to be exciting, another section to be tender."

As an example of the process in action, Seliski points to one of his more recent productions, The Great Toronto Adventure. In the closing minutes of the show, he said that he wanted to impress upon the audience the fact that Toronto is an open, friendly city. "I could have just let the narrator say those words," he explains, "but it wouldn't have been very convincing." Instead he used the visuals and story of an old man, a recent immigrant to Toronto, whose face and words revealed a fear that, as a foreigner, he wouldn't be accepted in the city. Then he spoke of his hope and its realization: "When I came here I wanted to say, 'Now you're mine Toronto.' And nobody said 'No.'"

"It's a very tender sequence, a very touching emotion," says Seliski. "But we never would have been able to use it if the photographer and the sound recordist hadn't been emotionally aware of its impact in the first place."

Creating this sort of emotional communication is part talent, part technique. The talent comes from knowing how to capture the emotion in a subject; the technique comes from knowing how to focus a viewer's attention on that emotion.

Seliski believes that the best way to do this is to avoid predictability. "If an audience can anticipate what you're going to do, you've lost them before you've started."

He uses several techniques to keep his presentations from lapsing into the routine. "I developed them because I have a great fear of being boring on the screen."

One method he uses is what he calls "the audiovisual experience or happening." This means capitalizing on a multi-image presentation's ability to manipulate time and space. "We may start with a narrator, then cut away to an actual experience. For example, the narrator may be saying, 'We test our products in the high-altitude chamber.' Immediately you hear a bell ringing and a voice yells, 'Stand clear!' Then all sorts of activities begin to take place on the screen. This approach transforms a viewer from a spectator to a participant. The viewer is there.

"Another easy method of avoiding predictability is to use two narrators, one male, one female. Each time there's a switch in narrators, you add a little bit of freshness to the presentation."

A more sophisticated way to change what Seliski calls "the audio point of view" is to switch from the narrator to one of the subjects on the screen. "We'll have the narrator begin the first part of explanation and then midway through we'll switch to the voice of someone on the screen. The change from a polished narrator to a rough, tough equipment operator, for example, refocuses the viewer's attention."

A variation of this technique is to change the visual point of view. Most presentations are shot with the camera 5½ feet off the ground, looking straight out at the subject. After a while, this approach becomes predictable and an audience can lose interest in the visuals. Seliski and his photographers strive for what he calls "refreshing points of view"—shooting a subject from above, from ground level, from beneath, or from within if possible. "Every time an audience sees a familiar object from a new perspective, it has a renewed interest in it."

In his quest for a nonpredictable presentation, Seliski even relies on the subject matter, colors, and composition of his slides. "Each visual tells me how long it should be on the screen. Some are meant to be on a short time, others a longer time; some are meant to be cut on and off quickly, others require dissolves."

While the visual busyness of a slide determines its total time on the screen, the rhythms and movements of the sound track determine how many slides he will use in a particular sequence. "For this reason all the pacing of my shows is done in a sound studio."

When it comes time for programming, Seliski is, if not unpredictable, at least different. He programs all his presentations on programming work sheets, then turns the sheets over to someone else to insert the instructions into a programmer. When he was programming The Great Toronto Adventure, which uses 3,905 slides in its 56 projectors, Seliski's instructions ran to more than 1,000 work sheets.

"If you're thoroughly familiar with multi-image design, it's the only way to work. Just as an architect can design a building without having to cut boards and hammer nails, so can an experienced multi-image producer design a show. You just have to know the language."

Seliski picked up the language of multi-image design both by osmosis and by intensive involvement. He grew up working in his family's audiovisual business in Minnesota and recalls



attending his first NAVA convention in 1959, at the age of 15. Later after attending St. John's University and the University of Minnesota, he became a multi-image programmer for Arion Corporation.

"In those days I would fly from city to city to help producers with their programming. Usually they would call up and say something like, "I've got 2,000 slides and a half-hour tape. Can you put it together for me in two weeks?""

While hopping from city to city and job to job, Seliski learned a great deal about multi-image production. He's worked as a writer, photographer, cinematographer, director, programmer, and producer. He still uses each of these talents extensively, even though Calliope is a full-service production house employing 12 people. All this effort may make Seliski one of the most visible multi-image producers in business today. In addition to The Great Toronto Adventure, he has more than 30 public tour or corporate theatre presentations being shown to audiences on a daily basis.

Each of these presentations has taught Seliski something more about multi-image production. But of all the lessons he's learned, perhaps the most important is the value of emotion in a presentation. "With emotion you can hit people where they live."



(above) Some of the 54 projectors used for The Great Toronto Adventure. (left) Seliski holding one of eight volumes of technical storyboards for the Toronto show.



Duffie White (Photo: Photo-Synthesis, Inc.)

Duffie White:Focusing On Emotions

It all started with a strong feeling.

In the late 1960s Duffie White was traveling through Europe to complete his architectural thesis on the nature of Italian hill towns. But he wanted to go beyond presenting factual information. He felt his select audience must share his responses to the environment; he wanted them to grasp the timelessness of the antiquities and sense the relationship between people and their architectural surroundings.

To accomplish this, White decided to produce an audiovisual presentation using only slides and music. This approach worked. But whatever the impression left on the faculty members at Rhode Island School of Design, the greater impression seems to have been left on Duffie White himself. As a result of this experience, White made two decisions. First, he left his major field, architecture, to concentrate on audiovisual and multi-image production. Second, he resolved to develop his productions in a way that stressed both the factual and the emotional components of his presentations.

Today, more than a dozen years later, White, founder and president of Photo-Synthesis, Inc., a communications and multi-image production company headquartered in Dallas, still stresses the importance of reaching an audience both factually and emotionally. Describing his production approach, he says, "in a multi-image show, people are impressed by fact, entertained by visual effects, and moved by music. The idea is to control all of the disciplines to affect the audiences' thoughts and emotions."

The result of such an approach is understanding. Says Sherry White, Duffie's wife and partner, "To communicate effectively, we must go beyond the linear depiction of information to bring the message to life. By doing that, we put messages in minds, not just on screens."

Indeed, the Whites have even established a formal procedure and format for describing an audience's response, one which they use in working with clients and staff. Duffie calls the approach a "treatment analysis," a term he describes as "a page that allows us to visualize an audience's response in terms of time, content, and emotion."

As examples of what he means, White points to a corporate identity presentation that not only describes capabilities, products, and markets, but also surrounds this information with an emotional aura of dynamism, growth, and success. The same is true of an employee orientation presentation. The new employee should not only know about his company, its products, and its benefits, but feel good about the new job.

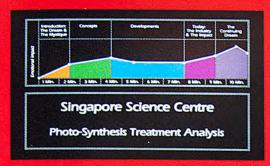
But to talk about feelings and emotional responses is to talk about shadows on the far side of the moon. As White quickly found out, it's next to impossible to express the inexpressible.

"At first it wasn't bad. Initially, Photo-Synthesis was a two-person operation with Duffie handling design, photography, and programming and Sherry handling the scriptwriting and business affairs of the company. In addition, both served as sales representatives."

But as Photo-Synthesis grew, its list of clients sent White flying around the world. He realized they needed a better way to communicate their ideas. The response was a formalized treatment analysis, a visual presentation of emotional impact development throughout a presentation (see illustration), accompanied by an extensive written elaboration of the treatment.

"We take each segment and describe its narrative content, the style of music and type of effects we'll use in the sound track, and the visual style we'll create. From this, a client can get an overall understanding of what his or her show will be like."

For Sherry, who's responsible for administering the details of Photo-Synthesis' productions, the analysis serves more than just a communication function. It's also an excellent starting point for planning a production. "Analysis helps organize one's thinking," she says. "It provides a framework around which all of the production elements can be draped."



The use of an easy-to-comprehend planning format is important for Photo-Synthesis. "Under some of the enormous pressures that multi-image producers experience, not the least of which are deadlines, it can be pretty easy to go off track," says Sherry. "But when the important decisions about the shape of a show are clearly laid out from the onset, it tends to help everyone stay with the game plan."

For most productions, this creative game plan is developed by the project director and the creative director. Once its content and approach are approved by a client, the analysis is used to explain the overall project and specific creative assignments to the scriptwriter, photographers, graphic artists, sound engineers and editors, and the programming specialist.

White comments, "With the treatment analysis, the producer has a guide to direct the intonation of his narrator, choose the correct mood within the music, select the proper style in the visuals, and set the right pace in the programming. It allows the producer to **shape** an effective presentation, one that considers the audience's intellect and emotions."

It would be wrong, however, to think of White's treatment analysis as just another extended and elaborate outline. Outlines prescribe what must be done; the treatment analysis, on the other hand, guides the Photo-Synthesis creative staff in its approach to the development of basic ideas. In this sense, the treatment analysis is more akin to a conductor's interpretation of a composer's score. The theme is there, but its transformation into actual music is also a creative act.

The Photo-Synthesis approach to photography offers a good example. "Our treatment analysis doesn't tell a photographer exactly what type of shot to go for as much as it tells what sort of result is desired," explains White.

White's success in using treatment analysis to produce multi-image presentations has prompted him to begin using them for larger communications projects, such as the overall

planning for t-day and 3-day meetings. "You have the same problems and the same factors involved, no matter what sort of communication medium you're talking about. You have to present the right content in the right order, and you have to envelop this content in a continuum of emotion, with moods of seriousness and concern coming at the right moments, and on the other hand, moods of excitement or joy coming when they're appropriate.

"But to use emotion as a reinforcer of content, you must deal with it properly within the show. It can't be separated from the program to be used as an added section at the end, a cut-and-paste finale. Emotion must be positioned within the message to strike responsive chords, to build upon the sensitivities of the audience, and to culminate in the conclusion of the show."

White didn't think these thoughts while roaming the hill towns of Europe, but he felt them then, and he knew that in these feelings he would find the success of his first presentation.

Today, countless presentations later, White is continuing to explore this basic lesson.

"When the lights go on and an audience leaves a presentation, they don't simply take away a collection of facts. They take away their impressions, their emotional responses to all that data. That's why our focus on emotional impact is so important. It drives home a client's message."



Sherry White, vice president of Photo-Synthesis, Inc., manages the creative efforts for a wide range of clients. (Photo: Photo-Synthesis, Inc.)



Vivid graphic effect used in production by Photo-Synthesis, Inc. (Photo: Photo-Synthesis, Inc.)

10'



Chris Korody (Photo: Image Stream, Inc.)

Chris Korody: The Image Stream Style

"The Stream." That's what many people call the company that Chris Korody founded in 1977. But a stream is placid and hypnotic, definitely not the Image Stream style. One of Korody's peers describes that style with the word "attack." And attack it does; with sound, with images, and with a message. And it doesn't let up until the show is over . . . "Like the best rock group you ever saw."

The analogy is appropriate, because Image Stream started out in rock-and-roll. Korody believes, "You take advantage of what is in your market. Well, in L.A. it was the record business. And at the time, in '78 and '79, people were spending a lot of money. Our first clients were Saturday Night Fever, The Boston II album, and Diana Ross's Road Show. We always started with a sound track because our shows historically came from rock-and-roll. I mean, we are the house that Saturday Night Fever built."

From those beginnings, the look of Image
Stream evolved from the individuals who make
up the company. "We've had a chance to go
through a lot together. One of the reasons our
shows have a look is that there is a set of things
we do for every show . . . regardless."

These are what Korody calls finishing things. "First of all we have a standard. We almost always—unless there is an overridingly good reason not to—do a single-screen or two-screen overlap show in preference to anything else."

Korody's fundamental philosophy has been to develop the concept of the screenless look. "The screen can be any number of things, and to define the screen beyond the fact that it exists physically is crazy. The medium should be transparent. It should be invisible like in film, or like in radio. If you listen to a radio and become aware of the sound of the station, or of the needle skipping, you've lost the illusion. And all we do is illusion."

Making the medium transparent was the impetus to develop the company's masking techniques. "Stream style starts with the notion that you max out what you've got to work with and use the tools that are available, finishing the show to perfection so the medium is transparent. Doing that is a matter of many people spending a lot of time.

"Our emphasis now is on the creative...better ideas, better concepts...what we have learned to do is to make anything look good."

Looking good is what Image Stream excels at. Their shows, in the words of Korody, are "clean, crisp, exciting, and full of rich visuals."

The people at Image Stream incorporate their techniques and ideas into each show. The addition of new people to the company, and the evolution of techniques, have made the shows slicker, smoother, and ultimately more transparent.

Korody claims there has been an evolution of individual styles within the company. "Ted Iserman is a designer-cameraman who has a style distinctly different from Graham Emonson's and Brad Hood's—Graham is a designer-programmer; Brad is a designer-artist-cameraman." Everyone in the company contributes a bit of their own personal finesse.

Korody says, "I feel that present techniques will continue to evolve and that the computerized generation of artwork is going to be the next big breakthrough for us. Right now, we've run it up to the point where our techniques are cost-intensive, and labor-intensive... the computer promises some relief."

At this point, Image Stream's "look" is recognized by strong graphics, dramatic photography, standard screen formats... and a lot of projectors. "We tend to run a lot of projectors, the more the merrier, as far as I'm concerned. It is a business where more is more if you know what you are doing."

Korody believes that there is no substitute for good photography to show something real. "If you've got a product and you can photograph it well, the subjective reaction to it is positive ... every time."

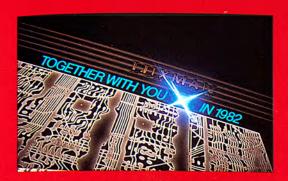


Image Stream graphics notably follow a rule of consistency. Once a format for a show is decided, the graphics interact with the photographic images. Korody says, "You have to impose a certain order and discipline... you can't do a show that is all red and green and then at the finale do yellow. Whatever you establish as a motif should support the show... you should be able to live with it."

Image Stream applies basic design principles, techniques that Korody claims are no more than sheer "common sense." The fact that the company comes away looking like a genius is attributed to creating things that transcend the boundaries set by others.

Korody sees multi-image as a "very pretty medium . . . it's really lovely to look at, it's visually stunning, it sounds terrific when it's done right, and I think that is a lot of it's appeal." Despite his praise of the medium, Korody does not hesitate to recognize the fact that multi-image has its place. "There comes a time when there isn't anything else like a multi-image show, but for everyday communications, no."

He stresses that the industry must recognize the problems of increasing costs in all areas: transportation, rentals, staging, and the actual act of bringing people together to view the show.

Although multi-image is not an appropriate solution for every communication need, Korody

believes that it is an important vehicle to fill the communications needs of many American businesses. "American business has a phenomenal need to communicate. The success of our shows and of others, points that out; audiences are receptive to those that make an effort to communicate with them."

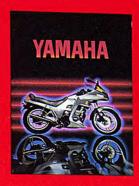
Korody's advice on how to succeed in multiimage is practical. "You've got to learn your craft, and the best way to learn it is to study from somebody who knows it." He claims there are two sides to multi-image; the business side and the creative side. On the creative side, he believes that "the multi-image designer, camera operator, slide mounter, programmer,



and stager are no different than their counterparts in motion pictures, or video, or any other production industry." Korody believes that a level of craftsmanship exists and one must be proficient at it.

On the business side, Korody says, "You have to recognize that you have to market, you've got to sell and negotiate, and you've got to service the account and do public relations.

"Our strength has always been in our in-house production muscle. We are in a production business, a production industry. Creativity is the glamour part, the rest of it is a lot of hard work."



The clean bold look of the Image Stream style. A taste of the look that characterizes shows from the Korody organization. (Photos: Image Stream, Inc.)





Randy Will

Randy Will: Staging A Presentation

"When producers talk about staging multiimage presentations," says Randy Will, "all they're usually talking about are projectors and projection."

And therein lies a problem.

The problem, according to Will, is that in concentrating so intently on the visual aspects of their shows, producers tend to overlook dozens of other factors that contribute to a successful multi-image presentation, considerations that range from the color of the draperies behind a speaker to the size of the service elevator leading to the presentation site.

Will speaks from experience. A holder of an MFA in theatre management from the Yale Drama School, a former general manager of Center Stage in Baltimore, and 12 years a principal owner and president of Staging Techniques, Will has spent almost all of his working life helping producers present their creations. He's worked on assignments as simple as three-projector presentations in conference rooms. And he's tested his organizational skills in such projects as Miami's bicentennial pageant, an effort that required a 10-screen (30 by 105 feet), 20-projector, rear-projection backdrop; front-screen effects projectors; lighting and sound for a cast of more than 300; and all the scaffolding, wiring, and controls needed to set up the production.

The complexities of projects such as this have led Will to judge the importance of visuals from a broad context. "Slides are a very important part of a multi-image presentation, but they're only a part. When you get to the actual staging of a presentation, many other factors are equally important."

Naturally, Will isn't certain that a day-in and day-out creative person can assemble all the skills and experience needed to become an expert staging director. But if producers must act as their own staging directors—or if they plan to work with a staging director, either one from within their organization or an independent staging director—Will recommends thorough consideration be given to the following factors:

1. Lead time. The multi-image producer must allow sufficient time for staging preparations to be made. While staging techniques are often called into projects "at the last minute," Will says that the best time to begin considering staging is when the communications objectives are spelled out.

"Many producers say they're not prepared to talk about staging early in the production cycle because they aren't certain what they're going to do yet. But for the most part they usually mean they don't know what the scripts for a speech or a narration are going to say. In most cases they know where they're going to hold their presentation, how big the room is, how high the ceilings are, how many people are expected to be there, how much time they'll have to set up and tear down. And this is exactly the type of information you need to begin staging preparations. These numbers and dimensions alone will determine a lot about what sort of staging can take place."

Information on the physical setting for a presentation helps the staging director guide a producer in the design of a show. "If a producer designs a show in the abstract," adds Will, "without considering where it's going to be, how it's going to get there, and how fast it's going to go up, he or she can be wasting a lot of creative effort."

The point of all this early planning is to establish a basis for the staging. "Producers must face up realistically to what it's going to take, in time and materials, to put on the presentation they're contemplating."

2. The presentation site. In addition to factors dealing with the physical layout of the presentation site, a staging director must also be concerned with access to the site. "If you've built a set containing 10 by 10-foot screens and you find you have to get them to the presentation site in an 8 by 8-foot service elevator, you've got a major problem," says Will.



With partner Peter Russell, Will checks out arrangements for a major multi-image setup.

3. Equipment and materials. While this consideration is obvious, it's also one frequently overlooked by producers. They reason that the equipment and materials they use to produce a show should be adequate to present it. But for the most part, that's not true. Some equipment can be used as is, but some may have to be modified (with different lenses or lamps, for example), and some may have to be bought or rented because the producer doesn't have it to begin with.

At Staging Techniques' facilities in New York and Hollywood, the company keeps an extensive inventory of projection equipment (both originally equipped and modified), audio equipment, lighting equipment, scaffolds, electrical distribution equipment, intercoms, effects projection equipment (for strobes, confetti, fog, chasers), hoists, cable, rigging, plus all the materials and tools needed for scenery construction. The typical producer doesn't need—and can't afford—to buy and maintain this much equipment. However, producers must realize that they may need some of this equipment, and they must know where to get it.

Will also feels that equally important to having the right equipment is maintaining it. "We make sure every piece of equipment is in perfect working order before we use it in a presentation. Unless you do this, you're asking for problems right when you don't need them."

4. Transporting materials and equipment. Rarely is a presentation put on in the room where it's produced. Therefore, equipment, materials, and supplies must be transported from the production site to the presentation site or sites. The staging director must decide how this will be done. Staging Techniques, for example, has its own trucks and drivers, plus 34 people who do nothing but transport and put on road shows. Once again, most producers can't afford this sort of capability, but they must allow for it in their planning.



5. Set-up time. Will says that one of the main reasons his company turns down a job is that a producer hasn't allowed enough time to set up for a presentation. "You don't want to get yourself in a position where a 10-minute delay means the presentation can't begin on time. You have to expect the unexpected and allow for it in your scheduling. And the less experience you have with staging, the more time you should allow."

6. Human resources. Although his company employs about 60 people, Will believes that you don't need many people to stage a presentation, you need the right people. The right people, of course, are those who also have experience with staging problems and techniques. "Many producers make the mistake of thinking more people means more help. But that's not necessarily true. Look at it this way: If it takes one person 30 minutes to do a job, that doesn't mean 30 people can do the same job in 1 minute. You have to have the right people, the right skills, and the right experience."

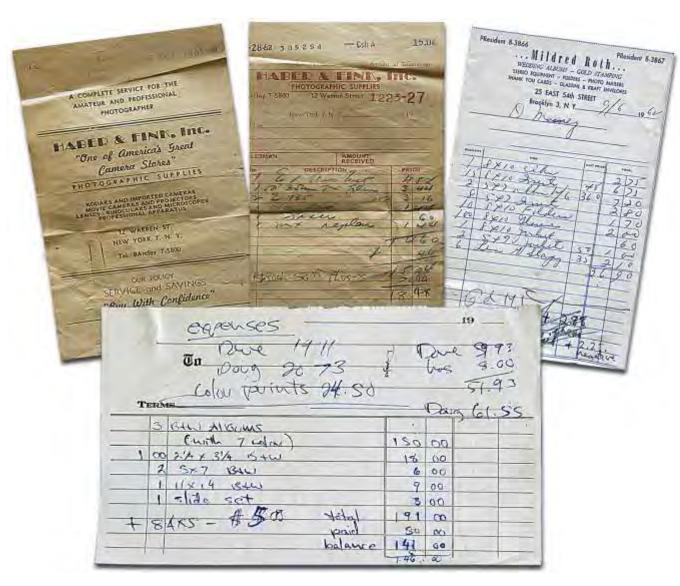
(left) Final rehearsal proofs out all systems for a major multi-image presentation produced for NBC by Zacks & Perrier and staged by Staging Techniques.

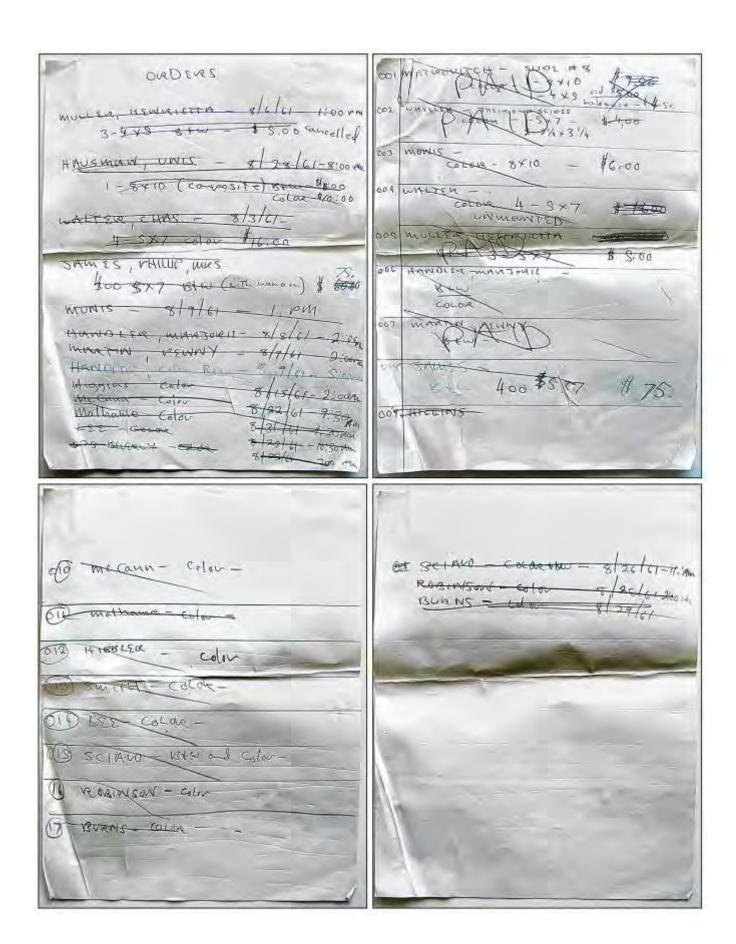
Section Five

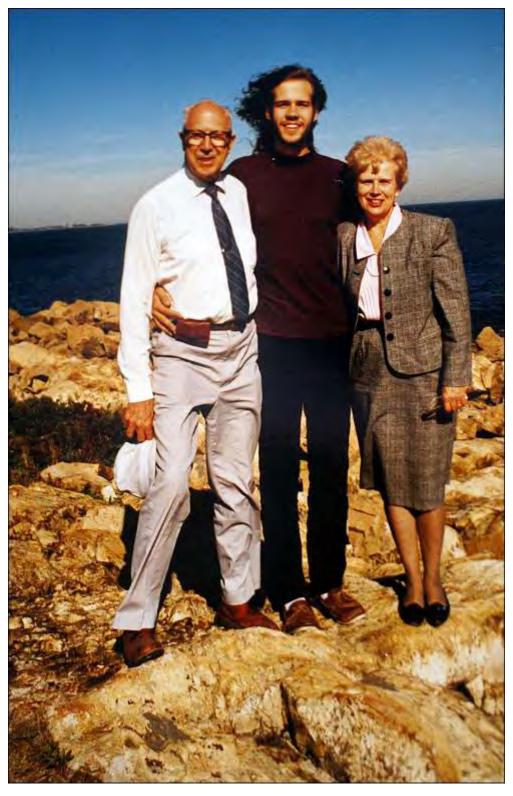
Early Work

1950s-60s - Early Work - A Diverse Collection

My career began when I was eight years old, making stuff and selling it door-to-door in the local community. It started with hand-woven pot holders, made on a little loom that was a Christmas present. Then I made jewelry out of little sea shells. That was followed by a line of professionally made greeting and Christmas cards. And when Grandad Mesney gave me a professional camera (Minolta SR-2; one of the first single-lens-reflex cameras) in 1958, I began selling pictures. The next year, I began attending Bayside High School. There I befriended a fellow photographer, David Nolte; and the two of us went into business together—Mesney-Nolte Photographers. Below are pictures of some supplier receipts from my favorite camera store—Haber & Fink—and our album binder, Mildred Roth. There's also a shot of an expense-reimbursement receipt and, on the next page, pictures of the order sheets for our first 17 jobs. When we graduated high school, in 1971, our business was suspended until I quit St. Lawrence University and came back to Douglaston, attending Queens College at night. Dave was still living with his parents then, in Bayside, attending nearby St. John's University. Our business reactivated in late 1962.







Glen Peterson changed the course of my life by steering me towards photography and the advertising business. In the course selling pictures door to door, during my junior high school years, he became aware of my interest in photography and gave me a summer job at Peterson Color Lab, in 1959. It was New York's best professional photo lab; the one used by all the big photographers and ad agencies; they did Kodak's ad work, for goodness sakes. The exposure to pro photography and the money I earned there propelled me to build a darkroom at home. That's when my little neighborhood picture business rally took off. The picture below of Glen with his wife, Barbie and son, Jerry, was taken in 2020, for an insert in their Christmas greeting card that year. It's the only one I have of Glen; but he looks just like he did in 1959 (almost).

Section Five – Early Work – may seem disorganized; it is. These are pictures retrieved from the cutting room floor—ones that didn't make the first cull, for Volume One. Many are among my very first pictures made when my grandfather gave me a proper camera and photography became a passion. Some of them benefit from explanation; to wit...

Plate N° 2: These pictures were made in 1958, when I was 13 years old. Gardening was still an avocation (recall that Allan Seiden and I had a side business doing yard-care while in junior high school). Such was my love of gardening that my parents brought me to the New York Flower Show at the long-gone New York Coliseum (Columbus Circle). I shot two rolls that day—72 pictures; that was a lot back then.

Plate N° 3: The Halloween mask was double exposed with a slide of the Christmas lights on our Douglaston house. The DX was done with a Kodak slide copying attachment, a device that fit over the camera lens.

Plate N° 4: This is a solarized print made by turning on the darkroom lights during the development of a print; that caused the unexposed areas to fill in and produce a negative of the image, together with the developing positive.

Plates N°s 5, 6, 8, 17 & 20: These are tinted black-and-white prints. When my summer job at Peterson Color Lab came to an end, my going away present was three one-pint bottles of Kodak dye-transfer-print dyes—magenta, cyan and yellow. I used them to tint photos for many years. For a working solution, the concentrated dyes were highly diluted and the tinted prints bathed in glacial acetic acid to set the colors before rinsing and drying.

Plate N° 12: This was an expensive picture. The burning bits from the sparkler pitted the pricey Georg Jensen crystal perfume bottle. (!) I guess you could say it was thereafter "personalized". (Leslie was not pleased.)

Plate N $^{\circ}$ 19: Douglaston's Gordon Paulsen family was a steady customer; I made their family Christmas cards for many years. Trying to get their three kids – Faith Bruce and Emily – to simultaneously smile was challenging.

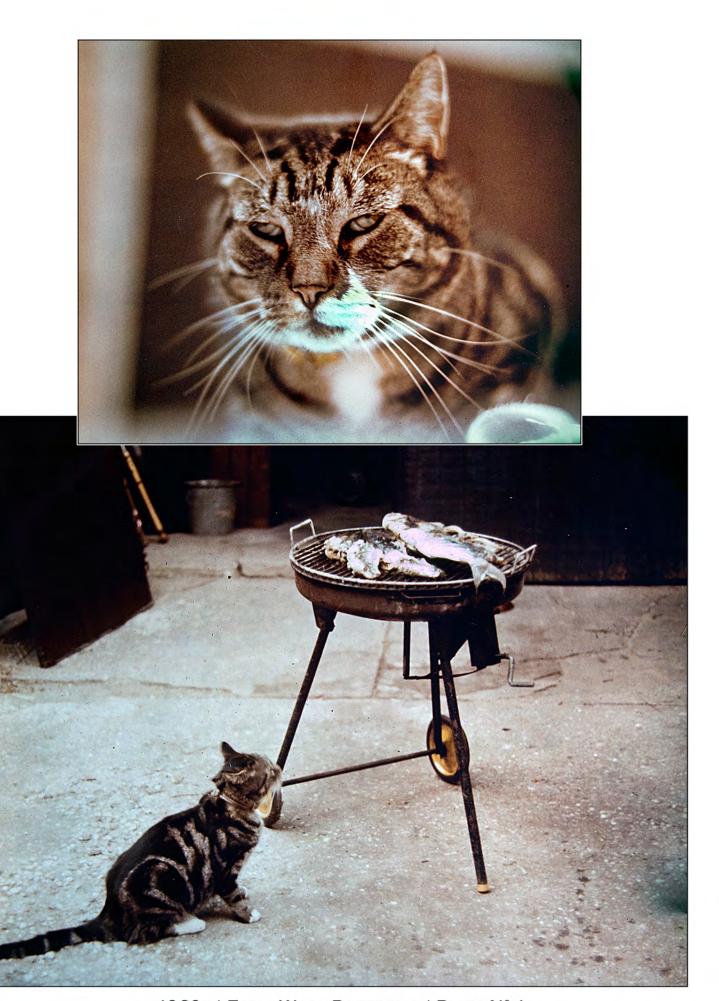
Plate N° 24-27: Pat Broderick was my first "professional" model. We were both starting our careers at the same time and each of us needed portfolios; so, we shot a lot of pictures together. If she had gone to a New York college instead of Boston, I'm sure she would have made it to the top. She had the looks that Wilhelmina loved.

Plate N° 28: Penny Martin was a high-school heart throb. She and her older brother, Tad, were blessed with extremely good looks. I reckoned she'd be good model; but the camera scared and she froze-up. This is the only good shot I got of her.

Plate N^{os} 30-31: When I began work at Basford, a few of the secretaries modelled for me. Kurt Boehnstedt turned me on to Linda Gans. He had the hots for her and encouraged her to me a model. Danika Reed was a serious gal; she went to night school, like me. We only did one shoot, in autumn; then she left Basford and we lost touch.

Plate N° 32: Made using two sheets of theatrical lighting gels, for color and diffusion.

1960s - Early Work - Plates Nos 1-32



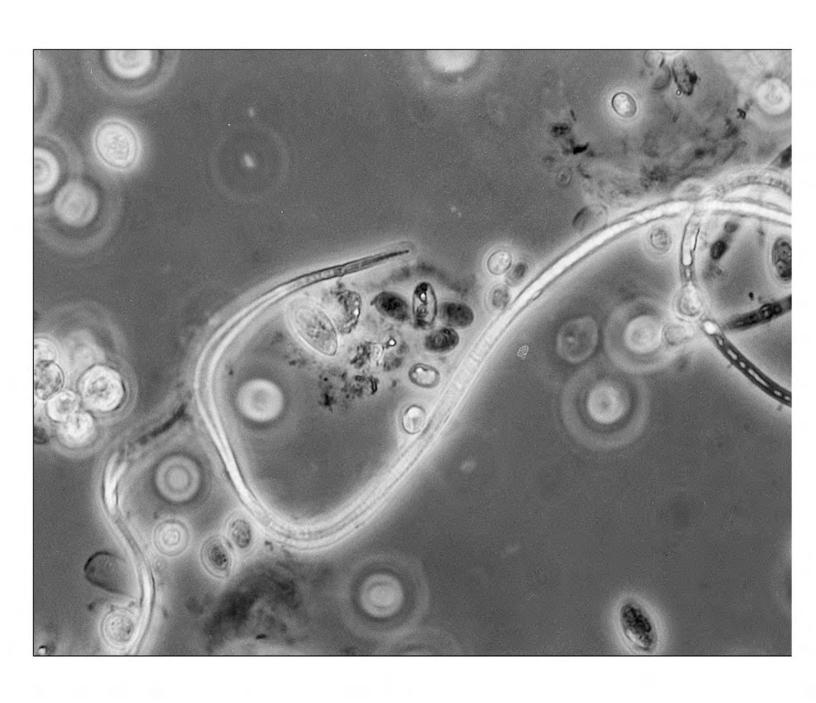
1960s | Early Work Portfolio | Plate Nº 1 Mesney house cat, Tiger | BBQ striped bass caught by Yours Truly and Bob Banning.



1960s | Early Work Portfolio | Plate N° 2 Above: Douglaston Springtime | Below: New York Flower Show rose.

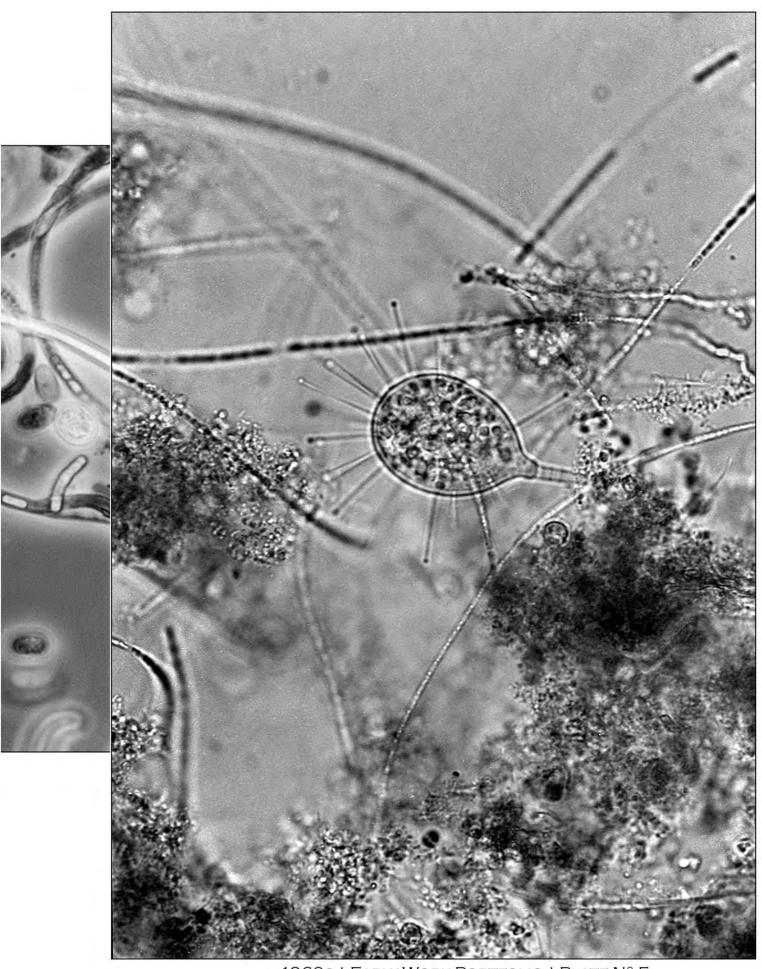


1960s | Early Work Portfolio | Plate N° 3 Halloween mask | Experimental double exposure with out-of-focus Christmas lights.



1960s | Early Work Portfolio | Plate Nº 4

Photo micrographs of pond water.

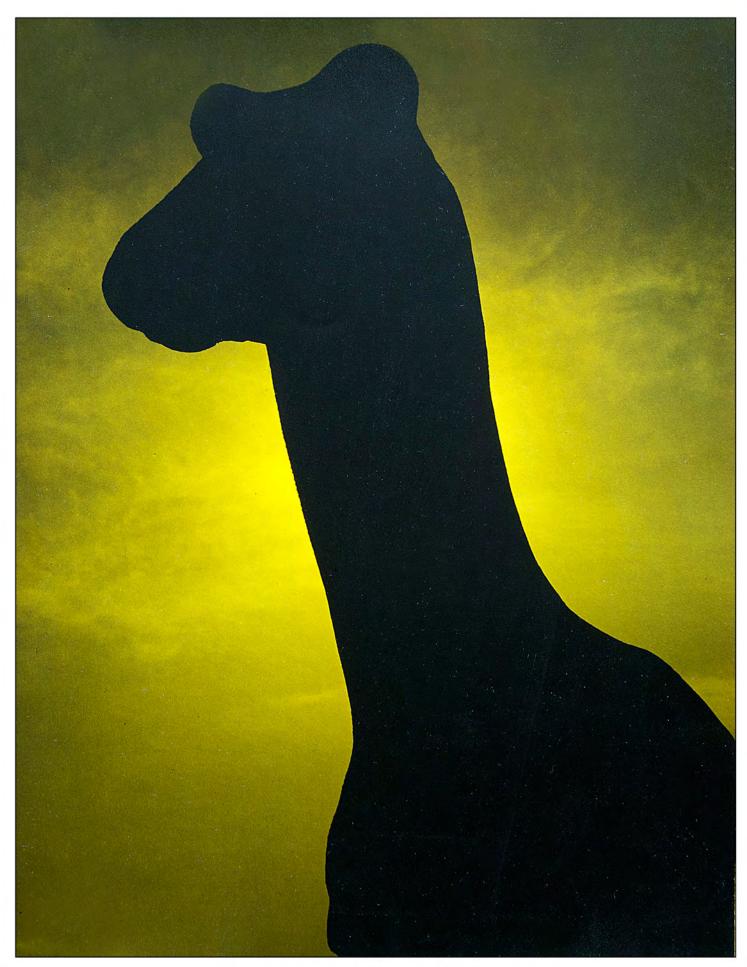


1960s | Early Work Portfolio | Plate Nº 5

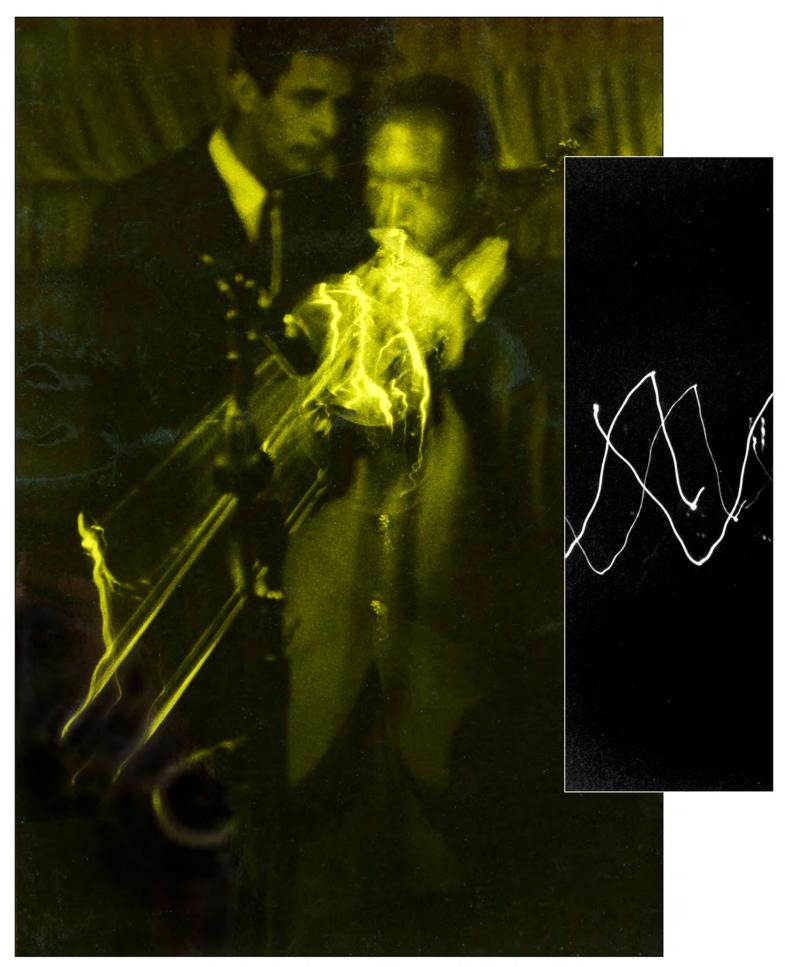
Photo micrographs of pond water.



1960s | Early Work Portfolio | Plate N° 6 Sinclair Dinoland Tyrannosaurus | Experiment in darkroom solarization.



1960s | Early Work Portfolio | Plate Nº 7 *Yellow-tinted black-and-white print of Sinclair* Dinoland *Trachosaurus*.



1960s | Early Work Portfolio | Plate N° 8 Yellow-tinted Birdland trombonist | Experiment with long exposures.





1960s | Early Work Portfolio | Plate Nº 10 Cyan-tinted silhouettes; Douglaston Dock.

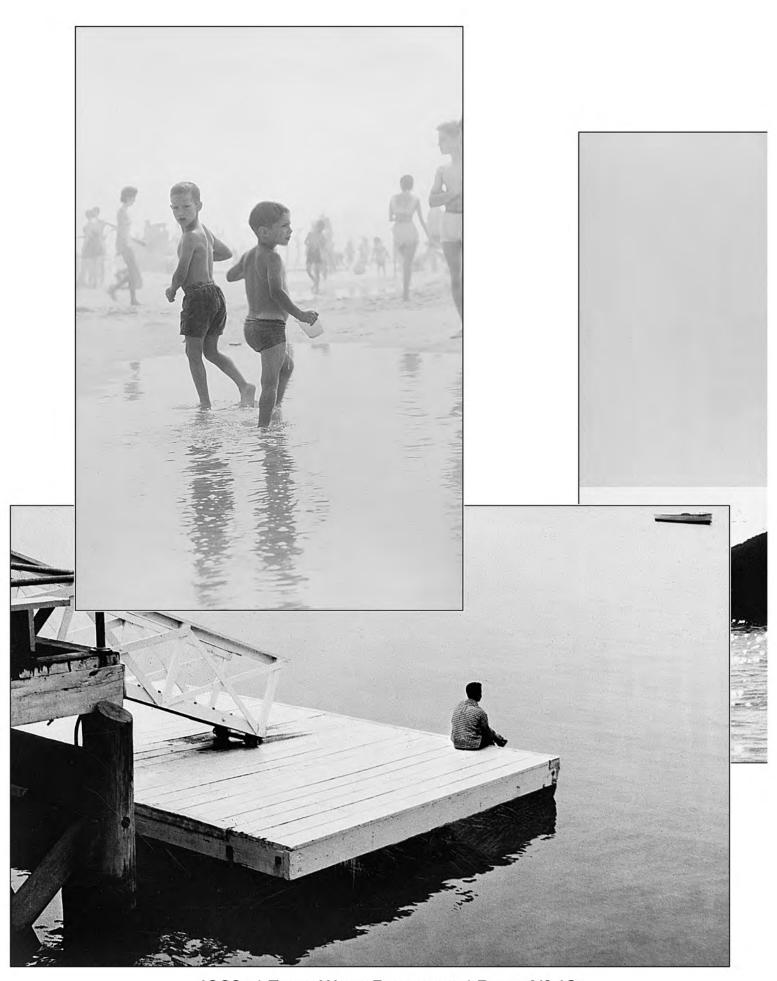






1960s | Early Work Portfolio | Plate Nº 11

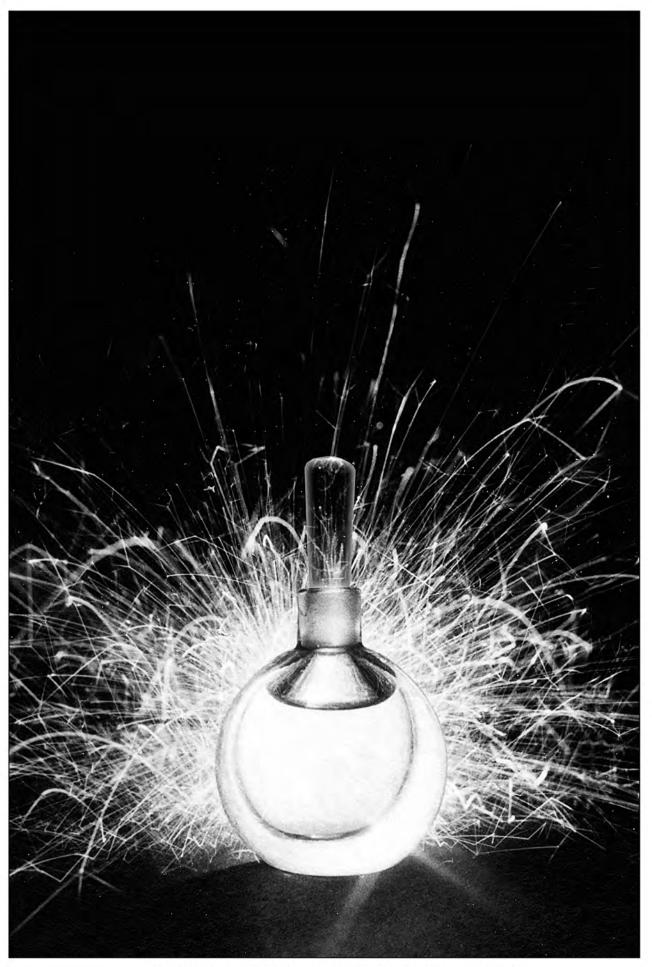
New York commuters.



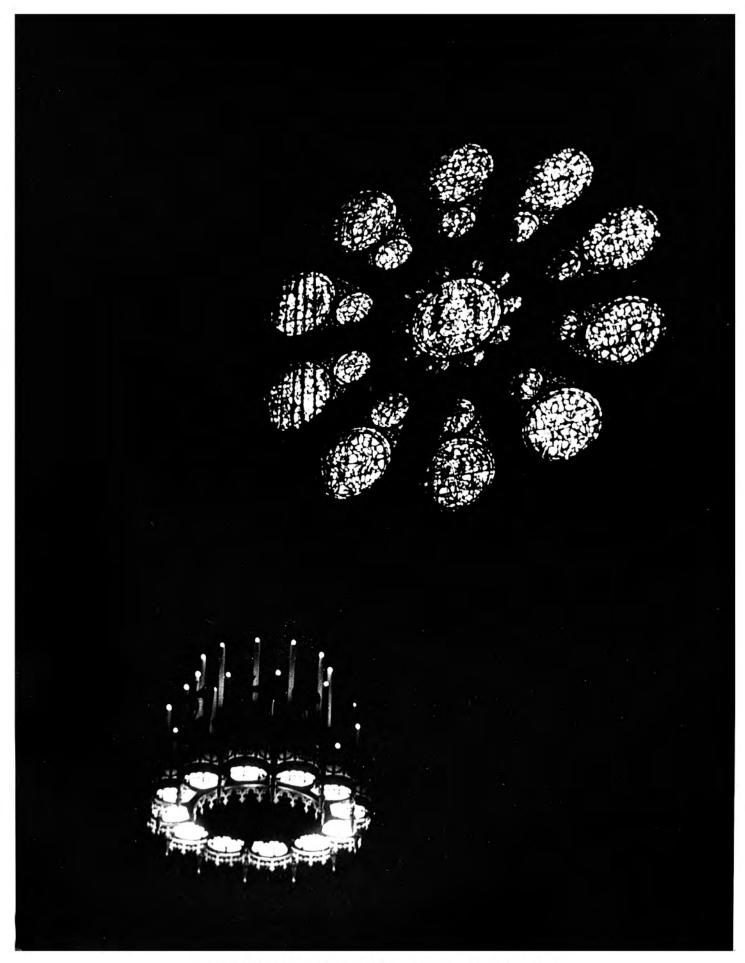
1960s | Early Work Portfolio | Plate N° 12

Above: Foggy day at Jones Beach | Below: Allan Seiden on Douglaston Dock.

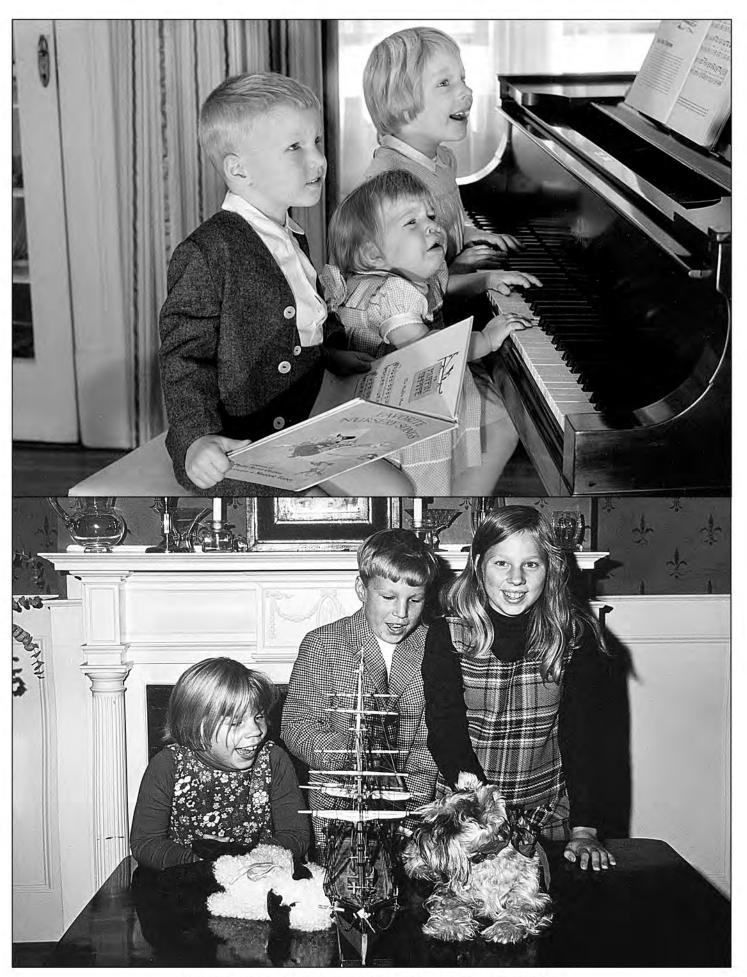




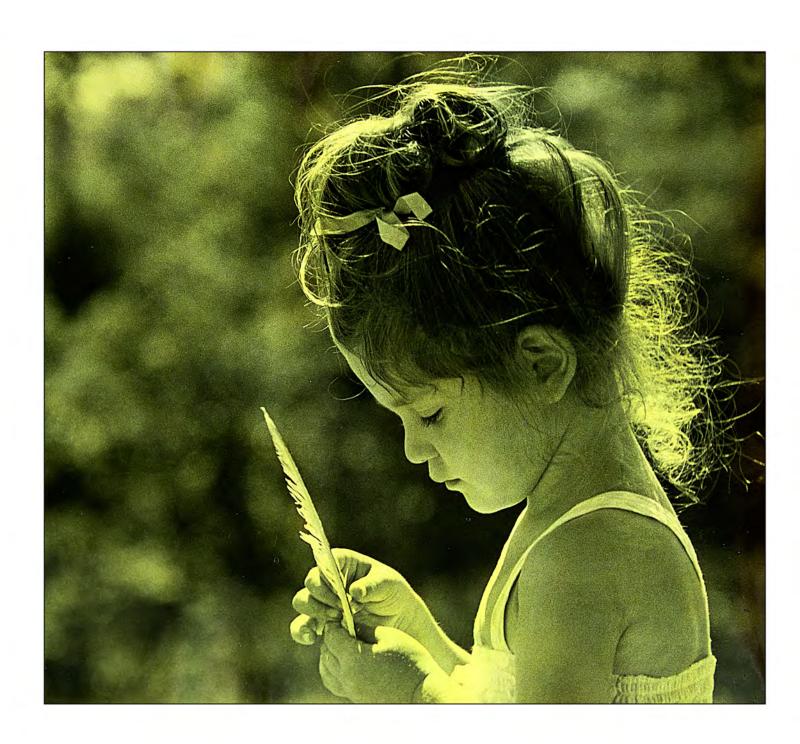
1960s | Early Work Portfolio | Plate Nº 14 Georg Jensen perfume bottle illuminated by a sparkler.

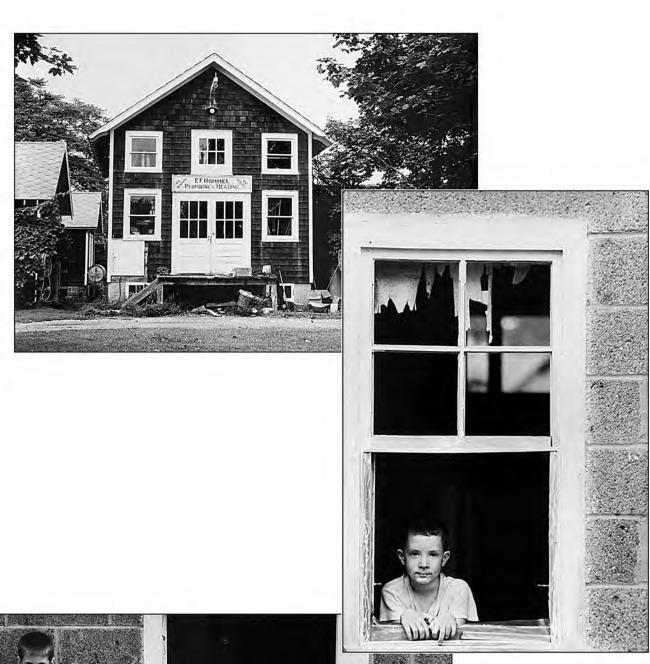


1960s | Early Work Portfolio | Plate Nº 15 Cathedral of Saint John The Divine, New York City.



1960s | Early Work Portfolio | Plate Nº 16 Gordon Paulsen family Christmas card photos 1964 (above) and 1967.

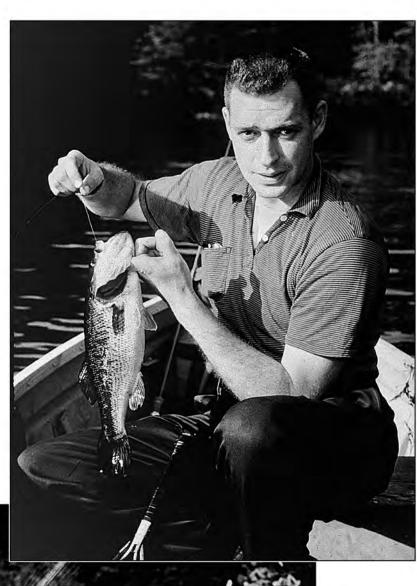


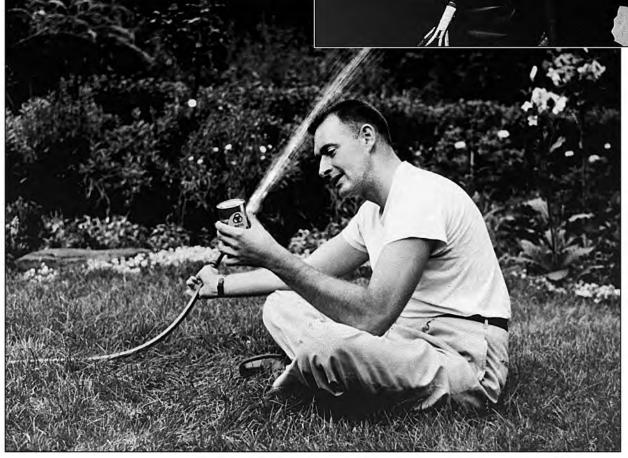




1960s | Early Work Portfolio | Plate Nº 18

Greenport kids in abandoned workshop.

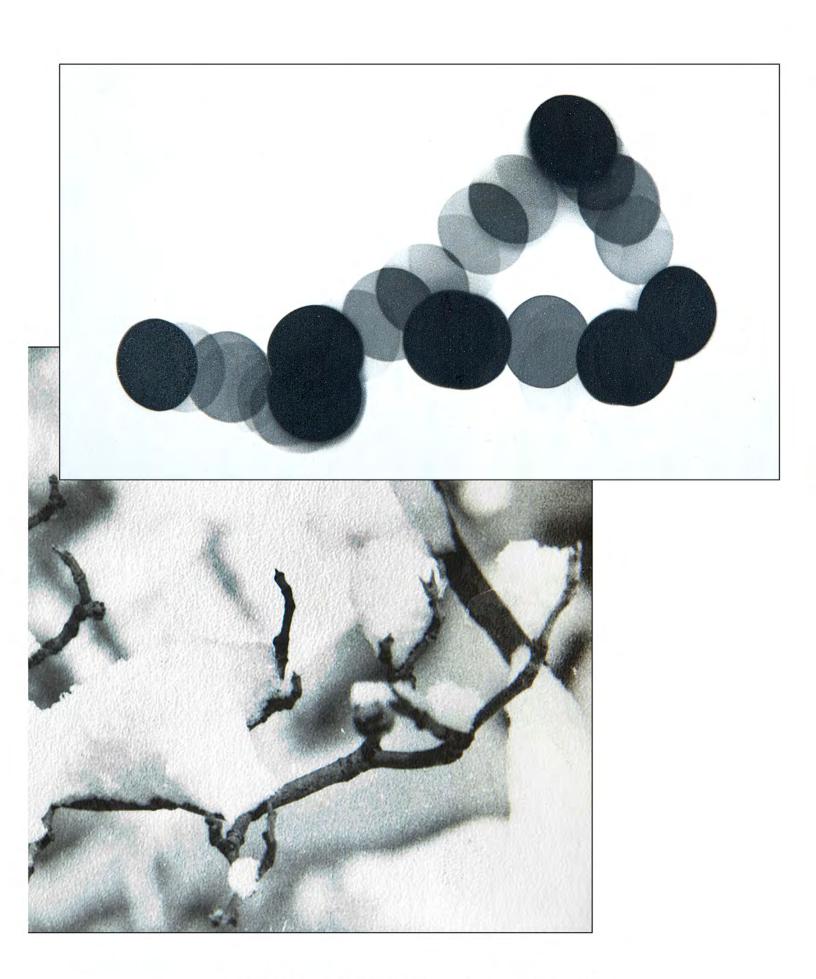




1960s | Early Work Portfolio | Plate N° 19 My mentor, Bob Banning | Below: posing for Ballantine's Beer photo contest.



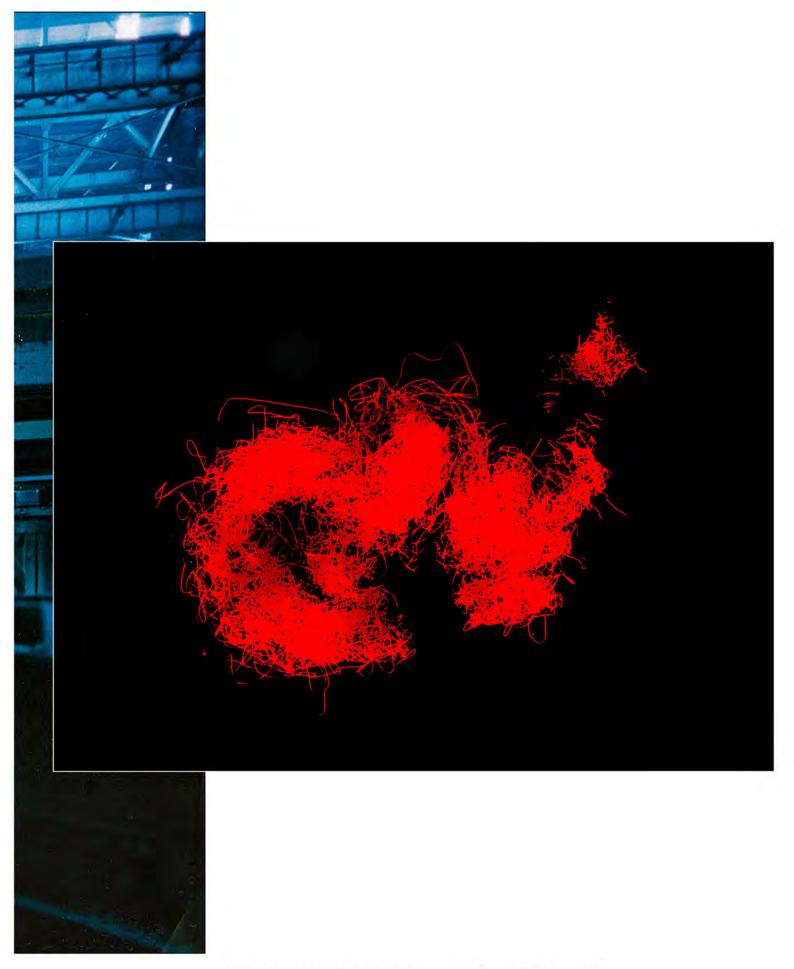
1960s | Early Work Portfolio | Plate Nº 20 Snowy Dogwood branches.



1960s | Early Work Portfolio | Plate N° 21 Above: color slide of Christmas lights printed on black-white paper | Below: snowy Dogwood branches.



1960s | Early Work Portfolio | Plate N° 22 Bethlehem steel foundry, for AISI (American Iron and Steel Institute).



1960s | Early Work Portfolio | Plate N° 23 Red-dyed photogram of steel wool.

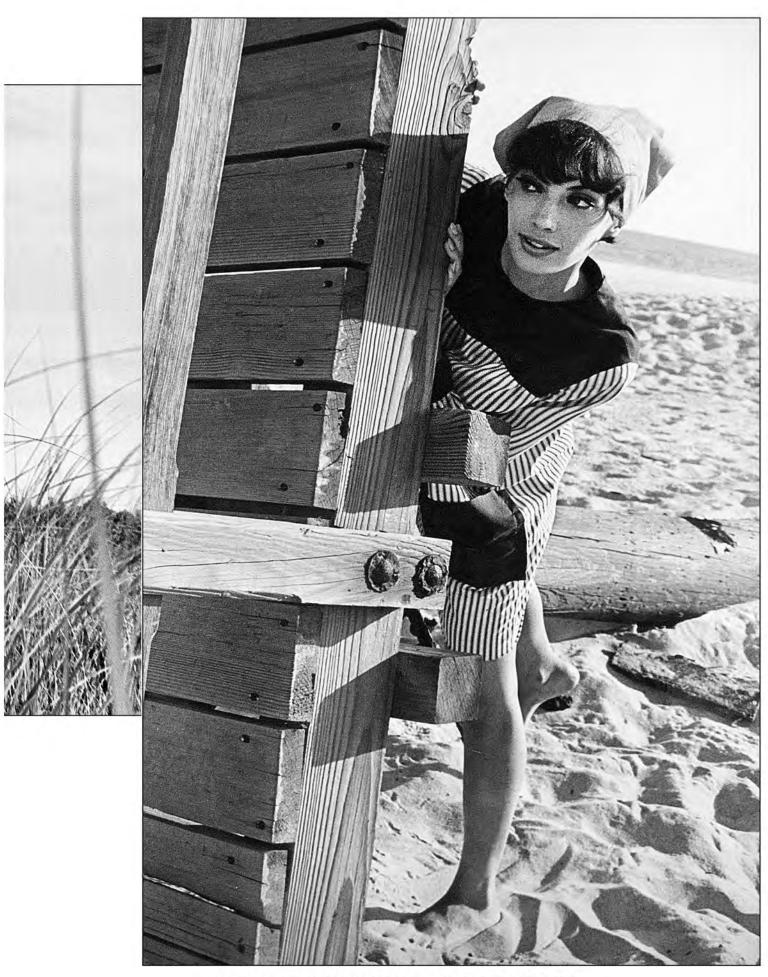


1960s | Early Work Portfolio | Plate N° 24 Pat Broderick, 1960.



1960s | Early Work Portfolio | Plate N° 25 Pat Broderick, 1960.





1960s | Early Work Portfolio | Plate Nº 27

Pat Broderick, 1960.



1960s | Early Work Portfolio | Plate Nº 28 Queen of Hearts, Penny Martin, 1961.



1960s | Early Work Portfolio | Plate Nº 29 Carol Jurgens, 1961.





1960s | Early Work Portfolio | Plate Nº 31

Mary Henning, 1965.



1960s | Early Work Portfolio | Plate Nº 32 Leslie Shirk, 1966.

Being a staff photographer for Bayside High School's yearbook—*Triangle*—gave me access to the A-List of high school celebrities. Being a narcissist, that recognition was something I craved; I got to hang with the cheerleaders, for goodness's sakes. [See Volume One.] Here are more pictures from that era. Most were taken with *Triangle* in mind; many were taken while "kidding around", searching for solutions to the problem of producing printable pictures—one's that stay off the cutting room floor.

Plate N°s 1-3: This trio documents Bayside High School's 1961 Aquatic Show—the only event requiring swimming attire. All the rest of the time, we swam nude (boys and girls separately, of course). That's when my masculine "status" was revealed (B+).

Plates Nos 7-8: This picture was **Phi Alpha Sigma's** chance to capture page space in *Triangle*; so, most brothers were there; but **a few others weren't. I don't recognize Joe** Ball, for example (he was a major influencer for me; he was an Uber Alpha type). I can only name two: Front row: Frank Cermack, second from left; and Pete Leone, far right. I gathered other names from my pledge book, Plates Nos 9-16. Most of them only signed with their last names, including brothers Breusch (Frank), Presser (Daniel), Fisher (Amend), Casale, Davies, Younger, Skaller, Chiappe, Bruno, Bornholdt and Vreland.

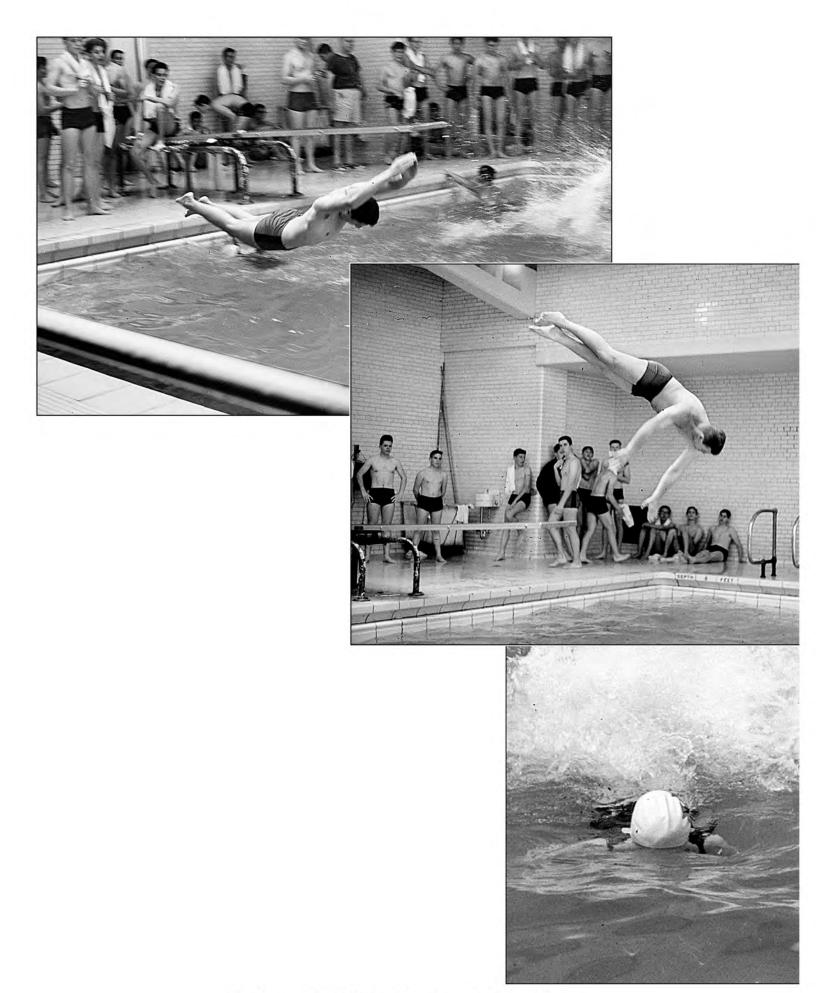
Plate N° 17: Linda Gifkins and Rick Comparetto provided the IDs for this picture. Bottom row: Walter "Goat" Mueller sitting on a rock; George Falco standing behind him; Tom Begley to George's left; Kevin Wolf to Tom's left; Chuck Vesley standing in center of Big Rock; And finally, Rick Comparetto to far right. Second row: Jim McCann; possibly Jay Hoopes to Jim's left; Paul Rubin to Jay Jay's left; Phil Honerkamp to Paul Rubin's left and Peter Uhlen to Phil's left. Top row: Barry Rowars to far left with Jim Frain to Barry's left; Chris Devine to Jim's left with Tom Paine standing with hat on. Finally, Ross Lee to Tom's left. Missing from picture: John Gifkins, Lochlin Reidy, Bill Mann, Allan Townsend, John La Folla, Jay Hooper, Mic Garcia, Mark Rogers, Pete Zaris and Van Siclen.

Plate N° 18: Robert Kung and I became friends at Junior High School 67. He was the son of a United Nations diplomat from China. His parents met mine at a fund raiser for the North Shore Friends of Opera. We were the same age; and there you are. The friendship never blossomed because it was never allowed to cultivate; we saw each other only occasionally. But he was a glimmer of a realization that there is another world out there.

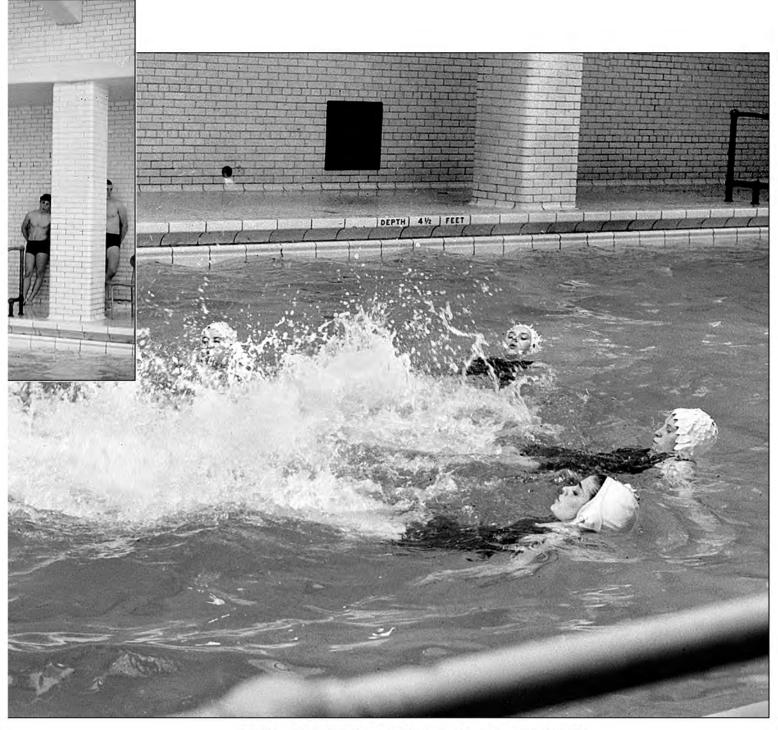
Plate N° 19: Mike Friedman. This was his *Triangle* yearbook picture by Lewellen Photographers (Bayside). There are better pictures of him elsewhere in this volume [see Section Six—Family & Friends]. He and I were the Libertarians of our cohort. We smoked dope and hung out in Greenwich Village together. His father raised tropical fish, and so did I. How close can you get, eh?

Plate N° 20: Yours Truly. To be honest, I always liked this picture; and I am picky. It's the me before the world got to me; the me that lived in the world of *Leave It to Beaver*. That was before the (ongoing) collapse of morality in contemporary society. When will it all turn to salt?

1961 - Bayside High School - Plates Nos 1-20



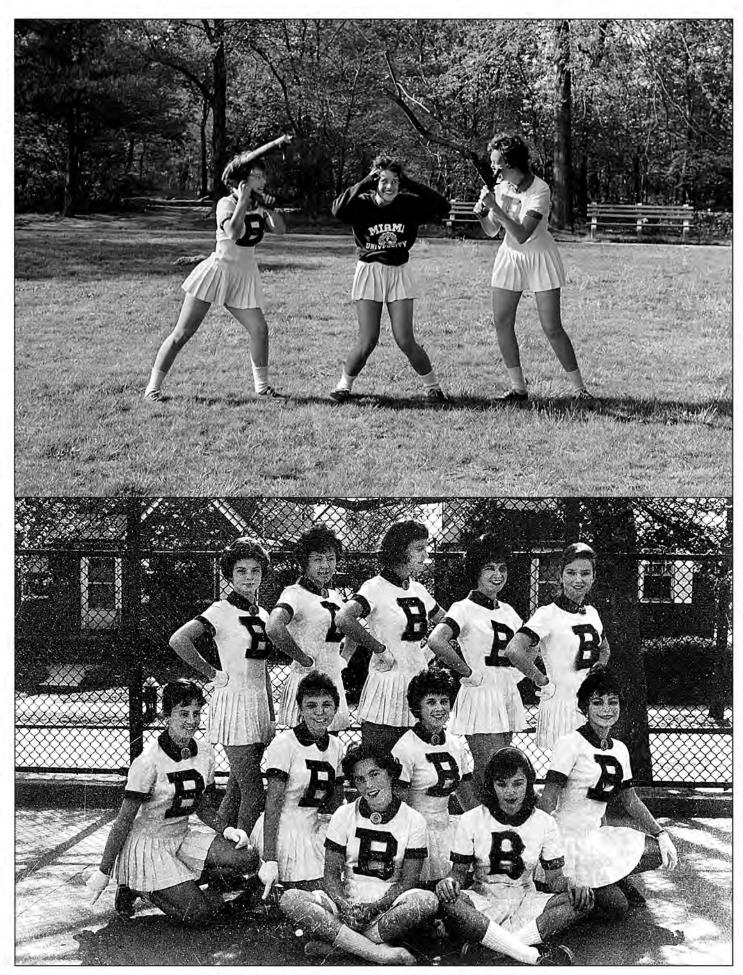
1961 | BAYSIDE HIGH SCHOOL | PLATE Nº 1 Annual co-ed Aqua Show.



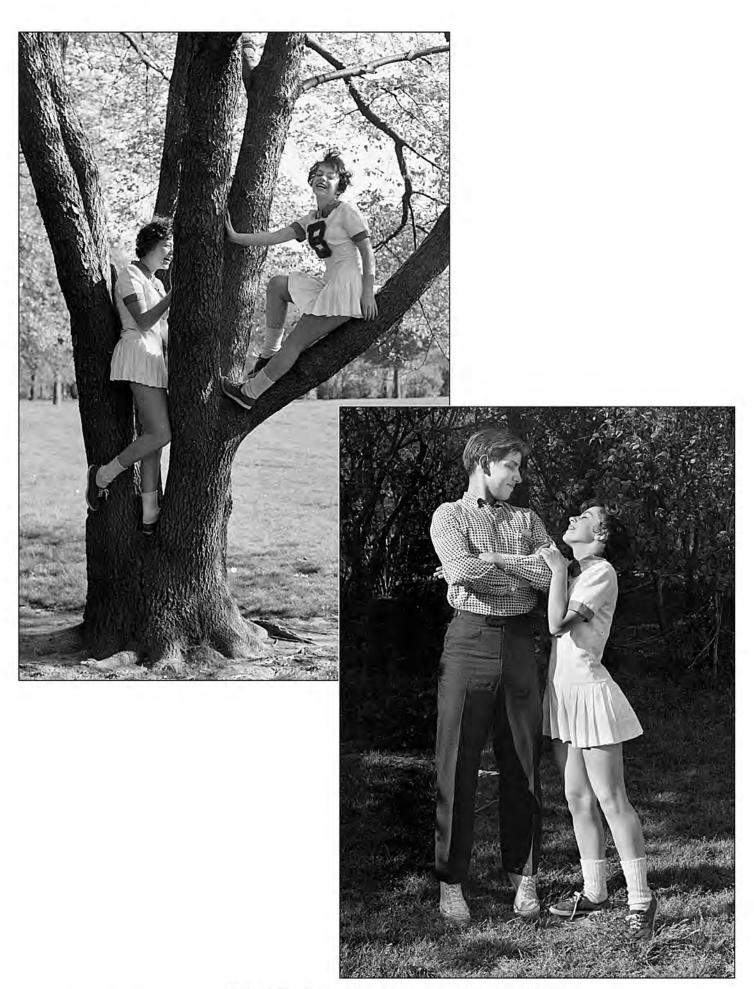
1961 | Bayside High School | Plate N $^{\circ}$ 2 Annual co-ed Aqua Show.



1961 | Bayside High School | Plate N° 3 Fun shots for the high school yearbook, Triangle.



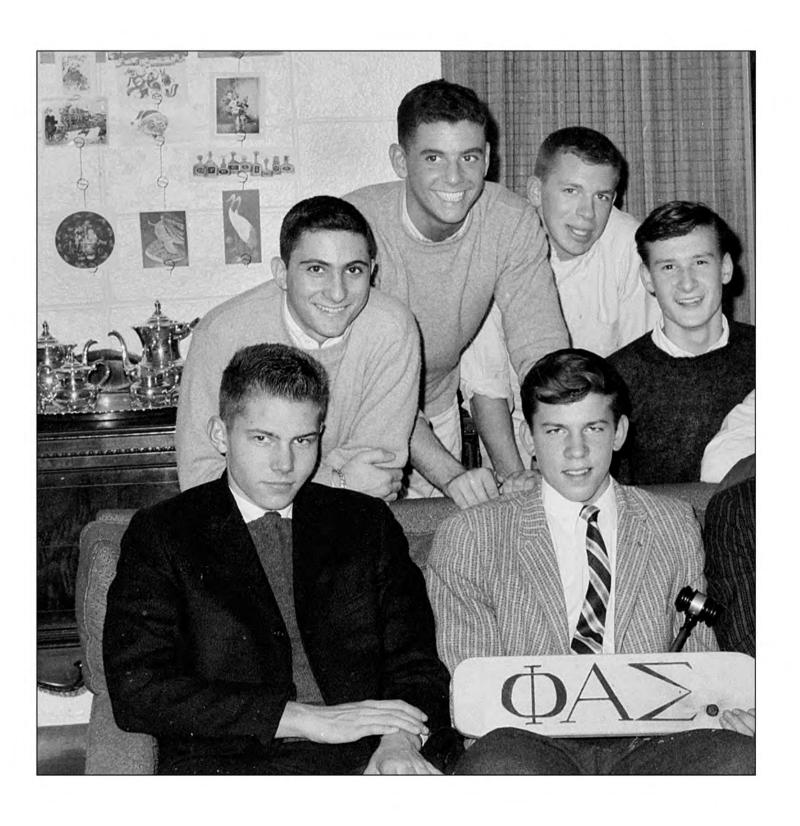
1961 | Bayside High School | Plate N $^\circ$ 4 Fun shots for the high school yearbook, Triangle | Below: rescued from a very damaged negative.



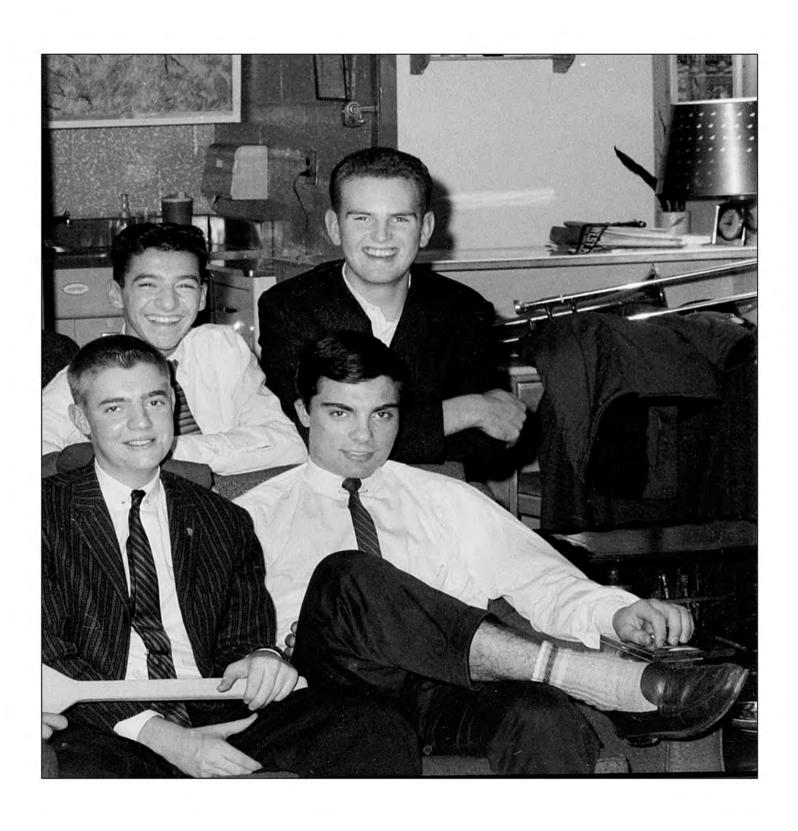
1961 | Bayside High School | Plate N° 5 Fun shots for the high school yearbook, Triangle | Above: Carole Meola (right) and with Randy Ettman.

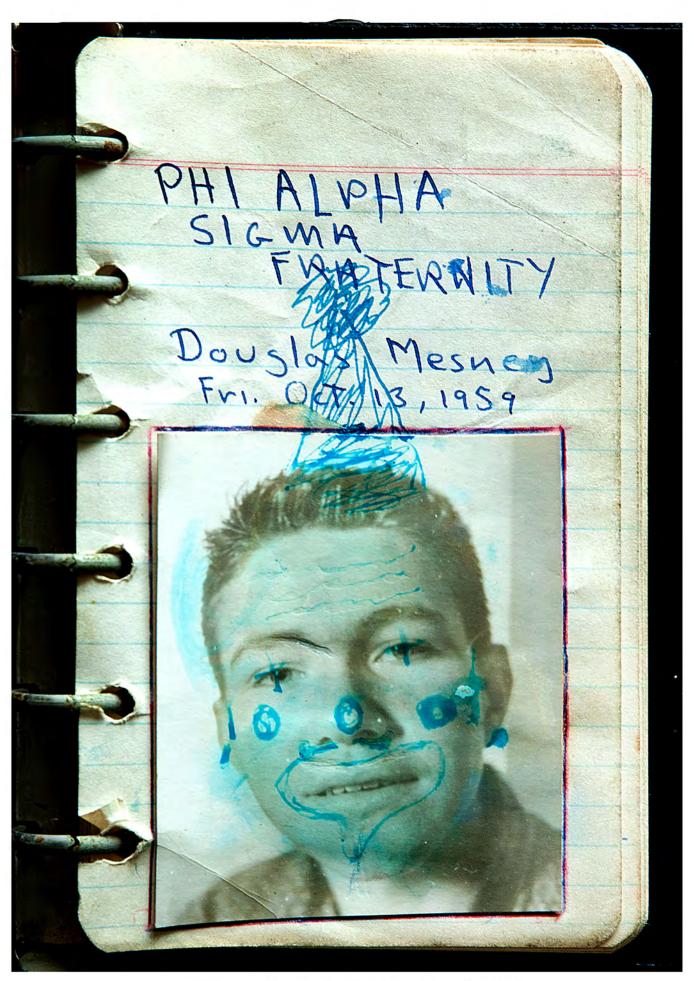


1961 | Bayside High School | Plate N $^\circ$ 6 Fun shots for the high school yearbook, Triangle | Above: Dave Nolte (left) | Below: Yours Truly, by Dave.

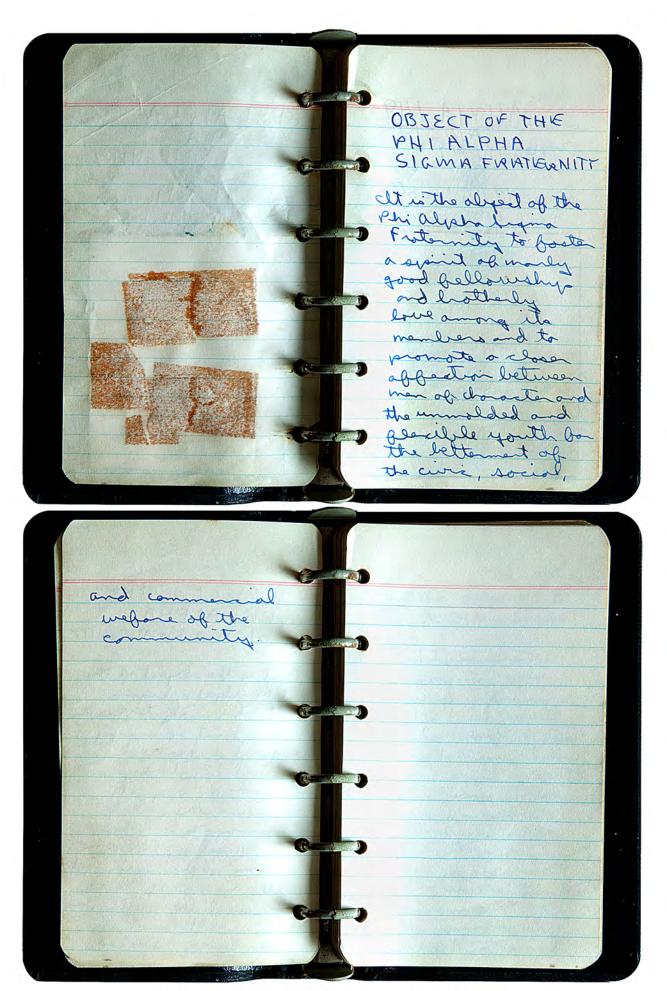


1961 | Bayside High School | Plate N $^\circ$ 7 Fun shots for the high school yearbook, Triangle. | Phi Alpha Sigma fraternity.

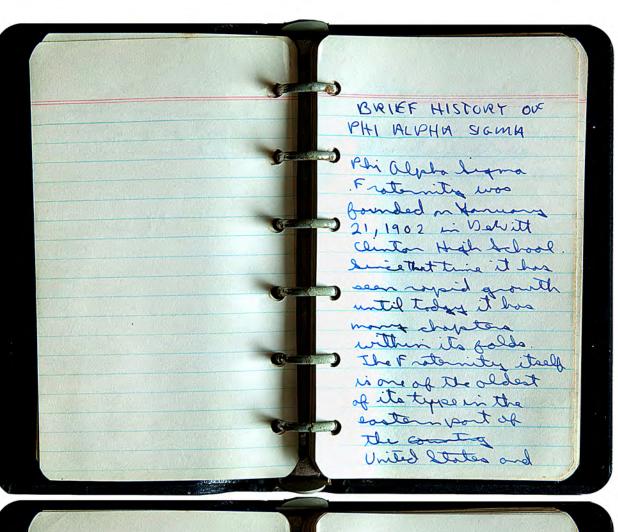


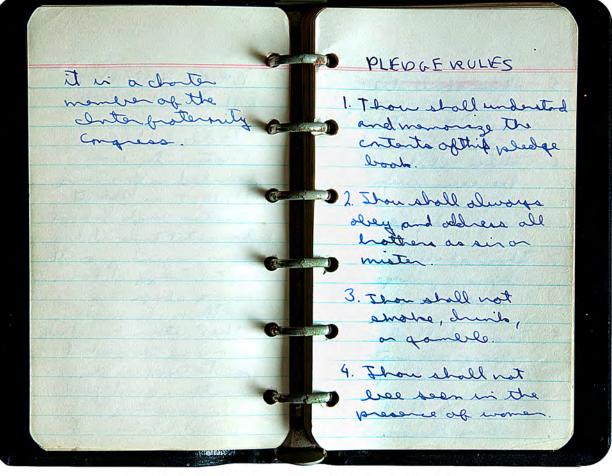


1961 | BAYSIDE HIGH SCHOOL | PLATE Nº 9 My pledge book for Phi Alpha Sigma, 1959.

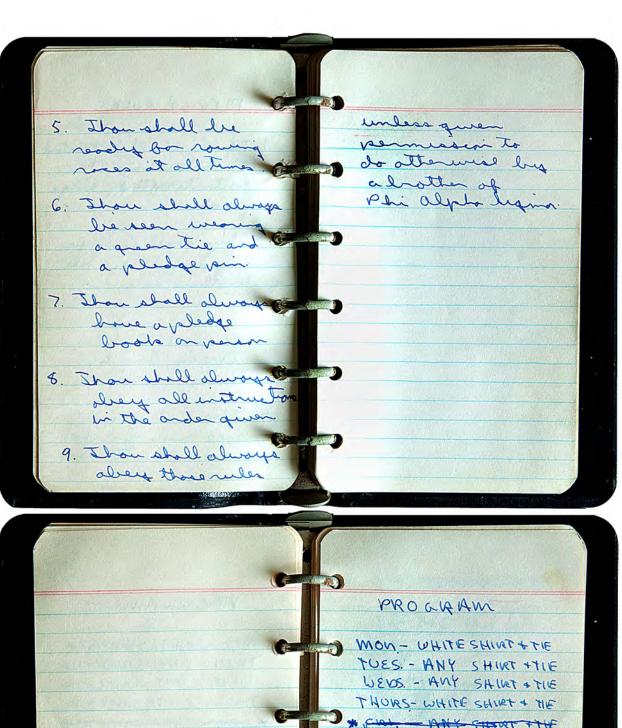


1961 | BAYSIDE HIGH SCHOOL | PLATE Nº 10 My pledge book for Phi Alpha Sigma, 1959.





1961 | BAYSIDE HIGH SCHOOL | PLATE Nº 11 My pledge book for Phi Alpha Sigma, 1959.



MON- WHITE SHINT + THE

TUES: - ANY SHINT + THE

WEVES: - ANY SHINT + THE

THORS- WHITE SHINET + THE

FRI. NIGHT:
WHITE SHINT +

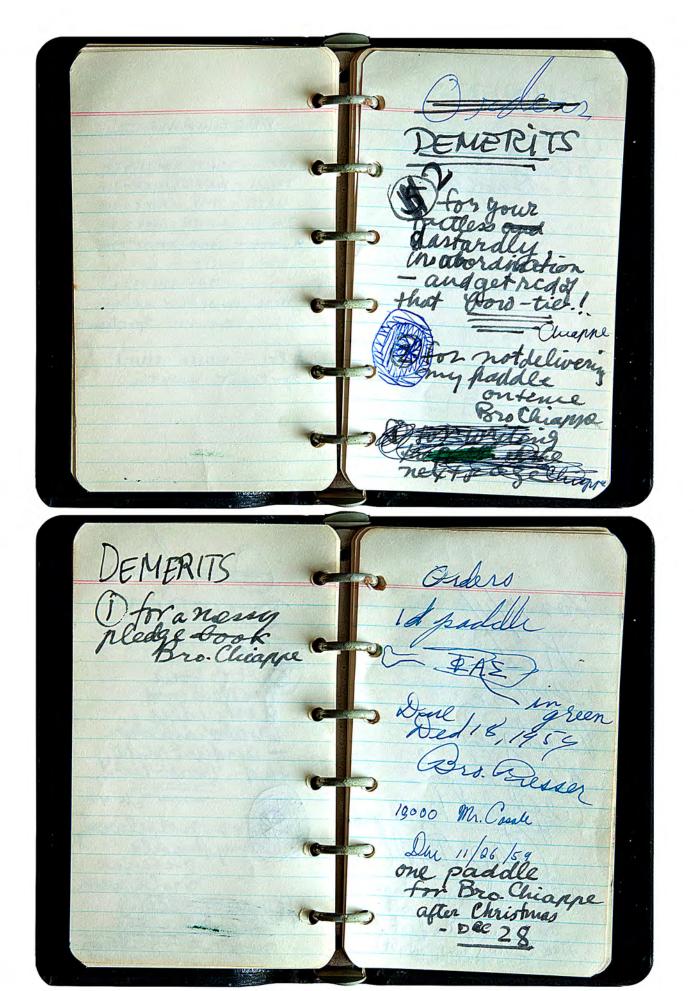
H. SOLID, K ELLY GNEEN,

YOUTH Sportcoat

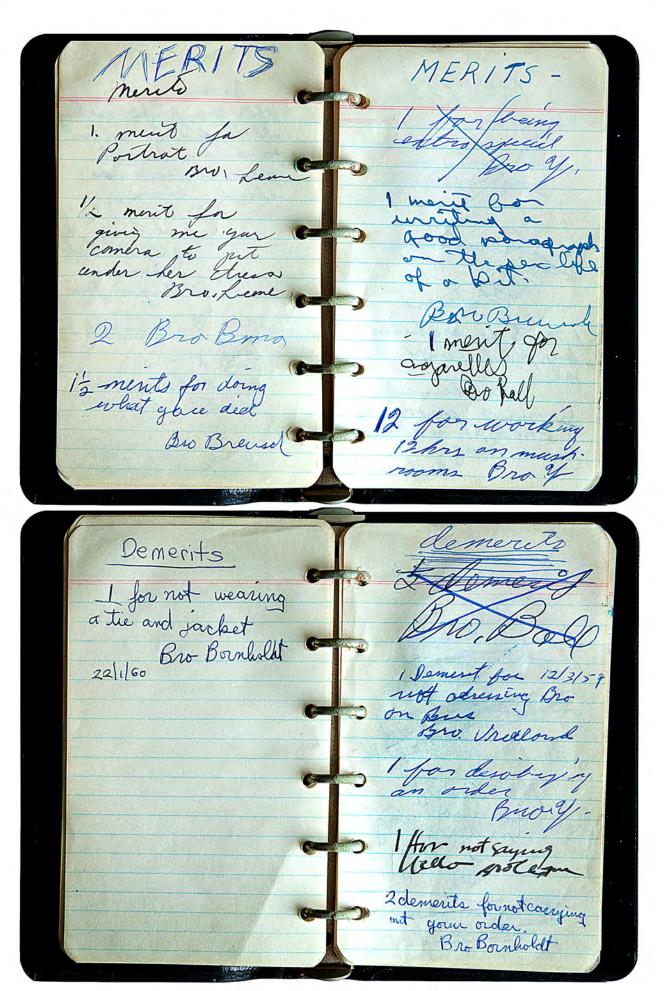
Fri - white shirt,

Sportcoat any tie.

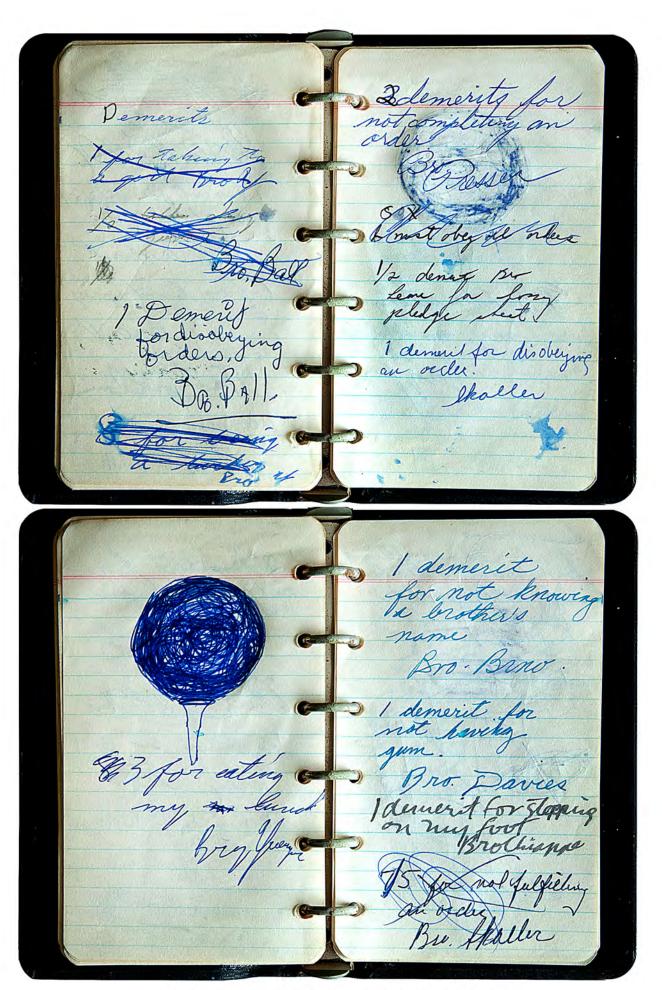
1961 | BAYSIDE HIGH SCHOOL | PLATE Nº 12 My pledge book for Phi Alpha Sigma, 1959.



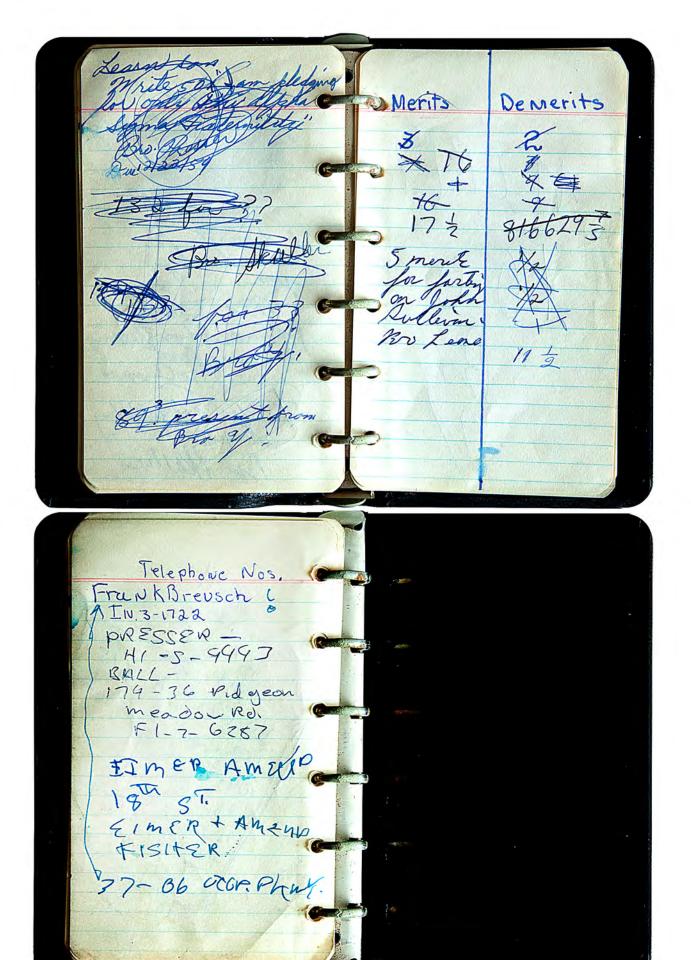
1961 | BAYSIDE HIGH SCHOOL | PLATE Nº 13 My pledge book for Phi Alpha Sigma, 1959.



1961 | BAYSIDE HIGH SCHOOL | PLATE Nº 14 My pledge book for Phi Alpha Sigma, 1959.



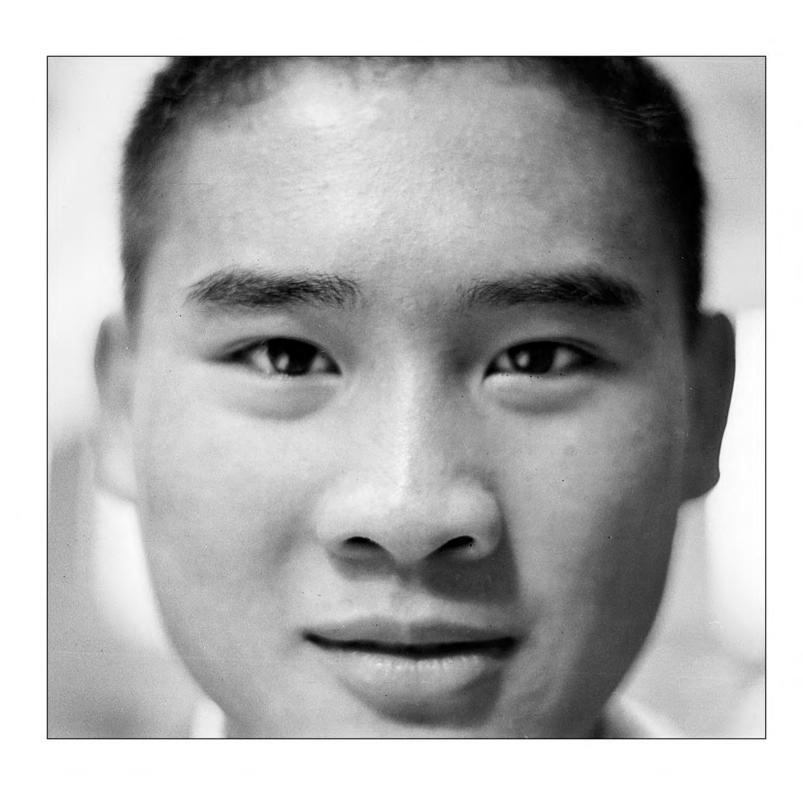
1961 | BAYSIDE HIGH SCHOOL | PLATE Nº 15 My pledge book for Phi Alpha Sigma, 1959.

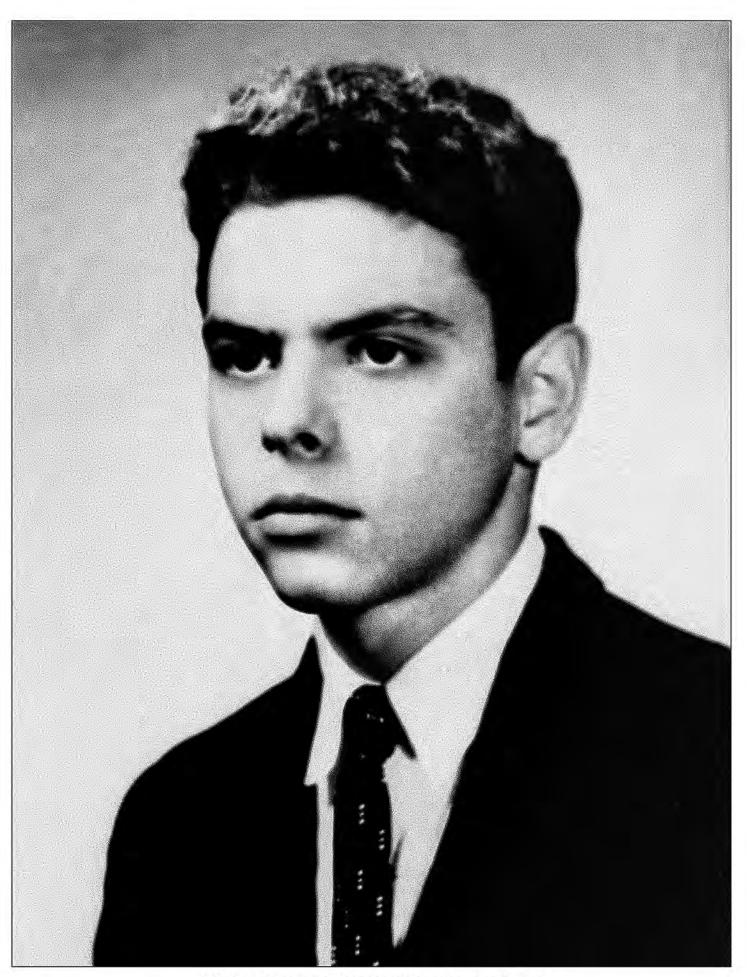


1961 | BAYSIDE HIGH SCHOOL | PLATE Nº 16 My pledge book for Phi Alpha Sigma, 1959.

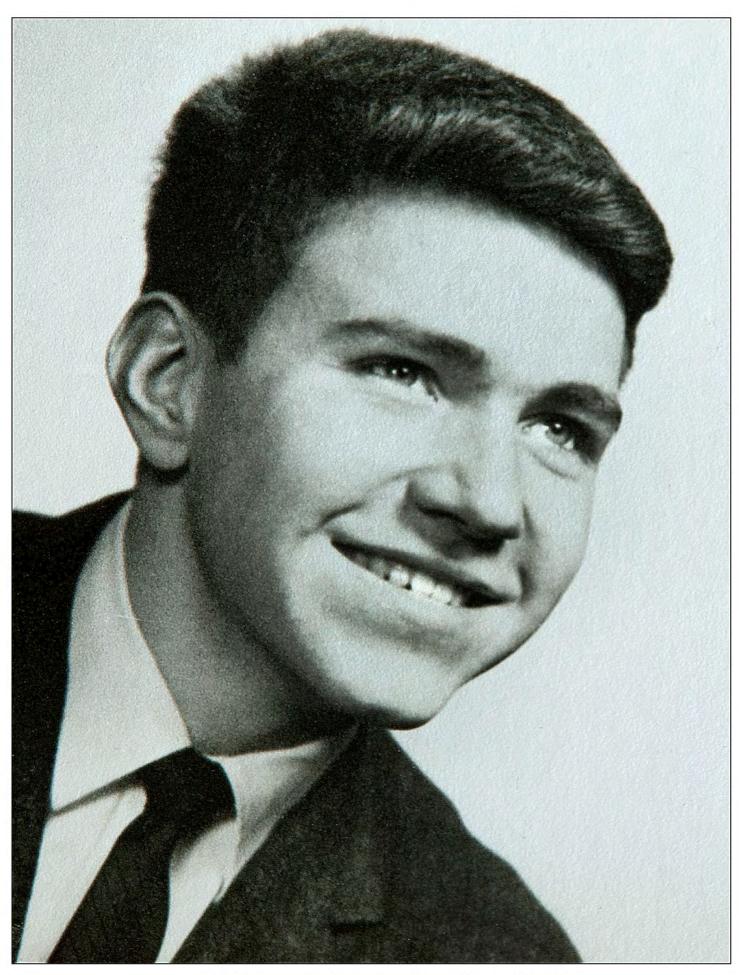


1961 | Bayside High School | Plate Nº 17 Phi Alpha Sigma, the next generation, 1965.





1961 | Bayside High School | Plate N $^\circ$ 19 My good friend and fraternity brother, Mike Friedman | Photo by Lewellen Photographers (Bayside).



1961 | Bayside High School | Plate N $^\circ$ 20 My Triangle yearbook portrait by Lewellen Photographers, (Bayside).

Section Six
Family & Friends

As mentioned in the Preface, this volume is a diverse work in progress. The primary purpose is to showcase pictures that didn't make it in the original eight volumes; to supplement those volumes. There's no storyline, per se; I am adding pictures as I find them; and there are so many that it will take a couple of years to edit the remaining thousands for this and (as long as I last) a few more supplementary volumes. And, as with the other sections of Volume Nine, some pictures need more explanation than others.

Plates N^{os} 13-14: In 1959, our family made an excursion to Canada to visit distant cousins in the Taylor clan: Keith and Louise Bonner and their family. I had a crush on Bonnie. She accompanied us back to Douglaston and visited there for a couple of weeks. [See, *Volume One | 1959 - Canadian Holiday - Kissing Cousins*.]

Plate N° 15: Our only other living cousins were Polly and Eustace Taylor. Their son, Randy, was a few years older than me; so, we never became close friends. The last time I saw him was in 1982, when Sandra and I were invited to dinner with he and his wife in their swank, Park Avenue apartment. When I went to Sweden, we lost touch and I have been unable to find him, since.

Plates N°s 21-22: The Matovich family lived next to us in Douglaston; they bought Nelly Alewyn's house when she moved to Great Neck after her grown kids flew the coup. Earnie Matovich and his wife had three kids: Bobby (the eldest), Kenny and Laurie (the youngest). Theirs is a sad story. Their parents were alcoholics and both died shortly after these pictures were taken. Worse, the kids grew up to be alcoholics; just like their parents. Mom told me that Kenny became such a mooch that she refused to see him. That was after Bobby died. Don't know what happened to Laurie.

Plate N° 25: Mom's musical career was a long and winding path that eventually led nowhere farther than engagements at neighborhood events and self-styled concerts. The anonymous harpist accompanied her for a couple of years before she changed her tune and worked with a concert pianist named Myron McPhearson [see, https://folkways.si.edu/dorothy-mesney-and-myron-mcpherson/the-parlour-piano-american-popular-songs-of-the-1800s/music/album/smithsonian] and accompanied herself on the lute and autoharp [see, https://folkways.si.edu/dorothy-mesney/patchwork-and-powder-horn-songs-and-ballads-of-the-american-revolution/historical-song/music/album/smithsonian].

Plates Nos 47-49: Judy Murphy was my secretary, at Basford Incorporated. Her husband, Mike, signed up in the Army and survived the Vietnam War. Before that, he and Judy became close friends of Leslie and I; that was, until I left Basford and he shipped out, to the war. After Leslie and I divorced, I never heard from them again. Frank Levin was a friend of Mike's; we all partied together with regularity and I photographed his Porsche for my portfolio.

Plate N° 59: John and Ida Tennant were Mona Banning's maternal grandparents. They hired me for those portraits, as a Christmas gift to Anne and Bob, Mona's parents.

1950s-60s - Family & Friends - Plates Nos 1-61



1950s-60s | Family and Friends | Plate N° 1 Below: Barbara, Mom and Grandma Taylor at PennStation.



1950s-60s | Family and Friends | Plate N° 2 Mom in back yard of Douglaston house.





1950s-60s | Family and Friends | Plate N $^{\circ}$ 4 Barbara Mesney, 1958.



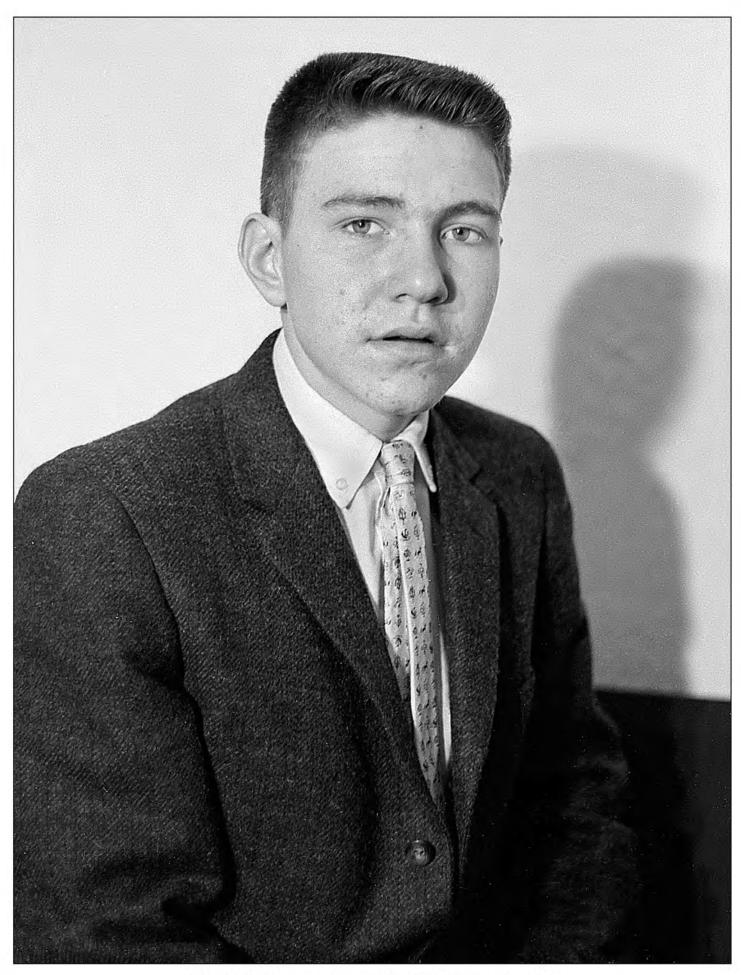
1950s-60s | Family and Friends | Plate N $^{\circ}$ 5 Kathy Mesney, 1958.



1950s-60s | Family and Friends | Plate N $^{\circ}$ 6 Barbara Mesney, 1958.



1950s-60s | Family and Friends | Plate N $^{\circ}$ 7 $Dorothy\ Mesney,\ 1958.$



1950s-60s | Family and Friends | Plate N $^{\circ}$ 8 Yours Truly, 1958.



1950s-60s | Family and Friends | Plate N $^{\circ}$ 9 Augusta Pohl, 1958.



1950s-60s | Family and Friends | Plate N $^\circ$ 10 Above: Barbara Mesney (left) | Below: Kathy Mesney, 1957.



1950s-60s | Family and Friends | Plate Nº 11 Above: Nelly Allewyn } Below: Maja, with Veronica's kids, 1969



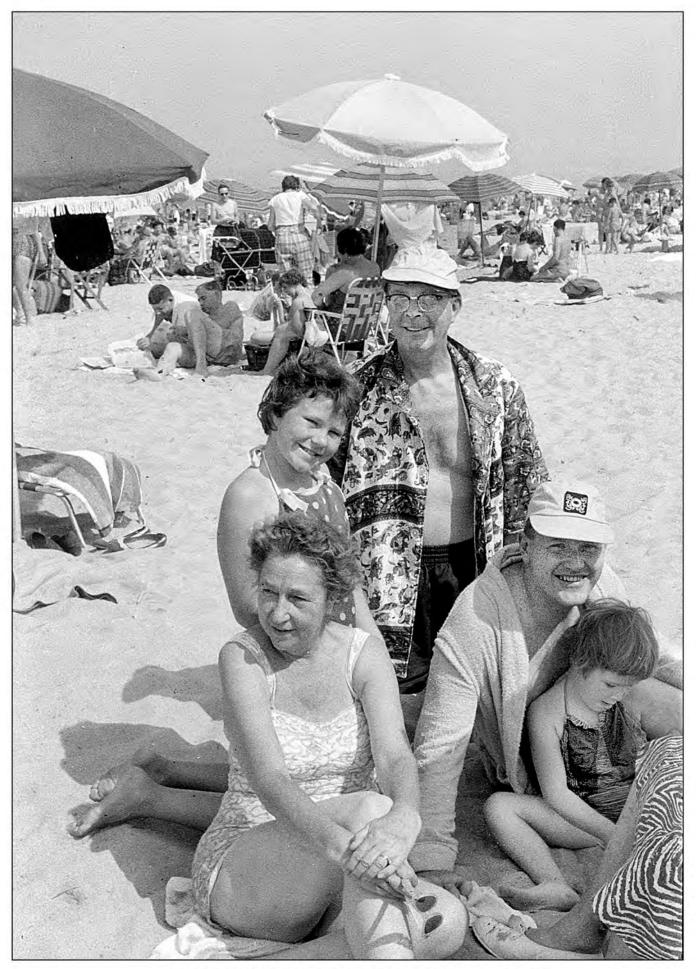
1950s-60s | Family and Friends | Plate N° 12 Above: Kathryn Taylor | Below: her friend, Dagmar (left), at North Shore Presbyterian Church social, 1958.



1950s-60s | Family and Friends | Plate N $^\circ$ 13 Canadian vacation trip: Bonnie Bonner, Barbara and Dad on roof; Grandma Taylor in car, 1958.



1950s-60s | Family and Friends | Plate N° 14 Mom and Kathy | Above: Bonnie Bonner in her canoe on Georgian Bay.



1950s-60s | Family and Friends | Plate N $^\circ$ 15 Back row: Kathy and Eustace Taylor | Front row: Polly Taylor with Dad and Barbara | Jones Beach, 1957.



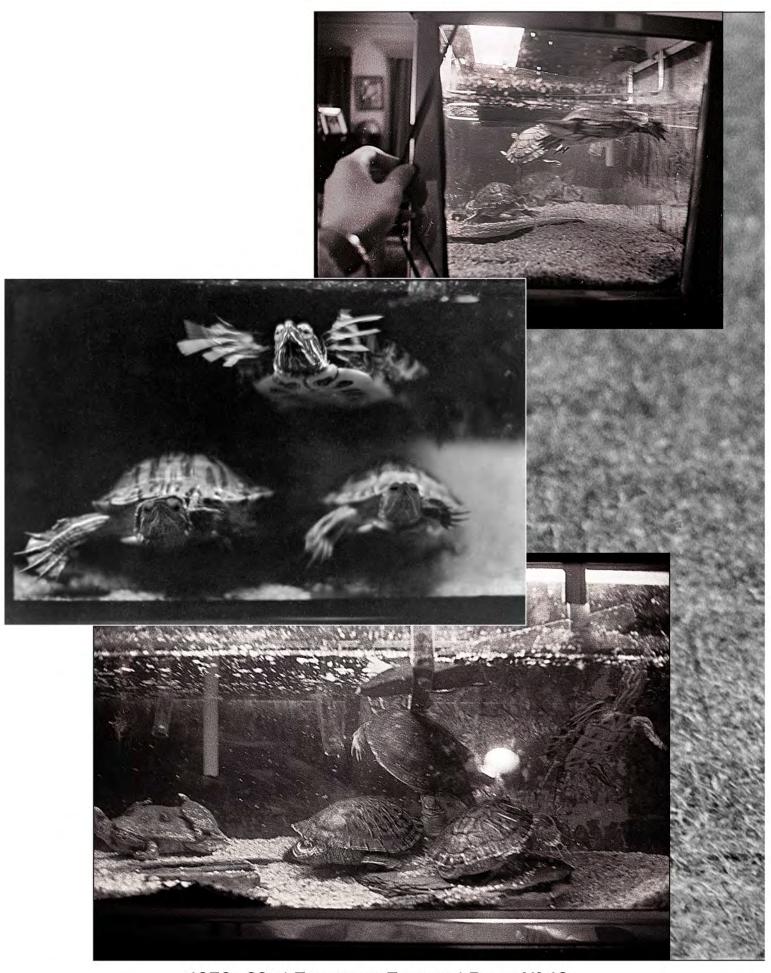


1950s-60s | Family and Friends | Plate N $^\circ$ 17 Barbara defying gravity, 1958.

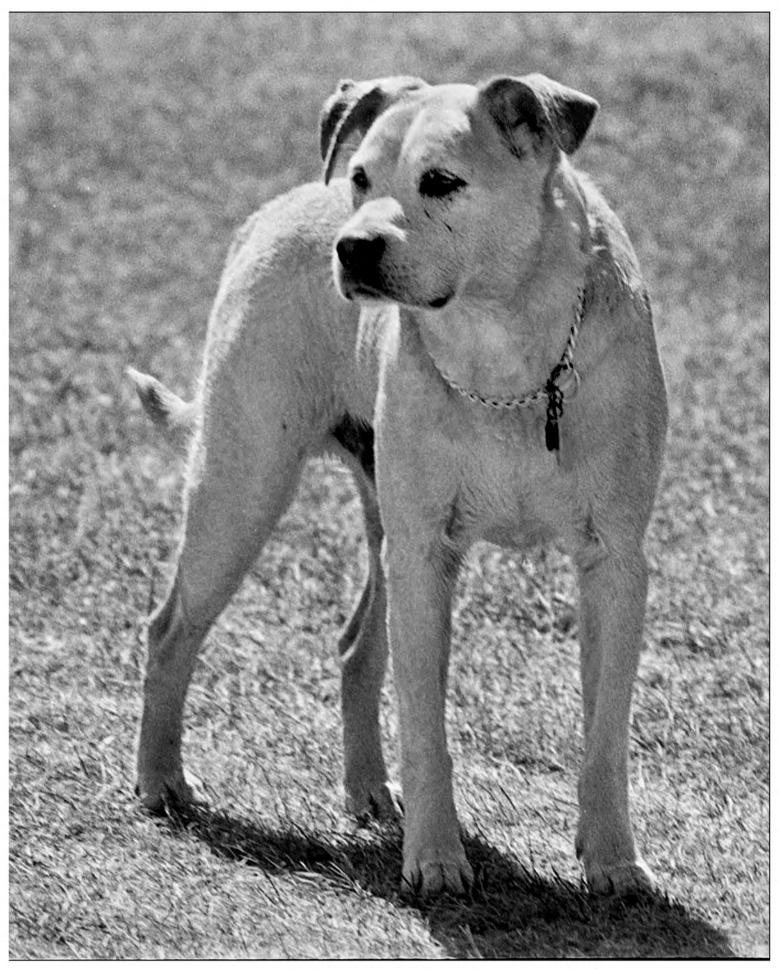


1950s-60s | Family and Friends | Plate Nº 18

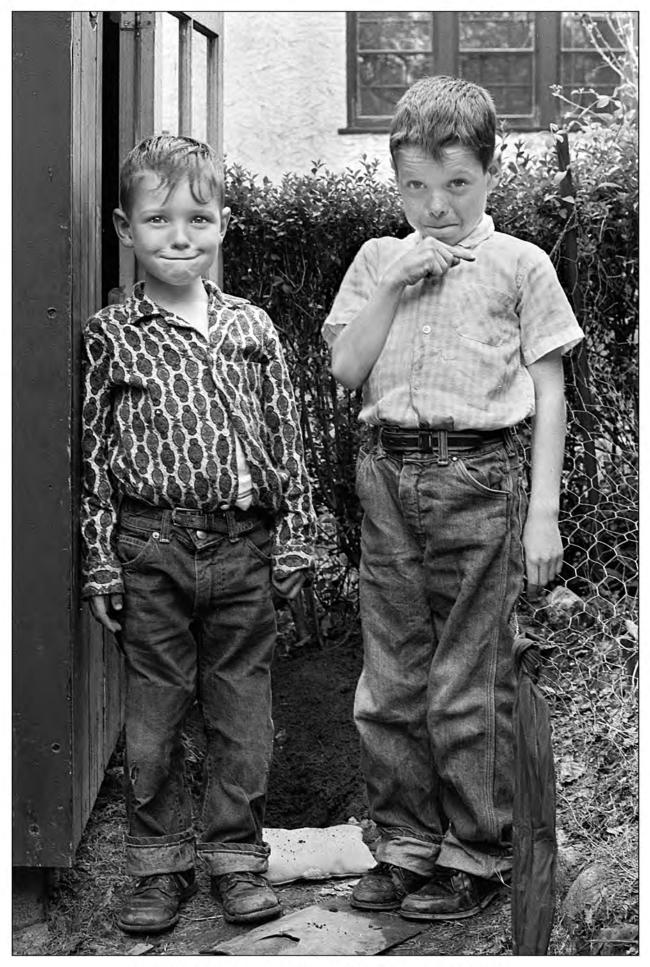
Above: Barbara's backyard play house | Below: Kathy and Barbara, 1958.



1950s-60s | Family and Friends | Plate N $^\circ$ 19 Living room turtle tank, 1958.

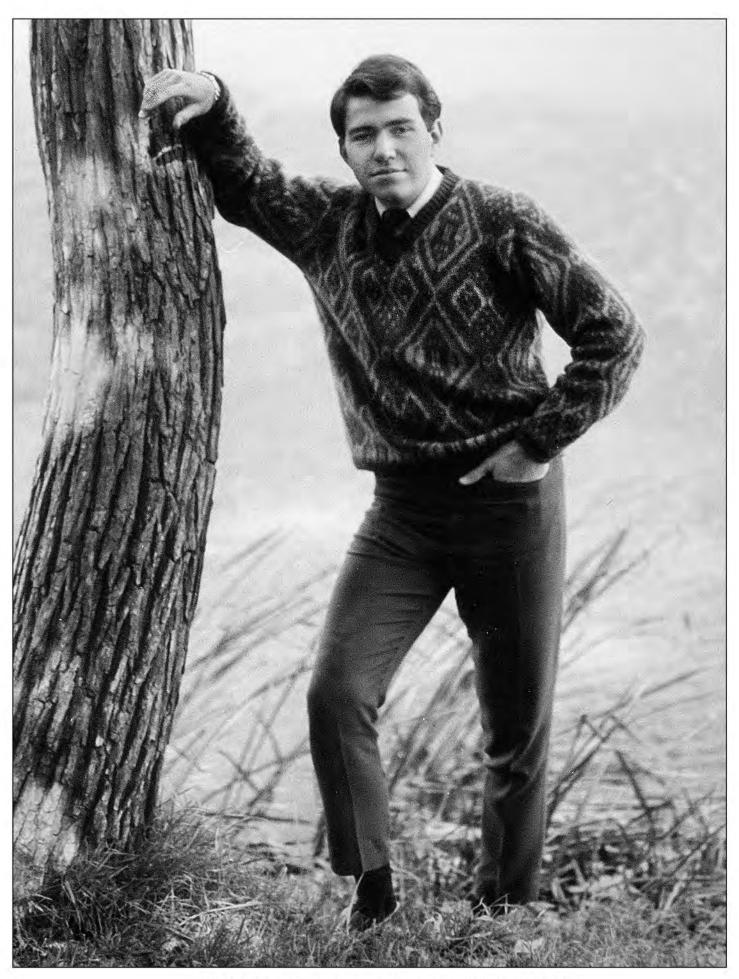


1950s-60s | Family and Friends | Plate N° 20 Family dog, Rin Tin Tin (aka "Rinny" | East Marion, 1958.



1950s-60s | Family and Friends | Plate № 21 Kenny (left) and Bobby Matovic, 1960.





1950s-60s | Family and Friends | Plate N° 23 Yours Truly by David Nolte, Alley Pond Park, 1961.



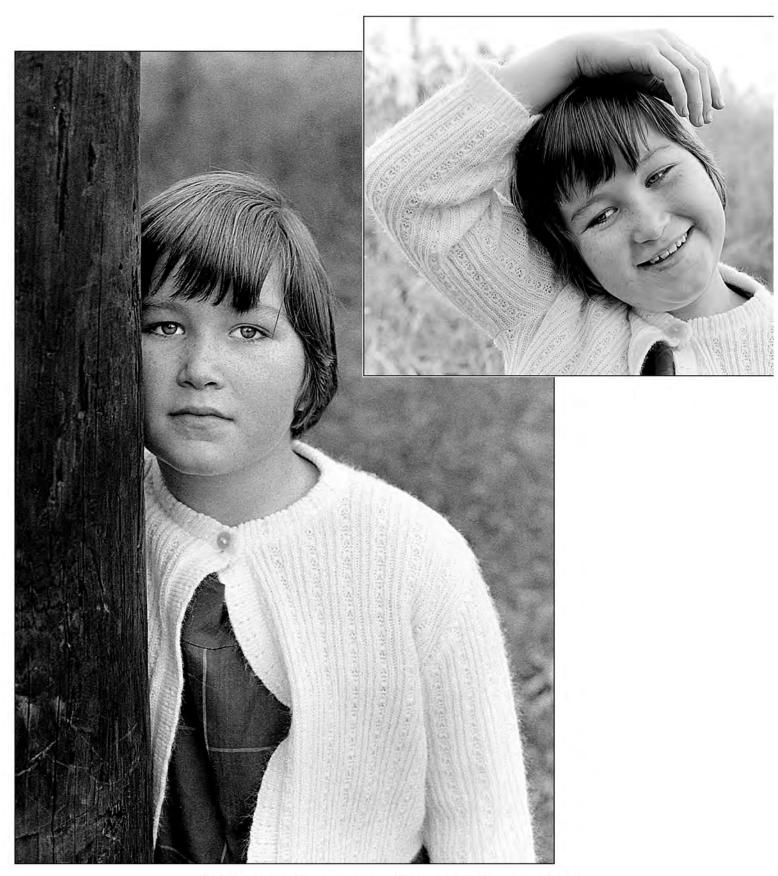
1950s-60s | Family and Friends | Plate N° 24 Yours Truly with John Gray at CBS mail room, 1962.



1950s-60s | Family and Friends | Plate N° 25 Promotional picture of Mom, 1960 | Harpists name unknown.



1950s-60s | Family and Friends | Plate N $^{\circ}$ 20 Promotional portrait of Mom, 1960.



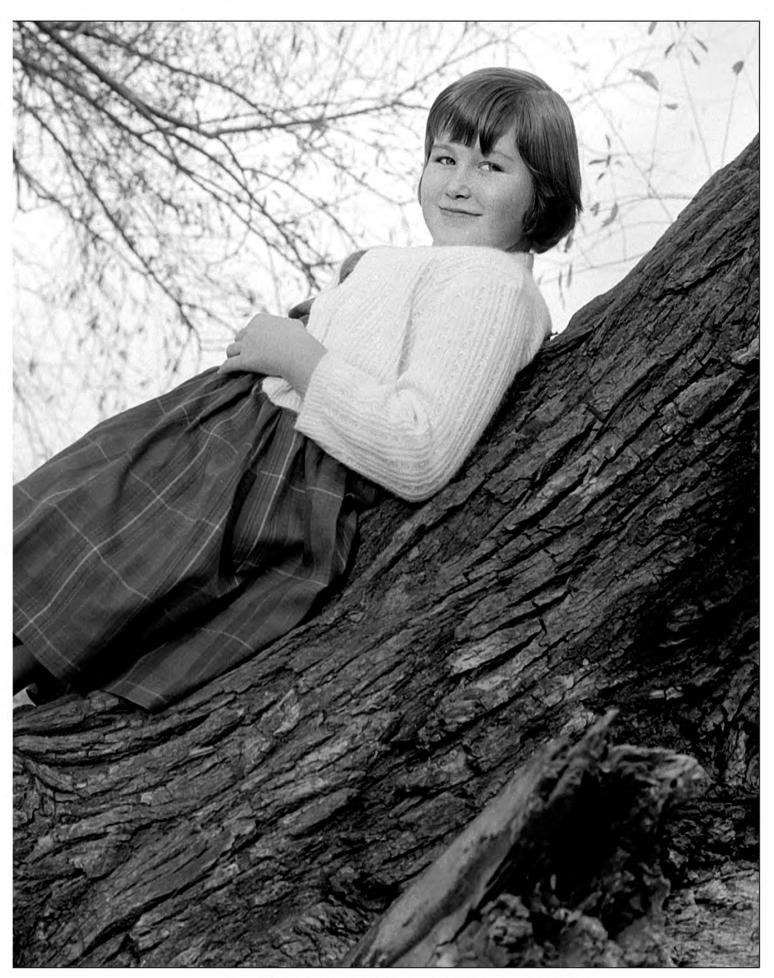
1950s-60s | Family and Friends | Plate N° 27 Portraits of Barbara made for a family album, 1963.



1950s-60s | Family and Friends | Plate N° 28 Portraits of Barbara made for a family album, 1963.



1950s-60s | Family and Friends | Plate Nº 29 Portraits of Barbara made for a family album, 1963.



1950s-60s | Family and Friends | Plate N° 30 Portraits of Barbara made for a family album, 1963.



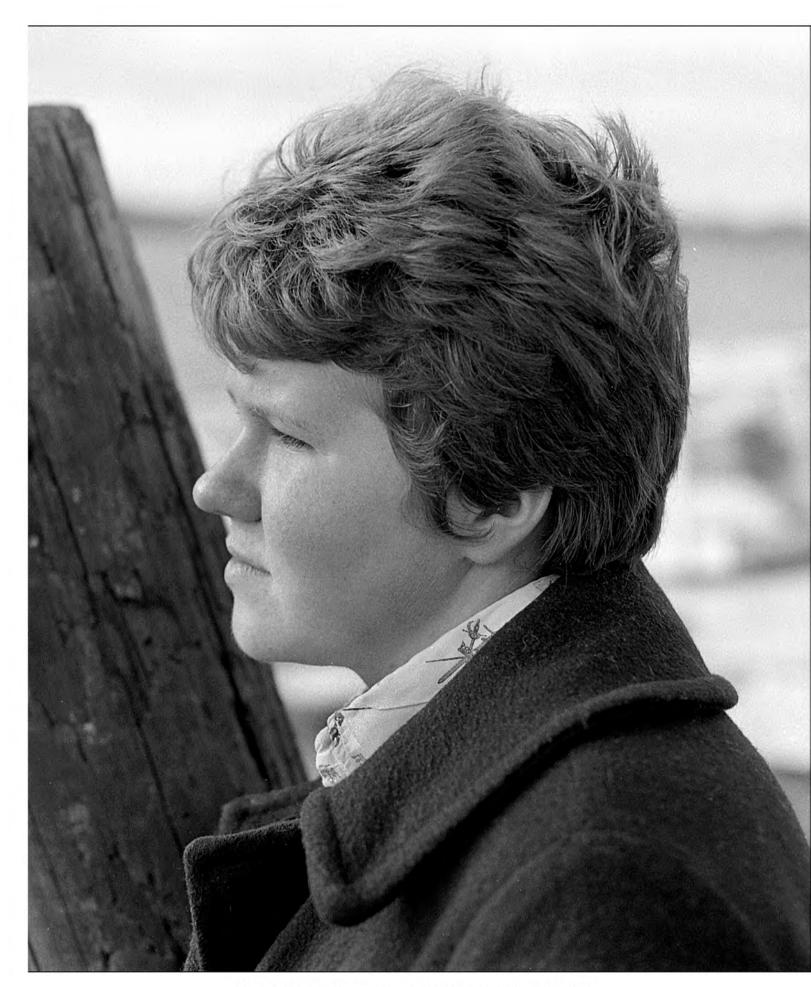
1950s-60s | Family and Friends | Plate N° 31 Portraits of Kathy made for a family album, 1963.



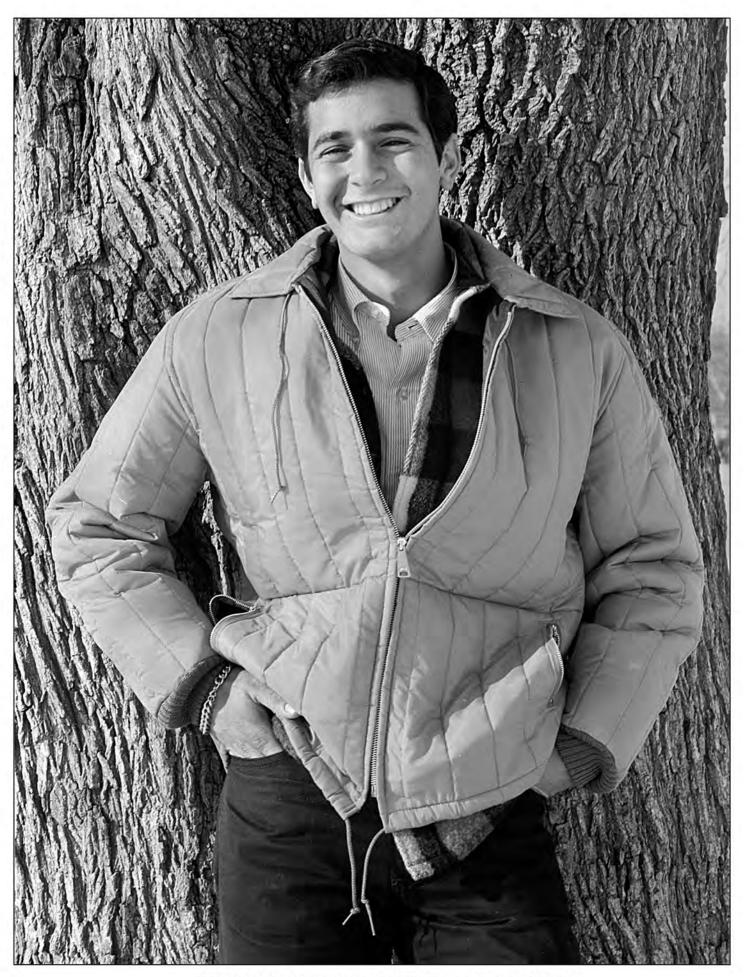
1950s-60s | Family and Friends | Plate N° 32 Portraits of Kathy made for a family album, 1963.



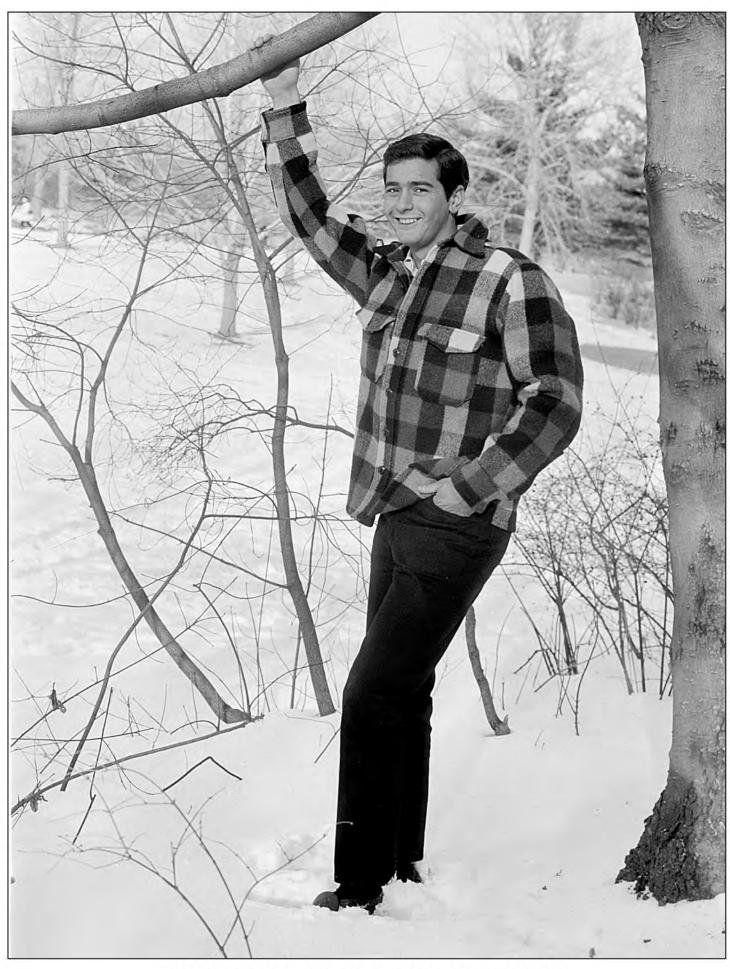
1950s-60s | Family and Friends | Plate N° 33 Portraits of Kathy made for a family album, 1963.



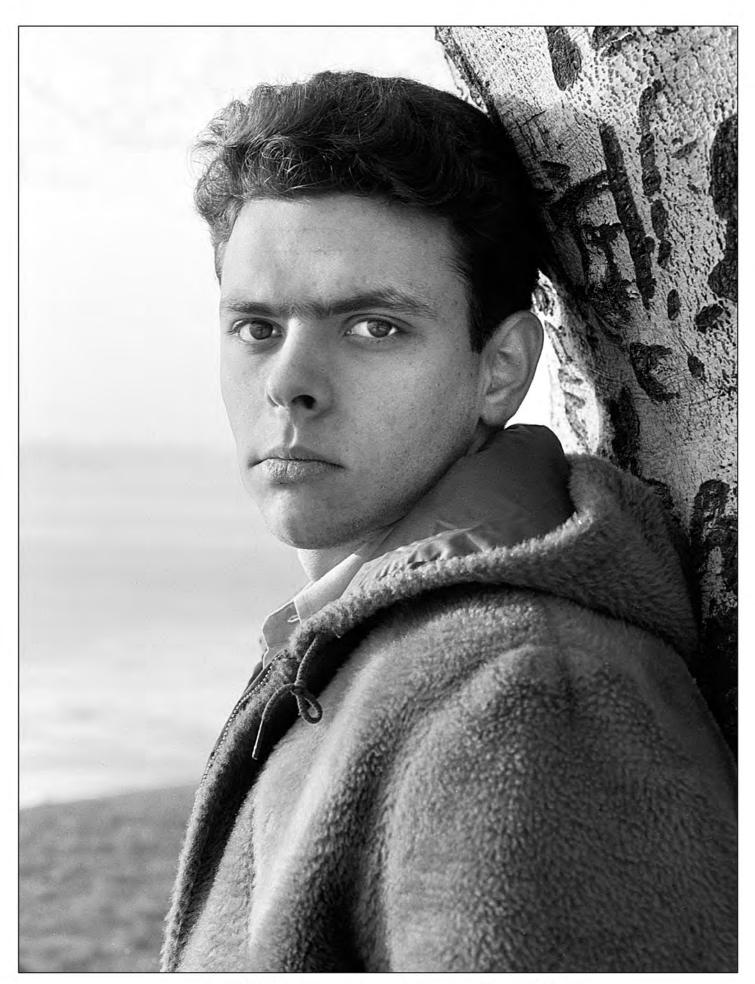
1950s-60s | Family and Friends | Plate N° 34 Portraits of Kathy made for a family album, 1963.



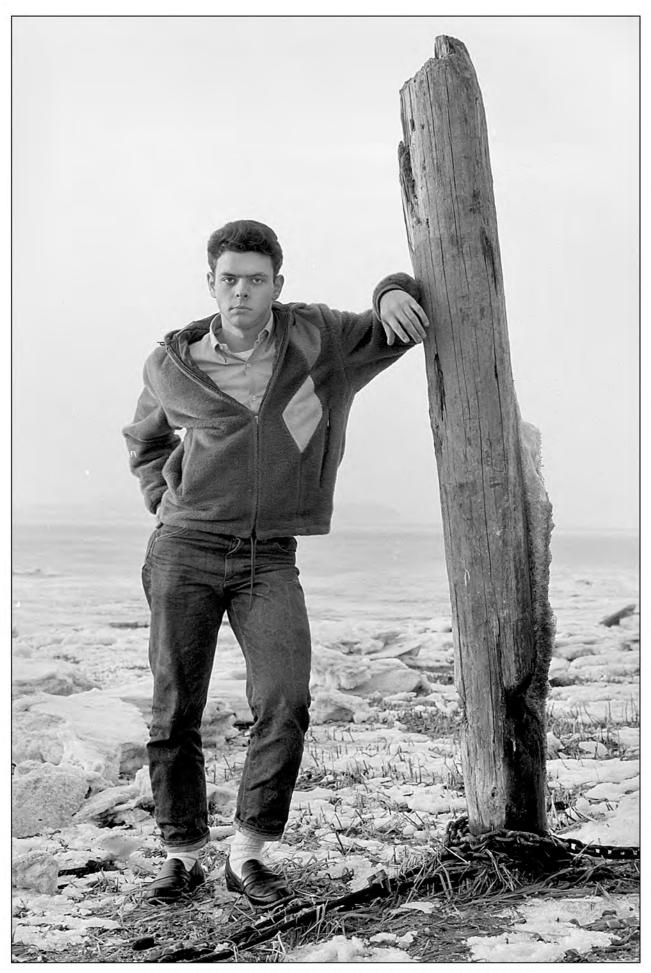
1950s-60s | Family and Friends | Plate N° 35 Allan Seiden, 1961.



1950s-60s | Family and Friends | Plate N $^\circ$ 36 Allan Seiden, 1961.



1950s-60s | Family and Friends | Plate N $^{\circ}$ 37 Mike Friedman, 1961.



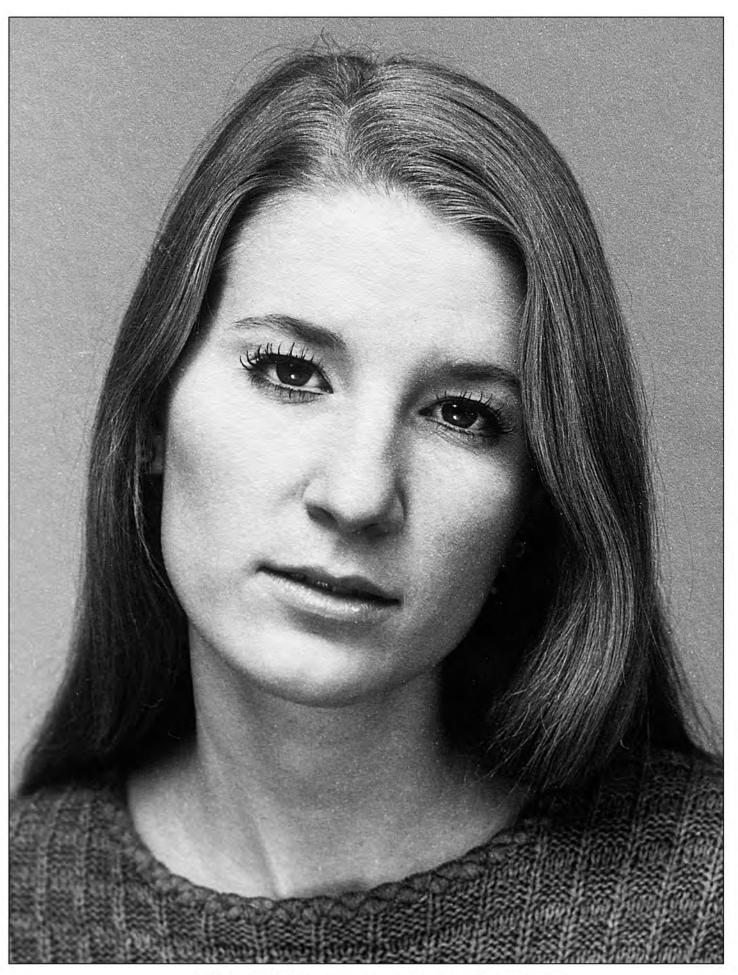
1950s-60s | Family and Friends | Plate N $^{\circ}$ 38 Mike Friedman, 1961.



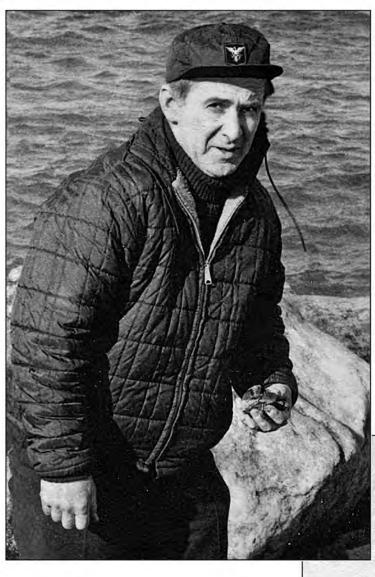
1950s-60s | Family and Friends | Plate N° 39 Kathy receiving her high school diploma, 1965.



1950s-60s | Family and Friends | Plate N° 40 Kathy's high school graduation | Upper right: Gretchen Moody | Lower left: Jill Walters



1950s-60s | Family and Friends | Plate Nº 41 Leslie Shirk (as Dagny Taggart?), 1965.

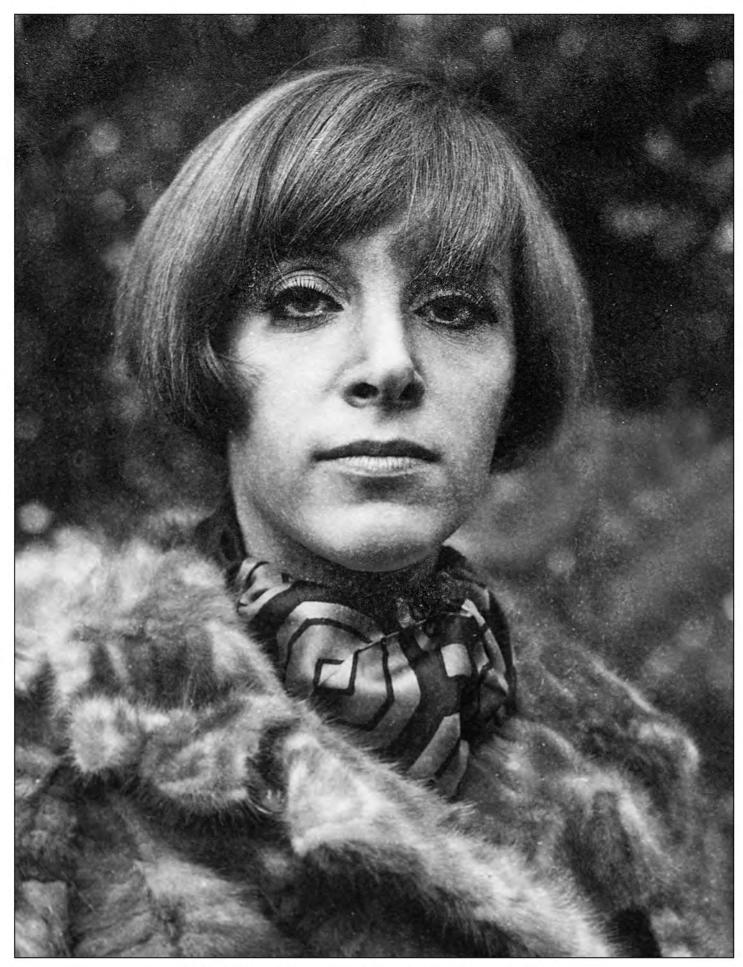




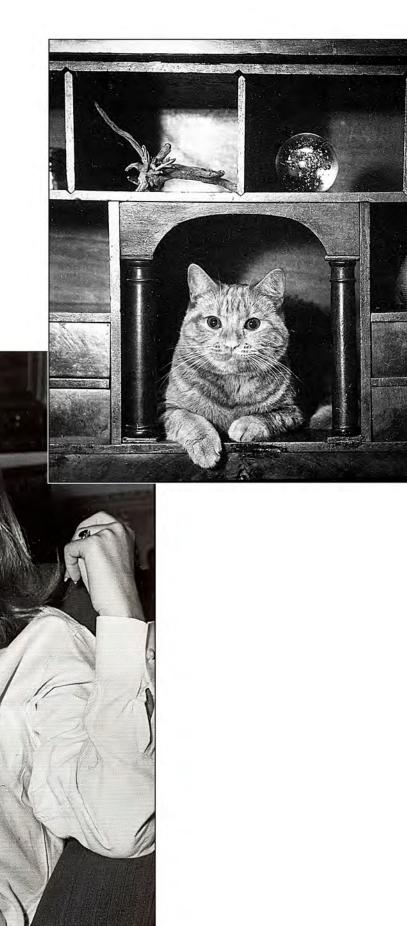
1950s-60s | Faimly and Friends | Plate N $^\circ$ 42 Ken and Ethyl Shirk, 1966.



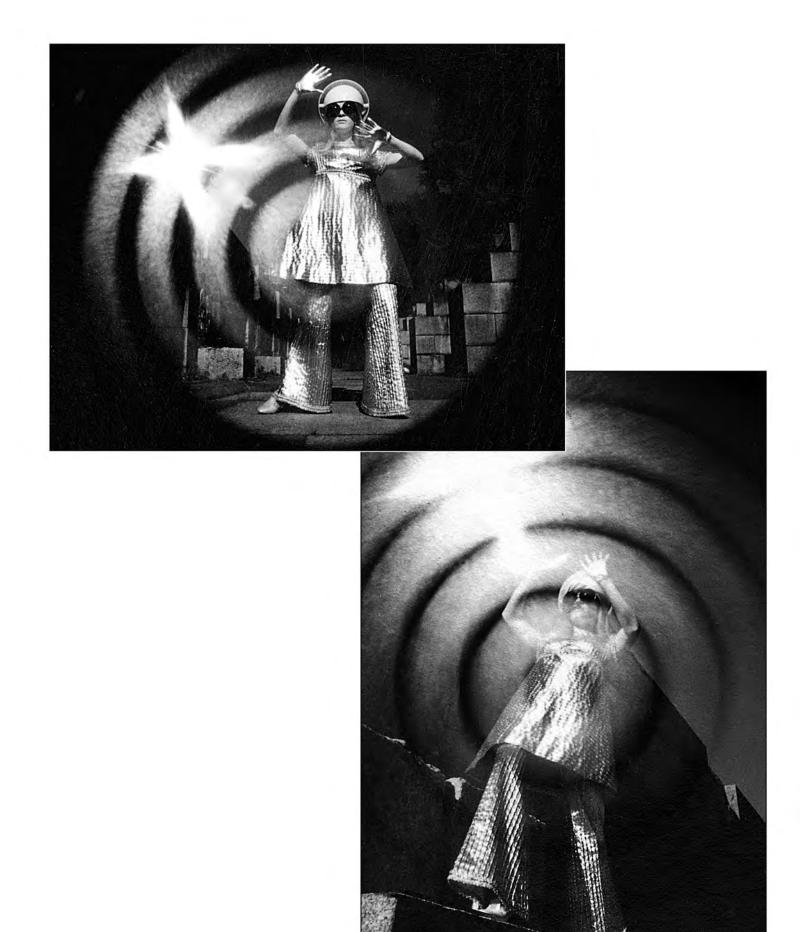
1950s-60s | Family and Friends | Plate N° 43 Leslie's engagement-announcement photo, 1966.



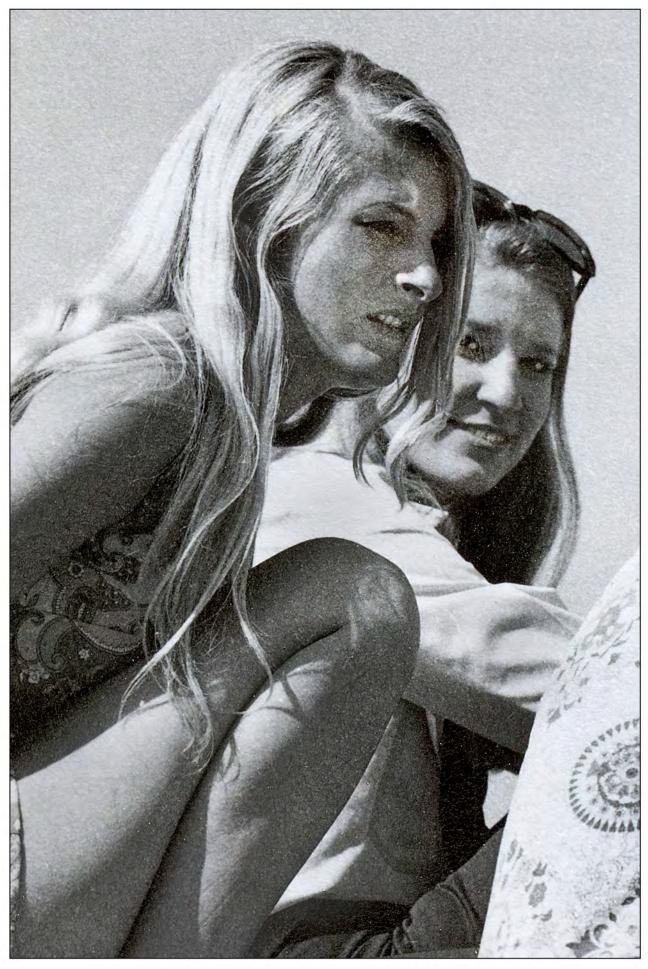
1950s-60s | Family and Friends | Plate N° 44 Leslie's good friend, Ellen Miller, 1966.



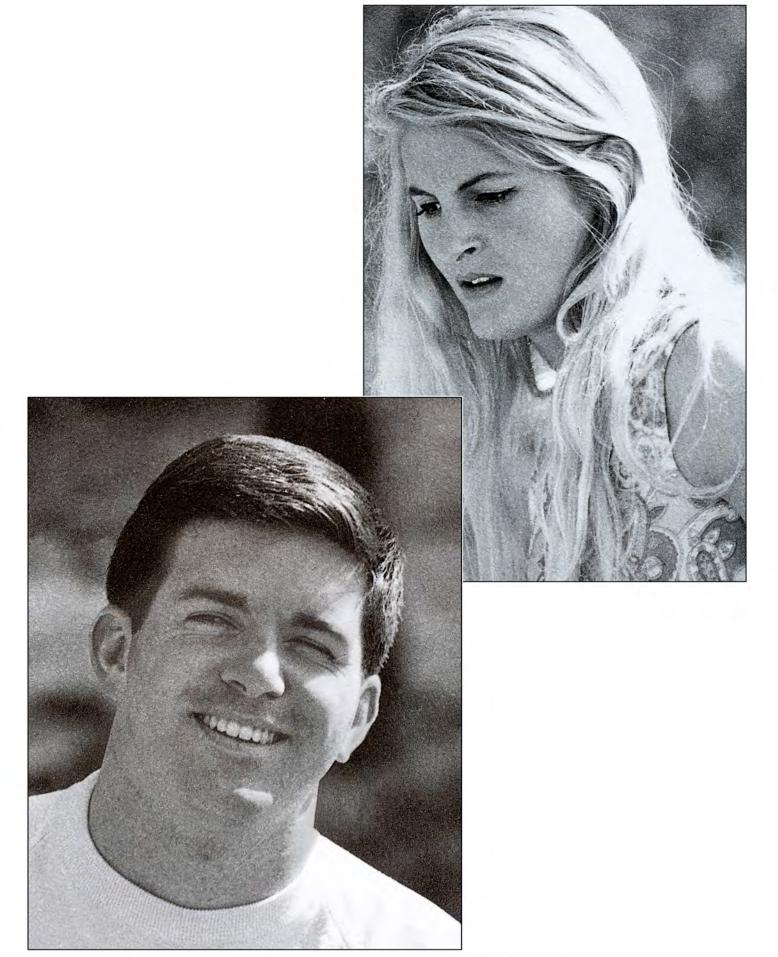
1950s-60s | Family and Friends | Plate N° 45 Leslie and her cat, Archimedes, 1966.



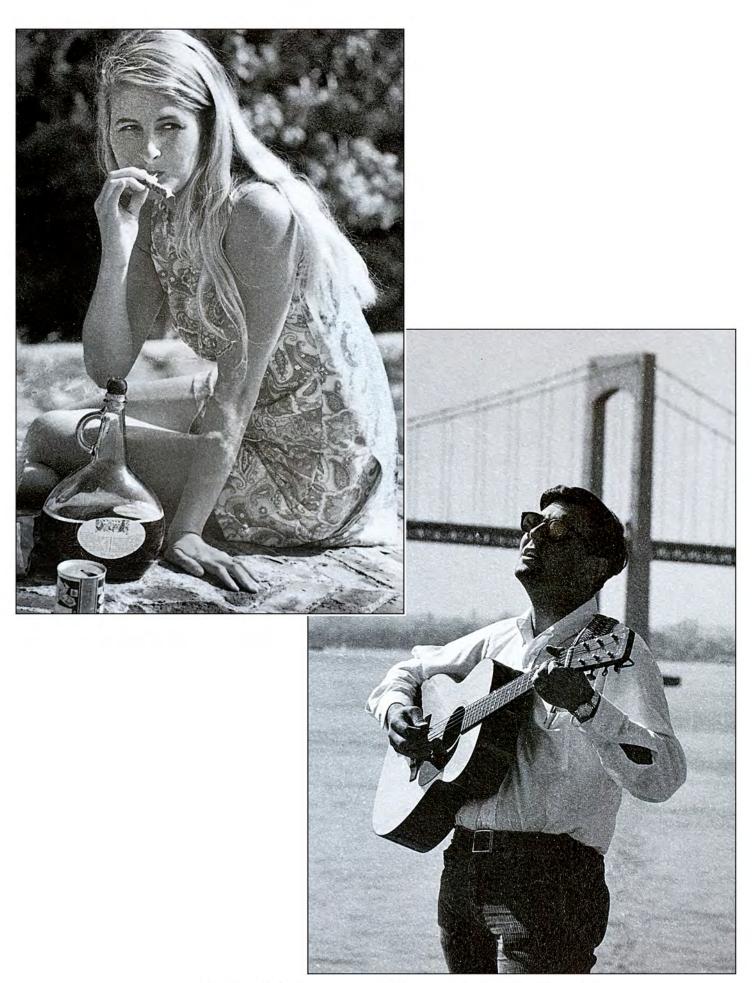
1950s-60s | Family and Friends | Plate N° 46 Leslie as Moon Maiden, for my portfolio, 1968 | she made the outfit | the helmet was a plastic lamp shade.



1950s-60s | Family and Friends | Plate N° 47 Judy Murphy (left), my Secretary at Basford Inc., with Leslie, 1966.



1950s-60s | Family and Friends | Plate N $^\circ$ 48 Mike and Judy Murphy, 1966.

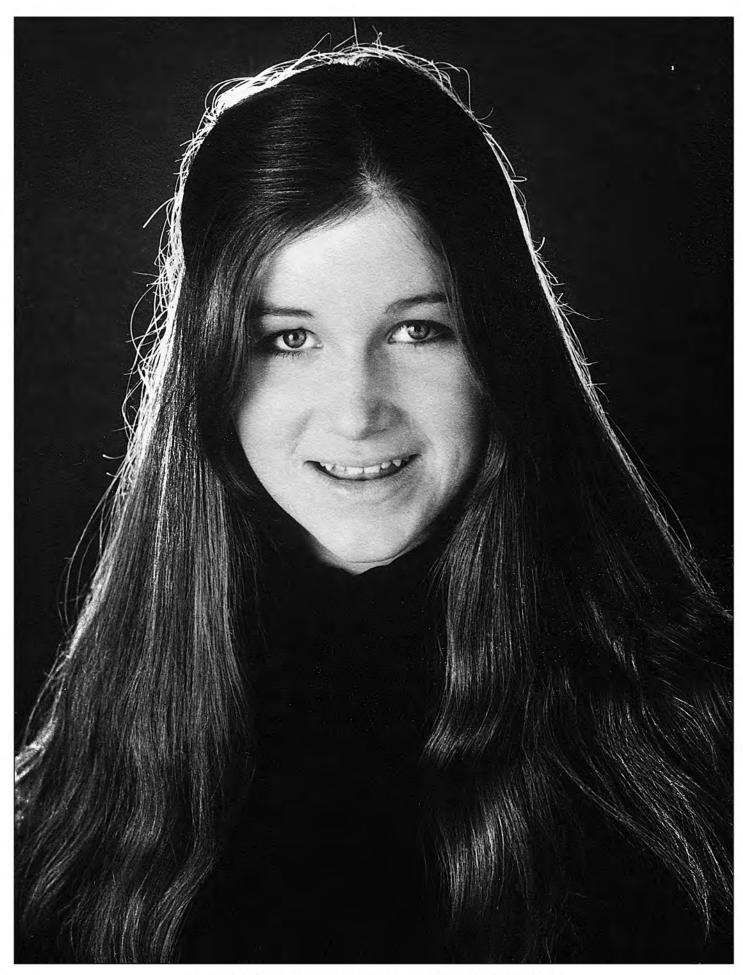


1950s-60s | Family and Friends | Plate N° 49 Above: Judy Murphy | Below: Frank Levin | Picnic at Fort Totten.





1950s-60s | Family and Friends | Plate N $^{\circ}$ 51 Peter Mesney, 1966.



1950s-60s | Family and Friends | Plate N $^{\circ}$ 52 Barbara Mesney, 1966.

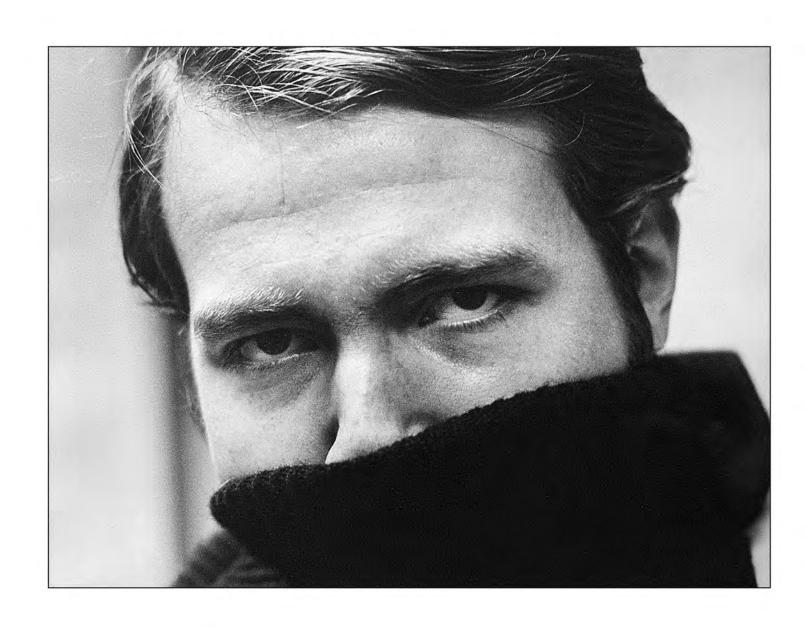




1950s-60s | Family and Friends | Plate N $^{\circ}$ 54 Barbara Mesney, 1969.



1950s-60s | Family and Friends | Plate N $^\circ$ 55 Yours Truly by Ted Russel, for a brochure promoting stainless steel, 1967.





1950s-60s | Family and Friends | Plate N $^\circ$ 57 Above: Ronnie Ridinger (on floor) | Below: Tom Ridinger (left) and Yours Truly, chez Ridinger, 1968.



1950s-60s | Family and Friends | Plate N° 58

Above: Boehnstedt's Southhampton bungalo | Center: Leslie and Yours Truly | Below: Kurt Boehnstedt, 1968.



1950s-60s | Family and Friends | Plate N° 59 John and Ida Tennant; Anne Banning's parents (Mona's grandparents), 1968.





1955 - Dorothy Mesney's Family Pictures - Early Aspirations



Dorothy Mesney – her friends called her "Dottie" or just "Dot" - was an avid photographer.

She used to say that, at the end, all she wanted were her pictures; and through her life she took pictures of virtually everything... even the food she had for dinner on memorable occasions. Her imposition, her insistence on getting a picture (getting her way) could be, frankly, annoying. But now I understand; I see there's a lot of her in me—surrounded as I am with thousands of pictures after a lifelong career as an image maker and making books of them; hoping to finish before my end.

Do I like to make pictures because Mom did? Likely.

1957 Portrait of Mom

Almost nothing remains of Mom's work. She amassed a voluminous library of her own pictures and inherited a steamer-trunk-full of pictures from her parents and – especially – Dad's. My grandfather was quite the lensman and even shot 16 mm movies; recall that he gave me my first real camera (the Minolta SR-2), when I was twelve. By then I had acquired an interest in photography, if only to please Mom. But her archive was lost along with everything else she had when the Sheriff threw her out of the family house on Manor Road in December of 1997. 16 Everything went into the dumpster—but that's another story already told in Volume One.

It was more than pleasing Mom; snapping pictures was new, exciting and fun. Taking pictures was a new avocation made possible by "cheap" (affordable) cameras and supplies and a film processing infrastructure. We buy our film at the Manor Pharmacy, down by the train station in the Douglaston village, and bring it back to them to be developed. (God knows where they sent it; the processing wasn't great.) 17

An Incredible Epic | © Douglas Mesney 2019-2025

¹⁶ From my sister Kathy's notes in Volume Six, Mom was "[F]oreclosed on sometime in December 1997, I think, and was moved to Whitestone, to an apt. in the basement of a house there (with her dogs. I think, somewhere in 1998 or 99, there was "a fire' in the house where she was living and she was put in the hospital, and then was moved into the nursing home in Far Rockaway. (Her dogs had been poisoned; possibly by the teenagers who lived in the house she had the apt. in …again, I think that's what Sue Bottomly told us. Sue had helped her to get into that nursing home."

¹⁷ Aaron Secan ran the pharmacy; his son, Joel, was in my class at Bayside High School and became a friend; I learned a lot about Judaism from him, including Kosher salami sandwiches, which I found a bit strong.

About a week later, our pictures would be ready, usually as 5 X 3-inch [12.5 X 7.5 cm] prints. Everything was black-and-white in those days; color existed, but was way too expensive for happy snaps; plus, the colors usually sucked.

The pictures in the Plates that follow are the earliest and only ones I have of Mom's work, save for a few dozen color slides she sent me over the years; some of those are buried in this tome. I've dated the work 1955 based on the perceived ages of myself and my sisters, particularly Barbara, who appears to be maybe a year-and-a-half old.

Despite a fading memory, I recall Mom's first camera was a Kodak Brownie Hawkeye (description follows). Although I don't recall ever using it, I reckon I must have; because Mom and Dad and sister Kathy all appear in pictures taken at the Mosbach-cottage lobster party, who took those pictures? Likely me: a.) they are lousy and, b.) I didn't know what I was doing.

Mom sent me the negatives for these pictures back in the mid 1990s; she likely sensed that it was the beginning of the end for her. It has taken since then for her pictures to rise from the bottom of the pile and capture my attention again. The technical quality of the pictures and film processing wasn't very good; obtaining reasonable quality images from the negatives was a tedious chore spanning many days. But such a deep dive into my past was worth every minute.

Following is an informative article about the Brownie Hawkeye camera found at http://camera-wiki.org/wiki/Kodak_Brownie_Hawkeye.



The **Kodak Brownie Hawkeye** is a Bakelite box camera that takes 12 6x6 cm images on 620 film, made in the USA and France by Kodak, between 1949-1961. There were also examples labelled "Brownie Fiesta" and "Brownie Flash". The original design did not have a flash facility, but the Flash model was added in 1950 and called the **Brownie Flash** in France and the **Kodak Brownie Hawkeye Flash** in the USA. Earlier models of the camera have a metal film advance knob; later models have a knurled plastic knob.

The camera is compact, box-shaped, with a carrying handle on top and a winding knob to the photographer's right. The design aesthetic is a throw-back to the Art Deco era of the 1920s, with clean minimalist fluting on the sides and an attractively-designed front.

This camera is the work of an Arthur H Crapsey, who designed other plastic box cameras with similar aesthetics such as the Kodak Brownie Bull's-Eye and the Kodak Brownie Star series, as well as some more advanced cameras for Kodak in the 40s and 50s.

The camera has a brilliant waste-level finder, which has a fairly similar lens to the taking lens and thus seems to provide a decent preview of the framing. The camera also features a switch (opposite the shutter-release, for symmetry's sake) which allows "bulb" exposure, though no tripod socket is provided to steady the camera during long exposure shots.

The precise speed of the shutter (when bulb is not used) is not widely-known, and likely varies depending on the cleanliness of the mechanism and the strength of the spring, but it is commonly said to be between 1/30th and 1/50th of a second, slow enough that the photographer must have steady hands or brace the camera. As the camera has fixed settings, the only exposure parameter the user can change is film speed, with speeds 50-100 being serviceable in the brightest sunlight, with 160-400 being within exposure latitudes for overcast or shaded daylight shots as well. Unfortunately, the aperture is usually too small for existing-light photography indoors, even in well lit rooms at ASA speeds of 800 and 1600.

The set focus distance is probably actually somewhat inside of infinity, for the purpose of hyperfocus: the aperture is narrow enough that the practical depth of field extends from 10 feet to infinity, though the manual states that objects as close as 5 feet are in focus. This is only true in the loosest sense.

The flash contacts are of a type common to Kodaks of a certain era. The flashgun provided with the American version of the Hawkeye Flash is the "Midget," which is the same one sold with the Brownie Starlet, Brownie Starflex and Brownie Bull's-Eye. This is a side-mount unit that fires only M-sized bulbs. It must be attached without a bulb or without batteries. Otherwise, it will most likely fire due to accidental contact, waste a bulb and potentially injure the person holding the unit. Name variants of this flashgun exist.

Kodak also provided multiple other flashguns for the terminals on these cameras, sometimes termed the "*Kodalite*" flashgun mount. A standout example is the "Generator Flashholder," which uses a dynamo to charge an internal capacitor, allowing either an M-size or a #5 flashbulb to be fired without batteries.

The aforementioned Brownie Bull's-Eye represents a more upscale cousin of the Hawkeye, with 6x9 exposure where the Hawkeye has 6x6, zone focusing instead of fixed, and double-exposure prevention where the Hawkeye has none.

• Models Produced:

Non-Flash Models: May 1949 - November 1951

Flash Models: September 1950 - July 1961

• Original Price: [2]

o Camera: \$7

o Flash unit: \$4

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How to tell when a Kodak Brownie Hawkeye was made

Kodak used a system whereby the manufacture date of each camera can be ascertained. If one removes the back of the camera to examine the underside, where the exposed film spools go, one spots four letters printed in silver. These letters correspond to dates, using Kodak's code word "CAMEROSITY"

:

CAMEROSITY 1 2 3 4 5 6 7 8 9 0

If a camera, for instance, has the letters CARM, it was manufactured in 12/53. Kodak used 13 4-week periods to divide up each year, [3] so those numbers would translate to the 12th 4-week period of 1953 (sometime between the latter half of November through the beginning of December).

Image Quality

Images from this camera have a distinctive quality-- not, in fact, as bad as some might expect. As the lens is one-element and uncoated, focus does get slightly soft towards the corners, and mild chromatic aberration is present. Due to the narrow aperture and lack of correction for drop-off, there is noticeable vignetting at the corners as well.

Finally, there is faint but noticeable barrel distortion. The flare characteristics of the lens are bad, owing to the flat front surface of both the lens and the protective glass in front of the shutter, and the sun should be kept well, well off axis.

However, objects within the better part of the field depth are quite sharp and detailed, owing to the large negative. In fact, crops and enlargements of the images this camera produces can look quite good. This is due to the the principle that, the larger the negative, the easier it is to produce a usable image on it, even with a simple lens. Contact prints were also frequently made from this camera's images.

The main principle of good photography with this camera is to hold it very steadily so that the image is not ruined by shake.

Using 120 film in the camera

There are a few methods for this, some easier than others, most common listed here.

• The Hawkeye can fit a 120 spool in the film side and still have the camera close, but a 120 spool will not fit in the take up side. If your camera came with an original empty 620 spool then you can use 120 film in the camera providing you use a 620 spool for the take up side. Some people have reported this method can make advancing the film a little harder, so if you have this then it is normal.

- This is the same as the previous method but involves trimming excess plastic of the 120 spool with some scissors or nail clippers to make it fit better in the film side of the camera.^[4] Be careful to avoid exposing the edges of the film by cutting too much plastic.
- If you have a few 620 spools you can re-spool 120 film on to 620 in a dark room or a film changing bag ^[5] so that you can use only 620 spools with no issues.

Modifying the camera

The camera can be modified to have features it lacked when produced, the most common ones are adding a tripod socket and a thread for a standard cable release [6] to make bulb exposures and portraits easier.

Less common are adding strap lugs/rings to facilitate using a neck strap, ^[7] and modifying the camera to use a modern electronic flash unit. ^[8] One increasingly popular modification is the flip the lens to produce a new effect^[9].

This effect is to reduce the focus area of the lens to between 2-5 feet and generate soft focus edges. This modification is quite easy due to the ease with which the camera can be taken apart.

1955 - Dorothy Mesney's Family Pictures - Plates Nos 1 - 58

These 109 photos were among the most problematic pictures I've ever had to reconstruct using Photoshop.

Leaving aside focus and composition problems, the two worst offending issues were lighting imbalances (inherent in flash photography, where in the foreground is severely overexposed and the far background way underexposed) and—especially—faulty processing. The developing issues included improper spiral-reel loading (if the film buckles the result is uneven development because those film surfaces are closer together, inhibiting the flow of the developer solution) and for three of the 15 rolls, excessively dirty water that leaves bits of grit on the film creating hundreds of little black and white spots; those required "spotting" for removal (using the Photoshop clone tool).

And, as if that weren't enough, several rolls were mishandled during loading (not keeping the roll tight allows light to seep in; that exposes the film around edges of the roll, resulting in bands of "over exposure". Ibid not shutting the camera completely; that results in a light leak that imprints on every exposed frame.

I don't know for sure what film was used; most likely it was Verachrome Pan. Whatever, and however processed, the emulsion delivered negatives extremely low in both contrast and latitude. (More latitude means more shades of gray; a wider palette.) This restoration work could only be done using digital-image technology; even that was pushed to the limits. Please bear that in mind when viewing the Plates.



Left: 620 film roll and package. Right: paper leaders at head (above) and tail of roll protected film at core from light.

[Verachrome Pan was a black-and-while film offered first in 120 size and later in 620. Both were 2.75 inches wide [\sim 7 cm] and both were spooled with black-paper leaders and trailers that protected the film in between them from light (if kept taught during camera loading and unloading). Introduced in 1901, 120 medium format contains a range of frame sizes: 6×4.5 cm, 6×6 cm, 6×7 cm, 6×8 cm, and 6×9 cm. The most common of these sizes is the 6×6 cm size, which has a frame size of 56 mm x 56 mm. This format is 60 mm wide, and the frame number can be found printed at either the top or the bottom. 220 and 620 formats are similar to 120, but they allow for more exposures per roll, as 220 film is double the length of 120 film. 620 film is also the same as 120, but the core of the spool and the end flanges are smaller.

The film emulsions had paper backings, black on one side and printed on the other with frame numbers view through camera "port holes". Because different cameras shot different frame sizes (as above), multiple frame numbers were printed on the top, center and bottom of the packing paper.

(Dots of increasing size signalled an approaching frame number.)



Besides seeing myself as a ten-year-old; and rediscovering my parents, old friends, relatives and acquaintances as they were nearly 70 years ago, it was the context of those portraits that captured my attention. Seeing my world as it was seven decades ago brought back memories from the deepest depths of my mind—what the Manor Road house looked like; the detalia. I found myself examining every nook and cranny in every picture; what was in the rooms; on the table, mantle piece; in the book case; the neighborhood; the ball field. The pictures may have been lousy, but they are also honest in their documentation of those times, people and events. I even discovered pictures of my first friends, including Edward Teabrock, Charlie Powell and Mark Cunningham.

Although marked as made in 1955, the pictures span a year-and-a-half or possibly two years, stretching into 1956, as evidenced by pictures of me as a both a Cub Scout and Boy Scout; that graduation happens on a Cub's eleventh birthday; for me that would have been January 28, 1956. There's also a picture of me and Mark Cunningham, a friend while a freshman (7th grade) at Junior High School 67; that also happened in 1956.

The order of presentation is more-or-less chronological; but that is contrived. I've sorted them according to the passage of time as perceived in the pictures. For example, I know that the Greenport pictures were taken in August and Easter pictures in April.

The following notes augment plate captions:

Plate N°16: The four girls closest to Kathy include Francine Thomas and Gretchen Moody on Kathy's left, and on her right, Daryl Burns and Jill Walters. Barbara is at left, pointing. The names of the rest of the guests elude me.

Plate N°35: Inductees are led into the room blindfolded.

Plate N°36: Lower left – Dads present their sons, for induction. Left to right: Charlie Powell is presented by his father along with an anonymous boy ("shorty"); Dad and I; Mark Cunningham and his dad; Dr. Otto Teabrock presents his son, Edward.

Plate N°37: Scout Masters address a Cub Scouts meeting at the Community Church auditorium; my dad is the middle one.

Plate N°38: Above – Mark Cunningham and yours truly. Below – This picture reveals why I went on a diet; sister Kathy can be seen at right and her anonymous friend at left.

Plate N°39: Oops, somebody forgot to wind the film forward; pictures of the celebration dinner party got double-exposed. Edward Teabrock and Mark Cunningham can be seen in the confusing images.

Plate N^{os}43-46: These pictures were taken at a cookout hosted by Charlie Mossback and his wife, Ruth, for the guests staying in their five rental cottages in East Marion. Charlie was a high school principal in North Carolina; their summer rentals were a side gig. At the cookout, Charlie made southern fried chicken served with "hush puppies" (fried cornmeal-dough balls; kind of life falafels). The names of most guests elude me.

Plate N°43: Top: Kathy smiling like the Cheshire Cat. Below: Mom is wearing the striped outfit. Charlie Mossback stands to her right.

Plate N°44: Top: Mom is wearing the striped outfit. Charlie Mossback stands to her right, back to camera. Below: Dad, Grandma Taylor and Barbara (center) and two anonymous friends.

Plate N°45: Top: Dad, standing (left). To his immediate left are Charlie Mossback and his wife, Ruth (in checked shirt). Yours Truly is standing in the back right corner. Below: Kathy on the left.

Plate N°46: Kathy (center) wearing her blue-jeans cowboy outfit.

Plate Nos47-49: Half of the Mossback's 10-acre tract of land was leased out to a local potato farmer. During the first five years that vacationed in East Marion, the crop was harvested in late August. It was like a scene from the deep south, with a white farmer and a half dozen negro potato pickers operating an ancient old tractor and harvester. They left all the little ones in the field; Kathy and I would fill a burlap bag with twenty pounds of them and we had them for dinner well into the autumn.



In 1954 my mother, Dorothy Mesney, began this unfinished acrylic portrait of me. The location is in front of my school – Public School 98—in the little town called Douglaston. I was a nine-year-old Cub Scout, but chose not to wear that uniform for my portrait. Instead, I wore my yellow and blue satin baseball jacket; I guess because I was a dedicated baseball fan, like the rest of friends; the boys, at least. We collected and traded baseball cards; they came in packs of chewing gum. I had an entire cigar box filled with them; I guess me teeth problems began then.

Behind me is my bicycle. It wasn't any old bike. It was an English Raleigh with three gears and hand brakes—unheard of in American bikes like the Schwinn most kids rode. My paternal grandfather, Roger James "RJ" Mesney, sent it to me for my nineth birthday.

The roadway is Douglaston Parkway, the main road leading into and out of Douglas Manor, the most exclusive part of Douglaston, where I lived on Manor Road, just off **Douglas Road. However, I wasn't named for the town; my parents named me after** Douglas McArthur, a celebrated General in World War Two.

Like Mom's painting, this tome may never be finished; only time will tell.

Meanwhile, during these dark days of declining empire, of deceitful lies and murderous eugenicists plotting our fate, I find comfort spending my time reliving the happier days of the past. After all, we are what we think.

Row row row your boat, Gently down the stream, Merrily merrily merrily, Life is but a dream.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 1 On any given day in Mesneyland | Grandma Taylor and baby Barbara in the dining room.





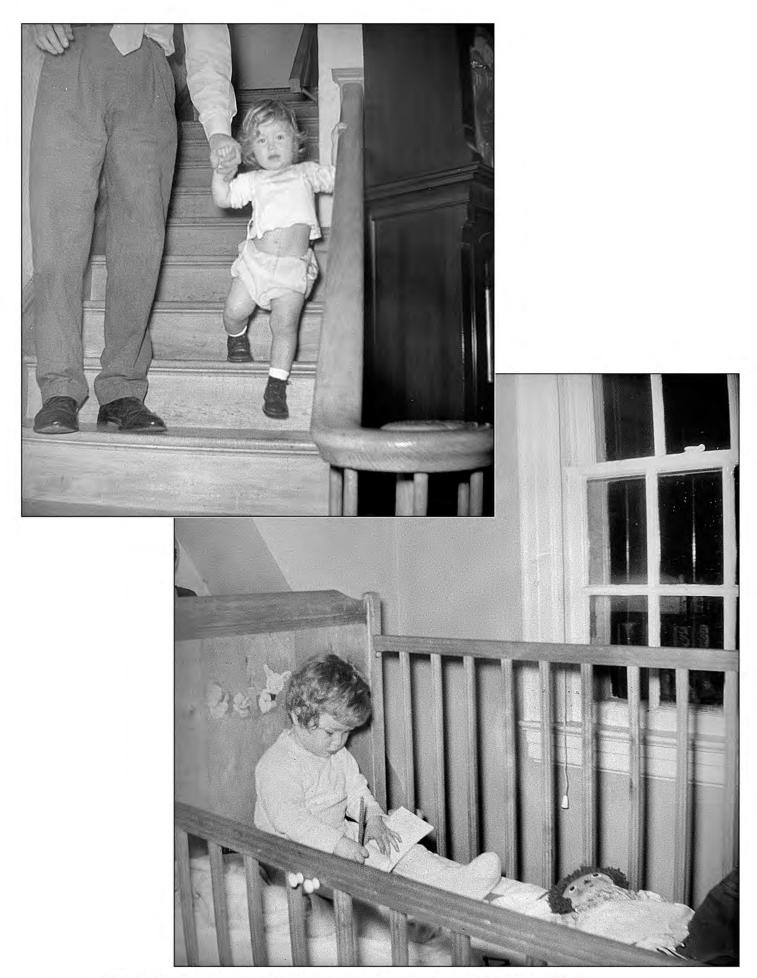
1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 3 On any given day in Mesneyland | Dad, Barbara and Kathy in the dining room..



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 4 On any given day in Mesneyland | Barbara chowing down in the kitchen.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 5 On any given day in Mesneyland | The porch was Barbara's summer play house; Dad and I built her little chairs..



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N $^\circ$ 6 On any given day in Mesneyland | Barbara took over "my" room on the second floor and I moved to the attic.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N $^\circ$ 7 On any given day in Mesneyland | Watching Captain Video on our new television set.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N $^\circ$ 8 On any given day in Mesneyland | Kathy with friends Meg Schaeffer (top) and Gretchen Moody.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 9 On any given day in Mesneyland | Yours Truly above with Kathy (below, standing) Barbara (left) and friend.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 10 On any given day in Mesneyland | Kathy ice skating at Alley Pond Park, Bayside.



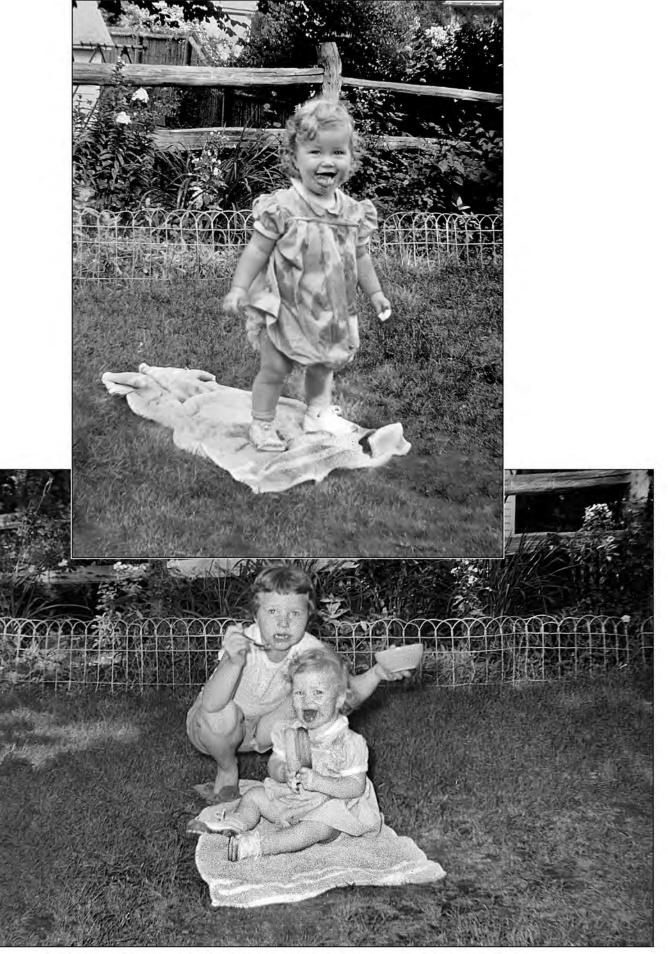
1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 11 On any given day in Mesneyland | Above: Dad and Kathy in her room and Barbara on the potty.





1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 12 On any given day in Mesneyland | Dad reading a story to Barbara and Kathy, then piggy back rides to bed.



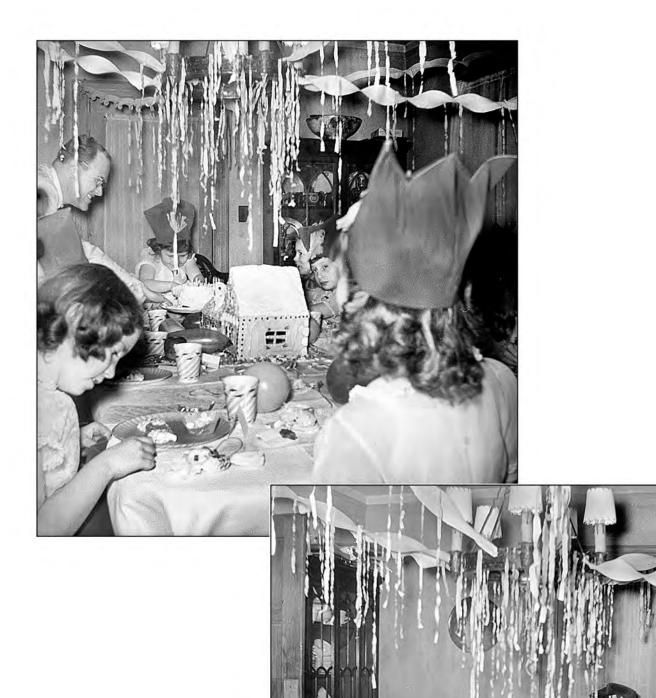


1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE Nº 14 On any given day in Mesneyland | Kathy and Barbara in the back yard.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 15 Kathy's 8th birthday | Morning presents after a sleep-over party with friend, Meg Schaefer(?).





1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE Nº 17 Kathy's 8th birthday party.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 18 Kathy's 8th birthday party.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 19 My eleventh birthday party | Mark Cunningham's dad (?), lower right.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE Nº 20 Easter at Mesneyland was almost as extravagant as Christmas.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N $^{\circ}$ 21 Easter at Mesneyland.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N $^\circ$ 22 Easter at Mesneyland.





1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N $^\circ$ 23 Easter at Mesneyland.





1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 25 Easter at Mesneyland | Dad and I in a rose-arbor portrait; the Scaeffer's house is in the background.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 26 Easter at Mesneyland | Our neighbors, the Schaeffer girls with Barbara in snowsuit (above) | Cone house in BG.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 27 Easter at Mesneyland | With Belgian cousins, Simone and Marcel (upper left, next to Dad) and their family.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 28 Easter at Mesneyland | Afternoon party with Belgian cousins and Augusta Pohl (right, on couch).



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE Nº 29 Easter at Mesneyland | Portrait of Kathy.

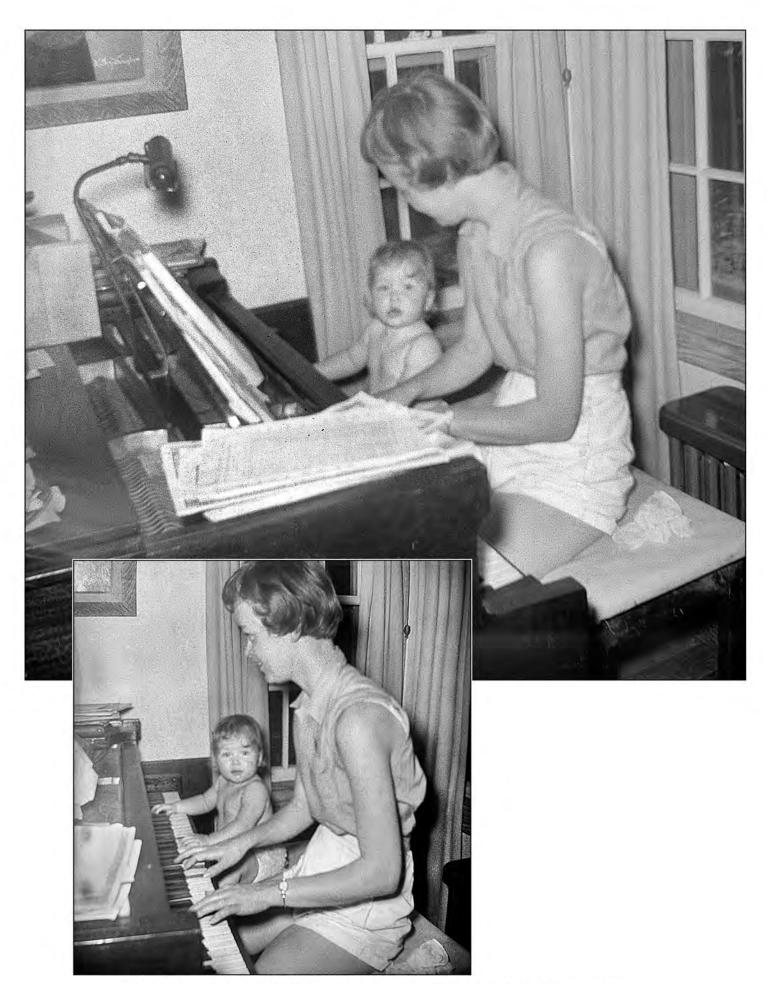




1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE Nº 30 Easter at Mesneyland | portrait of Kathy.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 31 Canadian cousin, Betty Bonner, visits Mesneyland.

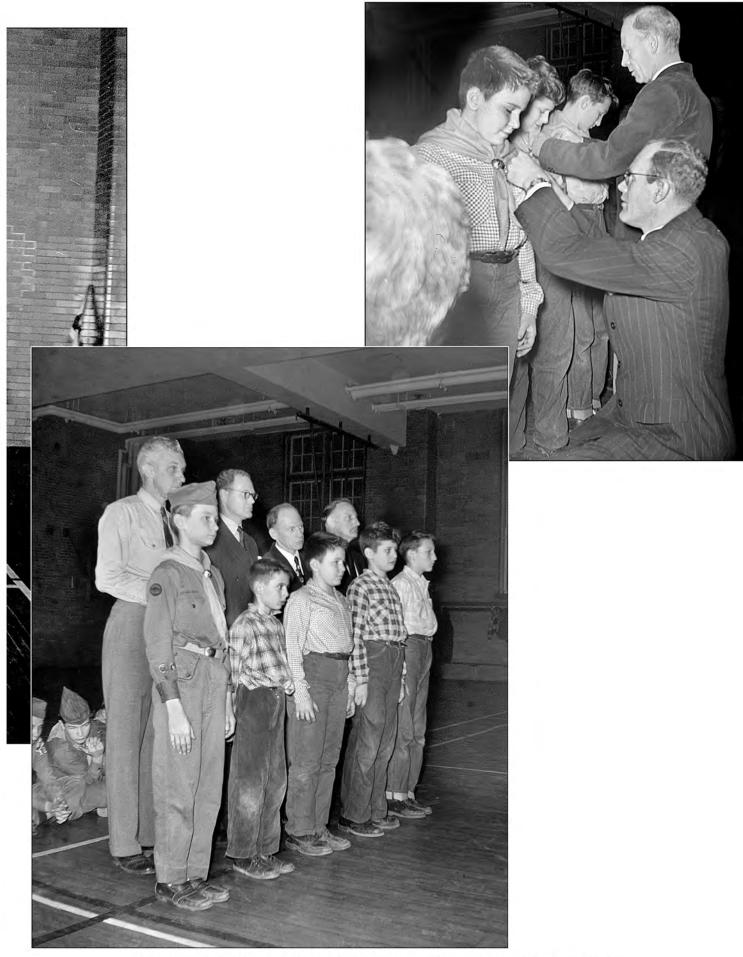


1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE Nº 32 Canadian cousin, Betty Bonner, with baby Barbara.









1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 36 Boy Scouts induction ceremony held in the Public School 98 gymnasium.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 37 Cub Scouts meeting at Community Church



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N $^\circ$ 38 Showing off Boy Scout uniforms in the living room.



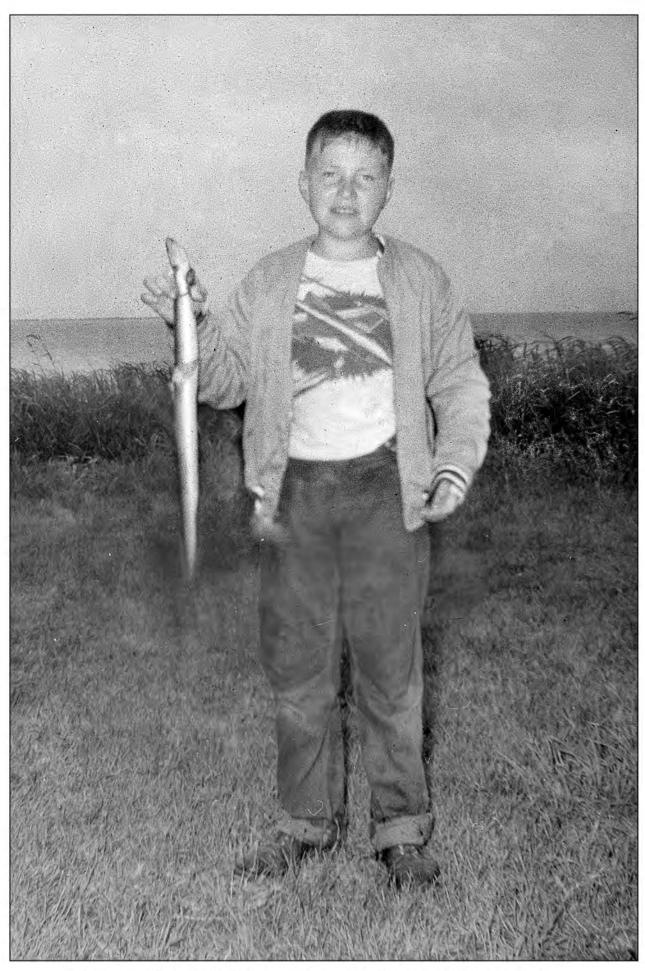
1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 39 Boy Scouts induction celebration | Below: Edward Teabrock (L) and Mark Cunningham (R).



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N $^\circ$ 40 Greenport holiday | Me, with broken arm, Dad, Kathy and Barbara in the living room at East Marion.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 41 Greenport holiday | Kathy and Barabara having fun with Grandma Taylor's oil paints.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 42 Greenport holiday | My catch of the day - eels for dinner.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N $^\circ$ 43 Greenport holiday | Cookout party hosted by the Mossbachs for their East Marion cottage-rental clients.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N $^\circ$ 44 Greenport holiday | Cookout party hosted by the Mossbachs for their East Marion cottage-rental clients.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N $^\circ$ 45 Greenport holiday | Cookout party hosted by the Mossbachs for their East Marion cottage-rental guests.







1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N $^\circ$ 48 Greenport holiday | Harvesting potatoes from Mossbach's field, across from our cottage.







1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N $^\circ$ 49 Greenport holiday | Harvesting potatoes from Mossbach's field, across from our cottage.



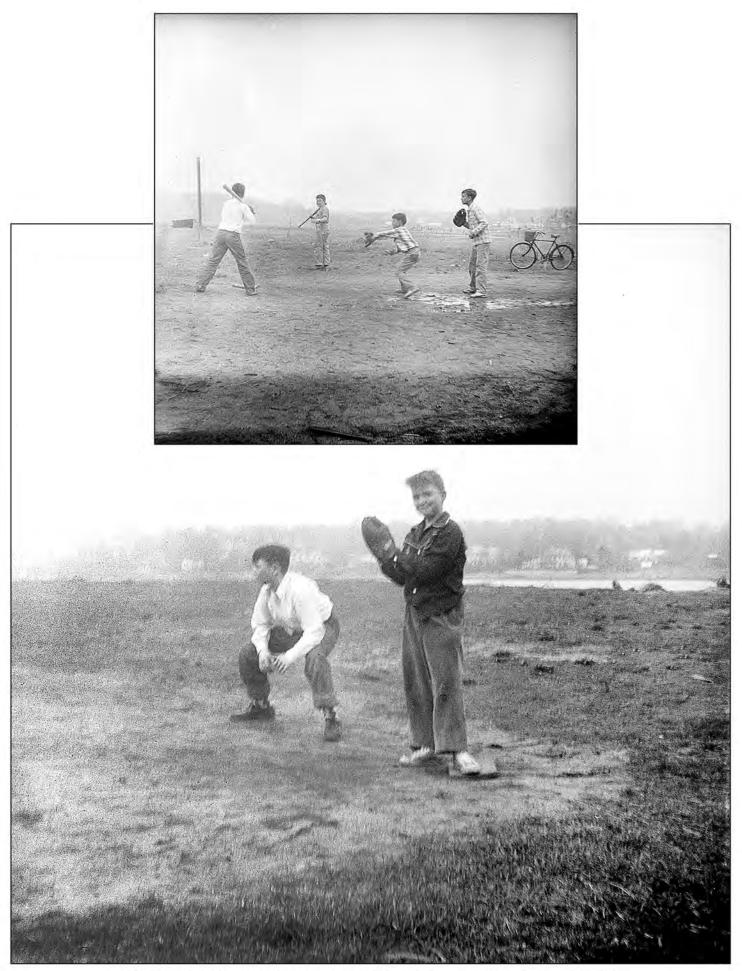
1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 50 Baseball at Memorial Field | I started as a catcher (as above) and later played first base.



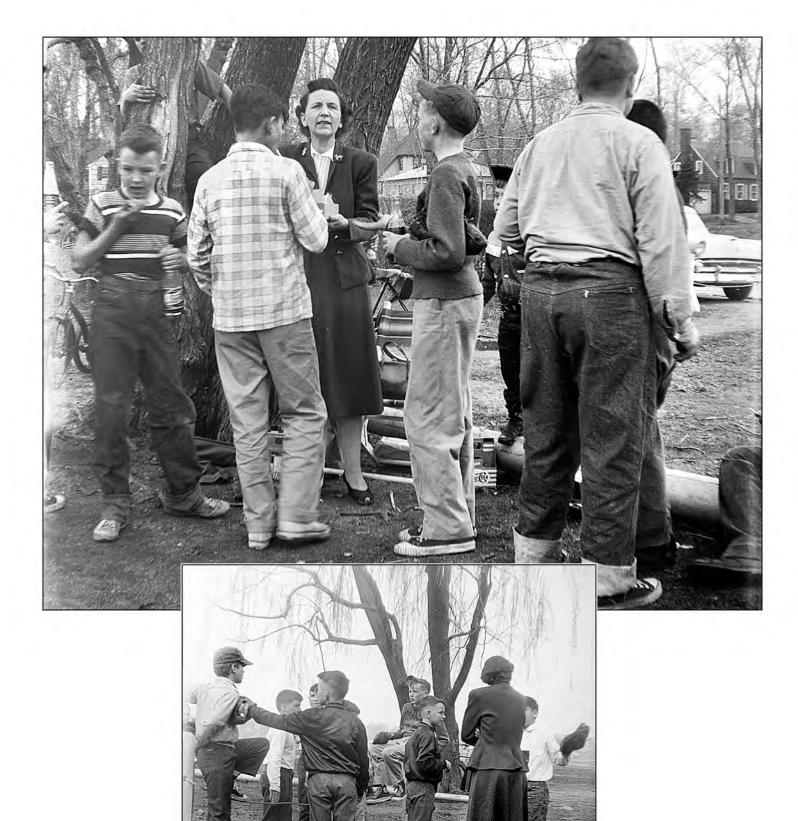
1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE Nº 51 Baseball at Memorial Field | our unofficial, unsponsored "Little League".



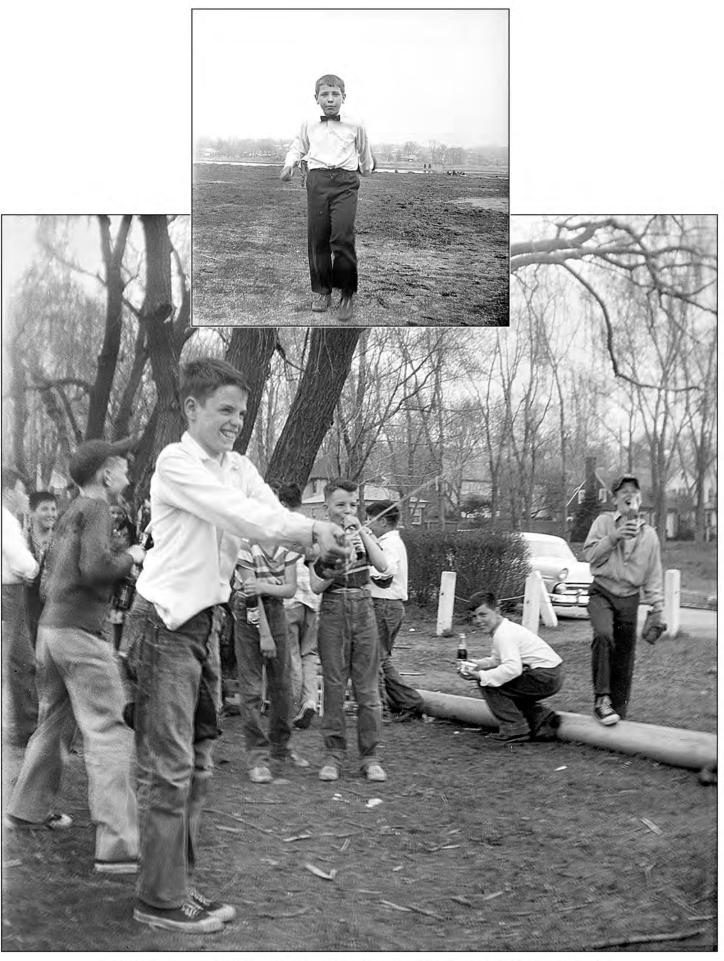
1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE № 52 Baseball at Memorial Field.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 53 Baseball at Memorial Field: I started as a catcher (top) and later played first base (above).



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE Nº 54 Baseball at Memorial Field | Post-gane frolicks.

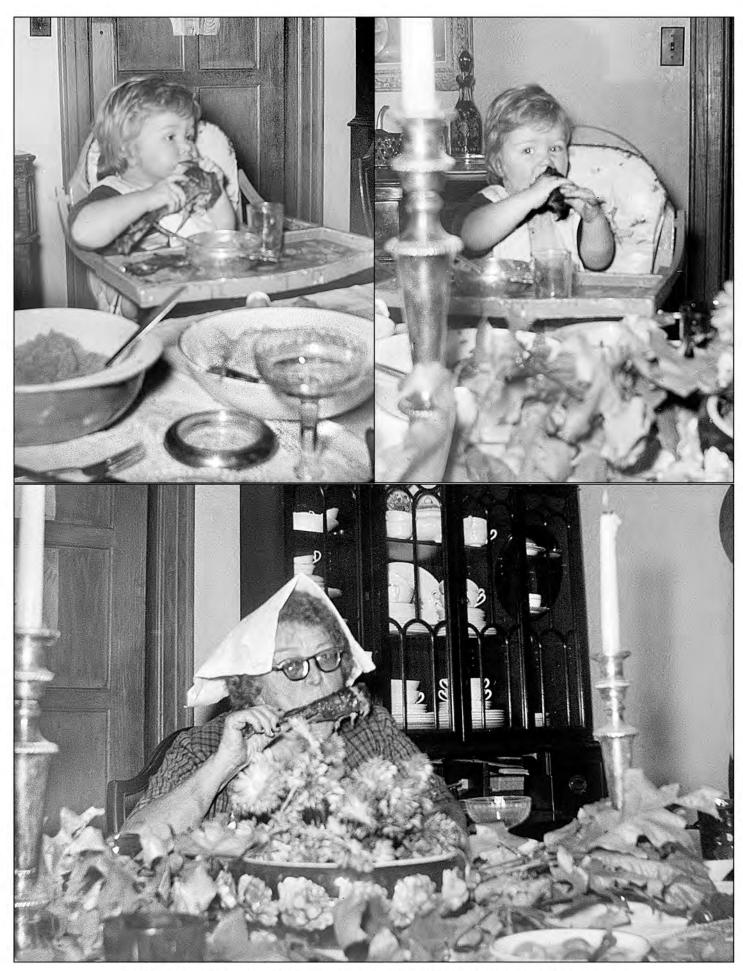


1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N $^\circ$ 55 Baseball at Memorial Field | Post-gane frolicks.





1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N° 57 Thanksgiving at Mesneyland.



1955-56 | DOROTHY MESNEY'S FAMILY PICTURES | PLATE N $^{\circ}$ 58 Thanksgiving at Mesneyland.

1961 - Kathryn Munro Taylor's Paintings - An Incomplete Portfolio

My maternal grand mother, Kathryn Taylor, was an accomplished and prolific fine-arts painter. Oils were her medium of choice; the sweet and piney smell of terps (turpentine) permeated her attelier, except when luscious aromas of Sunday roast beef dinners wafted through her apartment in Great Neck, where she lived after leaving Brooklyn when her husband, Franklin, died and our family moved to Douglaston. My sister, Kathy, named after Grandma Taylor, recalls these historical family details: "Nanna's family, in Montréal (she was a Munro before she became a Taylor by marriage) was the result of her mother, a Ross, running away with a Munro, which was completely forbidden, due to Clan warfare [in Scotland]; they swam across some body of water to escape together and emigrate to Canada. Catherine Ross [see Plate Nº 3], was the lady in the painting that hung above the samovar in the dining room [see Plate № 6]. She [Ross] and her husband had a large family in Montréal and that's where the connections with the Bonners seem to come from.



1958 portrait of Kathryn Munro Taylor in her Easter bonnet.

"I think Nanna's mother must have married again, after her husband died, and Keith was the step-brother from that marriage ...though I'm not totally sure about that.) Apparently, Nanna had a few brothers and sisters.

"So, Robert Taylor, who was a war correspondent in WWII, and met Aunt Leone, in Belgium, married her and brought her to the USA. They had a son: Paul Taylor. Robert died of pneumonia (don't know when) and then Leone met Cal at some point and married him. Cal was the boxer that Leone married after Robert had passed; and when he died Leone married her friend Andy, seen at left with Mom and Leone.

"Eustace was the son of another one of Nanna's brothers. The Bonners are also a branch of the Taylor Tribe, and Keith Bonner – Betty and Bonnie Bonner's father – was a Step-Brother of Nanna's [refer to Plates Nos 13-16 in the previous plates section, above].



Photo courtesy of Dorothy Mesney.

"Nanna was first married to Irving Taylor, brother of Franklin. If Nanna's son, by Irving, had lived, Mom would have had a stepbrother. But that son died and then Mom's fraternal brother [by Franklin Taylor, who she married June 1st, 1909 after Irving passed away] also died; [that was] when Nanna was pregnant with Mom. [By then, Franklin had become a bit of a drinker and abused Kathryn terribly, according to Mom.] So, there were a lot of traumas in Nanna's life." [See more comments by sister Kathy in the Appendix, Volume Six.]

Franklin Taylor's obituary provides a glimpse into Nanna's world and a succinct summary of his life and career:

Judge Taylor, 69, Dies in Hospital

Served on Bench Since 1921-Sent Lepke to Chair

County Judge Franklin Tay or died last night at 9:10 o'clock n Methodist Hospital, He was

The jurist had been in failing health for two years, but the immediate cause of death was sald to be pneumonia. At his bedside were his wife, Mrs. Kathryn Monroe Taylor, his son in law and daughter, Mr. and Mrs. Peter Mesney his per-sonal, secretary, William B. Volet, and his confidential at-

tendant, Andrew Rizzo. Judge Taylor lived at 518 3d St., in the Park Slope section.
A lifelong Democrat, he was first elected to the County Court bench in 1921 and had served continuously since that

Due to his prolonged illness "In addition to his wife and ne was under fire of the Citi-sens Union, which sought to force his retirement. Repreforce his retirement. from court for two years, and venturing the opinion that he often in Lipelightes would probably continue to be During a career of pub

lor, and the union had planned notorious Murder, Inc., to the forced retirement to the Court of Appeals.



County Judge Franklin Taylor

During a career of public useill for the remainder of his ulness dating back to the turn term, expiring soon, the union of the century, the jurist was had instituted proceedings with n the limelight often. The the Appellate Division. Presiding Justice Harry E which he presided as County Lewis of the Appellate Division Judge were those in which he decided in favor of Judge Tay sent several members of the

Continued on Page 8

Judge Taylor, 69, Dies in Hospital

Continued from Page 1

electric chair, including Louis (Lepke) Buchalter.

It was often his custom on the bench to bestow coats on poorly-clad prisoners. His donations were based on two factors—his conviction that a shivering man yields more readily to impulses of crime, and the continued appearance before him of coatless men who did not look like professional criminals.

Clashed with Amen

Judge Taylor, in 1940, had several clashes with Assistant Attorney General Harlan Amen, with the famous Behan case

the matter of dispute.
Police Lt. Cuthbert Behan
was acquitted after an investigation and a trial on charges of stealing 7,200 police records from the Bergen St. station. That prosecution, Judge Taylor, insisted, had the "smell of a frameup." On Feb. 6, 1940, the jurist spent two hours and 15 minutese before a grand jury testifying as to that charge.

The day before Judge Taylor accused Mr. Amen of a "shock-ing attempt to intimidate an entire Kings County jury panel" in issuing subpense to several trial jurors in the Behan case to appear before the grand jury and explain why they had voted to acquit Behan.

Judge Taylor was in the news again in 1943 when he charged that home relief had been used by the city administration to fortify it politically. He urged at the time that all recipients of home relief funds be barred from voting in municipal elec-

Born in Williamsburg

Franklin Taylor came from an old Brooklyn family, He was born in the Williamsburg sec-tion and at the age of 11 his

family met reversal when his father's health failed, leaving his mother and five children with no means of support.

He went to work at an early age and continued his educa-tion at the same time, being obliged to work and study from 16 to 18 hours daily. His boy hood work covered the range of newspapers, telegraphy, farming and commission merchant.

At the age of 22 he received his law degree from New York University Law School, and was admitted to the bar.

He then began his long career of civic, educational, legislative and political work. In 1904 he ran for Assembly in the 17th A. D. and led the Democratic party in the district. In 1909 he ran for Municipal Court Justice in the 2d District.

Made Close Run

In 1918 he was Democratic can didate for Congress in the 6th Congressional District, then the strongest Republican area in the city. Although forecasts said that he would be defeated by at least 15,000 votes, he came withing 240 votes of being elected.

In 1921 he accepted nominathough his election entailed sacrifice of a lucrative law practice which it had taken him 20 years to build up.

He was descended on his father's side from early settlers, many of whom served in the Revolution. His grandmother was reported to have witnessed the tryout of Robert Fulton's Clermont on the Hudson River and also had vivid recollections of the War of 1812.

During the first World War Judge Taylor was disqualified from active service as a result of an injury. He applied to Washington for a physical waiver but was refused. During that conflict he was extremely active in raising funds for the Red Cross and for the various Liberty Loans.

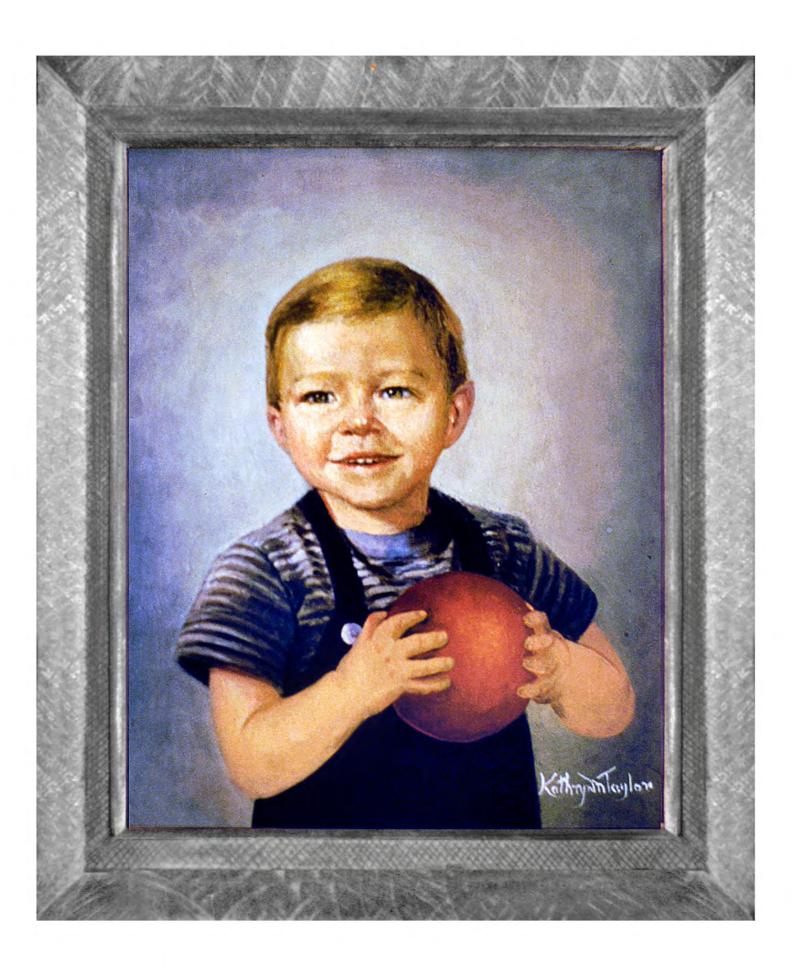
On the brighter side, Nanna and Mom were socialites and the family lived the high life, in the trendy Park Slope section of Brooklyn. Mom attended exclusive Sarah Lawrence University and vacationed at Lake Placid with the likes of Kate Smith, appearing in the society pages of *The* Times Union newspaper (left). I'm not sure when Nanna started painting. Likely she took up the avocation as a kind of solace from the tragedies in her life. If there's one thing about the arts, those who pursue them in earnest find a kind of inner peace that comes from being in the Zen of art. Painting, like photography, is something you can lose yourself in; it's one of the reasons I am producing this tomb; to escape the travails of the madness of our current world affairs; the loss of morality and ethics; the corruption of law and order; the stripping away of our rights; the inhumanity of man to mankind.



Kathryn and Franklin Taylor were the same age, born in 1879; he a Capricorn and she an Aires. When Franklin died, in 1948, I was three years old. He left Nanna well endowed; she continued to support our family. One of her biggest contributions was paying for our annual summer holiday month in East Marion [see the following section]. But after Franklin, things went down hill slowly at first, then suddenly when Nanna passed away in 1961; that's all detailed in the Volume One (in that volume I mistakenly said I was five when Judge Taylor died). Through it all Nanna kept painting. She sold a few at exhibitions held at her church and other local venues; she got a few commissions; and mostly gifted her work. Our family ended up with the 22 works shown in the following plates.

Except for the painting of Zion Church, made from the black-and-white photocopy of Nanna's illustration that I made in the 60s [Plate Nº 23]; the following Plates were produced from slide duplicates Mom sent to me in 1985, while I was based in Stockholm, of pictures she made using a cheap camera under a wide variety of lighting conditions and with little attention paid to framing and alignment. To square them up and balance the colors was a chore; in many cases the frames were partially cropped out and had to be reconstructed. However, the results are reasonably close to what I remember the originals to look like. As Nanna didn't date her work, they are presented in groups by subject matter; and I've dated the portfolio 1961, the year Nanna died. We'll never know how many others she painted or even where these twenty-two ended up after Mom lost the house and everything in it in 1997. For a time, I had the Venetian Fishermen [Plate Nº 5] passed it on, to whom I forget, to give my own work some wall space in the showroom. My sister, Kathy, offered me my portrait [Plate Nº 1] when she left Vashon; but I declined; don't know why but glad I did as I now have zero wall space.

1961 - Kathryn Munro Taylor's Paintings - Plates Nos 1-23



1961 | Kathryn Munro Taylor Oil Paintings | An Incomplete Portfolio | Plate N° 1 Portrait of Yours Truly



1961 | KATHRYN MUNRO TAYLOR OIL PAINTINGS | AN INCOMPLETE PORTFOLIO | PLATE Nº 2

Portrait of Kathryn Muriel Mesney



1961 | KATHRYN MUNRO TAYLOR OIL PAINTINGS | AN INCOMPLETE PORTFOLIO | PLATE Nº 3

Portrait of Catherine Ross, Kathryn Taylor's Scottish mother.



1961 | Kathryn Munro Taylor Oil Paintings | An Incomplete Portfolio | Plate N° 4 Portrait of a socialite lady.























1961 | Kathryn Munro Taylor Oil Paintings | An Incomplete Portfolio | Plate N $^\circ$ 15 $Dogwood\ and\ Peonies$









1961 | Kathryn Munro Taylor Oil Paintings | An Incomplete Portfolio | Plate N $^\circ$ 19 Gladiolas







1961 | Kathryn Munro Taylor Oil Paintings | An Incomplete Portfolio | Plate N $^\circ$ 22 $\it Hydrangeas$



Until hard times fell on Mom and Dad in the mid-1980s, they made an annual pilgrimage to East Marion. The rented cottage there was the focus of our childhood vacations and subsequent family reunions. The tradition started shortly after we moved from Brooklyn to Douglaston in 1950. When Judge Taylor died, Grandma Kate moved to an apartment in Great Neck, just a couple of miles from Douglaston. Being a socialite in New York's high society, Katheryn Taylor was well connected. Likely on the suggestion of Herman Dinsmore (a prominent New York Times editor and good friend of Judge Franklin (I'll bet)), she started summering in Greenport, Long Island, at the Townsend Manor guest home, just up the street from the Dinsmore's house on Greenport's Main Street; Plate Nº1 [Once popular, guest homes were typically large, Victorian houses converted into boutique hotels.] During the first years that our family vacationed in East Marion during August, we faithfully spent an afternoon visiting the Dinsmore's: Plate N°2; that was, until pre-teen Kathy accused Herman of "inappropriate behavior" while she was sitting on his lap. Whether that is true or not we'll never know [she accuses me of the same thing]. Anyway... After a couple of years at Townsend Manor, Kate rented a cottage—a small house, actually—on the waterfront in East Marion, a small community 10 miles east of Greenport and the last village before Orient Point, the northern tip of Long Island.

[FYI, I use the names Greenport and East Marion synonymously; both refer to the Camelot we lived in every August.]

Plate N° 3: Greenport was a fishing town before it became a destination for the emerging Yuppie population. In our first years there the bay was alive with every imaginable sea creature. Along the seashore right in front of the house, we harvested clams and scallops. Nearby was a network of small creeks where we caught blue-claw crabs by the bucket full at high tide, when we could get our boat in there and pole along the marshy banks. During those first summers, the harbor was filled with huge fishing trawlers. They would sweep through Gardiner's Bay, right in front of our cottage. At first, I was impressed. I thought they were only catching Menhaden fish ("Mossbunkers"), used for agricultural fertilizers. But after a couple of years, when it got harder and harder to catch a food fish (Porgies, Blow Fish, Black Fish, Fluke, and Sand Sharks), I realized that those commercial fishermen had destroyed the marine ecology of the bay. They wiped out the Menhaden and everything else along with them. Every species suffered; there were fewer clams, crabs, scallops; it was Paradise Lost.

Plates N°s 4-5: Charlie Mossback's house sat next to the North Road, the main east-west artery, at the head of a 25-acre plot that butted the shores of Gardener's Bay. He built four cottages and ran a rentals business during the summer holiday (June to September) from his job as the principal of a high school in Raleigh, North Carolina. Grandma Taylor rented the best of them; the one right on the water. Although it isn't, that could be her in the picture, chatting with Charlie.

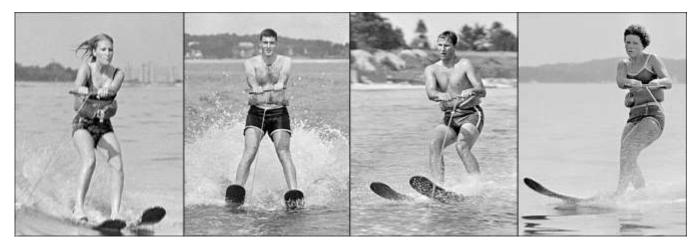
Plates Nos 6-7: Some of the best fishing was by the Long Beach "Bug" lighthouse, which rested on a huge island of chunky boulders that provided plenty of hiding places for fish and their supporting marine ecology.

The lighthouse was a half-hour boat trip from the shores in front of our cottage; Dad rented a skiff with a 15-HP (horse power) Johnson outboard from the Southold Fishing Station. The lighthouse was totally derelict during out first years there. On our first trip, we explored the whole place; it was like a ghost house; peeling paint and broken glass everywhere. In 1963, arsonists set fire to the place and it was torn down. Long after we stopped staying there, concerned citizens had the lighthouse restored, in 1989-90.

Plate N° 8: Young's Landing was a solo fisherman's Orient Point home port, on the Gardiner's Bay coast. It came into my focus as a photo-essay subject, as did a young boy's fascination, a plumber's shack, and even the remains of a piling. Photography had taken over my life.

Plate N° 9: Gardiner's Bay was the focus of our East Marion vacations; its shores were just footsteps from the front door of the Bay House, our cottage. Barbara's visiting friend, Cindy Connelly is seen collecting some of the colored stones and sea shells that dotted the sandy beach, with Lucy Dorsey. The Dorsey family rented the Cottage next to ours for a couple of years, and then the Lodge—the third cottage up the road from the Bay House—which was larger and had more bedrooms. The young boy is Wallace (Dorsey) Thompson's young son, playing with an improvised toy boat. The stump was a remainder of a oncelong line of posts that likely formed a barrier, protecting the bluffs of the estate next to Mossbacks's property. Disintegration has always fascinated me; I've made hundreds of pictures of weathered remains all over the world.

Plates Nos 10-11: For the first years, Dad would rent a little boat with an outboard motor from the Port of Egypt or Southold Fishing Station (they were just like the one in the upper picture of Plate 7). In those days, Grandma Taylor still liked to fish; she taught us how to do it (Dad, too). We'd fish almost every day, unless the bay was to rough for the half-hour trip to the light house fishing grounds. Then, in 1959, Dad bought a proper boat—a 15-foot Lyman lapstrake "runabout" skiff. [See, https://www.lymanboat.com/] It had a 25 horsepower Evinrude outboard motor, which was (just) powerful enough for water skiing, which soon replaced fishing as our avocation of choice.

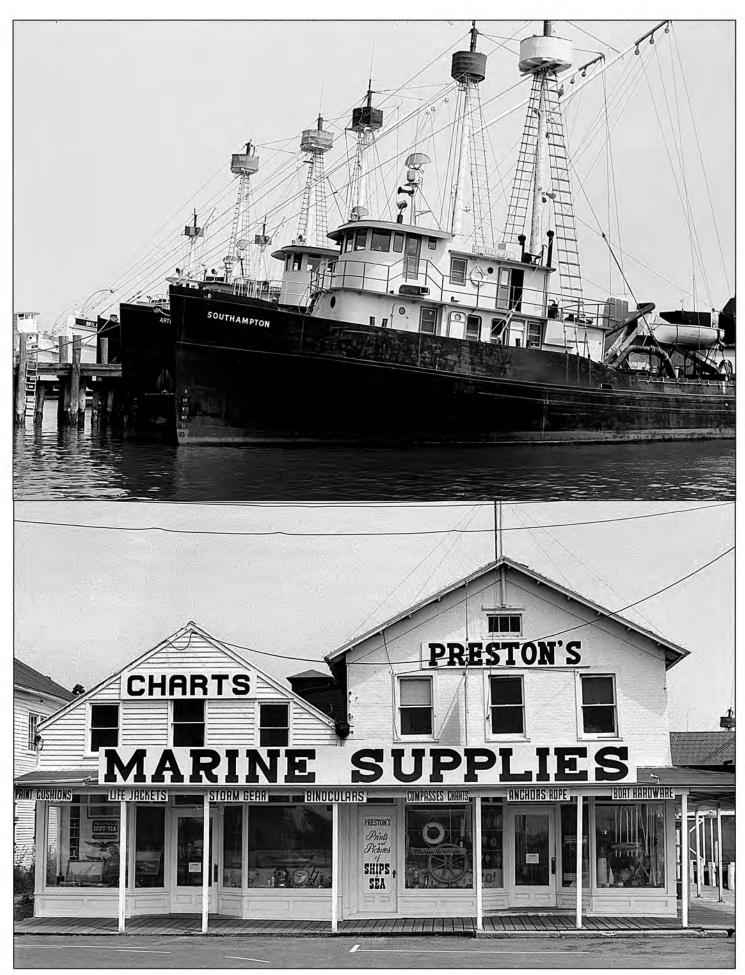


Left to right: Leslie Shirk, Billy Thomas, John Blaha, Kathy Mesney.

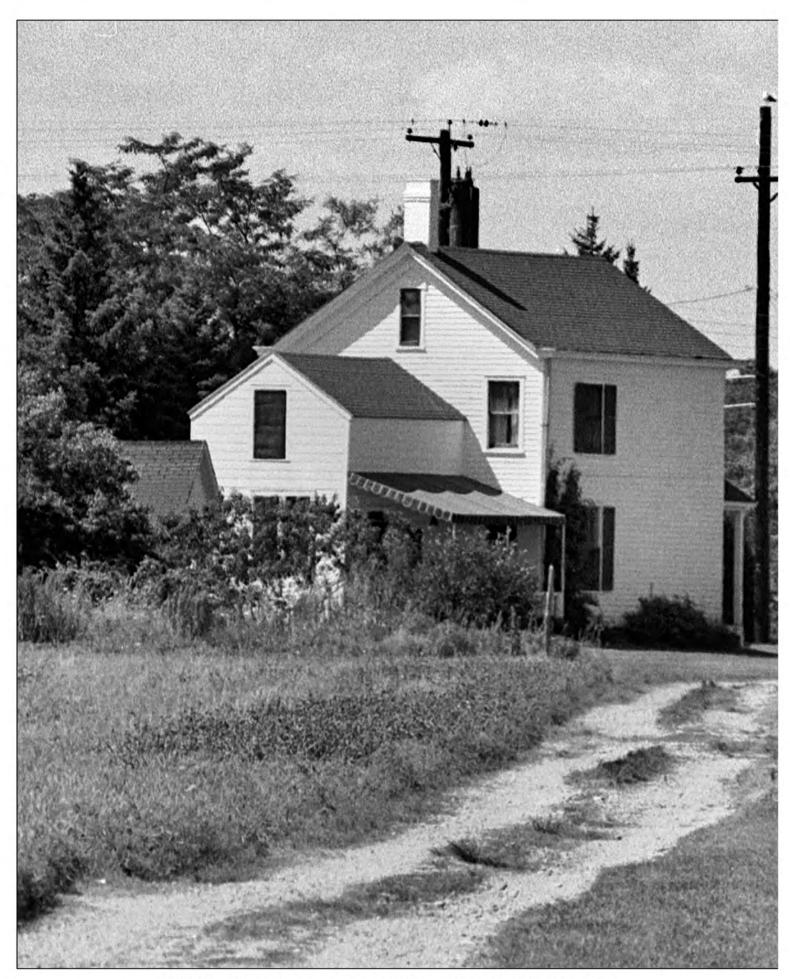
1960s-70s - Greenport and East Marion - Plates Nos 1-12



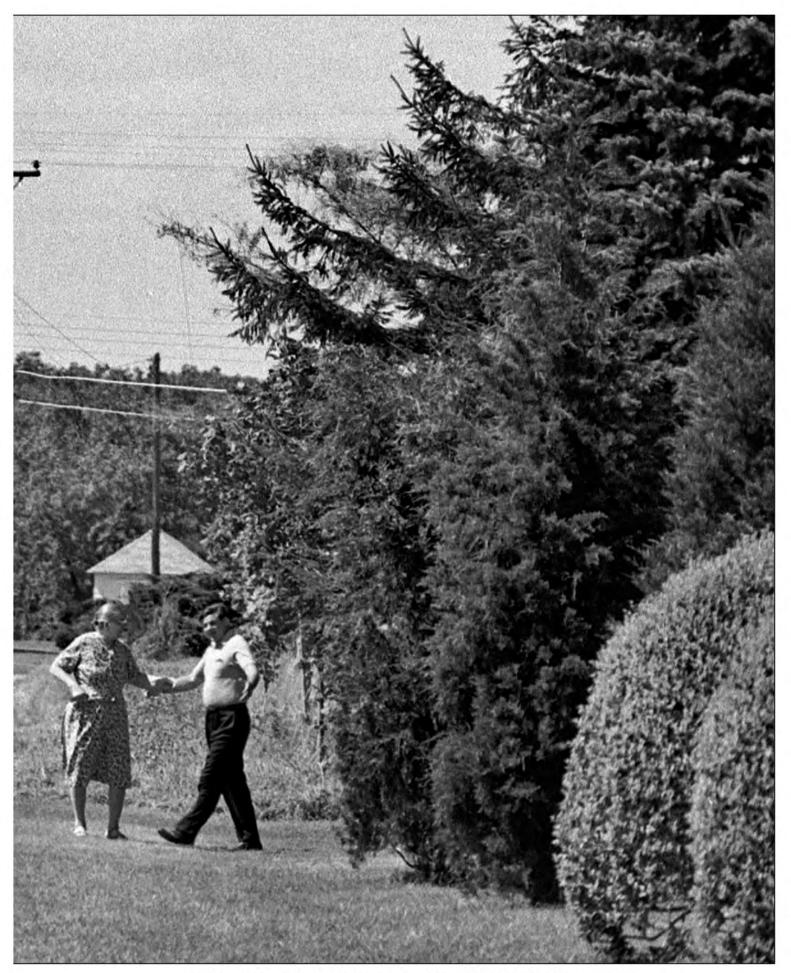




1960s - 70s | Greenport and East Marion | Plate N° 3 Greenport was home port for Long Isand's sizeable Menhaden (Mossbunker) fishing fleet.



1960s - 70s | Greenport and East Marion | Plate N° 4 Background: the Mossback's house | Foreground: the dirt road leading to our cottage.



1960s - 70s | Greenport and East Marion | Plate N° 5 Along the dirt road leading to our cottage, an unknown couple chat.





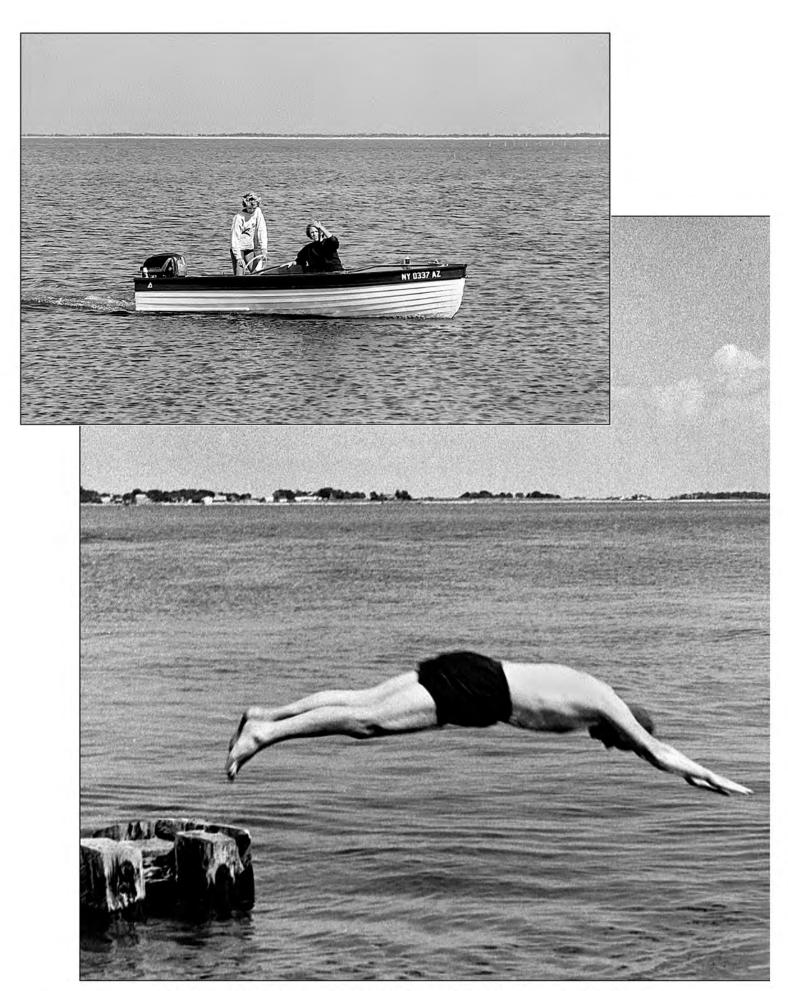
1960s -70s | Greenport and East Marion | Plate N° 7 Arsonists burned the crumbling 1870 lighhouse. In 1963 and it was torn down; then rennovated in 1989.



1960s - 70s | Greenport and East Marion | Plate N° 8 Young's Landing was a solo fisherman's home port near Orient, Long Island | Above: Yours Truly by Dave Nolte.



1960s - 70s | Greenport and East Marion | Plate N° 9 The beach in front of our cottage was the subject of many pictures.



1960s - 70s | Greenport and East Marion | Plate N° 10 Ginger (left) and Gretchen Moody pilot our skiff | Below: Dad takes a plunge from the jetty; 1961



1960s - 70s | Greenport and East Marion | Plate N° 11 Kathy prepares for a water-ski run | Gretchen (left) spots while Ginger pilots the boat.



1960 s-70s | Greenport and East Marion | Plate Nº 12 Above: Gretchen Moody | Below: Cindy Connolly, 1961.

1963 - O'Grady Family Album

This collection is another example of "importance bias" as measured by page count. As previously mentioned, I have more pictures of my first girl friend (Ginger O'Grady) than my wife and partner, Pamela Swanson, who is (way) more important.

That said, this collection is about Ginger and her family. Most of these pictures were made in 1962 and 1963—that's when I returned home to Douglaston; transferred from far-away (expensive) St. Lawrence University to (local) Queens College (CUNY—City University of New York); got a job in the mailroom of CBS (did college at night school); and continued courting her.



They were made during the apex of our relationship; that coincided with the beginnings of my metamorphosis into a full-fledged photographer. At that point ('62- '63) I still had residual clients from Mesney-Nolte Photographers—my side business during high school, with David Nolte—that translated into income (needed to pay for my expensive "hobby"). Mostly, though, when it came to Ginger, I just wanted to photograph her; I idolized her. Taking pictures was a way of making "love".

Ginger and Yours Truly at Birdland in 1963; by the house photographer.

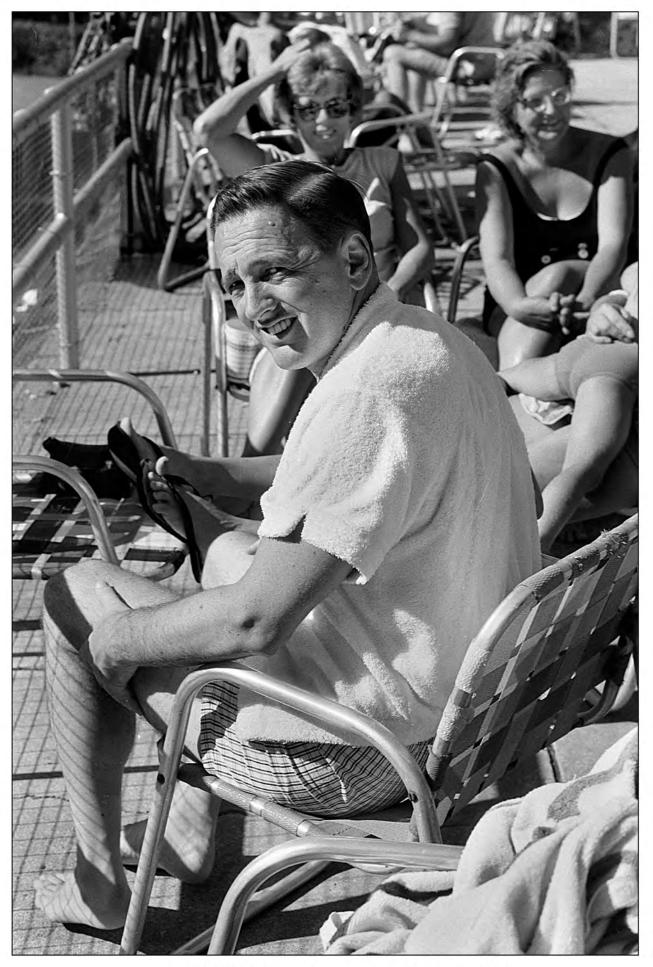
Our break-up altered my life; but I carry a torch to this day. If she walked in, I don't know what I would do. [No need to worry, Pam.]

Most of the shots of Ginger and her brother, Jimmy, were made for a Christmas-present album for Joe and Ginny O'Grady. They were shot in Douglaston Manor, where we lived, primarily in two locations: a swampy forest area on the east side of the peninsula and the west-side beach where the Douglaston Dock floats over-wintered. Other pictures were made on the dunes at Jones Beach and in East Marion, when Ginger and I spent a weekend with the rest of my family at their vacation cabin.

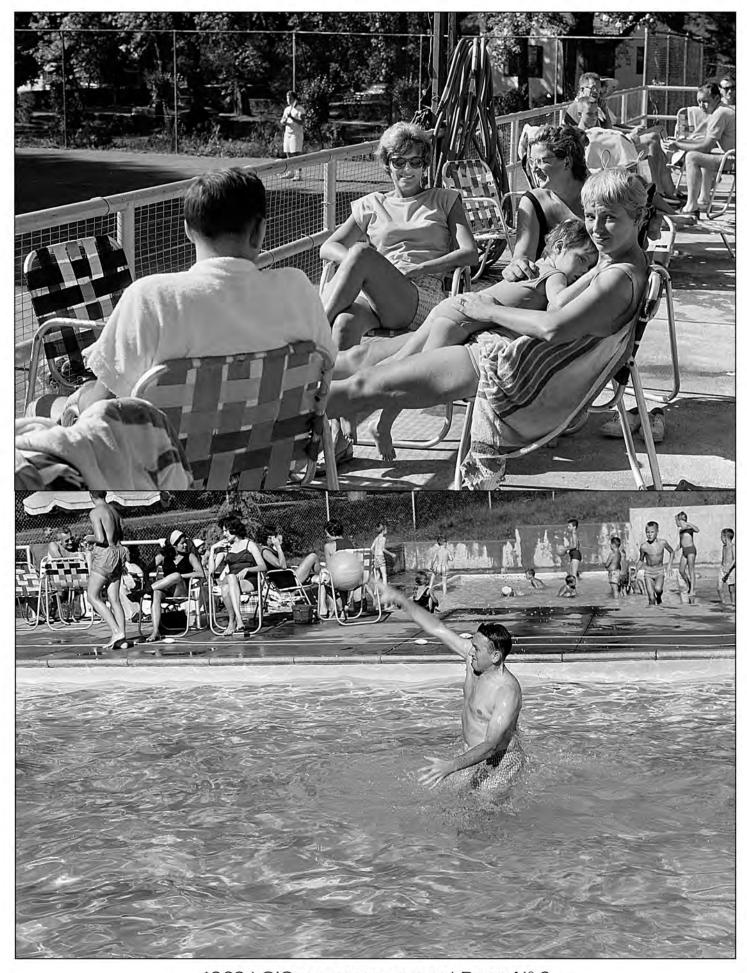
Had Ginger and I carried on, this book would not have been written. (!) Instead, I recently (2022) sent her all the original negatives and most of the silver prints of these pictures. Better that they are archived by her family, instead of ending up in a dump when I pass.

[I wish all my subjects could be sent their pictures; but where are they?]

1963 - O'Grady Family Album - Plates Nos 1-46



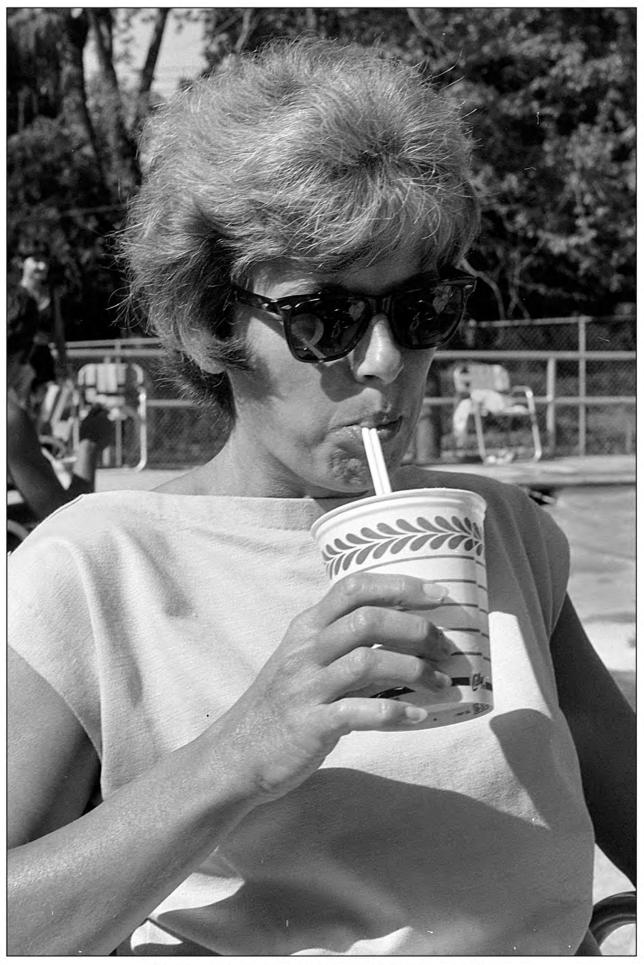
1963 | O'GRADY FAMILY ALBUM | PLATE N° 1 At the Douglaston Club | Above: Joe O'Grady and Ginny behind him.



1963 | O'Grady Family Album | Plate N° 2 At the Douglaston Club | Above: Joe and Ginny O'Grady (left) with friends | Below: Joe in the pool.

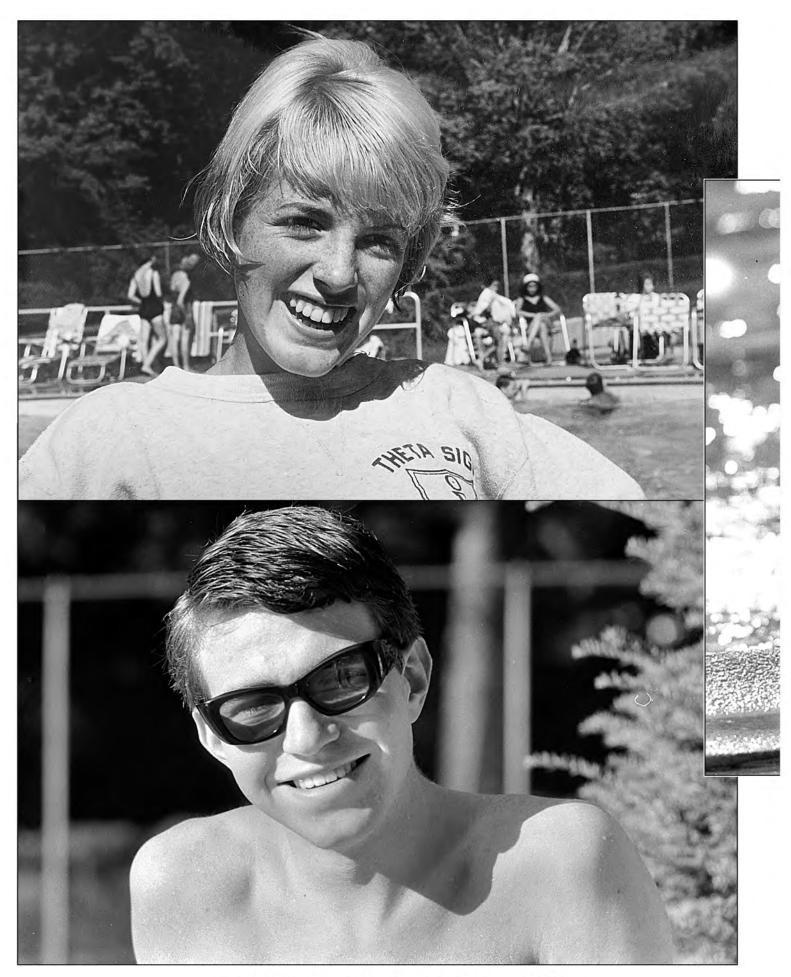


1963 | O'GRADY FAMILY ALBUM | PLATE N° 3 At the Douglaston Club | Joe O'Grady.



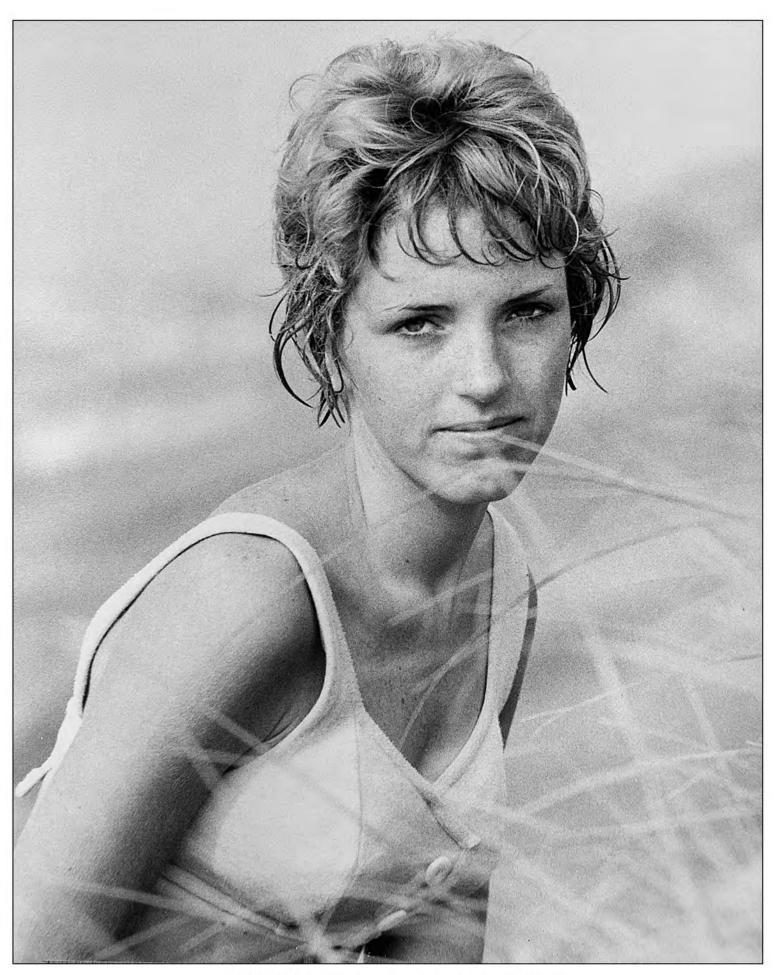
1963 | O'GRADY FAMILY ALBUM | PLATE Nº 4

At the Douglaston Club | Ginny O'Grady.

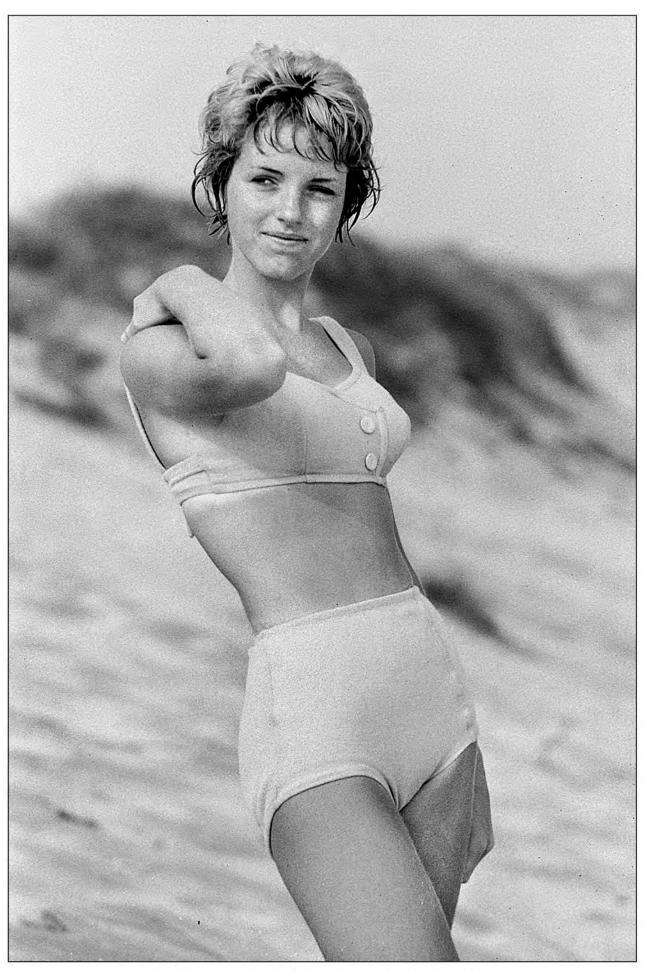


1963 | O'GRADY FAMILY ALBUM | PLATE N° 5 Ginger and Yours Truly at the Douglaston Club pool.

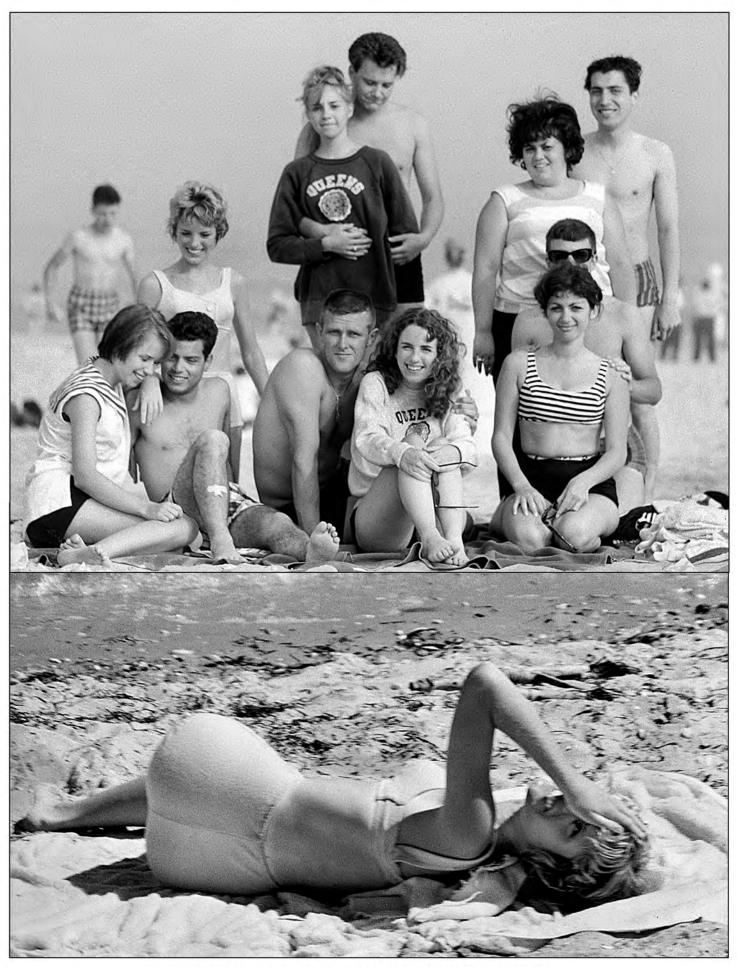




1963 | O'GRADY FAMILY ALBUM | PLATE N° 7 Ginger at Fire Island.

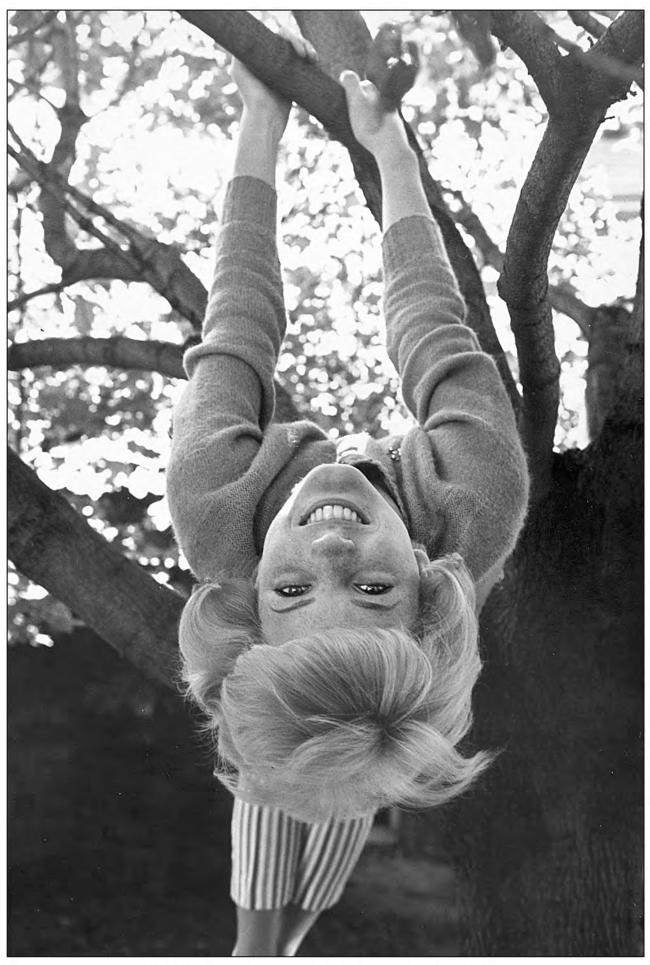


1963 | O'GRADY FAMILY ALBUM | PLATE N° 8 Ginger at Fire Island.



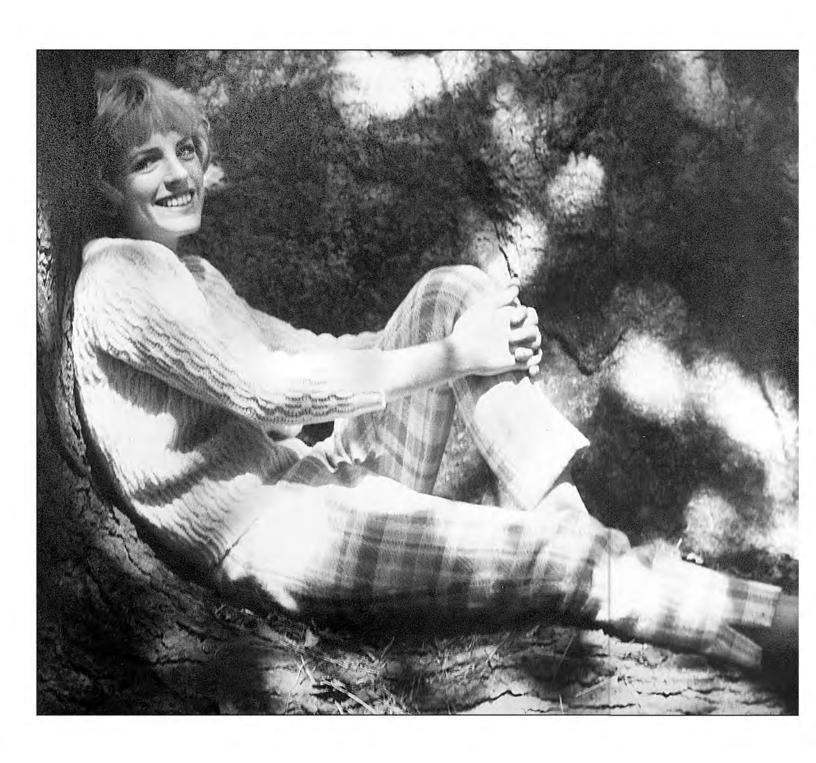
1963 | O'Grady family album | Plate N° 9

Above: Ginger (back row, left) sorority friends and their beaus at Jones Beach | Below: at East Marion.

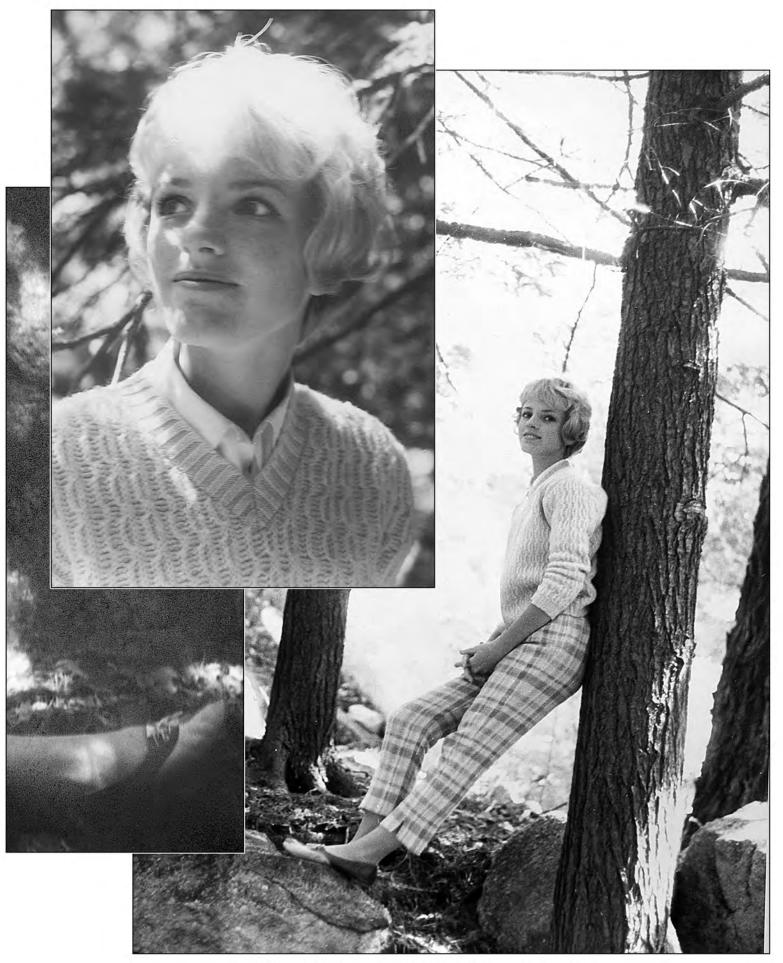


1963 | O'GRADY FAMILY ALBUM | PLATE № 10

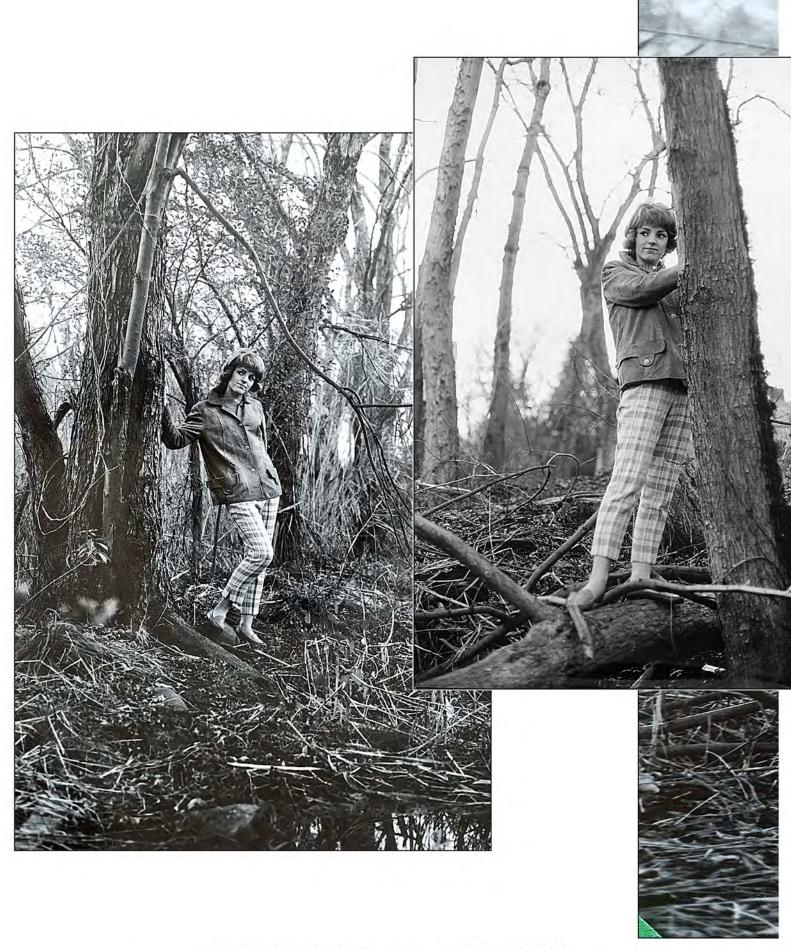
My two loves: taking pictures of her.



1963 | O'GRADY FAMILY ALBUM | PLATE N° 11 Experiments with a diffusion (Vaseline smeared on a clear, 1A haze filter).



1963 | O'Grady Family album | Plate N° 12 Experiments with a diffusion (Vaseline smeared on a clear, 1A haze filter).



1963 | O'GRADY FAMILY ALBUM | PLATE Nº 13

Modelling the Sport & Travel "gray" suede jacket that I got her for Christmas.



1963 | O'Grady Family Album | Plate N° 14

The jacket was was really green; that's when I discovered I was color blind to certain greens and browns.



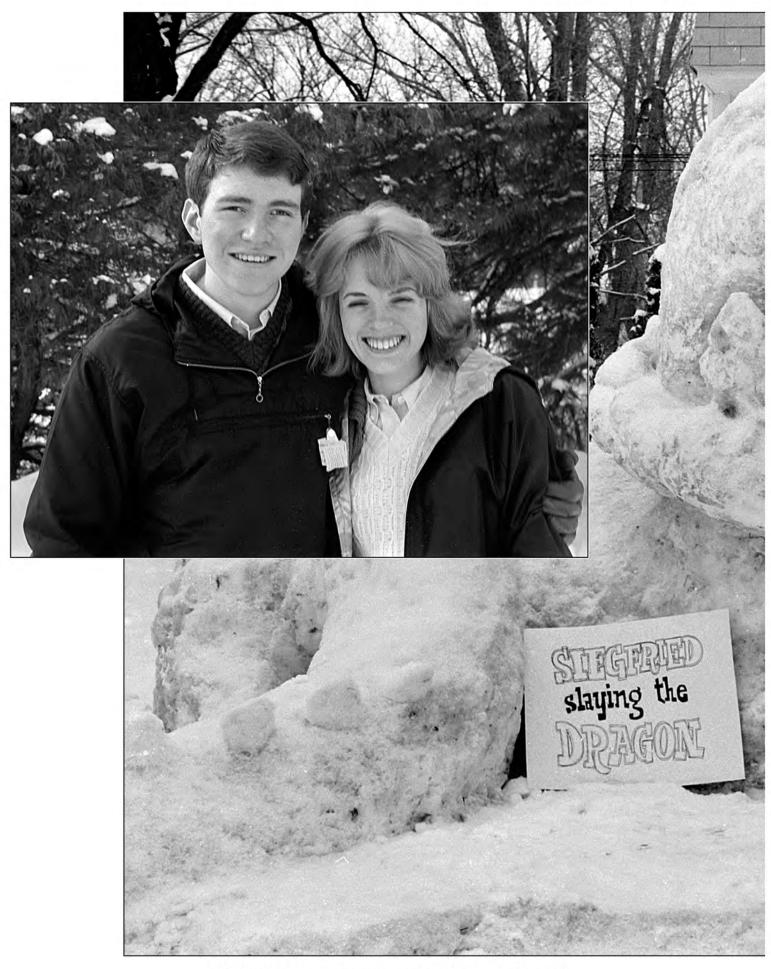
1963 | O'GRADY FAMILY ALBUM | PLATE Nº 15

Ginger at the summer house in East Marion.



1963 | O'GRADY FAMILY ALBUM | PLATE Nº 16

Ginger at St. Lawrence University | She visited me during Spring break.



1963 | O'GRADY FAMILY ALBUM | PLATE Nº 17

Ginger and I at St. Lawrence University.



1963 | O'GRADY FAMILY ALBUM | PLATE Nº 18

Fraternities and soroities held an ice-sculpture competition during Winter Festival.

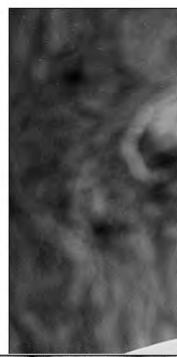


1963 | O'GRADY FAMILY ALBUM | PLATE Nº 19 "I don't need your picture, until we say goodbye." | Jim Morrison; The Doors.



1963 | O'GRADY FAMILY ALBUM | PLATE Nº 20

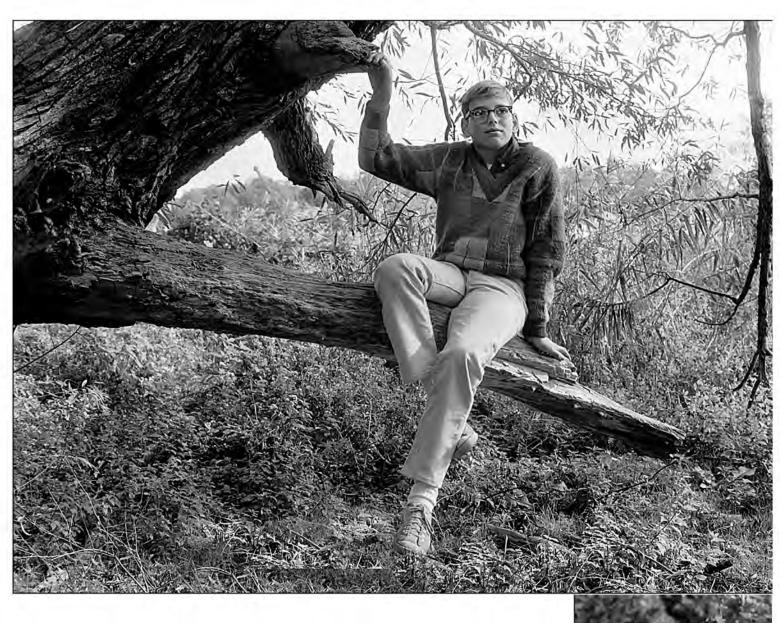
My two loves: taking pictures of her.





1963 | O'GRADY FAMILY ALBUM | PLATE N° 21 Ginny O'Grady playing peek-a-boo in the kitchen of the O'Grdy's Knollwood Avenue home.



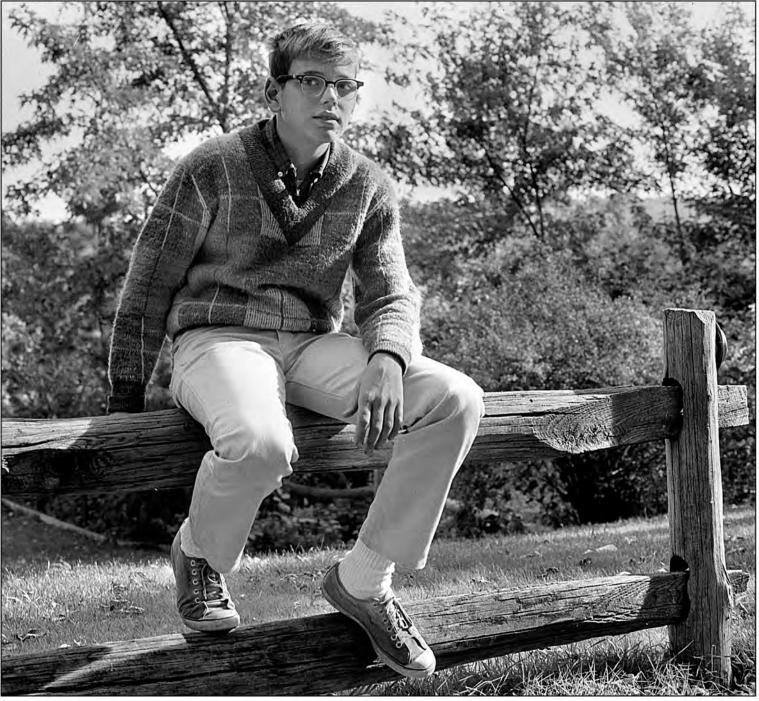




1963 | O'GRADY FAMILY ALBUM | PLATE Nº 23

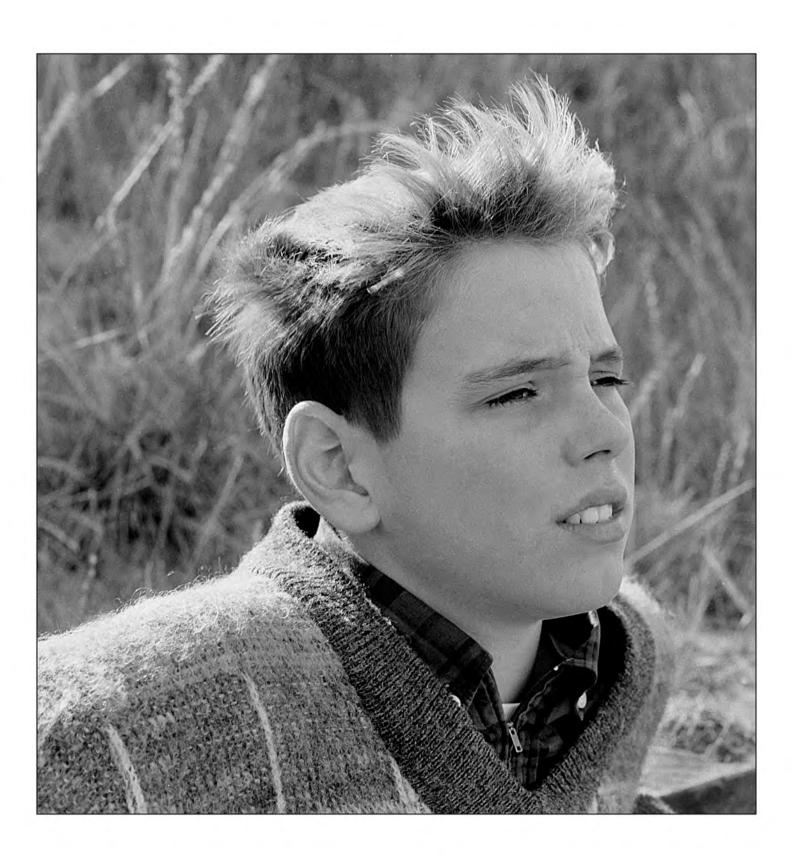
Jimmy O'Grady poses for the family album.



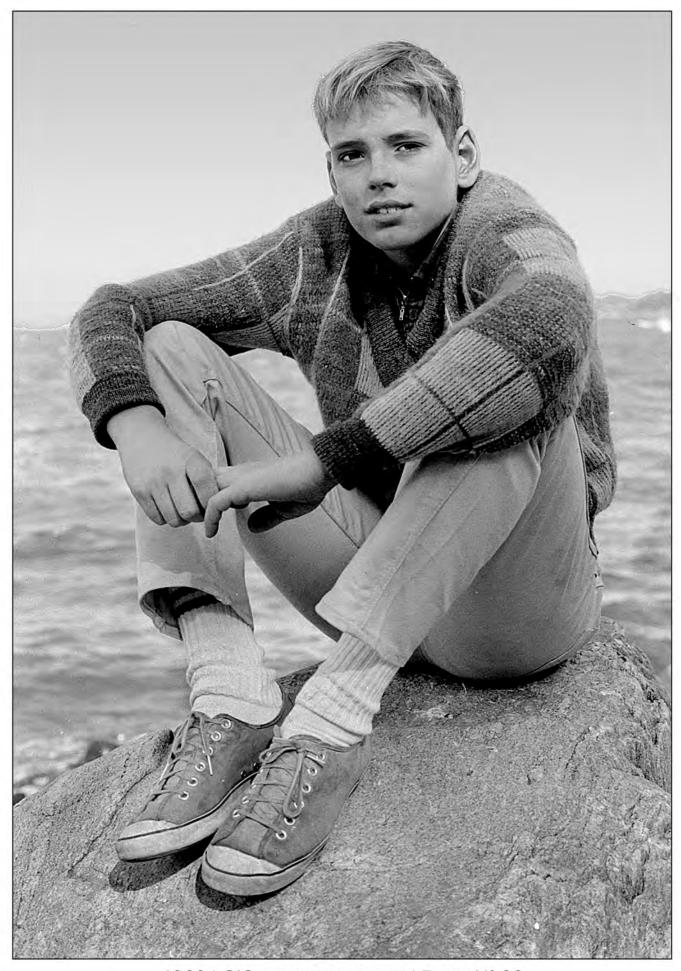


1963 | O'GRADY FAMILY ALBUM | PLATE Nº 24

Jimmy O'Grady poses for the family album.



1963 | O'Grady Family album | Plate N° 25 Jimmy poses for the family album.



1963 | O'GRADY FAMILY ALBUM | PLATE N° 26 "I don't need your picture, until we say goodbye." | Jim Morrison; The Doors.

Continued in

Volume Ten