



AN INCREDIBLE EPIC

Memoir of A Multi-Image Maestro

The “**Incredible**” History of Slide Shows

Together With

A Confabulation Based on The Author’s **Autobiography**

For Audiovisual Aficionados

By Douglas Mesney — As Told to Himself

File Under: Geriatric Narcissism

An Incredible Epic

Continued from Volume Five

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



An Incredible Epic

Memoir of A Multi-Image Maestro

Volume Six
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Fifth Edition | April, 2023

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Douglas Taylor Mesney

Volume Six | ISBN: 978-1-7770734-4-2

Published and printed in Canada

The author has researched the information contained in this book to check accuracy.

The opinions expressed in this book are solely based upon the author's own experience.

The author assumes no responsibility for errors and inaccuracies.

Resemblances to persons living or dead may be coincidental.

Some names may not be real.

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Print versions 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* 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).
- Volumes Nine and is filled with pictures that relate to the first six volumes. Volume Eleven has even more, woven into a 1982 treatise; a precursor to *An Incredible Epic* about how to produce multi-image shows, called "Confessions of a Multi-Image Maniac."
- 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; let me know about them, please.
- The Epic was split into seven parts when the size of the single-volume files overwhelmed Microsoft Word (I should have used Adobe InDesign). The index (Volume Eight) could not be split and ceased being updated. Thus, it 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. I hope nobody is unduly offended for their contribution(s) to this confabulation.¹ Please notify me of discrepancies, inaccuracies, 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.



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

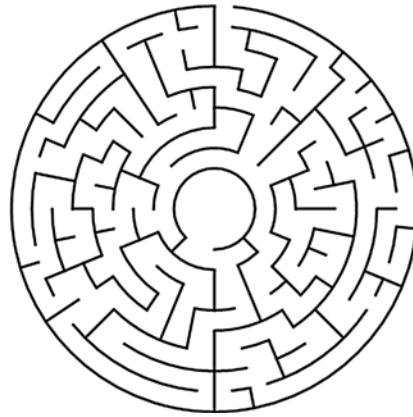
Phillip Augustin
Carl Beckman
Kirk Beeler
Max Bjurhem
Gene Butera
John Connolly
Wiley "Crash" Crockett
Jane Dauber
John Guild
Peter Grunert
Nils Gunnebro
Lars "Tummen" Haldenberg
Kurt Hjelte
Burt Holmes
Brad Hood
Doreen Jacklin
Ed Just
Chuck Kappenman
Bryan King
Tony Korody
Alan Kozlowski
Stas Kudla
Craig "Buddha" Law

Thomas Leong
Tom Lorentzen
Jimmy McCann
Chris McDevitt
Art Milanese
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
Constantine Zacharious

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



CONTENTS



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

Stephen King (PBS interview)

VOLUME ONE | 1945-1969 i

CONTENTS 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 N^{os} 1-4 42

1950 – Douglaston – Idyllic Chimera 44

1951 – Theatrical Parents – Music Lessons 46

1951 | First Songs | Plates Nos 1-2 48

1952 – Captain Kangaroo – Door-to-Door Selling 48

1953 – Captain Video – Shattered Illusions 51

1954 – Sister Barbara Born – Expanding Tribe 54

1957-59 | Childrens Fun Fair at Mesney’s | Plates Nos 1-2 58

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
1962 & 1973 Greenport (East Marion) House Collection Plates Nos 1-4	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	68
1958 – JHS 67 – Social Pressures.....	71
1959 – Bayside High School – Expanding Horizons	74
1959 – Peer Pressure – Polarized Life	80
1959-61 Bayside High School Triangle yearbook Plates N ^{os} 1-18.....	80
1950s Portfolio Luxman Residence Plates N ^{os} 1-4.....	82
1960 – Mesney-Nolte Photographers – Practice Makes Perfect	83
1960 Photo Essay Barbara’s Birthday Plates N ^{os} 1-8.....	84
1960 – Young Love – Split Personality.....	84
1960 – First Nikon – Win One Lose One.....	85
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 J. Charles David Ad Portfolio Plates Nos 1-2	96
1963 – Louise Friscia – New Mentor	99
1963 Doctor Shiny Teeth Healthy Teeth Club Plates N ^{os} 1-16	101
1963-65 Sinclair Dinoland – New York World’s Fair Plates N ^{os} 1-16.....	101
1964 – World’s Fair – Metamorphosis	102
1963 – Ted Russell – Alter Ego	102
1963 Children’s Opera Ted Russell photos Plates N ^{os} 1-12	104
1964 – Goodbye Ginger – Hello Trudy	104
1964 – Goodbye Trudy – Hello Leslie	106
1964 – Life After Death – Small World	107
1966 Leslie and Her TR3 Plates N ^{os} 1-2	104
1964 – Off to The Races – A New Road.....	109
1965 – End of The Road – Parting Shots	113
1970 Car Portfolio Plates N ^{os} 1-2	113
1966 Miami Holiday Scrapbook Plates Nos 1-6	114
1965 – Basford – Burt Holmes.....	114
1966 Basford Scrapbook Plates Nos 1-12	124
1966 – Illusionary Facade – Marriage to Leslie Shirk	124
1966 Wedding Photos by Ted Russell Plates N ^{os} 1-14.....	126
1960s Portfolio Early Work Plates N ^{os} 1-74	128
1966 – Life in Flushing – New Friends	130
1967 – Lucky Number – New Persona.....	133
1967 – Sailing With Wiley – Catching A Breeze.....	135
1967 Sailing With Wiley at Block Island Plates N ^{os} 1-10	104
1960s Portfolio The Sea Chest Plates N ^{os} 1-22	137
1967 – Worlds Within Worlds – Change from Within.....	138
1960s Portfolio Part One Plates N ^{os} 1-54	142

1968 – Office Affair – Breach of Trust	145
1968 – Break from Basford – Mesney Photography	146
1968 – Have Camera Will Travel – Uphill Battle.....	149
1968 – Transformation – Metamorphosis	159
1968 Leslie Mesney Body Study Portfolio Plates N ^{os} 1-2	160
1968 – Making Lemonade – Intrepid Effort	161
1968 – Emerging Style – New Directions	164
1968 – Justine Model Consultants – Expanding Network.....	166
1970 Justine – Modelling-A Creative Experience Plates N ^{os} 1-24	170
1968 – Models Circle – Rising Star	171
1970 Mannequin Magaine Plates N ^{os} 1-2	171
1968 – Surfing Safari – Brush with Death.....	172
1969 Camping On Fire Island with The Hawkeys Plates N ^{os} 1-2	172
1969 Holidays with The Hawkeys Plates N ^{os} 1-6.....	171
1969 – 🍷 Goodbye Leslie – Hello Girls.....	178
1968-70 Exposure Newsletter Plates N ^{os} 1-10.....	180
1960s Portfolio Part Two Plates N ^{os} 1-60	183
1969 – Mad Ball – Sagacious Enterprise.....	188

VOLUME TWO | 1970s..... i

Backstory

1970 – Entourage – Good Karma	192
1970 – Geoff Nightingale – Armco Steel	194
1970 – Vitamin Education – Creative Consultant.....	197
1970 – New Rep – New Pictures	198
1970 – Trick Photography – Photo Illustration.....	198
1970 Hoffman LaRoche Vitamin Education Plates Nos 1-2	198
1975 Car and Driver Econo-Exotica Shoot Plates Nos 1-2	200
1970s Portfolio Part One Plates N ^{os} 1-192	204
1970 – Cycles of Life– Chance Encounter.....	211
1970 Cycle Magazine Cover Shoot Plates Nos 1-2.....	214
1970s Portfolio Part Two Plates N ^{os} 1-58	215
1971 – Everything Is Beautiful in Its Own Way – Life with Andréa	217
1971 – Justine Fails – Studio Expands	224
1970s 23rd Street Studio Expansion Plates N ^{os} 1-11	225
1970s Portfolio The Tongue of The Sea Plates N ^{os} 1-24.....	229
1971 – Check, Please – An Existential Lesson	232
1971 – Wins & Losses – Abandonment Issues	235
1971 – Prestige Gigs – My Ship Comes In	238
1971 – Metamorphosis – Print to Screen.....	243
1971 – GQ – It’s A Mad World After All	245
1971 – Blonde Bliss – Butterflies Are Free	252
1971 – Penthouse – Upward Mobility.....	255
1971 – Stop Thief! – Mockery of Justice	259
1972 – Tough Economy – Tough Decisions	262
1972 – New Name – New Image	267
1972 – Shooting Stars – Wishful Thinking	270

1972 – Fire in the Hole – Booming Business	272
1970s Portfolio Part Three Plates N ^{os} 1-68.....	274
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.....	289
1970s Portfolio Executive Jet Aviation Plates N ^{os} 1-52.....	293
1972 – Piper Redux – Sins of Excess.....	297
1972-73 Piper Aircraft Collage Plates N ^{os} 1-24	302
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 N ^{os} 32-54.....	315
1972 – Complications – Change of Heart.....	317
1972 Mesney Brag Book Plates N ^{os} 1-14.....	320
METAMORPHOSIS Part Two.....	321
1973 – Rapid Growth – AV Takes Root.....	324
1973 FMC Trona-Mining Recruitment Brochure Plate N ^o 1	329
1973 Seeburg Industries Annual Report Plate N ^o 1	329
1973 – OCF – Radial Tires Brochures.....	330
1973 OCF Radial Tires Brochures Plates N ^{os} 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 Programming With AVL Show Pro II Plates Nos 1-2	344
1974 – ALIA – Moving the Mountain to Mohammad	345
1974 ALIA-Arab Wings Collage Plates N ^{os} 1-6.....	347
1974 ALIA-Arab Wings Brochure Plates N ^{os} 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 N ^{os} 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.....	372
1974 – Dona Dilemma – Sanity Prevails.....	373
1974 – Chris McDevitt Paintings Plates N ^{os} 1-53	374

1975 – Olympic Tower – Cyclopan	375
1970s Portfolio Part Five Cyclopan Adventures Plates N ^{os} 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	420
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
1977 Cesare Charro’s Elite Plates Nos 1-4	438
1976 – Ardell – Hennaluscent	442
1978 Ardell Hennaluscent Shoot Plates Nos 1-4	442
1976 – Luminize– New Look of Blonde	443
1976 – Zotos – New Wave.....	444
1978 Zotos Photo Shoot at Hair Surgeons Plates Nos 1-2	446
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 Key Frames of Selected Bumbles Animations Plates Nos 1-6.....	465
1977 – Dove Show – Old Philosopher	467
1977 – Village People – “Turn Off the Slides!”	472
1977 Incredible Slidemakers Studio Tour Plates Nos 1-29	472
1977 – Annual Meeting – A Family Affair.....	474
1977 Incredible Slidemakers Annual Meeting Plates Nos 1-6	480
1977 – Bad Apples – Tricky Business.....	475
1977 – Magic Lasers – Disappearing Act.....	476
1977 Magic Lasers Plates Nos 1-2.....	477
1978 – AT&T – Value for Money?	481
1978 – Purchasepoint – New POV.....	483
1979 – Rocky Mountain High – Great West Life	487
1979 Incredible Slidemakers NAVA Convention Plates Nos 1-6.....	478
1979 – Washington Post – Golden Apple.....	494
1979 – Forox Satellite – Unmanageable.....	496
1979 – A Decade of Change – Eve of Destruction.....	497

VOLUME FOUR | 1980-1991..... i

Backstory 499

1980 – Method in The Madness – Standards & Ethics..... 508

1980 – Bryan King – Asian Odyssey 513

1980 | AVL Asian Seminar – Manilla, Philippines| Plates N^{os} 1-2 514

1980 – Hawaii Assignment – Serendipity at Sunset 515

1980 – Cadillac Fairview – Dallas, Fort Worth..... 519

1980 – Economy Slides – No Takers 521

1980 | Incredible Slidemakers Press-Clip Book | Plates N^{os} 1-40 522

1981 – Bigger Is Better – Until It Isn’t..... 523

1981 – 🍷 Ego Trumps Offer – No Salvation 527

1981 – Goodbye New York – Hello Hawaii..... 532

1981 – Texas Redux – Urban Cowboy 536

1981 – Creative Leisure – Glimpse of The Future 540

1981 – Container Arrives – Reincarnation 540

1981 – Digging In – Starting Over 542

1981 – Looking for Love – Surprise Encounter..... 546

1981 – Easy Rider – Mini Odyssey..... 549

1982 – Lucky Star – Sonargraphics 557

1982 | Mesney-Sande Wedding | Plates N^{os} 1-2 560

1982 | Sonargraphics | Plates N^{os} 1-15 564

1982 – Moonlight Masterpieces – True Confessions 565

1982 – Master Masks – Wipe Out 566

1970s-2000s | Anatomy of A Wess Mount | Plates N^o 1 567

1980 | Wess Plastics Product Catalogue | Plates N^{os} 1-33..... 567

1982 – Tasmania – Top Ten..... 570

1983 – Zoo Fence – Desperation Déjà vu..... 572

1983 | Around Hawaii| Plates N^{os} 1 572

1983 | Around Hawaii Cyclopan Book| Plates N^{os} 1-36 572

1983 | Image Stream| Plates N^o 1..... 572

1983 – Image Stream – Chris Korody 573

1983 – Quazite – Team Spirit 576

1983 | Quazite Brochure| Plates N^{os} 1-4 572

1983 – Yamaha Motorcycle Launch – Hot Slides 579

1983 – Disney Pitch – Rhythms of The World 583

1983 – Seduced and Abandoned – Cautionary Tales 588

1983 – King of Slides – Plane & Fancy 592

1984 – Sweden – Competitive Edge 597

1984 | AVC Crew Montage| Plates N^{os} 1-4..... 598

1984 – Lars Einar – Smart Thinker 604

1984 – Saab Emblem – Perception Management 605

1984 – Saab 9000 Turbo 16 – Marketing Manifest 609

1984 – Inner World of AVC – Do or Die..... 610

1984 – Have Slides Will Travel – Show in A Truck 616

1984 – Secret Mission – Animation Illusions..... 617

1984 – Saab 9000 Turbo 16 World Launch – Kolmården..... 621

1984 Saab 9000 Show Collage Plates N ^{os} 1-18.....	626
1984 – Scandinavian Odyssey – Russian Intrigue.....	630
1984 – Photokina Award – First of Many.....	638
1984 – Holiday Cheer – Class Clown	639
1985 – Ikea Show – Building It Is Half the Fun!	644
1985 Key Frames of Selected Ikea Show Animations Plates N ^{os} 1-8.....	644
1985 – The Art of Thinking – The Meaning of Cold.....	646
1985 – SAS Linjeflyg Doco – Excess & Ineptitude.....	647
1985 Linjeflyg Show Collage Plates N ^{os} 1-10.....	650
1985 – Power Politics – A House Divided.....	653
1985 – Saab Redux – US Launch Show	656
1985 – Saab 9000 US Launch – Nashville	658
1985 Saab 900 Show Collage Plates N ^{os} 1-8.....	665
1985 – Saab 900 US Launch – Nashville	666
1986 – Hawaiian Holiday – Slides Across the Ocean.....	667
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 Ingenuity.....	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	696
1987 – AVL Dealership – Carnival Cruise.....	697
1987 – Saab 9000 CD Launch – Devilish Details.....	701
1987 – Image Wall – The Big Picture	704
1987 – Saab Production – Fine-Tuned Machine	706
1988 Screening Saab Image Wall Show at AMI Plates N ^{os} 1.....	706
1988 In Memorium – Don Southerland Plates N ^{os} 1.....	706
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 N ^{os} 1-10.....	723
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
1988 Dataton_Slides_Are_Dead_advertisement Plates N ^{os} 1-2	747
1989 – Brussels Studio – Ego Gone Wild	748
1989 – Sibling Squabbles – Territorial Prerogatives	753
1989 – Saab TV Commercials – New Network	755
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	764
1991 – Targeted Marketing – Hits and Misses	769
1991 – Black Swan – Broken Contracts	778
1991 – 🌪️ 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 Scania Maing History Show – Key Frames Plates N ^{os} 1-16	706
1991 – Estonia – Hedging Bets	793
1991 – Marble Game – No Winners	798
1992 Multi-Images Magazine Plates N ^{os} 1-40	799
1992 Multi-Images Magazine Plates N ^{os} 41-84	799
 VOLUME FIVE 1992-2007	 i
 Backstory	 801
1992 – Seville Expo – Waste of Time and Money	814
1992 – Vashon Island – New Neighbors	814
1990s Vashon Island Friends Plates N ^{os} 1-2	706
1992 – Competitor Turns Client – Isuzu Odyssey	818
1992 – Unpacking A New Life – Playing House	821
1993 – Québec – Musée du Fort	828
1993 – Malaysia Airlines – Malaysia Fantasia	830
1993 Malaysia Airlines Collage Plates N ^{os} 1-2	840
1993 – Travel Incentive – Asian Adventure	841
1994 – Malaysia Airlines – Photo Library	845
1993 Nikon F3 Camera System Poster Plates N ^{os} 1-2	847
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	885
1996 – Scania – Jubelium	887

1996 – PIR Photo Library – Alarming Inebriation	895
1996 – Beating Odds – Losing Hand	897
1996 – White Christmas – Island Blackout	898
1996 – Bait and Switch – Corporate Conundrums	900
1996 Watts-Silverstein Crew Plates N ^{os} 1-2	900
1996 – Prospect Generator – Positively Poland	905
1996 – New Business – Client of the Year	906
1996 – Swedish Match – Political Burnout	908
1996 Portfolio Swedish Match Plates N ^{os} 1-50	916
1996 – Life in Flux – Reality vs Fantasy	923
1997 – Nike Anaheim – Third Dimension	930
2002 Sound Images Shows Portfolio Plates N ^{os} 1-6	932
1997 – Swedish Redux – Surprise Marriage	936
2000 Portfolio Power Point Show Plates N ^{os} 1-96	941
1997 – Jump Ship – Patience Is A Virtue	945
1998 – Scania Bus – Life Gets a Lift	948
1999 – Scania – Millennium Calendar	953
1999 Scania Millennium Collection Showcase Plates N ^{os} 1-38	958
1999 – Dataton – Watchout Keynote	958
2000 – Back to Vashon – New Lease on Life	960
2000 Millennium Family Collage Plates N ^{os} 1-6	961
2000 Millennium Portraits Plates N ^{os} 1-12	962
2000 – Career Restored – Digital Upgrades	963
2000 – Sound Images – Nike Shox	965
2001 – Greece & Turkey – Calm Before the Storm	975
2001 – Sound Images – Working Out Bugs	981
2001 – ISSI – Simple Solutions	985
2001 – Avcon – Northland Services	987
2001 – In-laws Visit – Fraternal Fishing	995
2001 – Mom Dies – Anna Recoils	999
2001 – 9/11 – Diversions	1003
2001 – Dataton USA – Kellner Out Branson In	1006
2001 – Evolution – Devolution	1008
2002 – Skechers – Covering for Dave	1011
2002 – Fred Brink – Kentucky Show	1015
2002 – Watts Media – Samsung	1016
2002 – IBM – PGI CTSF	1021
2002 – JD Edwards – Shit Perfectly Cooked	1025
2002 – Pride & Prejudice – Black & White Choices	1028
2002 – Hydrogen Advertising – Trial Balloon	1031
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 Happy Snap of Yours Truly by Judith Doyle Plate N ^{os} 1	1052
2003 Westport Suite 304 Plates N ^{os} 1-5	1052
2003 – Twice Burned Once Shy – Glutton for Punishment	1054

2003 Westport Suite 405 Plates N ^{os} 1-6	1054
2003 – Yucatan – Illuminado Tours	1055
2003 – Sailing Odyssey – Belize & Guatemala.....	1060
2003 Belize and Guatemala Sailing Odyssey Plates N ^{os} 1-2	1065
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 N ^{os} 1-4	1094
2004 – QAV – Montego Bay	1095
2005 – Peppermill – Angry Epilogue	1099
2005 – African Birthday – Peak Experience.....	1099
2005 Ascent of Mount Kilimanjaro Plates N ^{os} 1-6.....	1105
2005 Serengeti Safari Plates N ^{os} 1-2.....	1109
2005 Ethiopia Mini Odyssey Plates N ^{os} 1-2	1111
2005 – Oligopoly – New York Life.....	1112
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 N ^{os} 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	1171
_1973-1980	1171
Incredible Imagers, AB – Stockholm/Brussels Crew.....	1172

Incredible Images Awards List [Partial – 1988]	1172
Association for Multi Image (AMI)	1172
Association for Multi Image (AMI) New York Chapter	1172
Association of Visual Communicators	1172
Best in The West Festival (Vail International Multi-Image Festival)	1173
British Industrial & Scientific Film Association (BISFA) Festival.....	1173
CAVcom Festival FOTOKINA.....	1173
Forox Special-Effects Competition	1173
Images '88 (formerly BISFA)	1173
Information Film Producers Association (IFPA).....	1174
International Visual Communicators Association (IVCA)	1174
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
Audio Visual Laboratories [AVL]	1176
USA	1176
AVL Europe	1177
AVL Dealers.....	1177
Association for Multi-Image [AMI] Staff.....	1178
Image Stream Crew [Incomplete].....	1179
Friends & Associates.....	1180
High School Friends and Colleagues 1956-1961.....	1180
Professional Colleagues, Clients & Friends 1960s and beyond	1185
Australia.....	1185
Austria	1185
Belgium.....	1185
Brazil	1186
Canada	1186
Columbia.....	1190
Denmark.....	1190
Estonia	1190
Finland	1190
France	1190
Germany	1191
Hong Kong	1191
Iceland	1191
India	1191
Ireland.....	1192
Italy	1192
Jamaica	1192
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]	1235
Demise of AVL.....	1235
AVL Procall.....	1241
AVL Resources	1241
Caribiner, Inc.	1242
Multi-Image	1254
New York Experience Rusty Russell	1254
Navitar Buhl Optical Company.....	1256
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	1282
FINANCIAL WISDOM.....	1283
Bear Markets	1283

Bull Markets.....	1283
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	1286
 PHOTOGRAPHY.....	 1288
 Film Apertures & Perforations 35mm.....	 1288
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	1299
Color Conversion Filters	1300
Light Balancing Filters.....	1301
Infrared Filters	1302
Neutral Density No. 96 Filters	1302
Carbon Neutral Density	1302
Wedding Shoot List.....	1303
 RECIPES & FOOD.....	 1304
 Bah Kut The (Pork Bone Tea).....	 1304
Banana Bread	1306
Blackberry Sorbet	1307
Blueberry Pancakes	1308
Cajun Srice Blend.....	1309
Cereal Mix.....	1310
Chana Dhal.....	1311
Chocolate Trifle	1312
General Ching’s Chicken	1313
Greek Stew	1314
Kefir	1315
Indian Masalas.....	1317
Biryani Masala	1317
Chhole Masala	1317
Coastal Fish Masala	1318
Garam Masala.....	1318
Kala (Goda) Masala.....	1318
Meat Masala	1318
Pao-Bhaji Masala	1319
Rajmah Masala	1319

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:	1324
Preparation:.....	1324
Usage and Storage:.....	1324
Makhni Gravy:	1325
Preparation:.....	1325
Usage and Storage:.....	1325
White Gravy:.....	1326
Preparation:.....	1326
Usage and Storage:.....	1327
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	1344
ERRATA & MISCELLANEOUS.....	1345
Burning Man Pack List 2015.....	1345
Burning Man Menu Suggestions & Supplies List.....	1349
Design Matters	1354
Four Agreements, The	1355
Fort Museum, Québec.....	1356
God	1358
Granfalloon.....	1359
Josef Svoboda	1360
Learning.....	1362
Children Learn What They Live by Dorothy Law Nolte, Ph.D.	1362

Memorabilia	1363
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	1430
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	1462
From Joey Kimball Incredible Slidemakers	1463
From John Brand Brand Projection.....	1465
From John Emms Incredible Imagers.....	1469
From John Grinde AVC.....	1471
From John & Anne Stapsy Aerial Image Transfer	1473
From John Whitcomb Pran Audiovisual	1479
From Kjell Gustafsson AVC/AV Huset	1481
From Kornelius Schorle Panorama Industries	1484
From Larry Spasic San Jacinto Museum.....	1487
From Lars Einar Saab Automobile.....	1488
From Lars “Lasse” Hellquist AVC.....	1490
From Linda Gifkins Douglaston.....	1494
From Marilla Smith Cadillac Fairview	1495
To/From Martin Dworen Kreab	1498
From Mike Fahl Dataton Pix Lab	1500
From Mike LaRue Audio Visual Laboratories [AVL]	1501

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 [Shipp] 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	1512
From Richard Shipp DD&B Studios [Deaf, Dumb & Blind]	1518
Letter to Rick Jones Re: Chuck Kappenman.....	1521
From Russ Gordon AV Producer	1523
From Seymour Levy J. Charles David Advertising.....	1526
From Steve Farris Sound Images	1528
From Steve Wilkinson Car and Driver.....	1531
From Sven Lidbeck Audio Visual Centrum [AVC].....	1533
From Sylvia Allen Audio Visual Laboratories [AVL].....	1535
From Ted Russell Photographer & Mentor.....	1536
From Todd Gipstein National Geographic	1538
From Tom Ridinger Car and Driver Mesney’s Third Bardo	1539
From Trudy Woodcock Creative House Illuminado Tours	1551
From Walt Wagner Wagner Music	1553

SEQUEL: The King Is Dead, Long Live the King	1554
--	------

VOLUME SEVEN | 2007-2019 i

Introduction.....	1555
Backstory	1558

2007 – Naked Truths – Preconceived Notions	1577
2007 – Blue Heron Arts Center – Art Auction	1579
2007 – Island Galleries – Grasping at Straws	1580
2007 – Seattle Galleries – No Sale.....	1581
2007 – Vancouver & Whistler Galleries – False Hopes	1583
2007 – Vancouver Island – Another False Hope	1586
2007 – River Mill Gallery – Michael Chan.....	1588
2007 – Modern Sailing – Grecian Odyssey	1590
2007 Modern Sailing – Grecian Odyssey Plates N ^{os} 1-8.....	1596
2007 – 07.07.07 – Lucky Number.....	1599
2007 – Bjordahl Wedding – Catered Affair	1604
2007 – Revelstoke & Kaslo – Sweet & Sour.....	1605
2008 – Epson 9880 – Printing Improvements	1611
2008 – ☒ Godard Gone – Eye Candy Fails.....	1613
2008 – Indian Odyssey – Pandey Wedding	1616
2008 India Pandey Wedding Album Plates N ^{os} 1-10	1628
2009 – Atlanta – CDC Global Odyssey Updates.....	1629
2009 – Vashon Retreat – Starting Over.....	1631
2009 – Strawberry Festival – Sour Grapes	1636
2009 – All India Café – A Flash in The Pan.....	1641

2009 – Another Lucky Number – 09.09.09.....	1644
2010 – Giclée Prepress – Book and Blog	1648
2010 – Pipe Dreams – Spinning Calendars.....	1656
2010 Spinning Calendars Showcase Plates N ^{os} 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	1733
2014 – Sweden Trip – Nostalgic Moments.....	1751
2014 – Vietnam & Cambodia – Honeymoon.....	1762
2014 – Cambodia – Fading Fast.....	1772
2014 – Existential Depression – Indecision	1783
2015 – New York Trip – No Way to Go Home	1787
2015 – Saskatoon Schnapps – Berry Good Idea?	1794
2015 – Elk Mountain Hotel – Dead Cat Bounce	1798
2015 Portfolio Elk Mountain Hotel Brochure Plates N ^{os} 1-4	1802
2015 – Reality Check – Portfolio Turned Keepsake.....	1803
2015 – Technobsolescence – Beginning of The End	1804
2015 – Burning Man – Spirits Rekindled	1806
2015 – Update Website – Captions Morph into Memoir.....	1815
2015 – Last of The Mohicans – Rivermill Gallery	1818
2015 – Intoxicating Hobby – Condo Cooking	1820
2016 – Loss of A Friend – Shocking Reminder.....	1823
2016 – Vashon Visit – July 4th Weekend	1824
2014-15 Vashon Memories Pamela Swanson Photos Plates N ^{os} 1-2	1827
2016 – Burning Man – Camp Cook.....	1828
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	i
INDEX.....	1892
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.....	2090
Kodak Film Number to Film Type Cross Reference Table	2090
GE (General Electric) and Kodak Filter Recommendations for Color Films.....	2090
ADDENDUM VI.....	2090
Nikon Lens Versions and Serial Numbers.....	2090
ADDENDUM VII.....	2090
AVL Enhanced Procall User Manual	2090
ADDENDUM VIII.....	2090
Kodak – History of Slide Projectors	2090
Kodak – History of S-AV Slide Projectors.....	2090
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 – Resurrection of The Dove Show – Good As New (Almost).....	2567
1977 <i>You Can't Stop a Dove!</i> – Script as Recorded Plates N ^{os} 1-3.....	2572
Preface.....	2574
Section One Technology and Machines	2575
1976 – Idiot Box – Dumb Idea	2577
1976 Idiot Box Plates N ^{os} 1-2	2577
1978 – AVL Dealer Meeting – Launch of Eagle Computer.....	2578
1978 AVL Dealer Meeting Plates N ^{os} 1-8.....	2578
1979 – The Inner World of AVL show.....	2579
1979 Inner World of AVL Plates N ^{os} 1-70.....	2580
1979 – A Gallery of AVL Products – Hero Shots from Many Shows.....	2581
1979 Inner World of AVL Plates N ^{os} 71-90.....	2584
1979-80 – Incredible's AVL Advertising Campaign	2585
1979-80 AVL Advertisements Plates N ^{os} 1-8	2587
1960s-70s – History of AVL – A Timeline – By Gary Kappenman	2588
Section Two Rostrum Camera Effects	2595
Glow-Effects Production.....	2598
Notes on Incredible Slidemakers Effects.....	2607
1970s – Incredible Slidemakers Printwork Portfolio – Best of the Best	2617
1970s Incredible Slidemakers Printwork Portfolio Plates N ^{os} 1-39.....	2617
1988 – Rhythms of the World Transition Effects	2618
1988 Rhythms of the World Transition Effects Plates N ^{os} 1-26	2618
1970s – Incredible Slidemakers Shows – Burger King Crew Rallies	2619
1970s Incredible Slidemakers Shows – Burger King Crew Rallies Plates N ^{os} 1-18.....	2621
Section Three Incredible Slidemakers	2622
1970s – Incredible Slidemakers New York Crew	2623
1970s Incredible Slidemakers New York Crew Plates N ^{os} 1-48.....	2629
Section Four Notable AV People	2630
1970s Notable AV People	2631
1970s Notable AV People – Images Images Images Plates N ^{os} 1-19.....	2632
Section Five Early Work (1950s-1960s)	2633
1950s-60s – Early Work – A Diverse Collection	2635
1959 – A Tribute to Glen Peterson	2637
1960s Early Work Plates N ^{os} 1-32	2638
1961 – Bayside High School – Yearbook Work & More	2639
1961 Bayside High School – Yearbook Work & More Plates N ^{os} 1-20	2639

Section Six Family & Friends (1950s-1960s)	2640
1950s-60s – Family & Friends – Diverse Pictures	2641
1950s-60s Family & Friends Plates N ^{os} 1-61	2641
1955-56 – Dorothy Mesney’s Family Pictures	2643
1955-56 Dorothy Mesney’s Family Pictures Plates N ^{os} 1-58	2651
1961 – Kathryn Munro Taylow Paintings – An Incomplete Portfolio	2652
1950s-60s Kathryn Munro Taylow Paintings – An Incomplete Portfolio Plates N ^{os} 1-23	2654
1960s-70s – Greenport & East Marion – Annual Pilgrimage – A.....	2656
1960s-70s Greenport & East Marion – Annual Pilgrimage Plates N ^{os} 1-12	2657
1963 – O’Grady Family Album	2658
1963 O’Grady Family Album Plates N ^{os} 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 – Ressurrection of The Dove Show – Good As New (Almost).....	2688
2022 – Update	2694

Preface.....	2695
--------------	------

Ken Burke Biography	2698
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	2701
List of AMI Presidents	2701
An Anthology of Multi-Image by Ken Burke	2700
Note from Ken Burke.....	2700

An Anthology of Multi-Image by Ken Burke.....	1
A theory of Multi-Image Communication Donald Perrin.....	112
Masquage: An Extrapolation of Einstein ... to Multi-Image Robert Siegler.....	134
Multi-Image and The Presentation of Space and Time Ed Wachtel.....	147
Theory and Evaluation of Multi-Image Ken Burke.....	157
A Review of Research of Multi-Image Kan Burke.....	173
The Perception of Multiple Images Bruce Goldstein.....	202
Designing Multi-Image Presentations Donald Pasquella.....	243
Multi Media Instructional Laboratory Gerald McVey.....	270
Symposium: Adding to The Director’s Tools Fleischer, Jewison & Nelson.....	282
Technical Aspects of Multi-Image Don Weede.....	290
So What Else Is New? Arthur Knight.....	294
Multi-Image Technique for The Boston Strangler Fleischer & Klein.....	305
Communication Not Chaos in Multimedia Leslie Buckland.....	321
Budgeting Professional Multi-Media Productions Donald Pasquella.....	332
Appendix A Chronology of ...Multi-Media & Related Works Ken Burke.....	349
Appendix B Multi-Media Programmers and Dissolves Drukker & Steigman.....	407

AN INCREDIBLE EPIC VOLUME ELEVEN 1982	I
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	2757
SIGNAL PROCESSING EQUIPMENT	2758
FIXING-UP YOUR TRACK	2759
ELIMINATE BACKGROUND NOISE	2759
'FLATTEN' YOUR MUSIC	2760
ORDERLINESS AND FILING	2761
SETTING UP A FILE.....	2761
LITTLE STUFF THAT CAN MAKE BIG DIFFERENCES	2762
PROGRAMMING & STORYBOARDING	2763
STORYBOARDS	2766
STORYBOARDS SHOULD NOT REQUIRE EXPLANATION	2770
WRITE ON!.....	2770
INTRODUCTION TO PROGRAMMING	2771
LAMP CONTROLS.....	2773
'ALTERNATE' CHOICES.....	2774
USING FREEZES	2775
COMPUTER SPEED AND LINE-READING TIMES	2777
MAKING FLASH FADES SMOOTH.....	2779
AVOID BEING 'INCONGRUOUS'	2781
FAST-FADES BETWEEN TABS AND TIME CODES	2784
'CHEATING'	2785
'THREADING' PROGRAMS.....	2787
PROJECTOR-SEQUENCING LOOPS.....	2790
'PRESETS'	2791

FAST ZOOMS AND WIPES	2792
PROGRAMMING FOR ANIMATION	2792
NIGHTMARES SHOW PORTFOLIO PLATES N ^{OS} 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	2799
'TOC' FOR CLOCKTRAK ADJUSTMENTS	2799
FINE TUNING BETWEEN CLOCKTRAK SYNCH POINTS	2800
HOW POSITRACK WORKS.....	2802
PROGRAM STORAGE	2804
RED/BLUE SYSTEM	2804
PROTECTING YOUR PROGRAM	2805
DOUBLE DISK SAVES	2806
CUE SAVING TO BUILD EFFECTS LOOPS	2807
USING REPEATS	2809
MASTER CUES LIBRARY.....	2809
USING AVL CLOCKTRAK FOR SEQUENTIAL SHOW MODULES	2810
'CRASH STARTS' REVEAL PROBLEMS.....	2813
USING MASTER AVL CLOCKTRAK	2815
GET YOUR CUES ON TAPE	2815
AVOID DELAYS	2816
DISK PACKING PROCEDURES	2817
BE A 'FLASHER'	2818
AVL <i>POCKET PROCALL GUIDE</i> PLATES N ^{OS} 1-3.....	2818
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	2834
SHOOTING ON-LOCATION ANIMATIONS.....	2832
VARIABLE TIMING AND DIRECTION	2839
SCREEN LAYOUT AND COMPOSITION	2839
SIT YOURSELF IN THE LAST ROW.....	2844
PUT THE MESSAGE IN THE MIDDLE.....	2844
LEAVE ENOUGH TIME TO SEE THE IMAGERY	2845
ASK A 'NAÏVE' AUDIENCE	2845
FILTERS A WORLD OF MAGIC.....	2846
PRIMARY-COLOR FILTERS.....	2851
USING INFRARED AERO EKTACHROME	2851
FOG EFFECTS	2869
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 N ^{OS} 1-8.....	2924
MIRROR TRICKS	2925
VARY LIGHTING ANGLES FOR INTERESTING DISSOLVES	2927
ROSTRUM-CAMERA PHOTOGRAPHY	2929
A SYSTEMS APPROACH	2929
START WITH COLORS	2931
‘BURN-THROUGH’ COLORS	2929
ESTABLISH A STANDARD FIELD	2931
USING THE OXBERRY GRID ON NON-OXBERRY CAMERAS	2934
PREPARATION OF ARTWORK FOR ROSTRUM CAMERA PHOTOGRAPHY	2935
MASKS OF STANDARD FIELD DIVISIONS.....	2935
CHOICE OF MATERIALS	2936
LEARN HOW TO SPECIFY TYPE.....	2940
MAKING FILM MECHANICALS	2941
USING OUTLINE TYPEFACES.....	2941
PREPARING SOLID-FILL ARTWORK.....	2942
AVOID A LOT OF OVERLAYS	2944
USE RUBYLITH INSTEAD OF INK.....	2945
AUTOMATIC PROCESSORS	2948
CLEAN-UP OF NEGS AND POSITIVES	2948
OVERSIZED ART.....	2951
SOME ADDITIONAL TIPS.....	2952
USE PENCIL ART TO SAVE MORE TIME	2953
AIRBRUSH TECHNIQUES	2954
POSTERIZATION EFFECTS.....	2955
BASIC ROSTRUM CAMERA TECHNIQUES.....	2961
SHOOTING LOGS	2963
A NOTE ON NUMBERS.....	2973
HOW TO USE THE LOG SHEET	2973
MATERIALS NEEDED FOR SHOOTING EFFECTS FROM 7.5-FIELD CELS	2974
<i>Color Gels: I recommend Rosco Supergels in the following colors.</i>	2974
<i>Glow Screens and Glass</i>	2974
<i>Glitter Screens</i>	2976
<i>Star Plates</i>	2977
<i>Graduated Tones and Texture Screens</i>	2982
<i>Metallic Looks</i>	2983
<i>On-Lens Filters</i>	2986
<i>Colored Backgrounds</i>	2986
<i>Color Correction Techniques</i>	2987

<i>Solid-Colored Backgrounds</i>	2991
<i>Graduated-Shade Masks and Procedures:</i>	2991
<i>Textured Backgrounds</i>	2992
SETTING UP YOUR 'EFFECTS BIBLE'	2992
GLOW-EFFECTS EXCERPT FROM <i>VOLUME NINE</i>	2994
SETTING UP YOUR 'EFFECTS BIBLE' (CONTINUED).....	2998
'AURA' TESTS	2998
GLITTER TESTS	2999
STAR TESTS	3000
FOG TESTS	3002
PRISMS.....	3002
CONTRAST AND COLOR CONTROL	3005
SOFT-EDGED AND PANORAMA MASKS	3011
THE STORY OF FUZZIES BY RICHARD CORLEY.....	3015
<i>1970s-1980s D & S Corley Laboratories Portfolio Plates N^{os} 1-8</i>	3022
<i>1980s DSC Mask Portfolio Plates N^{os} 1-15</i>	3022
CREATING MULTIPLE-PICTURE ASSEMBLIES	3023
MAKING ASSEMBLIES	3025
ASSEMBLIES FOR SPLIT-FIELD WORK	3027
MOVING-ELEMENT SHOOTING.....	3029
STEPPED-ELEMENT SHOOTING	3030
MAKE COORDINATE PLATES FOR EVERY SCENE.....	3031
SHOOTING FULL EFFECTS INTO POSITION	3032
STREAKED AND OTHER MOVING ELEMENTS.....	3033
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
MULTIPLXED SLIDES AND MIXED-MEDIA SHOWS.....	3059
IMAGE STABILITY	3072
SOUNDTRACK PREPARATION	3074
'BALANCING' VISUALS	3075
MULTIPLE PASSES.....	3081
RP METHODS FOR VIDEO TRANSFERS.....	3084
'CREATIVE' TRANSFERS	3085
"UNPERPLEXING MULTIPLEXING" <i>AUDIO VISUAL COMMUNICATIONS</i> 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
<i>Pitching Costs</i>	3101
<i>Consultancy</i>	3101
<i>Concepting & Scripting</i>	3101
<i>Photography (Location)</i>	3102
<i>Photography (stock)</i>	3102
<i>Photography (Rostrum camera)</i>	3103

<i>Artwork Preparation (Time & Materials)</i>	3103
<i>Audio Production</i>	3104
<i>Cine Post Production</i>	3105
<i>Presentation Copies of Show(s)</i>	3105
<i>Multiplexing</i>	3106
<i>Staging</i>	3106
<i>Retail Purchases and Sales in Behalf of Client</i>	3109
<i>Clerical</i>	3109
<i>Client Entertainment</i>	3110
USING THE BUDGETING CHECKLIST	3111
<i>Consultancy</i>	3111
PRODUCTION BUDGETING FORM	3116
PITCHING COSTS	3116
CONSULTANCY.....	3116
VALUE OF IDEAS.....	3116
CONCEPT & SCRIPTING	3117
PHOTOGRAPHY (LOCATION).....	3117
PHOTOGRAPHY (STOCK)	3118
PHOTOGRAPHY (ROSTRUM CAMERA)	3118
ARTWORK PREPARATION	3118
AUDIO PREPARATION	3120
CINE POST PRODUCTION	3121
PRESENTATION COPIES OF SHOW	3122
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	3128
AUDIO TRACK	3131
PROGRAMMING	3132
PHOTOGRAPHY	3133
STOCK PHOTOGRAPHY.....	3133
ROSTRUM CAMERA PHOTOGRAPHY	3136
ART PREPARATION.....	3138
SOME TIPS	3138
TYPE SPECIFICATION.....	3144
CARTOON ART	3146
ILLUSTRATIONS.....	3147
CHARTS	3147
ENHANCED PHOTOGRAPHS OR ARTWORK	3149
ART FOR LOCATION PHOTOGRAPHY	3149
AUDIO PREPARATION	3149
CINE POST PRODUCTION.....	3151
RAVIN' ABOUT RAVEN.....	3151
PRESENTATION COPIES OF SHOW	3153
BUDGETING FOR MULTIPLEXED SHOWS	3154
STAGING.....	3156
GENERAL LOGISTICS AND TRAVEL.....	3163

SALES AND PURCHASES IN BEHALF OF CLIENT.....	3165
CLERICAL AND ADMINISTRATIVE COSTS.....	3166
CLIENT ENTERTAINMENT.....	3166
THE TOTALS COLUMNS.....	3167
MULTI-IMAGE AS A BUSINESS.....	3168
EMPLOYEE INCENTIVES.....	3170
SALES AND REPRESENTATION.....	3173
CONTRACTUAL OBLIGATIONS.....	3178
MAINTAINING ON-GOING RELATIONSHIPS WITH CLIENTS.....	3179
TARGETED MARKETING.....	3181
CASH FLOW MANAGEMENT.....	3184
POSTSCRIPT.....	3185
ADDENDA.....	3187
MY INVOLVEMENT IN AVL AND MULTI-IMAGE BY ED MCTIGHE.....	3187
AVL TIMELINE BY GARY KAPPENMAN.....	3211
ADVENTURES OF AN AV SLUT BY JOHN GRINDE.....	3212
1970s INCREDIBLE SLIDEMAKERS PRINTWORK PORTFOLIO PLATES 1-39.....	3215
1970s INCREDIBLE SLIDEMAKERS NEW YORK CREW PLATES 1-48.....	3216
1980 INCREDIBLE SLIDEMAKERS PRESS-CLIP BOOK SELECTIONS PLATE N ^{OS} 1-39.....	3218
OXBERRY PRO SYSTEMS MANUAL PAGES 1-22.....	3219
 AN INCREDIBLE EPIC VOLUME TWELVE 1978-1988	
CONTENTS.....	VII
PREFACE.....	3225
SECTION ONE.....	3226
THE STORY OF AMI BY CARL BECKMAN.....	3226
SECTION TWO.....	3228
THE ART OF MULTI-IMAGE EDITED BY ROGER GORDON.....	3228
• 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
• Criticizing The Presentation 85	3223
• Addenda & References 106	3223
SECTION THREE.....	3230
GICLÉE PREPRESS - THE ART OF GICLÉE DOUGLAS MESNEY.....	3230
Forward – The Zen of Giclée <u>1</u>	
Introduction to Giclée <u>11</u>	
Section One: The Study of Light 17	
Section Two: Giclée Prepress Workflow 29	

GICLEE PREPRESS - THE ART OF GICLEE | DOUGLAS MESNEY (CONTINUED)

- 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.....3231

- 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

APPENDIX

A closer look at sources and other bits.



Sherlock Holmes in scene from the Scania Making History show.

“Those Were the Days” by Gene Raskin

Once upon a time there was a tavern
Where we used to raise a glass or two
Remember how we laughed away the hours
And dreamed of all the great things we would do

Those were the days my friend
We thought they'd never end
We'd sing and dance forever and a day
We'd live the life we choose
We'd fight and never lose
For we were young and sure to have our way.
La la la la...
Those were the days, oh yes those were the days

Then the busy years went rushing by us
We lost our starry notions on the way
If by chance I'd see you in the tavern
We'd smile at one another and we'd say

Those were the days my friend
We thought they'd never end
We'd sing and dance forever and a day
We'd live the life we choose
We'd fight and never lose
For we were young and sure to have our way.
La la la la...

Those were the days, oh yes those were the days

Just tonight I stood before the tavern
Nothing seemed the way it used to be
In the glass I saw a strange reflection
Was that lonely woman really me

Those were the days my friend
We thought they'd never end
We'd sing and dance forever and a day
We'd live the life we choose
We'd fight and never lose
For we were young and sure to have our way.
La la la la...
Those were the days, oh yes those were the days

Through the door there came familiar laughter
I saw your face and heard you call my name
Oh my friend we're older but no wiser
For in our hearts the dreams are still the same

Those were the days my friend
We thought they'd never end
We'd sing and dance forever and a day
We'd live the life we choose
We'd fight and never lose
For we were young and sure to have our way.
La la la la...
Those were the days, oh yes those were the days

Incredible Slidemakers, Ltd. – New York Crew

1969-1972

Ed Just – Helper
Joey Clapper – Assistant
Kathy McMasters – Helper
Sue Keeton – Sales Rep
Tom Allen – Helper

1973-1980

Barbara Mesney – Receptionist | Production Assistant
Bob Smith – Artist
Carl Wallin – Artist
Carla Wragg – Artist
Cathryn Kunicki – Production Assistant
Chris Hoina – Staging
Claire – Artist
Dan Collins – Staging
Debbie Jopling – Artist
Dona Tracy – Production Assistant | GF
Donald – Bookkeeper
Doug Sloan – Sales Representative
Ed Binder – Forox camera/sales rep
Fred Cannizzaro – Forox Manager | Effects Designer
Glen Wilhelm – Staging
Grace Napoleon Bucci – Artist
Jack Kenner – Photographer
Jan Irish – Production Assistant | GF
Jim Casey – Photo Studio Manager | Designer
Joey Kimball – Sales Representative | Producer
John Leicmon – Forox Camera
John O'Connell – Staging
Jon Bromberg – Business/Studio Manager
Karl Anhanslin - Artist
Kathy Howard - Artist
Mark Bergman – Forox artist & camera operator
Mark Strodle – Artist
Maxine Pinner – Bookkeeper
Mercedes Christ – Secretary
Michael Chan – Photographer
Nancy Pearson – Artist
Nicole Clark – Forox Camera
Pat Billings – Producer | Photographer
Ricky – Office assistant
Rocky Graziano – Audio Engineer
Sally Cooney – Artist | Photographer
Scott Weintraub – Artist
Tim Sali – Artist
Tom Ridinger – Art Director
Wayne Olds – Forox camera | Production Assistant

Incredible Imagers, AB – Stockholm/Brussels Crew

Conny Bergqvist – Assistant to John Emms
Dean Dedmon – Mounting & Assembly
Elisabeth Ivarsson – Sales Representative | Office Manager
John Emms – Designer | Editor | Cameraman
Catherine Vuylsteke (Brussels) – Receptionist | Secretary
Diego (Brussels) – Handyman
Urve Kalmist (Estonia) – Sales & Business Representative

Incredible Images Awards List [Partial – 1988]

Association for Multi Image (AMI)

- Crystal – "Bumbles" (AVL – Audio Visual Laboratories)
- Gold – "Saab 900 Product Range" (SAAB)
- Gold – "Rhythms of The World" (AVL – Audio Visual Laboratories)
- Gold – "Building It Is Half the Fun!" (IKEA | AVC – AUDIO VISUAL CENTRUM)
- Silver – "Putting the Future in Motion" (SAAB)
- Silver – "Saab 9000 US Launch" (SAAB | AVC – AUDIO VISUAL CENTRUM)
- Silver – "Saab 9000 Turbo 16" (SAAB | AVC – AUDIO VISUAL CENTRUM)
- Silver – "The Art of Thinking" (IBM | AVC – Audio Visual Centrum)
- Silver – "Lisa Flash" (APPLE | Image Stream)
- Silver – "Saab 9000 CD World Launch" (SAAB)
- Bronze – "Saab 9000 CD" (SAAB)
- Bronze – "Image Wall Brochure" (INCREDIBLE IMAGERS)
- Special Merit | Programming – "Saab 9000 CD World Launch" (SAAB)
- Special Merit | Programming – "Saab 9000 CD" (SAAB)
- Special Merit | Programming – Saab 9000 & Saab 900 shows (SAAB | AVC)
- Special Award | Producers Hall of Fame

Association for Multi Image (AMI) New York Chapter

- Crystal – "Rhythms of The World" (AVL)
- Gold – "Rhythms of The World" (AVL)
- Gold – "See the Light" (BERGEN EXPO)
- Gold – "You can't Stop Infinity" (OLYMPUS)

Association of Visual Communicators

- Best of Show – "Putting the Future in Motion" (SAAB)
- Gold – "Building It Is Half the Fun!" (IKEA | AVC – AUDIO VISUAL CENTRUM)
- Gold – "Rhythms of The World" (AVL – Audio Visual Laboratories)
- Gold – "Putting the Future in Motion" (SAAB)
- Gold – "Saab 9000 US Launch" (SAAB | AVC – AUDIO VISUAL CENTRUM)
- Gold – "Saab 9000 CD" (SAAB)
- Gold – "Swedish Meatballs" (SWEDISH INDUSTRIES FOUNDATION')
- Silver – "Saab 9000 CD World Launch" (SAAB)
- Silver – "See the Light!" (BERGEN EXPO)
- Bronze – "Rhythms of The World" (AVL – Audio Visual Laboratories)

- Special Award | Animation – "Building It Is Half the Fun!" (IKEA | AVC)
- Special Award | Photography – "Building It Is Half the Fun!" (IKEA | AVC)
- Special Award | Best of Show nominee – "Building It Is Half the Fun!" (IKEA | AVC)
- Special Award | Animation – "Saab 9000 US Launch" (SAAB | AVC)
- Special Award | Best of Show nominee – "Saab 9000 US Launch" (SAAB | AVC)
- Special Award | Animation – "Putting the Future in Motion" (SAAB)
- Special Award | Multi-Image Photography – "Putting the in Motion" (SAAB)
- Special Award | Visual Design – "Rhythms of The World" (AVL – Audio Visual Labs)
- Special Award | imaginative Use Stock Photos – "Rhythms of The World" (AVL)
- Special Award | Music – "Rhythms of The World" (AVL – Audio Visual Labs)
- Special Award | Programming – "Rhythms of The World" (AVL – Audio Visual Laboratories)

Best in The West Festival (Vail International Multi-Image Festival)

- Gold – "Saab 9000 CD World Launch" (SAAB)
- Gold – "Swedish Meatballs" (SIF – SWEDISH INDUSTRIES FOUNDATION)
- Gold – "Saab 9000 CD World Launch" (SAAB)
- Gold – "Rhythms of The World" (AVL – Audio Visual Laboratories)
- Gold – "Building It Is Half the Fun!" (IKEA | AVC – Audio Visual Centrum)
- Silver – "See the Light!" (BERGEN EXPO)
- Silver – "Saab 9000 CD" (SAAB)
- Special Merit – "Saab 9000 CD World Launch" (SAAB)

British Industrial & Scientific Film Association (BISFA) Festival

- Silver – "Saab 9000 US Launch" (SAAB | AVC – AUDIO VISUAL CENTRUM)
- Silver – "The Art of Thinking" (IBM | AVC – Audio Visual Centrum)
- Silver – "Building It Is Half the Fun!" (IKEA | AVC – Audio Visual Centrum)
- Silver – "Putting the Future in Motion" (SAAB)
- Special Award | Best of Category – "Building It is Half the Fun!" (IKEA | AVC)
- Special Award | Best of Category – "Saab 9000 US Launch" (SAAB | AVC)
- Special Award | Programming – "Saab 9000 US Launch" (SAAB | AVC)
- Special Award | Best of Category – "Putting the Future in Motion" (SAAB)
- Special Award | Best of Show – "Hawaii Xanadu" (Mesney – Self Promotion)
- Merit Award – "Rhythms of The World" (AVL – Audio Visual Laboratories)

CAVcom Festival | FOTOKINA

- Best of Show – "Building It Is Half the Fun!" (IKEA | AVC – Audio Visual Centrum)
- Gold – "Building It Is Half the Fun!" (IKEA | AVC – Audio Visual Centrum)
- Gold – "Hawaii Xanadu" (Mesney -Self Promotion)
- Silver – "Saab 9000 US Launch" (SAAB | AVC – AUDIO VISUAL CENTRUM)
- Silver – "Saab 9000 CD World Launch" (SAAB)
- Silver – "The Art of Thinking" (IBM | AVC – Audio Visual Centrum)
- Bronze – "Saab 900 Product Range" (SAAB)

Forox Special-Effects Competition

- 1980 Creative Award
- 1984 Creative Award

Images '88 (formerly BISFA)

- Gold – "Swedish Meatballs" (SIF – SWEDISH INDUSTRIES FOUNDATION)
- Silver – "Saab 9000 CD World Launch" (SAAB)
- Silver – "Money Money Money" (ABV AB)
- Silver – "Image Wall Brochure" (INCREDIBLE IMAGERS)
- Special Merit | Script – "Swedish Meatballs" (SIF – Swedish Industries Foundation)
- Special Merit | Rostrum Photography – "Money Money Money" (ABV AB)
- Special Merit | Programming – "Money Money Money" (ABV AB)
- Special Merit | Best Use of Technology – "Saab 9000 CD World Launch" (SAAB)

Information Film Producers Association (IFPA)

- Best of Show – "You Can't Stop A Dove" (AVL – Audio Visual Laboratories)
- Gold – "You Can't Stop A Dove" (AVL – Audio Visual Laboratories)
- Silver – "Bumbles" (AVL – Audio Visual Laboratories)
- Silver – "Nightmares" (STS – Slide Transfer Service)
- Special Award | Animation – "Nightmares" (STS– Slide Transfer Service)

International Visual Communicators Association (IVCA)

- Merit Award – "Time Capsule" (SAAB)

New York International Film & TV Festival

- Best of Show – "Saab 9000 CD World Launch" (SAAB)
- Best of Show – "Building It Is Half the Fun!" (IKEA)
- Best of Show – "Putting the Future in Motion" (SAAB)
- Gold – "Saab 9000 CD World Launch" (SAAB)
- Gold – "Saab 9000 CD" (SAAB)
- Gold – "Rhythms of The World" (AVL – Audio Visual Laboratories)
- Gold – "Putting the Future in Motion" (SAAB)
- Gold – "See the Light!" (BERGEN EXPO)
- Gold – "Building It Is Half the Fun!" (IKEA)
- Silver – "Saab 9000 US Launch" (SAAB | AVC – AUDIO VISUAL CENTRUM)
- Silver – "Swedish Meatballs" (SIF – Swedish Industries Foundation)
- Bronze – "Time Capsule" (SAAB)
- Special Merit | Music – "The Power of Scania" (SCANIA BUSS AB)
- Special Merit | Photography – "Swedish Meatballs" (SIF – Swedish Industries Foundation)

Nordic Film Festival

- Special Award – "Building It Is Half the Fun!" (IKEA | AVC – Audio Visual Centrum)

Swedish Multi-Image Festival

- Best of Show – "See the Light!" (BERGEN EXPO)
- Gold – "See the Light!" (BERGEN EXPO)
- Gold – "Rhythms of The World" (AVL – Audio Visual Laboratories)
- Gold – "Putting the Future in Motion" (SAAB)
- Gold – "Building It [s Half the Fun!" (IKEA | AVC – Audio Visual Centrum)
- Gold – "The Art of Thinking" (IBM | AVC – Audio Visual Centrum)
- Silver – "Battle Over the Atlantic" (SAS | AVC – Audio Visual Centrum)
- Silver – "Saab 9000 US Launch" (SAAB | AVC – AUDIO VISUAL CENTRUM)

- Bronze – "The Spirit of Volvo" (VOLVO | AVC – Audio Visual Centrum)
- Bronze – "Time Traveller" (SAS | AVC – Audio Visual Centrum)
- Special Award | Special Effects – Saab 9000 & Saab 900 shows (SAAB | AVC)

US Industrial Film Festival

- Best of Show – "Building It Is Half the Fun!" (IKEA | AVC – AUDIO VISUAL CENTRUM)
- Dukane Award – "Building It [s Half the Fun!" (IKEA | AVC – AUDIO VISUAL CENTRUM)

Vail International Multi-Image Festival

- Gold – "Makin' it" (IBM)
- Gold – "Bumbles" (AVL)
- Gold – "You Can't Stop A Dove!" (AVL)
- Gold – "Rhythms of The World" (AVL)
- Silver – "Nightmares" (STS – Slide Transfer Service)
- Silver – "NAVA '80 Welcome Module" (Kodak)
- Silver – "The Inner World of AVL" (AVL – Audio Visual Laboratories)
- Silver – "New Product Launch" (XEROX)
- Silver – "Vitamin Education" (HOFFMAN LAROCHE)
- Silver – "Grand Slam" (BURGER KING)
- Silver – "QPLV" (BERGEN EXPO SYSTEMS)
- Bronze – "Hear Yourself Think" (OCF – OWENS CORNING FIBERGLAS)

Other

- New York Art Director's Club – 12 Awards for graphic design
- Communications Arts Magazine – 3 Awards for graphic design

Audio Visual Laboratories [AVL]

USA

Abe Santiago – Engineering | Customer Service
Art Milanese – Milanese Associates – Manufacturers Representative | Eastern States
Bob Ertell – AVL Institute | education & training
Bryan King – Vice President | Sales
Carol Adams – San Diego [Jack Elliott]
Charles “Chuck” Kappenman – Founder & President
Charles Halleran – Engineering
Charles “Charlie” Spataro – Audiovisual Workshop | Dealer
Chris Calbi – Milanese Associates | Manufacturers Representative | Eastern States
David Lawson – Lex Lawson & Associates | Manufacturers Representative
Debbie Franklin – Milanese Associates | Manufacturers Representative | Eastern States
Dick Brooks – PMP Marketing – Manufacturers Representative | Mountain States
Dolores Lunney – Accounts Payable
Edie Corral-Poole – Accounts Receivable
Edmond Branger – President
Frank Curatola – General Manager
Gary Kappenman – Engineering | IC Designer
Gene Kout – Kout Associates | Manufacturers Representative
George Smith – Engineering
Gerald Gregg, Kodak | AVL [PR Director]
Hans Falkenhagen, Director of Operations
Jack Elliott – Cal-West – Manufacturers Representative | Western States
Jan Kappenman – Engineering
Jerry Hurd – PMP Marketing – Manufacturers Representative | Mountain States
Jim Clark Sr. - Engineering
John Nelson – Technical Manager
Kevin Bull – Sales Representative
Lex Lawson – Lex Lawson & Associates | Manufacturers Representative
Mardi Ohanessian – President
Margaret Cooley – Sales Manager
Mark Gavigan Milanese Associates – Manufacturers Representative | Eastern States
Marla Suttnerberg – Marketing Assistant | Milanese Associates
Maureen Kappenman – President
Mike LaRue – Sales & Marketing
Mike Reuther – Manufacturers Representative | AV House, Canada
Noreen Camissa – Sales Manager
Patti Harms – PMP Marketing – Manufacturers Representative | Mountain States
Randy Klein – Vice President | Sales
Richard Brookes – Calwest Group
Sylvia Allen – Marketing
Tom O'Hanlon – Milanese Associates | Manufacturers Representative | Eastern States
Zeke Bristol – Manufacturers Representative

AVL Europe

Frank Van Meeuwen [Belgium]

Rolf Wehrli [Switzerland]

AVL Dealers

AV Associates, CT

AV Dynamics, NJ

AV workshop, NYC

AVHQ, CA

AVW audio visual, TX

Jack Morton productions NYC

Kimball AV, TX

Modern Mass Media, NJ

Select AV, NYC

Staging Techniques, NYC

Stereotronic Industries, IL

Willoughby Peerless, NYC

Association for Multi-Image [AMI] Staff

Carl Beckman, Beckman Associates | AMI Board Member

C. Hugh Gardener, University of Georgia | AMI Board Member

Clyde B. Harris, 3-M Company | AMI Board Member

Joan Heimbach, Gibbs & Soell | AMI Board Chairwoman

John Stokes, Stokes Slide Services | AMI Board Member

Marilyn Kulp, Executive Director

Peter "Pete" Mather, L.A. Community College | AMI President

Robert Phillips **"Bob" Jones**, Photo Communications Corp. | AMI Board Member

Robert Rowan, University of South Carolina | AMI Board Member

Robert Weisman, Eastern Illinois University | AMI Vice President

Roger Gordon, Temple University | AMI Executive Director

Richard Schiavo, Eastman Kodak Company | AMI Board Member

Sidney "Sid" Lissner, Clear Light, Inc. | AM Board Member

Whitney Savin, Grand Valley State Colleges | AMI Board Member

Image Stream Crew [Incomplete]

Andy Keilus
Bill Aylward
Brad Hood
Baudouin Struye
Cathy Schlusner
Chris Ciancarillo
Chris Korody
Cindy Bauscher
Claire Turner; the rock climber
Connie Cowan
Daniel Daedy
Graham Emondson
Joel Hood
Julio Campos
Robert Pelton
Steve Harrison; the salesman with the slick car & shoes
Ted Iserman
Tim Geyer (or was he freelance?)
Tony Korody
Walter Campos

Friends & Associates

There wasn't room to recount everyone's stories. Following are the names of people who may or may not have been mentioned in the text, but who played a part in my life. Sincere apologies if I left you out; let me know and I will correct the omission; I am constantly expanding this roster, as I remember people.

High School Friends and Colleagues | 1956 – 1961

Aaron Secan – Joel Secan's father | Douglaston drug-store partner
Alfred Leuschner – Faculty – Music Department | Band & Orchestra Leader
Alex Adare – Key Club | Track Team | **Teacher's Aide** | Hall Patrol
Alfred W. Meldon – Faculty – Social Studies Department | G.O. Advisor
Allan Seiden – Major B | Credit Roll | Student Forum | Concert Orchestra | Biology Club
Allyn Charpentier – Hall Patrol | Drafting Aide | **Teacher's Aide** | Lunchroom Service
Andrew "Andy" Zeller – Major B | Credit Roll | Concert Orchestra
Arthur "Artie" Baron – Credit Roll | Student Forum | Manager, Track Team | Chemistry Club
Arthur "Artie" McClurg – Went to Holy Cross [Catholic High School] | loved explosives
Arthur Bruder – Major B | Honor Roll | Key Club | G.O. Captain | Student Forum
Arthur Greenstone – Faculty – Physics Department
Arthur Nitzburg – Did Most to Bayside | Arista | Major B | Band | *Baysider* | Student Forum
Barbara Grossinger – Credit Roll | Hall Patrol | **Teacher's Aide**
Barbara Nussbaum – Arista | Honor Roll | **Teacher's Aide** | G.O. Captain | GF
Barbara Sheklin – **Teacher's Tribulation** | Arista | *Soundings* | Bio Club | Student Forum
Barry Graff – Best Dressed Boy | Honor Roll | Biology Club | **Teacher's Aide** | G.O. Rep.
Barry Schuler – Major B | Credit Roll | Concert Band
Beverly Hirschman – Arista | Student Forum | Ceramics & Basketball Clubs | *Triangle Art*
Beverly Mendez – Credit Roll | Concert Band | **Teacher's Aide** | Volleyball Club
Billy McCain – Attended Holy Cross [Catholic High School]
Bob Evans – Attended Holy Cross [Catholic High School]
Bonnie Ludlow – JHS 67
Bonnie Yudow – Did Most for Bayside | Arista | Major B | Credit Roll | **Leaders' Club** | G.O.
Brian O'Donnell – Hall **Patrol** | **Teacher's Aide**
Bruce Braverman – Major B | Golf Team | Chemistry & Bio Clubs | Student Forum | G.O.
Carol Bachenheimer – Miss Senior | Credit Roll | Managing Editor, *Baysider* | G.O.
Carol Leskinen – Major B | Credit Roll | Biology Club | Concert Chorus | G.O. Captain
Carol Levy – January Class Secretary | G.O. Store
Carol Maas | *Triangle Staff* – Miss Personality
Carol Miale – Arista | Honor Roll | Sec., Orchestra | Band | Co-Captain, Cheerleaders | G.O.
Carol Nolan – Arista | Honor Roll | Senior Council | Cheering & Library Squads | *Triangle*
Carol Rapoport – Credit Roll | Concert Orchestra | Teacher Aide | Emergency Room Service
Carol Sacks – Arista | Honor Roll | Student Forum | Orchestra | *Baysider* | G.O. Rep.
Carol Schechter – Most Likely to Succeed | Arista | Honor Roll | G.O. Representative
Carolyn Crosby – Major B | Honor Roll | G.O. Captain | Volleyball & Basketball Clubs
Catherine Robertson – Credit Roll | Newman Club | **Teacher's Aide** | G.O. Captain
Catherine Robins – June Salutatorian | Arista | Honor Roll | Cheering Squad | G.O. Captain
Celia Franklin – Class President | Arista | Honor Roll | Dance Club | *Baysider* | Amacitia | GF
Charity Tonkin – Arista | Major B | **Ushers' & Leaders' Clubs** | **Girls' Chorus** | Secretary, G.O.
Charles "Charlie" Klusner – Credit Roll | **Teacher's Aide** | Merit Certificates
Charles "Charlie" Powell – Went to private school | loved butterscotch
Charlie Cabello – Went to Holy Cross [Catholic High School]
Chester Skowronski – Major B | Credit Roll | Track & Basketball Teams | Hall Patrol
Claudia Gerber – Credit Roll | Biology Club | **Teacher's Aide** | Track Team | *Triangle Art Aide*

Clifford Crockle – Went to Holy Cross [Catholic High School] | Joyce Coleman’s BF (boo hoo)
 Clifford Werner – Major B | Credit Roll | Swim Team | Visual Aids Squad | Concert Chorus
 Corie Gellis – Arista | Biology & Ushers Clubs | Library Squad | Student Forum | G.O. | GF
 Cynthia Hotchkiss – Arista | Honor Roll | English Office Service
 David Nolte – Credit Roll | *Baysider* & *Triangle* Photographer | Mesney-Nolte Photo | G.O.
 David Sarlin – Arista | Honor Roll | Literary Editor, *Scope* | Student Forum | Concert Chorus
 Diane Haverman | *Triangle* Art Aide
 Donald Krist – Arista | Major B | Honor Roll | G.O. Vice President | Soccer Team
Dorothy “Dotti” Koral – Major B | Credit Roll | Concert Band | Bowling & Volleyball Clubs
 Edgar “Ed” Fleischmann – Credit Roll | Concert Orchestra | Concert Band | G.O.
 Edward “Eddie” Wisneski – Major B | Credit Roll | Key Club | Triangle | G.O. Captain
Edward “Eddie” Zalenski – Credit Roll | Visual Aides Squad | **Teacher’s Aide**
 Edward Abramson – Major B | Boys Chorus | Handball Team | G.O. Representative
 Edward Teabrock – Went to private school
 Eleanor Roffman – Credit Roll | **Girls’ Health** Ed. Aide | *Triangle* Art Aide
 Elisabeth Imundi – Arista | Honor Roll | Jr. Red Cross | Clay Club | *Triangle* Editor in Chief
 Elizabeth “Biffie” Sorensen – Credit Roll | Leaders’ & Volleyball Clubs | Mimeograph Office
 Ellen Miller – Major B | Credit Roll | Teacher Aide | Language Office Aide | Leslie Shirk’s BF
 Ellen Reiss – Arista | Major B | Honor Roll | *Soundings* | Teacher’s Aide | Program Comm.
 Elyse Sofer – Best Dressed Girl | Major B | Credit Roll | Orchestra | *Triangle* | | **ΒΩΦ**
 Emanuel Donow – Faculty, Senior Counselor
 Florence Redman – Arista | Major B | Honor Roll | V.P., Orchestra | Teacher Aide | Bio Club
 Frank Ausman – Handsomest Boy | Track Team
 Frank Cermak – Most Popular Boy | Major B | G.O. President | Track Team | **ΦΑΣ**
 Gail Bonneau – Credit Roll | Library Squad | Cheering Squad | G.O. Captain
 Gail Terry – Credit Roll | Concert Chorus | Cheering Squad | G.O. Representative
 George Bayar – Arista | Bowling Team | Chemistry Club | Visual Aids Squad
 George Rhyne – Transferred from Holy Cross [Catholic High School]
 George Sindel – Faculty, Dean
 Gerald Lundgren – **Boy’s Chorus**
 Gerald Silverman – Class Comic | Major B | Poster Squad | Lunchroom Service | G.O.
 Gertrude Waldeyer – Faculty, College Advisor
 Gilbert “Gil” Toperoff – Credit Roll | G.O. Representative
 Ginger O’Grady – Credit Roll | *Baysider* | Leaders & Swim Clubs | Cheer Squad | **ΘΣΧ** | GF
 Gordon Hagens – Went to Holy Cross [Catholic High School]
 Greta Gustafson – Arista | Honor Roll | **Leaders’ Club** | Student Forum | Dance & Bio Clubs
 Harriet Conrad – JHS 67 heart throb
 Harriet Janel – Arista | Major B | Honor Roll | All-City Chorus | *Triangle* Staff | G.O.
 Harriet Roberts – Teacher’s Aide | **Lunchroom Service** | *Triangle* Art Staff
 Hartley D. Cohen – Faculty, G.O. Advisor
 Harvey Bernhardt – Mister IQ | Salutatorian | Student Forum | Concert Chorus
 Hope Smith – Faculty, G.O. Advisor
 Howard Friedland – Credit Roll | Biology Club
 Howard Miller – June Class Treasurer | Credit Roll | Soccer Team | Chemistry Club | G.O.
 Illona Peters – Credit **Roll** | **Teacher’s Aide** | Lunchroom Service | Married Mike Friedman
 Irene Dancis – Major B | **Credit Roll** | **Teacher’s Aide** | *Triangle* Art Staff
 Irene Lent – Faculty, Scholarship Advisor
 Irene Springer – Arista | Honor **Roll** | **Leaders’, Volleyball & BB Clubs** | *Triangle* | G.O.
 Irene Wexler – Credit Roll | Student Forum | *Soundings* | Art Ed., *Scope* | *Triangle* Art Staff
 Jack Fisher – Arista | Honor Roll | Art Squad | Pres. Jr. Class | Clay & Bio Clubs | G.O.
 Jackie Scott – V.P. **Leaders’ Club** | **Softball, Swimming, Volleyball & Basketball Clubs**
 Jackie Schmidt – Arista | Major B | Honor Roll | *Triangle* | V.P. Senior Class | Cheer Leader
 Jane Misovec – Arista | Major B | Honor Roll | Teacher’s Aide | **Volleyball Club** | *Triangle*
 Janet Keller – Major B | Honor Roll | Arista | Ushers Club | G.O. Captain | **Girls’ Chorus**

Janet Olsen – Cheer Leader
 Jay Martin – Honor Roll | Hall Patrol | Student Forum | Chemistry **Club** | **Teacher's Aide**
 Jeffrey Sherbakoff – Arista | Honor Roll | *Scope* | Sec. Chemistry Club | V.P. Biology Club
 Jimmy MacDonald – Omega Epsilon Delta
 Joan Chirico – Hall Patrol | **Teacher's Aide** | Swimming Club | Chemistry Squad
 Joel Secan – Major B | **Biology Club** | **Teacher's Aide**
 John Czerniewicz – Faculty, Dean
 John Geiger – Major B | Credit Roll | Basketball Team | G.O. Representative
 John Newcomb – Arista | Honor Roll | Key Club | G.O. | *Triangle* Associate Editor | **ΦΑΣ**
 John Panitz – Credit Roll | Biology & Drama Clubs | Science Research | Lit. Editor, *Scope*
 Joseph Peters – Class Secretary | Major B | Credit Roll | Manag. Ed. *Triangle* | G.O. | **ΦΑΣ**
 Joseph Schwartz – Major B | Credit Roll | Concert Band | Concert Orchestra | G.O. Rep.
 Joseph Sher – Faculty, Assistant Principal | G.O. Advisor
 Joyce Colman – Credit Roll | Clay Club | Credit Roll | Jr. Red Cross | | Heartthrob
Judith "Judy" Blum – Class Artist | *Soundings* | Art Squad | Ceramics Club
 Judy Blake | GF | Senior Prom date
 Julian Biller – Concert Band | Concert Orchestra
 Karen Krasilnick – Arista | Honor Roll | Chemistry & Volleyball Clubs | G.O. Representative
 Karleen Nie – Arista | Honor Roll | Student Forum | Concert Chorus
Kathleen "Katie" Caroll – Major B | Credit Roll | Concert Band | Cheer Leaders | G.O.
 Kathy Robertson – **Prettiest Girl** | **Credit Roll** | **Teacher's Aide** | **G.O. Captain**
 Kim Von Auersperg | *Triangle* Art Aide
 Laura Nuzzi | *Triangle* Staff
 Laurie Siegal | *Triangle* Artist
 Leonard Lichenstein – Major B | Hall Patrol | Captain, Basketball Team | Lunchroom Service
 Leonard Nissenbaum – **Credit Roll** | **Teacher's Aide** | **Visual Aids Squad**
 Leonard Pincus – Faculty, Administrative Assistant
 Leonard Schenker – Arista | Honor Roll | Biology, Hebrew & Chemistry Clubs | Hall Patrol
 Leslie Shirk – Junior class | GF | wife #1
 Linda Kosarin – Credit Roll | Student Forum | Cheering Squad | *Triangle* Art Aide | G.O.
 Linda Schmauderer | *Triangle* Art Aide
 Linda Seidel – Miss IQ | Valedictorian / *Soundings* | Student Forum Secretary
 Loraine Kuntzevich – Credit Roll | Student Forum | Visual Aids Squad | *Triangle* Staff
 Lorraine Simon | *Triangle* Staff
 Lynn Newell – Arista | Major B | Honor Roll | Student Forum | Ceramics Club
 Marcia Semenoff – Student Forum | **Teacher's Aide** | Certificates of Merit
 Marianne Viola – **Arista** | **Honor Roll** | **Teacher's Aide**
 Marie Galletti – Arista | Clay & Ushers Clubs | Student Forum | Library Squad | GF
 Mark Cunningham – JHS 67 | His mom always served Jell-O for desert
 Mark Singer – Major B | Credit Roll | *Baysider* | Basketball & Tennis Teams | G.O. Captain
 Mark Yohalem – Faculty, Biology Department
 Martha Sherman – Arista | Major B | Honor Roll | Ed. *Soundings* | **Teacher's Aide** | G.O.
 Martin Edelman – **Credit Roll** | **Bus Patrol** | **Library Squad** | **Teacher's Aide**
 Mary Elliott – Junior class
 Mary McGowan – Major B | **Twirlers** | **Cheering Squad** | **Grade Adviser's Service**
 Mary Schmidt [One of the Clairol Twins]
 Merry Beth Schiff – Honor Roll | Concert Band | **Biology Club** | **Teacher's Aide**
 Michael Milchman – Visual Aides Squad
 Michael Weisenberg – Major B | Credit Roll | Concert Band | Biology Club | *Triangle* Staff
 Michele Crown – Class President – Did Most for Bayside/January | Cheerleaders | Band
 Michele Smith – Sophomore | Heartthrob
 Mike Friedman – *Soundings* | Chemistry Club | **ΦΑΣ**
 Michael Natbony – Credit Roll | *Baysider* | **Teacher's Aide** | **Bus & Lunchroom Squads**
 Minette Kessler – Concert Band | Merit Certificates

Nancy Diehl – Arista | Clay Club | Honor Roll | Concert Orchestra | Editor, Annex News
 Nancy Fisch – Credit Roll | Student Forum | Volleyball Club | Jr. Red Cross | G.O.
 Nancy Gottlieb – **Major B | Credit Roll | Girls’ & Concert Choruses**
 Nancy Rovner – Arista | Major B | Honor Roll | Concert Band & Orchestra | G.O. Captain
 Nancy Steel – Attended Holy Cross [Catholic High School]
 Nathaniel “Ned” Dubin – Band and Orchestra (clarinet)
 Neal Crystal – Major B | Credit Roll | Track & Cross-Country Teams | G.O. Captain
 Otto Teabrock – Went to private school | **Edward Teabrock’s brother**
 Pamela “Pam” Scopas – Credit Roll | Volleyball Club | G.O. Representative
Patricia “Patti” Porter – Leaders, Swim, Volleyball & Baseball Clubs | Cheering Squad
 Patricia Mulé – Major B | Honor Roll | Library Squad | **Teacher’s Aide | Volleyball Club**
 Patricia Apuzzo – Major B | Credit Roll | Student Forum | G.O. Captain | Leaders Club
 Paul Brodsky – Major B | Concert Band | Student Forum | Visual Aids & Chemistry Squads
 Paul Rosenberg – Faculty, Senior Counselor
 Paul Tendler – Credit Roll | **Hall Patrol | Teacher’s Aide | Handball Team | G.O.** Captain
 Paula Ross – Major B | Credit Roll | Pres., Sophomore Class | Treasurer, Junior Class
 Peggy Franc – Arista | Honor Roll | Art Ed. *Soundings* | Swim & Volleyball Clubs | *Triangle*
 Penny Carlisle – Credit Roll | Leaders Club | Library Squad | G.O. Representative
 Penny Martin – Junior Class | Cheerleader | Heart throb
 Penny Richter – Credit Roll | Concert Band & Orchestra | Cheering Squad | G.O. Captain
 Penny Young – **Girls’ Chorus | Swimming & Volleyball Clubs | Teacher’s Aide**
 Peter Belsito – Man About Town | Student Forum | Senior Council | G.O. | *Triangle*
 Peter DeHahn – Junior class | Trombonist | Band & Orchestra
 Peter Paulsen – Went to private school
 Phyllis Katz – Arista | Major B | Honor Roll | *Scope, Soundings & Triangle* Art Staff
 Priscilla Schmidt – Arista | Honor Roll | Senior Council | Volleyball Club | *Triangle* | G.O.
 Randall Haffner – Honor Roll | Guidance Office Service
 Randy Ettman – Junior class | **ΦΑΣ**
 Ray Miao – Class Politician – Major B | Credit Roll | Concert Band & Orchestra | G.O Rep.
 Raymond Miao, June Class G.O. Vice President
 Raymond Wolitz – Arista | Honor Roll | Captain, Bus Patrol | Hebrew Culture Club | G.O.
 Richard Gilbert – Major B | Concert Band | Concert Orchestra
 Richard Klarberg – Class Writer | Major B | *Baysider* | Student Forum | Tennis & BB | G.O.
 Richard Kenyon – **Boys’ Chorus | English Office Service**
 Richard Sills – Class Musician | Major B | Kommodore Kats | Certificates of Merit
 Rick Paulsen – **Peter Paulsen’s brother | Went to private school**
 Robert Bobrow
Robert “Obi” Oberstein – Arista | **Credit Roll | Teacher’s Aide | Handball Team** | G.O.
 Robert Charnoff – Credit Roll | Chemistry Club | **Teacher’s Aide | G.O.** Representative
 Robert Kung – JHS 67 schoolmate
 Robert Shapley – Mister IQ | Valedictorian | Honor Roll | *Scope* | Student Forum | G.O.
 Robert Schettino – Major B | Credit Roll | Basketball & Baseball Teams | Newman Club
 Robert Wehrenberg – Credit Roll | Manager, Swim Team
 Roberta Ettinger – **Credit Roll | Teacher’s Aide | Dramatics Club** | Math Office Service
 Roberta Fassler – Major B | Credit Roll | Swimming Team | Concert Chorus | **XEA**
 Roberta Kraus – **Major B | Credit Roll | Student Forum | Ushers’ Club | Library Squad**
 Roberta Meisels – Most Likely to Succeed | Arista | Major B | Honor Roll | *Triangle* | G.O.
 Ronald Barrett – **Hall Patrol | Credit Roll | Teacher’s Aide** | Pool Service
 Ronald Goldstein – **Hall Patrol | Credit Roll | Teacher’s Aide**
 Ronald Maseroni – Major B | Hall Patrol | Credit Roll | Handball Team
 Roy Carsen – Concert Band | Credit Roll
 Sal Gentile – Sophomore Class President | Concert Chorus | Kommodore Kats | G.O.
 Samuel Moskowitz – Faculty, Principal
 Sandra Londner – **Arista | Honor Roll | Girls’ Chorus** | *Triangle* Artist

Sandra Rosenberg – **Arista** | **Honor Roll** | **Dance & Volleyball Clubs** | **Teacher's Aide**
Sanford "Sandy" Krieger – Mr. Senior | Credit Roll | Band, Orchestra | Kommodore Kats
 Shephard "Shep" Cantor – Major B | *Baysider* | Student Council | G.O. President
 Shirley Feingold – Major B | **Credit Roll** | **Girls' Chorus** | **Swimming Club** | **G.O.** Rep.
 Stefan Rosenzweig – Credit Roll | **Teacher's Aide**
 Stephanie Beber – **Arista** | **Student Forum** | **Biology Club** | **Teacher's Aide**
 Steve Young – Major B | Credit Roll | Concert Band | Certificates of Merit
 Susan Blank | *Triangle* Art Aide
 Susan Finnel – Arista | Honor Roll | Editorial Editor, *Baysider* | Folk Dance Club | G.O.
 Susan Hale – Major B | Credit Roll | Cheer Leaders | Volleyball Club | G.O. Store Service
 Susan Kamp – **Student Forum** | **Student Council** | **Girls' Chorus** | *Triangle* Staff
 Susan Kroll – **Credit Roll** | **Student Forum** | **Cheering Squad** | **Teacher's Aide** | **G.O.** Rep.
 Susan Levy – **Arista** | **Honor Roll** | **Teacher's Aide** | **G.O.** Representative
 Susan Louis – Treasurer, Arista | Major B | Honor Roll | G.O. Captain | *Triangle* Staff
 Susan Raines – Dave Nolte's GF & first wife
 Susan Wolf – **Credit Roll** | **Swimming Club** | **Teacher's Aide**
 Tad Martin – **Penny Martin's brother** | **One class ahead of me**
 Terry Brody – Concert Chorus | All-City Chorus | Junior Class President | G.O. | Bio Club
 Tim Simmons – Mister Personality | Credit Roll | Pres. Key Club | *Triangle* | G.O. | **ΦΑΣ**
 Toby Smitkin – Arista | Honor Roll | *Soundings* | Ceramics & Basketball Clubs | G.O. Rep.
 Todd Savitt – Arista | Major B | Honor Roll | Pres., Orchestra | V.P. Band | Track Team
 Varda Davis – Arista | Major B | Honor Roll | Volleyball, Ushers Clubs | *Triangle* Sr. Editor
Vincent "Vince" Utsey – Major B | Manager, Track Team | Cross Country Team | Hall Patrol
Virginia "Ginny" Carlson – Major B | Credit Roll | Swimming Club | Cheering Squad | G.O.
 Walter Pryor – Bus & Hall Patrols | Library Squad | Lunchroom Service
 Yvette Trinidad

[Allan Seiden's circle of friends included:

Arthur "Artie" Baron

Arthur Nitzburg

Barbara Nussbaum | GF

Barry Graff

Bruce Braverman

Elyse Sofer

Jay Martin

Patricia Mulé

Roberta Meisels

Shep Kantor

Susan Levy

Susan Wolf

Todd Savitt]

Professional Colleagues, Clients & Friends | 1960s and beyond

Australia

Alf Kuhlman, Sonargraphics
Bette Murray, Sonargraphics [Lindsay Rodda's partner]
Bob & Julie Vines, BSB-Malaysia | George Patterson Bates
Brian Hinton, AMI | Kodak
Bruce Brown, Audience Motivation
Cindy Bauscher, Image Stream | Australian Business Theater
David Beal, Audience Motivation Pty Ltd | AMI
Jason Clark, AV Workshop
Jena Anstis, Monkey Island, Vietnam trip
John Emms, Sonargraphics
Judith Doyle, Purchasepoint
Lindsay Rodda, Sonargraphics
Lynton Barriball, AMI | Kodak
Malcom Sinclair, Sonargraphics
Peter "Toggy" Gott
Phil Dagg, Sonargraphics
Phil & Robbie McConnell, DHL
Richard Buchta, PhD-Chemistry [Connolly-Belize sail trip]
Richie Anstis, Monkey Island, Vietnam trip
Scott McAllister, Swedish Match Global Team

Austria

Cherry Crowden, Swarovski [crystal]
Gernot Langes-Swarovski, Swarovski [crystal]
Reinhold Stumpfl, AV Stumpfl

Belgium

Aftab Usman, Burson-Marsteller | D&D
Ali Sarrafzadeh, DHL
Arthur Havers, DHL
Bart Verduyn, DISC
Bernadette Dillens, **Eric Dillen's** wife | Eyeglasses wholesaler
Dirk Van Even, D&D-Dillens & Dillens
Eric Dillens, D&D-Dillens & Dillens
Errol Gates, DHL
Frank & Jean Van Meeuwen, AMI | AVL
Ferdinan de Bakker, Burson-Marsteller
Neil Ferguson, DHL (Africa)
Greg Swienton, DHL (Europe)
Guy Collette, DHL (Europe, Switzerland, Scandinavia)
Jan Robberechts, Burson-Marsteller
Jean Vermeiren, Edit
John Boyle, Persuasion
Koneraad Firlefyn, Cine-Qau-Non
Lisa Chenault, D&D-Dillens & Dillens

Lukas DeVos, BRT Wereldomroep (TV)
Michel Coquette, Cineberti
Nancy Glynn, Burson-Marsteller
Pascale Van de Wouwer
Pat Lupo, DHL (CEO)
Phillipe Deschepper, DHL (Belgium)
Robert Kuijpers, DHL (Europe & Africa)
Ronane Hoet, Hoet & Hoet
Rudy Klinkenberg, Klinkenberg & Hermanns
Susan Havers, Arthur's wife | Restaurateur
Wim Robberechts, Jan's brother | Cinematographer

Brazil

Frederico Falci, AV Production Co
Ingemar Olsson, Swedish Match Do Brazil
Luiz Carlos Renaux, Swedish Match Do Brazil
Nilce Carvalho, Swedish Match-Rio
Norma Arosa, Swedish Match-Rio
Vincent Brown, Swedish Match-Amazonia

Canada

Adrienne Kearns
Al Watt, Great Canadian Casinos
Alex Skribinsky, Friend of Pamela Swanson
Alex Horsley, Publicist | IDM Mining
Ali Mozaffari, Iron Age Mfg.
Allan Burton, Van City Credit Union
Allan Moss, Lighthouse Gallery
Anand Thakral, Westport neighbor
Andrea Pixley, **Ron Jacklin's GF**
Andrew Chighton, Communique | AMI
Andrew Knight, Johnston Meier Insurance
Ann Dempster, Pam Swanson's sister
Anne-Marie Little, Plaza Galleries
Anthony D'andrea, Bayside Lounge
Anthony Van Samang, NSCU-North Shore Credit Union
Ben Wilson, AV House, Toronto
Beverly Swanson, Pam's mom
Bill Swanson, Pam's dad
Bob Gillanders, Lancaster Gate
Bob Williams, Lancaster Gate
Bobby Delbrook, Sandra's BF
Brian Hill, Westport neighbor [310]
Bryne Finer, Finer Design
Cal Wambolt, **Cal's Fishing Charters**
Carine "Cary" Vindeirinho, Lancaster Gate
Carol Smit, Hempstead Manor neighbor [104] | Work Safe BC
Caroline Maguire, Notary [Westport, Hempstead Manor]
Cary Pinkowski, Canaccord Genuity

Charity Dempster McCarthy, **Ann Dempster's daughter**
Charles Fawcett, John Duravetz's partner
Christopher "Chris" Royals, Tricera Imaging
Christy McPhee, Starfire Studio Gallery
Ciprian Bandu, Duocom
Clare Empey, Westport neighbor
Constantine Orasch, **Domenico's partner**
Dal Sangha, NSCU-North Shore Credit Union
Dale Scott, Customer [giant *Summer Sunset*]
Danielle Fauchon, Dahl & Connors Attorneys
David Black, Black Magic Productions
David Corley, AMI | Corley Laboratory
David Helfrich, Plaza Galleries
David Swanson, Pam Swanson's brother
Derek Swanson, Pam's relative (?)
Devan Burnett, Tricera Imaging
Diana Carr, Envisioning & Storytelling
Domenico Messmer, Lancaster Gate
Donald Smith, Sandra's BF
Doreen Jacklin, Ron's second wife
Doug McCorquodale, Lancaster Gate
Dr. Christina Han, Dermatologist
Dr. Anthony French, Denman Medical Clinic
Dr. Brian Mayson, M.D., Surgeon
Dr. Ercole Leone, M.D., Urologist
Dr. Greg Smith, DDS
Dr. Hin Hia Ko, Gastroenterologist
Dr. Howard Fenster, M.D. | Vancouver General Hospital
Dr. Jack Amar, M.D. Gastroenterologist
Dr. Jesse Chew, Ophthalmologist
Dr. Jorge DeNegri, M.D. F.R.P.C. [Hematologist]
Dr. Joseph Stein, Podiatrist
Dr. Mike Lee, M.D. General practitioner
Eleazar Adino, Westport neighbor [loft & lightbox builder]
Elli Sanders, Lancaster Gate
Ellie Seiler, Westport neighbor
Eric Gessinger, Jacklin Creative
Eric Liu, Lancaster Gate
Eve Smith Duke, Westport neighbor [309]
Faye McGloughlin, Westport neighbor [207]
Felix Misch, Friend of Anne Gordon
Fiona Sinclair, "The Swan Lady" | Lost Lagoon
Fitri Corado, Vancouver Bullion & Currency Exchange
Frank Wallbank, Lancaster Gate
Fred Spencer, Westport neighbor [210] | IT guy
Gary McCartie, GMC Productions
Gary Musgrave, Commercial Electronics | GMC Productions
Gaye Jackson, Lancaster Gate
Gernot Gessinger, **Eric's father**

Giani Kovacevic, CopperBank
Gina Loder, Peter Stevenson Moore DDS
Gordon Swanson, Pam's nephew
Greg Schroeder, friend of Luise DiPetrantonio
Harley Michailuck, Producers Workshop | AMI
Jack Larsen, Lancaster Gate
Jacques Collin, Collin Productions | Musée de la Civilization
Jake Chalmers, Envisioning & Story Telling
James Emerson, Oh My Godard gallery
Jason Collins
Jeff Smith, Oh My Godard gallery | Eye Candy Design Solutions
Jennifer & Kevin Connolly, Nanoose Bay
Jennifer Caldwell, Model
Jenny MacPhee, Vancouver Chamber of Commerce
Joanna Canon, Insurance
John Abu-Ulba, Size Industry Films
John Bourne, Bourne Gallery
John Downes, World Wide Precious Metals
John Duravetz, Lancaster Gate
John Eaton, Lancaster Gate
John Edwards, BJ Mechanical [plumber]
John Pez, Tenant from Hell-Lancaster Gate [908]
Jon Voss, Print Three
Jorge Denegri, M.D. F.R.P.C [Hematologist]
Joseph Lutgens, Customer [Winter Green]
Josh Vanderheide, Aritzia
Julia Ding, CPA
Julie Ponsford, NSCU-North Shore Credit Union
Karen Harvey, BCIT-British Columbia Institute of Technology
Karen Moe
Karen Harvey, BCIT
Kelly Arnold, Oh My Godard | Eye Candy Design Solutions
Kelly Hartry, Westport neighbor [403]
Kelly Gabriel | **Pam's nephew**-in-law
Laurie Fairbairn, ABC Photocolor
Lawrie Thom, Centum Pacific Mortgage
Linda Knight, Johnston Meier Insurance
Lindon King, Ascent Real Estate Management [Westport]
Llewellyn Price, Auberge Saint-Antoine [Québec City]
Lloyd Swanson, Pam Swanson's brother
Loren & Amanda Jacklin, **Ron's kids**
Loren Jones, Lillooet friend of Trudy Woodcock
Lorraine & Buzz Jacklin, **Ron's parents**
Luis Perris, Lancaster Gate
Luise DiPetrantonio, Realtor [Lancaster Gate etc.]
Marcia Perris, Luis' wife | Lancaster Gate
Marie-Paule Marsolais, Fast Frames
Marilyn & Dan Timms, Timms Gallery
Marilyn Katz, Hempstead Manor neighbor [109]

Marlowe Caldwell
Marlowe Goring, Qualicum Frameworks Gallery
Martin Berke, Realtor
Martin Mohr, Engineer | friend of Pam's
Michael DeFreitas, Photographer [*Oceano* show]
Michael Henson, Pacific Quorum [Lancaster Gate]
Michael Levin, Tricera Imaging
Nancy & Tony Zegarchuk, Westport neighbors
Nicole McKenzie. Envisioning & Storytelling
Nobert Frischkorn, Frischkorn Associates | AMI
Norbert & Sandy Schmerl, Lancaster Gate
Paige Tesluck, Oh My Godard
Paige Tesluck, Oh My Godard | Eye Candy Design Solutions
Pamela Swanson, Friend and wife
Patricia Corley Heron, AMI | Corley Laboratory
Patrick Jordan, Creative Embroidery
Paul Belserene, Writer | Paul Smith | Imagesmith
Paul Smith, Creative House | Envisioning & Storytelling
Ranka Radoja, Devak Lock & Key
Rebecca Stephenson, **Stewart Stephenson's** wife
Richard Corley, DSC Laboratories | AMI
Richard Legault, **Friend of Pam's**
Rick Peters, Johnston Meier Insurance
Rob Fong, Kerrisdale Camera
Robert Lunn, Lunn's Pastries [Stefan Peterson, Sweden]
Rod Sullivan, Fishing Charters
Roger Zwicky, Lighthouse Gallery
Ron Ada, Friend of Anne Gordon
Ron Way, Creative | Jacklin Creative
Roxana Durovic
Ryan McCarthy | **Pam's nephew; Charity Dempster's husband**
Riley McCarthy | Pams' Grand niece; Ryan and Charity's daughter
Sam & Tony, PS Motors
Sandra Sande, ex-wife #2
Sandreen Dawn Eaton, Lancaster Gate neighbor [905]
Sandy Rodin, Westport neighbor [408]
Sheena Wilke, BCIT-British Columbia Insitute of Technology
Sol Diaz, Model
Sophia Kahn, World Wide Precious Metals
Stephen Campbell, Mediaco
Stephen Sibernagel, Monroe Crawford attorneys [Lancaster Gate]
Stephanie Reifferscheid, Lancaster Gate
Steve Boyd, Fast Frames
Steve Motla, Evolutia
Steven Coventry, Artist | Westport neighbor [402]
Steven Katz, CPA
Stewart & Rebecca Stephenson, Artist
Sue Marie Baird, Dexter Properties [Westport]
Susan Corley, DSC Laboratories | AMI

Susan O'Connor, Friend of Pam's

Suzie Ingles
Tamara Walsh, Epson Canada
Tara Garioch, Ann Dempster's daughter
Tara-Lee & Alek Sharman, Peaks Lodge [Revelstoke]
Tom LeBeuf, TD Bank
Tom Serroul, Westport neighbor [105]
Tony Rossy, Epson Canada
Troy Mayhew, The Cabin [Revelstoke]
Trudy Woodcock, Creative House
Val & Les Willets, Pam's friends
Vesna Malijkovic
Vincent Connors, Dahl & Connors Attorneys
Yukan & Blair Vanstone, bought Westport 405

Columbia

Andres Silva, Frontera Audiovisuals | AMI
Camilo Monsalve, Sphera Producciones
Carlos Salazara, Sphera
Cesar Tovar, Sphera
Serio Vargas, Sphera

Denmark

Claus Mannerby, Informations Teknik
Finn Mikkelsen, Lydia AS | AMI
Margarethe Tjell, DAB-Scania Bus

Estonia

Pritt Karjus, SISU Auto Eesti, AS
Urve Kalmist, Incredible Imagers

Finland

Ann-Catherine Sandas, Wärtsillä NSD
Ben Idström, ING-International News
Carl-Gustaf Storgard, Wärtsillä Diesel
Jussi Heikkinen, Wärtsillä NSD
Kaj Ekroos, Wärtsillä NSD
Monika Brink, Wärtsillä NSD
Sami Javne, Photovision
Seppo Palminen, Smile Audiovisual | AMI
Sirikka Peltoneimi, Smile Audiovisual | AMI

France

Chris McDevitt, Artist
Christian Meissirel, Meissirel Fine Art | 39 Rue de Magistrat
Dominique Anginot, Lux Modernis | Studio K
Gérard Tabarly, Simda
Henrik Mosheid, Softlights
Jacques Pichard, Multimedia Euro Services

Jean-Jacques Lennel, MIRE-Multi-Images Rencontres Evenements
Lutzia Donic
Tim Sali, Incredible Slidemakers
Werner Dahne, CIES

Germany

André Wirsig, Assistant [*Texas Forever* show]
Andrea Park, AV-Mediendesign | AMI
Douglas Frye, HS Photo Service | Pixel Perfect | Nokia
Fred Oed, TC Studios
Hans Steinebach, HS Foto Service [shyster]
Julien Biere, AV Akademie Munchen
Kai Walberg, Satis & Fy
Kornelius Fleischer, Kodak
Kurt Boehnstedt, Basford Inc
Marcus Berger, Satis & Fy
Michael Hoyer, Professor | Medienfestival
Nico Ubenauf, Satis & Fy
Norbert Doldrop, A-V Studio | AMI
Peter Grunnert, Kodak
Petra Horner, Comm-Tec
Philip Munscheid, Attorney [against HS Foto]
Ranier Schulte, Kodak
Villigen Schwennigen, Medienfestival
Wolfgang Lenz, Comm-Tec

Hong Kong

Barrie Goodridge, Export Consultants
David Jensen, Newscan
Irene Pun, DHL Worldwide Express
Kenneth Cheung, Audio Visual Technique | AMI
Paul Zimmerman, Jack Morton International

Iceland

Einar Sigurosson, IcelandAir
Gunnar Mageirsson, Hekla HF
Sigudur Helgason, IcelandAir
Sverrir Sigfusson, Heckla HF

India

Bevin Wilson
Mukesh Kumar Pandey, Mukson & Associates
Muneer Ahmad Jalla, Guide
Narbdeshwar Pandey, Guide
Raj Pandey, Narbdeshwar's son
Sahil Muneer, Guide
Suresh Madan, AV Workshop
Vinay Pandey, Narbdeshwar's son | Guide

Ireland

Keith Nolan, Pancom

Italy

Antonio Bornacci, Irizar Bus Italia

Jamaica

Carlene & John Chambers, Hosts [Anchor Listing Villa]

Japan

M Kiguchi, Yellow-Two Company

Shigeru Kikuchi, Yellow-Two Company

Toshio Shibata, Toshiba

Yukari Watanabe, AMI | Yellow-Two Company | AMI

Malaysia

Ahmad Sarkawi, Malaysia Tourist Promotion Board

Aimi Ariffin, Malaysia Airlines

Andrew Ford, CSSL-Commercial Software Services

Azhar Ahmad, Malaysia Airlines

Belinda Lee, Lye Kin's friend

Chloe Swee See, Genting Berhad

CK Tang, Region One Advertising

CT Fong, Country Heights Publishing

En. A. Shahid Ali, Malaysia Airlines

En. Sazali, Malaysia Airlines

En. Zainol, Malaysia Airlines

Fauzi Ayob, Malaysia Tourist Promotion Board

Heidi Munan, re William Ransome Mesney

Janet Yap, Grey Advertising

Jason Fong, Malaysia Airlines

Jenny Magalap, Borneo Divers & Seaports [Sabah]

Jill Newcombe, CSSL-Commercial Software Services

John Palmer, BSB-Backer Spielvogel Bates

Johnny B.H., Mulu National Park

Kay & Andrew Ford, friends of Bob Vines

KK Khoo, BSB-Backer Spielvogel Bates

Lye Kin Fong, BSB-Backer Spielvogel Bates

Majdi Hamid, Malaysia Airlines

Mazlan Shariff, BSB-Backer Spielvogel Bates

Melinda Lui Kim Koh, Malaysia Airlines

Nelson Cruz, AMC-Melewar Zecha

Oliver Katie Dobby, St. Thomas Secondary School

Paul Meyer, Malaysia Airlines (chef)

Pn. Saadah Shaikh Mahmood, Malaysia Airlines

Roger Tan, Resorts World

Salama Yom Ahmad, Malaysia Airlines

Shamin Ahmad, Malaysia Airlines

Sharfi Mohamad, BSB-Backer Spielvogel Bates
Stanley Tingang Malang, Borneo Overland Services
Thomas Hon, Soo Kee Mee Restaurant
Thomas Leong, Leong & Associates | AMI
Vernon Emuang, Bozell Advertising

Mexico

Charles Fox, *Car and Driver*
Hudson Barnes, J&S Audio Visual Mexico
Jennifer Lytle, Terra Maya
Lorna-Gail Dahlin, Los Cielos Guesthouse
Norman Roberto Posada, Posada Taxi
Ry Koteen, El Crucero Hotel-Tulum
Trudy Woodcock, Illuminado Tours

New Zealand

John Brand, AMI | Brand Projection
Robert & Jessica Davies, Davies Residence

Norway

David Chocron, The Producers
Kai Kruger-Heniksen, Burson-Marsteller
Nils Lund, Nils Lund & Co | AMI
Paul Sutter, Video Film
Sigurd Kvikne, Kviknes Hotel Belholm [Ballstrand]
Tor Christiansen, Burson-Marsteller
Trond Andersen, Burson-Marsteller

Papau New Guinea

Fazila Ahmed Bazari, Nahonal

Philippines

Alejandro Hontiveros, Ma-an's brother
Alex Hontiveros, Ma-an's brother
Brian King, AVL | Megascoppe Graphics
Lucio Tan, Philippines Airlines
Marianne "Ma-an" Hontiveros, Ballet Philippines
Marianne Hontiveros, Brian King's first wife
Mina Gabor, Philippines Tourism Bureau
Suzanne King, Brian's second wife

Poland

Agnieszka Chmeilewska, Marriott Hotel-Warsaw
Anna Maciaga, Polish Tourism & Culture Bureau
Anna Raus, ex-wife #3
Barbara Kalwinska, Poznan International Fair
Beata Skubel, Poznan International Fair
Boguslaw Zalewski, Poznan International Fair
Bozena Raus, Anna's Mother

Coen Meijer, Super Bake
David Reilly, *Warsaw Business Journal*
Eugenieusz Olizak, Polish Minister of Economy
Ewa Czamecka-Kortylewicz, LOT Polish Airlines
Ewa Kinast, PAIZ
Ireneusz Weglowski, Orbis Hotels
James Glapa-Grosslag, Polish Trade Development Council
Jan Kryzminski, Poznan International Fair
Janusz Lebedzewicz, LOT Polish Airlines
Jarek Sokolowski, LOT Polish Airlines
Jerzy Godula, Polish Minister of Economy
Katarzyna Gronek, Orbis Hotels
Katarzyna Matschi, Polish Trade Development Council
Katarzyna Zielinska, Ministry of Tourism
Krzysztof Gerula, Orbis Hotels
Krzysztof Kotkowski, Polish Minister of Economy
Malgorzata Kriews, Orbis Hotels
Marcia Lichota, Polish Tourism & Culture Bureau
Michael Piekarski, *Twojstyl* magazine
Pavel Skirzynski, LOT Polish Airlines
Stephen Kirkland, *Warsaw Business Journal*
Tadeusz Krawczonek, LOT Polish Airlines
Tadeusz Lisek, Polish Minister of Economy
Wieslaw Kaczmarek, Polish Minister of Economy
Zbigniew Raus, ZOZ Hospital | Anna's father

Puerto Rico

Marie Rivera, Sales Rep [Mesney's Third Bardo]

Singapore

Nicholas Chen, Ewa Airlines
Patricia, June & Lian Mesney, distant relatives
Sue Mesney, distant relative

South Africa

Alan Tiley, Mortimer Tiley (Pty) Ltd

Spain

Iñigo Angulo, Irizar Bus
Iñigo Bereciatua, Irizar Bus
Sonia Gainza Bernal, Dataton

Sweden

Agneta Stalfors, Wårtsilå Diesel
Åke Adenfelt, Architect | AVC consultant
Alrik Söderland, Auto Motor Sport
Anders Birgerssen, Etc Magazine
Anders Hanser, Hanser & Company | AMI
Anders Wallgren, Swedish Tourism Council

Andreas Olsson, Swedish Match
Andreas Skantze, Big Image Systems
Annica Jacucci, AVC
Anna Frid, Model | Actor
Anna Suteval, Setterwalls Advokatbyrå
Annika Johansson
Annika Stodberg, Model | Actor
Anki Gunnarsson, PIR-New World Media
Åsa Edwall, Lexivision
Atte Bretto, Model | Actor
Beatrice Persson, Bostadskonsul
Bengt Hampstead, Volvo | AMI
Bernard Guisset, AV-Studio | AMI
Bertil Andrén, Bildhuset
Bertil Aspkrantz, Fotoaffären
Bjorn Ericstam, NAN Productions
Bjorn Nardström, Kamera Doktorn
Bjorn Rohsman, Hasselblad | AMI
Bjorn Sandlund, Dataton | AMI
Bo Ströman, AVC
Boleslaw Kosciukiewicz, Polish Embassy
Bror Linden, Price Waterhouse
Catarina Grahn, Kunskapshamnen
Cay Lunden, Commart AB | AMI
Cecilia "Cilla" Haglund, Rick Pedolsky's wife | partner | aMuze Interactive
Cecillia Berg, AVC | Ericsson
Chad Ehlers, Photographer
Christer Carlsson, SP Production
Christer Falk, Saab | Lada
Christer Hammarborg, Diabolaget
Christer Wahrenberg, Stockholm Business Travel
Christer Zodiak, Zodiak Media Design
Christine Carlsson, AVC
Claes Berland, AV Huset
Claes Hammerby, Informations Teknik
Claes Nyberg, Scania Bussar
Conny Bergqvist, AVC | Incredible
Dan Söderman, PIR-New World Media
Dani Duroj, Model | Actor
Daniel Andersson, Model | Actor
Elin Hellquist, Musician | Lars Hellquist
Elisabet Israelsson, Model | Actor
Elisabeth Adler, Snille Publishing
Elisabeth Andskar, SEB-SE Banken
Elisabeth Ivarsson, Kodak | Incredible | GF
Eric Lund, Teknikens Värld
Erica Leijström, PIR-New World Media
Eva Ekblom, Tio Foto
Eva Hammer, Holmberg & Hammer

Eva Olsson
Eva Schrell, Kreab | Lexivision
Filip Järnehag, AVC | Slidecom
Fred Wennerholm, Setterwalls Advokatbyrå
Fredrik Svahnberg, Dataton
Göran Andersson, Saab Studio
Göran Billingskog, AVC | AV Huset
Göran Ekdahl, Swedish Match
Göran Eriksson, Eriksson Kommunikation
Göran Lindström, Cartoonist
Gordon Cyrus, Cyrus Productions,
Gudrun Bergkvist, AVC
Gunnar Bowman, Scania
Gunnar Högländ, Guldsmed Högländ
Gunnar Horneman, Kodak – Sweden
Gunnar Krantz, Swedish Match | Captain
Håkan Axlund, Konsult
Håkan Håkansson, Swedish Tourism Council
Håkan Hansson, AVC | AV Konsult
Håkan Harrysson, Svensk Idé & Expo
Håkan Oskarsson, Graffiti Reklambyrå
Hanna Magren
Hans Berndtsson, AVC
Hans Hiort, Hans Hiort Opera
Hans Jansson, Nikon – Sweden
Harry Shittenhelm, Kobia
Helena Åberg, Hasselblad
Helena Höggqvist Wallenberg, PIR-New World Media
Helge Ivarsson, Kodak
Henrik Egerstedt, Great Shots
Hilarie Cutler, AVC
Ingrid Pettersson, Sevårt Optik
Jack Gauntlett, Exhibitionist
Jacqui McHale, Dataton | AMI
Jan Brånå, Brånåvision | AMI
Jan-Erik Ander, Lexivision | Kreab
Jan Gunnarsson, Swedish Tourism Council
Jan Hagströmer, M.D.
Jan Nordqvist, Dataton
Janet Fredriksson
Janke Brandberg, Ankers & Co
Jean-Pierre Mercanton, Hennix Expo
Jean-Pierre Saracco, AVC | Multimedia
Jenny Lamb
Joakim Braun, Kapital Magazine
Johan Lindström, AVC | Konsult
Joki Hagg, Lexivision
Jonny Jansson, Big Image Systems
Jörgen Hjelte, Hjelte AB | Dance Instructor

JP Morgan Friberg, Lexivision | Swedish Match
Juki Nakamura, AVC | Photographer
Karl-Erik Kloo, Wärtsilä Diesel
Karolina Olson, Model | Actor
Kenneth Johnsson, Scania
Kenneth Persson, Palmax | Audio Konsult
Kenneth Rising, AV Huset
Kerstin Lindström, Scania Bussar
Kia Tengelin | Lars Tengelin
Kim Jansson, SP Production
Kjell Gustafsson, AVC | AV Huset
Kjell Engman Lundberg, Scania [Archive]
Kjell Wingård, AVC | AV Support
Krzysiek Surowiak | re: Anna Raus
Kurt Hjelte, AVC
Lars Andersson, Scania Bussar
Lars Berglin, Sevärt Optik
Lars Billingskog, AVC | AV Support
Lars Einar, Saab | Museet Aktersnurran
Lars Elmenius, Swedish Match
Lars Hellquist, AVC | Konsult | AMI
Lars Jevbratt, Kodak
Lars Larsson, Scania
Lars Lindén, Scania Bussar
Lars Stanjeby, Kreab
Lars Sunqvist, Saab Studio
Lars Svensson Haldenberg, "Tummen" (Thumb)
Lars Svensson, Hasselblad
Lars Tengelin, Scania Bussar
Lars Wallrup, Svensk Turistrådet
Lars-Gunnar Nilsson, PIR-New World Media
Lasse Nilsson, Hennix Expo
Lena Lagerqvist, Thomas Lagerqvist's wife
Lena Nyberg, AVC | GF
Lena Petersen, Stefan Petersén
Lena Ramn, AVC
Lena Thorén, Saab
Lennart Hübel, D.D.S.
Lennart Jonsson, Fuji Film Sweden
Lennart Nilsson, Photographer
Li Lindström, AVC
Lotta Hjelte, Designer
Magda Sunbrandt, Graffiti Reklambyrå
Magdalena Milejski
Magnus Low, Affäres & Butiks Maskiner
Mai-Brit Ivarsson, Helge Ivarsson
Margaretha Tjell, Scania Denmark
Maria Sundström
Marie Francheschi, Model | Actor

Marie Herry, Stockholm Business Travel
Marie Söderman
Marika Lund, Kunscapshamnen
Marina Lindahl, Kurt Hjelte's gal friday
Mark Haezenberghe, Scania
Marlene Karlsson, Handelsbanken
Martin Dworen, Kreab
Martin Jonsson, Morkman Reklambyra
Mats Dalunde, Cinematographer
Mats Ekman, Diabolaget
Mats Erixon, Mexfilm
Mats Jonsson, Scania Bussar
Mats Schylström, Grafitti Reklam
Mats Wigfors, Cameo Films
Max Bjurhem, Scania Bussar
Michael Engström, Dataton
Michael Pattersson, Wärtsilä
Mikael "Mik" Bohlin, Bohlins Media
Mikael Hannegard, Ads Anker
Mikael Holmberg, Snille Publishing
Mikael Wassdahl, AVC | WM Media
Mike Fahl, Dataton | AMI
Monica Brink, Wärtsilä
Nicke Eriksson, Castrull Restaurant
Nicklas Flyckt, Khabang
Niklas Olsson, PIR-New World Media
Odd Lloyd, Preem Petroleum
Ola Mork, Morkman Reklambyra
Ola Osterling, Auto Motor Sport
Ove Förberg, Förberg Film
Ove Johansson, Saab Studio
Patrik Eklof, Trosa Trykeri
Paula Soderström
Per Fagerholm, Scania
Per Johnsson, Scania
Per-Borje Elg, Saab
Per-Olof Ohlander, Ekonomirådgivarna
Peter Bäämheelm, Stockholm International Fairs
Peter Falk, Information Teknik
Peter Gustafsson, Wibergs Foto
Peter Holmberg, Holmberg & Hammer
Peter Kruse, Cinematographer
Peter Wimbo, Scania
Prof. Jan Rabek, Karolinska Institute
Rick Gullledge, AVC | Artscope
Rick Pedolsky, AVC | aMuze Interactive
Roger Brett, Music City Media
Roland Uldfled, Stockholm International Fairs
Rolf Kroon, Lexivision

Rolf Nylund, Kodak, Sweden
Rolf Teljeby, Scania Bussar
Sergio Bortolucci, SKF
Staffan Frid, Café Magazine
Stefan Blomqvist, Morkman Reklambyrå
Stefan J. Petersén, NK Bakery
Steffan Leindahl, Trosa Tryckeri
Sten Granath, Photographer
Susanna Persson
Susanne Olsson Wallrup, AVC
Suzanne Lindström, AVC
Svante Lundin, Cartoonist
Sven Lidbeck, AVC
Sven Nordström, **"Svenna Lampa" Stage Crew**
Sven Pettersson, Sevärt Optik
Tapio Lousa, AVC | Staging Konsult
Thomas Carlgren, Carlgren Studio
Thomas Hedenström, YFO Kamera
Thomas Lagerqvist, Saab | SBC Svensk Bostad
Thomas Nielsen, Fuji Film – Sweden
Thomas Ramn, AV-Huset | AV Support
Thord Skoldekrans, Auto Mobil Magazine
Tim Earl, Narrator
Tina Buckman, AVC | Photographer
Tobias Andersson, Art Technology Group
Tommy Bergqvist, AVC
Tommy Lundin, Scania Bus
Tommy Lundquist, Trosa Tryckeri
Torbjorn Harnesk, In Motion | AMI
Ulf Åhrbom, Kodak
Ulf Fornlund, Marketing & Media
Ulla Ericsson, Lexivision | Swedish Match
Ulla Hjelblad, Swedish Trade Council Exporrådet
Urban Otteback, Diabolaget
Vesna Filipovic Malijkovic, Stads Hotel Katrineholm
Wanda Mazurkiewicz, Gallery 22
Willy Peitz, Affäres & Butiks Maskiner
Yvonne Ryding, Miss Universe 1984
Ylva Bengtsson, AVC
Ylva Larsson, Pensionsmyndigheten

Switzerland

Brigette Jonkers
Christian Kuhne, Banco Unione di Credito-FOCO
Jurg Theiler, Swarovski
M. F. Bachmann, FOCO
Marius Wherli, AVC | Rolf Wherli's son
Peter & Werner Seitz, Seitz PhotoTechnik [Round Shot]
Rolf Wherli, AMI | AVL

Thailand

Chusak Vohrapitak, AV Studio | AMI
Julian & Pao, Mut Mee Guest House
Keng & Boon, World Garment Group

The Netherlands

Claes Drinkenburg, RAI-Ardelig ACS
Huib Broekman, Holland Business AV | AMI
Loet van Burden, Beers Bedrifsauto [Scania Bus]

Turkey

Ahmet Kazur, Angel 67 Seylan
Selon, Ambassador Hotel [Istanbul]

United Kingdom

Adam Flawn-Thomas, European Comm Tech | Kewhall AV | AMI
Alison Gill, Production Arts Lighting
Andrew & Carol Fotheringham
Andrew Hill, First Image | AMI
Andrew Hilary, Clearwater Communications
Andrew "Andy" Rowe, Incognito | AMI
Angela Green, Mediatech | AMI
Bill Harkins, Harkins Associates
Brendan & Marie Mitchell, Vision 360
Caroline McKay, BBC TV Artists Index Service
Chris Eade, Vision 360
Chris Mesney, chrimesney@blueyonder.co.uk
Chris Salkeld, Cadmium Presentations
Chris Smith, Photographer
Clive Cobb, HP: ICM [ICM and Hamilton Perry] | Cobb & Co. AMI
Colleen Bartels, Pakistan Airlines
David Kerr, Electrosonic
David Fellowes, AVL | Fellowes Productions
David Trotter, TCD Camera Builders
David Wells, Kodak
Edward de Feu, NATWEST-National Westminster Bank
Eric Bastin, PDS-Projection & Display
Frederick Jonsson, Useful Companies
Geoff Eaton, *Audio Visual* magazine | AMI
Greg Robinson, Crumbs of London
Heidi Lascelles, Books for Cooks
Helen David, NATWEST-National Westminster Bank
James & Melody Mesney, cousins
James Burke, Presenter [Jonathan Clowes Associates]
James Morden, Presentation Services
Jell Gale, PCI London | AMI
Judith Doyle, Purchasepoint
Judy & John Roland, Roland Partnership | AMI

Kevin Oldcorn, The Edge | AMI
Larry Snoddon, Burson-Marsteller
Lester Batchelor, 3D Design Consultants
Lindsey & Richard Lucas, Vision 360
Lois Jacobs, HP: ICM [ICM and Hamilton Perry] | AMI
Mark Wallace, Spectrum Communications
Martin Milner | Purchasepoint
Mary Meyers, parent's friend [relative?]
Max Schofield, Crumbs of London
Mike Kirby, Communications Unlimited | AMI
Mike Whitfield, First Image | AMI
Nevil Bounds, Electrosonic | AMI
Nick Ketteringham, Target Communications | AMI
Nigel Greening, Park Avenue Productions | AMI
Nigel Lloyd-Jones, HP: ICM [ICM and Hamilton Perry]
Paddy Collier, PSL-Presentation Services Ltd
Patrick Molyneux, Module Design Group | AMI
Paul Highfield, Production Arts Lighting
Pete Brady, Clearwater Communications | AMI
Peter Gott, Purchasepoint
Peter Kneebone, NATWEST-National Westminster Bank
Peter Lloyd, *Audio Visual* magazine | AMI
Peter Parks, Image Quest 3-D
Phil Ogden, First Image | AMI
Ray Hatrill, Ultimate Events | AMI
Richard Crow, Mediatech | AMI
Richard Fairclough, Mediatech | Purchasepoint
Rob Harris, AMI | Harris Productions | AMI
Rob Pickett, Harkness Hall
Robert "Bob" Jackson, Mediatech | AMI
Robert "Bob" Stimson, Electrosonic | AMI
Robin Veich, Robin Viech & Associates | AMI
Sally Mesney Greer, distant cousin
Sandy Greer, Sally's husband [Mesney-family historian]
Sarah Reed, SR Productions | Triangle Two | AMI
Sharron Borrelli, Clearwater Communications
Stephen Purchase, Comm-Tec | AMI
Steve Hinchcliffe, Module Design | AMI
Steve Michelsen
Steve Purchase, COMM-TEC (formerly Kodak) | AMI
Susi Kirkwood, Script writer | AMI
Ted Evans, Watts-Silverstein | Flextech Television
Terry Vernigle, First Image | AMI
The R. Reverend P.H.H. Howes, family connection
Tim Ruscoe, Discovery-Communications Arts | AMI
Tony Reeve, Robot Coupe
Tracy Patterson, NATWEST-National Westminster Bank

United States

Abbie Walton, Abbie Walton Associates | AMI
Abby Katzman, Watts-Silverstein | Caribiner
Abe Santiago, AVL
Adam Berman, Epicenter Films
Adam Speigel, Phoenix Commination's
Adria Pontius McGrath, Photographer
Adrian Burke, India Tree
Adriana Castano, TPN-The Production Network
Adrienne Hawkey, model | Bill's sister
Adrienne LaRussa, model
Agnes Sanger, PS 98
Aki von Mende, Hita von Mende's twin brother
Al Shaw, Basford Inc.
Al Slaughter, Customer – Vashon Island Imaging
Alan Anderson, Smart Monkeys
Alan Kozlowski, Quantum Leap | AMI
Alan Margulies, AM Productions
Alden Butcher, Alden Butcher Productions | AMI
Alex Clark, Childhood neighbor
Alex Lam, Foo Chow Restaurant
Alice Larson, Vashon artist
Allan Barsman
Allan Grayson, dentist | Denitron
Allan Heller, designer
Alan Hilburg, Burson-Marsteller | PR Consultant
Allan Seiden, Photographer-writer | BFF
Allen Bear, Art Registry
Allison Steel, WBLS DJ | "The Night Bird"
Alon Ornstein, PBS | National Public Television
Amy Buckalter, K2 Corporation
Amy MacIntyre
Anders Berglund, IKEA Seattle
Andie Styner, Photographer
Andrea Carasali, Dean Rossi's first wife
Andrea Sutter, model | GF
Andréa Lawrence, GF
Andrew Benjamin, Attorney [Jon Knudson lawsuit]
Andrew Kidd, Electrosonic
Andrew Watts, Charlie's son | Watts Media
Andy Cooper, Burson-Marsteller | Cooper-Katz
Andy Kaufman, Studio in the Rockies [Vail Festival]
Angela Luechtefeld, Vashon Allied Arts
Ann Banning, Bob Banning's wife
Ann Cole, Glazer's Camera
Ann Hutton, model
Ann Spiers, Poet | friend of Hita's
Anna Lisa, Good Merchandise

Anna Raus, ex-wife #3
Anne Gordon, Vashon artist
Anne Marie Canon, Watts-Silverstein | Caribiner
Anne Stapsy, Buhl Optical | Itondar (John's wife)
Annie Brulé, Vashon artist
Anthony Harkey, American Isuzu
Arch Cheney, Media Maker | AMI
Arlene Shirk, Leslie Shirk's mother
Arnold "Arnie" Frager, Spectrum Studios
Arnold "Arnie" & Sydell Miller, Ardell | Matrix Essentials
Arthur Burns
Arthur Davis, model | **Sue Keeton's boyfriend** & benefactor
Arthur Havers, DHL | E-Trade | Historic Elk Mountain Hotel
Arthur McClurg, PS 98
Arthur "Art" Milanese, AVL | Milanese Assoc. | Video Visions | AMI
Ashley Elba Brown, Vashon model
Athena Campos, MCI-Motor Coach Industries
Aubrey Ludberg, Bank of America
Barbara Booth, Imagery Audio Visual Productions | AMI
Barbara Henderson, Seafirst Bank | BofA
Barbara Mesney, Sister | Hollywood set designer
Barbara Stratton, Vashon artist
Barbara Wing, model [Stewart]
Barbara Zanzeen, Bargreen-Ellingson
Barby Peterson, Glen Peterson's wife
Barry Evans, Douglaston friend
Barry Evans, San Jacinto Museum of History
Barry Finer
Barry Fluster, Media Fabricators
Barry Holt, Burson-Marsteller | Whirlpool
Barry Nicely, Optical Radiation Corporation [ORC] | AMI
Bart Kresa, AMI | Kresa Panni Projections
Bart Ruggerio, Hoffman-LaRoche
Bart Stewart, model [Wagner]
Baudouin Struye, Image Stream | Jack Morton Productions | AMI
Bea Lorentzen, neighbor
Bea Mann, Bill Freese's wife | Artist-ceramics
Beatrice Crouch
Becky Ellison
Ben & Jack, Swifty Printing
Ben Colarossi, Creamer-Colarossi [previously Basford Inc.]
Bengt Nygren, Quaker Oats | AMI
Benny Fabre, model | **Sue Keeton's boy friend**
Bert Gotlieb, creative director | Creamer-Colarossi
Beth Karnes, Watts-Silverstein | Caribiner
Beth McNeil, Simply Seattle
Beth Rose, Artist
Betty Bonner Ehrlich, Cousin
Betty Foray, Black Beauty Model Agency

Betty Meyers, Family friend [Florida]
Betty Schalansky, model
Betty Watts
Beverly Bonner, Cousin
Beverly Scheiner, Hostess | friend of Chris McDevitt
Bill Aylward, Image Stream | AVC
Bill Brown, Brown Insurance | *The King Bees* band
Bill Callejas, Jack Morton Worldwide
Bill Chunn, Vashon realtor
Bill Flanagan, Basford Incorporated | wedding (his)
Bill Freese, Watts-Silverstein | Vashon Thriftway
Bill Hawkey, author | *Living With Plants*
Bill Heath, Bonnie's husband
Bill Hewson, Hewson Studio
Bill Jeans, Writer | *Cycle* magazine | *Classic Auto Register*
Bill Murray, model
Bill Noonan, Burson-Marsteller
Bill Paganetti, Peppermill Casino
Bill Reese, Reese Studio
Bill Reuman, Collectors Silver
Bill Riggins,
Bill Schroeder, Basford Inc.
Bill Scream, Scream Soundscapes [Sound Images]
Bill Smythe
Bill Wood, Voice of Vashon
Bianca Soler, Soler Productions
Bill Wright, Photographer
Billy Hernandez, sister Barbara's high school BF
Billy Thomas, Douglaston friend
Bjorn Bayley, IKEA Seattle
Blanche Baker, Writers Guild of America
Blair Wills, Staging Techniques – Seattle | Vashon neighbor | AMI
Blanche Dickie, family friend
Bo Klein, Monte's wife | AOL
Bob Anastasi, Meeting Sciences
Bob & Ann Banning, Douglaston neighbor | mentor
Bob Beauchamps | *True* magazine
Bob Bauman, Audiovisual Workshop
Bob & Karen Brown, *Car and Driver* magazine
Bob Ernspiker, CED-Commercial Electronic Design
Bob Gibbons, Kodak | AMI
Bob Gurvitz, Forum Four
Bob Jones, AMI
Bob Lackman, Glazer's Camera
Bob Mayberry, Vashon entrepreneur
Bob Pasch, Pacific Color Lab
Bob & Lynn Peterson, Photographer | friend
Bob Schusch, model
Bob Worden, TPN-The Production Group

Bob & Ann Banning
Bob & Norma Sobeck, Douglaston neighbors
Bonnie Bonner Heath, Cousin
Bonnie Cohen, Friend of sister Kathy
Bonnie Wilkins, Wilkins Studio
Brad Hood, Image Stream
Brad Huskinson, Huskinson Productions
Bremner Scherer, Tom's wife
Brenda Connors, model
Brenda Cross, Eastman Kodak Company | AMI | Art Milanese's GF
Brenda Curry, Producer | AMI
Breta Matson, Matson Glass Studio
Brian Bill, New York Life
Brian Blades, *Road & Track* magazine
Brian Fisher, Vashon artist
Brian Sullivan, Bravura Films
Brien Lee, Sorgel-Lee-Riordan | Brien Lee Creative
Brigitte Law, Nancy Sorensen's law assistant
Brigitte Tiggert, Uptown Travel
Bruce Clark, Russell-Manning Productions | AMI
Bruce Hornstein, Pyramid Studios | AMI
Bruce Jones, Silver Image Productions | AMI
Bruce Porter, Porter Productions
Bruce Silverstein, Watts-Silverstein | Silverstein & Associates | AMI
Bruce Wessinger, Wess Plastics | AMI
Bruce Wheaton, CT-Creative Technology
Bruno Farre, CTSF-Creative Technology San Francisco
Bryce Wills, Randy Wills' son | Staging Techniques
Bud Mickelson, Arion
Burt Holmes, Basford | PR Consultant | mentor
Burt Wolf, CNN Reporter-Food
C. Hugh Gardener, University of Georgia | AMI Board Member
Cameron Milby, CED-Commercial Electronic Design
Cara Jennings, Model
Carl Beckman, Beckman Associates | AMI Board Member
Carl Faller, Wren Associates | AMI
Carl Holland, model
Carl Vasta, Matrix Essentials
Carl Wessinger, Wess Plastics | AMI
Carlos Gonzales, Philippines Airlines
Carlos Salazar, Sphera Producciones
Carlton Sedgeley, Royce Carlton Agency
Carol Brock, Douglaston gossip columnist
Carol Canter, Allan Seiden's friend & Hawaiian housemate
Carol Champagne, Malaysia
Carol Douglas, model
Carol Jergens, model
Carol Schwennesen, Artist | [Ganiff]
Carol Strejc, Wilton Industries

Caroline Hadley, *Car and Driver* magazine | *Range* magazine
Carolyn & Fred Steen, Vashon realtors
Carolyn Goard
Carra Briskman, Charles & Pete Designs [Embroidery]
Carsten Lorentzen, Tom & Bea's son [adopted]
Cathy van der Linden, Paccar International [Kenworth]
Cerise Noah, Fork Inn the Road
Cesare Charro, hairdresser client – **Fred Cannizzaro's brother**, Salvador
Chad Smith, US Council for International Business | ATA Carnet Office
Charles Deaton, J. DeBow & Partners
Charles Deehr, University of Alaska | Geophysical Institute
Charles "Chuck" Kappenman, AVL | TVL
Charles "Chuck" Knuth, Knuth Multimedia | AMI
Charles Halleran, AVL | AMI
Charles "**Chuck**" Morrison, AMI
Charles Nishida, Nintendo of America
Charles Rosen, AT&T
Charles Tigrett, Imagery Audio Visual Productions
Charlie Powell, PS 98
Charlie Spataro, AVL | Audiovisual Workshop | AMI
Charlie Watts, Watts-Silverstein | Watts Media | AMI
Charlotte Mundy, John's wife
Charlotte Regan
Chelsea Gabriel, friend of Anne Gordon
Cheryl Carter, IABC Int. Ass. Business Communicators
Chip Wright, Geroge's husband | Avis
Chloe Swain Bjordahl, Pete Bjordahl's ex wife
Chris Beck, VAST-Vashon Art Studio Tour
Chris Calbi, AVL | Robert Christopher Sales
Chris Dulmage, Panorama Productions | AMI
Chris Eriksson, Nestor Construction | Eriksson Const.
Chris Fowler, Sound Images
Chris Hall, Photographer
Chris Hanson, model
Chris "Raven Slaughter" Haynes, model & GF
Chris Hanson, model
Chris Hoina, Incredible Slidemakers
Chris Hurd, Jerry Hurd's wife and partner | PMP Marketing | AVL
Chris Korody, Image Stream
Chris Leach, model | Justine | Piper
Chris Many, GLMC | Many Music
Chris McDevitt, Artist
Chris Morais, model [Wagner]
Chris Mounsey, K&L Distributors
Chris Nye, Hilary Nye's husband
Chris Peterson, AVHQ Show Solutions
Chris Porterfield, TPN-The Production Network
Chris Roberts, Vashon artist & weed grower
Chris Terp, Elfi Rice's son

Christi Meyers, Seattle Models Guild
Christian Codd, Vashon realtor
Christina Dubois, Washington State History Research Center
Christian Minor, Producer
Christine Phillips, Vashon artist
Chuck Knuth, Freelance producer
Chuck Robbins, Berkey K&L Color Service | AMI
Cindy Bauscher, Image Stream
Cindy Connolly, John's sister | Advertising Consultant
Cindy Bauscher Iserman, Ted's wife | Microsoft | Image Stream
Cindy Krueger, Watts-Silverstein | Caribiner
Cindy L. Smith, Boeing
Cindy Trocha, Vashon Shuttle
Claire Hamill, Nike
Claire McKenna, Basford Inc.
Clare Bronson, Vashon artist
Claudia Hollander, Hollander Studio
Cliff Hollenbeck, Photographer
Cliff Schaffran, Meeting Sciences
Clint Wallington, Rochester Institute of Technology
Clyde B. Harris, 3-M Company | AMI Board Member
Conrad Burmester, Lindsay West
Constantine Zachariou, Avidex
Craig **"Buddha" Law, Burning Man**
Craig & Tina Martin, Boeing show [Bob Peterson]
Curtis Boehnstedt, Kurt's son
Cynthia Bishop, Watts-Silverstein | Caribiner
Cynthia Connolly, John's sister
Damien Joldersma, Desktop Publishing Etc.
Dan Davenport, Minolta | AMI
Dan Quigley, Sound Images
Dan Root, Sound Images
Dana Cox, Bill Speidel's Underground Tour | Seattle
Dana Rogers, Corporate Moving Systems | United Van Lines | dive instructor
Dana Smith
Dana Twinkle, **Richard Meyers' wife**
Darcie Beck, Beck Studio
Darrel Riley, Unified Plumbing
Daryl Burns, Douglaston
Daryl Holst, Holst Studio
Dave Starkman, Reel 3-D Enterprises
Dave Frey, Sound Images | AMI
Dave Harvey, Softtreat [Fork Inn the Road]
Dave Leonard, Gannett | AMI
Dave Madsen, Architect | Burning Man
Dave Monroe, FSA-Food Service of America
Dave Morse, AV Concepts
Dave Oglevie, Seattle Video
Dave & Robin Nestor, Nestor Construction

Dave Zachary, Pro Photo Supply
Dave & Jenny Wilke, Books by the Way
David Alford, Alford Media
David Azose, Ivey-Seright Laboratory | Photobition
David Barret, Blumberg Communications | AMI
David Blumberg, Blumberg Communications | AMI
David Branson, Dataton | Show Sage
David Campbell, Freight Mate
David Current, Current-Rutledge
David Eade, Microsoft
David Espinoza, Microsoft
David Fox, Fox-Wilmar [videographer]
David Frank, Geologist | Ann Spiers' husband
David Graves, Network Solutions
David Hangenbush
David Hinchman, Vashon Print & Design
David Innocencio, Innocencio-Siegel Studio | AMI
David Knight, Vashon realtor
David Lawson, Lex Lawson Associates | AMI
David Lynch, Photographer [Annie Brule's BF]
David Merwin, Merwin Creative
David Nolte, Mesney-Nolte Photographers
David Seidl, David Seidl Design | Vashon artist
David Silverman, Photo Methods magazine | AMI
David Steel, Wynn Berry's partner | palliative caregiver
David Thomas, Douglaston friend
David Vesey, **Jim Sant'Andrea** Productions | AMI
David Watkins, Impact Communications | AMI
David Wilson, Wilson-Lund
Dawn Stanley, United Reprographics
Dean Eakin, K2 Corporation
Dean Haugen, Vashon neighbor
Dean Loving, Absolute Cleaning Services
Dean Rossi, QAV-Quantum Audio Visual
Debbie Richards, Vashon Camber of Commerce
Debbie Williams, Microsoft
Deborah Crawford, Crawford Studio
Deborah Goldraft, Goldraft Studio
Del Brown, University of Wisconsin | AMI
Dennis Alumbach, Burning Man
Dennis Atkinson, Spectrum Slides | AMI
Dennis Ducharme, Pratt & Whitney | Media Connections | AMI
Derrick Jackman, Sound Images
Dewayne Hoyt, Hoyt Studio
Diana Einmo, Paragon Media
Diana Wilmar, Fox-Wilmar [videographer]
Diane Culhane, Coca Cola | AMI
Diane Rystadt, model
Diane Sloan, Doug Sloan's wife

Dick Busher, ASMP-Seattle
Dick Mariani, Basford Inc.
Dick & Winifred "Win" Wheeler
Dixie Hornstein, Pyramid Studios | AMI
Don Anderson, Clear Light
Don Cameron, Basford Inc.
Don Cole, Vashon artist
Don Creamer, Creamer-Colarossi [previously Basford Inc.]
Don Frohning, Vashon artist
Don Linley, Crown Mortgage
Don Statler, SKF America
Don Trask, ISSI-Integrated Silicon Solutions
Don Wredge, Eyesong | AMI
Dona Tracy [Lakin, Plink], GF | Incredible Slidemakers
Donald Dulmage, Panorama Productions | AMI
Donald Sutherland, Journalist-AV | AMI
Donna Baxter, Frame of Mind
Donna Lawrence, Donna Lawrence Productions | AMI
Donna Schultz, Just for Me Books | AMI
Donna Taylor, Paul Taylor's second wife
Donny Magid, Photo Communications Corp. | AMI
Dorcas Roehr, Jim Casey's ex beau
Dorothy Duncliff, Dova Silk
Dorris Williams, model
Doug Dagget, National Meetings Company
Doug Dolstad, Vashon Heights Water | Contractor
Doug Donner, Adolph Coors Company | AMI
Doug Ethridge, Avcon Media Solutions
Doug Fisher, Penn Press | *Classic Collection of Corvettes*
Doug Hunt, AVHQ-Audio Visual Headquarters
Doug & Karen Kornbrust, Burning Man
Doug Olenberger, Asian Style
Doug Paulson, AVS-AV Services [Hawaii]
Dave & Rose Ogilvie, Seattle Video Service
Doug Lovista, Flying Spot
Doug Paulson, AVHQ-Audio Visual Headquarters
Douglas Daggett, National Meeting Company | AMI
Douglas **"Doug"** Jones, Watts-Silverstein | Chateau St. Michelle Winery
Douglas Kirby, AT&T | AMI
Douglas Sloan, Incredible | Icon Films
Douglas Urner, Teacher [photo & darkroom gear donation]
Dr. Charles S. Deehr, Alaska Geophysical Institute
Dr. Gary Koch, M.D. | Vashon Health Center
Dr. Jeff Westcott, M.D. | Seattle Heart Clinic
Dr. Ken Burke, Ph.D., AMI
Dr. Steven J. Medwell, M.D. | Minor & James Medical
Dustin Barbagelata, Burning Man
Dwight Lindsey, Schneider Corporation of America | AMI
Eberhard Luethke, art director | Cycle magazine

Ed & Linda Johnston, Dick's Restaurant Supply
Ed Buchbinder, Alkit Camera
Ed "Eddie" Carr, film maker | Forum Four (Bob Gurvitz)
Ed Just, Bardo | Butler
Ed McTighe, AVL | Slide Transfer Service | Advanced Video | AMI
Ed Pallone, Durst | AMI
Ed Sost, model
Ed Swan, Vashon *Loop*
Ed Wood, Pran Audiovisual | Media Cottage
Eden & Axel Codd, Christian's kids
Edmond Branger, AVL | AMI
Elaine Rogalski, EDR Media | AMI
Eleanor Hughes, Skechers [case history model]
Elfi Rice, Hita von Mende's sister
Elisabeth-Anne Wilbur, ANDY Awards [Advertising Club of New York]
Elisabeth "Betty" Bonner Ehrlich, Cousin
Elisabeth Frazier, model | GF
Elizabeth "Kelley" Lyle, Grrraphics
Elizabeth Krato, Jack Morton Worldwide
Elizabeth Shephard, Vashon *Beachcomber*
Elizbieta Wisniewska, LOT Polish Airlines
Elly Lowry, Old Dreams
Elona Lenhart, Nurse | Hita's friend
Ellen Parker, Blue Heron Art Center
Elliott Livingston, Sue Keeton's attorney/friend & model
Elly Livingston, Accountant | MvM Holdings
Emily Aronson, Wolf Productions
Emma Amiad, Vashon realtor
Emma Ruth Yulo, Philippines Tourism
Eric Andersen, Musician | Burning Man
Eric Lampert, NetJets
Erik Hefflefinger, Jeweler | Silverwood Gallery
Ernest Wilde, Hasselblad USA | AMI
Ernie & Ruth Poreda, Douglaston neighbors
Estaban Chavez, Skechers
Estelle Dodghe, Dodge Editions (artists' rep)
Esther Wolf, Lou Hetler's sister | Kathryn Mesney Hetler's sister-in-law
Eugene "Gene" Amondson, Vashon Artist
Eugene "Gene" McMasters, investor | Justine Model Consultants
Eva Steadman, Northwest Pacific Mortgage
Evan & Linda Schiller, Avcon | Musician-*Sad Happy*
Evelyn "Gig-Eye" Kirschner, neighbor [Anna wedding]
F. Thomas Ward, Altered Image | AMI
F. Turner Brown, AMI
Foster Chapin, Evergreen Apartments
Francois Faurous, Panorama Towers [Las Vegas]
Frank Cermack, fraternity brother | Phi Alpha Sigma
Frank Curatola, AVL | AMI
Frank Muller, Wess Plastics

Frank Pilliero, Freelance mechanical man [aka board artist] | Mentor
Frank Skala, Bayside High School Alumni Association
Fred Brink, Fred Brink's Company | AMI
Fred Cannizzaro, Incredible Slidemakers
Fred, Ruth & Suzanne, Yates Travel
Fritz & Jean Amaluxen, Architect | Vashon house
Gail & Ginger Banning, Mona Banning's twin sisters
Gail Rice, Watts-Silverstein | Caribiner
Gail Yuen, King County Health Department
Gar Benedict, Multi-Image Productions | Sound Images | AMI
Gary Carpenter, Coldwell Banker [CB] Commercial Real Estate
Gary & Kate Carter, Microsoft
Gary Christian, Vashon Dental Clinic
Gary McKinney, McKinney Studio
Gary of Cesare's, hair stylist
Gary Paben, Walt Disney World
Gary Saunder, Alderbrook Resort
Gary Stryder, PSAV
Gary & Carol Word, TEAC Restoration
Gary Zacuto, Shoreline Studio
Gavin Antill, *Show Girls* magazine
Gavin Fysh, Flying Spot
Gay Detzer, Vashon neighbor
Gene Amondson, Amondson Sculpture Studio
Gene Butera, art director | *Car and Driver* magazine
Gene Kane, Eyelash Studio
Gene Laughton (Lawson?), Actor, impersonator & model
Gene McMasters, Financier/investor | Justine Model Consultants
Geoff Levin, Levin & Many Composing [GLMC] | Jeff Levin Music | AMI
Geoff & Gisela Nightingale, Burson-Marsteller
George Brenner, model | Judge | Justine's sugar daddy
George Dean, Dean Cycle Service
George Durler, Casa Del Sol Restaurant
George Grigoriuc, Com-Tech Computers
George McGinnis, Pro Photo Supply [Portland]
George Raymos, art director | Snowmobiling magazine
George Rice, Elfi Rice's husband
George Rounds, **Nat'l Assn. of Engine & Boat Manufacturers** | Nat'l Boat Show
George Terp, Chris Terp's father; Elfie's ex-husband
George Wright, Artist | Heron's Nest Gallery
Gerald Goldberg, International Film & TV Festival | AMI
Gerald Gregg, Eastman Kodak Company | AVL | AMI
Gerhard Gvette, Siemens Energy & Automation
Gerry Thies, Corbis
Gil Hartness, Gil's Tractor Service
Gina Pedersdotter, model
Ginny Carlson, PS 98
Ginny O'Grady, **Ginger O'Grady Kaupi's mom**
Gisela Nightingale, Geoff Nightingale's wife

Glen Eastman, Pacific Bell | AMI
Glen Helgeland, Watersport Magazine
Glen & Sally Priest, Vashon friends
Glen Peterson, Peterson Color Lab | my mentor
Glen Thornburg, Colorado Visual Aides [CVA] | Vail Festival | AMI
Glen Vincent, Shipwreck Beads
Gloria Remen, model
Gordon Barnette, GRB Bells [Vashon]
Gordon Hagens, PS 98
Graham Emonson, Image Stream | Maritz Travel
Grant Stewart, Stewart Screen
Gray Mayo, Cinematographer [Nike]
Greg Elder, TPN-The Production Network
Greg Hendrickson, Watts-Silverstein | Caribiner
Greg McElroy, McElroy Studio
Greg Sweinton, DHL (Brussels) | Ryder Trucks
Greg Thies, Evergreen Helicopters
Greg Wessel, Two-Wall Gallery
Gregory Antoine, Customer [art]
Gretchen Lake, University of Alaska-Fairbanks
Gretchen Moody, sister Kathy's BFF
Gretta Gunnarsdotter, model
Gwynn Palmer, Customer-Vashon Island Imaging
H. Robert Bauman, HS [Hans Steinbach] Media Services
Halley Aldridge, Fork Inn the Road
Hanna Adams
Hans Falkenhagen, AVL
Hans von Mende, Hita von Mende's brother
Harold Ehrlich, Elisabeth **Ehrlich's husband**
Harold Erhlich, Betty Erhlich's husband | Financier
Harold Mann, Tractor service | field mowing
Harold Rowe, model
Harry Fass, Fass Enterprises
Harry Mote, Basford Incorporated
Harvey Bergman, Photographer
Harvey & Eileen Bergman, Photographer
Heather Brynn, Vashon realtor [Birdland]
Heather Patrick, Watts-Silverstein | Caribiner
Heather Timken, Vashon artist
Heidi Howland, Peter's wife
Heidi Stair, Artist
Helen Frohning, Vashon artist
Helge Petersen, Globoriders [BMW brand ambassador]
Henry Potter, Architect | CDC
Herb Zimmerman, Professional Camera Repair
Hilary Johnson Nye, Hita von Mende's daughter
Hillary Emmer, C.P.A. | Vashon volunteer
Hirschel & Adler
Hita von Mende, Partner | Law Seminars International

Hohn Harp, Emerald City Model & Talent
Howard Beck, Howard Beck Agency
Howard Peterson, Marron-Carrel | AMI
Hugh B. Reed, Optisonics ["Get Down" demo show]
Hussein Khazaal, Phoenecia ar Alki restaurant
Ian Cuthbertson, Sound & Vision Communications
Ilene Heckart, actress
Illona Friedman, Mike Friedman's wife
Ina Whitlock, Whitlock Studio
Ipek Connolly, John's wife | Seattle Light risk mgr.
Ira Holmes, Burt Holmes' twin brother
Irene Otis, Otis Ceramic Tiles
Iwona & Rafal Ciosk, friends of Anna's
Jack, Southdown Kennel [Mr. & Ms. Moose, my Afghan hounds]
Jack Adato, Adato Music [James & Richard]
Jack Dassault, AV Concepts
Jack Elliott, Cal-West | WTI | AMI
Jack Judson, Magic Lantern Society
Jack Morton, Jack Morton Productions
Jack & June Rankin, Cyclopan camera builder
Jack Pederson, Multi Image Systems | AMI
Jack Root, AVHQ-Audio Visual Headquarters
Jack Silver, Silver Image | AMI
Jack Wolf, Staging Techniques – Seattle
Jackie Picasso, Island Industries
Jacques Germans, Burson-Marsteller
Jacquelyn "**Jackie**" Dolstad Lown, Vashon artist
James "Jimmy" McCann, Douglaston neighbor
James "**Jim**" Aneshansley, Oxberry Div. of Richmark
James Bartolomucci, Audio Visual Headquarters [AVHQ] | AMI
James Burke, TV presenter | Royce Carlton Agency
James Moore, Direct Services
Jan Bromberg, Jonathan Bromberg's wife
Jane Dauber, Watts-Silverstein | TPN
Jane Mark, model
Jane McIntosh, QAV-Quantum Audio Visual
Janet Borst, PS 98
Janet Olsen, Douglaston friend | BHS cheeleader
Janet Shirk, Leslie Shirk's sister
Janet Schorley, Panorama Industries | Cyclopan | Long Skinny Picture Company
Janet Wills, **Blair Wills' wife**
Janice Kennett, Kennett Studio
Janice Mallman, Blue Heron Gallery | Mallman Studio
Janice Randall, Vashon Arts Center | Blue Heron
Janice Wall, VAST-Vashon Island Art Studio Tour
Janicka Peterson, Watts-Silverstein | Caribiner
Janna Krenova, *Gallery* magazine
Jaquelin Dolstad-Lown, Artist
Jay Blazek, Western Neon

Jay Crockett, Wiley's brother

Jay DeBow, employer | Jay DeBow & Partners (Louise Friscia)

Jay Derr, Buck & Gordon Attorneys

Jayme Lowe, Burning Man

Jean Amaluxen, Frits **Amaluxen's wife**

Jean & Jim Marsh, Vashon neighbor | Malt Shop

Jeff Dunccliff, Dorothy's husband | Photographer

Jeff Hathaway, Glazer's Camera

Jeff Knowlton, CTLA | Creative Technology Los Angeles

Jeff Kraus, Naked Screen-Printing Company

Jeff Kroll, Corporate Imaging | AMI

Jeff Krueger, Cindy's wife

Jeff Peck, Jack Morton [Atlanta]

Jeffrey Levin, Levin & Many Music [GLMC]

Jeffrey Levin, Slide Transfer Service | AMI

Jeff Worth, Photographer

Jenna Hawkins, Model | Actor [Samsung show]

Jennifer Blue, Tri-Film Productions

Jennifer Drogosz, Dick Clark Productions

Jennifer Miller, **Dear Rossi's GF**

Jennifer Nicholoff, Tenant-MVM [Mesney-von Mende]

Jenny Costa, Abba Trading

Jenny Pigott, Microsoft

Jerome Armstrong | Quantum Leap | Mediamorphosis | AMI

Jerry Andersson, friend of Hita's

Jerry Conaway, Nikon Professional Service

Jerry Hurd, AVL | PMP Marketing | AMI

Jerry Landress, Photomethods magazine [Publisher]

Jerry Loomis, Spindler & Sauppe | AMI

Jesse Johnson, Hita's **son**

Jill Enfield, Photographer

Jim Angelo, Maverick Productions

Jim Anneshansley, Oxberry Division of Richmark

Jim Casey, Incredible | Rare Medium

Jim Clark, AVL | Clark Presentation Media | AMI

Jim Clark, Clark Presentation Media

Jim du Bord, ISSI-Integrated Silicon Solutions

Jim Donohue, Pacific Sheet Metal

Jim Goode, Penthouse & Gallery

Jim Hayes, Multimedia Group | AMI

Jim Kellner, Dataton | Show Sage | AMI

Jim Koper, Singer Kearfott | AMI

Jim Morris, Pacific Sheet Metal

Jim "Jimmy" O'Grady, Ginger O'Grady's brother

Jim Parker, Kodak | AMI

Jim Sant'Andrea, Sant'Andrea Productions

Jim Sinclair, Tasmanian Royalty Exploration Co

Jim Walker, Sedgwick Road

Jim Watkins, *AV Communications* magazine | AMI

Jim Zaknich, Pacific Sheet Metal
Jimmy Thompson, 21 East 73rd Street catering
Joan Davenport, model
Joan Kalejda, AMI
Joan Kirshner, Vashon artist
Joan Krause, Vagabond Cottage [Vashon]
Joan Kutscher, Kutscher Studio
Joan Wortis, Vashon artist
JoAnn Olney, Vashon Secretarial Service
JoAnn Santos, PGI Communications
Joanne Levin, Slide Transfer Service | AMI
Joe Bierne, Exploded Diagram [CDC]
Joe Jimeno, Philippines Consulate
Joe Ness, QAV-Quantum Audiovisual
Joe Petta, Vashon Artist
Joe Ruggiero, Ethan Allen
Joe Thanhauser, Collector [NYC Cyclopan]
Joel Gilmore, Gilmore Productions | AMI
Joel & Jules Ackerson, Burning Man
Joey Clapper, Bardo | Incredible Slidemakers
John "Ozzie" Osborne, Ozterity Lighting [Nike]
John Blaha, Douglaston friend
John Brand, Brand Projection Service | AMI
John Brennaman, Brennaman Associates
John Brown, Architect
John Brown, John Brown & Partners
John Brown, Show Pros Group
John Burke, Basford Inc.
John Connolly, Modern Sailing Academy
John Emms, Sonargraphics | Image Stream | Incredible
John Graysmark, Barbara Mesney's partner | Art Director
John Grinde, AVC | Freelance writer
John Guild, Guild Communications | AMI
John H. Dawson, M.D. | Seattle Surgical Group
John Harrington, JVH Technical
John Haupt, Disney World,
John Howard, Boyhood friend
John Kent, Seattle Art Museum
John Knapman, Huling Brothers
John Lang, Epson America
John McCuistion, McCuistion Studio
John Merritt, AVL | Merritt AV Solutions
John Mundy, Cellist | my Godfather
John Newcomb, fraternity brother | Phi Alpha Sigma
John O'Neill, model
John Paluszek, Basford Inc. | my boss
John Pearce, Antiques dealer-Vashon
John Ratzenberger, Actor [*Cheers*]
John Reed, Panorama Industries | Cyclopan | Long Skinny Picture Company

John Sacrenty, Trans World Studios [CDC show]
John Savage, TPN-The Production Network
John Selisky, Arion Corporation | AMI
John Smith, Dana's brother
John Stapsy, Buhl Optical | Itondar
John Starks, D.D.S.
John Stewart, **David Seidle's sidekick**
John Stokes, Stokes Slide Service | AMI
John Trask, AVHQ-Audio Visual Headquarters
John Vadino, TPN-The Production Network
John Wall, Boeing Support Services | AMI
John Woodward, Woodward Studio
John & Lana Whitcomb, Pran AV | Consultant, Author
Jonathan "Jon" Bromberg, Incredible Slidemakers | Staging Techniques | Microsoft | AMI
Jon Knudsen, Vashon attorney [Anna pre-nup]
Jon Readey, International Communications Industries
Jose NiColetti, PGI Communications
Joseph Conver, model
Joseph Mead, Northland Services
Joseph O'Grady, Ginger O'Grady Kaupi's father
Joseph Sherr, Bayside High School G.O. Advisor
Joseph Thanhauser, Thanhauser Group
Josette Elley, model friend of Sue Keeton
Josh Weisberg, Scharff-Weisberg
Joy Berland, Berland Technical Services | AMI
Joyce Flipse, PS 98
Juan Vigue, Vigue Audio Visual
Judith Lawrence, Betty McDonald Farm Cottage
Judy Balint, E-Trade International
Judy Eastman, Pacific Bell | AMI
Judy Fundingsland, Ron Fundingsland's wife | Creative Visuals
Judy Grant, CDC-Center for Disease Control
Judy Murphy, Basford
Julianne Purther, *Car and Driver* magazine
Julie Hempton, Vashon realtor
Julio, sister Barbara's friend
Julius Caruso, hair stylist | Clairol
June Rankin, Jack Rankin's wife
Justine Reynolds aka Barger aka McKeown, Justine Model Consultants
Kaia Lorentzens, Tom & Bea's daughter [adopted]
Karen Baer
Karen Christianson, Pacific Coast Canvas Design
Karen Discert, Colorado Visual Aides [CVA] | Vail Festival | AMI
Karen Lamport, **Gar Benedict's GF**
Karen Parker, model [Kevin Barry Models]
Karl & Susan Shields, Image Stream | AVC
Karl Craine, Hita von Mende's partner
Kassana Holden, Bergamot Studio
Kastania Rasmussen, Burning Man

Kate Cotter, Singer | Burning Man
Kate Hanlon
Kate Oglevie, Seattle Video
Katherine McHaney Coker, Jack Morton Worldwide
Kathryn Muriel Mesney, Sister | aka Patti Pimento
Kathryn Gustafsson, Landscape artist
Kathy Carlson, Shane Carlson's wife | Artist
Kathy Jenkins, Vashon Art Auction
Kathy Johnson, Johnson Studio
Kathy Korody, Chris Korody's wife
Kathy McMasters, helper | **Gene McMasters' daughter**
Kathy Miller, Producer | AMI | Met Life | Pat Billing's friend
Kathy Pine, Heron's Nest Gallery
Kathy Wills, Bryce Wills' wife
Kay Walkingstick, Artist | **Mike Echols' wife**
Keeva Kristal, Innovision Optics
Keith Brofsky, Photographer
Keith Hoyt, Starlight Productions
Keith McDevitt, Chris McDevitt's nephew
Kelly Kirk, Microsoft
Ken Burke, Ph.D. | AMI
Ken Hansen, Photographer
Ken Perry, Clairol | Zotos
Ken Pickle, Safeco Insurance | AMI
Ken Shirk, Leslie Shirk's father
Ken Updegraf, Ivey Imaging
Ken Whipple, Kodak | AMI
Kendra Howe, Watts-Silverstein | Caribiner
Kerri Johnson Codd, **Christian Codd's wife**
Kerry Calver, Pacific Color Lab
Kevin Barry, Kevin Barry Models
Kevin Connolly, Johnny Connolly's brother
Kevin Fletcher, Microsoft | Fletcher Design
Kevin Jarc, PSAV
Kevin & Linda McCowan, Best Bid
Kevin Scanlon, Best Bid | AV Extravaganzas | AMI
Kieth Soderström, Ries Industries
Kim Bateman
Kim Boehnstedt, Kurt's daughter
Kirk Beeler, Vashon neighbor | protographer
Kit Lane, Grade school ~~heart-throb~~ friend
Kornelius Schorley, Panorama Industries | Cyclopan | Long Skinny Picture Company
Kris Raus, **Anna's brother**
Kristal Alewyn, Nelly Alewyn's daughter
Kristi Hansen
Kristin Varner, K-Boom!
Krysztof Baranowski, Polish Consulate General
Kuldip Sandhu (Kelkly), Maharaja Restaurant
Kurt Boehnstedt, Basford Inc.

Kylen Golden, model
Lana Whitcomb, **John Whitcomb's** wife
Larry Barger, model
Larry Brynn, builder
Larry Deutsch, producer | Deutsch Design
Larry Johnson, Hita von Mende's ex-husband
Larry Kirschner, King County Health Department
Larry May, Switched Video
Larry Schwartz, model
Larry Silver, Overall Laundry
Larry Spasic, San Jacinto Museum of History
Lars Pederson, Scharff-Weisberg
Laura Hodges, model
Laurie Gateman, Vashon caterer
Lee Snyder, Russell-Manning Productions | AMI
Lelia Taylor, Paul Taylor's first wife
Leo DeWys, Stock photo agent
Leo Iodice, Bose Corporation
Leon Mandel, *Car and Driver* magazine | *Auto Week*
Leonard Kittell, Net Jets [EJA]
Leonard Levin, Slide Transfer Service | AMI
Leslie Buckland, Caribiner
Leslie Ehrlich, Elisabeth **Ehrlich's** daughter
Leslie Minkin, Seattle University
Leslie Shirk Mesney, ex-wife #1
Leszek Mokrzycki, Polish Tourist Office
Lewis Rogenbuck, Rogenbuck Construction
Lex Lawson, Lex Lawson Associates | AMI
Liane Morley, Juice Creative
Libby Fernau, Seattle Video
Lilly Tomlin, actress
Linda Batwin, Batwin & Robin Productions
Linda Bianchi, Vashon realtor [Birdland]
Linda Gans, model
Linda Gifkins, Douglaston friend
Linda McCowan, Kevin **McCowan's** wife
Linda Savage, PS 98
Linda Zopfi, Kevin **Fletcher's** wife | Microsoft
Linda Yursich, Vashon artist
Lindsay Heider
Linn Denesti, Digital artist
Lisa Lorentzen, Rolf's wife
Lisa Steiner, Kaminski Poland Fund
Liz Lewis, Vashon artist
Liz Meyers, Meyers Design | Immunex | AMI
Liz Parks. model
Lois Jean Broadway, AIA | Callison Group
Lolit Manhit, Philippines Airlines
Loren Hendrickson, Greg's wife

Lori Glover, AT&T | John Whitcomb
Lori Renala, Burning Man
Lori Ryan, Corbis
Lou & Lila Brigham, J. DeBow & Partners
Lou Hetler, Sister Kathy's husband
Louise Friscia, employer | Louise Friscia Public Relations
Louise Shaw, CDC-Center for Disease Control
Lucas Huff, Burning Man
Lucy Woodworth, Flying Spot
Luke Lukoskie, Island Spring Organics
Lynn Peterson, Bob Peterson's wife & partner
Maarti Wykoff
Mac McKenzie, Photographer
Maddy Bertrand, Bertrand Ceramic Studio
Maggie Gabriele, Kodak | AMI
Mahchid Mottale Seiden, Allan's wife | Baik Baik Fashions
Maize Klein, colleague of Justine Reynolds Barger
Maja, Douglaston neighbor-Nelly Alewyn's **partner**
Manaj Ahire, All India Cafe
Marc Rosenthal, Personal Creations | AMI
Marci Christopher, Treasure Island
Marci Summers, Customer
Marci Tripp, Clairol
Marcia Iwasaki, Seattle Arts Commission
Marco Tempest, Magician
Margaret Cooley, AVL
Margaret Koch, Vashon attorney
Margaret Shirk, Leslie Shirk's sister
Margaret Tylczak, Erik Hefflefinger's wife | Artist
Margaret Vara, Mystic | artist
Marge & Jack Rollo, Hita's BFF
Marge Miller, model
Margie Schilling, K2 Corporation
Margo Bennett, Bennett Studio
Maria Alvarez, Intercoiffure
Marie Brown, Real estate agent | Troy Kindred's wife
Marilla Smith, CF-Cadillac Fairview
Marilyn Kulp, AMI [Executive Director]
Marion DeLand
Marion Roach, Douglaston friend | author | GF
Mark Asteris, Lamar University | AMI
Mark Bennion, Artist-Chinook Manufacturing
Mark Buckland, Leslie's son | Jack Morton Productions
Mark Ciaburri, Burson-Marsteller | Woodstock Audiovisual
Mark Darling, Isuzu USA
Mark Dickenson, Tri-Film Productions
Mark Donner, J&A Tree Service
Mark Grabow, Shotridge Studios
Mark Hammer, LSI Communications | AMI

Mark John, Customer-Vashon Island Imaging
Mark Madden, King County Traffic & Planning [Vashon]
Mark Strodlé, Incredible Slidemakers | Artist
Mark Youngquist, Russell-Manning Productions
Marsha Gewirtzman, AT&T | AMI
Martine Seiden, Allan Seiden's daughter
Martin "Marty" Sherman, Model | Actor
Martin Pedersen, *Graphis Annual*
Martin Rudow, Publisher [*Lost Road Courses*]
Marty Brodfuerer, model | Andrea Lawrence's friend
Marty Forscher, Professional Camera Repair
Marvin Wolf, Esther Wolf's husband | **Lou Hetler's brother-in-law**
Maryanne Urban, Wilton Industries
Mary Ann Mackin, Writer [Swedish Match] show
Mary Hodgins, Hodgins Studio
Mary Kay Rauma, Merwin Productions
Mary Margaret Briggs, Vashon artist
Mary Knight, David's wife | Hydrogen Advertising
Mary Reynolds, PGI Communications
Mary Thomas, **Billy's wife**
Marylin Briggs, model | GF
Mat Harper, National Meetings Company
Mathew Mosteller, Vashon IT
Mathew Olds, Vashon *Beachcomber*
Maureen Camissa Miller, AVL
Maureen Flynn
Maureen Mulroy-Larkin, Burson-Marsteller [Bill **Noonan's** secretary]
Maurice Murray, Hartfield-Zody
Max Lucero, Leslie Shirk's second husband | Tektronics
Max Raksasat, Raksasat Slide Service
Meg Mundy, John Mundy's daughter
Michael & Elizabeth Golen-Johnson, Vashon friends
Michael Brownlee, PhotoSynthesis | AMI
Michael Chan, Incredible | Michael Chan Gallery
Michael Lothner, Lothner Communications | AMI
Michael McGrath, Vashon sculptor
Michael Moore, Harper Bond
Michael Plink, Douglaston friend | Dona Lakin's first husband
Michael Wills, Boeing | AMI
Michaela Lawrence, Model | Andréa Lawrence's older sister
Michelle Altier, Casa Del Sol Restaurant
Michelle Barnas
Michelle Newton, Seafirst Bank
Michelle Smith, Douglaston neighbor | photographer | heart-throb
Mickey Ginn, model
Mike Boer, Slide & Sound Corp
Mike Brown, B&B Productions
Mike Burgess, Jack Morton Productions
Mike Dayton, Accountant

Mike Devoe, Vashon artist | Hita's good friend
Mike Dougherty, Nike
Mike Echols, Basford Inc.
Mike Friedman, High School fraternity brother-ΦΑΣ
Mike Kornowa, Saab USA
Mike LaRue, AVL | AVHQ-Audio Visual Headquarters
Mike Lutes, CED-Commercial Electronic Design
Mike Lutes, CED-Commercial Electronic Design
Mike Magnani, Burson-Marsteller | nVision
Mike Murphy, Judy Murphy's husband
Mike Prentiss, CF-Cadillac Fairview
Mike Ronk, Pacific Food Importers
Mike Sievert, E-Trade Group
Mike Sullenszino, Uptime Technology
Mike Teach, Studio in the Rockies [Vail Festival]
Mike Tovalli, Jack Morton Worldwide
Mike Yuhas, *AV Communications* magazine | AMI
Millicent Butera, Gene's wife
Milton Epstein, Attorney | did my divorce from Sandra
Minette Siegel, Innocencio-Siegel Studio | AMI
Molly Reed, Blue Heron Arts Center
Mona Banning, Bob Banning's daughter
Monte Klein, Avcon | Maverick Productions
Monte Zwang, Steele Development Corp.
Mount Burns, Sound Images | Photographer
Murray Fairbairne, Basford Inc.
Myron McPhearson, Pianist
Myron Wright, Photographer
Nance Carter, McMackin Studio
Nancy Connors, model | Justine Model Consultants
Nancy Lytle, **Mind's Eye Productions** | AMI
Nancy Many, Chris Many Music
Nancy McKallor, Vashon realtor [Birdland]
Nancy Porter, Porter Studio
Nancy Reid, Editel | AMI
Nancy Scott, Vashon *Beachcomber*
Nancy Sorensen, Driano & Sorensen [Anna divorce]
Nancy Steel, Bank of America – Vashon
Nancy Wing, Vashon model
Natalie Luke, Graphic artist | pal of Scott Maslowski
Natasha Castillo, Model
Nathan Arnold, Arnold Studio
Neal Brown, University of Alaska | Geophysical Insitute
Ned Shevelson, Colorado Visual Aides [CVA] | Vail Festival | AMI
Neil Landey, Basford Inc.
Neil Perrin, Perrin Appraisal
Nelly Alewyn, Douglaston neighbor
Nicole Clark, Incredible Slidemakers
Nicole Urban, model

Nick Donohue, Pacific Sheet Metal
Nick Zaknich, Pacific Sheet Metal
Nick "Nicky" & Carol Byrnes, Friends of Sue Keeton
Noel Howard, Boyhood friend, PR writer, Merck & Company
Noel Werrett, art director | Car & Driver
Noreen Camisa Miller, AVL | AMI
Norman Sauppe, Spindler & Sauppe
Oolep Indreko, Indeko Studio
P. McDuffy White, PhotoSynthesis | AMI
Pam Ingalls-Cox, Artist
Pam Nystul, model
Pam Shubert, Shubert Studio
Pamela Meijer, Interior design & restoration
Paris Haber
Pascale Judet, Vashon artist
Pat & Bruce Leslie, Basford Inc.
Pat Bedard, *Car and Driver* magazine | Automotive writer
Pat Billings Shipp, Bardo | Incredible | AV Consultant
Pat Broderick, Model
Pat Eastman, Model
Pat Reddick, Washington Mutual Bank
Patti Kapler, Watts-Silverstein | Caribiner | AMI
Patti "Marney" Martin, model
Patti Pimento, Sister | né Kathryn Muriel Mesney
Patti Wagner, Chase Many | PSCCU
Patricia Carey, English Gardens
Patricia Reuss, Reuss Studio
Paul Carr, Washington State Department of Ecology
Paul Curran, 3-M | AMI
Paul Hansen, Elliott Tire
Paul French, Paul French Partners | AMI
Paul Nyborg, TPN-The Production Network
Paul Starzynski, International Communications Agency | AMI
Paul Taylor, Cousin | Artist
Paul Virga, Gallery Magazine
Paula Aoki, Arch Cheney Studio
Paula Sanchez, Watts-Silverstein | Caribiner
Pauleen Hassell, Astrologer
Pauline Richardson, Blue Heron Gallery
Penny Hawkey, account exec. | J.Walter Thompson | Bill's wife
Penny Martin, PS 98
Penny Stone, Saab Cars USA
Priscilla Chalet, Heron's Nest Gallery | Giraffe Gallery
Pete Atkins, Berland Technical Services | AMI
Pete Castellani, Brand Projection Service | AMI
Pete Mather | L.A. Community College | AMI President
Pete Rankin, Basford Incorporated
Pete Wilday, Architect | Peppermill Casino
Peter & Lorna Joers

Peter Barnes, Clatter & Din
Peter Buck, Buck & Gordon, Attorney [Anna divorce]
Peter Chermack, Metavision
Peter DeKramer, Dekramer Productions | AMI
Peter Hanson, Uptime Technologies
Peter Howland, Watts-Silverstein | Caribiner
Peter Joer, Paine Webber
Peter Maroulis, IBM | AMI
Peter Nicholas, Digital Projection
Peter Paulsen, PS 98
Peter Putnam, PHP Communications | AMI
Peter Ray, Vashon videographer | Vashon *Loop*
Peter Rubin, D.O. Industries | AMI
Peter Ryan, Peter Ryan Associates | AMI
Peter Scharff, Scharff-Weisberg | AMI
Peter Welch, Vashon Events
Peter Wexler, Wexler Studios
Peter Zajiachek, Spindler & Sauppe | AMI
Phil Costa, Art director | Burson-Marsteller
Phil Schilling, *Cycle* magazine
Phil Spencer, Flash Photo
Phillip Augustin, Sound Images
Phillip Thomas, Douglaston friend
Phyllis Brown, Alterations and re-weaving
Richard Brown, Photographer
Priest-Monk Tryophon, Monastery Blend Coffee
Priscilla Schleigh, Giraffe Gallery
R.E. "Mac" McCluskey, Photographer
Rafal P. Ciosk, Ph. D, Anna's friend
Ralph Colby, Colby & Associates | AMI
Ralph Katz, Burson-Marsteller | Cooper-Katz
Ralph Mero, DD MDiv | Compassion in Dying
Randolph Taylor, Cousin
Randy Ettman, High school friend
Randy Farrell, Photo & Sound
Randy Field, Bravura Films
Randy Lamb, Nestor Construction | Vision Construction
Randy Turner, Fork Inn the Road manager
Randy Wills, Staging Techniques
Raven Slaughter (Chris Haynes), model
Ray Howard, friend of Hita's
Ray Martinez, Photographer
Ray Martinez, Vashon photographer
Ray Pfortner, Photographer | Art Wolf Galleries
Ray Schmidt, Image Smith | AMI
Ray Selisky, Caliope Productions | AMI
Ray Wetzstein, CPA [Form Inn the Road]
Ray Zone, 3-D Zone
Rebecca Douglas, Photographer

Rebecca Wallace, Corbis
Redge Yoshida, Freelance designer [NYL]
Reg Berland, Berland Technical Services | AMI
Reiley Creed, CED-Commercial Electronic Design
Rev. Dr. Ralph Mero, MDiv, DD, Hemlock Society
Rex Noah, Vashon realtor
Rich Uhrich, Pacific Office Automation
Richard Baron, *Road & Track* magazine
Richard Brown, Richard Brown Productions | AMI
Richard Britz, Architect
Richard Bruno, Jack Morton – NY
Richard Faye, helper-groupie & model
Richard Kasdan, Customer-Vashon Island Imaging
Richard Lipke, Lipke Studio
Richard Meyer, Customer | Microsoft | Burning Man
Richard Moore, TPN-The Production Network
Richard Schiavo, Eastman Kodak Company | AMI Board Member
Richard Schlicting, Kenworth Trucks
Richard Shipp, Deaf Dumb & Blind Studios [DD&B]
Richard Stewinski, Deaf Dumb & Blind Studios [DD&B]
Richard Thompson, Pacific Crest Mortgage | Landscaper
Richard Veasey, University of Alaska-Fairbanks
Rick Baker, Photo Communications Corp.
Rick Belisle, Paragon Group
Rick Boer, Mike's son | Slide & Sound Corp
Rick Botz, Sound Images (freelancer)
Rick Bradshaw, CF-Cadillac Fairview
Rick Comparetto, Douglaston friend & frat brother | Phi Alpha Sigma
Rick Lindberg, Post Primitive
Rick Midling, Midling Tree Service [firewood]
Rick Peterson, Hydrogen Advertising
Rick Sorgel, Sorgel-Lee-Riordan | DCI Marketing | AMI
Rick Stanley, model
Rick Voigt, Donna Lawrence Productions | AMI
Rita Johnson, Microsoft
Robert Brennan, Stewart Screen Company
Robert Berkowitz, Multivision Video & Film | AMI
Robert "Bob" Rowan, Progressive Image | AMI
Robert Campbell, Cornish College of The Arts | Gicl  e Prepress
Robert Cavallo, Attorney | ASMP | AMI
Robert Cooney, Burson-Marsteller | Art Director
Robert Delbert, model
Robert Finn, Premiere Models & Talent
Robert Fox, model wannabe
Robert Goehkre, Matrix Essentials
Robert Hunsicker, Pharos Studios | AMI
Robert "Bob" Jones, Staging Techniques | AMI
Robert Kalsey, Bravura Films
Robert Lau, Kodak | AMI

Robert Olsen, designer | Armco Student Design (cube chair)
Robert Oppenheimer, Clairol
Robert Orr, Burson-Marsteller | Young & Rubicam
Robert Phillip "Bob" Jones, Photo Communications Corp. | AMI Board Member
Robert Simpson, Epson America
Robert Spitzer, R.S. Enterprises | AMI
Robert Trano, AVHQ-Audio Visual Headquarters
Robert Weisman, Eastern Illinois University | AMI Vice President
Roberta Courtney, Stehekin Baking Company
Robin Flynn, Premier Models
Robin Ross, model | Basford Incorporated | GF
Robin Silverstein, Bruce's wife | Nurse
Robin Sylvester, Batwin & Robin Productions
Rochelle Zabarkas, Adricara's Caravan
Rocky Graziano, Incredible | Graziano Communications
Rod Smith, Vashon friend
Roger Gordon | AMI [Executive Director]
Roger Krupnick, Express Embroidery
Roger Salles, Geocam
Rolf Lorentzen, Tom & Bea's son [adopted]
Romeo Di Pietra, Realtor [Luise DiPetrantonio brother]
Ron Altier, Casa Del Sol Restaurant
Ron Fungingsland, CVA-Colorado Visual Aids | Vail Festival | AMI
Ron Slawson, Santa Fe Community College | AMI
Ron Surd, Unified Plumbing
Rondi Lightmark, Great Dog Greetings
Ronnie Goldstein, Kramer-Rosen Accountants
Rose Chisolm, Author, *Thrive*
Roxy Hathaway, friend of Anne Gordon
Roy Kramer, Kramer-Rosen Accountants
Russ Gordon, AMI
Russ Gordon, AMI | Innovative Media Works
Russ Meyers, Pacific Office Automation
Russ Wein, Watersport Magazine
Ruth McFadden, Adato Music (James & Richard)
Ryan Grenville, Vashon assistant
Ryan Harrington, JVH Technical
Sally Cooney Anderson, **Robert Cooney's wife** | Photographer
Salvador Cannizzaro aka Cesare Charro, Hair Dresser | Fred's brother
Sam Rajarora, All India Cafe
Sandra Noel, Vashon artist
Sandra Sande, ex-wife #2 | Campos Creative
Sandy Bradley, Pot Luck Gallery
Dandy Niles, Basford Incorporated
Sandy Robinson, Watts-Silverstein | Caribiner
Sarah Johnson George, Hita's daughter
Sarah Travis, The Stock Market | Corbis
Sathya "Sy" Novak, Vashon graphic artist
Scott Baker, Huling Brothers [Anna's Honda Civic]

Scott Bokowski, WestSun America
Scott Campbell, Vashon
Scott Dorman, Putnam Investments
Scott Emmett, Cammarano Brothers
Scott Fillingham, Pacific Interactive
Scott Maslowski, Site5 Media
Scott Powhatan, Walt Disney World
Scott Rawlings, Wacom Technologies
Scott Rice, New York Life | Roll the Dice Pictures
Scott Younker, Simulab Corporation
Season Hubley, Model & actress
Shane Carlson, Home Builder [Birdland]
Shane Medroe, *Show Girls* magazine
Shari Farris, Steve's wife
Sharon Munger, Vashon artist | Barnworks
Sharron Potter, CDC-Center for Disease Control
Sharron Quakenbush
Sheila Shanks, Justine Model Consultants
Shelley Ascher, Mannequin Magazine | Models Circle Magazine
Shelley Treacy
Sherry White, PhotoSynthesis | AMI | P. McDuffy White's wife
Shirley Collins, Sur La Table
Sidney "Sid" Lissner, Clear Light, Inc. | AM Board Member
Silvija Paza, Vashon glass artist
Sonyah Seiden, Allan Seiden's daughter
Stacy Tallman, John Casablancas Models
Stan Marron, Marron-Carrel | Marron Camera
Stanford Pohl, Loan shark
Starlyn Thompson, Pran Audiovisual
Stas Kudla, Naturopath | Vashon friend
Stephanie Bentsen, Chase Bank | PSCCU
Stephanie Craft, Paoletti Associates
Stephen Gray, CT-Creative Technology
Stephen Thomas, Douglaston childhood friend
Sterling McDevitt, Chris McDevitt's brother
Steve Alford, Alford Media Services | AMI
Steve Allen, Vashon *Loop*
Steve Artsis, Video Visions
Stece Crozier, **Bill Speidel's Underground Tour** | Seattle
Steve Farris, Sound Images
Steve Huss, Seattle Arts Commission
Steve Jones, Northland Services
Steve Johnson, K2 Corporation
Steve King, Paxton Corp.
Steve Lawson, Lawson Productions | AMI
Steve Medwell, Gastroenterologist | Minor & James (Seattle)
Steve Micciche, Alan Hilburg's son-in-law
Steve Oliker, Oligopoly Productions
Steve Porter, Avidex

Steve Reardon, Staging Techniques – Seattle | AMI
Steve Rubicz, Vashon Neighbor
Steve Sadove, Clairol
Steve Savage, Sky Scan
Steven Baker, Ursa Minor Media
Steven Buchbinder, Ed's son | Alkit Camera
Steven Grey, Creative Technology-CT San Francisco
Steven Lenhart, Elona Lenhart's son | Jesse Johnson's friend
Steven Huss, Seattle Arts Commission
Steven M. Artsis, Video Visions
Stuart Koppel, A-V Technical Services | Lion Gate AV | AMI
Stuart Reid, Reid Multimedia
Sue Bottomly, Douglaston friend of family
Sue Grant, Grant Studio
Sue Ethridge, Ethridge Design | Doug's wife
Sue Keeton | sales representative
Sue Kuhl, Soler Productions
Sue Merlino
Sue Orman, model
Sue Shotridge, **Raven's Nest** | [Ganiff]
Susan Alotrico, Puget Sound Air Pollution Control Authority
Susan Atwater, Media Design Group | AMI
Susan Barrett, Aetna Life & Casualty | AMI
Susan Bartlett, Seattle Art Museum
Susan Bates, Vashon artist-glass & fabrics
Susan Boehnstedt, Curtis' wife
Susan Embry, Journalist | Chris Korody's **GF**
Susan Pederson, Multi Image Systems | AMI
Susan Pinskey, Reel 3-D Enterprises
Susan Prescott Havers, Arthur Haver's wife | *Cordon Bleu* Chef | Elk Mtn. Hotel
Susan Levy-Paul, Bayside High School friend
Susan Reimer, Vashon *Beachcomber*
Susan Reins, David Nolte's first wife
Susan Tucker, Watts-Silverstein | Caribiner
Susan Wolf, Vashon Fire Department
Suzanne Fry, Watts-Silverstein | Caribiner
Suzanne Nottingham, Yates Travel | Vashon
Suzanne Olson, Nintendo of America
Sybil Scheffer, Model
Sydell Miller, Arnold Miller's wife & partner
Sylvia Allen, AVL
T. Craig Martin, Boeing | AMI
Tad Martin, **Penny's brother**
Ted Alumbaugh, Alumbaugh Roofing
Ted Evans, Watts-Silverstein | AMI
Ted Iserman, Image Stream | Watts-Silverstein | AMI
Ted Kaplan, Esq. [Divorce from Leslie]
Ted Russell, Photographer [*Life* magazine] | mentor
Terry Engles, Engles Studio

Terry Hallowell, CMI/Carlson Marketing Group
Terry Moreland, Stewardess [American Airlines]
Terry Stokes, Stokes Imaging Service | AMI
Thomas Cupryns, Orbis Hotels
Thomas Preston, M.D.
Tim & Lori Renala, Burning Man
Tim Carney, Artist
Tim Chervenak, Jasper Engineering [camera parts]
Tim Creed, CED-Commercial Electronic Design
Tim Shields, Watts-Silverstein | Caribiner
Tim Simmons, High school friend
Tina Buckman, AVC | Photographer | AMI
Tina Narr, T. Craig Martin's wife
Todd Gipstein, AMI | National Geographic
Tom Allen, groupie, assistant & model
Tom Andron, K&L Color Service | Mentor
Tom Coffman, Coffman Multimedia | AMI
Tom Cohen, Microsoft
Tom Cornell, Burson-Marsteller
Tom Farmer, Caribiner | writer
Tom & Bea Lorentzen, neighbor & mentor
Tom Martin, Reverend | Vashon Methodist Church
Tom McMackin, McMackin Studio
Tom Ridinger, *Car and Driver* magazine | Bardo
Tom Scherer, Hydrogen Advertising
Tom Sewell, Sewell Archive
Tony Korody, **Chris's** brother
Tony Martin, Express Embroidery
Tony Paris, Tony Paris Associates | AMI
Tony Wills, Randy Wills' wife | Blair Wills' mother | AMI
Tony Wong, Continental Realty
Todd Gipstein, Gipstein Multi-Media Productions | AMI
Todd & Jill Venturi, Vashon Neighbors
Trace Baron, Nestor Construction | Baron Construction
Traci Cole, Seattle Art Museum
Tracy Andrews, Watts-Silverstein | Caribiner
Troy Kindred, Musician-*Loose Change* | Back Bay Inn
Trish Howard, Howard Studio
Tyler Boley, Bought Epson 9880 [JVH Technical]
Tyler Dion, Paragon Video
Ursula Brown, Pete Tenney's ex-wife
Ursula Culala, Washington Mutual Savings Bank
Valerie & Ron Falberg, friends of Hita von Mande
Valerie Piacenti, Sedgwick Road [Anna's friend]
Valerie Wilson, Wilson Studio
Van Waring, skipper | Wanderer 70-foot English Cutter
Vera Beato, model | Martin-Vera nudes
Vern Vorenkamp, Vorenkamp Insurance
Veronica "Fronney" Alewyn, Nelly Alewyn's daughter

Veronica Thompson, model
Vicki Dunakin, Watts-Silverstein | Caribiner
Vicky Bogar, ISSI-Integrated Silicon Solutions
Victoria Adams
Vincent "Vince" Bonnacci, Deaf Dum & Blind Studios [DD&B] | AMI
Vincent "Vince" Comparetto; Douglaston auto enthusiast | Jaguar XKE
Vincent Donahue, Saab America
Virginia "Ginger" O'Grady, High School sweetheart
Virginia "Ginny" O'Grady, Ginger O'Grady's mother
Virginia Prescott, model | GF
Vivienne Dawson, model
Wallace "Wally" Fleisher, Forox Corp. | AMI
Wallace "Wally" Harper, Walt Disney World | AMI
Walt Blackwell, IBM | AMI
Walt Fitzpatrick, Central Storage
Walt & Kathy Wagner, Composer | Pianist
Walter Blaun, Cesare's Elite
Walter Gundy, Image Engineering Corporation | AMI
Walter Marquardt, AGS&R Communications | AMI
Ward Serill, Woody Creek Productions
Warren Tash, AV Concepts
Wayne Broussard, Oligopoly Productions
Wayne Morris, Economy Wiring
Wayne Olds, The Olds Masters | sister Barbaras ex-BFF
Wendall R. Wendle, Starnet Structures
Wendra Lynne, Vashon artist
Wendy Osgood, Osgood Studios
Wendy-Jo Weston, Musician
Whitney Savin, Grand Valley State Colleges | AMI Board Member
Wiley & Barbara Crockett, Douglaston friends | *NW Sailing Life* magazine
Wilhelmina Cooper, Wilhelmina Model Agency
Will Furth, Blue Heron Art Center
Will North, Susan Bate's ex-husband | Novelist
William Graves, Ralph Graves Productions | AMI
William "Bill" Jeans, *Car and Driver* magazine
William "Bill" Morton, Jack Morton Productions
William Perez, Total Visuals | AMI
William "Bill" Reese, Reese Studio
William "Bill" Taubin, NY Art Director's Club [President]
William "Bill" Wright, Photographer
William & Debbie O'Neill, O'Neill Escrow Service
William Pahlman, architect
Wlodzimierz Chodzko, Polish Embassy
Wolfgang Kaehler, Customer-Vashon Island Imaging
Wynn "Kaj" Berry, Vashon poet | calligrapher
Yvonne French, Cisco Systems
Zach Ragsdale, Seattle Video

Viet Nam
Doan Huong, Cozy Condos, Nha Trang, Vietnam
Khoa, Angel Palace Hotel-Hanoi, Vietnam

SOURCE MATERIALS, FACTOIDS, COMMENTS & COMMENTARIES

Writing this memoir has been a chore made frustratingly more difficult by a fading memory. I reached out to a number of former friends, colleagues and relatives, asking them to help me recall the past and check facts. Following are the comments from those who were generous enough to share their memories with me, together with other pertinent articles and factoids, and some additional comments of my own.

Audio Visual

Audio Visual Centrum [AVC] | Sweden



The picture was taken by Bengt Sundelin, resident photographer at AVC, I think the final composite was people hanging over a fence – hence the strange grip in the bottom row.

Bottom row from left to right: 1. **Kjell Wingårdh**, AVC techie – still works in the industry plus runs a B&B on an old farm down in Skåne 2. **Bo G. Eriksson**, Art director, artist – designed a number of shows for AVC (freelance). Later moved to NY and worked with (girlfriend) Wendall Harrington. Still lives there. Crazy talented, terrible eyesight 3. **Tina Buckman**, designer. Worked freelance (I think) for AVC. Later had her own company with her husband. Now divorced and lives in NY and works part time as a photographer.

Top row, left to right: 1. **Susanne Rydjer**, bookkeeper at AVC 2. **Johan Lindström**, sound engineer at AVC (briefly). Later started his own AV company – fairly successful as I remember. His wife was the bride in your IKEA show. Now lives the retired life in Florida. 3. **Jean-Pierre Saracco**, board artist and designer at AVC. Worked freelance after AVC for a number of years. Now lives with Swedish wife in France or Spain. 4. **Cilla Eklund**, from Gothenburg, worked briefly at AVC, slide mounting, I think. 5. **Mats Hildingsson**, photo assistant to Bengt Sundelin 1982 6. **Carmen Recary**, receptionist w. greater ambitions. Later schooled herself and now works in ad-agency as an Operative Project Manager (whatever that is. 7. **Hans ‘Hasse’ Berndtsson**, filmmaker. He later part owned AVC Film & Video AB with 2 other guys. I don’t know why it had AVC in the name. Maybe partly owned by AVC or they bought the name at the AVC belly-up procedure.



Photo by Bengt Sundelin

Bottom row left to right: 1. **Sven Lidbeck**, owner AVC 2. **Carmen Recary**, receptionist w. greater ambitions. Later schooled herself and now works in ad-agency as an Operative Project Manager (whatever that is). 3. **Kurt Hjelte**, owner AVC 4. **Hiro?**, Forox operator, crazy hard working guy, later joined the Producenterna AB group – as a Forox operator. I worked with him there well into the 90's

Top Row – left to right: 1. **Tapio Lousa**, our do-it-all electronic guy with a degree from KTH (MIT in Sweden). When he didn't assemble Forox cameras and repaired broken Doves he built and painted stuff. Was not afraid of taking out his jackhammer and make holes in most buildings if we needed more projector distance. 2. **Lasse Martinsson**, senior bookkeeper guy. Became an expert in talking to suppliers about the money that was on its way – any day now. Great guy, I had him do my books for years after AVC 3. **Lena Jansson**, project assistant. Mainly Kurt's assistant but also assigned other projects. Very efficient and talented. 4. **Bo Forsberg**, sound engineer at AVC. Later worked with dubbing and video sound. Was part owner in Producenterna AB. Now part owner and director at a successful event company – Step 2 – in Stockholm. Old childhood friend of mine that I once offered work at AVC to come and clean out and organize the tech room in the basement. 5. Behind Bo is a mystery guy – all we see is his arm. 6. **Tina Buckman**, designer. Worked freelance (I think) for AVC. Later had her own company with her husband. Now divorced, lives in NY and works part time as a photographer. 7. **Gerd Rein**.



Captions courtesy Håkan Hansson

From left to right: 1. **Kurt Hjelte**, owner AVC 2. **Gayle Kirschenbaum**, designer from NY. She came and worked at AVC briefly in early 80's. Later moved out to Los Angeles and did TV stuff. Eventually got her Emmy and also moved back to NY to be an independent documentary filmmaker. Has revisited Sweden a couple of times in the past 3 years. Sailing in the archipelago and we hung out a bit as we try to do with all the AVC family. 3. **Lasse Martinsson**, senior bookkeeper guy. Became an expert in talking to suppliers about the money that was on its way – any day now. Great guy, I had him do my books for years after AVC. 4. **Tina Buckman**, designer. Worked freelance (I think) for AVC. Later had her own company with her husband. Now divorced and lives in NY and works part time as a photographer. The **GiFi Konditori** is still there. (or is it Giffi?). Don't know if one can get "Grötfrukost" though – like the sign says in the pic.

Audio Visual Laboratories [AVL]

Demise of AVL

As I see it, AVL's internal problems resulted in their technological stagnation [devolution] compared to what the competition was offering, particularly Dataton; the Swedish products were technologically and functionally superior to AVL's range. I hung with AVL for two reasons: because I am a loyal person by nature [there are some who will rightfully disagree with that] and because a switchover to Dataton would be costly not only for gear, but also for re-training time; in fact, time was more a factor than cost. Cost-wise, Dataton would have offered us an affordable price to encourage Incredible to be included in their user base; that would have been quite a coup for them.

Had I remained in the audiovisual business and had the slide-show business not succumbed to video and PowerPoint, I would have inevitably made the change to Dataton; but not for their technological superiority; in that regard AVL's capabilities sufficed my needs; I was able to get 'er done efficiently and was able to get the results I wanted to see on the screen using AVL; so why change? However, I would have changed to be able to use the French-made Simda projectors. Secretly, I had longed for a set of Simdas to work with; compared to the industry-standard Kodak projectors, the Simda was as technologically superior as Dataton's products were, compared to AVL's. Considering that I was the Swedish AVL dealer and a consultant to Kodak, in Germany, had I switched to Dataton and Simda, it would have been a "double heresy."

To get geeky for a moment: Simda projectors outperformed all Kodak models because they operated on engineering principles as different as those between a Mazda rotary engine compared to conventional reciprocating engines (with all their functional inefficiencies). Kodak projectors could only advance one slide at a time and they were dumb; Simda projectors had onboard circuitry and memory; the projectors "knew" where they were; that is, which slide it was playing at any given time. [Professional carousel slide trays held 80 slides; however, there were 81 "positions" when you add in the "Zero" tray position where there is no slide, permitting the tray to be removed from the projector.]

That on-board "intelligence" gave Simda the advantage of a new functionality: Random Access. Today we take random access totally for granted; but in the days of the slide shows, before Simda the tray had to advance one slide at a time. If you consider that it took on average 1 second for an American Kodak projector to advance from one slide to another, if you had to go from slide #1 to slide #40 (half way around the circle and the farthest point away from the start position) it would take about 40 seconds; that is an eternity in show business. On the other hand, the Simda had a worm-gear driven tray advance system that lifted the tray up and spun it to whatever new position was programmed; it was a fast system; you could get to the farthest point, a slide 40 positions away, in just one second... the same time it took a Kodak to advance a single position.

Being able to rapidly move around the tray changed the *function* of the tray from a linear sequence to a dynamic one allowing fast *random access* to any image in the tray; the tray changed into an image library. Having random-access capability essentially doubled the **tray capacity**. **Let's say that during a given show** one particular logo effect is used 20 times; using Kodak projectors you would make 20 slides and put them in their proper tray positions according to their order of presentation in the show. However, using Simdas you could simply spin-around to a single logo slide and use it whenever needed, freeing-up the 19 other tray spaces for other visuals. Looking at **Simda's** random access capability from the **Bean Counter's** point of view, they cost less to operate because fewer of them were needed no matter what size show you were making. Small shows that needed three or four projectors could be done with as few as two [two projectors are the minimum needed to **"dissolve"** from one picture to another]; big shows scaled up on those same tray-space efficiencies and their resulting economies.

But none of that mattered; the technology was already being eclipsed by the time slide gear got really sophisticated. The march of progress is relentless; as good as Simda and Dataton got, the herd looked to new solutions offered by Sony, JVC, and a newcomer called Microsoft; slides became *passé* and producers moved on to video and PowerPoint. In the end, it **didn't matter that we never** made the switch over to Simda and Dataton, because the whole slide-show industry just collapsed.

CORPORATE TRIUMPH, THEN DEATH IN A FERRARI

By ISADORE BARMASH

Published: June 10, 1983

[<http://www.nytimes.com/1983/06/10/business/corporate-triumph-then-death-in-a-ferrari.html>]

The young president of a successful new computer company died Wednesday afternoon in a car crash in California's Silicon Valley, hours after his company had sold its stock to the public for the first time and he had become a multimillionaire.

Dennis R. Barnhart, 40 years old, president and chief executive officer of Eagle Computer Inc., was on his way home to his wife and three children with a companion, Sheldon R. Caughey, also 40.

It is not clear who was driving, but Mr. Barnhart's red Ferrari veered out of control a block from company headquarters in Los Gatos. The car flew through the air, tore through 20 feet of guard rail and crashed into a ravine.

Mr. Barnhart was dead on arrival at Los Gatos General Hospital. Mr. Caughey, who is president of the Pacific States Yacht Company, was critically injured but was reported to be in stable condition yesterday.

A spokesman for Eagle said Mr. Caughey was riding with Mr. Barnhart because he was considering buying either the Ferrari or Mr. Barnhart's other car, a Porsche.

The accident immediately raised questions about the future of the company, considered one of the most promising smaller producers of the popular desktop computers for home and office use. Largely because of Mr. Barnhart's management skills, the company's sales have doubled every quarter since it was incorporated in May 1982.

Late last night, the directors of Eagle announced that the initial public offering would be rescinded, but would be made again after the prospectus and registration statements were revised. The company said the new offering was expected within two weeks.

That action means that investors who bought Eagle's stock Wednesday would get their money back and the stock would be withdrawn from trading.

The board also appointed Ronald N. Mickwee, 37, as president of the company. Mr. Mickwee, who was executive vice president, will continue his duties as chief operating officer. Charles Kappenman, chairman and founder of Eagle, will reassume his previous position of chief executive officer.

Word of the accident, which occurred at 4:30 in the afternoon, shattered the jubilant mood in Eagle's crisp, modern headquarters on University Avenue and throughout the area's sprawling computer plants. The concentration of such companies in the area has won it the nickname Silicon Valley, a reference to the silicon chips used in computers.

Mr. Barnhart, a bearded electrical engineer who frequently expressed pride in the management team he had assembled, scored a solid success with the company's first offering of stock to the public. Details of Stock Offering

The 2.75 million shares were offered Wednesday on the over-the-counter market at \$13 each. They were snapped up within hours, rising in value to \$17 and closing at \$15.50. The company would have raised \$37 million by issuing the stock, and the value of Mr. Barnhart's 592,000 shares on the market would have been \$9 million. Trading in the stock was halted yesterday after news of the crash. With the withdrawal of the stock offering, the company will not realize any money from Wednesday's sales.

Initial public offerings are occasionally rescinded because of poor market conditions, but Eagle's move is unusual in that it was a popular offering that was withdrawn because of a crisis within the company.

Andrew Seybold, who edits a report on computers, said of Mr. Barnhart: "The organization he built is very solid from a management point of view. His loss will be tremendous, but his company will survive."

Other sources said Mr. Barnhart had given his executives leeway to make decisions. "He delegated authority very effectively," said John K. Jerrehian, a management consultant in Menlo Park, Calif.

The company's statement said that it "strongly believes the strength and depth of the management team, which was built under the guidance of Mr. Kappenman and Mr. Barnhart, will enable it to realize the full potential of its position in the rapidly expanding microcomputer market." Named President in May 1982

Mr. Barnhart, who grew up in Everett, Wash., was named president of Eagle in May 1982, five months after Mr. Kappenman hired him as vice president for marketing.

A former Navy aviator, Mr. Barnhart graduated in 1965 from the University of Washington. Before joining Eagle, he had made his way through many of California's computer companies: as a consultant to a software publisher and two microcomputer manufacturers, as a director of the business section of Rockwell International's microelectronic device division and as a vice president of Commodore Business Machines.

Eagle, which had sales of \$17 million but profits of only \$67,000 in the nine months ended April 2, is one of a dozen companies seeking larger markets for their "professional" microcomputers, analysts said.

Eagle II Well Received

The Eagle II, its first product, was well received. And in recent weeks, Eagle began to sell its Eagle PC, a machine that resembles the popular personal computer made by the International Business Machines Corporation. Eagle PC can use virtually all of the programs designed for IBM. The outlook for the new machine is considered particularly bright because IBM is having difficulty filling the demand for its version.

In Los Gatos, Police Sgt. James Shea said that an investigation of the accident was continuing. An autopsy, routine in such cases at local hospitals, was completed yesterday afternoon, Sergeant Shea said. But he said results would not be available until next week. He said the cause of death was multiple contusions. At High Speed Describing the accident, Frank Blaisdell, spokesman for the Los Gatos Fire District, said the Ferrari "had to be flying." He said witnesses reported that the car had been traveling at high speed.

Why Mr. Barnhart's car went out of control remained unanswered, as did the matter of who was driving. Donovan Neale-May, a spokesman for Eagle, said a liver condition prevented Mr. Barnhart from drinking "more than moderately." "Mr. Barnhart is survived by his wife, Joanie; a son, Denney, and two daughters, Leslie and Jennifer.

Illustrations: photo of crash scene (Page D3) photo of Dennis R. Barnhart (Page D3)

Another article: <https://www.nytimes.com/1984/06/09/business/eagle-s-battle-for-survival.html>

EAGLE'S BATTLE FOR SURVIVAL



Ronald N. Mickwee, president of Eagle Computer Inc., remembers well the day in February that three lawyers from the International Business Machines Corporation arrived at his office, charging Eagle had violated one of the giant company's copyrights.

"The main thing about those guys is that they were big," Mr. Mickwee joked, as he described the meeting. "One was so tall, it seemed he never stopped standing up."

Mr. Mickwee can joke about that meeting now only because the immediate crisis it set off – a series of management misjudgments and bad luck that forced Eagle to cease shipments of its popular IBM-compatible computers for six weeks – seems past, at least for now.

Page 001031 The New York Times Archives

In the meantime, Eagle, one of last year's most promising new Silicon Valley start-ups, came within a hair's breath of bankruptcy, lost nearly \$10 million in the last quarter, delayed its new high-performance Turbo computer and was forced into weeks of renegotiations with creditors about unpaid bills. The creditors now say that, barring more unforeseen troubles, Eagle will likely survive.

But survival for Eagle and many of its competitors may depend on how well they manage to tiptoe through another minefield planted by IBM

On Thursday, fulfilling rumors that circulated through the industry for two weeks, the computer giant cut prices on its entire personal computer line by 18 to 23 percent. That move eliminated one of the primary marketing advantages the compatible-makers had over IBM: lower prices. It even made IBM's machines cheaper than some smaller competitors, which generally have sold their machines for 10 to 20 percent below IBM's list prices.

"All these fellows are really up against a wall now," said Ulric Weil, the computer analyst at Morgan Stanley, referring to the smaller IBM-compatible manufacturers: Eagle, the Compaq Computer Corporation, Columbia Data Products and Corona Data Systems. "Some of them are operating at 5 percent pre-tax margins, and there is just no room for more price cuts."

"It's a real problem," Mr. Weil concluded. "When you are an IBM-compatible manufacturer, the rules of the game are the same: you must be cheaper than IBM"

For few of the companies, however, is the problem more pressing than for Eagle. And its story, industry experts say, points up how unforgiving the cutthroat personal computer industry can be.

Eagle was incorporated in May 1982 and soon thereafter began marketing personal computers that were capable of running nearly all the programs available for the IBM Personal Computer. On reports of high-performance machines, the company's sales doubled every quarter until it went public – a year ago yesterday. But the same day, Eagle's 40-year-old president, Dennis R. Barnhart, was killed in a car crash blocks from Eagle's offices. The stock offering, which had raised \$37 million, was canceled and re-floated several weeks later.

Doubts Are Overcome

The accident cast doubt about the small company's future, but under Mr. Mickwee's guidance – he was promoted from executive vice president – it flourished. A line of IBM compatibles was built quickly, and many customers turned to it rather than waiting months for an IBM machine when IBM production could not keep up with demand.

Eagle's troubles began when the three IBM lawyers showed up in Mr. Mickwee's office in late February, to talk about a critical chip in the Eagle machine. Within the industry, it is known as the BIOS chip, for Basic Input/Output System, and it enables the keyboard, video screen and other parts of a computer to communicate with each other.

The chip is one of the few proprietary parts of the IBM Personal Computer and a key element in making any competing machine compatible. In January, IBM sued Corona, accusing it of violating its copyright on the chip, and the company quickly agreed to design its own BIOS.

Now, IBM lawyers were insisting that Eagle do the same. "Our lawyers thought we had an arguable case, but it did not seem worth it, given IBM's resources," said Mr. Mickwee, noting that the IBM attorneys were not asking for damages. Eagle agreed to a permanent injunction, without admitting guilt, and agreed to begin using a chip that did not violate IBM copyrights within the following two weeks. Mr. Mickwee felt he could make the agreement because two other companies, which he declined to name, had already offered to license BIOS systems to Eagle, guaranteeing that they were compatible with IBM's.

"Then our lawyers took a look at one of those chips, and said that its manufacturer was in worse legal shape than we were," he recalled. The other proved be less compatible than its manufacturers had maintained. "Our options just went away," Mr. Mickwee said.

Production Halted

Barred by the IBM agreement from shipping machines with the old chip, Eagle halted production. And it raced ahead to develop a BIOS of its own, a long, tedious process, even though the company had begun such an effort months before the suit.

Retailers and distributors, including Computerland, which had just agreed to carry the machine, were fearful the company would never produce a compatible BIOS chip. Without that compatibility, Eagle machines would be unable to run the most popular software designed for the IBM models. More importantly, revenue stopped, just when the company, fresh off a quarter that posted \$19 million in revenues, was taking delivery on supplies Eagle executives hoped would drive them to a \$25 million third quarter. Everything that makes up the guts of a modern microcomputer poured into Eagle's manufacturing plant in southern California – microprocessors and disk drives, circuit boards and monitors – but nothing went out the door again.

"It could not have come at a worse time," Mr. Mickwee said. "When you are growing as fast as we were growing, you do half your business at the end of the quarter," just when Eagle had to stop shipping. Eagle stock, which had reached a high of \$24.75 soon after the public offering and then fell sharply along with other technology issues, dropped even further yesterday, to \$1.50. By quarter's end, Eagle's revenues totaled only \$10 million, the same as the company's third quarter in 1983. But its loss was \$9.9 million.

Newest Computer Delayed

Shipments resumed in late March, the company says, although dealers say they saw no more Eagles until early May. But the company's problems went deeper. And in the rush to solve its problems, Eagle was forced to delay its newest computer, the Turbo, which is based on the fast Intel 8086 chip and runs much more quickly than a standard IBM PC. It was first shown only two weeks ago, at Comdex, the personal computer industry trade show in Atlanta. It is too early to tell if Eagle is truly making a comeback, analysts say, and the delays continue to take their toll. Nearly 20 percent of the staff has gone, through layoffs or attrition. The company is said to be studying a move offshore, likely to Asia, where its labor costs would be minimal. However, Eagle seems to have reached an accord with major creditors – including Intel, Hamilton- Avnet and Teac, a maker of disk drives – that may put it back on firm financial footing. It will pay back its \$7.5 million in debt within two years under an agreement with major creditors reached last week. r. Mickwee insists that the IBM cutbacks will not halt Eagle's recovery. "We expected them, and planned for them," he said. All of the company's products, he said, will cost at least 10 percent less than IBM's. "My biggest job is convincing people we will be around to be a player," he said.

AVL Procall | Abbreviated Cue List

For more information go to:

http://www.stevenmichelsen.com/AVL/AVL_Enhanced_Procall_Users_Manual.pdf

<i>CUE</i>	<i>DESCRIPTION</i>	<i>Equivalent</i>
S10	PLAY 10 CUES PER SECOND	
S20	PLAY 20 CUES PER SECOND	
FA	FAST ALTERNATE	.0 Second.
AT	ALTERNATE	.5 Second
SA	SOFT ALTERNATE	.7 Second
HC	HARD CUT	.0 Second
CT	CUT	.5 Second
SC	SOFT CUT	.7 Second
1D	1-SECOND DISSOLVE	1. Second
1A	1-SECOND ALTERNATE	1. Second
2D	1-SECOND DISSOLVE	2. Seconds
2A	1-SECOND ALTERNATE	2. Seconds
(etc.)	(up to 32 second)	
BG	BLINK GO	
BS	BLINK STOP	
FZ	FREEZE (lamp intensity)	
PF	PROJECTOR FORWARD (i.e., slide advance)	
PR	PROJECTOR REVERSE	
N	NO OPERATION (used as a 1/10 th or 1/20 th second wait)	
W.05	WAIT 1/20 th second	
W.1	WAIT 1/10 th second	
W.2	WAIT 1/10 th second	
(etc.)	(up to 10 seconds)	
AX	Auxiliary (device)	
HM	Homing command (to start of show)	
LDxx	Programmable load (of file xx)	
LL	LOAD LOOP	
LG	LOOP GO	
LS	LOOP STOP	
PS	PRESET (specific projectors)	
RPO	REPEAT UNTIL TERMINATED	
RPX	REPEAT X TIMES	
SG	SMOOTH GO (allows overlapping dissolves for ripple effects)	
SS	SMOOTH STOP	
TBXX	TAB XX (used as section markers in conjunction with GOTO command)	
TMXX	TIME POSITION (hh:mm:ss:ff) [ff = film frames]	
GOTO	GO TO (A TAB OR TIME COMMAND)	
WX	WAIT X AMOUNT OF TIME (used to calculate wait time)	

The above are projector-action cues. There are many more Procall instruction codes.

AVL Resources

<http://www.stevenmichelsen.com/AVL>

Caribiner, Inc.

In 1996, I went to work for a Seattle company (Watts-Silverstein) that got caught up in Caribiner's global expansion; I enlisted their support producing a \$5-million show for AT&T that was too big for me to do alone. The huge project, which involved production of audiovisual content for a new Network Operations Control Center [NOC] that AT&T was building at their New Jersey HQ, more than doubled Watts-Silverstein's billings (and prestige); that huge increase, together with a \$1.5-million project for Swedish Match which I brought to them in 1997, made Watts-Silverstein a **target for the "engulf and devour"** expansion strategy employed by Caribiner under the leadership of Raymond Ingleby, who bought Caribiner in 1992 with financial venture capital backing from Warburg, Pincus Investors, L.P.

When Caribiner acquired Watts-Silverstein in 1997 their bean counters changed everything "overnight." From then on, the W-S mantra of excellence and innovation fostered by Bruce Silverstein and Charlie Watts fell victim to the "bottom line;" extra people started attending "production" meetings to drive up billable hours and profit margins; production values and the original W-S culture suffered dearly. For example, when the time came to add "window dressing" (CG and titles) to my \$1.5 million video project for Swedish Match, such production meetings had eaten up 65% of the total budget (!) and by that time there was only \$10K left; I argued that it **wasn't** right to send out a million-dollar video with chintzy black-and-white titles and two-color graphics; but I lost that argument and resigned.

After that I returned to Sweden and went to work for Martin Dworen's company, Lexivision (who were handling Swedish Match overall); that was just before that venerable media production company went bankrupt for essentially the same reason that AVC (and eventually Caribiner) failed: over-expansion based on hubris and denial of the natural business cycle.]

The **story of Caribiner's rise** and fall typifies the trajectories of many other audiovisual companies. Following is a collection of articles detailing the history of what was probably the best-known company in the history of slide shows:

The Wall Street Journal

THE CARIBINER STORY

Updated June 2, 1998 12:01 a.m. ET

Caribiner International Inc. became a highflier by staging splashy coming-out parties for some of America's biggest brands. It hired Jay Leno to help Bill Gates introduce Windows 95. For Gillette Co.'s Sensor, it built a 90-foot walk-through razor. Most recently, it held a "Viagra 101" seminar for 2,000 Pfizer Inc. salespeople and marketers. The pomp and circumstance surrounding Hong Kong's transfer to China was a Caribiner job, too.

Then Wall Street got badly blindsided by what Caribiner had waiting in the wings. The company, whose revenue had more than doubled last year to \$342.2 million, announced it would report earnings about 22% below expectations for its second quarter ended March 31. Caribiner stock tumbled 45% to \$19 in just two days of trading in April.

Behind the plunge is a story of rapid expansion, and some questions about accounting. As the first corporate-event planner to go public, Caribiner gobbled up 15 companies in the last two years, creating an empire of 28 offices and 3,500 employees.

In its acquisitions binge, New York-based Caribiner was striving to stabilize revenue in a business where companies delay—or rush up—product launches and where sales-meeting budgets can fluctuate from year to year. Looking for steadier work, it bought companies that contract with a total of about 500 hotels to supply audiovisual services for meetings.

Delayed Projects

But about a dozen hotel contracts that Caribiner had arranged to take over in the second quarter were delayed until the fourth quarter. Meanwhile, a number of one-time projects were also delayed or canceled.

Caribiner is "the victim of what is a very, very, very difficult business to forecast," says Darryl Hartley-Leonard, chief executive officer of Arlington, Va.-based PGI Inc., a competitor.

Caribiner officials admit they failed to anticipate problems early enough. They say they lacked the computer systems to adequately track the results of so many new operations.

"The acquisitions have caused us to stumble, and at this point it's only a stumble," says Raymond Ingleby, Caribiner's 35-year-old chairman and chief executive officer. "For seven quarters, we hit or exceeded expectations. For one, we blew it."

Caribiner's star rose along with demand for sizzle at corporate gatherings. To stand out in the marketplace, companies "have to scream louder and louder," says Mohanbir Sawhney, a marketing professor at Northwestern University's Kellogg School of Management.

Positive Press

One very loud scream came when Daimler-Benz AG rolled out its Mercedes-Benz sport-utility vehicle last year. Packs of reporters were among the nearly 6,000 guests and employees at a Caribiner-staged event in Vance, Ala. After guests downed 6,000 mini-beef Wellingtons and 54,000 shrimp, the vehicle rose through an opening on the stage while fireworks lit the sky. The next day, the local media were fawning.

The hoopla is needed, says Caribiner's 69-year-old founder Leslie Buckland, because the public's "attention span is clearly shorter" than in years past. A corporate client that contracts for a full range of Caribiner services might pay as much as \$5 million for 18 months of training and events.

Mr. Buckland, now chairman emeritus, founded Caribiner in 1969 after a stint as a corporate meeting planner. An avid mountaineer, he named the company after the climbing clip known as a Caribiner, but misspelled it when registering the firm.

Meanwhile, Mr. Ingleby, the son of a curtain installer in Blackpool, England, had been busy during the 1980s building a marketing operation in the United Kingdom. In 1988, at age 26, he sold that business. The following year he brought \$5 million to the US, intending to "roll up" an array of small companies and take the combined entity public. It wasn't long before he decided to concentrate on events planning.

Mr. Ingleby bought Caribiner in 1992 for \$12 million and set about expanding its services. By the time Caribiner went public two years ago, at a split-adjusted \$8.50 a share, it seemed poised to benefit from other business trends: Even as companies held more events, they were scaling back in-house planning, outsourcing the work instead.

Caribiner's bread-and-butter sales-training business grew accordingly, as did its mega-shows.

Fluttering Flags

For last year's transfer of Hong Kong to China, for instance, Caribiner coordinated military marchers, heads of state and children's choirs. An estimated 130 million watched on television. One particular challenge: Getting flags to flutter during an indoor ceremony. (Caribiner used wind machines to push air up hollow flag poles.)

By last December, a smitten Wall Street had propelled the stock to \$46.69—more than five times the initial offering price.

Then doubts began to surface. In January, the Center for Financial Research & Analysis Inc., a Rockville, Md., firm that critiques corporate accounting practices, released a report critical of Caribiner's deferral of income and expenses. The center's president, Howard Schilit, stressed that he had found no evidence of impropriety. But he pointed out that deferred income had declined from March to September 1997. He questioned whether the company could maintain its robust growth.

The next month, Lauren Rich Fine, an analyst for Merrill Lynch & Co. who had been recommending the stock, questioned the company's decision to stretch out its amortization of goodwill on the audiovisual acquisitions. The net effect, she noted, was to boost earnings by up to a cent and a half a share per quarter. (She didn't change her "buy" rating until after the startling earnings news two months later.)

Caribiner didn't respond publicly to these reports, and its stock slid into the '30s. Mr. Ingleby met privately with investors and analysts, assuring them that its accounting methods were sound. The stock crept back to \$43 by early April.

Then Mr. Ingleby, normally accessible to analysts, quit returning calls. On April 22, a Wednesday, "the company went radio silent," says Ms. Fine.

'Horrendous Feeling'

Inside Caribiner's headquarters, Mr. Ingleby says he and his staff had begun to grasp the full extent of the revenue shortfall. "It was a horrendous feeling," he recalls.

That Friday—still with no word from the company—Caribiner stock fell 20% to \$27.50, and trading was suspended at 2:30 p.m. EDT. Two hours later, Mr. Ingleby finally issued his bombshell. Quarterly earnings would be 25 to 28 cents a share, above the year-earlier 18 cents but far below analysts projected 34 cents.

The following Monday, the stock fell an additional 31% to \$19. On May 11, the company reported second-quarter net income of \$3.8 million, or 16 cents a share. Income before a one-time restructuring charge was 26 cents a share. Monday, Caribiner shares closed at \$22.0625, down 6.25 cents, in composite trading on the New York Stock Exchange.

Mr. Ingleby denies that the disappointing results were connected in any way to its accounting methods. But he concedes that management's tardiness in acknowledging problems "was one of the reasons our stock got hammered as much as it did."

Mr. Ingleby insists the business is fundamentally sound and that henceforth revenue should be more predictable. New computers are expected by the end of June, and it is searching for a new chief financial officer.

Funding Universe:

Caribiner International, Inc. is a global, fully integrated business-to-business communications company. Caribiner offers a wide range of business-communications services, including conceptualization, planning, and production of corporate meetings and events. Caribiner also creates interactive trade show exhibits, providing all the required audio-visual equipment. The company develops training and educational materials related to new job skills, products, systems, organizational processes, and internal corporate communications. The company's services can be delivered in any configuration of media, including film, interactive technologies, videotape, slides, computer graphics/animation, print, or multimedia. Furthermore, Caribiner offers a full spectrum of state-of-the-art presentation technologies for sale or short-term rental. For rental needs, more than 200,000 pieces of presentation equipment can be tracked in some 500 inventory locations ready for immediate delivery by 350 delivery vehicles. The company has offices throughout North America as well as in Australia, Hong Kong, England, and New Zealand. Caribiner's client list covers a number of industry sectors, including automotive, consumer products, information technologies, insurance, pharmaceuticals, financial services, fast-food, government, insurance, lodging, petroleum, and telecommunications. Typical clients are among the world's largest companies in need of ongoing communication with sizable internal and external constituencies. Among Caribiner's clients are American Airlines, ARAMARK, Dow Chemical, Eastman Kodak Corporation, Ford Motor Co., Holiday Inn Worldwide, IBM, McDonald's Corporation, Parke-Davis, Sears, Shell Oil Company, Shering-Plough, and State Farm Group. The company's revenues grew from \$21.76 million in 1992 to \$342.26 million in 1997.

Founding a Business-Services Company: 1989-95

The roots of Caribiner International, Inc. are in northern England where, in 1985, Raymond S. Ingleby was chairman of an advertising company engaged in the installation of advertising display units in hotels. He rapidly acquired other companies and was soon the owner of one of the United Kingdom's most successful media sales companies. Three years later, Ingleby sold his company and, having agreed not to compete with the new owner, immigrated to the United States in search of a company he could eventually take public. In 1989, in New York City, he founded Ingleby Enterprises Inc. and began to build a new empire by acquiring Ray Simon, a business-event company.

In the early 1990s providers of business-communications services were part of a young and still very fragmented industry that consisted mainly of mom-and-pop operations. A slowing down of the economy caused many businesses to "cut back on all their corporate events-ranging from small meetings for sales people to major new product announcements for clients and suppliers," according to Emily Denitto in a 1997 article in *Crain's New York Business*. "Dozens of event producers went out of business, and the few that survived brought in much money," wrote Denitto.

Tough times notwithstanding, in June 1992 Ingleby obtained financial backing from Warburg, Pincus Investors, L.P., for the acquisition of Caribiner Inc.-a rival firm founded in 1970 in New York City to provide staging and production resources for corporate events. Ingleby changed the name of his company to Business Communications Group, Inc. He then carved out an industry niche distinct from firms that helped businesses to communicate with, or through, the news media. His company was also unlike advertising agencies that created advertising and marketing campaigns to reach out to consumers.

Caribiner zeroed in on the large-scale events and programs vital to a company's communication of corporate information to its constituencies. The unique skills needed to develop, produce, and stage such events were not usually part of a company's core businesses.

Since large corporate events tended to occur sporadically, depending on the timing of product introductions, changing competitive environments, and shifts in corporate strategy, it was relatively costly for companies to maintain the internal resources required for effective corporate communications. Caribiner astutely capitalized on the fact that many companies had to compensate for the lack of these skills by engaging outside firms. "Major companies will always need to communicate with their employees and their clients. But there are big savings to outsourcing the work to an operation like ours," Ingleby told Denitto in 1997.

Caribiner focused on increased penetration of existing accounts; the development of new large accounts; diversification into areas of training, education, and corporate communications; the acquisition of other companies offering business-communications services; and the opening of new offices. Sales and marketing activities targeted "million-dollar clients" with significant recurring needs for business communications services. When Caribiner recognized notable opportunities to expand relationships with potentially large accounts, it increased resources devoted to the servicing of these accounts.

From 1993 to 1995 the number of Caribiner's clients grew from nine to 12. Ford Motor Co. and IBM accounted for approximately 34 percent and 16 percent, respectively, of Caribiner's revenues in 1995. For Ford Motor Co., Caribiner executed more than 175 projects of various sizes for 13 Ford business units. Caribiner also obtained agreements from several key accounts, including Ford Motor Co., Holiday Inn Worldwide, and ARAMARK, for a variety of business-communications services. The company, whose fiscal year ended on September 30, had seven such agreements in place with clients by the end of fiscal 1995, compared to two agreements of this kind in 1994, and none in 1993.

Caribiner broadened its product portfolio by offering services sold in conjunction with, and separately from, its meetings business. This included the training and education of employees and programs for corporate communication. Revenues from the "non-meetings" business increased from a relatively insignificant amount in 1993 to about \$18 million, or 22 percent of total revenues in 1995.

Caribiner also implemented its growth strategy by taking advantage of the fragmented nature of the business-communications industry. From 1992 to 1995, Caribiner acquired five other companies related to its services. These acquisitions expanded the company's existing client base, brought in additional large-account clients and experienced personnel, and allowed for the opening of offices in Los Angeles, Dallas, and Houston.

During the early 1990s, despite the faltering economy, Caribiner's revenues increased from \$21.76 million in 1992 to \$81.13 million in 1995. Increased sales to the Ford Motor Co. accounted for approximately two-thirds of the revenue growth in 1995. Additional clients in the information technology sector contributed about 25 percent of the increase.

Continued Domestic and International Expansion, 1995-97

Caribiner was listed on the New York Stock Exchange in 1996, trading under the symbol CWC. The company wanted to tap opportunities for growth in the emerging international market for business communications, especially because of the global marketing approach undertaken by many of its clients. Caribiner planned not only to pursue opportunities for the acquisition of foreign-based providers of business-communications services but also to open foreign offices.

To this end, Caribiner acquired Spectrum Communications Holdings International Limited; Wavelength Corporate Communications Pty Limited; WCT Live Communication Limited; and Consumer Access Limited. Ownership of Wavelength, a leading provider of business-communications services in Australia and New Zealand, enabled Caribiner to extend its "relationships with a number of existing clients while inheriting new relationships with several multi-national companies.... We are now particularly well-positioned to serve Asian markets due to the combined resources of our existing Hong Kong offices and the addition of Wavelength's operations," commented Raymond Ingleby, Caribiner's chairman and chief executive officer. WCT Live, a 20-year-old business engaged in creating, producing, and consulting for live media events, reinforced Caribiner's presence in Europe and expanded the capabilities of Caribiner's London operations, initiated in June 1996. Through the acquisition of Spectrum, the operations of Hong Kong-based Consumer Access Limited were integrated into Caribiner's office in that city.

On the domestic front, in 1996 Caribiner acquired Atlanta-based Koors Perry & Associates, Inc.-a regional provider of business communications services-and integrated that company into Caribiner's Atlanta office, which became a base for marketing in the southeastern United States. With the purchase of Lighthouse, Ltd., Caribiner established a relationship with Motorola, Inc., among other clients. The company integrated its Chicago office with Lighthouse's headquarters in Rolling Meadows, Illinois, which became a base for operations in the Midwest. With the purchase of Total Audio-Visual Services (TAVS), a leading provider of hotel audiovisual outsourcing services as well as of audiovisual equipment staging services, Caribiner no longer had to rely on third-party vendors to obtain its audiovisual equipment and services. The acquisition of San Francisco-based Rome Network, Inc. expanded Caribiner's presence in new geographic areas and strengthened ties with various corporate clients, including Charles Schwab & Co., Inc., SAP America, and Sun Microsystems, Inc.

In 1997 acquisitions of seven other domestic companies further extended Caribiner's reach in the national market, added new clients, and strengthened the company's ability to serve clients more efficiently by operating in regional offices closer to clients.

These acquisitions included Projexions Video Supply, Inc.; Blumberg Communications Inc.; D&D Enterprises, Inc.; Watts/Silverstein, Inc.; Bauer Audio Visual, Inc.; Envision Corporation; and Spectrum Data Systems, Inc.

The operations of Projexions, Blumberg, D&D, Bauer, and Spectrum were integrated with those of TAVS to provide more comprehensive service to the southeastern, Midwestern, and southern United States. The Bauer acquisition allowed Caribiner to enter several new markets, including Mexico. The purchase of Watts/Silverstein resulted in the establishment of a digital-media group within Caribiner. Watts was integrated into the company's Communications division and served to expand operations on the West Coast as well as to bring in new clients. Envision was integrated into Caribiner's Boston office, strengthening the company's resources and giving it access to a new group of clients.

In 1995 Caribiner designed and developed a series of training tools for Key Pharmaceuticals' UNI-DUR product launch. Training tools included computer-based learning modules, a series of video presentations, and a continuous computer-based learning competition that required the sales representatives to demonstrate their mastery of the UNI-DUR product platform. In another market sector, Caribiner designed the structure and all visual elements for Philip Morris's exhibit at the 1995 American Wholesale Markets Association's trade show. An oversized booth featured light-boxes, motion message signs, a video wall, and interactive kiosks.

Caribiner personnel worked closely for eight months with Ford Motor's management and product teams to prepare the automobile maker's message to its dealers about the complete line of 1996 Fords. For the introductory show, 8,000 dealers met in San Antonio, Texas, for a three-week period in August 1995. Caribiner designed and constructed all sets and stage layouts, drafted corporate speeches made by Ford's management, composed several original songs, choreographed the unveiling of the new 1996 vehicles, produced several audiovisual presentations, and arranged for live entertainment. Caribiner also designed and developed a glove box video for each of the 1997 Ford Expeditions, Mercury Mountaineers, and

Lincoln Mark VIIIs. The video accompanied the sale of each new vehicle and demonstrated the features, advantages, and benefits of the vehicle.

Caribiner served ARAMARK on site at its corporate headquarters in Philadelphia. Work produced for ARAMARK included trade-show design, training, application of interactive technology, video production, and brochure design and printing, and ongoing communication services. Caribiner also became the preferred in-house provider of rentals for audiovisual equipment in some 475 hotel properties, including hotel chains, such as Westin, Doubletree, Holiday Inn, Hyatt, Red Lion, and Sheraton, located throughout the United States, Mexico, and the Caribbean.

Additionally, Caribiner struck agreements with the Westin Hotel Company and the Doubletree Hotels Corporation pursuant to which these companies would promote Caribiner's audiovisual operations to hotels operated or franchised under their respective flags. Caribiner also secured an agreement with Starwood Lodging Corporation that allowed TAVS to become the preferred in-house provider of audiovisual services to various hotels owned by Starwood. The company also supplied audiovisual equipment and services to other business-communications companies for use at meetings, events, presentations, and training programs.

Caribiner differentiated itself from other providers of services for business-communications and corporate meetings by the quality of its customer service, its breadth of creative and technical expertise, its ability to execute programs successfully with complete backup system technology, and its established expertise in producing a broad range of projects of all sizes across a number of industries. Caribiner benefitted from having a full range of business-communications services, a sound reputation for continuous investment in new technology and equipment, organizational breadth, and an international presence.

Since its inception in 1989, Caribiner sought to be "a dynamically different kind of company." The degree to which Caribiner succeeded in reaching that goal was borne out, in part, by its financial success and the growth in the number of clients serviced by the company. In 1993, Caribiner revenues stood at \$50.1 million and reached \$342.26 million in 1997. Through continued acquisitions and internal growth, revenues for 1997 increased 130 percent over 1996 revenues of \$148.33 million. The integration of recent acquisitions in the meetings and events, audiovisual equipment rental, and exhibition services industries, as well as improved cross-promotion and operating efficiencies across these businesses, led to increases of 138 percent and 160 percent in 1997 gross profit and earnings, respectively. The company, which ended fiscal 1993 with 65 accounts, had more than 300 accounts by the end of fiscal 1997.

Toward the 21st Century: 1998 and Beyond

In 1998, Caribiner remained committed to growth through acquisitions, consolidation, and internal expansion. In November 1997, the company acquired Visual Action Holdings plc, one of the largest providers of audiovisual equipment rental and exhibition-support services in the United Kingdom and the United States, thereby adding considerable support to Caribiner's marketing position in the United States, the United Kingdom, and Southeast Asia. In January 1998, the company purchased Right Source,

Inc., a marketing support and training services company that focused on product launches for the information technology industry.

In March 1998 Caribiner signed a five-year contract with Inter-Continental Hotels Corporation to be the preferred provider of in-house audiovisual equipment rentals and related services to the corporation's managed hotels in the United States and Canada. Caribiner chairman and CEO Ingleby commented that the company is "very pleased to form a relationship with Inter-Continental, one of the world's premiere global hotel companies The partnership will form the foundation of Caribiner's international expansion in hotel audiovisual outsourcing."

In the same month, Caribiner also announced that its Hotel Services Group would provide computer workstations, referred to as the Nomad system, to select hotels and resorts in 19 cities across the country.

The Nomad system was a portable workstation that could be wheeled into a hotel room, enabling business travelers to have an in-room office on a daily- or hourly-rental basis.

Nomad users received on-site technical support from Caribiner's hotel-property representatives and could use a toll-free number to call Hewlett Packard for solutions to hardware and software problems. Caribiner planned to have more than 100 four- and five-star hotels offering the Nomad service by year-end 1998.

As Caribiner prepared itself for the 21st century, the business-communications industry was very competitive. Caribiner's revenues had grown significantly through internal growth and acquisitions, and the company had become a global leader of services for business communications. The company's growth strategy was on track and remained focused on building an infrastructure capable of supporting the geographic diversity of a dynamic business.

[According to a history of the company by Funding Universe, "Caribiner acquired Spectrum Communications Holdings International Limited; Wavelength Corporate Communications Pty Limited; WCT Live Communication Limited; and Consumer Access Limited. Ownership of Wavelength, a leading provider of business-communications services in Australia and New Zealand, enabled Caribiner to extend its "relationships with a number of existing clients while inheriting new relationships with several multi-national companies.... We are now particularly well-positioned to serve Asian markets due to the combined resources of our existing Hong Kong offices and the addition of Wavelength's operations," commented Raymond Ingleby, Caribiner's chairman and chief executive officer. WCT Live, a 20-year-old business engaged in creating, producing, and consulting for live media events, reinforced Caribiner's presence in Europe and expanded the capabilities of Caribiner's London operations, initiated in June 1996. Through the acquisition of Spectrum, the operations of Hong Kong-based Consumer Access Limited were integrated into Caribiner's office in that city.

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Here is what Ingleby said about the acquisition of Watts-Silverstein in a press release circulated by the PR Newswire: “Caribiner also announced that it has acquired Watts-Silverstein, Inc., a Seattle-based business communications services company, specializing in digital media consulting and production. The acquisition will result in the establishment of a Seattle-based digital media group within Caribiner. In connection with the Watts-Silverstein acquisition, Bruce Silverstein, a co-founder of Watts-Silverstein, has been appointed senior vice president and general manager of Caribiner's new digital media group in Seattle. Charles Watts, a co-founder of Watts-Silverstein, has been appointed vice president and executive creative director of Caribiner's Seattle office. Commenting on the Watts-Silverstein acquisition, Mr. Ingleby stated, "This acquisition is another example of our focus on strengthening our overall package of business communications services through the addition of established providers with synergistic resources. Watts-Silverstein and its management will significantly strengthen our presence on the West Coast, introduce us to a number of large clients and enhance our digital media creation and production capabilities. Both the Bauer and Watts-Silverstein acquisitions highlight our ongoing mission to strengthen our overall package of business communications services and consolidate our position in the business communications services market."

In 1998 Caribiner ran into financial difficulties. The company, was taken public in 1996 by Raymond Ingleby, CEO of Caribiner's holding company, Business Communications Group. After initially becoming a darling of Wall Street investors, Caribiner fell out of their favor when earnings fell below expectations and some accounting practices (none of them illegal) were called into question. According to the Wall Street Journal:

“Behind [Caribiner's] plunge is a story of rapid expansion, and some questions about accounting. As the first corporate-event planner to go public, Caribiner gobbled up 15 companies in the last two years, creating an empire of 28 offices and 3,500 employees. ... In its acquisitions binge, New York-based

Caribiner was striving to stabilize revenue in a business where companies delay—or rush up -product launches and where sales-meeting budgets can fluctuate from year to year.

Looking for steadier work, it bought companies that contract with a total of about 500 hotels to supply audiovisual services for meetings. ... “Caribiner is ‘the victim of what is a very, very, very difficult business to forecast,’ says Darryl Hartley-Leonard, chief executive officer of Arlington, Va.-based PGI Inc., a competitor.”

The company undertook a drastic cost-cutting and office consolidation program in 1998. Among other attempts to regain Wall Street’s favor, the headquarters of Caribiner International were moved from New York to Atlanta. On a city-by-city basis, the company’s diverse audiovisual enterprises were reorganized. For example, in Caribiner’s fastest expanding market, Dallas, its seven “Big D” offices were consolidated into one 75,000 square foot space facility split between warehouse space and "creatively designed" offices that featured slanted walls, curved surfaces and exposed metal. Dallas was the first of Caribiner's 30 offices worldwide to combine its corporate communications and audiovisual services under one roof.

But it was too little, too late. In 2000 Caribiner’s arch rival Jack Morton Inc. acquired about 40 percent of their assets, paying \$90 million for its communications and events division, which included the staging of sales meetings, events, and exhibits. Later in 2000, Jack Morton Company renamed itself as Jack Morton Worldwide rather than take on the Caribiner name.

The demise of Caribiner was the beginning of the end of slide-show extravaganzas. The company founded by Leslie Buckland in 1970, who pioneered the use of audiovisual spectacles and thus revolutionized the corporate meetings and events industry, succumbed to hubris, over-expansion and the dangers of being a publicly traded company focused on shareholder yield at the expense of value for customers. It was the fall of a giant marking the end of an AV era which New York Times described in a 1985 article, as follows:

To be sure, corporate meetings are not what they used to be. The typical meeting that might at most have a projector or two as a visual prop is increasingly being replaced by computer-operated, laser-lit, videographic events, whose only limits appear to be a company's budget. Some companies pay millions of dollars to stage gatherings for 100 to 2,000 people that can last for days.

Nationwide, there are more than 3,000 audio-visual communications concerns. Most are small mom-and-pop operations, specializing in one area, such as sound. But a half-dozen companies in New York City, including Comart-Aniforms, Jim Sant'Andréa, Jack Morton Productions Inc. and Contempo Inc., in recent years have found a niche for themselves in staging meetings from top to bottom. They have become specialists in orchestrating corporate events that range from annual meetings for stockholders and employees to elaborate shows to kick off a new product and impress potential buyers.

“It could be Avon psyching themselves up to knock on doors or IBM encouraging its work force to go out and do what it has to,” said Leslie Buckland, founder and president of Caribiner, a 15-year-old company now owned by Mickelberry Inc. “A well-orchestrated meeting,” he added, “sends the message that a company cares about its people and about the quality of its product.”

“Over all, the industry's gross revenues were up 25 percent last year, to \$2.5 billion, from \$2 billion in 1983, according to Vincent Hope, vice president of Hope Reports, a market research firm that specializes in audio-visual communications industries. The bulk of those dollars came from large corporate events,” he said.

“It is nearly impossible for the companies that pour millions of dollars into meetings to measure the returns in dollars, Mr. Hope said. “You rely on the visceral impact of the smoke bombs, the splash and the pizzazz to launch a new product or promote a corporate image,” he said.

Gail Blanke, vice president of sales communications for Avon Products Inc.'s Beauty Products division, recently had Caribiner put on a state-of-the-art video show for some 2,000 salespeople. “I believe they came away with a renewed sense of pride in the company,” she said. “That might not seem like much but it's very, very important.”

Last year, Caribiner, a leader in the growing and competitive industry, had revenues of \$19 million, but as a privately held company, it declined to disclose profits. It staged more than 290 “quality meetings,” for which clients—including the International Business Machines Corporation and the General Motors Corporation—paid as much as \$1 million.

One of its most impressive events was a British Airways meeting in London last December, where 300 unsuspecting travel agents were escorted into an airplane hangar and then lifted into the air on a platform. When they landed, a wall moved and the airline's newly designed jumbo jet was revealed in a shower of laser beams.

Competition among the half-dozen or so companies that stage major corporate events is fierce, and they are constantly trying to outdo each other. Jim Sant'Andréa, who heads Sant'Andréa, proudly described a show his company put on this past winter for the Honda Motor Company, which was introducing seven motorcycles. Sant'Andréa decorated a Detroit amphitheater with 20 large cubes suspended from the ceiling. On each side of the cubes were video screens displaying the new cycles in action. For the piece de resistance, a stunt driver maneuvered a real motorcycle throughout the audience of some 3,000 dealers. 100 Employees at Caribiner's New York City headquarters, nearly 100 producers, writers, photographers and technicians are employed to put together events. Sixty-five additional people are based in London. About a year ago, 19 more employees opened Caribiner's newest branch in Chicago.

Mr. Buckland, who is as exuberant and theatrical as the shows he puts on, in a recent interview dramatically jumped onto the side of a plaster mountain built into his office wall. He grabbed a Caribiner—a large metal link used by mountain climbers to scale peaks, for which his company is named—and proceeded to demonstrate how it is used.

Atop the plaster mountain, he acknowledged he looked “a little silly,” but said: “I got your attention, didn't I? Running a company and running a meeting are very similar. A company must have drama, it must explain itself clearly.” His clients seem to agree.

“Once you've been to a Caribiner presentation, it is difficult to go back to one projector,” said Charles V. Conte, director of communications marketing at Honeywell Inc. “You suddenly have higher expectations.”]

Multi-Image

Excellent source of basic information: <https://en.wikipedia.org/wiki/Multi-image>

New York Experience | Rusty Russell

<http://www.nytimes.com/1989/01/04/nyregion/about-new-york-an-experience-sure-timeless-not-in-new-york.html>

By JAMES BARRON | Published: January 4, 1989

Albert Boyars mailed out a news release just last September that said the "New York Experience" was "timeless," like New York City itself. Here it is January and there is no longer an "Experience" to experience. The 55-minute sound and light blitzkrieg closed Monday night, proof that timelessness and permanence are two different things in New York.

"I feel kind of at a loss," said Mr. Boyars, a vice president of the Trans-Lux Corporation, the company that operated the "Experience" in a theater two escalator rides down from the lobby of the McGraw-Hill Building on the Avenue of the Americas. "I've seen it hundreds of times and still couldn't tell you everything that's in it."

One thing he could tell you about was his big scene. Alfred Hitchcock played cameo roles in his movies, and Mr. Boyars had a cameo role in the "New York Experience." You guessed it: That was his hand on the bologna at the Automat. "I shot this well over 16 years ago," he said. "I had hair then."

Over the 15 years, 3 months and 4 days of the "Experience," Mr. Boyars did some updating. But he never got rid of the subway tokens with Y's in the middle, the nonelectronic taxi meters that clicked a dime at a time or the 10-cent cup of coffee, also at the Automat. "It's a costly thing to reshoot," Mr. Boyars said, "and I personally was in that scene."

Rusty Russell, who wrote the script, brought in a camera crew to document the final days. "In 1973, there was this tremendous sense of optimism," Mr. Russell said. "In 1973, we still believed we could incorporate everybody into this mad dream of prosperity in New York. I don't think people believe that anymore." Mr. Boyars said the sound track contained a reference to "Fun City." "They don't call it Fun City anymore," he said.

"It's become a harder city."

Mr. Russell -whose other credits include a multimedia show called "Where's Boston?" – was the one who dug up all the fun facts in this crash course on New York: From birth to death, the typical New Yorker dials 535,000 telephone numbers. Lightning strikes the Empire State Building 19 times in an average year. Cars blast 1.5 million tons of carbon monoxide into the air during the morning rush. People write to people who write this kind of phantasmagoria. One said: "This is so trashy; you should hire the guy who did 'Where's Boston?' Now that was elegant." Another said: "I fell asleep in 'Where's Boston?'" Thanks for making this one interesting."

The New York Convention and Visitors Bureau wrote in, too, complaining that Mr. Russell had made it all too realistic. Mr. Boyars said the bureau pleaded for 15 years to drop the mugging scene. "I asked the powers that be," Mr. Boyars said, referring to his bosses at Trans-Lux.

"They said, 'No, it's part of New York and if there's no crime and grime in the "New York Experience," it's not the New York experience.' "

"The New York Experience" came to be like the Statue of Liberty: New Yorkers knew about it; they just did not go there very often. By the time it closed, it was a dinosaur of a show, faded film and slides lumbering through the video age.

At the last performance – No. 51,591 – the projection room was clicking and whirring like a lunatic pinball machine, switching on four 16-millimeter projectors and an arsenal of slide projectors, tape players, bubble machines, fog makers ("We've had ladies tell the manager, 'You ruined my bouffant,' " Mr. Boyars said). In the beginning, there was a giant tuba under the theater with a 26-foot-long speaker. For that high-fidelity subway rumble.

And then there was the Nathan Hale mannequin that dangled from a rope in the ceiling. His pants fell off once. Another time, the rope snapped and he plunged into the front row of seats. The projectionist did not notice, and when the audience for the next show filed in, Mr. Boyars said, "they thought it was a dead body." The ultimate New York "experience."

Mr. Boyars said the "New York Experience" was the victim of increasing rents. "It reached a point where the cost of operating the show was just too much to meet the new rents that we'd have to pay," he said. Ticket prices had been raised to \$5 from \$4 in late 1987.

A spokeswoman for the show's landlord, McGraw-Hill, said there had been several negotiating sessions in recent months. "We were very close," the spokeswoman, Betsy Russo, said, "and then last month they said they were going to walk away."

The lights came up after the final performance, and Walter Mantani of Forest Hills, Queens, cried on his way out. "It really captured the city," he said. Mr. Boyars smiled wanly and passed out boxes of unsold candy. Somehow, it was not his kind of experience.

Navitar | Buhl Optical Company

Rochester Business Journal

March 14, 1997

Navitar Optical Inc. purchased one of its largest competitors, nearly doubling the Henrietta firm's size. Navitar bought Buhl Optical of Pittsburgh, Pa. The acquisition makes Navitar the largest manufacturer of LCD video projector lenses and accessories.

Buhl's 40 employees will join Navitar's existing staff of 45. The purchase includes 31,000 square feet of manufacturing and design facilities in Pittsburgh and St. Petersburg, Fla.

Company officials expect the acquisition to boost Navitar's sales to \$18 million to \$20 million in 1997. The company had sales of some \$14 million in 1996, said Michelle Long, marketing director.

Navitar makes sophisticated optical and audio-visual products, including slide-to-video equipment, slide and video projection lenses and Xenon light sources.

Stan Feingold, president of Visual Horizons, expects the combination of the two companies to result in a more innovative range of products. He explained that the two firms battled each other to "constantly reinvent the wheel."

"I think it is great. It makes them much more efficient," he said. "Navitar has always been the benchmark brand."

Navitar's vision systems division specializes in the design, development and manufacture of microscope-quality optical systems for the semiconductor, electronics, automotive, robotic and related machine-vision industries.

Its optical systems give computers the ability to "see" and are used in the automation of manufacturing processes.

Buhl Optical, founded in 1930 by Jacob Stapsy, is a well-known manufacturer of precision optical products primarily for the corporate-presentation market. The business remained in family control until the death of owner Irving Stapsy last year.

Its products include LCD video-projector lenses, video-projector accessories, slide-projection optics and custom overhead projection equipment.

Navitar co-owner Julian Goldstein said the key advantage to the purchase is acquiring Buhl's LCD video projector accessory business, which is growing 35 percent a year. Navitar plans to sell those products through its existing domestic and worldwide distribution system

"The sales of video projectors are booming," Goldstein said. "The addition of Buhl's products and manufacturing facility will allow us to maintain a dominant position in this growing market."

Long said Buhl had been one of the company's top competitors in the slide market, but recently moved to the video-projector business. That business made the acquisition attractive, she said.

In addition, Navitar wanted to acquire the additional manufacturing space. The company expects to retain all of Buhl's employees.

Navitar's current audio-visual business is based on manufacturing accessories for the industry-standard Kodak slide projectors. The company sells its slide-projector lenses and Xenon slide projectors in some 35 countries.

"For years Navitar has been the largest supplier of accessory lenses in the USA," Goldstein said. Japan ranks as its second-largest market.

The addition of Buhl also will bring additional jobs here as Navitar looks for video, electronic and mechanical engineers to speed up development of new video-based products. The company plans to add additional domestic and international sales staff.

The financial terms of the purchase were not released.

Navitar is having discussions with other possible takeover candidates and hopes to make another acquisition by the end of 1997.

Julian and Jeremy Goldstein bought Navitar in 1991 from their father. The company was founded in 1972 as D.O. Industries by David Goldstein. Two years ago, the Goldstein brothers also launched PicturePhone Direct Inc., a reseller of desktop videoconference equipment.

[<https://rbj.net/1997/03/14/navitar-gets-competitor/>]

Family History



The Mesney family crest, here seen on a signet ring given to me by my grandfather, R.J. Mesney, in 1957, on his one and only visit to our family, depicts a sword-bearing knight with the inscription *Jus Semper*, Justice Always. I took that motto to heart; I always aimed to be honest and fair; to stand up for the little guy and for what's right. (I failed, several times, as you no doubt noted, while reading this tome.) The signet ring depicted is a copy of the original; the original got shattered (I wore it all the time, even doing heavy work). Grandpa gave my father one, too, and my sister Kathy as well.

(I gotta wonder if she still has hers. Ha!)

Chinese Mesney
Paternal Cousin [4 times removed]

***The Mandarin Mercenary* | Book Review | Post Magazine 16.06.16**

William Mesny's exploits in 19th-century China are the stuff of legend and make for a thrilling book, David Leffman's *The Mercenary Mandarin*.



An illustration depicts Qing forces regaining the provincial capital of Ruizhou during the Taiping rebellion.



William Mesny (left) with his assistant, circa 1875

William Mesny was born on the English Channel Island of Jersey and ran off to sea as a boy. In 1860, at the age of 18, he jumped ship in Shanghai, beginning an adventure that would see him become a smuggler, a gun-runner, a fixer for European expeditions and a general in the imperial Chinese military.

He travelled the length and breadth of China at a time when the interior was something of a mystery to foreigners, along the way picking up the language, marrying a 16-year-old concubine, writing

opinionated newspaper articles, getting fat, collecting plants and trying to convince skeptical government officials of the sense in developing railways, steamship travel and other foreign innovations. Drawing on a range of sources – not least *Mesny's Chinese Miscellany: A Text Book of Notes on China and the Chinese*, a weekly magazine the adventurer began publishing in 1895 – author David Leffman has created a lively account of an unusual man: *The Mercenary Mandarin*.

In 1862, towards the end of the bloody Taiping rebellion, which pitted Christian movement the Heavenly Kingdom of Peace against the Qing dynasty, Mesny found himself in Hankou, Hubei province. He had recently sailed the *Hai-lung Wang*, a cargo junk, up from Shanghai along the pirate-infested Yangtze river, had been employed for a brief time as a construction-site manager in the town's expanding foreign concession and was considering availing himself of a newly inaugurated steamboat passenger service to return to the coast. Below, an edited excerpt from *The Mercenary Mandarin* explains what happened next.

Mesny didn't catch the new ferry downstream. Instead, he accepted a lucrative position captaining three locally built cargo ships down to Shanghai, where they could be sold for a decent profit. He would also be carrying a consignment of munitions for General Zuo Zongtang, then busy fighting the Taipings in coastal Zhejiang province. Zuo was another up-and-coming official, whose early failure in the civil service exams had been followed, relatively late in life, by an unexpectedly successful military career. Mesny greatly admired Zuo and made much mileage in the *Miscellany* about this early connection with him, however tenuous it might have been.

There were some concerns about the loyalties of the largely Cantonese crew so a sizeable bond was asked of the shipping agents to ensure that the valuable cargo wouldn't "accidentally" end up in Taiping hands.

Mesny's companion this time was an invalid passenger named "Portuguese Joe", who proved to be fine company, with a talent for spinning amusing yarns and being a crack shot with a pistol.



General Zuo Zongtang, in Lanzhou, in 1875.

There seem to have been apprehensions about the journey even before it began in early October, just after Mesny's birthday. This was his fourth blockade run, and the number four – which in Chinese sounds similar to the word for "death" – was considered unlucky. The stretch of river between Shanghai and Zhenjiang was, as Mesny already knew, swarming with buccaneers, and friends warned him not to set off without mounting a light cannon on each ship, which would at least make any raiders think twice about attacking. For some reason Mesny ignored their advice, despite carrying only his useless musket and even after four Cantonese members of his crew asked pointedly if the vessels were armed – a likely sign that they were in league with pirates along the way.

Zhenjiang was reached without mishap, but a day upstream from there, on November 2, Mesny found his little flotilla uncomfortably isolated far out on the wide river. The crew also seemed unusually subdued, as if sensing approaching trouble. Sure enough, a heavily armed Taiping fleet hove into view and rapidly intercepted them. Mesny tried to bluff the rebels away with his decrepit gun, but in the end had to surrender without a fight. They were all taken ashore to the tiny south-bank port of Fushan and chained up in a makeshift cell.

After sword-sharpening theatrics and threats of violence designed to terrify their captives, the Taipings set Mesny's ransom at a princely \$100,000, and brought him before the local commander where he refused to bow down, proclaiming pompously that "Englishmen kneel only to God". Impressed with his gall, the commander unchained Mesny and Joe and offered them dinner, at which Mesny further charmed his host by playing Chinese tunes on an accordion. The evening ended in uproar, with Mesny's captors trying to outdo each other in promising him wives and military commands.

The next morning, however, all goodwill seemed to have evaporated. First, Joe was almost cut down by a guard he had startled, then Mesny's cook was dragged in trembling, having been caught trying to escape. Some quick talking saved him from execution – though not a sound flogging – but Mesny learned that the Cantonese, whom everyone had mistrusted so much, had all been beheaded overnight (although, if they were in league with the Taipings, this could have been a lie to explain why they weren't being held prisoner too).

Mesny further irked his captors by refusing to write a ransom demand, at which the commander exploded, threatening him with decapitation as well if the money wasn't paid within 10 days. Then he relented, introduced Mesny to his wives and daughter, and again brought up the subject of marriage. These mood swings give the impression that the Taipings were beginning to feel that they might just have bitten off more than they could chew; they didn't want to release their foreign prisoners in case they turned out to be valuable, but were unsure of how to treat them.

The following day, Mesny, Joe and their entourage were escorted south of the Yangtze to Changshu, an elegant canal town strategically sited on a waterway between the Yangtze and the Grand Canal and within striking distance of both Suzhou and Shanghai. Changshu was ringed by an eight-metre-high stone wall running right up along the wooded slopes of Yu Shan, a ridge to the west; the defences had been built during the Ming dynasty as protection against Japanese pirates who had been sailing up the Yangtze and raiding inland. Rising over everything was Fang Ta, a tall pagoda which balanced the town's defective feng shui. Ideally, cities should be protected from the "unlucky" north direction by high hills, with water to the south to bring along good fortune. Changshu's hills were to the west and there was a lake to the southeast, but the off-centre placement of this pagoda restored the perfect balance.

"Some quick talking saved him from execution – though not a sound flogging – but Mesny learned that the Cantonese, whom everyone had mistrusted so much, had all been beheaded overnight." *The Mercenary Mandarin*

At Changshu, Mesny was handed over to General Hou Guansheng, a young Taiping commander from Guangxi known as the "Forest King". Hou's whitewashed, stone and timber mansion still stands in a narrow, mildewed back lane just southwest of Changshu's city centre.

There, Mesny was provided with a handsome suite of rooms, had his cook's injuries treated by a doctor and was generally welcomed warmly as the prospective son-in-law of a Taiping officer. The background to his capture was revealed, too: the Taipings had been ordered by their leaders in Nanjing not to touch foreign vessels, fearing reprisals from modern gunboats, but a few rogue commanders – mostly urged on by Cantonese pirates – couldn't resist the temptation.

Though the marriage offer was soon withdrawn, Mesny made himself useful fixing clocks and music boxes for the ladies of Hou's household, and was taken on as an English teacher for the general's three children.

He also set to work on improving his Chinese, picking up the principles of writing characters fairly quickly, though the language's tones proved difficult to master. For a native English speaker, trying to separate emotion from tone is one of the toughest aspects of learning Chinese; presumably it's made even more difficult if you're being held hostage under threat of execution.

Mesny spent his spare time repairing and cleaning weapons for soldiers and various Taiping bigwigs, and after a fortnight had made himself so amenable that he was formally inducted as a yang xiongdi, or foreign brother, and presented with the scarlet sash and turban of the Taiping outfit.

Meanwhile, Changshu's magistrate summoned the foreigners for an interview. Mesny was ordered by Hou to feign sickness and stay behind, but Joe went along and found two more Western prisoners – presumably other captured sailors – living in the courthouse as “guests”. The magistrate admitted that the British Consul in Shanghai was asking anxiously after Mesny and now wanted to send him back, worried about the consequences if he was found at Changshu. In fact, British gunboats were already on their way to shell Fushan and demand Mesny's release, but the Taipings spread a rumour, reported in China's English-language press, that he had been hacked to death and his remains fed to dogs. The story was believed and the gunboats went home, but Hou wasn't taking any chances: the next day Mesny, Joe and their servants found themselves accompanying the general on a trip southeast to Suzhou.

Suzhou was a cultured city: beautiful women, whitewashed mansions backing onto a grid of narrow canals, elegant humpbacked bridges and exquisitely designed gardens with poetic names such as “Blue Wave Pavilion” and “Lion Forest”. Coming ashore here in early December, Mesny recognised two foreign arms dealers outside the gates (one, Frank Philip de La Cour, was also from Jersey), but was prevented from talking to them.

The city had become the headquarters for the Taipings' eastern campaigns and seat of its commander-in-chief, the “Loyal Prince” Li Xiucheng, who had captured Suzhou from the Imperialists two years earlier. Li had since been campaigning around Shanghai and in Anhui, so wasn't there to meet them in person, but resident Taiping forces turned out in Hou's honour, lining the city walls and cramming the canals with war craft. A succession of grizzled, battle-scarred veterans, who had followed the rebellion since its earliest days in Guangxi province, came to Hou's mansion to pay their respects.

Mesny was treated well, cocooned in luxurious apartments and attended by a bevy of “bewitchingly beautiful” maids; predictably, he found his heart melting and eyes swimming with joy in their company. Once again he occupied his time by repairing mechanical trinkets for the women, who he found well-bred and unusually chatty, and all with unbound feet.

MESNY'S MISCELLANY

著尼士麥通會英華



Photo of Yours Respectfully.

WILLIAM MESNY, *Yü-ti* 恩弟 *Wên-kao* 同阜 *Mai-shih-ni* 麥士尼 *Wei-nêng* 爲能 in Chinese ordinary costume. As he was for eleven years, after having lost his baggage at Tai-yüan Fu, Shan-si on his return from Kashgaria in 1881. At that time there were twenty or more Italian and British Missionaries in Shan-si, all dressed in native costume, including the Rev. Timothy Richard, D.D.

The Governor of Shan-si (H. E. Chang Chih-tung now viceroy of Hu-kuang, or the Liang Hu provinces) having sent me an official winter hat Tung Mao 冬帽 with red button and flowery plume (Hung Ting 紅頂 Hua Ling 花翎) also the necessary funds to procure a suit of clothing, by the hands of the Expectant Prefect Ting Ti-shang. I was soon outfitted in suitable uniform to dis play my Chinese rank in that distant region.

上	上	上
依	前	前
話	士	成
欽	州	都
此	州	都
日	憲	院
學	會	周
同	委	加
委	留	以
辦	辦	費
軍	軍	費
統	統	費
統	統	費
派	派	費
臺	臺	費
海	海	費
亭	亭	費
平	平	費
家	家	費
以	以	費
解	解	費
得	得	費
軍	軍	費
督	督	費
運	運	費
往	往	費
吳	吳	費
秀	秀	費
出	出	費
力	力	費
矣	矣	費
請	請	費
賞	賞	費
加	加	費
總	總	費
兵	兵	費
衛	衛	費
十	十	費
二	二	費
年	年	費
六	六	費

After another fortnight of this comfortable but dull captivity, Joe grew despondent and went to seed, letting his hair grow untrimmed and becoming disagreeable; he also smoked tobacco, in defiance of a Taiping ban on the practice. Hou had left Suzhou to continue the war elsewhere and Mesny never saw him again, but his younger brother – also, confusingly, called General Hou – proved equally friendly. He quizzed Mesny mercilessly about foreign politics and berated him for the actions of his countrymen, saying that, as fellow Christians, the foreigners should aid the Taipings’ struggle against the Imperial forces instead of siding with the government. Surely the British must have been beaten by the Manchus? If not, why were they now fighting their battles for them?

In retrospect, it seems likely that Mesny and Joe were being kept in Suzhou as a bargaining chip in case the Taiping cause failed, from where it would be easy to negotiate with British authorities at Shanghai about releasing them. Mesny, however, was worried that the Taipings would take him to war against British or French forces, in which case he decided to escape at the earliest opportunity. Others were more loyal to the rebel cause; the Englishman George Smith fought on the Taiping side when Suzhou fell a year later, and left behind diaries describing the siege.

As the Taipings began to lose their grip on eastern China, Hou Guansheng wrote to his younger brother with instructions to move the prisoners to his base at Baoying. Displaying a sometimes-shaky notion of distance – though to be fair, he was writing decades after the event – Mesny located Baoying “not far from” Zhenjiang, though it lies more than 100km north of the Yangtze along the Grand Canal. Under normal circumstances, this would have been a pleasant enough journey through a gentle rural landscape of flat fields glowing in the sunshine, and dappled, treelined roads raised above the flood levels on embankments. Here the canal was some 100 metres wide, an impressive work, plied by low-lying barges, with awnings stretched tight over their cargoes.



Unfortunately, Mesny, Joe and the cook made the trip to Baoying in mid-December, a bitterly cold prospect, passing through what by now must have been familiar scenes of devastation and war. At Changzhou, their vessels were fired on by Imperial forces; at Tanyang, the city walls had been destroyed and human skeletons littered the landscape, remnants of a battle won years earlier by the Taipings. Approaching Baoying they were met by Hou’s forces and taken to his camp, where they learned that the Imperials were expected to launch an all-out attack within the next few days.

Mesny witnessed a sham battle enacted by Taiping veterans and was surprised to see that fewer than half were armed with modern firearms, most making do with swords, spears and tridents.

General Hou Guansheng

These tough old soldiers, mostly from the southern provinces of Guangdong and Guangxi where the Taiping rebellion had begun, were devout Christians after their own fashion, but locally recruited troops weren't in the least interested in the foreign religion and followed the Taipings for their own reasons. After the performance, eight captured Imperial soldiers were beheaded.

Mesny spent two months at Baoying being entertained by military bigwigs and fowling off on his own in the desolate countryside, though it was grim work: corpses were tumbled everywhere, some torn apart by animals, others with neat pieces of flesh cut out of their arms and thighs by starving peasants.

The expected assault on Baoying never eventuated, but then came news that Changshu, Mesny's first place of captivity, had been handed over to the Imperialists by the same magistrate who had interviewed Joe, and the town had become a military base for threatening Taiping-held Suzhou. Mesny was soon forbidden to leave Baoying without an escort, had his notebooks confiscated and was banned from keeping a journal.

As Imperial victories began to mount, supplies of fresh food dried up and soon the Taipings were reduced to sending out scavenging parties to prise whatever they could away from the already destitute villagers. One group returned with just the skin and hooves of an old donkey, which they boiled down into jelly. By now it was mid-February 1863, Chinese New Year.

Conditions inside Baoying were worsening; food was still scarce, and instead of the usual festive fare, the Taipings baked a cake made from wheat or barley flour mixed with earth, which they called *guanyin fan*, Goddess of Mercy meal.

Reviewing his troops, the younger General Hou at first encouraged them by recalling the Taiping's old plan to capture Shanghai and befriend the foreigners living there, but then ended his speech by ordering everyone to prepare for a march in the opposite direction, southwest to Nanjing. It was, in fact, a retreat.

Postage stamps issued in 1992 commemorate the 150th anniversary of Mesny's birth.

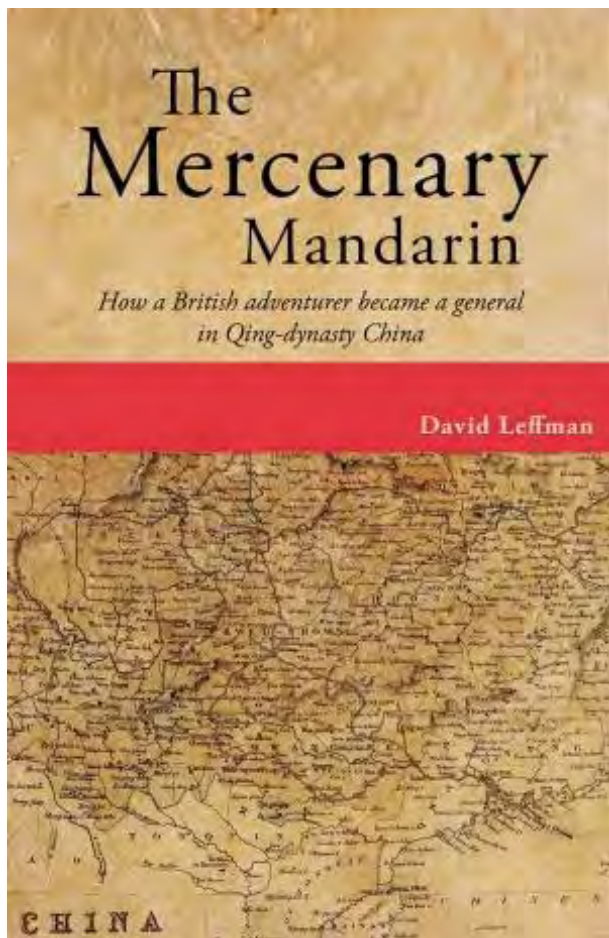


Joe decided to remain behind at Baoying – once General Hou had gone, he felt sure he could slip safely away to Zhenjiang – but Mesny wanted to see a battle and was determined to accompany the army, despite the onset of a bad fever. As the troops were marching out of the city, he stole an unattended mule and followed along in the rear of the van.

The next few days were the hardest of Mesny’s captivity. The Taiping soldiers travelled in an undisciplined disorder, their baggage carried by villagers who were press-ganged into service along the way; any caught attempting to escape were cut to pieces on the spot, leaving the roadside strewn with fresh corpses.

Mesny’s fever worsened to the point where he was barely able to hang on to his saddle or even eat a bowl of rice gruel pressed on him by his worried companions. When his faithful cook became sick too, Mesny insisted on setting him astride the mule while he stumbled along behind, hanging on to the animal’s tail, and so entered under Nanjing’s enormous walls on foot.

[The above is only a small sampling of Leffman’s 350-page story.]



Author David Leffman.

For more, listen to Laszlo Montgomery’s 2-part, ~90-minute podcast program about William Mesney, based on David Leffman’s book. **Here are the links:**

<https://radiopublic.com/the-china-history-podcast-WxJqVo/ep/s1!d6501>

<https://radiopublic.com/the-china-history-podcast-WxJqVo/ep/s1!45083>

William Ransome Mesney
My Great Grandfather

Following is a passage with references to W.R. Mesney's career in Borneo [Mayasia] found in the book, *Seventeen Years Among the Sea Dyaks of Borneo*, by Edwin H Gomes:

“Buda and his brother Unting, the two other sons of the Orang Kaya Pemancha, did their share of fighting during these troubled times, and took part in many a bold deed, to the annoyance of the Government Unting married and settled at Saribas, and I knew him well. Buda married into a family at Sebetan, and made his home there. I have told the history of Buda and his brothers in order to give some idea of the kind of reputation his family had among the Dyaks.

“At the time of Buda's visit to Banting, the Rev. W. R. Mesney (afterwards Archdeacon of Sarawak) was living at Banting with the Rev. Walter Chambers, who became afterwards Bishop of Labuan and Sarawak. Let me give the account of what happened in Mr. Mesney's own words:

“Buda had started from his home to visit different places—*belelang*, as the Dyaks call it. He had with him a couple of favourite fighting-cocks, and these he matched against the cocks of the houses he came to in his wanderings. In this way he came down the Batang Lupar, and reached Banting, where he knew that a distant connection of his family lived, and for that house he shaped his course.

“He made himself known to these friends, who welcomed him, and were proud of a visit from the son of the Orang Kaya Pemancha. He put his fighting-cocks into one of the *kurongs* (baskets) under the *lantai* (flooring) of the house, and made his pets safe, and then, as it was just the time for the women to begin their rice-pounding, he dressed himself up, and marched off, and found his way up the hill to the Mission House.

“I was just then there alone. Mr. Chambers was gone to visit some of the out-stations on the Batang Lupar. “I was teaching half a dozen small fry at the table, which stood in what corresponded to the veranda in the Old Mission House at Banting. I was not paying any attention to the door, nor troubling about who came in, as at that time of the day many young fellows, who were on the hill for any purpose, were in the habit of coming in and watching the boys learning. I was busy with a couple of the youngsters, when I noticed the others all press up close together, and begin whispering and signaling as Dyaks can, and showing unmistakable signs of uneasiness. When I saw this, I looked up to see the cause of it, and there, standing by one of the posts of the house, was a strange man, very unlike a Balau in dress and appearance, with his hand on the handle of his *ilang* (sword) in fact; behaving in quite a different way to the ordinary Dyak visitor. The boys did not like his manner at all, I could see, and I heard them whisper *munsoh* (enemy) to each other.

“I asked the man to sit down, but this he declined to do, for he continued standing there with his eyes fixed on us and his hand on the handle of his sword, from the sheath of which a large bunch of charms was suspended. I kept my eye on the man, and at the same time went on teaching. He continued to watch us for some minutes, and the boys got more and more uncomfortable. When at last the man actually came up to the table and picked up a piece of paper, I thought the boys would have all bolted. However, after looking at the paper for a few minutes, he made some remark, and I again asked him to sit down. This time he did what I asked him to do, and sat down on the floor just where he had been standing. “I asked him the usual questions, ‘*Ari ni nuan?*’ (‘From where have you come?’) and so on. He soon made some remark about the paper he had picked up and we talked to each other.

“In the midst of our conversation, he suddenly got up and went to the door, where he proceeded to take off his sword and the great bunch of charms that he was wearing at his waist, and placed them very carefully down on the floor just outside the door, as he could not find anything to hang them up to.

“He came back, and this time took his seat on the form at the table. I went on for a short time longer teaching the boys, and then began talking to my visitor. He was very much interested, and said that he should like to hear more; might he come again when the boys were being taught? After he had gone, I heard who he was, and what he had come to Banting for.

“The next day he made his appearance again, and sat and listened while the boys had their lesson. The reading was the attraction to him, and he said that he would like to be able to read; might he stay at Banting, and come up to the Mission House for lessons? And so it came about that when Mr. Chambers returned, he walked into the Mission House, and found me with the redoubtable Buda, seated and quietly learning his A B Cs. Mr. Chambers, of course, knew the man well by reputation, and he took me aside, and asked me if I knew his character, and what he had done in the past. I could only say that I had gathered from the behaviour of other people that he was well-known, but that I had had no cause to complain of his behaviour during the few days he had been at Banting and coming to the Mission House.”

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Kings County
Brooklyn, N. Y.

*Very interesting -
Further details on
Taylor family
history*

FRANKLIN TAYLOR
COUNTY JUDGE

March 3, 1943

Dear Paul:

You mentioned the possibility of getting connected with the United States Marine publication. This brings to mind that you come from a family of writers and newspaper men. I am writing briefly the details as there may be some points that you don't know.

Your father was political editor of the New York American. He also wrote stories for the Sunday magazine and on contract for three of the pulp magazines. Practically all of his fiction was either war or detective stories. Previously he had been on the staffs of the New York World, New York Sun, and the New York City News Association. His first newspaper connection was with the News Association. One of his assignments was to interview President Huerta of Mexico. Huerta's rival, Madero, had been assassinated. Your father asked Huerta point blank if he had instigated the killing of Madero. The reply was: "That is a state secret". At the outset of the World War your father was assigned to cover the Secret Service raids. He interviewed most of the noted radicals of the time including Emma Goldman and Alexander Berkman. At several of the raids he took charge of one of the conveyances, in which the prisoners were herded, with no other evidence of authority than his fire line badge. When on the New York American your father was put in charge of William R. Hearst, Jr., for the purpose of breaking him into newspaper work after leaving college. Had he lived, he would undoubtedly have gone right on up in the editorial chairs. Incidentally, he was Vice President of The Inner Circle, which put on the annual stunt show of New York newspapermen.

Your uncle Arthur was on several newspapers but finally located with the New York City News Association. For many years before his retirement he was the dean of the staff and was probably the most competent Federal Court journalist in the metropolitan section.

Your uncle Fred had a remarkable flair for writing. He wrote a book when he was little over twenty, entitled: "There Is No Other Side". He contri-

County Court Chambers
Kings County
Brooklyn, N. Y.

FRANKLIN TAYLOR
COUNTY JUDGE

.2.

buted philosophical articles to magazines while in his teens. He lectured frequently before the Brooklyn Philosophical Association.

Your great-grandfather Taylor was on the staff of the New York Herald a century ago. That paper carried a lengthy account of his career at the time of his sudden and accidental death.

Your granduncle William was a writer and newspaper contributor, particularly travelogues. He was an intimate friend of Mark Twain who was a guest for several days at William's home in Plainfield, N. J.

Your granduncle Marcus wrote ^{two} three books and was for a time editor and publisher of the Northern Light in Michigan. He was on intimate terms with several of our Presidents during the latter half of the last century.

Your grandaunt Ida held a prize for Greek and Latin essays and undertook the translation of Schiller.

Your great-grandmother Peterson taught French and Latin.

Yours truly seems to be one who fell by the literary wayside. However, I have contributed from time to time to various professional and technical publications.

So much for newspaper work. Now I may as well mention a few outstanding points in pedigree, as presently there will be no one left surviving who has any information on that point. With the death of your grandfather and granduncle William I lost a lot of it because it is a matter of family tradition ~~and, was never, so far as I know, reduced to writing.~~ *Cousin Charles told me the trees were lost in a house burning a century ago.*

Your great-great-grandfather Gesler was in the intelligence service of his country in the British occupied City of New York during the Revolution. He was connected with the unearthing of the Andre-Arnold plot. His mother's picture, in oils, is in the Frank Crumble home in Upper Nyack, N. Y. His father was an early settler and lived on Whitehall Street where your great-grandmother Taylor was born. About the turn of the last ~~88~~ *87*

County Court Chambers
Kings County
Brooklyn, N. Y.

FRANKLIN TAYLOR
 COUNTY JUDGE

.3.

century the Taylors and Jacob Lorillard were neighbors and close friends. There was an intermarriage between the two families. The son, Pierre Lorillard (the first), was quite intimate with your grandfather Taylor when they were both young. They drove horses together. Pierre's *wife* mother was a Taylor.

During the Revolution your great-great-grandfather Taylor was a sail maker and rigger in New York City. He had several sons who distinguished themselves. Your greatuncle William Vigneron Taylor was with Decatur in the Mediterranean and was later sailing master of Perry's flagship the Lawrence in the battle of Lake Erie. Thereafter he became an admiral. It is my impression that either he or his son ~~as an admiral~~, was connected with the first attempted opening of Japan to American trade and that a man named Biddle, who is also in some way related to the Taylors, was in charge of that expedition. However, this is vague.

Back in the 90's I was on the battleship Indiana when it was flagship of the North Atlantic Squadron during a Saturday afternoon tea at the Brooklyn Navy Yard. Admiral Taylor was in command. He was a member of the War College then located in Newport. I recall the old gentleman clearly. I think he was either a son or grandson of William Vigneron Taylor. His sister married Captain Bob Evans of Santiago fame who afterwards became an admiral. The latter's son was named Taylor Evans. I last knew of him as Commandant of the Brooklyn Navy Yard.

Two other great-uncles of yours were privateersmen during the War of 1812 and later fought for the independence of the South American possessions, one as a captain under Admiral Cochrane (Lord Dundonald) and the other as a privateersman for Argentina. The latter was voted a jeweled sword by Argentina. Either one or both met death in action. Another brother, Gardiner Taylor was an original cattleman in Argentina. He met a violent death.

The Taylors settled originally in Virginia and our branch worked north with a stopover in Philadelphia during which there was an intermarriage with the Biddles.

County Court Chambers
Kings County
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FRANKLIN TAYLOR
COUNTY JUDGE

.4.

The original settler was James. They were great propa-
gators. The distinguished branch spread west through
Alabama, Mississippi, Tennessee, and Kentucky.

I cannot state with certainty the Zachary Tay-
lor tradition. It is my impression that he would be
your great-greatuncle. Zachary was the twelfth Presi-
dent of the United States and died while in office.
Got pneumonia from getting wet and chilled during a
long sit at the dedication ceremonies of the Washing-
ton Monument. Previously he had commanded the Army of
the North (Rio Grande) during the war with Mexico.
Previous to that he fought the Seminole War in Florida.
Fort Taylor at Key west was named for him. His chief
military distinction was at the battle of Buena Vista
where he defeated the Mexican general, Santa-Anna and
a force numerically three times the ~~strength~~ strength of his own.
The first commanding officer to be wounded in that battle
was Stephen Decatur Dobbins who was also a family con-
nection on your great-grandmother Resler's side. I spoke
before of Frank Crumie of Nyack. He is still living
but very old. He is a lineal of your great-great-grand-
mother Resler. His wife, in turn, is a lineal of Presi-
dent Van Buren. I mention this because it seems curious
that when Zachary ran for President as a Whig, Van Buren
threw his support to him although a lifelong Democrat.
It was this which caused New York ~~State~~ State to go for Taylor
and thereby enable the latter's election. So I assume
that there was some degree of friendship between Van
Buren and Taylor at that time.

Your granduncle William talked occasionally of
the reason for the original Taylor migration to this
country. According to that tradition James must have
come from Holland where he had been for some time a
refugee, having fled from England when a price was put
on his head. There was an earldom somewhere that is
supposed to have been abolished as a penalty for some
political misdeed. Also there was a red-headed strain
of illegitimacy connecting the family name with the
Virgin Queen. Your second cousin the Reverend Charles
Francis Taylor has some dope on that if it is worth
anything. However, it is terribly remote and fantastic,
because he claims that the fatherless one was a hermaphro-
dite, which if true might require some sort of biological

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Kings County
Brooklyn, N. Y.

FRANKLIN TAYLOR
COUNTY JUDGE

.5.

wizardry to have continued the line of descent.

Please put this letter in your steel box. True or false as it may be in some of its details, it may be the only material that you will ever be able to have as to your alleged ancestry. And as breeding makes good race horses, also hogs, cattle, dogs, cats, and canary birds, it may be possible that if you develop a career which reflects credit on the family set-up you will be entitled to thank some of the ghosts in the family tomb for their contribution of qualities which enabled your success.

Sincerely,

Uncle Frank

P.P.

Senator Ollie James of Kentucky was spoken of by your grandfather Taylor as a cousin. He called him "Cousin Ollie". He was chairman of the Wilson convention in Baltimore in 1912. I sat with him on the platform during one of the sessions. He was related to the Kentucky Taylors (the Gachary line) by intermarriage somewhere in the line.

Notes to be used in compiling family record:

William Vigneron Taylor, uncle of Charles R. Taylor, is recorded in encyclopedias as having been born in Newport, R.I., in 1781. Died 1858. Was sailing master of Perry's flagship, was severely wounded in Battle of Lake Erie - War of 1812. Was presented with a sword. Recovered from wounds and won promotions. Served later with fleet in Mediterranean. His son William Rogers Taylor became naval officer and served with distinction in Mexican and Civil Wars. In latter, was a fleet commander. Retired with rank of rear admiral, and died at Washington, D.C., 1889.

William Vigneron Taylor, according to biographical encyclopedia, was direct descendent on mother's side of family, of Dr. W.F. Vigneron, who came to Newport in 1690 and died 1764.

William V. Taylor had several brothers, one of whom - Ezra Taylor - commanded fleet of privateers in war for freedom of Argentina Republic. He is said to have been slain in sea fight with Spaniards.

Another brother was a missionary in South America, and was tortured and slain by Indians, who pinned him to a tree by sticking daggers through his ears and then stabbed him several times.

Another brother was murdered by robbers, who left him lying in street, his pockets turned inside out and his skull crushed in. This one was the father of Charles ^{Reiff} Reiff, William B.S., and Fred Taylor

On their mother's side these three were grandsons of a tallow chandler named Ressler who served as spy for the American revolutionary forces in New York during its occupation by the British. He was connected with Intelligence Service of Continental Army.

^{Reiff} Charles Reiff married Anna Petersen, born New Britain, Connecticut - daughter of Marcus and Elizabeth Nabs Petersen, who had emigrated from Hamburg about 1750. Marcus Petersen was born in Adenrahe, Schleswig-Holstein, near border of Denmark. His two eldest sons, John and Ernest, served in Union forces in Civil War.

(my own notes and amendments, 1968)

The middle name of my father was spelled Reiff, pronounced Reff, and Ressler may have been spelled Resler. Grandmother Taylor's first ^{name} was Maria (pronounced Maria in those days), but I don't know what Grandfather Taylor's first name was. I knew as a child that he had been found dead in the street one morning when my father was still rather young - about eleven, I seem to remember.

Grandfather Taylor and his brothers were contemporaries of Zachary Taylor, and so was Edward Thompson Taylor (1793 - 1871), the original "Father Mapple" of Moby Dick. (Z.T. 1784 - 1850) These dates are from my Columbia Viking Desk Encyclopedia, which also tells me that Zachary's son became a Confederate general. His dates are 1836 - 79)

My father often spoke of Uncle Ezra, and said he was with Admiral Cochran's fleet, but the CVDE does not mention Admiral Cochran. There was a book a few years ago (for young people, I think) called Captain Ezra, Privateer. I wish I had acquired it.

My father said a price had been set on Ezra Taylor's head, which was sent to Spain for the bounty money when the Spaniards got him. He spoke of the missionary as having been crucified.

Concerning where these Taylors lived, an idea of that came with the photograph of the silhouette of John Taylor, alleged to be their father, which I believe Cousin Charles Taylor presented to us. As I remember, it was that he came from England to Philadelphia - that he had eight sons, mostly maritime, and four daughters who married advantageously - which accounts for Lowells, Champneys, Crumbies, Willistons, Ebbetses, mostly though not all equally well-to-do.

I suppose you know Frank Crumble was mayor of Nyack for 25 years. And in his obituary I read that he had married a LeBoutillier. And in my days of eating ~~Alice Foote MacDougall~~, I had had a very pleasant acquaintance with Gertrude Le Bouillier of Nyack, who was her dietitian in the Grand Central cubby hole. (over) →

at Alice Foote MacDougall's F.T.

... I suppose she was a distant "cousin" - but haven't heard from her since those days. My friend Annetta Peck knew her in school, and said her married name was Armstrong
Armstrong

One might look up the Nyack clan. Reed was a marriage name, too. I think Mrs. Reed was a daughter of Ann Eliza Cummie. My mother knew them.

Frances 9/70

Taylor family history

2
old. Her three sons, William, Fred and Charles were equally brought up, and Fred, who died rather young like your father, was the most sensitively intelligent, Wm. the most like his mother, apparently.
I know from my father's punting that his uncle who fought in the War of 1812, and in the battle of Lake Erie, was Commodore Perry's sail- ing master. Another uncle, Ezra Taylor, was a private. Another was a major serving to South America, and was unfortunately put to death by Indians (probably Amazonian).

Dear Paul,

December 1, 1971

I have some notes about the Taylor family that your father typed, and will eventually get a transcript ready to send you, but can meanwhile give you this information about the Taylors and Petersens:

I don't know Grandfather Taylor's first name, or what his job was. He was clubbed to death by thugs and left lying in the street, robbed of course. Grandmother Taylor was Maria Kesler, very highly strung, fanatically religious, with an awful temper. She lived to be very



My father's cousin Frank Lumbie was mayor of Nyack for 25 years, and William's son Charles Francis Taylor ran for mayor of Greenwich, Conn. but did not win. He had been assistant minister of the Church of the Pilgrims, Brooklyn Heights, and later became a clinical psychologist. Now his son Eustace, a retired lawyer, lives on the Heights - he and Polly, his wife, attend services there, and Dorothy sings there. She brought them here last Easter, and I like them both.

LARGE AND SMALL STEAMBOATS

HAMBURG HARBOR

Woodcut, 1910

Emil Nolde, German, 1867-1956

MUSEUM OF FINE ARTS, BOSTON

Lee M. Friedman Fund

Betti Naas of Schleswig-Holstein, a Danish province ruled by Germany. Both are on the North Sea.

6/3/72

Outline of what I wrote about family, + information not in it: (By now I've forgotten what was in it.)

According to Cousin Charles Francis Taylor, John Taylor, the greatgrandfather, came from England, and settled - where? I thought it was Philadelphia, from his report. He had eight sons, with mainly sea-going dispositions, but all I know about are Grandfather Taylor, Ezra the privateer, Commodore Perry's sailing-master, who had a name I didn't remember, and the missionary who was tortured and killed by South American Indians.

The girls married advantageously, hence the Cumbies (not pronounced Cummy), the Champneys, the Lowells, the Wards. My mother knew some of them, and your Uncle Frank was in touch with Frank Cumbie (as in Aber-rombie, which I think is the same name). And my mother sometimes took me to visit the Ebbetses, who lived in Nyack and were some sort of cousins to us.

I don't know about Newport and the Vignerons marriage which gave WVT his middle name (mother's, I think). I like to imagine that Edward Taylor, the minister who ran the Seaman's Bethel in Boston, was one of the sons I didn't hear about. He was the original of Father Mapple in Moby Dick. Read Moby Dick (by Herman Melville) if you haven't. It's a great book.

And Franklin liked to imagine Paul . . .

I wrote this several months ago, and can't remember whether I had sent you the clipping about Uncle Marcus.

2

one of his ancestors"; but he was President of the USA during my father's adulthood, and I can't figure where his place as an ancestor could have been, and have gone unnoticed, unmentioned to us, if we were his descendants.

My mother told me stories about her mother's girlhood and how she left home and took a job as a governess for somebody's children, so as not to have a husband of her parents' choice. Her sister was then married to a man about twice her age, and wealthy - a pharmacist or manufacturer of drugs and medical supplies named Droege. Betti's sister was Frederika, and their grandmother was of a family named Caryl (Carreel) or (Carrel).

In the mid-nineteenth century, Marcus Petersen I came to the USA to find work, then sent for his wife & children. It took them weeks to come, in a sailing ship. (from Hamburg)

Here is something about Uncle Marcus, ^(M P II) whose career as a writer I never heard about. I know he had business ups and downs, but he was doing well as a furrier when I was a teen-ager, and was a generous and considerate relative. We visited him in Buffalo in 1900 for the Pan American Exposition, and two or three times afterward. The last time, he had rented a summer cottage on the shore of Lake Erie, I remember I was then 18, and Frank was with us.

1. The Crumbies and Champneys were the sort of familie
that have genealogies written for them, so they might
3 be worth looking up. My mother knew Ann Eliza
Crumbie, Frank Crumbie's mother (I guess) and Ann
Maria Ward, same generation. According to FC's obituar
there was a Le Bontillies in that family, very likely
his wife. Later I had an acquaintance of a couple of
years with Gertrude Le Bontillies of Nyack, who must
have been related to me in some distant way, but
neither of us knew it.

(1118 III)
Cousin Marcus was the son of my mother's half-brother
John, and of Ernestine Holm of Vienna. His sisters
were Charlotte and Johanna. Charlotte, a teacher,
died young, and Marcus kept Johanna alive for years
though she too had a seriously damaged heart. He did
not live to be old. John had been a cardiac.

Charlie Petersen, another half-brother, married Harriet
Hancock of Warren, R.I. They had a son, Harry, who
kept a pharmacy in Bristol, R.I., when Cousin Grace and
I visited there (when I was maybe 19). His only child was
a sunny little daughter named Frances, but not after
me. Harry had a half-sister whose name was May Bliss.
Harriet Hancock was a descendent of the first signer
of the Declaration of Independence.



Frances

989 haven't already
written about

Aunt Amanda of New Haven
or the now living ^{2nd} cousins who

are Viola Petersen Duchatel
and Eustace Taylor

) and their relatives such as husbands
wives children grandchildren, etc.,
do let me know.

DOROTHY  MESNEY 

Mrs Della Stametz, *for Bayside Hist' Socy Notes*
211-11 34th Road,
Bayside, N.Y. 11361

Dear Stella:

Awhile back you asked me to write briefly on the history of the Mesney family with regard to this area. Well, this is it:

When Peter and I moved to Douglaston in 1949, his mother wrote to tell us she had just found out that Peter had a namesake, Pedro Mesney, who had come here from the Channel Islands and served as first rector of the All Saints Church in Bayside, N.Y. She also told us that Pedro Mesney had lived in Port Washington while he was here, and then had returned to the Channel Islands (probably Guernsey, where he is buried - although Peter had been told that the Mesney family were hereditary Sheriffs of the Island of Alderney.)

in Pedro's memory-

Soon after we moved to Manor Road, Douglaston, we met the John Dumaresq family, who it turned out also came from Guernsey, C.I. In fact, the Mesney and Dumaresq graves are almost side-by-side in the churchyard in St. Peterport, Guernsey. (When I visited there during the '60's I saw the plaque on the wall of that church and the graves) We thought it very odd that two families from an island so far away, who were buried side-by-side should have been drawn to the same block on another island (Long Island) and live here almost side-by-side. Peter's mother urged us to attend All Saints Parish but our children, and my husband, were already caught up in activities at Zion Episcopal Church in D'g'n, and -----it was not conveniently located for us.

Now, another strange twist to the Mesney saga: Peter's grandfather William Ransom Mesney, was an Archdeacon in the Church of England. He spent 35 years in Sarawak, North Borneo, as school master, and also personal chaplain to the Brooke family (famous missionaries there, who tried to convert head-hunters.) We now refer to that area as Maylasia.

2 or 3 of them

Our son Douglas, who freelances as a photographer (doing multi-media promotional shows) was recently sent to Maylasia on an assignment. While there he visited North Borneo, where he found memorabilia on the Mesney family in the form of a book about the Mesney family in North Borneo. Peter's grandfather had been married twice. The first wife was apparently oriental, and -----

324 MANOR ROAD DOUGLASTON NEWYORK NEWYORK 11363 TEL. 212-229-2953

when our son, Douglas, was born in Methodist Hospital, Brooklyn, in 1945, I was told that a nurse by the name of Mesney had been working there, and had just returned to China the year before. They told me what a charming and wonderful person she was, and how much they had loved her. However, I was never able to get her address, so I could not write to her.

There is a book on the Mesney family - - - - or one that tells about their work in Maylasia, but I haven't been able to procure it yet. My son, Douglas, knows where he saw it; and, someplace, I have the title and author.

I understand that the Mesney family was originally French and lived in Normandy in a little town called and that a portion of them followed William the Conqueror to England, via the Channel Islands, in 1066. Some dropped behind and stayed in Guernsey and Alderney. The name there was ~~Anglized~~ to "de Mesne". One of them was picked up by English soldiers (a little boy) as he walked along a road there, and he became Childe Harolde who subsequently won the Battle of Hastings. He is supposed to have married a Norwegian princess, and he built her a castle, the ruins of which may be visited in a village called Gidleigh, just outside of Sticklepath (where my husband grew up) in Devon, England. The castle was very crude - - dirt floors, and stone walls, with "central heating" in the form of one huge fireplace. (I have pictures of it - - - - colored movies - - - - of the Channel Island and English places that I have mentioned.

I always felt that we should attend All Saints Church for Peters' family connections there, and now that the children have "flown the coop" and Peter is no longer with us I feel so even more. However, I am alto soloist in the Community Church of Douglaston, so . . . as long as I am that, it makes that difficult. And, as you know, singing is my vocation and first love.

(I had a couple of pupil recitals in All Saints church, when Zion and Community were booked for the day I wanted.)

All of this leaves me with one question:

What strange kind of magnetism ^(is) it that ^{attracts} attracted the Mesneys to Long Island, and my son to Maylaysia? (He now lives on another island: Vashon Island, in Puget Sound in the State of Washington. Kathryn Mesney lives there too. (my daughter). They seem to love the sea and want to be near it.

There . . . now you have it. If there is anything else you might like to know, feel free to call me. Thanks,

Dorothy Mesney



The Reverend Brian Taylor

252 WORPLESDON ROAD
GUILDFORD GU2 6XH
(0483 576351)

Mr Douglas Mesney
16004 121st Avenue S.W.
Vashon
Washington 98070
USA

24 November 1993

Dear Mr Mesney,

Thank you for your letter of 16 November enquiring about your great grandfather W.R. Mesney. Bishop Howes had already sent me your letter to him of 31 October.

As it happens I have recently been assembling some material on WRM for a short article for an encyclopedia on Iban studies. I do not know when the volume containing M entries will be published. You could enquire from Dr Vinson Sutlive, Department of Anthropology, PO box 8795, College of William and Mary, Williamsburg, Virginia, VA 23185-8795.

Yes, I appear in the bibliography of Dr Saunders's BISHOPS AND BROOKES; my 1983 book is now out of print. You will have seen from his notes that Dr Saunders derived most of his material for WRM from my book, which had a little more, some of which will appear in the encyclopedia article.

Your letter gave me a little surprise, because I think that I had not known that WRM had any children. It is possible that their names appear in baptism registers in Sarawak (unless they were born in Europe), most of which survive, but I have no transcripts of them. Perhaps you could tell me about his offspring.

WRM is mentioned in W. Howell's HISTORICAL NOTES, written long ago but published this year. There is no additional information, but it is a pleasant reference that you may like to have for family record. The book costs £3.25, and I can send you a copy if you wish.. Please say whether by sea or air.

There are still some queries outstanding. When I am satisfied I will let you have a fact sheet.

It is kind of you to offer to pay expenses, which, as a pensioner I am grateful to accept. I suggest that you wait until all is done, rather than deal with exchange routine more than once. That can include the book, if you order it.

Yours sincerely,

Brian Taylor,

Please excuse the typing; I have to do it myself nowadays!

American Academy,
P.O. Box 112,
Larnaca,
CYPRUS,
19/12/93

Mr Douglas Mesney,
16004 121st Avenue S.W.
Vashon,
Washington 98070,
U.S.A.

Dear Mr Mesney,

Your letter was sent on by our tenant. I am now teaching in Cyprus. I do not know what information you already have on W.R. Mesney. I have mention of him in my book "Bishops and Bishops", Oxford University Press, Kuala Lumpur, 1992:

He received more attention in Brian Taylor, The Anglican Church in Borneo 1848-1962, New Haven, Beacon Press, 1983.

There is probably material on him in the Archives of the USPG which are now located at Rhodes House, Oxford. When I used these they were not properly catalogued, but may be new.

I suggest you write to:

1. Revd Brian Taylor, 252 Worplesdon Road, Guildford, GU2 6XH, England. He will have more material than I have.
- 2) Mr. Allen Bell, Librarian, Rhodes House Library, Oxford, England. I do not have the full postal address, but that should do it. Ask about the USPG Archives. They do have photographs, but they are not - or were not - catalogued.

Brian Taylor is probably your best first contact.

I am sorry I cannot provide more specific information, but I hope the above will help.

Yours sincerely,

Graham Saunders

Rhodes House Library

South Parks Road, Oxford OX1 3RG
Telephone OXFORD (0865) 270909
Telex 83656 Fax (0865) 270912

CEB/WRS

Douglas Mesney, Esq.,
16004 121st Avenue S.W.,
Vashon,
Washington 98070,
USA

9th February 1994

Dear Mr. Mesney,

I must apologise for the very tardy response to your enquiry about your great-grandfather, the Revd. William Mesney.

So far I have only identified one portrait of Archdeacon Mesney in a collection from the Borneo Mission Association. This is a glass negative, but it would be possible for our photograph studio to make a positive print for you. I enclose an order form and price-list. I am also enclosing a copy of Archdeacon Mesney's entry in the SPG missionary roll (X125) and a few notes about him from the Revd. William Howell's "Historical Notes" dealing with Sarawak (MSS. Ind. Ocn. s. 346).

As Michael Hart of USPG informed you, there is a wealth of material relating to the Anglican church in Borneo held in this library. Should you be visiting England and have the leisure available it would be possible for you to obtain a two-day ticket to study some of this material in more detail, although I would be grateful to know in advance if you intend to visit.

Yours sincerely,



Clare Brown (Mrs),
Archivist

P.S. The reference to Mr. Mesney as an "Augustinian" simply means that he studied at St. Augustine's College, Canterbury. C.B.



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SOCIETY FOR THE PROPAGATION OF THE GOSPEL.

MISSIONARY ROLL. No. _____ Date of Entry August 16 1861

- | | |
|--|---|
| 1. Name. | 1. <i>Mr. W. R. Mesney</i> |
| 2. Address of friends in England. | 2. <i>W. Mesney - Ryburgh - Fakenham - Norfolk</i>
<i>M. [Michael?] Mesney - Ryburgh - Fakenham - Norfolk</i> |
| 3. When accepted by the Society. (Bye-law 16.) | 3. |
| 4. On what recommendation. | 4. |
| 5. For what Mission or Charge. | 5. <i>Borneo</i>
<i>Borneo</i> |
| 6. Terms of Agreement with the Society. | 6. <i>Mr Mesney is to proceed without delay to Borneo in the capacity of missionary to the heathen under the direction of the bishop. He has read & will conform to the bye-laws of the Society</i> |
| 7. Instructions when given or sent. | 7. <i>Mr. Mesney is to proceed without delay to Borneo in the capacity of missionary to the heathen under the direction of the Bishop. He has and will conform to the by-laws of the Society</i> |
| 8. Date of departure. | 8. <i>August 21. 1861. By the "Tamar"</i> |
| 9. Subsequent changes of Mission, &c. | 9. |

W. R. Mesney

SP4

X 125

the one true God, the result was small but the task was most difficult. She was a mother to all new missionaries and most hospitable also.

There was no Church in Banting at the outset of the work there, so the first converts about a dozen of them were baptised in S. Thomas's Church in Kuching, H.H. the Rajah Sir James Brooke attended the ceremony. The few candidates for baptism were prepared and taught in Malay hymns and prayers. I said well prepared and taught in consideration of the infancy of the work.

Chapter X

ARCHDEACON MESNEY

MR. Mesney came out with Mr. Crossland and they were both Augustinians. They came out in a sailing boat round the Cape. Both of them began their career in Banting under Bishop Chambers. Mr. Mesney remained in Banting and then succeeded Bishop Chambers, Mr. Crossland after having learnt sufficient Daya was sent to Undup, being the next safe place for a missionary.

Mr. Mesney was young and strong and travelled a great deal, he ably supported Bishop Chambers when the latter was missionary in charge of Banting. He visited the Saribas and the Krian districts. His first visit to the Saribas was warmly welcomed by the Saribas Chief at Padeh. The name of the chief was Nanang, then made Orang Kaya Pemancha by H.H. the Rajah Sir James Brooke. He, his family, brothers and sister embraced Christianity, and began at once to learn to read and write. One brother ~~xxxxxxx~~ called Buda married a wife in the Krian at Sebetan. In course of time Unting the brother of the O. K. was made the first catechist in the Saribas district, and hence Padeh was the headquarters of that district, He was not a brilliant scholar but a powerful preacher.

The brother of the O.K. who married a wife in the Krian river at Sebetan paid a visit to his people at Padeh and these soon followed their example and embraced Christianity. Both he and his wife prolonged their visit, to drink deep of the doctrine of Christianity, and moreover to learn to read and write. In short after they had acquired sufficient knowledge of both they returned home. Their long visit gave a great anxiety to their people at Sebetan, but their advent gave them great rejoicing, Buda was a very intelligent man, as wekk as a very brilliant scholar and a very winning speaker. I have in my possession a very beautiful love song that he wrote, it is wonderful how touchingly and beautifully he expressed the phenomena and power of nature. He brought the tidings of the gospel to the people at Sebetan in the Krian river. The mouths or estuaries of the Saribas and Krian main rivers so called

Mss. Ind. Cin. s. 346
"Historical Notes"

are adjacent to one another. Between the mouths of the two rivers a long sand bank projecting to the sea, a dangerous locality where much precaution has to be taken in crossing it. The population of Sebetan was big then, comprised of several long houses or villages.

The people at Sebetan were much touched with his conversation about Christianity, and briefly at the request of the O.K., Mr. Mesney then visited the place, and was warmly welcomed by Buda and the inhabitants of Sebetan.

Unting the catechist of the Saribas owing to old age resigned his post and was succeeded by Blabut who married the only sister of the O.K. He was a catechist for a considerable time. He wrote a most exquisite and valuable diary, which I read through, he began from the time of the conversion of the Padeh pople, his predecessor, and the commencement of his career as a catechist, and up to the time he had to resign, but unfortunately through the carelessness of Mr. Legatte the M.SS. were lost. I tried my level best to get Mr. Leggate to find them but it was in vain. Brok succeeded Blabut as catechist in the Saribas, he served under three Bishops and several missionaries who were in charge of the Saribas district, through old age he deserved received a small pension, and died a couple of years ago.

One would have thought the example of such prominent chief, as the Orang Kaya in embracing Christianity would entice a great number of families to follow, but quite the reverse, he was considered to be a rash and unwise man to have so suddenly given up the religion of his forefathers. As Daya religion or religious belief will be dealt with in a separate chapter, I will not continue further remarks of the sort of mild persecution, the first Daya Christians had to put up with.

From Kathryn Muriel Mesney [aka Patti Pimento]

————— Original Message —————

Subject: Re: Fact checking

From: Patti Pimento

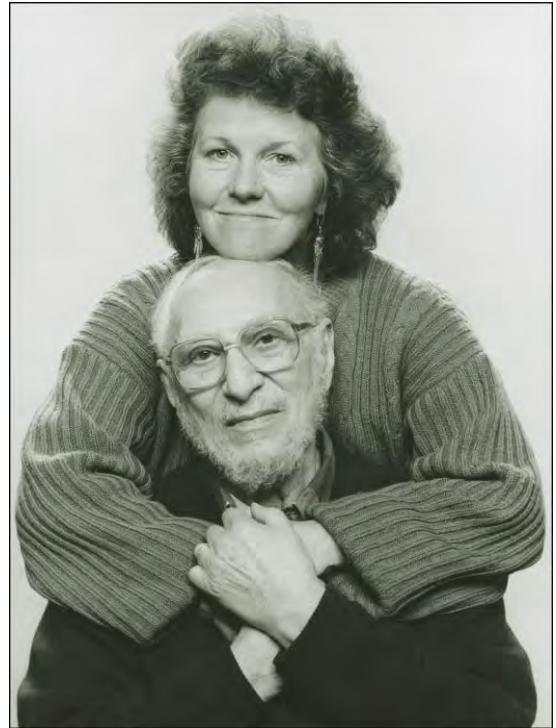
Date: Mon, March 14, 2016 6:28 pm

To: <douglas@mesney.com>

So...This is what I have or remember, regarding your questions:

Mom: Born: Sept. 15, 1916; Died: Sept. 4, 2001

Foreclosed 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.



Millennium portrait of Kathy & Lou Hetler, 2000

She's buried at All Saints Church, cemetery in Great Neck (some of Dad's ashes are interred with her, in her coffin.)

Dad: Born: May 27th, 1918; Died: Sept. 27th, 1989 He requested to be cremated, when he visited me the spring before he died. I asked him what he wanted done, when he died. I think his memorial service, at The Community Church, of Douglaston, was likely Oct. 3, 1989.

Barbara (and I), and Mom, spread his ashes in a variety of places: in the backyard, under the peach tree; out in front of the house at East Marion. I took some back with me, and Barbara had some, and Mom had a small tea tin, with some...which she mailed back to Guernsey, Channel Islands, because she thought they were cursing her. I still have some of his ashes here, along with Lou's, and my dogs.

It was Aunt Frances' ashes, that we scattered off Orient Point, at Plum Gut.

Nanna: Born: March 29th, 1879; Died in April, 1961, as far as I can recall.

Aunt Frances seemed to know about the entire lineage, yet no one ever wrote it down.

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; they swam across some body of water to escape together and emigrate to Canada. Catherine Ross, was the lady in the painting that hung above the samovar in the dining room.

She and her husband had a large family in Montréal and that's where the connections with the Bonners seem to come from. (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 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. He was the guy who was showing David Thomas [a childhood friend of mine, the guy who sucked my cock and whose cock I sucked, during a sleepover, when we were boys] how to box, and Cal punched him too hard, sending David home crying.

David's Mother called to complain, and Cal was reprimanded by Leone and Mom for not knowing his own strength. Actually, I think Cal was trying to bring David down a bit, because he was hitting you too hard, without giving you a chance to recover...so...Cal "taught him a lesson."

What I remember Aunt Frances saying, was that we had German ancestors on the Taylor side, if you go back. The Scots lineage was from Nanna's Mom's side. The French was from the Mesney side, originally Mesnil—not sure that spelling is correct [it is]. Mesnil is a town in France, where the Mesneys came from, before the name was Anglicized.) Remember we were told we "came over with William the Conqueror in 1066."

The Munros were a pretty big clan, so we have cousins and connections through that clan.

Eustace was the son of another one of Nanna's brothers.

The Bonners are also a branch of the Taylor Tribe, and Keith Bonner was a Step-Brother of Nanna's. (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 brother died, when Nanna was pregnant with Mom...so...there was a lot of trauma, in Nanna's life.)

Franklin: Born: Early in Jan. 1879

On the Mesney side:

Roger James Mesney: Born in Oct. 1895

Marjorie Mesney [Roger's wife]: Born in Oct. 1880 (She married Mr. Walker first, and had Kathleen, dad's step sister, who was 25 years older than he was.)

There's a whole branch of the Mesney family that are Chinese, because William Mesney went off and lived in China, as a Mandarin. William Ransom, was the one who became a missionary and lived in Borneo.

That's as much as I can remember...

[Continued—About events surrounding Mom's burial and 9/11]

Lots of the people from the neighborhood who had known her in better days, or who had known her, as she was losing everything, were there at the funeral...not that many, but maybe 20 or so.

I remember trying to explain, to a number of folks, why we had not helped her at the end, and they understood, because they had experienced her "going off" and behaving erratically at the end, before she was evicted.

I don't remember the name of the Nursing Home. Most of the stuff in the locker was personal stuff...like her portfolio from high school and college, a number of paintings from 324, a big bunch of photos, from under the bed in her bedroom...historical in nature, from her and Dads lives. Those are what I recall...the rest had to be sorted through and dealt with.

As far as the journey back across the USA...we drove 600 miles a day and didn't stop for much of anything except to sleep.

The pix were sorted over that Christmas after she died. They are in big envelopes in boxes, stored...somewhere here...pretty amazing historical pix of Roger and Marjorie and Dad, in Peru at the mine there...looking like "The Raj."

Lots of other ones that are from both sides of the family. Nothing written on the backs, so we were having to try to sort it all out by looking at facial bone structures.

Apparently the first storage unit Mom had was really large...but then the guy who became The Executor, made her get rid of 3/4 of it. (or more) and so there was a lot that got thrown away. (All my sculptures and lots of stuff we kids made.)

Sue Bottomly managed to save the pictures by Nanna, and the photos, which are really the important stuff...if we were a normal family with our own kids. Who knows what will become of it all as we leave the earth plane. Eventually it will all get dispersed.

[Continued – 17.08.24]

I went to:

- 1) Orange County Community College
- 2) Bachelor of Science (BS) @SUC Brockport (State University College)
- 3) Master of Arts (MA)@ SUNY Binghamton (State University of New York)

Barbara went to Carnegie Mellon and then San Francisco State (BA)

I taught at Ithaca College (74-76) then moved to the west coast, spent 11/2 years in LA, where I ended up, the last six months, studying radio broadcasting and then teaching Voice and Speech for that workshop for a couple of months.

I sent my "reel" to a station in Seattle and when they changed their format and I was "let go," I ended up auditioning for the guy who had helped start a Theater Training Program at The Cornish Institute, (which later became a College.)

I taught at Cornish from 1978-2011... (over 1/2 my life!)

After years at Orange County Community College, I took time off to work for a year and find the right State school that offered a BA/BS in Theatre. After that I went to Germany and England for 6 months, before going to Binghamton for my Masters.

[Continued – 17.11.19]

----- Original Message -----

Subject: Sorry
From: Patti Pimento
Date: Sun, November 19, 2017 12:44 pm
To: Douglas Mesney <douglas@mesney.com>

Sorry...Thought I sent the death info on Kathryn Munro Taylor...
Anyway...that's how she spelled her maiden name and how her death was recorded...

[Later]

Also found this...

Wikipedia: Clans with bright tartans, such as the Munros, also have a dark or 'Hunting' tartan which may have a different sett and which is based on dark green or brown, and which also appears in different dyes. The Munros wear the Black Watch, 42nd, or government tartan as their Hunting sett, as do several other Clans.



Wikipedia: **Clan Munro** (Scottish Gaelic: *Clann an Rothaich* ['kʰãũ̯v̥ ə 'rʰəhɪç]) is a Highland Scottish clan. Historically the clan was based in Easter Ross in the Scottish Highlands. Traditional origins of the clan give its founder as Donald Munro who came from the north of Ireland and settled in Scotland in the eleventh century. It is also a strong tradition that the Munro chiefs supported Robert the Bruce during the Wars of Scottish Independence. The first proven clan chief on record however is Robert de Munro who died in 1369 although his unnamed father is mentioned in a number of charters. The clan chiefs originally held land principally at Findon on the Black Isle but exchanged it in 1350 for Estirfowlys. Robert's son Hugh who died in 1425 was the first of the family to be styled "of Foulis".

During the fifteenth and sixteenth centuries the Munros feuded with their neighbors the Clan Mackenzie, and during the seventeenth century many Munros fought in the Thirty Years' War in support of Protestantism.

During the Scottish Civil War of the seventeenth century different members of the clan supported the Royalists and Covenanters at different times. The Munro chiefs supported the Glorious Revolution of 1688 and during the Jacobite risings of the eighteenth century the clan and the chiefs were staunchly anti-Jacobite, supporting the Hanoverian-British Government.

----- Original Message -----

Subject: RE: Sorry

From: <douglas@mesney.com>

Date: Sun, November 19, 2017 3:40 pm

To: "Patti Pimento"

Thanks for your input; I'm inclined to agree with the official version; and wasn't one of Mom's aliases Heddy Munro?

----- Original Message -----

Subject: Re: More about the Greers

From: Patti Pimento

Date: Sat, January 06, 2018 7:10 pm

To: douglas@mesney.com

I believe there are a number of Mesney's buried in Norwich. And I think that Sandy Greer took Barbara and Wayne to see them also. They had come from the Channel Islands and settled in The Fens to farm. I think Barbara said that a number of them went south to Torquay (Tor-kee) ...south of Cornwall I believe. When Sandy Greer died, Sally finally sold the house and entrusted the genealogy to Barbara Mesney (the one in England), who our Barbara stays in touch with...as she does with a number of our relatives.

On Jan 7, 2018, at 12:06 PM, <douglas@mesney.com> <douglas@mesney.com> wrote:

Dear Kathy (and Barbara),

I have a really BIG favor to ask: You mentioned that you still have some of the historical family pictures that I once saw at your house on Vashon Island.

Could you send me a selection of the very best ones; I'd like to illustrate parts of my book with them; it would be a fitting way to show and preserve them.

If you simply snap pictures of them with your cell phone, I can likely work from those copy shots.

I would also be interested in a few pictures that are illustrative of your career, and Barbara's, perhaps including your best paintings.

There is no rush, but sooner is better than later, given my health. I am trying to wrap this project by the end of the year.

Let me know what you think.

Appreciatively,

Douglas

----- Original Message -----

Subject: Re: Pictures

From: Patti Pimento

Date: Sun, January 07, 2018 5:34 pm

To: douglas@mesney.com

Sorry to say they are completely buried and inaccessible.

Truly...!

On Jan 7, 2018, at 8:07 PM, <douglas@mesney.com> wrote:

How about if Pam and I come for a visit and help you access and go through the pictures?

Pam would love to meet you; I would love to see you both again.

I'd also appreciate seeing those pictures again; and, as I said, my memoir is an appropriate opportunity to publish some of them. I could bring a camera and make digital copies of any or all of them, making them "useful" for you and I.

As I said, there's no rush.

Please consider this offer seriously.

Thanks.

----- Original Message -----

Subject: Re: A thought...

From: Patti Pimento

Date: Mon, January 08, 2018 12:33 pm

To: douglas@mesney.com

No thank you...

No one shall be looking for photos at this time.

Sent from my iPhone

Letter to Kathryn Mesney [aka Patti Pimento]

January 8, 2018

Dear Sister ~~Kathy~~ Patti,

We seem to have come to an impasse regarding the family pictures that you have; I am writing to help resolve that.

As I told you in a recent email, I would like to see those pictures again, and to scan and digitize them, making the pictures accessible to me, and you; stored in boxes somewhere, they are as good as gone, if nobody can see them. I want to help make that possible in any way I can, but you have put up a roadblock, you said I cannot see them.

That is not a very fair position; the pictures are not your exclusive property; they also belong to me and Barbara; it is not right for you to deny me access to the pictures, given that I will do whatever you wish, to facilitate seeing them.

What also disturbs me is the abruptness, brevity and tone of your reply, denying my request; the unspoken anger. You have seemed angry with me for some time. I ask that you be more open, that you tell me what is bothering you. What is the point of not telling me, making me guess? Shall I go to my grave, or you to yours, with this situation unresolved, shrouded in mystery? What good is that? Wouldn't **some** sort of rapprochement be more sensible, less stressful?

It takes a lot of energy to support anger; hate nags at you, robs you of tranquility; keeping your anger under wraps, it festers, feeds on itself. As Abraham says, you are what you think. I never thought of you are a hateful person; **please don't** prove me wrong.

Respectfully,

Douglas

Update: There's **been** no progress with my sister(s) vis-à-vis the family photos. Earlier this week, when Pam and I visited Vashon Island—following a dental visit to Dr. John Starks, for a double crown operation—I met with Hita von Mende, my ex-partner, to discuss the matter; I reckoned that she might be able to provide some advice because she knows Kathy (Patti) and I.

Hita and my sister were close friends when I first came to Vashon, to visit Kathy at Christmas time, in 1987; Hita invited us all to a holiday bash at her house; it was a well-attended, well-lubricated event; everyone enjoyed copious quantities of Christmas spirits; Hita's **soon**-to-be-ex husband, Larry Johnson, pounded out tunes on the piano while many sang-along; it was on that visit, at that party, that I fell in love with Vashon.

Hita also runs a continuing-education program for lawyers, a successful enterprise called Law Seminars International; she is well connected in the Pacific Northwest legal world.

I was hoping she might know something about the impasse, the widening chasm between my sister(s) and I, that I do not seem able to bridge; the worst of it being that neither of them will tell my why they are shunning me, about what is bothering them, why they have such deep anger; their reticence is comparatively recent.

Kathy was the first; she became more and more distant as she transitioned into her new persona—Patti Pimento—five years after he husband Lou Hetler died, after a long battle with prostate cancer; she spoke of leaving Vashon and finding a new life in some hip new community; she tried staying in Ojai, a small town of about 7000, east of Santa Barbara; but **that didn't work out**, and she withdrew into herself even more.

It was shortly after that when Kathy renamed herself, sold her house, rid herself of nearly all possessions, and moved in with my younger sister, Barbara, in Los Angeles; she left without even saying goodbye; I found out that she was gone some time later, when I bumped into one of her friends, at Thriftway; geez was I surprised.

After that, communications between us degenerated from periodic to nearly never; although she has been forthcoming with regards to this book—I have fact-checked our family history with her, as noted.

Neither she nor Barbara has been friendly in any way; they have rejected both Pam and I on more than one occasion; when Pam and I asked if we could stop by to say hello, during our western-states tour in 2014, they flat out replied that they were unavailable; and now, the same thing has happened; when I volunteered to come down to LA, to help access the family pictures, there was another rejection, as you read, above.

Pam says she once heard Kathy complain that I molested her—today they call it **"assault"**—in the shower, when we lived back in Douglaston; I recall no such event, although, as kids we often showered and bathed together, until I became a Cub Scout, when I was eight, and she was five.

If that was the case, it seems unreasonable to me that I should have dispersions cast at me for something I did as a child, which I cannot remember. As the saying goes, she **should "grow up."** Or, maybe it is just a case of simple jealousy; maybe she is blaming me for her failed career as an actress, her failed attempts in Ojai, etcetera.

Whatever the case, Hita had no advice for me; she mentioned that some time ago, when she inquired of Kathy about how I was, my sister replied words to the effect that she and Barbara had nothing to do with me any longer. I guess that was helpful, at least because it confirms my suspicion that this conundrum has no solution.

Hita said that she recommended against lawyers because going that route would **"drive a nail in the coffin."** I replied by saying I reckoned that the coffin was already sealed; what difference would one more nail make; there seems to be no relationship to salvage; but, I still want to see the pictures, make digital copies of the ones I like, and use a few of them in this book.

Anne Gordon advised me to call Kathy, to try to have a conversation; I agreed that was a good final step; yesterday [March 22] I got up the gumption and called **Barbara's house** number—I have no personal phone number for Kathy anymore; however, a recorded voice announced that the number was no longer assigned; so, I called **Barbara's cell-**phone number; that was working but she **didn't answer**.

I left a message, but she has yet to return my call; **I don't think she will**, either. That leaves me no other alternative than to litigate **the matter**. **I've** written to Margaret Koch for advice; she was the lawyer who put together a prenuptial agreement by which Anna agreed to relinquish any rights to the house if our marriage lasted less than five years; now I await her reply.

Update [18.04.15]: After receiving no reply, I went to consult with Margaret Koch, a Vashon attorney who prepared a marital agreement between Anna and I, regarding the house, in 1998.

[That agreement stated that Anna would not be entitled to a share in the house unless we were married for five years; as it turned out, we were hitched only four.] I sent an email to Koch, but got no reply; so, when Pam and I visited Vashon earlier this month, during a visit to Anne Gordon, after a dental session with Dr. John Starks (for another double crown),

I **stopped by Margaret's office**; she wasn't there, but her associate-attorney, Morgan, agreed to see me. Morgan advised me that, when it comes to the family pictures, I have zero rights. (!) The only rights I could have had would have been those willed to me by my mother; and she dies without a will, so far as I know.

Morgan advised that I find a neutral person, who could write a letter of appeal to Kathy (Patti) and Barbara; Anne Gordon has agreed to be that person; so, **we'll see**. **Thus**, if you see no historical pictures from the Mesney family in this memoir, **you'll** know my appeal failed.

Internet References to **"Mesney"**

26 July 1927 Roger James Mesney born 1897 age 30 from Kuching Borneo arrives in New York from Southampton aboard Olympic

27 June 1932 Marjorie Mesney 1890, 42 Huntington, Yorkshire, England arrives New York from Callao, Peru aboard Santa Clara

[Note the conflicting dates regarding Marjorie's birth—1890 (above), 1888 (below), and 1889 (further down).]

15 November 1934 Marjorie Mesney 46 (1888) arrives New York from Southampton aboard Washington with Peter Mesney (16) born in Kent, England

14 Jan 1936 Peter Mesney age 17 arrives New York from Callao Peru; Santa Maria ship

13 January 1942 Peter Michael Mesney arrives Key West aboard NC 19902

22 August 1942 Roger J Mesney arrives Key West, Florida aboard NC 19903

17 October 1942 Marjorie Unett Mesney (54, 1888) arrives Key West on Pan American Airways

17 November 1947 Marjorie Mesney born 1889 Hustington, England age 58 & 1 month arrives New York from Callao, Peru aboard Aanta Margarita

23 August 1950 Roger J Mesney age 53 arrives New York from Southampton aboard Statheden with Marjorie Mesney (51)

25 August 1950 Roger J Mesney (53, 1897) leaves New York aboard Santa Rosa V/91 with Marjorie Mesney (51, 1899)

28 September 1954 Roger J Mesney arrives New York from Southampton aboard Queen Elizabeth

8 October 1954 Roger J Mesney leaves New York aboard Santa Rosa V/96

15 November 1954 Marjorie Mesney (46, 1888) arrives New York from Southampton aboard Washington

18 May 1956 Roger J Mesney arrives in San Juan, Puerto Rico on flight 208-18

14 June 1956 Roger J Mesney arrives in San Juan, Puerto Rico on flight 208-18

15 June 1956 Roger J Mesney arrives New York from Curacao on Pan American

27 August 1957 Roger James Mesney (60) arrives Miami on KLM

<https://www.myheritage.com/research?action=query&formId=1&formMode=0&qname=N+ame+fnmo.2+fnmsvos.1+fnmsmi.1+In.Mesney+Inmo.3+Inmsdm.1+Inmsmf3.1+Inmsrs.1&p=9>

Colonies and India | Middlesex 15 December 1887:

"..., but that the strong in body have become so ravenous that they are actually destroying the weak for food. Lieutenant Gell, accompanied by Mr. Mesney, has arrived at Mandalay safely, having crossed China from Shanghai..."

North China Herald 7 March 1882

"... to see in the China Mail a statement that General Mesney sustained a severe loss during his recent journey through Turkestan and the Northwestern provinces of He was unfortunate enough to lose...."

London & China Telegraph, January 2, 1884

The fact of General Mesney visiting Foochow under sealed orders has..."

Monthly Digest of Church Missions, January 1884:

"... – The First Provincial Synod of the West Indies- The Ladies Association- Death of Mrs....Mesney

History of St. Augustine's College – Canterbury, England 1907:

"... to the Melanesian Mission; Archdeacons W. R. Mesney and..."

Classified Digest of The Records of the Society for the Propagation [sic] of the Bible in Foreign Parts 1701-1892:

"... Gospels, tr. by Archdeacon Mesney (Mission Press, Sarawak, 1871 and 1877 respectively),

[... and Translations, Malay, p. 809]. » Mesney, [Ven.] William Ransome; b. June 30, 1839, Ryburgh ; ed. S.A.C; o. D. 1862, P. 1864, Lab. ; Ardn. of Sarawak, 1882. S. ? 1862-3 ; Banting, 1864-75 ; Kuching, 1876-92 [pp..."

"...- and in 1869 one of the leaders of the most formidable head-taking expeditions in the country told the Rev. W. R. Mesney that he did not see how the blackened heads which were the most prized possession of every -Dyak house could be allowed to remain much longer unburied..."

Classified Digest of The Records of the Society for the Propagation [sic] of the Bible in Foreign Parts 1893:

"... Missionaries, not being able to stand the climate, resigned; but in 1861 Messrs. Crossland and Mesney, from St. Augustine's College, and Messrs. Abe, Zehnder, and Richardson were sent out from England...."

Chronicle and Directory for China, Korea, Japan, the Philippines, Etc., 1889:

"... The Rajah Members – The Divisional Residents, the Residents of Districts, the Commandant, the Principal Chiefs of each Residency Chaplain – Venble. Archdeacon Mesney"

Chronicle and Directory for China, Korea, Japan, the Philippines, Etc., 1892:

"... Chaplain- Venble. W. R. Mesney St. Thomas Church, Kuching The Bishop Archdeacon Mesney

The Navy List, Great Britain, 1848:

"...30 June 84 William Mesney

Directory, Bangkok and Siam 1914:

"... BANG NARA RUBBER CO., LTD. Estate: Bang Nara. Directors: W. A. Graham (Chairman). W. F. Lloyd. W. Nunn. Phya Katsda Kornkosol. Phra Sophon Petcharat. Manager R. F. Mesney. Secretary – R. Adey Moore..."

Catalog of Copyright Entries, 1955

GIFT OP THE EARTH, see Mesney, Dorothy,

Catalog of Copyright Entries, 7 February 1956

CURRAN, PETER. Angel on Wall Street; a film script in three acts by Peter Curran and Peter Mesney.

MESNEY, DOROTHY TAYLOR. "Here comes Harriet;" film script.

Syracuse Post Standard; 1 October 1974:

Kathryn Mesney has been appointed instructor of drama.

Bridgeport [Connecticut] Post, 19 April 1967

"The guest speakers, Robert own and Peter Mesney, of the American Express company, will provide..."

Music Programs, Brigham Young University 1948-2000:

Scenic Designer BARBARA MESNEY designed the 1989 Opera Center Showcase production of Handels Giustino, which..."

DOUGLAS MESNEY 1923 sister Kay Watson (born Mesney)

CATHERINE MESNEY (born Laisne), 1653-1710

CATHERINE MESNEY 1691-1758

DOROTHY MESNEY July 1892 (Edmonton, Middlesex, England)

DOT MESNEY circa 1932 Australia

DOROTHY MESNEY married Henry Gregory in Brentford, Middlesex April 1913

PETER MESNEY 1837

By Bread Alone; Captain Kangaroo; Peter Curran Angel of Wall Street; Audio Books; voice-overs; Jerry Kornbluth.

[<https://www.newspapers.com/newspage/52683721/>]

BROOKLYN EAGLE, FRIDAY, OCT. 16, 1942 [Page 8] SOCIETY Dorothy Taylor. Daughter of Judge, Married to Peter Mesney Last Night by HELEN BROWN Society Editor, The Church of the Transfiguration, Manhattan, was the setting for one of Brooklyn society's most important weddings last night when Miss Dorothy Helen Taylor, daughter of County Court Judge and Mrs. Franklin Taylor of 518 3rd St., WOMEN Story of Children Who Live on Malta Is Testimonial to Faith in Our Cause by GERTRUDE MCALLISTER Someone mentioned the Athenia yesterday. Remember that ship, filled with Americans returning from a European Vacation? It was sunk three years ago, the same weekend that England declared war on Germany. Then we thought she became the bride of Peter Michael Mesney, son of Mr. and Mrs. Roger James Mesney of Lima, Peru. The Rev. Dr. Randolph H. Ray performed the ceremony at 8 o'clock, and a small reception followed for the immediate families and close friends at the Taylor residence. Miss Taylor was attended by Miss Claire Janice Beebe of Manhattan and James Vaughan Martindale of Brooklyn was Mr. Mesney's best man. Rupert Root acted as usher. The bride wore a white crepe gown and a tulle veil held by a cap of lace which belonged to her maternal grandmother, Mrs. Thomas Barclay Monroe of Montréal, Canada. She carried white chrysanthemums and baby's breath. The attendant wore a taffeta frock of light fuchsia and purple. She wore a shoulder veil held by a headpiece of flowers and carried asters in the shades of the colors in her gown. The bride is a graduate of Berkeley Institute and Sarah Lawrence College, where she received her B A. degree.

She is a member of the Heights Casino, the Berkeley Alumnae and the Canadian Club junior membership. The bridegroom received his education at Harrow in England and at present is with the British Overseas Press at Rockefeller Center, He is a grandson of Archdeacon William Ransom Mesney, a native of Yorkshire, England, who was personal chaplain to Rajah Brooke of Sarawak, British North Borneo. Mr. and Mrs. Mesney will make their home in Brooklyn temporarily.

The London Gazette; 16th November 1967: MESNEY, Roger James; Cumberland Lodge, 75 Ashley Road, Walton-on-Thames, Surrey, Retired Mining Engineer. 26th February 1967; Thos. K. Dobson & Co., 83 High Street, Walton-on-Thames, Surrey, Solicitors. (Peter Michael Mesney.)

Canadian Doug Mesney

[<http://www.airmuseum.ca/mag/exag0404.htm>]: Canadian Doug Mesney

Greenport | Mesney Summer Cottage

Wikipedia: Greenport was first settled in 1682. The village was previously called Winter Harbor, Stirling, and Green Hill and was incorporated in 1838. Greenport was once a whaling and ship building village, and since 1844, has been the eastern terminal station on the north fork for the Long Island Rail Road.

During Prohibition, rum running and speakeasies became a significant part of Greenport's economy. Greenport's residents knew the waters well and could outrun the coastguard. Restaurants on the east end, including Claudio's in Greenport, served the illegal booze. Many of the village's older structures are included in the Greenport Village Historic District, added to the National Register of Historic Places in 1986.

<http://www.greenportvillage.com/village-history/>: In the mid 1600s, a group of colonists from New Haven, Connecticut crossed Long Island Sound and settled in the township of Southold, which includes what is now the Village of Greenport.

Over the course of its long history, Greenport has been known by several different names including Winter Harbor, Stirling, and Green Hill. At a public meeting in 1831, the name Greenport was officially adopted.

Because of its deep and protected harbor, Greenport became a major whaling port between 1795 and 1859 and enjoyed a bustling shipbuilding industry as well. By the mid 1800s, the menhaden fishing industry was in full swing and employed thousands of people.

The Long Island Railroad arrived in 1844 and was a driving force in the development of Greenport and the North Fork as local farmers used the railroad to ship their harvest to markets.

During Prohibition, Greenport was a thriving center for rum running. Poet Walt Whitman is said to have taught one semester at Greenport High School.

In 1997, *The Devil's Own* starring Harrison Ford and Brad Pitt was filmed in and around Greenport, mainly at the Greenport Yacht and Shipbuilding Company.

Greenport became a huge oystering center during the first half of the 20th century and at one time there were over a dozen oyster processing plants in town. As the oyster industry began to shrink, the Village turned its attention towards tourism and has developed into a vibrant destination for visitors from all over the world. In 2011, Forbes magazine named Greenport one of the prettiest towns in the United States.]

Financial Wisdom

Bear Markets

Bear Markets	S&P Total Returns	Gold Price Returns
Jan-73 to Oct-74	-33.16%	148.44%
Nov-80 to Aug-82	-6.73%	-33.60%
Aug-87 to Dec-87	-21.40%	4.67%
Mar-00 to Oct-02	-32.82%	8.74%
Oct-07 to Mar-09	-45.80%	23.64%

Source: Merk Investments, Bloomberg, Shiller © Merk Investments, LLC

Bull Markets

1970-74; 1976-1980; 2001-2011

Business Load as Economic Indicator

Business load is a lagging indicator of the economy; however, there is also a correlation, so you can use the current state of the economy (as measured in all the usual ways; GDP, the price of gold, you name it) to guide your plans; to help you “navigate” as an entrepreneur through sometimes shark infested waters. Although it is fairly simple, it has taken me this long to “get it.” What?

That this year they decide *next year’s* budget for things like advertising and PR. There is thus a time-lag effect; right now, we are working on projects conceived last year. If the economy goes south this year, we can expect our business to slow down next year. If I had a clearer grasp of that earlier, maybe I would still be making shows today; but I was never a businessman back in the day; I was an artist producer; financial matters occupied little space in my mind. It was all about shows, being on the creative edge, and winning awards.

Financial Pundits

Conservative | Credible

Alan Newman
Alasdair Macleod
Bill Ackerman
Bill Bonner
Bill Holter
Bill Murphy
Bob Moriarity
Catherin Austin Fitts
Chris Martenson
Chris Powell
David Jensen
David McAlvany
David Morgan
Egon von Greyerz
Eric Sprott
Erik Townsend
Gianni Kovačević | CopperBank
Gordon Long
Greg Hunter
Harry Dent
Hugo Salinas Price
Ian McAvity
James Howard Kunstler
Jeffery Snyder
Jeremy Grantham
Jim Deeds
Jim Dines
Jim Rickards
Jim Rogers
Jim Sinclair
John Embry
Lance Roberts
Luke Groman
Marc Faber
Mike Maloney
Miles Franklin
Naomi Prins
Nouriel Roubini
Peter Schiff
Porter Stansberry
Rob Kirby
Ted Butler

Money

Characteristics of:

Unit of account
Medium of exchange
Valuable (intrinsically)
Store of value
Standard of value
Divisible
Portable
Consistent
Convenient
Homogenous
Durable
Liquid
Controlled (amount)

Nicknames for:

US banknote nicknames reflect their values (such as five, twenty, etc.), the subjects depicted on them and their color.

- \$1 bill is sometimes called a "single" or a "buck" or rarely an "ace"^[citation needed].
- \$2 bill is sometimes referred to as a "deuce" or a "Tom"^[citation needed].
- \$5 bill has been referred to as a "fin," "fiver" or "five-spot"^[15].
- \$10 bill is a "sawbuck", a "ten-spot", or a "Hamilton".
- \$20 bill as a "Jackson", or a "dub", or a "double sawbuck".
- Among horse-race gamblers, the \$50 bill is called a "frog" and is considered unlucky.
- \$100 bill is occasionally "C-note" (C being the Roman numeral for 100, from the Latin word *centum*) or "century note"; it can also be referred to as a "Benjamin" (after Benjamin Franklin, who is pictured on the note), or a "yard" (so \$300 is "3 yards" and a \$50 bill is a "half a yard"). "A rack" is \$10,000 in the form of one hundred \$100 bills, banded by a bank or otherwise.
- \$1000 notes are occasionally referred to as "large" ("twenty large" being \$20,000, etc.). In slang, a thousand dollars may also be referred to as a "grand" or "G", "K" (as in kilo), or a "stack". For example, "The repairs to my car cost me a couple grand" or "The repairs to my car cost me a couple [of] stacks".
- \$100,000 US dollars is called a "brick".

Banknotes may be collectively referred to as "dead Presidents", although neither Alexander Hamilton (\$10) nor Benjamin Franklin (\$100) was President. These are also referred to as "wallet-sized portraits of Presidents" – referencing the fact that people typically carry pictures in their wallets.

"Greenback" originally applied specifically to the 19th century Demand Note dollars created by Abraham Lincoln to finance the costs of the American Civil War for the North. The original note was printed in black and green on the back side. It is still used to refer to the US dollar (but not to the dollars of other countries).

Other more general terms for money, not specifically linked to actual banknotes:

- Monetary units larger than 1 dollar are often referred to by the names of their coin counterparts: \$5 is a "nickel," \$10 is a "dime," and \$25 is a "quarter."
- One hundred dollars is known in some circles as a "yard." It can also be called a buck, but since a buck is also used for one dollar, the context needs to be clear (this continues the pattern of referring to values by the coin counterpart).
- A million dollars is sometimes called a "rock," popularized by several TV shows and movies, most recently *The Sopranos*: in one episode Tony Soprano states, "So adjusting for inflation I'm looking at half a rock?" In a separate episode Soprano states: "This whole thing is going to cost me close to a rock." Another slang term for a million dollars is an "M", as used in rap songs. Financial institutions and applications will often use "MM" when writing shorthand for a million dollars, as a million is the product of the Roman numeral "M" (1000) times itself.

Source: https://en.wikipedia.org/wiki/Slang_terms_for_money

"Original Wealth"

[Families Who Control the World]

- Kuhn
- Loeb
- Morgan
- Rothschild
- Schiff
- Warburg
- Queen of England

I've heard it said that the Queen of England "owns" three-quarters of the world's land mass. I guess that puts her at the top of the heap, eh?

The Federal Reserve Ponzi Diagram

The Federal Reserve System, aka the Fed, has been described by more than one financial pundit as a Ponzi scheme.

Wikipedia defines a Ponzi scheme as: "...a form of fraud that lures investors and pays profits to earlier investors with funds from more recent investors. The scheme leads victims to believe that profits are coming from product sales or other means, and they remain unaware that other investors are the source of funds. A Ponzi scheme can maintain the illusion of a sustainable business as long as new investors contribute new funds, and as long as most of the investors do not demand full repayment and still believe in the non-existent assets they are purported to own. The scheme is named after Charles Ponzi, who became notorious for using the technique in the 1920s."

Pundit Mike Maloney [www.goldmoney.com] has produced the most thorough educational series you'll ever find about the inner workings of the world's financial system, orchestrated

by central banks [CBs] of which The Fed is one, albeit most powerful. All CBs are managed by the Bank of International Settlements (primarily) and International Monetary fund. All of those institutions are privately held corporations. Their shareholders earn interest on all the money in the world. (!) Following is Maloney's illustration of how the Federal Reserve System operates.

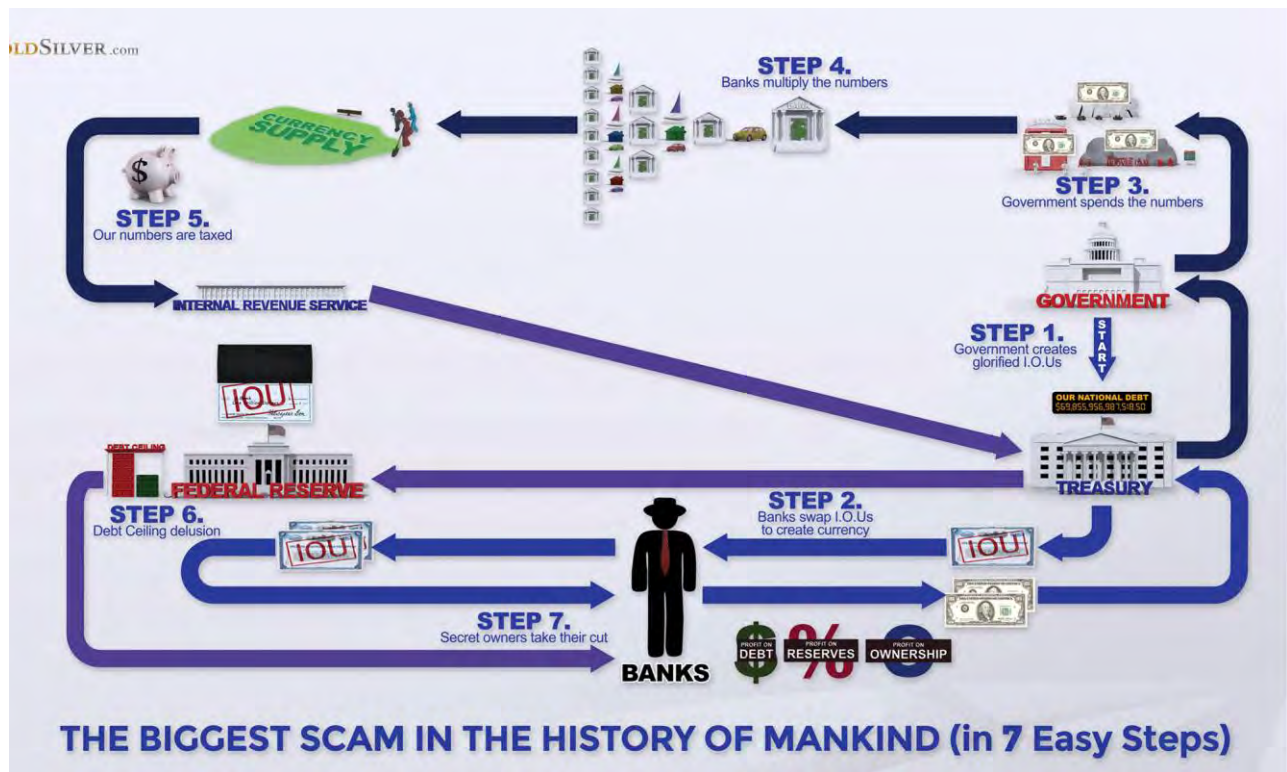
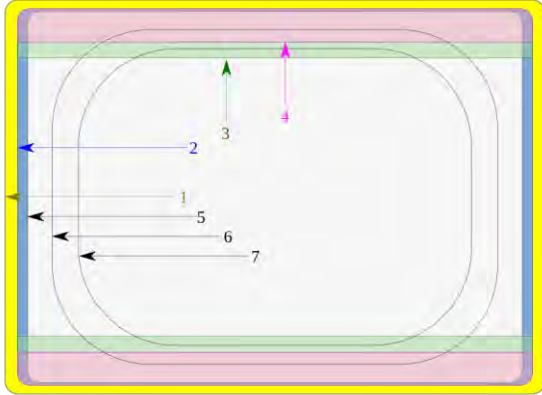


Diagram by Mike Maloney, *Hidden Secrets of Money*, www.goldmoney.com

- 1.) The Government, through the Treasury, issues glorified IOUs in the form of bonds appropriately called Treasuries.
- 2.) The Fed monetizes (buys) the IOUs with money created out of thin air; currency is thus created.
- 3.) Government spends the currency; it is deposited into banks.
- 4.) Banks multiply the amounts by issuing loans leveraged nine times; nine times more currency is created. Rinse and repeat as the currency is distributed to more and more banks.
- 5.) The currency is taxed every step of the way. The government uses the tax money to repay the Fed and other banks, from whom it borrowed the money, principal plus interest.
- 6.) Dollars come into existence with debt attached. More currency must be continually printed to pay interest on the existing amount(s). The idea of a "debt ceiling" is delusional.
- 7.) Owners of the banks take their cut. They are ones who pull the strings.

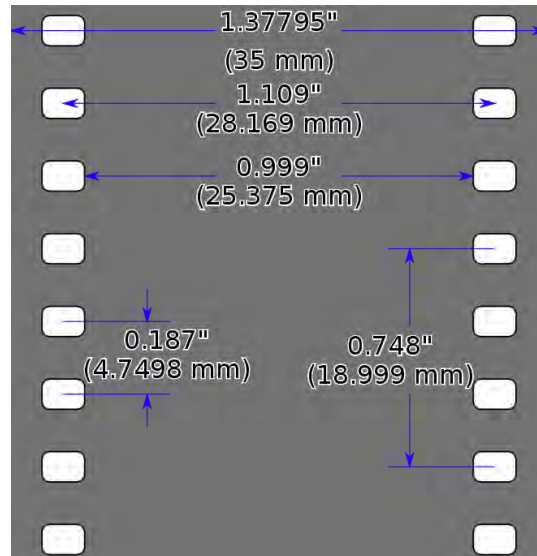
Photography

Film Apertures & Perforations | 35mm

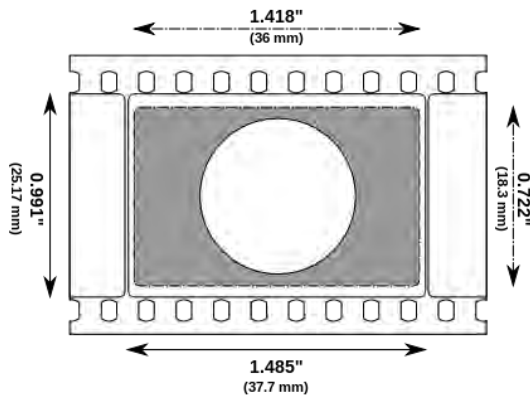


Areas on an Academy-width 35mm spherical film print:

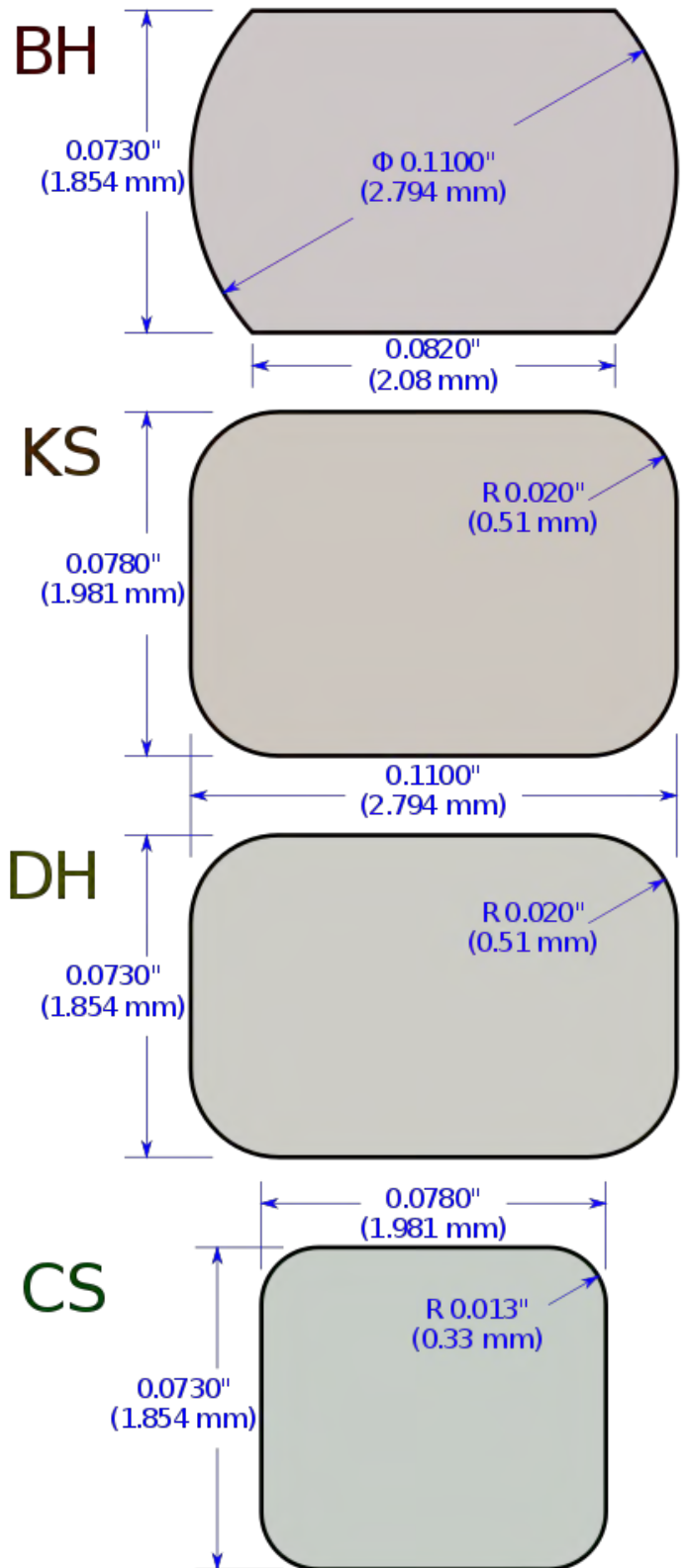
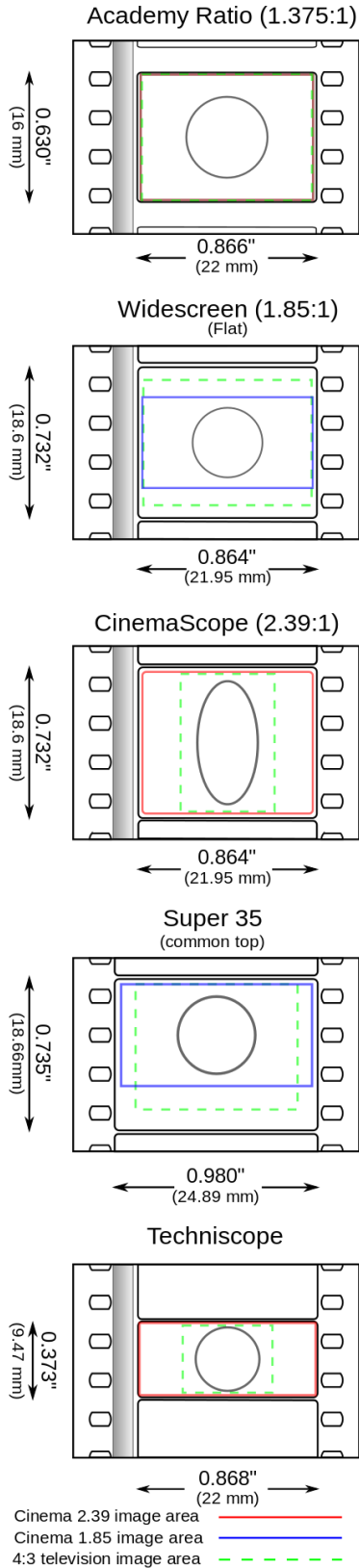
1. Camera aperture
2. Academy ratio, 1.375:1
3. 1.85:1 Ratio
4. 1.66:1 Ratio
5. Television scanned area
6. Television "action safe" area
7. Television "title safe" area

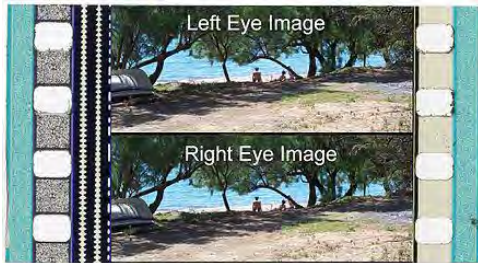


35mm film dimensions, as outlined in a 1965 SMPTE paper.



A diagram of the VistaVision format, affectionately dubbed "Lazy 8" because it is eight perforations long and runs horizontally (lying down)

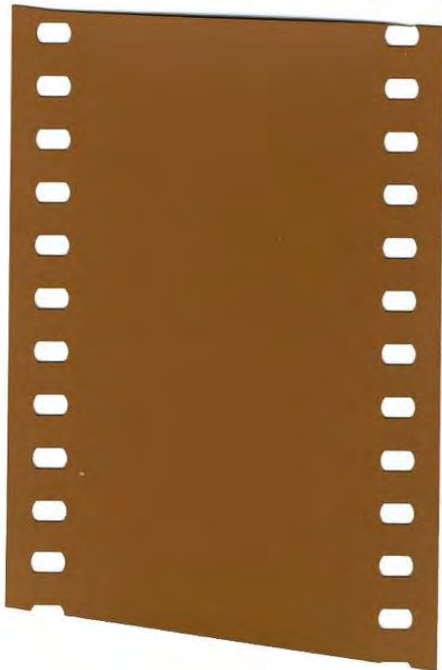




An "over-under" 3D frame. Both left and right eye images are contained within the normal height of a single 2D frame.



35mm film print frames. At far left and far right, outside of the KS-size perforations, is the SDDS soundtrack as an image of a digital signal. Between the perforations is the Dolby Digital soundtrack (note the tiny Dolby "Double D" logo in the center of each area.) To the right of this is the stereophonic analogue soundtrack, optically recorded as waveforms containing the audio signals for the left and right audio channels. In the center is the anamorphic picture.



A short strip of undeveloped 35mm color negative film with BH-size perforations.

[Above info courtesy of www.wikipedia.com]

Film Formats

H. Lynn Jones offers this history of film formats [at Ilford's website](#):

The 24x36 mm frame size took place because of ignoring the European common aspect ratio of approximately 1:1.33. This aspect ratio was mostly based on full plates, 1/2 plates, 1/4 plates, etc. Barnack was not a photographer but an optical technician working with the manufacture microscope objectives. The 35 mm camera for Leitz (one day to become the Leica) was a side project that he worked on in his spare time.

He was trying to create the maximum of square millimeters of negative size under a set of conditions that I don't have time to dwell on. The frame size should have been 24x32 (as in the original Nikon RF camera), and for the US it should have been 24x30. Either of these would have permitted much less expensive lenses, especially the 24x30 option. The lenses for a standard 35mm frame will almost cover a 4x4 frame (and in some cases it would), very wasteful optical design.

The Brits and the Americans settled on 4x5/8x10 as a size similar to a common European size but one that would be in an even number of inches, 4x5. The ANSI spec for 4x5 is 3 62/64 X 4 62/64, +/- 2/64th!

5x7 has an aspect ratio similar to a European 6.5 cm X 9 cm but was well loved by portraitist for making split 5x7's, 2, 3.5 x 5 verticals on a single sheet of 5x7. This was very common until 1964 or so when the RB67 showed up and took over the portrait business by storm in only a year or two. Interestingly, digital cameras are doing the same thing in portraiture, not quite as fast but even more surely.

8x10 was popular because films weren't very good and 80 sq. inches of image had a distinct quality advantage.

3 1/4" x 4 1/4" sheet film was mostly used by medical and scientific photographers because until the 1950s, most projection slide in science were 3.25" x 4" "Lantern Slides" (I made thousands of them in the mid-50s). The Kalart 3x4 press camera in the 1940s & '50s was beautifully designed and built, but was not very successful for lots of reasons. The Graflex SLRs were discontinued except for the 3.25 x 4.25 until about 1965 or 66 because of the popularity of the lantern slide. By the way, the stereo slide mount was 1 5/8" x 4", or lantern slides divided in half lengthwise.

Horst Franke (I worked for him briefly, ugh!), before his death, stated that the 6x6 frame size was based on the design of Dr. Heidecke (Franke & Heidecke, Rollewerke of Braunschweig, Germany). They were famous for making medium format stereo cameras and they felt that in the 1930s, film was good enough (?) for a smaller format.

The square format was dictated by keeping the twin lens camera small enough to be conveniently hand held and loaded with roll film.

The Rolleiflex was simply a stereo camera turned upright, separating the viewing lens from the taking lens. If the Rollei had been a 6x8 or 6.5x9 (very popular 2.25" x 3.25" or 2.5"x3.5"), the camera would have been huge, larger than a Graflex 23 SLR.

Classic sheet film sizes: 8x10" and 11x14" in UK and USA, 18x14cm, 24x30 cm and 30x40 cm in (the rest of) Europe. Only 5x7" / 13x18 cm is interchangeable, although not as film.

[http://www.ilfordphoto.com/photocommunity/forums/theforum/topic.asp?TOPIC_ID=7604]

Diffusion Confusion

[Rosko Laboratories; by Thomas F. Denove; <https://us.rosco.com/en/diffusion-confusion>]

The power of lighting for video

A picture is defined by light and shadow. The better the light source, the cleaner the shadow. The placement of the light determines the direction, angle and length of the shadow. Shadows reveal dimensional clues about the subject.

Shadows are a beautiful way to create separation. They can also be ugly. The process of shadow making is a great concern to the videographer-to a point that many of us try to eliminate all shadows created by the lights we use. In the days of black and white, shadows were essential in the storytelling process. Good camera operators were master shadow-makers. Flat lighting created images of mush.

When red, green and blue entered the picture, a new thought process evolved. Because color creates its own separation and shadows can be ugly, we began playing it safe with softer light. Enter the umbrella-a fascinating instrument used to create shadowless light. The result? Pretty pictures everywhere.

Denove's Law: Shadowless light-a concept lacking in depth.

If you have fallen into the trap of eliminating shadows from your lighting, stop! Nothing is more boring than pictures without texture, definition and soul.

A few years ago, I spent an eternity shooting a lighthearted comedy for a well-known director. Actually, it was only a 24-day shoot, but it felt like forever. In pre-production, he told me, "Tom, there are shadows in real life, but not in my movies." I spent my nights designing new ways to eliminate shadows, while during the day trying to convince him the error of his ways. In the end, the director was a happy camper- he had a shadowless movie. Besides my own sleep deprivation, the eventual loser was the audience.

Denove's Law: If you are asked to shoot for someone who likes flat lighting, run.

Don't hide from shadows; control them. Learn how to manipulate a source light with diffusion. Scrims, nets and diffusion can decrease the light intensity. Diffusion, however, actually affects the quality of the light source-its texture and spread. Any material that scatters light rays as they pass through it can be considered diffusion. I have focused lights through shower curtains, drapes, acrylic plastic, bed sheets, paper, fabric and even Kleenex (in front of strobes).

Companies such as Rosco, Colortran, The Great American Market, and Cine Mills, make a multitude of plastic diffusion materials that withstand the extreme temperatures of video lights. Each has its unique way in softening shadows.

The farther the diffusion is placed from the light, the more pronounced the effect. Two factors are at play.

When the diffusion is moved away from the light, the beam spreads and covers more of the material—more material equals more effect. Also, the illuminated diffusion material becomes the light source, not the light itself. The greater the size of the source, the softer the light.

Diffusion can be cut to fit a gel frame and put directly in front of the light, clipped to the barn doors, or placed on frames of various sizes. Unless you want a softer effect by using a large piece of diffusion away from the light, use the diffusion in a gel frame. Many gaffers attach the sheets to the barn doors to avoid cutting the gel.

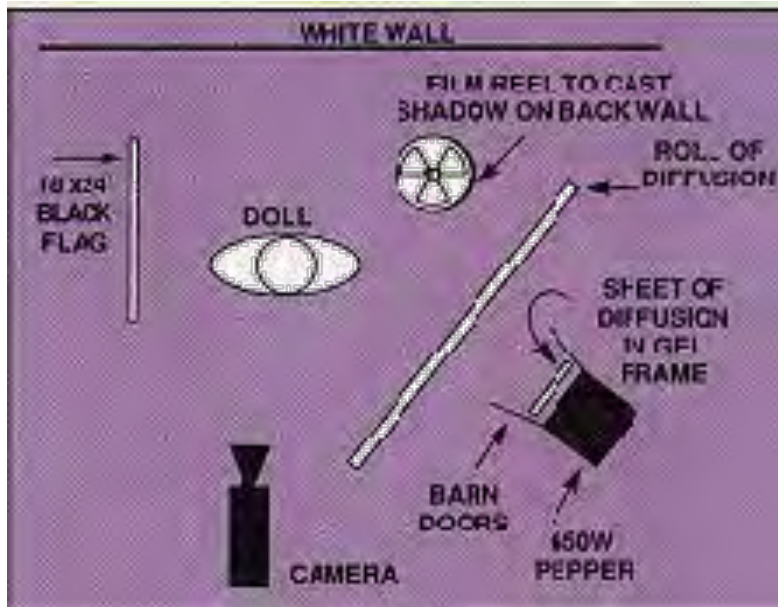
Don't; you eliminate the control that the barn doors afford and must resort to using cutter and flags to modify the beam. (Remember, diffusion at the end of barn doors becomes the new source of light, and the barn doors are useless.)

For those still using open-faced lights, the farther away the diffusion, the better. The intense heat will quickly destroy even the best gels if placed too close to the source.

Not all diffusions are created equal. Some work better on open-faced lights, some are kinder to faces, and some can soften without killing the edge. It is important to experiment and learn.

I decided to take a sampling (light to heavy) from a family of gels from Rosco and shoot a test. I chose six (Light Tough Spun, Opal Tough Frost, Tough Frost, Tough White Frost, Grid Cloth and Tough Silk) from their selection of more than 20.

Diffusions soften the edge of a light source by spreading its beam, allowing the light to more effectively wrap around 3-D objects. Usually, the greater the increase in beam width, the softer the shadow. There is also an intensity loss and often a color temperature shift when the light beam is scattered.



I used a doll's face as a controllable 3-D object and a suspended film reel to cast a shadow on a white wall. The light source (a Pepper 650, from LTM, Sun Valley, CA) was placed camera right, about five feet from the doll. The film reel (held by a C-stand) was positioned to throw a distance shadow behind the doll. Another C-stand held an 18" x 24" black flag close to the left of the doll to create a "negative bounce". This kept unwanted ambient light from illuminating the shadow side of the face. A C-stand with its gobo arm at a 90° angle was positioned 28 inches in front of the Pepper.

During the test, this made it very easy to slide different rolls of diffusion on and off the stand.

A picture was taken without any diffusion. A Cinemeter was used to measure the intensity of the light at the doll's face (320fc). I measured the color temperature of the lamp with a Minolta Color Meter II-a perfect 3,200°K. Each diffusion was tested twice to show how distance and surface area affect the softening. A picture was taken with a sheet of diffusion attached directly to the lamp, and then another with a roll of the same diffusion material hung 28 inches in front of the light. (The Pepper's beam covered approximately a 2-foot square area.)

I then completed the test by measuring the beam spread of the Pepper (without diffusion) against a blank wall. A foot-candle reading was taken at the center of the beam. The measurement of beam width was determined at the point where the light fall-off was 50% of the center beam intensity. I then repeated this process, measuring the beam spread, using each diffusion material attached directly to the light. This information was used to compute the percentage increase in beam width.

Light Tough Spun and Opal Tough Frost are light diffusers. Attached to the lamp, they are excellent for cleaning up uneven beam patterns. Light diffusers can take the edge off a light without affecting its directional crispness. Opal Frost has been my favorite diffuser for years.

When Light Tough Spun is held away from the light, a secondary shadow is created (a shadow within a shadow) because much of the light is transmitted "clean" through the open weave of the plastic fibers. This weave can be used to create a subtle cucoloris effect, as if the light is passing through a curtain.

DIFFUSION TEST						
DIFFUSION	TYPE	FC	F/STO ² CHANGE	COLOR TEMP °K	KELVIN CHANGE	% INCREASE BEAM SPREAD
None	—	320	—	3,200°	—	—
Light Tough Spun	Light	125	-1 1/2	3,160°	-40°	-17%
Opal Tough Frost	Light	210	-2 1/2	3,140°	-60°	-33%
Tough Frost	Medium	140	-2 1/2	3,020°	-160°	-50%
Tough Silk	Medium	130	-5%	3,160°	-40°	-25%
Tough White Grid Cloth	Heavy	110	-1 1/2	3,050°	-150°	(one direction only) +258%
	Heavy	55	-2 1/2	2,920°	-280°	+325%

Medium Diffusers

Tough Frost and Tough Silk are considered medium diffusers. Tough Frost is a good, all-around diffusion material either attached to the light or set at a distance in a frame. Even though the light is softened substantially, it still maintains a focusable direction.

Tough Silk retains the same odd diffusion properties of real silk with the advantages of being flameproof and durable. Silks are among the most widely used forms of diffusion-and the most misunderstood.

Upon close examination, you can see parallel; lines running through the plastic. These lines give Tough Silk directional properties. Depending on their orientation to the light source, they spread the beam in one direction – horizontally, vertically or diagonally. Tough Silk can be used to create a slash of light, or you can take advantage of its directional diffusing characteristics to maintain certain shadows while eliminating others. You can subtract or enhance the visual roundness of an object.

Heavy Diffusers

Tough White Diffusion and Grid Cloth are heavy diffusers. Both create near shadowless light when used in large frames away from light. Multiple light sources can be made to appear as one. For example, these diffusers can take five 1,000W lamps grouped together, and the expected multiple shadows will not appear.

Faces love these materials-especially when Tough White Diffusion is placed close to the lamp and when Grid Cloth is mounted far away. Don't believe me, ask the doll in the tests. Diffusion possibilities are endless. Their use should be based on your own likes and dislikes. Be bold. Experiment. Create. It is important to remember that diffusion is designed to enhance the quality of the light; it is not a cure-all for a badly placed light.

Filters

Used to alter the color wavelength of light.

Color Filters

Filter Number	Description/Use
2A	Pale yellow. Absorbs ultraviolet radiation.
2B	Pale yellow. Absorbs ultraviolet radiation, slightly less than No. 2A.
2E	Pale yellow. Absorbs more ultraviolet radiation than No. 2A.
8	Yellow. Transmits less blue than No. 3.
12	Deep yellow. Minus blue filter.
15	Deep yellow. Darkens sky in landscape photography.
16	Yellow-orange. Greater over-correction of sky than No. 15.
22	Deep orange. Contrast filter, greater effect than No. 21.
24	Red.
25	Red tricolor. Color separation work, tricolor printing, and infrared photography.
29	Red. Color separation with Nos. 47 and 61 and tricolor printing work.
47	Blue tricolor. Color separation work with Nos. 29 and 61.
58	tricolor printing.
90	Dark grayish amber.
99	Green. Equivalent to No. 61 plus No. 16 filter.

Special Dye Color Filters

Color filters that incorporate rare dye materials. Used to alter the color wavelength of light.

Filter No.	Description/Use
3	Light yellow. Absorbs excessive sky blue.
9	Deep yellow. More dramatic effect than No. 8.
21	Orange. Contrast filter for blue and blue-green absorption.
29	Red tricolor
32	Magenta. Minus-green (No. 12 is minus-blue, No. 44A is minus-red).
34A	Violet. For minus-green and plus-blue separation.
38A	Blue. Absorbs red, some UV, and green light.
44	Light blue-green. Minus-red filter with much UV absorption.
44A	Light blue green.
47	Blue tricolor
47A	Light blue.
61	Deep green tricolor. Tricolor work with Nos. 29 and 47
70	Dark red.
92	Red. Color densitometry
98	Blue. Equivalent to No. 47B plus No. 2B filter.
102	Yellow-green. Converts barrier-layer photocell response to eye luminosity response.
106	Amber. Converts an S-4 type photocell response to the eye-luminosity response.

Color Compensating Filters

Control color by attenuating principally the red, green, or blue part of the spectrum. Can be used to make changes in the color balance of images recorded on color films, or compensate for deficiencies in the spectral quality of a light source.

Filter No.	
Cyan	Red
CC025C	CC025R
CC05C	CC05R
CC10C	CC10R
CC20C	CC20R
CC30C	CC30R
CC40C	CC40R
CC50C	CC50R
Magenta	Green
CC025M	CC025G
CC05M	CC05G
CC10M	CC10G
CC20M	CC20G
CC30M	CC30G
CC40M	CC40G
CC50M	CC50G
Yellow	Blue
CC025Y	CC025B
CC05Y	CC05B
CC10Y	CC10B
CC20Y	CC20B
CC30Y	CC30B
CC40Y	CC40B
CC50Y	CC50B

Color Conversion Filters

Enable significant adjustments in the color temperature of the illumination as required (e.g., daylight to artificial light).

Filter No.	Description/Use
	85, 85B, 85C, 85N3, 85N6, 85N9, Amber series of conversion filter for use with color films. 80A, 80B, 80C, 80D, Blue conversion filter to use with color films.
80A	
80B	
80C	
80D	
85	
85B	
85C	
85N3	
85N6	
85N9	

Light Balancing Filters

Enable minor adjustments in the color quality of illumination to obtain a cooler (bluish) or warmer (yellowish) color rendering.)

Filter No.	Description/Use
81	81, 81A, 81B, 81C, 81D, 81EF, Yellowish. 82, 82A, 82B, 82C, Bluish.
81A	
81B	
81C	
81D	
81EF	
82	
82A	
82B	
82C	

Infrared Filters	0.1	80
Filter No. Description/Use	0.2	63
87 Visibly opaque	0.3	50
87A	0.4	40
87B	0.5	32
87C	0.6	25
89B	0.7	20
	0.8	16
Neutral Density No. 96 Filters	0.9	13
	1	10
Used to reduce the intensity of light by a definite ratio, without affecting the tonal rendition of colors. Neutrality is superb only in the visible spectrum.	2	1
	3	0.1

Filter No. % Transmission
Carbon Neutral Density

Used to reduce the intensity of light by a definite ratio, without affecting the tonal rendition of colors. Improved neutrality on the UV and IR. Q Factor = 1.15.

Filter No.	% Transmission	75 mm Square	100 mm Square	100 x 300 mm Rectangle†
0.1	80			
0.3	50			
0.6	25			

Wedding Shoot List

Compliments of John Brown | July 6, 1994

Groom and groomsmen with ring bearer

Bride and bridesmaids with flower girls

Groom and his family

Bride and her family

Bride and groom with wedding party (groomsmen, bridesmaids, ring bearer, flower girls)

Bride and groom with groom's family

Bride and groom with bride's family

Bride and groom with flower girls

Bride and groom with ring bearer

Bride and her father

Bride and her mother

Bride with her mother and father

Groom and his father

Groom and his mother

Groom with his mother and father

Bride with her brother(s) and sister(s)

Groom with his brother(s) and sister(s)

Bride and groom with her bouquet

Bride and groom showing entire wedding dress; front, back and side with bouquet

Bride and groom with person who catches bride's bouquet

Bride and groom with person who catches bride's garter

Bride and groom with bouquet and their rings

Bride and groom with just rings and dress as background

Recipes | Food

Bah Kut Teh (Pork Bone Tea)



Bah Kut Teh [pronounced Bah Koo Tay] is one of my favorite Malaysian meals; it was the first dish I ate, after arriving in Kuala Lumpur [KL]; Thomas Leong took me for a midnight “snack” at the Istana Hotel, where I was staying, while working on core creative for the *Malaysia Fantasia* show, in 1993. There are many variations, depending on the local and the herb shop mixing the spice blend. **If you’ve** ever been to a chili cook-off, you know that no two recipes are the same. The variation pictured at left is based on the veggies I can get locally: broccoli, peas, carrots, red pepper, lima beans, shiitake mushrooms, bean curd, bamboo shoots and penne pasta.

I’ve frequently modified the recipe a bit from the original, because many of the ingredients used in this Asian specialty can’t be easily found in North America. The dominant flavors come from Star Anise, Fennel, Cinnamon and Cloves, in that order. Mine is more of a stew than a soup dish.

Here in Vancouver [Canada] we are lucky to have a vibrant Asian community—some even call our fair city “**Hongcouver**” [as in Hong Kong, where many Vancouver immigrants grew up, where they learned to cook]; **there’s a Chinese** herb shop just four blocks from my apartment. There I can find some of the more exotic ingredients for Bah Kut The, which include:

For the spice sachet*:

- 1 ounce [30 grams] Chuan Xiong – *Rhizoma Ligustici*
- 1 ounce [30 grams] Dang Shen / Tong Sum – *Codonopsis Root*
- 2 pieces Gan Cao – *Licorice Root*
- 1 piece Shu di Huang / Lo Sok Tei – *Rehmannia*
- 4 whole Star Anise, crushed [or 2 tbs ground]
- 6 Cloves [or ½ tsp ground] – cloves are a strong flavor; go easy on them
- 1 Cinnamon stick, crushed [or ½ tsp powder]
- 1 Tbsp. Fennel seeds, crushed [or 2 tsp powdered]
- 6 Black Peppercorns, crushed [or 2 tsp ground]

*Fold an 18-inch [45 cm] square of cheesecloth twice, forming a 9-inch [22 cm] square; rinse and drain spices; place on center of cloth; tie cloth into a sachet. Or use a metal one, as in the picture.

Ingredients:

10 cups [2.5 liters] Water
2 lbs. [~1 kg] Baby Back Ribs [or Pork Ribs], cut into bite-size pieces *
1 sachet Asian spices, as above **
3 slices Dong Gui – *Angelica Sinensis*, rinsed and drained
10 Red or Black Dates, soaked to soften [black dates are sweeter]
¼ cup [30 grams] Goji – *Wolf Berries*, soaked to soften
1½ ounces [50 grams] Yu Zhu / Yok Chok – *Solomon Seal's Rhizome*
3 slices Dong Gui – *Angelica Sinensis*

[Some of these ingredients aren't readily available; I substitute dried cranberries and mulberries; I also throw in a handful of cashew nuts and some pepitas]

12 Chinese Mushrooms [I use dried Shitakes, soaked and sliced; stem removed]
2 Tbsp. vegetable oil [I use olive oil and/or coconut oil; I never use canola oil]
4 cloves garlic
2 Tbsp. Dark Soy Sauce [thicker & sweeter than "normal" types, like Kikkoman]
1 Tbsp. Sugar
Salt to taste
1 pound [~450 grams] Baby Bok, Shanghai or Yu Choi, rough copped and blanched
12 small tofu puffs, cut into halves; and/or,
24 Tofu-skins [I soak the **dried "sticks," and tie them into tight knots**]
¼ cup [30 grams] Goji Berries, soaked (optional)

* I often add or substitute pork meat, cut into bite-sized cubes. There is another variant, called *Chik Kut Teh* in which chicken is substituted for the pork.

** Bah Kut Teh spices are sometimes available in convenient sachets, like tea bags, filled with powdered herbs and spices.

Procedure:

Bring water to boil, in a large pot. Put dry spices into a cheesecloth, muslin or metal sachet; reserve Yok Chok and dates. Submerge the spice sachet in boiling water; bring water back to a boil. **OR... fry** all the spices in hot oil until the seeds splutter; fry them in the oil you used to brown the cubes of meat, as follows:

Heat cooking oil in a large fry pan or wok; add garlic and pork ribs; sear the pork ribs for about three minutes, or until they are nicely browned. [In Asia, where cooking woks are blazing hot, searing can be quite fast.] Add dark soy sauce; stir-fry for another minute. Transfer pork and garlic to the soup pot; add sugar and salt.

Add yok chok, dong gui, dates and mushrooms. Turn heat to low and simmer soup for at least one hour; simmer, **don't** boil, or else the meat will shrivel up into tiny little bits. During the hour, add other ingredients depending on how long they take to cook; i.e., peppers take longer than broccoli, bok choy or spinach.

Lastly, add tofu puffs, tofu knots, pasta (pre-cooked) and gobi (or other) berries; simmer a further half hour. Discard the spice sachet. Serve with rice and a condiment made of finely-chopped green chillies [I use jalapenos] in soy sauce.

Banana Bread

This recipe for one loaf is from the *Martha's Vineyard Cookbook*; Mom told me it was the same one used by grandma Taylor; nobody could make banana bread like hers.

You have to use a lot of bananas, if you want your banana bread to be dense (which is the way I prefer it). In Grandma's day, maybe bananas were bigger than today's; use the biggest ones you can find; let them get really ripe, really soft.



Ingredients:

3 Bananas, large and over-ripe
1¾ Cups flour, sifted [4.5 deciliters]
1 Cup Sugar [2.4 deciliters]
1/3 Cup Butter (unsalted), softened [~90 grams]
2 Eggs, lightly beaten
1 tsp Baking Soda, level measure
½ tsp Salt

Instead of one large loaf, I make four smaller ones.

Procedure:

Sift together all the flour, salt, baking soda; set aside.

Mash the bananas by hand and set aside; use a potato masher or dinner fork; **don't** use a machine; you do not want them to be a creamy soup; it should be a bit lumpy.

[I've taken to adding chopped banana bits into the mashed bananas.]

Grease a 9 X 5 X 3-inch loaf pan [23.8 X 12.7 X 7.6 cm]; use unsalted **butter** [**don't** use spray], then flour it well. I also line the bottom (and sometimes the sides) of the pan with pieces of bakers' "**parchment**" paper. Be warned: This dense bread likes to stick to the pan.

Cream the butter, adding the sugar bit by bit, until light and fluffy; this takes longer than most people think. Add the beaten eggs and mix well. [Eggs must be room temperature; if cold, the butter will chill and curdle. Add the bananas, stirring them in by hand – no machine.

Sift the dry ingredients into the banana mixture bit by bit, stirring by hand; no machine! The dough is very thick; spoon it into the mold(s).

Bake for ~one hour at 350° F [~175 C] – until a toothpick comes out clean.

Blackberry Sorbet

Blackberries, fresh or frozen – 6 cups (~2 pounds [1 kg])
Sugar – 1 cup (~8 ounces [240 grams]) or more, to taste
Glucose syrup – 3 ounces [90 grams])
Water – 1 cup
Lemon juice – 2 tbs

If using frozen berries, measure quantity while frozen, then thaw completely, reserving juice.

Combine sugar, glucose, water and lemon juice over low heat until it combines; then chill.

Puree blackberries with a food processor; sieve out seeds and solids.

Combine syrup and blackberry puree, chill in the fridge, then freeze with an ice-cream machine. Remove from freezer and thaw in refrigerator a little while before serving, to further soften the sorbet, to your taste.

Note: glucose is a mono sugar that does not crystalize; the more you use in your syrup, the softer the sorbet will become. Without glucose, sorbet gets quite hard.

Blueberry Pancakes

Makes a half dozen 6-inch-diameter (15 cm) pancakes.



1 cup whole wheat flour
½ cup wheat germ (I prefer
Krechmer's)
2 Tbs. brown sugar
2 tsp. cinnamon
3 tsp. turmeric (curcumin)
1 tsp. baking soda
1 tsp. cream of tartar
½ tsp. salt
4 eggs beaten
1 cup kefir (I make my own – see
recipe)
~1/2 cup water (thin mixture to your
preference)

Cook on low heat. (With my electric
stove, with the #2 setting, the
pancakes cook two minutes on each
side.)

Blueberry pancakes with curcumin.

While cooking first side, arrange a handful of berries (~20) evenly in the batter (“a berry in every bite”). Decorate each service with another 16 berries arranged around the plate.

Cajun Spice Blend

[From www.allrecipes.com]

Ingredients:

- 2 teaspoons salt
- 2 teaspoons garlic powder
- 2 1/2 teaspoons paprika
- 1 teaspoon ground black pepper
- 1 teaspoon onion powder
- 1 teaspoon cayenne pepper
- 1 1/4 teaspoons dried oregano
- 1 1/4 teaspoons dried thyme
- 1/2 teaspoon red pepper flakes (optional)

Procedure:

Stir together salt, garlic powder, paprika, black pepper, onion powder, cayenne pepper, oregano, thyme, and red pepper flakes until evenly blended. Store in an airtight container.

Cereal Mix



Cereal, after mellowing.

7-grain mix – 2 tbs
Wheat germ – 1 tbs
Wheat bran ["red"] – 1 tbs
Buckwheat groats – small handful
Almonds – handful
Walnuts – handful
Gelatin – 1/4 envelope
Peanuts – small handful
Sunflower seeds – 1 tbs
Flax seed – 1 tbs
Pumpkin seeds (Pepitas) – 1 tsp
Chia seeds – 1 tsp
Quinoa seeds – 1 tsp
Poppy seeds – 1 tsp
Sesame seeds – 1 tsp
Lentils – 1 tsp
TVP – 1 tsp
Hemp hearts – 2 tsp
Turmeric – 1 tsp

Cinnamon – 1/2 tsp
Cardamom – 1/2 tsp
Banana – 1/3 large
Anise seed – 1/2 tsp
Coriander – 1/2 tsp
Ginger – 1/2 tsp

Blueberries (frozen)- handful
Mulberries (dried) – handful
Cranberries (dried) – handful
Cranberry juice – up to 1 cup
Water – as needed

Mix the juice and water [I use a 50/50 mix to reduce the sweetness of the juice], into the finished mixture.

The amounts indicated are for one (large) portion. I make the dry mixture in bulk, without fruit, and refrigerate a one-month supply in four quart-size Mason jars. I eat a shy cupful of the dry mixture each day, bulked-up with some oats and/or additional 7-grain flake mix).

I finely grind all the dry ingredients using a coffee grinder (a Magic Bullet also works). Mix in enough juice to make the cereal mixture like thick soup.

Grinding also unlocks the nutrients; seeds pass through the digestive system, as evidenced by birds, who deposit fruit and vegetable seeds far from the place they ate them.

After adding the fruit and juice, I let the "soup" mellow for an hour or two before eating; the dry fruits and ground grains suck up most of the juice; the result is like porridge.

I **don't** cook it, although you could; however, cooking reduces the nutritive value of foods by up to 80 percent.

Chana Dhal

[From Bangles Restaurant, Kuala Lumpur | 1994]

Ingredients:

1 Cup Dhal [I use yellow lentils]
1 tsp Cumin powder
1 tbs Cumin seeds
1 Onion, large, sliced
2 cloves Garlic, chopped. [I use twice that amount.]
2 Cups Water
2 Tomatoes, large, quartered
½-inch [1.5 cm] Ginger root, chopped finely or shredded
2 tsp Turmeric powder
3-4 Chillies, dried, broken into pieces [or use ~1 tsp of red chilli powder]
Salt to taste
4 tbs Ghee or Butter

Procedure:

Clean, wash and drain the lentils. Be warned: lentils can come with little stones.

In a deep pot, add the dhal, water, garlic, ginger, salt and turmeric; simmer until the dhal is soft enough to be mashed.

In a wok or frying pan, heat the Ghee (or Butter); when hot, add the broken pieces of Chillies [if using powder, add that later]; when the chillies crackle, add the sliced onions; fry until the onions are clear and golden.

Add the tomatoes and fry for few minutes, until the oil starts separating from the mixture.

Add the cooked dhal, a bit at a time; if using chilli powder, put that in now; stir the mixture well; let it simmer for ~5 minutes.

Serve hot with rice, veggies and chapatis or nan bread.

Chocolate Trifle



This easy dessert is a crowd pleaser.

Fill a deep bowl about half way with chocolate pudding.

Bake brownies and slide into strips. The ones in the picture are one-inch square (2.5 cm) and four inches long (10 cm). Push the strips half way into the pudding around the edge of the bowl.

Top with whipped cream and grated dark chocolate.

Chocolate Trifle – a chocoholics dream come true.

General Ching's Chicken

[From Alex Lam, Foo Chow Restaurant, New York | 1977]

INGREDIENTS:

- 1 pound [450 grams] Chicken cut into bite-size chunks
- 1 can Bamboo Shoots sliced
- 1 can Straw Mushrooms
- 1 cup Green Peas
- 1 Red Pepper sliced into thin strips
- ½ tbs Dark Soy Sauce (slightly sweet)
- ½ tsp Sesame Oil
- 1/2 tsp Sugar
- 1 tsp Chili Paste (or red-chili powder)
- 1 tsp Dry Sherry [I use 3 tsp]
- 1 tsp Cornstarch
- 1 tbs Water
- 1 cup Cooking Oil [try 50/50 coconut and olive oil]
- Cherry tomatoes (optional)
- Hot chilis chopped finely



General Ching's Chicken, original recipe, 2019

Pre-prep:

1. In a bowl combine chicken chunks, chopped garlic (a lot, I use 10 big cloves), chopped ginger (1.5" [3.5 cm]), egg white (3 eggs), cooking wine and set aside.
2. In another bowl, combine soy sauce, sesame oil, sugar, chili paste, cornstarch and water; mix well.

Cooking:

Heat cooking oil in a wok until very hot. Fry chopped chilis if using them.

1. Add marinated chicken chunks and stir-fry for about 1 or 2 minutes. Remove chicken with a strainer leaving ~1 tsp oil in the wok.
2. Add bamboo shoots, straw mushrooms, green peas and red pepper; stir-fry them for about 1 minute.
3. Return the chicken chunks to the wok; pour in bowl N° 2; stir-fry for 1 minute.
4. Add cherry tomatoes; stir fry for 1 minute.

Serve hot with rice.

Greek Stew



Greek stew, Vancouver, 2019

[From an article by Carol Brock]

“Douglas Mesney improvises Greek stew for you. The bay leaves give this dish its dominant flavor. Use them as plentifully as pleases your palate.

“In a large cast iron or 'crock' pot, layer alternately:

- ground meat (beef or lamb)
- thinly sliced potatoes
- diced tomatoes (canned is OK)
- seasoning: salt, pepper, bay leaves
- highly seasoned chicken broth.*

“Each layer should be about 1/2 inch, potato layer 3/4 inch. Season each layer 'set' with salt, pepper and a couple of bay leaves. I put the seasoning on the tomato layer.

Pour chicken broth over pot's contents. Cover and bake at 350° F (about 220° C) until done (less than an hour).

*“Make 1 cup of chicken broth, highly seasoned with minced garlic, onion and some '*Mrs. Dash*.’”

Kefir

Kefir (pronounced *kee-fur*) is one of a host of “probiotics,” a so-called “super food.” I’m here to tell you that the claim is true: Kefir brought my gut back from the dead. Well, not dead; but totally phucked up. I developed a stubborn case of diarrhea; it was ugly and lasted a year, during which I was using toilet-paper “tampons” to plug my leaking ass.

Then, I read about probiotics; the take-away for those foods was that store-bought were not nearly as effective as home-made.

For example, store-bought kefir has fewer than five strains of bacteria compared to between ~30 and 50 for home made. So, I decided to make my own.

I tracked down a source for kefir “grains;” seeds would be a better name; because, that’s what I bought—ten little grains that looked like mocha-colored morning-glory seeds (about half the size of a peppercorn).

The grains I bought were dried; they are also sold frozen, or fresh, if you’re lucky.



Kefir grains in a sieve, after rinsing with water (for photo).

“Planting” the seeds in milk is how a kefir culture is started; they grow into a symbiotic culture of bacteria and yeast (or SCOBY). The “grains” grow in clusters resembling mini cauliflowers that look like those in the photo. Those grains are the kefir factory; they turn milk into kefir.

I use goat milk because I reckon that goats are treated better than cows. (Pam’s cousin, the late Bob Anderlini, was a dairy farmer. He told me that a couple of decades ago, dairy cows lived to twenty years. However, in today’s factory dairies, they only live four. I’m not sure I want to drink the essence of such abused animals.)

My kefir factory is contained in a 1-liter glass jar (they don’t like metal (that’s another message, eh?)). The kefir grains (in the picture) occupy half the space of that jar. Every day-and-a-half, I drain kefir through the strainer (as shown); then return the grains to the jar and refill with milk.

The speed is controlled by the temperature; faster if left at room temperature and (way) slower when put in the fridge. Mine live in and out of the fridge; when I want more kefir, I take the jar out of the fridge until the batch is ready; then start a new batch on the counter, and after a few hours return it to the fridge, to slow it down.



No matter the temperature or speed, you know your kefir is ready when the grains “break” the milk, as in this picture. When the milk starts to break, I give the mixture a good stir and let it sit another few hours before filtering the kefir through a sieve and starting the cycle over again.

Over time, the colony keeps on expanding, and you get more and more kefir grains. At that point, control the population by giving some grains to somebody else or... eating them. (Yep, they’re strange but no weirder than a clam, an oyster, or okra.

After a year [2018] of consuming 8-ounces [240 grams, or 2.4 dl] of kefir daily, my “plumbing” has never worked better. [2019-still does!]

Some say that the gut is connected to the brain. Duh, so is every other one of the 30-40 trillion cells that make up my corpus (and yours). Managing those trillions is what the 90% of our (unconscious) brain operations are all about. Apparently, my brain likes this kefir regime. It reminds me every day.

Kefir grains breaking-down milk indicate batch is ready.

Indian Masalas

[https://www.tutorialspoint.com/food_production_operations/food_production_operations_indian_masalas_gravies.htm]



The dry masalas (powdered spice mixes or curry powders) are used to flavor lentils, vegetables, seafood, and meat. The ingredients are roasted over low heat until they release a faint aroma. A fine powder is made and they are stored in an airtight container.

Biryani Masala

It is used for savory spiced colorful and flavorful rice.

Fennel Seeds	50 gm	Black Cardamoms	10 gm
White Poppy Seeds	40 gm	Star Anise	10 gm
Cumin Seeds	30 gm	Caraway Seeds	10 gm
Cinnamon Powder	30 gm	Bay Leaves	10 gm
Whole Cloves	20 gm	Mace	10 gm
Green Cardamoms	20 gm	Nutmeg	Powder of 2/4 piece

Chhole Masala

It is used for chick pea curry.

Coriander Seeds	2 tbsp	Cloves	4-5
Cinnamon	1" piece	Cumin Seeds	2 tbsp
Black Cardamom	3-4 pods	Anardana (optional)	1 tbsp
Bay Leaf	1	Whole Dry Chillies (optional)	1 or 2
Black Peppercorns	1 tbsp		

Coastal Fish Masala

It is used for fish curry and fish fry.

Dry Coconut Grated	3 tbsp	White Pepper Corns	¼ cup
Sesame Seeds	1 tbsp	Green Cardamom Pods	½ cup
Mustard Seeds	2 tbsp	Cumin Seeds	¾ cup
Saffron Strands	¼ tbsp	Nutmeg Powder	¼ cup
Black Pepper Corns	¼ cup		

Garam Masala

It is a usual spice mix used in stews.

Coriander seeds	4 tbsp	Black Cardamom	3-4 large pods
Cumin seeds	1 tbsp	Cloves	2-3 pieces
Black Peppercorns	1 tbsp	Cinnamon	2 × 1" pieces
Black Cumin seeds	1 ½ tbsp	Bay Leaves	2 Crushed
Dry Ginger Powder	1 ½ tbsp		

Kala (Goda) Masala

It is used to flavor lentils and Masala Rice.

Coriander Seeds	500 gm	Mace Flower	50 gm
Dry Red Chillies	250 gm	Cinnamon Bark	50 gm
Dry Coconut shredded	250 gm	White Poppy Seeds	50 gm
Dry Turmeric Roots	50 gm	Caraway Seeds	50 gm
Asafoetida Chunks	50 gm	Sesame Seeds	50 gm
Cloves	50 gm	Sesame Seeds	50 gm
Black Pepper Corns	50 gm	Bay Leaves	50 gm
Flower Stone	50 gm	Green Cardamom	25 gm
Whole Nutmegs	5 pieces	Black Cardamom	25 gm

Meat Masala

It is used to flavor chicken and lamb dishes.

Cumin Seeds	20 gm	Ginger Powder	5 gm
Coriander Seeds	8 gm	Garlic Powder	5 gm
Cloves	5 gm	Red Chili Powder	5 gm
Cinnamon	2" Stick	Turmeric Powder	5 gm

Orange food coloring	1 gm	Mace Powder	5 gm
Salt	5 gm		

Pao-Bhaji Masala

It is used in a tangy stew paired with *pao* (bun-shaped bread).

Red Chili	50 gm	Black Cardamom	4-5 pieces
Coriander Seeds	50 gm	Dry Mango Powder	25 gm
Cumin Seeds	25 gm	Fennel Seeds	10 gm
Black Pepper	25 gm	Turmeric Powder	1 tbsp
Cinnamon	25 gm	Star Anise	2 pieces
Clove	25 gm		

Rajmah Masala

It is used to spice kidney beans curry.

Cloves	4 pieces	Black Peppercorns	4 pieces
Cardamom	2 pieces	Cumin Seeds	1 tbsp
Cinnamon Stick	1" stick	Cumin Powder	1 tbsp
Bay leaf	1 piece	Ginger Garlic Paste	1 tbsp
Coriander Powder	1 ½ tbsp	Garam Masala Powder	½ tbsp
Red Chili Powder	1 tbsp	Dry Mango Powder	½ tbsp

Sambar Masala

It is used to flavor a curry named *Sambar*; prepared with cooked pigeon peas, drumsticks, tomatoes, pumpkin pieces, and cubes of other vegetables. Sambar is paired with *Idli*, *Urad wada*, *Uthapam*, or various types of *Dosai*.

Chana Daal	¼ cup	Black Peppercorns	¼ cup
Urad Daal (black gram)	¼ cup	Dry Red Broken Chili	¼ cup
Coriander Seeds	½ cup	Dry Grated Coconut	¼ cup
Cumin Seeds	¼ cup	Mustard Seeds	¼ cup
Fenugreek Seeds	¼ cup	Turmeric Powder	2 tbsp
Dried Curry Leaves	20 pieces	Asafetida Powder	2 tbsp

Tea Masala

It is used to prepare flavored tea.

Black Cardamom	1 pod	Black Peppercorns	¼ tsp
Cardamom Seeds	From 25 pods	Dry, Ground Ginger Powder	1 tsp
Cloves	4 pieces	Ground Cinnamon Powder	1 tsp
Fennel seeds	½ tsp	Carom Seeds (optional)	¼ tsp

There is a very large variety of spice mixes for side dishes such as curd based salad named *Raita*, appetizers such as *Jal-Jeera* and *Chhach*, sweet flavored milk named *Thandai*, and Indian street food named *Chaat*.

Indian Gravies

Gravy is the soul of Indian cuisine. Gravy is a thick liquid of saucy consistency that provides **body and flavor to the curries and other food preparation. It provides the basic five tastes – bitter, hot, sweet, sour, and salty. In this section, we will discuss some popular gravies –**

White Gravy

A basic gravy that adds body to the curries.

Ingredients –

Chopped Onions	300 gm	Green Cardamom	2 pieces
Cashew nuts	200 gm	Bay leaves	2 pieces
Water	200 ml	Chopped Green Chillies	2
Ginger-Garlic Paste	25 gm	Oil	5 tbsp
Sweet Yogurt	200 gm		

Preparation –

- Put cashew nuts in boiling water for five minutes.
- Drain the water and put fresh water and chopped onions into it.
- Cook till onions turn soft.
- Drain the water and grind to fine paste.
- Heat oil in a wok.
- Add cardamoms, bay leaves, and chopped green chili.
- Add yogurt into it and cook for a while.
- Add cashew nut-onion paste and cook further till oil separates.
- Cut the heat and let it cool for storing.

A variation named *Yellow Gravy* is prepared by adding turmeric and saffron and replacing green chili with yellow chili.

Red Gravy

It is tomato-based gravy that introduces sour taste.

Ingredients –

Tomatoes	1kg	Ginger Garlic Paste	20 gm
Onions	500 gm	Garam Masala	10 gm
Tomato Puree	250 ml		
Chili Powder	30 gm		

Preparation –

- Boil tomatoes by adding onions and whole Garam Masala till they turn soft.
- Blend them together till smooth.
- Add ginger-garlic paste, salt, red chili powder, and tomato puree in this mixture.
- Boil the mixture for 20 to 25 minutes.
- Yet another version of this gravy called *Makhani Gravy* is prepared with addition of butter 100 gm, 200 ml cream, and 2 tbsp fenugreek powder.

Brown Gravy

It is used as a base for preparation of meat curries.

Ingredients –

Chopped Onions	1 kg	Red Chili Powder	30 gm
Tomatoes	500 gm	Tomato Puree	200 ml
Garam Masala	5 gm	Oil	5 tbsp

Preparation –

- Heat oil in a pan.
- Add Garam Masala, chopped onion into it and cook till the onion turns brown and translucent.
- Add red chili powder, tomatoes, and tomato puree.
- Cook on medium heat till the tomatoes leave water.
- Grind this mixture into fine paste.

Shahi Gravy

This gravy is used in gourmet Indian cuisine.

Ingredients –

Cashew nut	200 gm	Onions	50 gm
Almonds	75 gm	Green Cardamom Powder	5 gm
Poppy Seeds	25gm	Bay Leaves	2
Ginger-Garlic paste	10gm	Garam Masala	1 tbsp
Oil	4 tbsp		

Preparation –

- Boil cashew and poppy seeds together.
- Boil onion and almonds separately.
- Grind them to fine pastes.
- Take oil in a frypan.
- Add Garam Masala, bay leaves, and cardamom powder.

- Add all pastes except cashew-poppy seeds paste.
- Cook for a while on low heat by stirring occasionally.
- Add cashew-poppy seeds paste.
- Cook further for a couple of minutes and cut the heat.
- Yet another version of Shahi Gravy called *Korma Gravy* is prepared using 1 cup dried solid milk (*Khoya*) and 1 cup yogurt.

Green Gravy

This gravy is used in gourmet Indian veg and non-veg cuisine. Its main ingredient is coconut.

Ingredients –

Fresh grated coconut	2 cups	Fresh Chopped Cilantro with stems	1 cup
Green Chillies	4 pieces	Mint (Optional)	¼ cup
Salt	½ tbsp.	Ginger	1 ½" piece

Preparation –

- Put all the ingredients in a blender.
- Grind to fine paste of thick consistency by adding a little water

[<http://www.yourarticlelibrary.com/home-science/cooking-home-science/4-main-gravies-used-in-indian-cooking/86847>]

This article throws light upon the four main gravies used in Indian cooking. The gravies are: 1. Onion Tomato Masala 2. Makhni Gravy 3. White Gravy 4. Hariyali Gravy.

Onion Tomato Masala:

This is also known as brown onion gravy or onion tomato gravy. This gravy is also known as lababdar gravy (refer to Table 27.1).

Table 27.1 Brown onion gravy

Equipment	Oil/Fat	Thickening agent	Flavouring agent	Spicing agent	Colouring agent	Souring agent
<i>Kadhai</i> should be used only if darker coloured <i>lababdar</i> gravy is desired. Use tinned brass utensil, as an untinned utensil will react with tomatoes.	Any good quality vegetable oil is used.	Onions form the base and body of this gravy.	<i>Khada masala</i> is tempered in oil and garam masala is used in the finishing.	Red chilli powder is made into a paste and added after onions have turned brown.	Red chillies also act as colouring agent.	Chopped tomatoes also form the base of this gravy. Equal parts of onions and tomatoes are used for this gravy.

Preparation:

Heat oil in the chosen utensil and temper with khada masala and slit green chillies. Add chopped onions and cook until slightly darker than golden brown. Take care not to burn the onions as they will impart a bitter taste. Add ginger and garlic paste and cook for a minute. Add red chilli powder made into a paste with water and cook for 30 seconds on a low flame.

Add chopped tomatoes and cook. Add small amounts of hot water into the gravy and keep mashing the onions and tomatoes to form a base and thickening for the gravy. Cook this gravy covered on a hot plate. The covering will deepen the color. Finish the gravy with chopped ginger and green chillies.

Usage and Storage:

This gravy is used in north Indian cooking and forms the base for many curries and dishes. This can be used as tempering to boiled lentils or sauteed spinach can be tossed with it to make spinach dish. Small baby aubergine can be stuffed with aamchoori masala and simmered with this gravy. This gravy is also used of its own to make paneer lababdar, etc.

This gravy is usually chunky in texture, but if desired it can be pureed and passed through a sieve. This gravy is usually made fresh for each dish in every Indian home and used in everyday cooking. Brown onion gravy can be made and stored up to one week in a refrigerator. It can also be vacuum packed and stored in the freezer for up to two months, but the philosophy of good Indian cooking is usage of fresh ingredients.

Makhni Gravy:

This is a very popular gravy from north India and is used for many preparations such as murgh makhni, paneer makhni, etc. It is also added along with onion tomato masala to produce many other curries. As the name suggests, this dish is flavored with butter (Table 27.2).

Table 27.2 *Makhni* gravy

Equipment	Oil/Fat	Thickening agent	Flavouring agent	Spicing agent	Colouring agent	Souring agent
The gravy does not stick to the base of thick-bottomed utensils. Use tinned brass utensil, as an untinned utensil will react with tomatoes.	One could use the home churned white butter or salted butter.	Cashew nut paste, khoya, tomato, puree, and cream are used.	<i>Potli masala</i> consisting of green cardamom, mace, peppercorn, cinnamon, and bay leaf is used. <i>Kasoori methi</i> is used as an aromatic agent and sugar is used for cutting down on the sourness of tomatoes.	Red chilli powder and slit green chillies are added as spicing agents.	Red chillies also act as colouring agent.	Pureed tomatoes also form the base of this gravy.

Preparation:

Make a cross on the head of the tomatoes with a sharp knife, put them in a chosen pot, and add a little amount of water. Add crushed ginger and garlic and let the tomatoes stew until soft. Puree and stain the tomatoes and keep aside. Heat the butter, add red chilli powder and cook for 30 seconds.

Add pureed tomatoes, salt, potli masala, green chillies and cook covered until the specks of melted butter are visible on the surface. Add cashew nut paste, toasted and powdered kasoori methi, and sugar. Add more butter if required and finish with cream.

Usage and Storage:

This gravy is used in north Indian cooking and forms base for many curries and dishes. This gravy is paired with light flavored foods such as chicken, fish, and cottage cheese. The tandoor-cooked chicken tikka is stewed with makhni gravy to make murgh butter masala. It is also used in conjunction with onion tomato masala to make curries.

The dish prepared with this gravy will always have makhan, which means butter, mentioned with it such as murgh makhni, paneer makhni, and subz makhn wala.

If this gravy has to be made in bulk, then prepare only the base; which means till the time tomatoes are pureed and cooked with potli masala, when the oil specks appear on top. Finish the gravy with cashew nut paste and kasoori methi on a daily basis and use in dishes. The base gravy can be stored in a walk-in for one week and can be vacuum packed and stored for two months.

White Gravy:

This gravy is white to blonde in color. The base of this gravy is boiled onion paste and the gravy is thickened by nut pastes. It is usually used in Mughlai dishes (Table 27.3).

Table 27.3 White gravy

Equipment	Oil/fat	Thickening agent	Flavouring agent	Spicing agent	Colouring agent	Souring agent
The gravy does not stick to the base of thick-bottomed utensils. Use tinned brass utensil, as an untinned utensil will discolour the gravy and make it appear grey. Use a wooden <i>palta</i> to stir this gravy as metals could react to discolour the gravy.	Ghee is commonly used in <i>Mughlai</i> food. One can use oil too.	The boiled onion paste along with ginger, garlic, cashew nut, and <i>char magaz</i> provide the thickness to this gravy.	<i>Khada masala</i> is tempered in ghee.	Green chilli paste is used. One can also use slit green chillies that can be removed after cooking.	Green chillies also act as colouring agent.	Fresh curd needs to be used or else it will curdle. Add after the nut pastes have been added, as they will prevent the curdling.

Preparation:

Heat ghee in the chosen utensil and temper with khada masala and slit green chillies. Add ginger-garlic paste and sauté for about a minute. Add boiled onion paste and cook until ghee comes out. Cook on a slow flame and ensure that the onions do not gain color.

Add cashew nut paste and char magaz paste and cook for another minute. If required, little hot water can be added at this stage. Now add whipped curd and cook until the gravy comes to a boil. Cover and cook until ghee comes on top. It usually takes 45 minutes for this gravy to cook.

Usage and Storage:

This gravy is used in many dishes and curries. It is used as a base for kormas, where more curd and brown onion paste is added. This gravy is rarely used of its own, as it is very heavy. It is thus combined with makhni, hariyali gravy, etc. to create royal dishes such as malai kofta, methi matar malai, navrattan korma, etc.

This gravy should be made when required as the nut pastes and curd can make it sour and spoil rapidly. However, the mise en place, such as boiled onion paste, etc., can be kept ready in the refrigerator.

Hariyali Gravy:

Hariyali in Hindi means green. This gravy is made by adding cooked spinach puree into brown gravy (Table 27.4).

Table 27.4 Hariyali gravy

Equipment	Oil/fat	Thickening agent	Flavouring agent	Spicing agent	Colouring agent	Souring agent
Iron equipment should never be used as it will discolour the gravy.	Any good quality vegetable oil or ghee can be used to make this gravy.	Spinach, tomatoes, and onions form the base and body of this gravy.	<i>Khada masala</i> is tempered in oil and ginger-garlic paste is cooked with onions and tomatoes.	Green chilli paste is added to maintain the green colour.	Green chilli paste also acts as a colouring agent.	Chopped tomatoes also form the base of this gravy.

Preparation:

Make the onion tomato masala as shown in Table 27.1. When done, add spinach paste to the masala and cook without covering it until the oil floats on top.

Usage and Storage:

This gravy is used in many dishes around India. The green paste used in the north can be of spinach, while in south India, this paste could be of curry leaves and coriander leaves. In Kashmir this green paste could be made of fresh fenugreek leaves to create methi tsaman. Saag gosht from north India is also made by combining hariyali gravy with lamb.

This gravy can be made instantly if the basic mise en place, such as brown onion gravy and spinach paste, is ready.

Meat Tenderizer | Chinese

[From Thomas Hon, Soo Kee Mei, Kuala Lumpur | 1994]

3 Tbs Bicarbonate of Soda [Baking Soda]

1 Tbs Salt

½ Bowl sugar [about ¾ Cup]

2 Glasses Water [about 2 Cups]

Thomas sliced meat into thin strips about 2-inches long [~5 cm]. The strips were marinated in the tenderizing solution for an hour or so, then tossed in corn starch, to coat them, before frying in the wok.

Meatloaf

Ingredients:

- 1 1/2 pounds ground beef
- 1 cup fresh Italian bread crumbs
- 1/4 cup fresh parsley, chopped
- 3-4 cloves garlic, finely minced
- 1 large onion, finely chopped
- 1 large green pepper, chopped
- 1 egg
- ~1 1/2 teaspoon salt
- 1/2 teaspoon garlic powder
- 1/2 teaspoon onion powder
- 1 teaspoon Cajun spice mixture
- 1/4 teaspoon pepper
- 1 8 oz can tomato sauce
- 1 cup ketchup
- 1/2 cup water or beef bouillon
- 3 tbsp. Balsamic vinegar



Meatloaf & baked potatoes. Recipe yields three medium-sized loaves.

- 3 tbsp. brown sugar
- 2 tbsp. Dijon mustard
- 2 tsp. Worcestershire sauce
- 1/4 cup Parmesan, grated (optional)

Procedure:

In a small bowl, combine tomato sauce, ketchup, Balsamic vinegar, brown sugar, Dijon mustard, Worcestershire sauce, and water/beef stock.

In a large bowl, combine beef, bread crumbs, onions, green bell pepper, parsley, chopped garlic, egg, seasonings, 3/4 cup of tomato mixture, and optionally, Parmesan cheese.

Form into loaf. Place into shallow 7 by 10 in. pan or bread loaf tin, lightly oiled. Pour remaining liquid over meat loaf to coat.

Bake in a 350°F oven for one hour and 15 minutes, basting occasionally with ketchup or your favorite barbecue sauce.

Optional Variations | Choose one:

1. Eliminate salt, bouillon, and substitute 3 tablespoon onion soup mix. Sprinkle top with tomato soup and crushed crackers instead.
2. Use old-fashioned rolled oats instead of bread crumbs.
3. If you have leftover bread, especially Italian or French bread, substitute milk for the water listed in recipe, and soak about 2 cups bread in the milk prior to mixing into the meat mixture. Squeeze out the excess slightly before adding. Substitute this bread for the bread crumbs.

After mixing everything together, you can also form this meat mixture into meatballs and fry in 1/2-inch olive oil in a heavy bottom skillet (such as cast iron). If making Italian meatballs, leave out the brown sugar and Dijon mustard, but be sure to use the Parmesan cheese. Season the oil in the pan with 2-3 whole cloves garlic (don't chop it up or it will burn instead of just roasting).

4. If you're in a hurry, you may use as a substitute 2 cups of barbecue sauce and eliminate the following ingredients:

- 1 cup. ketchup
- 1 8 oz can tomato sauce
- 3 tbsp. balsamic vinegar
- 3 tbsp. of brown sugar
- 2 tbsp. Dijon mustard
- 2 tsp. Worcestershire sauce

5. Eliminate the sauté crumbs. Sauté this mixture with onion and garlic for 5 minutes and layer a casserole with no-cook lasagna noodles. Place meat mixture to cover noodles. Add a sprinkling of Parmesan cheese and:

- 1/3 pound ricotta mixed with one egg
- 1/4 cup freshly chopped Italian parsley or 1 cup fresh spinach
- 1/2 pound grated mozzarella cheese

Cover with another layer of noodles, and top with 1 large can of tomato sauce mixed with 1/2 teaspoon each basil and oregano. Place in 325°F oven 60 minutes or until bubbly, basting occasionally with sauce to prevent lasagna from drying out.

6. Form meat mixture into large doughnut shapes, approximately 6-7 inches across. When forming the doughnut, don't allow the center to actually become a doughnut hole; just thin it out, leaving a well in the center. Optionally, brush with ketchup.

7. Crush 8-10 Saltine or Ritz crackers into crumbs and sprinkle over the doughnut shaped burger, concentrating the excess crumbs into the center. Sprinkle with onion and garlic powder and a liberal dose of soy sauce, allowing a 1/2 spoon or so to form in the well. This can optionally be topped with cheese and canned mushrooms if desired. Place in microwave and cook on high for 3 minutes or so, according to size, until the juices run clear and meat doughnut is done. Served with meat drippings as topping, there is no need for a bun—a fast and easy low-carb meal.

8. Place 3-4 strips of bacon lengthwise along the top of the meatloaf. Garnish with rings of green or red bell pepper and bake as usual.

TIP: Mix everything with your hands. Don't use a Kitchen Aid or similar mixer; the machine will over-work the meat and you'll end up with a paste that has flavor, but no texture. Same goes for mashed potatoes... unless you like 'em like glue.

Mediterranean Pasta

From Freya Trost (1971). Freya whipped up this meal in a jiffy, after a long day modeling as a butterfly for a Car and Driver magazine feature about a Maserati Bora.

Ingredients:

1 pound [450 grams] chopped meat	2 tbs Olive Oil
6 cloves Garlic, roughly minced.	1 tbs Cumin seeds
1 medium Onion, roughly chopped	2 tbs Fennel seeds
1 can Tomato Paste	1 tbs Montréal Chicken spice mix
1 can Tomatoes, diced	¼ cup Chicken Broth
½ cup Raisins	½ tsp Black Pepper
½ cup Peanuts	Salt to taste
1 tbs Vinegar	

Procedure:

In a large pan [I use cast iron cookery], fry peanuts in oil with cumin and fennel seeds in; when the seeds start spluttering and popping, add chopped Onion; a minute or so later, add the chopped garlic. Fry until onions are translucent and garlic is lightly browned then add meat and mash into in small chunks while it is frying. Sprinkle Montréal Chicken spice mix over the meat; add diced tomatoes, tomato paste and chicken broth; stir well to blend, adding salt and pepper to taste; let the sauce simmer for a few minutes, then remove from heat and let the sauce rest for a few minutes before serving on your favorite pasta; I prefer Penne.

Nanna's Crumb Cake

From my maternal grandmother, Katherine Munro Taylor:



Streusel (Crumb) Topping Ingredients:

1/2 cup butter (generous), softened
1 cup sugar
2 cups flour
2 tsp cinnamon
1/2 tsp cloves (ground)
1 tsp baking soda +
1 tsp cream of tartar
(or 1 tsp baking powder; more powder
makes cake lighter and "crumbier")
1/2 tsp salt

Streusel (Crumb) Procedure:

Throw 1 cup sugar on top of softened butter in a large bowl.

On top of that, sift in: flour, cinnamon, cloves, baking soda, cream of tartar, salt and 1/2 tsp. ground Cloves

Rub— "crumb" —it all together. I use a potato masher to do that. Remove 1/2 cup of streusel crumbs and put that aside.

Cake Procedure:

Combine in a separate bowl: buttermilk, most of the streusel-crumb mixture, eggs.

Beat into a batter. Mix Raisins into batter

Butter a Square Pan and pour in the batter.

Top that with 1/2-cup reserved streusel crumbs.

Bake at 375 degrees (F) for 35-45 minutes.

Nanna's Sour Cream Pie

From my maternal grandmother, Katherine Munro Taylor

Graham Cracker Crust:

- 1 Box Plain Graham Crackers
- 1 Stick of butter (softened)

Crumble the Graham Crackers and mix with the softened butter.

(Should be consistency of pastry). Press crumb mixture into a pie plate.

[Hint: buy premade shells; this recipe fills two 8-inch store-bought shells.]
Pour in the filling and bake.



Folding in the pan's aluminum edges prevents crust burning.

Pie Filling:

- 1 lb. Cream Cheese (Softened)
- 3/4 Cups White Sugar
- 1/2 tsp. of Vanilla (Twice)
- 1 Pint Sour Cream
- 2 Eggs (beaten)

Let Cream Cheese lay in a bowl until very soft

Beat 2 Eggs (very well)

Add: Sugar and 1/2 tsp. Vanilla

Beat all together in a bowl and pour into 'Graham Cracker Crust

BAKE in a 450-degree (F) oven for 10-15 Minutes

Remove and allow cooling; then refrigerate until cold

Topping:

- 1 Pint Sour Cream
- 4 Level Tablespoons (T) Sugar
- 1/2 teaspoon (t) Vanilla

Pour Mixture over the cold pie

Bake in a 450-degree (F) oven for ONLY 5 MINUTES

Remove from oven and sprinkle with a few Graham Cracker crumbs (if desired) or decorate with maraschino cherries.

Satay Chicken

From Phillipe Muller, Head Chef, Malaysia Airlines, Kuala Lumpur | 1994

Satay Ingredients:

3 pounds Chicken, deboned, cut into small cubes
1 stalk Lemon Grass
1 tsp Sugar
1 tsp Cumin powder
1 tsp Coriander powder
½ tsp Cinnamon powder
2 tbs Peanuts, roasted
2 tbs Cooking Oil
1-inch [2.5 cm] piece of Turmeric [or 1 tbs powdered Turmeric]
8 Shallots, diced
Salt to taste

Satay Procedure:

Grind coriander, cumin, turmeric, peanuts, salt and sugar.

Add cinnamon, shallots and 1 tbs cooking oil.

Marinate chicken cubes in spice mixture.

Using bamboo or stainless-steel skewers, skewer 5 cubes of chicken on each skewer.

Grill over a slow fire, constantly basting the meat with crushed lemon grass dipped in cooking oil. Be warned: excess oil will flame, charring the meat. Turn meat at least once; continue until meat is done.

Serve with Peanut Sauce [recipe below].

Peanut Sauce Ingredients:

1 cup Sugar
1 Bombay [red] onion
½ cup Tamarind juice [or ¼-cup paste thinned with water]
2 stalks Lemon grass
1-inch [2.5 cm] piece of ginger root
3 tbs pounded [pulverized] fresh chillies [not the red-hot ones; use green chillies]
10 ounces [300 grams] Peanuts, roasted
A piece of Galangal [or a 1-inch chunk [2.5 cm] of banana]
Salt to taste

Grind the roasted peanuts; set aside.

Grind lemon grass, ginger and galangal [or banana] until fine.

Slide onion and fry until soft.

Add pounded chillies and ground spices; fry for a minute, stirring.

Add tamarind juice, and lastly the ground peanuts, sugar and salt.

Simmer until the sauce thickens.

To serve, arrange satay skewers on a plate(s); serve with a bowl of peanut sauce, and slices of cucumber and Bombay onion. Satay also goes well with compressed rice.

Spaghetti à la Vongole (White Clam Sauce)

Charlie Cabello turned me on to this Italian favorite in 1965; I continue to make the dish about once a month; Charlie used fresh clams, just a bit of garlic, with minced fresh basil and oregano; it was yummy. I've adapted that recipe for canned clams or a combo of fresh and tinned; and, sometimes combine chopped clams with finely diced chicken or turkey; and my **recipe is more "Mediterranean," I use cumin as** a dominant spice, instead of oregano. (If you hate your dentist, eat this dish an hour before your next visit.)

Ingredients:

2 tins Chopped Clams [a generous cup full]
10 cloves of Garlic * [or two large Shallots]
1 tbs Cumin seeds
3 tbs Cooking Oil [I use Olive Oil]
½ cup Chicken Broth
½ tsp Oregano
½ tsp Basil
½ tsp Black Pepper
2 tbs Capers

Procedure:

Drain and reserve juice from clams, set aside.

Heat oil; when oil is hot (not smoking) add cumin seeds; when they start to splutter, add chopped garlic; stir continuously for one minute.

Add clams [poultry, etc.]; stir-fry for one minute.

Introduce clam juice carefully—hot fat and water can be a dangerous mix.

Add a cube of Chicken broth dissolved in ½ cup water, or ½ cup of the real thing.

While sauce simmers, add oregano, basil, black pepper and salt.

When the sauce has reduced to your desired thickness, throw in the capers and give it a final mix.

Serve on your favorite pasta. Choose one that will sop up the light, watery sauce; I suggest Angel Hair or Spaghettini. Mix together the cooked pasta and sauce in a big serving bowl.

Sprinkle portioned pasta with grated Parmesan cheese and black pepper.

Stuffed Mushrooms

White mushrooms (old ones are OK)
Sweet onions
Butter
Worcestershire sauce (I use Lea & Perrins)
Salt & pepper

Use the largest white mushrooms you can lay your hands on. Separate the stems from the caps (they snap off easily) and chop them up.

Next, finely chop half as much onion, i.e., a half cup chopped onion for a cup of chopped mushrooms.



Stuffed mushrooms are a real crowd pleaser, easy to make.

Sauté the onions in butter (dilute with olive oil, if you like, but more butter means more flavor). When the onions are transparent, add the chopped mushrooms and sauté them together. The mushrooms soak up huge amounts of oil; add more butter if necessary. Add some pepper and salt if you like.

Remove the mixture from the stove and fill the caps with it. Return the caps to the pan. Sprinkle all over with Worcestershire sauce (and/or grated parmesan or asiago cheese). Cover and sauté on low-medium heat. When the caps have shrunk about 25% (they lose a lot of water) they are ready. Deglaze the pan and spoon the sauce over the stuffed mushrooms.

Swedish Glögg – Red (Mulled Wine)

Ingredients:

- 2 (750 milliliter) bottles red wine
- 2 ounces dried orange zest
- 2 ounces cinnamon sticks
- 20 whole cardamom seeds
- 25 whole cloves

- 1 pound blanched almonds
- 1 pound raisins
- 1 pound sugar cubes
- 5 fluid ounces brandy

Procedure:

1. Pour wine into a large pot. Bring to a boil over medium high heat. Wrap orange zest, cinnamon sticks, cardamom and cloves in cheesecloth, tie with kitchen string and put into pot. Let boil for 15 minutes, stirring occasionally. Stir in almonds and raisins and continue to boil for 15 more minutes. Remove from heat.
2. Place a wire grill over the pot and cover with sugar cubes. Slowly pour on brandy, making sure to completely saturate the sugar. Light sugar with a match and let it flame. When sugar has melted, cover pot with lid to extinguish flame.
3. Stir and remove spice bag. Serve hot in cups with a few almonds and raisins.

Swedish Glögg – White (Vodka)

From Elisabeth Ivarsson Werne

Here is the “Glöggrecept,” [Glögg recipe] originally from Anna’s paternal grandfather [Claes Mannerstråle’s dad].

0.5 litre white spirit (could be plain, not spiced vodka)

5 cloves (the spice nejlika)

2 whole stems of cinnamon

5 whole peeled cardamoms

2 dried peels of Seville orange (pomegranate)

30-35 raisins (the bigger ones with seed)

2 dried figs

25 lumps of sugar (not the ones that melts instantly). The sugar should be burned down into the glögg.

Cut the figs and the peels of Seville orange into smaller pieces.

Put all ingredients, except for the sugar, in a saucepan and pour in the vodka.

Heat until lukewarm

Let the mixture sit for 3-5 hours

Place the lumps of sugar on a net [slotted spoon or metal sieve] with a good handle to avoid burning your hands. As you might (or might not) remember, my father made a net from some piece of metal he had lying around.

When it is time to drink the glögg:

Heat the mixture until lukewarm and keep it on the heater

Place the net with sugar lumps on top of the pan

Pour some of the alcohol on top of the sugar and lit the lumps

The sugar should burn down into the alcohol, not melt

Enjoy while still lukewarm

We use spoon for sauce/soup with a long handle to pour the alcohol on the sugar lumps while burning.

It is a bit messy, the burnt sugar sticks onto everything and is hard to remove.

Swedish Saffron Buns

From the classic Swedish cookbook, *Sju Sorter Kakor*, by the ICA test kitchen



Ingredients:

- 2 1/8 cups milk
- 1/2 cup butter
- 3 (0.6 ounce) cakes compressed fresh yeast
- 8 ounces quark or sour cream
- 2 (.5 gram) packets powdered saffron
- 2/3 cup sugar
- 1/2 teaspoon salt
- 7 1/2 cups all-purpose flour
- 1 cup raisins (optional)
- 1 egg, beaten

Saffron buns, Lucia Day 2017, Vancouver

Procedure:

1. Heat the milk and butter in a small saucepan until the butter has melted and the temperature has reached 100 degrees F (38 degrees C). Crumble the yeast into a bowl, then pour in the warm milk. Stir well until the yeast dissolves.
2. Stir in the quark, saffron, sugar, salt, and 7 cups of the flour. Mix the dough in the bowl until it becomes shiny and silky, adding more flour as needed until it begins to come away from the sides of the bowl. Cover, and let rise for 40 minutes.
3. Prepare 2 or 3 baking sheets by covering each with a sheet of parchment paper. Lightly flour a work surface, punch down the dough, then divide into 35 pieces. Roll each piece into a rope, 5 to 6 inches long. With the rope lying flat on the work surface, roll each end towards the center, in opposite directions, creating a curled S shape. Place the buns on the prepared baking sheets, and garnish with raisins if desired. Cover with a towel, and allow to rise for an additional 30 minutes while you preheat oven to 425 degrees F (220 degrees C).
4. Gently brush each bun with beaten egg, then bake in the oven until puffed and golden, 5 to 10 minutes.

Velvet Shrimp

From Alex Lam, Foo Chow Restaurant, New York | 1977

Ingredients:

- ½ pound [~230 grams] Shrimp * [medium to large] shelled and deveined
- 1 bundle of Broccoli cut into small florets
- ½ can Water Chestnuts (sliced)
- 1 can Straw Mushrooms (whole)
- 8 slices Ham cut in thin strips
- 4 Egg Whites
- 1 cup Chicken Broth
- 3 cups Vegetable Oil, used for blanching
- 1 tbs Cooking Sherry [dry], for marinade
- 1 tbs Corn Starch, mixed with a little water
- ½ can Baby Corn (optional)
- 1 big Tomato cut to ½-inch [1 cm] chunks (optional – photo version has tomatoes).



*For this dish, splurge on the biggest shrimps available.

Marinating Shrimp:

Blend together Egg White, pinch of salt, cooking sherry and 1 tbs corn starch.

Procedure:

1. Add oil to preheated wok. (I season the oil by frying garlic cloves and slices of peeled ginger until they are golden brown.)
2. When oil becomes very hot, add shrimp; stir-fry for half minute. (Use a lot of oil and keep stirring or the marinade will stick to the bottom of the wok.)
3. Add ham strips, fry a little, then broccoli, baby corn and water chestnut; stir constantly for one minute. (Using a home stove, it takes three to four minutes; cover and stir every minute.)
4. Pour in any extra marinade; stir-fry just until eggs turn white.
5. Remove, drain and set aside, leaving one tablespoon of oil in wok.
6. Return all the ingredients into wok; add chicken broth and a pinch of salt; add a dash of Soy Sauce and extra Sherry to taste; stir-fry for ~15 seconds; add enough remaining cornstarch to thicken sauce.

Serve hot with rice.

* Chicken, sliced into thin strips, can be substituted for shrimp or mixed with them.

Whacky Cake

They say this recipe dates from the first World War, when butter was a scarce commodity.

Sift together:

1 Cup Sugar
1½ Cups Flour
½ tsp Salt
¼ Cup Cocoa [I use 1/3]
1 tsp Cinnamon [optional – yum]
1 tsp Baking Soda
1 tsp Cream of Tartar [optional – fluffier]

Then add:

1 tbs Vinegar (white or cider)
1 tsp Vanilla
1/3 Cup Salad Oil (I use Mazola Corn Oil)
1 Cup Cold Water

Mix together, pour into an ungreased 8-inch [~20-cm] square pan.

Bake 30-35 minutes at 350° F [~175° C] or until a toothpick comes out clean.

Vitamins & Supplements

I took these 29 vitamins and supplements for nearly three years, until Pamela Swanson explained that I was doing myself a disservice; that I should reserve supplementation until times when it is needed. So, now [2019] I take a vitamin B12 supplement because I am congenitally anemic and extra magnesium, because I am prone to leg cramps at night and may be consuming too much calcium.

Acetyl L-Carnitine	500 mg
Chondroitin	400 mg
COQ-10	60 mg
Chromium Picolante	200 mg
DHEA	25 mg (men)
Flax Seed Oil	1000 mg
Ginko	350 mg
Ginseng	1200 mg
Glucosomine	600 mg
Iron	50 mg
L-Lysine	500 mg
L-Tyrosine	500 mg
Lutein	6000 mg
Lycopene	50 mg
Magnesium	400 mg
Milk Thistle	600 mg
MSM	1000 mg
Multi-Vitamin	"Big"
Multi-Mineral	"Big"
NAC	600 mg
Nettle	350 mg
Potassium	100 mg
Saw Palmetto	160 mg (men, prostate)
Selenium	100 mg
Vitamin A	10000 mg
Vitamin D	400 mg
Vitamin C	2000 mg
Vitamin E	800 mg
Zinc (Chelated)	50 mg

Vittles that Fight Cancer



Poison Man, 1996.

You are what you eat, knowingly or unknowingly, wittingly or unwittingly.

There was a margarine commercial on TV back in the 70s with the tag line, "It's not nice to fool Mother Nature!"³ Yet, most processed foods, which dominate grocery store offerings, frequently do just that and many claim to improve on Nature. In fact, so called "natural flavors" are nothing of the sort; they are chemical concoctions synthesized from once-natural ingredients.

I call these "Franken-foods," alluding to the kluged monster-man, Frankenstein.

It's almost impossible to get away from un-natural ingredients in this age of genetically modified [GMO] plants and organisms, like synthetic meat. The jury is out about the effects of consuming quantities of artificial nutrients [sic]. Dollars will get you donuts, however, that over the long haul they cause or contribute to cancers.

Besides the foods and beverages, we consume, most of live in environments that are polluted in one way or another, irritating our inner biological workings.

To promote overall good health and vigor, it's important to eat as many cancer-fighting foods as you can stomach. Those include: Turmeric (curcumin), ginger, chilies, onions, garlic, broccoli, Brussels sprouts, cabbage, cauliflower, collard greens, kale, and turnips; blueberries, blackberries, black currants, grapes, coffee, green tea [all tea, to some extent], tomatoes, carrots, green-leaf veggies; almonds & walnuts.

[Source: Natural News]

³ The ad featured Hollywood actress Dena Dietrich. Wikipedia recalls that she "...is perhaps best known for her portrayal of Mother Nature in Chiffon margarine's 30-second commercials in the 1970s (1971–79). Dressed in a gown of white and adorned with a crown of daisies, Mother Nature is seen sampling what she believes is butter, straight from nature. An unseen narrator (Mason Adams) informs her "That's Chiffon Margarine, not butter." A perplexed Mother Nature replies that it would be impossible for it to be margarine because it tastes too much like real butter; the narrator responds in delight that the margarine is indeed so close to real butter that it could fool even Mother Nature. Dietrich angrily responds "It's not nice to fool Mother Nature!" and commands nature to attack, such as through thunder and lightning or commanding an elephant to charge the camera. "It's not nice to fool Mother Nature!" eventually became Dietrich's trademark catchphrase. The melodic tagline for the ad reads: "If you think it's butter, but it's not...it's Chiffon."

Errata & Miscellaneous

Burning Man Pack List | 2015

One of the primary themes at Burning Man is to be self-sufficient.

The first time Pam and I went to Burning Man, in 2015, we weren't sure whether we'd be able to find the folks we were supposed to stay with. We had to be prepared to fend for ourselves.

To be self-sufficient at Burning Man involves supplying yourself with everything you'd **need in an emergency of any magnitude**; and I mean, *everything*.

Packing the car with all that stuff was a challenge. The trick was using every nook and cranny. We hardly had room for ourselves.

Following is our pack list for that trip, together with my food list and menus for our camp of about two dozen people at Burning Man 2016:

	Have	Pack	Item	Store	Category	Qty
003	X	X	Chain lube	CT	Bikes	1
004	X	X	Tire tubes	CT	Bikes	2
006	X	X	Tire tube patch kit	CT	Bikes	1
006	X	X	Spokes tool	CT	Bikes	1
009	X	X	Goggles	HD	Clothing	2
010	X	X	Milk crate (for bike)		Bikes	1
011			nuun tabs	??	Comestibles,	2
012	X	X	Tire pump	AN	Bikes	1
014	X	X	2 bike horns	AN	Bikes	2
015			clif bars	AN	Comestibles,	12
016			Couscous (X500g)	BM	Comestibles,	1
017			Bulgar wheat (X500g)	BM	Comestibles,	1
018			Orange lentils (X500g)	BM	Comestibles,	1
019	X	X	Large Zip Bags	C&C	Hardware	1
020	X	X	Plastic tubs	C&C	Hardware	2
021	X	X	Peanut butter (large)	C&C	Comestibles,	1
022			Chicksoup mix	C&C	Comestibles,	1
023	X	X	Tire gauge	CT	Bike	1
024	X	X	Goggles, clear	CT	Clothing	2
026	X	X	Air mattress	CT	Bedding	1
027	X	X	Air mattress pump	CT	Bedding	1
028	X	X	Reflective tape	CT	Hardware	2
030	X	X	Bikes Supercycle 71-1320-2	CT	Bikes	2
031	X	X	Gas can (2-gallon)	CT	Car	1
035	X	X	Oil 3-in-One	CT	Hardware	1
036	X	X	Bike tail lights	CT	Bikes	2
037	X	X	Gloves, work	TV	Clothing	2
038	X	X	Earplugs, foamy	HD	Toiletries	lots

039	X	X	Zip ties pack (all sizes)	HD	Hardware	1
040	X	X	Electrical tape	HD	Hardware	1
041	X	X	Plastic chain 10-foot	HD	Hardware	2
042	X	X	Plastic chain 5-foot	HD	Hardware	1
043	X	X	Dust masks	HD	Clothing	4
044	X	X	Tarp (blue – 10X10)	HD	Shelter	1
046	X	X	5-gal bucket	HD	Shelter	1
047	X	X	Bungie cards	HD / CT	Hardware	lot
048	X	X	Nails (giant 12-inch)	HD / IL	Shelter	12
049	X	X	Washers – large (for nails)	HD / IL	Shelter	12
050	X	X	Tarp (white – 20X30)	HH	Shelter	1
053	X	X	Eyedrops	LD	Toiletries	1
054	X	X	Hand sanitizer	LD	Toiletries	1
055	X	X	Peroxide	LD	Toiletries	1
056	X	X	Sponges (bathing)	LD	Clothing	2
057			Crackers	LD	Comestibles,	3
058	X	X	Dish soap (small)	NF	Kitchen	2
060			Oats	NF	Comestibles,	1
061	X	X	White vinegar (small)	NF	Comestibles,	1
062	X	X	Salt (shaker)	NF	Comestibles,	1
063	X	X	Pepper	NF	Comestibles	1
064			Hard cheese & swiss	NF	Fresh	1
065			Dried fruit	NF	Comestibles,	4
066	X	X	Pixies Envelopes (X20)	Staples	Gifts	20
067			Parachute cord (100-foot)	TV	Hardware	1
068	X	X	Clothes line (50-foot)	TV	Hardware	1
069			Vodka 1.4 ltr.	TV	Comestibles,	1
070			Wine 1 case	TV	Comestibles,	1
071			Road snacks	T'Way	Kitchen	lot
072			Eggs hard boiled (X12)	T'WAY	Comestibles,	1
073			oranges	T'WAY	Fresh	1 bag
074			Apples	T'WAY	Fresh	1 bag
075			potato chips	T'WAY	Comestibles,	1
076	X	X	Tripod		Cameras	
077	X	X	Toidy paper	W	Toiletries	6
078	X	X	Batteries AA, AAA and 9v	W	Hardware	lots
079	X	X	Hefty garbage bags	W	Kitchen	2
080			Tickets		Office	2
081	X	X	Power inverter		Hardware	2
082			Packing list		Office	1
083	X	X	Sunglasses		Clothing	1
084	X	X	Spare car key/bike lock key/Hide-A-Key		Car/Bikes	1
085			Cell phones		Comm	1
086			Cell phones charger		Comm	1
087			Warm jacket / hoodies		Clothing	1
088	X	X	Padlocks		Hardware	3
089	X	X	Bike lock		Bike	1
092	X	X	Clothes pins		Tools	1

093	X	X	Throw blanket		Bedding	1
094			Underwear		Clothing	8
095			Socks (plain)		Clothing	10
096	X	X	Towels (hand size)		Clothing	4
097	X	X	Washcloths		Clothing	4
098			Pajamas		Clothing	2
099			Long pants		Clothing	2
100			Exodus clothes pack		Exodus	2
101						
102	X	X	Ibuprofen		First Aid Kit	1
103	X	X	Aspirin (headaches)		First Aid Kit	1 Btl
104	X	X	Tweezers		First Aid Kit	1
105	X	X	Band-aids		First Aid Kit	1 box
106	X	X	Alcohol wipes		First Aid Kit	1 box
107	X	X	Aloe gel		First Aid Kit	1
108	X	X	Anti-diarrheal		First Aid Kit	1
109	X	X	Blister pads		First Aid Kit	1 box
110	X	X	Safety pins (various sizes)		First Aid Kit	12
112	X	X	Small first aid kit		First Aid Kit	1
113	X	X	Lip balm		First Aid Kit	1
114	X	X	Lotion		Toiletries	1
115	X	X	Hats, wide-brim		Clothing	2
116	X	X	Hats, baseball caps		Clothing	4
117	X	X	Headlamp		Clothing	4
118	X	X	Bandannas		Clothing	2
120	X	X	Lighters		Hardware	2
121	X	X	Drink mug		Kitchen	1
122	X	X	Flatware		Kitchen	1
123	X	X	Gloves, work		Clothing	3
124	X	X	Leatherman		Tools	1
126	X	X	Plates		Kitchen	2
127	X	X	Bowls		Kitchen	2
128	X	X	Hand soap		Kitchen	
129	X	X	Wash basin		Kitchen	1
130	X	X	Kitchen/utility towels		Kitchen	4
131	X	X	Garbage bags (kitchen)		Kitchen	6
132	X	X	Garbage bags (black)		Kitchen	3
133	X	X	Paper towel roll		Kitchen	1
134	X	X	Coolers		Kitchen	2
135	X	X	Evaporation tray		Kitchen	1
136	X	X	Brillo things		Kitchen	1
137	X	X	Funnel		Kitchen	1
138	X	X	Tent		Shelter	1
139	X	X	Pillows		Bedding	2
140	X	X	Sleeping bags		Bedding	2
141	X	X	Sheet set		Bedding	1
142	X	X	Flat sheet		Bedding	1
143	X	X	Pillow cases		Bedding	6
144	X		Camp chairs		Shelter	2
145	X	X	Yoga mats		Bedding	2

147	X	X	Toidy (ice cream bucket)		Shelter	1
148	X	X	Door mats		Shelter	2
149	X	X	Dust pan n brush		Shelter	1
150	X	X	Spray bottle		Toiletries	1
151	X	X	Lotion		Toiletries	1
152	X	X	Baby wipes		Toiletries	2
153	X	X	Q-tips		Toiletries	1
154	X	X	Eye glasses + spares		Toiletries	6
155	X	X	Toothbrush		Toiletries	1
156	X	X	Toothpaste		Toiletries	1
157	X	X	Dental Floss		Toiletries	1
158	X	X	Other teeth stuff		Toiletries	1
159	X	X	Comb & brush		Toiletries	1
160	X	X	Deodorant		Toiletries	1
161	X	X	Sewing kit		Toiletries	1
163	X	X	Hammer		Tools	1
164	X	X	Pliers		Tools	1
165	X	X	Adjustable wrench		Tools	1
166	X	X	Toolbox		Tools	1
167	X	X	Gaff tape		Hardware	1
168	X	X	Scissors		Tools	2
169	X	X	Giant sharpie		Hardware	2
170	X	X	Sharpie, black		Hardware	3
171	X	X	Xmas Lights		Shelter	3
172	X	X	LED arm bands		Clothing	2
173	X	X	Tarp (blue - 8X9)		Shelter	1
174	X	X	Poly cord (100-foot)		Hardware	2
175	X	X	Head lights		Clothing	4
176	X	X	Flashlights		Tools	9
177	X	X	Garden light sticks		Shelter	4
178	X	X	UPS		Shelter	1
179	X	X	Towels (bath)		Linens	3
180	X	X	Towels (hand)		Linens	3
181	X	X	Hooks		Hardware	16
182	X	X	C-clamps		Hardware	4
183	X	X	Water bottles		Kitchen	3
184	X	X	Water jugs (6-gallon)		Kitchen	3
185			Back-packs (large)		Clothing	2
186	X	X	Back-packs (small)		Clothing	2
187	X	X	Powerstrips		Hardware	2
188	X	X	Power cords (10-foot)		Hardware	2
189	X	X	Power cords (30-foot)		Hardware	1
190	X	X	Sun block		First-aid	1
191	X	X	Eye masks		Clothing	2
192	X	X	BCAA policy papers		Office	1
193	X	X	Travel insurance papers -		Office	1
194			Passports		Office	2
195			Nexus cards		Office	2
301	X	X	Electrical multi-plugs		Hardware	2
302	X	X	Canon camera		Cameras	1

303	X	X	Spray bottle		Toiletries	1
304	X	X	Canned air		Cameras	1
305	X	X	Lens wipes		Cameras	lot
306	X	X	Camera batteries		Cameras	lot
307			Camera flash cards		Cameras	lot
308	X	X	Electric extension cords		Hardware	2
309			Utility belts		Clothing	2
311	X	X	Clear tape 1/2-inch		Tools	1
313	X	X	LED Xmas lights (X3)		Shelter	3
314	X	X	Reflector jackets (X2)		Clothing	2
315	X	X	Pixies (X20)		Gifts	20
316	X	X	Arthur's package		n/a	1
317	X	X	Wine bottle opener		Kitchen	1
318	X	X	Tire spare, Car		Car	1
319	X	X	Coolers (X2)		Kitchen	2
320	X	X	Pillow Cases (X6)		Bedding	6
321			FOOD LIST			
322			Bagels (X18)		Comestibles,	1
323			Cranberries (Dried)		Comestibles,	1
324			Raisins		Comestibles,	1
325			Almonds		Comestibles,	1
326			Walnuts		Comestibles,	1
327			Salt (bulk)		Comestibles	1
328			Salt/Pepper		Comestibles,	
329			Popcorn (microwave)		Comestibles,	4
330			Cranberry Juice (X1.5 liter)		Comestibles,	1
331			Pepperoni (X500g)		Comestibles,	1
332			Seasonings (mixed bag)		Comestibles,	1
333			ice		Fresh	1
334			Wheat germ		Comestibles,	1
335	X	X	Tire tube tools		Bikes	2
336	X	X	Schraeder valve tool		Bikes	1
337	X	X	Spare valve caps		Bikes	4
339	X	X	Benedril		Toiletries	1

Burning Man Menu Suggestions & Supplies List

Meals

- | | | |
|------------------------------|--------------|----------------------|
| 1.) Stuffed Peppers | | |
| 2.) Falafel / Fries / Salad | Made on site | Ingredients as below |
| 3.) Indian Veggie Curry | Made on site | Ingredients as below |
| 4.) Pasta Prima Vera | Made on site | Ingredients as below |
| 5.) Pesto Noodles | Made on site | Ingredients as below |
| 6.) Chinese Veggie Lo Mein | Made on site | Ingredients as below |
| 7.) Moroccan Cous Cous | Made on site | Ingredients as below |
| 8.) Mexican Veggie Chili | Made on site | Ingredients as below |
| 9.) Perogies & Cabbage Rolls | Made on site | Ingredients as below |

10.) Egg Plant Parmesan	Made on site	Ingredients as below
11.) Veggie Meatloaf	Made on site	Ingredients as below
12.) Split Pea Soup	Made on site	Ingredients as below

Deserts & Snacks

A.) Chocolate cup cakes	All store bought	Cash & Carry & Costco
B.) Banana Bread		
C.) Chocolate Pudding		
D.) Peach Pie		
E.) Diverse Pies		
F.) Muffins (assorted)		

Supplies List
Twenty diners

<i>Item</i>	<i>Quantity</i>	<i>Store</i>
Dry Goods		
Chana Dal	1.5 lbs	Cash & Carry
Split Peas	1.5 lbs	Cash & Carry
Quinoa	1.5 lbs	Cash & Carry
Bulgar Wheat	1.5 lbs	Mesney
Cous Cous	1.5 lbs	Cash & Carry
Basmati Rice	1.5 lbs	Cash & Carry
Tri-Rice	1.5 lbs	Cash & Carry
Penne Pasta	1.5 lbs	Cash & Carry
Bow Ties Pasta	1.5 lbs	Cash & Carry
Noodles (wheat / Chinese 1-min.)	1.5 lbs	Oriental market
Black Beans	1.5 lbs	Cash & Carry
Lentils (Green or Brown)	1.5 lbs	Cash & Carry
TVP	1.5 lbs	Mesney
Oats (Minute)	1.5 lbs	Cash & Carry
Lentils (Green or Brown)	1.5 lbs	Cash & Carry
Flour – All Purpose	1.5 lbs	Cash & Carry
Flour – Whole Wheat	1.5 lbs	Cash & Carry
Corn Meal	1 lb	Cash & Carry
Corn Muffin Mix	1 box	Cash & Carry
Biscuit Mix	1 box	Cash & Carry
Corn Starch	1/2 lb.	Cash & Carry
Tapioca	1 lb.	Safeway
Yeast	1 jar	Cash & Carry
Knorr Chicken Soup Mix	1 lb.	Cash & Carry
Bean Curd (dry)	1 lb.	Oriental market
Mushrooms (dry / Shitake)	1 lb.	Oriental market
Chocolate pudding mix	1 lb.	Cash & Carry
Walnuts	1.5 lbs	Cash & Carry

Pine Nuts	1/2 lb	Safeway
Peanuts	2 lbs	Cash & Carry
Cashew nuts	1 lb.	Safeway
Croutons	1 lb	Cash & Carry
Craisins (cranberries)	1.5 lbs.	Cash & Carry
	1.5 lbs.	Cash & Carry

Liquids

Cranberry Juice	2 gals.	Cash & Carry
Lemon juice	1 qt.	Safeway
Vinegar (Balsamic)	1 qt.	Cash & Carry
Vinegar (Cider)	1 qt.	Cash & Carry
Soy Sauce	1/2 qt.	Cash & Carry
Peanut Oil	2 qts	Cash & Carry
Olive Oil	2 qts	Cash & Carry
Sesame Oil	1/2 qt.	Cash & Carry
Mayo	2 qt.	Cash & Carry
Crisco	1 tub	Cash & Carry
Honey	1 qt.	Cash & Carry
Maple Syrup	1 qt.	Cash & Carry
Golden Syrup	1 qt.	Safeway
Sugar	1 lb.	Safeway
Salt & Pepper	1 lb.	Safeway

Dairy Goods

Cheese – "Salad Mix"	2 lbs (i bag)	Cash & Carry
Cheese – Feta	2 lbs (3 bags)	Cash & Carry
Cheese – Parmesan (dry)	1 lb	Cash & Carry
Butter	8 sticks	Cash & Carry
Cream	2 qts	Cash & Carry
Sour Cream	1.5 qts.	Cash & Carry
Cottage Cheese	1.5 qts.	Cash & Carry
Milk	2 gallons	Cash & Carry

Frozen Goods

Spinach (Frozen)	3 lbs (2 packs)	Cash & Carry
Mustard Greens (Frozen)	1.5 labs (1 pack)	Cash & Carry
Collard Greens (Frozen)	1.5 labs (1 pack)	Cash & Carry
Peas & Carrots (Frozen)	1.5 lbs (i bag)	Cash & Carry
Pesto (Frozen)	1 lb.	Cash & Carry
Strawberries (frozen)	1.5 lbs. (1 pack)	Cash & Carry
Blueberries (Frozen)	1.5 lbs. (1 pack)	Cash & Carry
Peach Pie (frozen)	2	Cash & Carry
Other Pies (frozen)	4	Cash & Carry
OJ (frozen)	4 qts.	Safeway
Pot Stickers (frozen)	2 lbs (1 bag)	Cash & Carry
Perogies	2 bags	Costco

Canned Goods

Diced Tomatoes	8 tins	Cash & Carry
Tomatillos	2 tins	Cash & Carry
Jalapenos	2 tins	Cash & Carry
Spaghetti Sauce	4 qts.	Cash & Carry
Tomato Paste	4 tins	Cash & Carry
Tahini	1 tin	Cash & Carry
Bamboo Shoots	2 tins	Cash & Carry
Water Chestnuts	2 tins	Cash & Carry
Pimentos	4 jars	Cash & Carry
Capers	2 jars	Cash & Carry
Chick Peas	4 cans	Cash & Carry
Coconut Milk	4 cans	Cash & Carry
Coconut Cream	2 cans	Cash & Carry
Tuna	4 tins	Cash & Carry
Salmon	4 tins	Cash & Carry
Chicken	4 tins	Cash & Carry
Spam	2 tins	Cash & Carry
Straw Mushrooms	2 tins	Oriental market

Fresh Goods

Ginger (fresh)	1 lbs.	Safeway
Garlic (peeled / fresh)	1 qt.	Cash & Carry
Cabbage	2 heads	Safeway
Turnips	2 lbs	Safeway
Rutabagas	2 lbs	Safeway
Beets	2 lbs	Safeway
Egg Plant	3 large	Safeway
Peppers – Red, Green, Yellow,	3 dozen	Safeway
Oranges	3 bags	Safeway
Celery	2 bunches	Safeway
Potatoes – Little Reds or Gold	10 lbs (1 sack)	Cash & Carry
Ginger (fresh)	1 lbs.	Safeway
Garlic (peeled / fresh)	1 qt.	Cash & Carry
Cabbage	2 heads	Safeway
Turnips	2 lbs	Safeway
Rutabagas	2 lbs	Safeway
Beets	2 lbs	Safeway
Onions – Red or Yellow	10 lbs (1 sack)	Cash & Carry
Bananas	4 lbs	Cash & Carry
Apples	10 lbs (1 sack)	Cash & Carry
Water Melon	4	Safeway
Cantaloupe Melon	4	Safeway
Oranges	10 lbs (1 sack)	Cash & Carry
Muffins (assorted)	1 flat (24)	Costco

Spices

Celery Salt	Mesney
Cream of Tartar	Mesney
Cumin Seed	Mesney
Cumin Powder	Mesney
Curry Powder	Mesney
Garam Masala	Mesney
Chili Powder	Mesney
Garlic Powder	Cash & Carry
Onion Powder	Cash & Carry
Cayenne	Mesney
Montréal Chicken Spice Blend	Cash & Carry
Cinnamon	Mesney
Cardamom	Mesney
Coriander	Mesney
Cloves	Mesney

Diverse

Baggies (huge)	2 boxes
Baggies (1 gal)	2 boxes
Baggies (1 qt.)	2 boxes
Paper plates	200
Plastic cutlery	lots
Plastic glasses & cups	lots
Extra cook gas	20 gal.

Equipment

Mixer (hand)
Blender (drink)
Processor (basic)
Wok (with ring)

Design Matters

Design is a totally subjective matter; what you judge good or bad design can only be based on your set of personal circumstances, experiences you've had. Most people are not designers; their brains are not wired that way; if you put a piece of white paper in front of them, they **wouldn't** know what to do with it; rather than make something new, they choose from existing designs.

If you are a designer or an artist, of any kind, you know that your work is personal; after **all, it's** your work; you did it; only you could have come up with those particular designs; they are unique to you; your progeny. Rightfully, you should be proud of your designs; but not too proud lest hubris catch you unawares.

Designs are ideas about how things should be. In the universe of ideas, your idea is just one of many; there is a spectrum of ideas, and a spectrum of values used to judge them; **it's Yin and Yang** and everything in between.

Spectrums of ideas can be plotted along a Bell Curve; from that you can observe what you already learned the hard way, that whatever design you propose there will be some people for, some against, and most neither/nor. Every idea has a Bell Curve of acceptance.



True, certain designs become more popular; that is generally the result of marketing (or in politics, lobbying), influencing those undecideds to one side or the other. Momentum and trending are other influential factors. It **doesn't matter** what really is; what matters is what people believe.

Don't believe me; go ask any 10 people about anything; **you'll get 10** different opinions.

Sales-pitch illustration for Burson-Marsteller, 1978

That is why you need to pitch your idea to gain traction; **you've** got to sell people your idea, whether it is a new mouse trap or a new movie. Success involves selling; convincing others that your design is better than any others, by explaining to them *why*.

Yours is an arbitrary point of view; a version of reality that exists only in your mind and no **one else's**, unless you teach them yours.

At a Skechers sales meeting, I heard a succinct, easy-to-remember sales mantra that sums it up: *Unseen, Untold, Is Un-Sold*.

Four Agreements, The

1.) Be Impeccable with Your Word

- a.) Speak with integrity.
- b.) Say only what you mean.
- c.) Avoid using the Word to speak against yourself or to gossip about others.
- d.) Use the power of your Word in the direction of Truth and love.

2.) **Don't** Take Anything Personally

- a.) Nothing others do is because of you
- b.) What others say and do is a projection of their own reality, their own dream
- c.) When you are immune to the options and actions of others, **you won't be the** victim of needless suffering

3.) **Don't** Make Assumptions

- a.) Find the courage to ask questions and to express what you really want
- b.) Communicate with others as clearly as you can to avoid misunderstandings, sadness and drama
- c.) With just one agreement, you can completely transform your life

4.) Always Do Your Best

- a.) Your best is going to change from moment to moment; it will be different when you are healthy as opposed to sick
- b.) Under any circumstances, simply do your best, and you will avoid self judgment, self-abuse, and regret

Fort Museum, Québec



<https://s18053.pcdn.co/wp-content/uploads/2015/03/QC-Musee-du-fort.jpg>.optimal.jpg

A journey through time

The light show, which lasts 30 minutes, including an introduction by our interpreters, recounts the highlights of the six seats of the city, including the famous battle of the Plains of Abraham.



http://539c9270d4cbb50994b7-2f8e4ae0d5b2901e64737957c47d2e51.r1.cf2.rackcdn.com/img/catalogue/photomuseedufort2_30776_Album-grand.jpg

With our giant model (40m²) of the Québec City in 1750, you will discover that because of its physical geography, Québec City was considered impregnable! Audible and visual effects from a leading technology accompany this fascinating history lesson.

The conquest of New France

Witness the pageant of the great battles of Québec including the famous battle of the Plains of Abraham. Go back in time and discover the characters who participated in the six seats in the city.

Our guide-interpreter will accompany you in this adventure by interacting with you to provide additional explanations and prepare for our popular interactive quiz.

Witness our historical reconstitution of the great battles of Québec, including the famous battle of the Plains of Abraham. Travel back in time with us to discover the now legendary figures who participated in the six sieges of the city.

With the help of our 400-square-foot [47.2 square meters] model of the region of Québec in 1750 and its special effects, you will understand the strategic and geographic importance of the only fortified city in North America!



<http://vacay.ca/wp-content/uploads/2011/11/Auberge-Saint-Antoine-Quebec-City.jpg>

For further information contact:

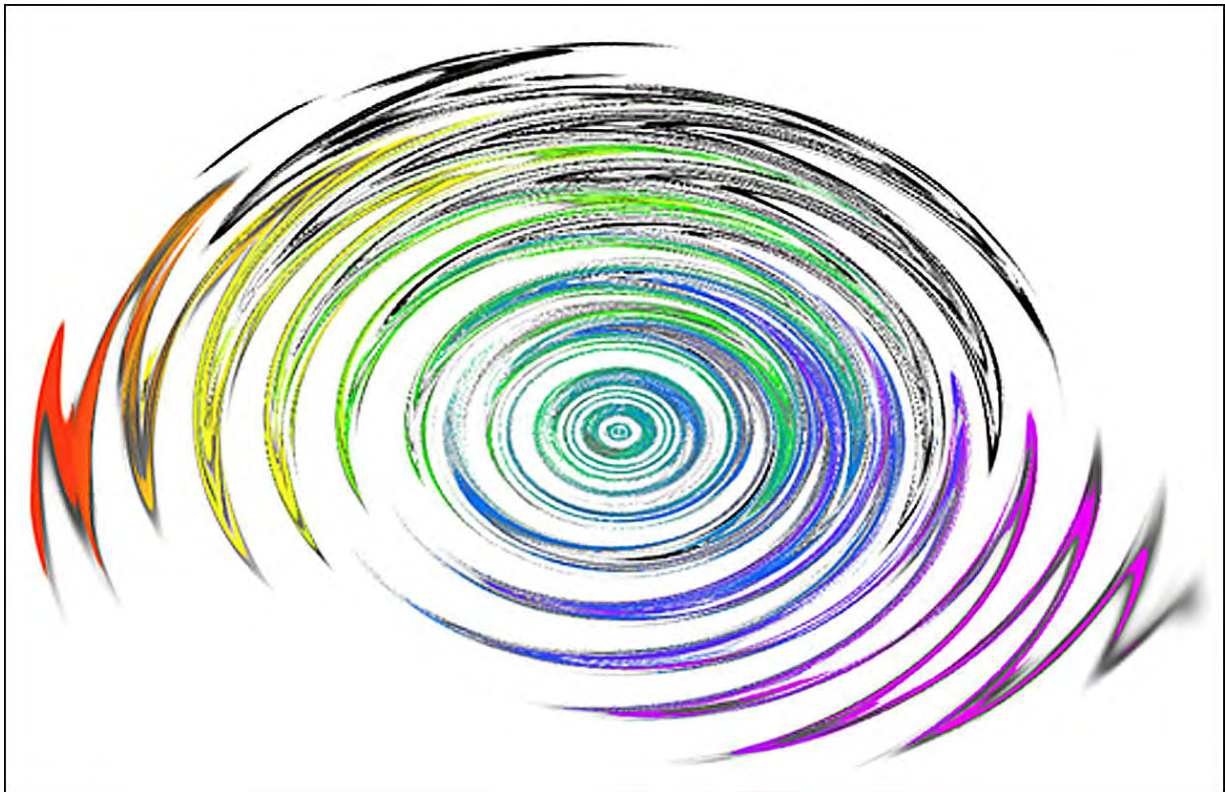
Lew Price
Auberge Saint-Antoine
8 Rue Saint Antoine, Québec City, QC G1K 4C9
(418) 692-2211

God

For me, God exists in all things, animate and inanimate, as an embodiment of thoughts, concepts and qualities; a set of behavioral rules; a code to live by, to be a “good” person, one worthy of Love.

- • Life
-
- • Truth
-
- • Intelligence
-
- • Soul
-
- • Spirit
-
- • Principle

But there’s more...



Spiral Vortex, 1996

Just as migratory birds and butterflies are born knowing how to navigate to their destinations, I think we are, too. According to Abraham, there exists in the Universe a “core” of Truths and Values; they simply exist. My analogy likens that Source to a radio or television station. We choose to dial in, or not, to part(s) or all of it.

Granfalloon

This is one of my favorite terms, loosely defined as a proud and meaningless association of human beings whose vested interest is an illusion. There are so many examples. One that comes instantly to mind is fiat money.



5\$ Ride, 1975



Organized religion is another. Think about the millions upon millions who have died fighting for illusions of righteousness.

Repent, 2005



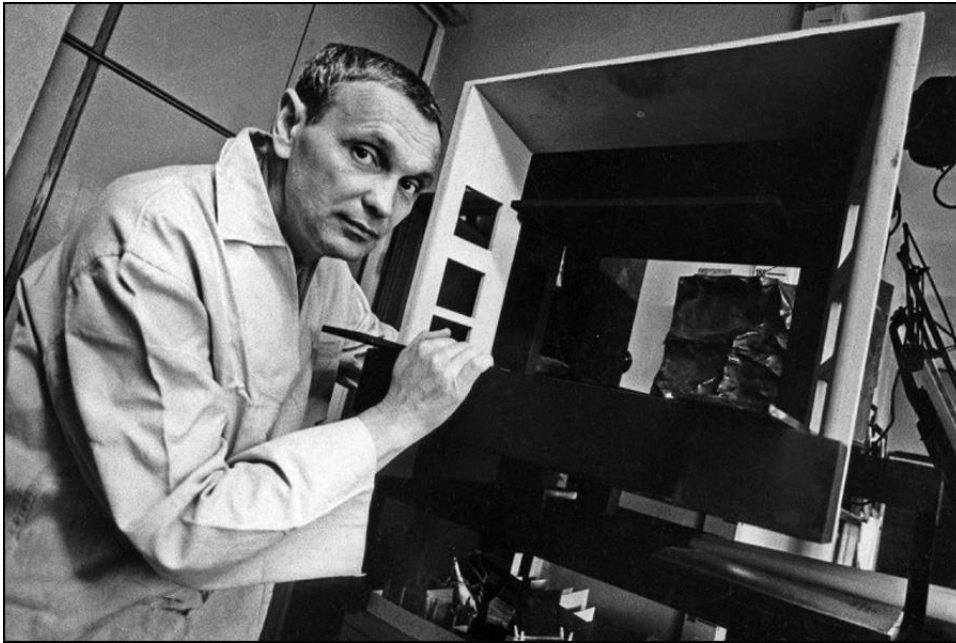
Ripped Flag, 1967

Elections? "Your vote counts," they tell us.
Ha!

Wikipedia: A granfalloon, in the fictional religion of Bokkonism (created by Kurt Vonnegut in his 1963 novel *Cat's Cradle*), is defined as a "false karass". That is, it is a group of people who affect a shared identity or purpose, but whose mutual association is meaningless.

Josef Svoboda

Source: Wikipedia



Josef Svoboda (1920-2002) is now considered one of the most important scenographers of the 20th century. His name and working techniques are generally well known in the world of theatre; some of the productions he collaborated on are legendary.

<http://www.svoboda-scenograph.cz/photogallery/who-was-josef-svoboda/slides/1-1.jpg>

“When I sit alone in a theatre and gaze into the dark space of its empty stage, I’m frequently seized by fear that this time I won’t manage to penetrate it, and I always hope that this fear will never desert me. Without an unending search for the key to the secret of creativity, there is no creation. It’s necessary always to begin again. And that is beautiful.”

Josef Svoboda was a great “magician of theatre space”. He fundamentally influenced the theatre of his age with his approach to scenography and his technical innovations. The mark he made is still apparent to this day.

The importance of Josef Svoboda in the history of world scenography is crucial. His work markedly influenced the development of scenography and anticipated the inception of the rapidly expanding field of lighting design.

He used advanced technologies, physics and chemistry in his designs. His lighting innovations led to a shift in the perception of light on stage internationally. Many of the productions he collaborated on transcended traditional theatre and foreshadowed contemporary multimedia artistic forms.

Polyekran (literally, “multi-screen”) was conceived by Josef Svoboda in collaboration with Emil Radok and, like *Laterna Magika*, was presented at the EXPO 58 in Brussels. It was a system of 8 projection screens, carefully positioned within a black space, onto which films and photographs were projected with a musical score, forming an audio-visual composition without live performers.

Polyvision was created for the 1967 EXPO in Montréal. It was a spatial installation comprising three dimensional mobile objects onto which slides and film images were projected with music, forming different audio-visual compositions.

Perhaps Laterna Magika's most famous production is *Magic Circus* (directed by Evald Schorm), which premiered in 1977 and is still running to this day.



<http://www.svoboda-scenograph.cz/photogallery/laterna-magika-concept/slides/6.jpg>

Learning

Children Learn What They Live by Dorothy Law Nolte, Ph.D.

If children live with criticism, they learn to condemn.

If children live with hostility, they learn to fight.

If children live with fear, they learn to be apprehensive.

If children live with pity, they learn to feel sorry for themselves.

If children live with ridicule, they learn to feel shy.

If children live with jealousy, they learn to feel envy.

If children live with shame, they learn to feel guilty.

If children live with encouragement, they learn confidence.

If children live with tolerance, they learn patience.

If children live with praise, they learn appreciation.

If children live with acceptance, they learn to love.

If children live with approval, they learn to like themselves.

If children live with recognition, they learn it is good to have a goal.

If children live with sharing, they learn generosity.

If children live with honesty, they learn truthfulness.

If children live with fairness, they learn justice.

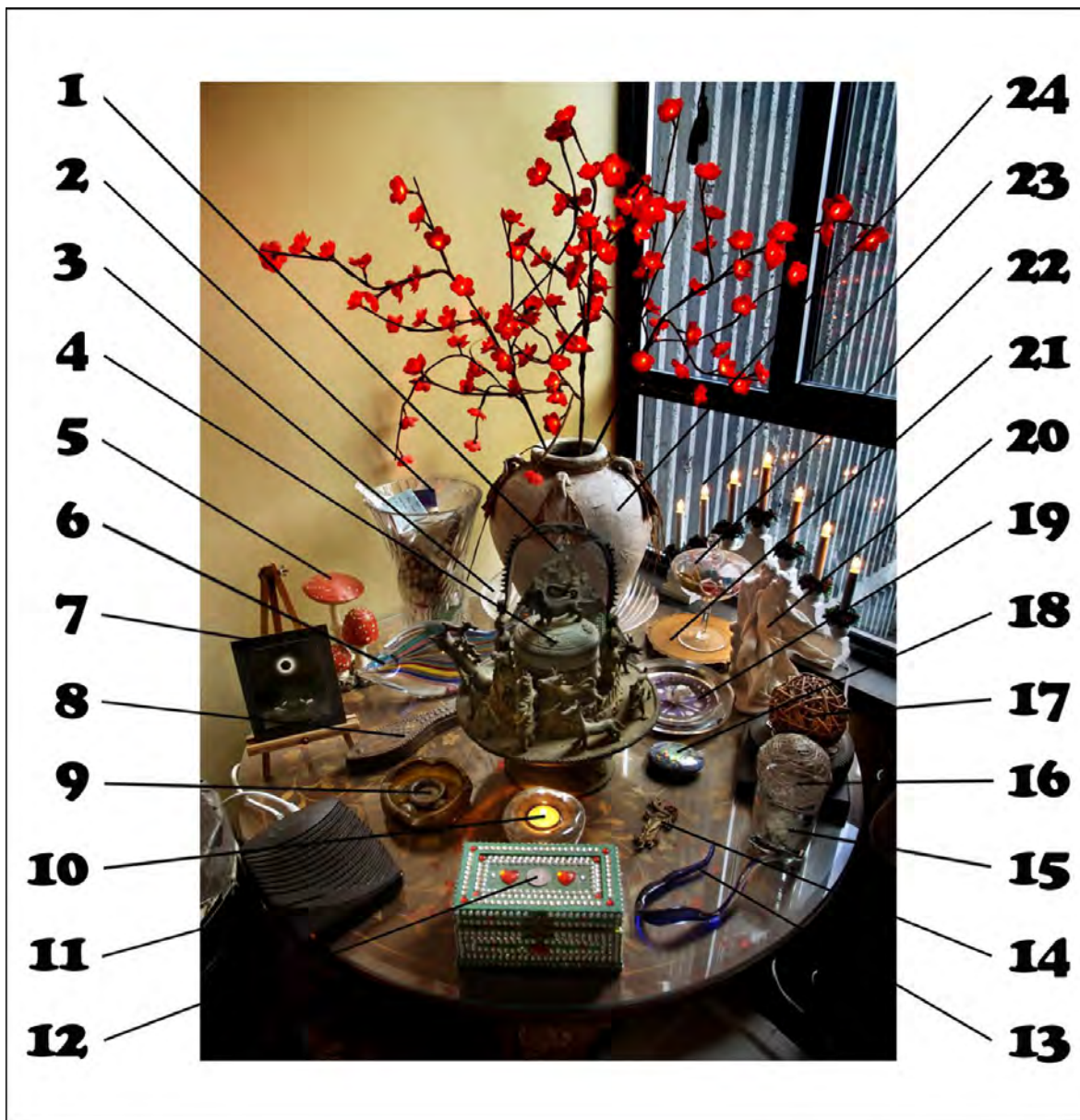
If children live with kindness and consideration, they learn respect.

If children live with security, they learn to have faith in themselves and in those about them.

If children live with friendliness, they learn the world is a nice place in which to live.

Memorabilia

Parquetry Table Memorabilia Collection



Call-out captions can be found on the page following the picture plate.



- 1 - 1984 | Stockholm, Sweden | Triangularly-shaped mirror clock, nearly invisible in this picture. It is one of the first things Sandra and I bought, to decorate our apartment on Heleneborgsgatan.
- 2 - 1989 | Brussels, Belgium | Carved-crystal vase-purchased from an antiques shop just off Avenue Louise; to decorate the new studio, on Rue du Magistrat. I also bought four, matching, floor-standing vases; they looked marvelous, parked in various corners, displaying flowers or peacock feathers. My extravagances were bordering on pomposity.
- 3 - 1990 | Budapest, Hungary | Carved crystal fruit plate; modern style, palm-tree motif. I bought the plate together with matching bowl, vase and drink decanter, from a purveyor of Hungarian crystal in the subway station. Sister Barbara and I stumbled upon it during our exploration of Budapest; I would have bought more, but it was all that we could carry. The next day I bought a pair of chandeliers. The car was filling up fast; security became a problem, when the car was parked somewhere.
- 4 - 1993 | Borneo, Malaysia | Ceremonial water vessel; purchased at a primitive, aboriginal village way up river, deep in the rainforests of Borneo, during a Malaysian mini-odyssey with Hita Johnson; I have a postcard of a nearly identical one vessel, published by the Museum of Antiquities in **Kuching**. I've yet to find anyone who can tell me if mine is authentic; maybe one day you'll see me on Antiques Roadshow. Ha!
- 5 - 1987 | Nice, France | Ceramic replica of legendary Amanita Muscaria mushrooms—those ~~poisonous~~ psychedelic ones that have a red cap with white dots. The lifelike model was given to me by Anna and Elisabeth Ivarsson, for my birthday, celebrated in Nice, France, during the Saab 9000 CD world-launch show. It seems Elisabeth had a sense of humor, after all.
- 6 - 1991 | Murano, Italy | Multi-colored crystal fish. During the 10 days that my Saab show played at the Torino International Motor Show, I voluntarily went off payroll, to take a train-tour of Italy, from Torino as far south as Palermo, Sicily. While in Venice, I made it a point to visit **Murano; it's a Mecca** for art-glass aficionados and collectors; it was Easter time; there was a flood of tourists, that made things unbearable; I was glad to get back on the train.
- 7 - 1972 | New York, New York | Pixie [miniature exhibition print] of *Eclipsed*, one of my first photo-illustrations, made by airbrushing over photos, in this case to paint the eclipse and Milky Way above the model. The picture (the reverse of it, actually) became the logo for **Mesney's Third** Bardo, when I moved into the 73rd Street studio. Pixies were miniatures of my best illustrations and pictures; they were my primary promotion tool from 1968 to 1975; I sent out about 50 a month, to selected art directors.
- 8 - 1994 | Rajasthan, India | Carved wood powder box, fish shaped; it came loaded with red powder that, they told me, was used for decorating **one's forehead** with a "third eye." I got it, along with a fabulous statuette of Ganesha, during a tour of India with colleagues from Malaysia. The red powder is long gone, but not the memories.

- 9 - 1974 | Aman, Jordan | Blown-glass ash tray, just one of a few dozen trinkets I purchased at various Souks [Bazaars] in Aman, during the week and a half that Don O'Neill and I spent there, fact-finding and photographing Alia Airlines operations, for an airline-promotion program being produced by Burson-Marsteller, including both print materials—brochures, ads and the like—and a multi-image mindblower. I also bought a bunch of gold necklaces; I think Sandra ended up with most of those.
- 10 - 1986 | Stockholm, Sweden | Crystal tea-light candle holder; apple motif. When Sandra and I split up, I redecorated the Heleneborgsgatan flat with a dozen of them; they made the long Swedish-winter nights magical.
- 11 - 2015 | Vancouver, BC | Cable-TV receiver box.
- 12 - 2016 | Vancouver, BC | Bejeweled wood treasure box, by Pamela Swanson; she has made more than 100 of them; each box is totally unique; they are all decorated with coins that I collected from journeys to countless countries, on assignment; inside, they are decorated with old paper currencies, like the thousands Russian rubles I had, from my last trip to Estonia, in 1991; this one represents nearly a dozen she has gifted me on various occasions.
- 13 - 1984 | Kosta Boda, Sweden | This funny-looking glass squiggle is actually a scrap, trimmed from an art piece during its fabrication; workers at the Kosta Boda glass factory gave it to me, along with another, pink one; they thought I was crazy; but saw beauty in the scraps, and still treasure them.
- 14 - 1992 | Vashon, Washington | Gold-plated decoration from an antique desk once owned by Grandma Taylor; it stood in my Flushing apartment and studio on 73rd Street, where it complemented the boiserie of the former Wanamaker mansion. When I moved to Hawaii, the desk went into storage for a decade; it suffered badly from Hawaiian humidity, as well as rough handling during shipping from New York to Hawaii, then Hawaii to Vashon Island; one of the two decorations went missing; when I had the desk restored by professional antiques refinishers in Seattle, in 1992, they removed the remaining one, and this is it.
- 15 - 1994 | Vashon, Washington | Etched-glass tea-light holder with heron motif, made by Vashon artist Silvija Paza. In 1994, I bought a raft of her work, as Christmas gifts for friends and family; but I kept one for myself.
- 16 - 1997 | Seattle, Washington | Spun-wire sphere; a gift from Esther and Marvin Wolf; Esther was Lou Hetler's sister; Lou was Kathryn Mesney's husband; they lived in Madison Park, an upscale Seattle suburb on Lake Washington; until Lou died, in 2001, I'd see them every year, during the holidays, usually at the Wolf's house.
- 17 - 1960s | New York, New York | Woven, wood-fiber sphere. I don't remember exactly when or how I got this unique ornament; it has been with me since Leslie and I were married; maybe it was a wedding gift. The sphere is nested in a miniature Bridgestone tire, fashioned into an ash tray; I got it when I was working at Basford Inc., in 1965; it was a fixture on my desk from then until 1991, when I quit smoking.

The ashtray sits atop a trivet fashioned from a glass tile that was once part of a New York City subway skylight; my Mom gave me that in 1972, when I moved into the Wannamaker mansion; she always came up with odd-ball presents; one year she gave me a big, brass diver's helmet; another time she gave me an old traffic light, from the Bowery [lower east side of Manhattan]; you have no idea how big those are; they look small, when you pass them on the street; however, the three-light [red, yellow, and green] one she gave me was nearly three-feet [~one meter] high, and just as wide.

- 18 - 2014 | Vashon, Washington | Decorated rock, by Vashon artist Tim Carney. He gave it to me as a going-away present, when I moved back to Canada. Since he began making them in the 1960s, Carney produced nearly three thousand decorated rocks, using dichroic, holographic foils; his ambition was to earn his keep selling his sparkling stones and glittering paintings; he got off to a good start at Heidi Stair's art gallery, Sunshine and Ideas, in the summer of 2010, where Tim's rocks proved popular; but that enterprise closed after just two months, for lack of business; and none of Vashon's other galleries were interested in them.
- 19 - 1984 | Orrefors, Sweden | Crystal ashtray purchased when Sandra Sande and I toured the Orrefors glassworks, while we were working at AVC. Inside the ash tray there is a small dish decorated by Bea Lorentzen, who gave it to me as a going-away present, in 2014. Inside the dish is a tiny elephant, carved from white stone, that Pamela Swanson brought me, from her trip to India, for the wedding of Narbdeswar Pandey's son, in 2012.
- 20 - 2009 | Vashon, Washington | Statuette of lovers, carved in white stone. Sam Rajarora gave it to me when he left Vashon, after closing the All India Café; he said it reminded him of me and my gal, Pamela Swanson [we weren't married yet; we got hitched a couple of weeks later, on 09-09-2009.
- 21 - 1966 | Bear Mountain, New York | Wooden hot pad, made from the cross section of a young tree; I got it from a souvenir store, while Leslie and I were on our honeymoon, in the Catskills.
- 22 - 1985 | Stockholm, Sweden | Crystal candy dish; it was a gift, from my colleagues at AVC, on the occasion of my 50th birthday. Kurt Hjelte's right-hand gal, Sussie Olsson Wallrup (Lasse Wallrup's wife), organized a surprise party; she presented me with the gift after a formal, sit-down dinner; after that, I felt like I was truly part of the AVC family; it made me twice as guilty about leaving AVC, going into competition with them, a few months later.
- 23 - 1986 | Stockholm, Sweden | Christmas candelabra; it was the first of many purchased to decorate the Hornsgatan studio.
- 24 - 2010 | Vashon, Washington | Decorative lights; they were a Christmas gift from my sister Kathy [aka Patti]; we both used a lot of fairy lights to decorate our homes; in return, I brought Kathy LED Christmas lights from Canada; LED lights were popular in Canada two years before they became available in the States.

Memory



The mind only holds “so much.” Our memories are like “selfies” and Facebook profiles; everything has been “processed” to present us in the way we want to appear; the result is “revisionist history;” but there can be no other kind.

I’ve heard it said that when we remember things, we are actually remembering what we remembered the last time we remembered it; and that each time we remember it, the memory is edited.

Marci Summers family collage, 2016

Memory seems to work like Photoshop algorithms that alter pictures; they can fill-in blanks or replace parts of one picture with those of others. Memory triggers a variety of archived ingredients; seeing a flag, for example, might trigger a hundred different memories, different events at different times; filed in memory in the “flag folder.” When you remember events and people, you remember them the way you want them to be, not necessarily what or **who they “actually” were... but what *is* actual?**

Consider the file folder system in computers, phones, pads or what have you. The system organizes its entire contents—current operations and memories—in folder “trees” that we have all become accustomed to using.

That organization system reflects how our own minds work; it came into being the result of human minds working together. People do not choose to do things that are difficult; they seek the simplest, easiest solution; the path of least resistance, to stasis. The file-folder paradigm is understandable and therefore comfortable; our minds understand that system because it reflects our own internal memory organization, making it *logical*.

Fractals play a big part of memory as well; they are the way we perceive reality. As we survey the world *out there*, we **don’t** see what we think we do; we see fractals that represent what is there. Look at a **forest; you don’t** see each tree, you only see a few; the rest are forest fractals. Watch *Google Earth*; they intermix fractals with “actuals” to create a composite representation of reality. (Hold that thought.)

Now, think about compression; why is a Photoshop file for a given picture so much bigger than a jpeg? Photoshop writes the instructions for each pixel as a discreet micro-file, a single data pack with a specific address on a grid. The checkerboard has 12 boxes per row; building that row in Photoshop requires twelve sets of instructions, one for each box. The jpeg instructions say the same thing in just two instructions: every odd box red, every even box black.

Or, take a picture of a white sheet of paper with a small black dot in the middle; say the picture is 1,000-pixels square; **that's** 1,000,000 sets of instructions with Photoshop; or, just two using jpeg instructions--all white except pixel number 500,000, black.

Putting it all together: the skier cascading down the mountain **doesn't see the** trees blurring past; if you asked about any particular one, the skier would have no recall, because none was imprinted (unless the skier actually looked at the trees and felt that information important enough to file). Instead, a quick scan around unconsciously reveals to the skier that he has seen trees like that before and that **they all "look the same" (they are: they're fractals)**; so, rather scan everything around us all the time and waste processing power assembling all those details, the mind can more easily assemble that scene with instructions like: *speeding pine trees left and right*, and assemble the scene using fractals of speeding trees that are stored in memory.

In other words, the mind takes the inputs from the senses and compares that new data to known (remembered) data; if there is a match, the brain grabs the fractal and moves onto stuff for which it has no recall and then processes that data into new fractals which become part of the ever-expanding *matrix of fractals* we call reality. Available processing resources are allocated in a prioritized hierarchy (need to know) organized on principles of survival.

They say that our minds record every moment of our lives; everything you ever did, every person you ever met; **it's** all in their somewhere; retrieving those memories **is "just"** a matter of re-connecting the synapse paths that lead to **them; that's where** words and pictures come in handy, restoring old connections so that they can be re-interpreted in current time, which in turn leads one to ponder the future; some call that process **"deep thinking."**

My Mom had a huge shoebox full of snapshots and a dozen trays of slides; she considered them her treasures; she told us that all she wanted in her old age were her pictures, her memories. She took snapshots of everything, even the food she was served at restaurants and parties; she was doing **"selfies" a half** century ago.

I was critical of her; she wasn't living her life, in my opinion, she was recording it for playback later at which point you can only re-live the experience vicariously, or as they say today, **"virtually."** Ironically, I now I find myself in the same position; with a huge archive of images, pictures of a life recorded, not lived. Oh, I did plenty of things but didn't **really experience** them.

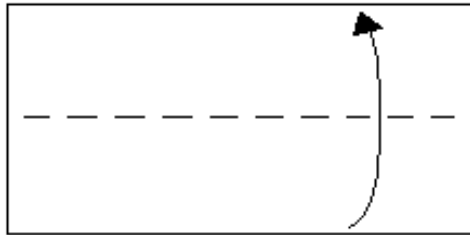
Since the age of twelve, when Grandpa Mesney gave me my first good camera, I have focused on taking pictures; **I start "cropping" whatever I see, looking** for pictures. It isn't so bad anymore, especially now that I am writing; I am **out of "picture mode;" I am "seeing"** for the first time; just enjoying the eye candy in the world instead of scanning it in search of pictures.

Those who get totally involved in a profession miss the life that is passing by; artists, scientists, quants, philosophers; they seldom have time to smell the roses. My colleague, Jon Bromberg, once confessed to me that although he appreciated his good job with Microsoft [he ran the *Shows 'R' Us* department, which made Bill Gates' presentations], he missed his kids growing up because he was never there, he was always at work or travelling for work.

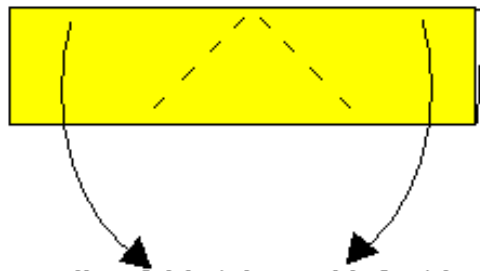
Origami

Golden Venture Folding Instructions

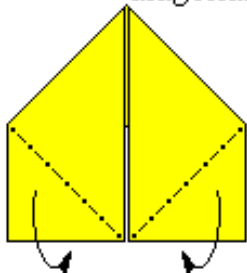
This diagram shows how to construct the units that make up all 3D origami projects.



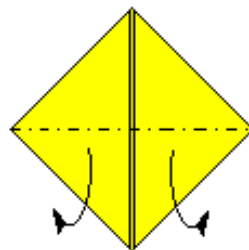
1. Valley fold in half, lengthwise.



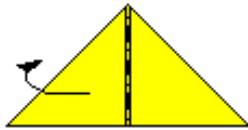
2. Valley fold right and left sides diagonally at center.



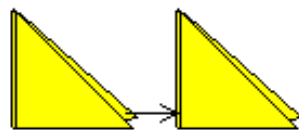
3. Mountain fold right and left sides diagonally.



4. Mountain fold in half.



5. Mountain fold in half.



6. They are connected by sliding a point into a pocket.

To make one of the units for Golden Venture folding, a rectangular piece of paper is folded in half lengthwise. The left and right sides are then brought down to meet the center. Mountain fold the left and right sides diagonally to form a diamond shape. Mountain fold the diamond in half to make a triangle. Mountain fold the triangle in half once more to finish the unit. Connect individual units by slipping the points into the pockets.

The folding technique may be simple, but keep in mind that models constructed using Golden Venture Folding often require hundreds of sheets of paper. It's not uncommon for a model to be made of 400 or 500 different triangular units. This means that folders must have a great deal of patience to be successful in creating 3D origami sculptures.

<https://www.thesprucecrafts.com/3d-origami-art-2540685>

COMMENTS FROM FAMILY, FRIENDS & COLLEAGUES

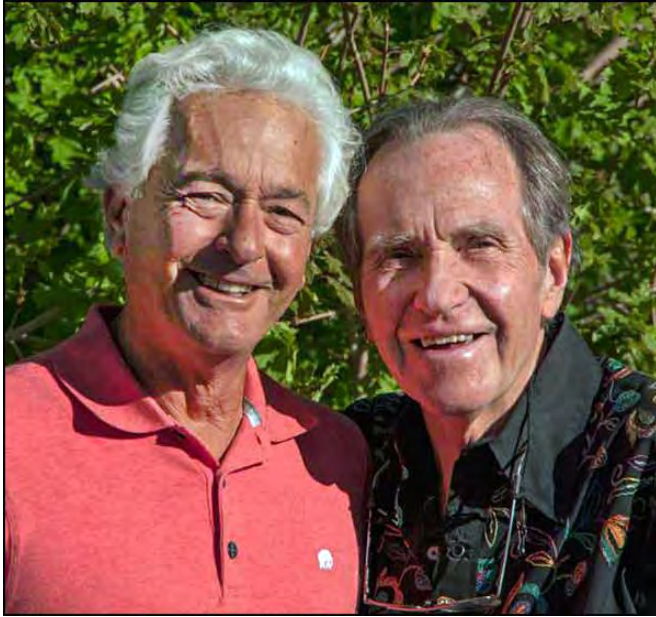


Photo by Pamela Swanson.

Allan Seiden and I go back to Junior High School, where we were classmates.

In a series of emails, I asked Allan to fill-in some blanks concerning my move to Hawaii, in 1982, and other events in our early years together.

[Ed note: Seiden has a penchant for writing his emails in capital letters. I reckon he figured his musings were THAT important. Ha!]

ALOHA DOUG: I'D SAY IT WAS 1980 WE WERE ENCAMPED AT 2735A PACIFIC HEIGHTS RD.YOU WERE WITH US FOR A COUPLE OF MONTHS AND THEN YOU WENT TO KAUAI, MET SANDRA AND CAME BACK TO THE HOUSE AS A COUPLE...CAROL WENT TO CALIFORNIA IN 1983 AND I MOVED UP THE HILL TO 3061 PACIFIC HEIGHTS RD. AND LIVED THERE UNTIL I MOVED TO TANTALUS A YEAR OR SO BEFORE MARTINE WAS BORN (1989) ...THE SHOW WAS AT THE SHERATON WAIKIKI...MIGHT HAVE BEEN IN 1982 ...I MOVED HERE IN MARCH OF 1974, OPERATED AS CREATIVE FOCUS WITH A PARTNER (CATHERINE LORD AS A MATTER OF FACT)...WE DID PR AND ADVERTISING (PRINT AND RADIO) FOR THE KAPALUA BAY HOTEL (ROCKRESORTS HIRED ME) , TOKYO JOE'S RESTAURANT AND A FEW OTHER SMALL CLIENTS. I THINK THE ADDRESS IS 207 LEWERS ST...I WAS THERE FOR ABOUT 8+ YEARS, SHARING AN OFFICE WITH THE OWNER OF THE HALEKULANI, KINGIE KIMBALL...EVENTUALLY HE SOLD THE HOTEL AND RETIRED AND I TOOK OVER THE WHOLE "SUITE."

[Ed note: Allan got over using all caps, but still wrote in dense blocks.]

Gad Zooks...I'm trying to pull up a memory, but that one doesn't come to mind...what year? I was openly 16...were we able to drive then? If was 1960, I think my father had an Oldsmobile 98... checked the people I was friendly with...still in touch with Artie Baron, Jay Martin, and of course Ivan Helfand ...after a many years absence, Susan Levy, now Susan Paul emailed me...she has been spending most of her time in India doing healing work, now coming back to the states...saw Susan Wolf at the 55th reunion, which drew a total of 13 people! was fun nonetheless...* people I knew when we were pre-high school, ** people I was close to in high school...I was in DOK [$\Delta\Omega\epsilon$ - Delta Omega Epsilon] ... Jay [Martin], Artie [Baron] and Todd [Savitt] were also in it... I'm as busy on my book as you are on yours...funny that we're both similarly obsessed, despite the difference in scale...we've both always been

intensely focused...I'm heading to Turkmenistan and Uzbekistan on Sept. 22...gone almost a month...still considering Ethiopia in March...hope you and Pam are both well...please hello to her from me...Allan

Barry Graff

* Elyse Sofer | Beta Omega Phi | Triangle Staff Member

*Bruce Braverman

**Arthur "Artie" Baron

**Susan Levy

Shephard "Shep" Kantor

**Jay Martin

Roberta Meisels

*Patricia Mulé

Barbara Nussbaum | GF

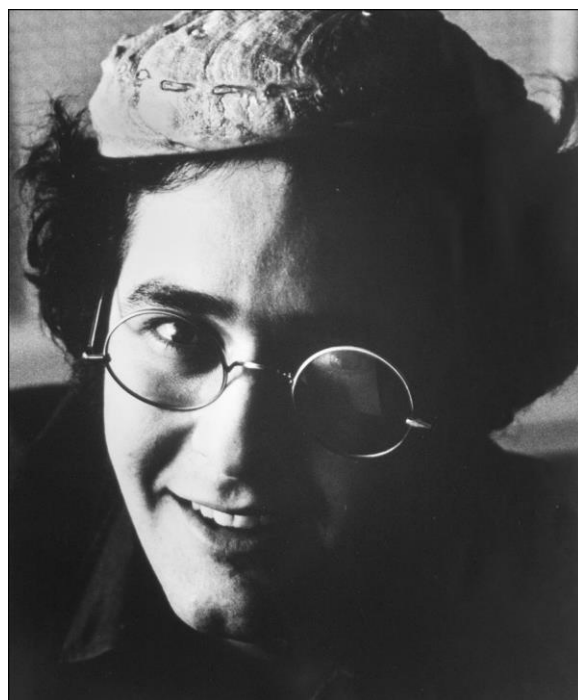
Arthur Nitzburg

**Todd Savitt

*Susan Wolf

...

Helfand (with a d)...he graduated the following year...I'd known him since 1st grade...he didn't make SP (missed it by 1 IQ point), so after 6th grade he was a year behind us... we were close friends in elementary school and again for the past 40 years...he lives in Manhattan (158 and Riverside Dr.)...the apt. Mahchid bought is next door to his...I was 17 in October, so I guess I was driving...I have other memories of you...in your attic bedroom with the fish tanks, of course the baby rats at Mrs. McHugh's, dinners at your parents' place and my parents place, sleigh riding in the Manor, your romance with Susan Levy...your wedding to Leslie and your apartment on Quince St. [143-15 Quince Avenue]... things come to mind when I think about it, which must really be true in what you're doing... remember to say hello to Pam...stay well and in touch...Allan



Allen Seiden donning an abalone shell in 1968.



Bjorn Sandlund is the founder, CEO, and creative director of Dataton, AB, the Swedish maker of audio-visual-show-control equipment and software. I asked him to comment on Dataton's history and the company's DNA.

Photo supplied by Bjorn Sandlund.

[Ed Note: When I wrote to him, I inadvertently called Bjorn, Jan.]

Hej Doug,

My name is not Jan, my name is Björn in Swedish, Bjorn in UK English and Bjoern in US English, and I have not retired! If I'll stop working I'll stop living, I think. However, I try to concentrate to do things at work I like and avoid boring things like meetings, org plans, budgets.

Entering our ages could be a bit challenging – how much should you spend on the past and memories and how much on future things, when the future is quite uncertain? Since six months I'm working on a semi secret project where I try to document Dataton's first seven years (the synthesizer years) and all the details of the products we created (1973-1979). Perhaps I will then continue to write about the "slide era" (1980-1989), then about the multimedia era (1990-1990) and finally about the WATCHOUT era (2000–).

I found it very engaging to work with this project. However, at the same time it's quite touching because so many memories pass by and remember me about all struggles, economical problems, family priorities, etc. Also, I got surprised how much I was able to perform at that age and with a company with just 3-4 four people. I think you encounter the same feelings!

When someone tries to describe the importance of various people for a company's success, it's natural to emphasize oneself! And for Dataton I'm sure there have been a handful of key persons, where you absolutely have been one of them!

When we made our first paradigm shift from synthesizers to Multi Image we were late on the market – we already had four competitors were AVL was the most important one. When we started, we had just one key advantage over our competitors: we had a general-purpose program sequencer from the synth system capable of controlling everything, not just audio. Due to that we could quite quickly design projector interfaces which could do virtually any trick, even emulate the code of all our competitors!

[Ed. Note: Dataton gear played AVL shows better than their own.]

So when slide control turned out to be much more profitable (and still very interesting from an artistic and technical point of view) we were forced to leave the synth market which has turned out to become much more commercial and less “artistic” (read Stockhausen kind of music) and we were not really in line with that.

But to succeed in the Multi Image gear market it was quite clear that we also had to conquer AVL’s partner network, their key customers and... their own super producer, Mr. Mesney! It was a hard work and we also had to prove that AVL shows run perfectly on Dataton gear, because a lot of investments were already being done on AVL-shows. I think it took us 10 years, but at the end of the 80s the mission was more or less completed. And your engagement from your Hornsgatan office was a key factor for that action. You don’t just open doors for us into the AVL network, you also strengthened our own confidence which made us more bold and prepared for higher risk takings.

So, I think at the end of the decade we were in line with AVL in some respects, and we were even prepared to acquire AVL so I flew to New Jersey together with a guy from the Swedish export council to negotiate. Looking in the back mirror I think the main purpose with that visit was not to acquire AVL, but to just show them that we were not possible to stop! Just a year later or so we hire Jim Kellner from AVL with some help from your side, and he is still an important guy for our US operation!

And I think we all know what happened after the Gulf war 1990 – the market imploded, just after our biggest engagement in Photokina with a budget of 3.5 MSEK (0.5 M\$), so during the 90s we really had to find new markets and to explode all technologies available. We survived and then we all remember the iconic presentation of WATCHOUT in December 1999 which was the start for Dataton’s most successful period and we still benefit from that and we are currently spending more resources than ever to continue to develop this concept and I am sure that we will surprise the market with new things during the coming years, even if Mike Fahl now runs his own company to which we have a very good relation.

The 1999 December launch will be remembered as our most successful ever! And there you also played a key role with your speech and slide presentation. I had worked several weeks with a similar presentation from my viewpoint and were not aware of that you also should perform. And when I saw parts of your presentation before the show I realised: two old man historical presentations is one too much! And Yours was better, so I quickly decided to withdraw mine and succeeded to persuade our sales manager Fredrik Svahnberg to say some welcome words in front of the audience. He got quite shocked but accepted the offer and made a good introduction.

When doing launches like this you also need to have some luck as well! Technically, WATCHOUT was far from finished and the introduction show we used was hardly seen by ourselves the day before. We used brand new “super high resolution DLP projectors of 800x600 pixels”. But (as Jacquie used to write) “the show ran without a single glitch”.

Talking about Jacquie (don't CC this to anybody!), once you questioned if her native language was English. And when you were told that she was coming from England, you commented: "But it [her prose] doesn't sing!" This is something that we still are aware of. Writing US copy and writing English business agreements are quite different skills!

I have much more to tell you and my intention when I started to answer your mail was to just say "fine, nice, interesting". I will start to try to find pix from the historical period but it is much more time consuming than finding pix from the last ten years when everything is digital from start. Anyway, I can start with a picture from 1978 when we were still in the synth period. Here I help a Swedish composer to get the right kind of sound out of the Dataton modular synthesiser [sic] system. In the orange ellipse you can see the "PROGRAM SEQUENCER 3301" which was the bridge into the Multi Image business. Mike started at Dataton 1979 at the age of 19. He had no father and his mother passed away just months after that.

I will come back!

Regards
Björn

[My reply, 19.02.16, follows...]

Hej Björn,

Geez do I feel stupid; of course, I know your name is Björn, not Jan. I think I fucked up because the next note I wrote was to Jan Robberechts, in Brussels. (He was the former managing director of Burson-Marsteller, world's biggest PR agency at the time; Jan was instrumental when I moved Incredible Imagers from Stockholm to Brussels, just before the financially-disastrous First Gulf War.) Anyway...

I so appreciate what you wrote and look forward to as much as you have to offer. It is exactly your kind of commentary that gives life to history. Recounting the past can be quite "dry." I'm coming at it from an autobiographical POV -- the hows and whys of what happened; the good, the bad and the ugly.

I'm so glad that you are writing the story of Dataton; it's the very definition of what entrepreneurial enterprise is all about, and still is.

...

If you don't mind, I am going to add your entire commentary to my story, as well as what may be forthcoming.

Appreciatively,

Douglas

[Spoiler Alert: He never got back to me, to continue his tale.]

Bob Brown was indirectly my boss for a while, sort of. As the magazine's editor, he wielded a lot of power. Although my benefactor, art director Gene Butera, also had clout, Brown could trump him.

Ultimately, it was publisher Marty Touhy who called the shots and Gene had a way of charming him. So, I got away with a lot of photo-trickery that car-enthusiasts didn't appreciate.

I asked Bob a bunch of questions in a series of emails over the course of the five years I've been writing this tome, about the history and Zeitgeist of the magazine.

Bob Brown's Car and Driver head cut, by Ken Dallison.



Douglas,

I'm sort of blanking on details of how we met. Butera, as you know, is one of the best scouts of graphic talent ever. Illustrators as diverse in styles as Ken Dallison Baron Storey, Thomas Quinn and my college roommate David Grove got their commercial start with Gene and the meager stipends that Car and Driver offered.

And of course, photographers such as yourself, Pete Biro, Rainer Schlegelmilch and Humphrey Sutton did likewise.

And while Gene's own talents as a painter and photographer were well known and crucial to C/D's success, few people knew of his background as printing, his talent in juggling press layouts made it look as if C/D had a far larger 4-color budget than was the fact...lord knows how many advertiser color ads ended up allowing color editorial features, and not just through agencies, often our stuff would be several pages removed thanks to Gene's knowledge of offset page/press layouts. And as a designer? I still think the setting sun logo that Gene designed for the *Cannonball Baker Sea-to-Shining-Sea Memorial Trophy Run* is one of the five best logos of all time. Gene can be reached at 435 319 4327 or 4131 2780 South Circle, Hurricane, UT 84737.

[Tom] Ridinger replaced Lynda Kalmann as Gene's assistant AD, thinking back, Lynda might have been the person you first showed your portfolio to, she was model-thin, think face, very tall, blonde who almost always wore glasses because, in fact, she was very far-sighted. Ridinger and Charles Fox used to hangout a lot, smoking dope and dreaming. When Charles came down with MS, Ridinger stuck by him socially for years.

The guy who ended up at Mercedes is Jack Cowell. He actually became a protege of David Ogilvy, who had the MB account. Jack also had his own agency for a while and eventually was the spokesman for Credit Suisse in the US. He also was one of the three fake priests that ran in the Cannonball. Jfcowell@gmail.com or jockcowell@optionline.net or Jack.cowell@global-infra.com or on LinkedIn.

As for me, I got out of Syracuse University in 1962, worked in communications for UPS for a year; was the economics editor of *Printers' Ink*, "the Magazine of Advertising and Marketing," (while my wife Karen and a fraternity brother also tried on nights and weekends to get "Surfing East" up and running); then as a promotions manager for Bill Publishing (*Sales Management*, *Modern Tire Dealer*, *Coal Technology* and a bunch of even less appealing titles. Bill was located on Third Ave, I knew that *Car and Driver*, a magazine I had read since it began as *Sports Cars Illustrated* was a couple of blocks away on Park Ave. Finally, fed up beyond all tolerance, I took an early lunch and walked up to 2 Park Ave, took the elevator to the sixth floor and knocked on the door of Car and Driver. Literally, David E. Davis, then the publisher, had just had his editor, Brock Yates quit that morning (the first of many times) and there was a deadline in three weeks for C/D's *Road Test Annual*, 144 editorial pages. Not a word had been written for it. Davis only wanted to know if I could do it on time. Sure. Okay, if you do it as a freelancer, I'll make you a staff writer. Done. I was on the staff of my favorite magazine in 1965.

Over the next few years, editors came and went in violent spasms, Yates became Editor at Large, Davis became Editor and Publisher, Steve Smith took over as editor, Jim Claar replaced Davis as publisher when Davis started his own ad agency right across the street. Smith was neurotic enough that he was quickly replaced as editor (although he continued as a staff writer) by Leon Mandel, no model of managerial stability (for instance, within months he fired Davis a freelance contributor). Former ad salesman Marty Touhy and then Orison "Chuck" Curprier became largely absentee Publishers. I became second in editorial command. We nicknamed the magazine "Social Commentary and Driver." Tech editor Pete Hutchinson left to become VP of Hobeie (and principle designer of the Hobe Cat sailboat), replaced by Chrysler engineer Patrick Bedard. Leon often couldn't bring himself to come into the office but the magazine continued seemingly unfazed with me sort of de facto running it, Butera keeping it looking prosperous and me, Pat Bedard and Charlie Fox writing most of it.

Then came the *Opel In the Junkyard* article, a road test in which the car was shown dangling from a crane in a junkyard just behind Shea Stadium (Butera's inspiration) and a non-staff writer vividly dismantled the car with phrases like "a paragon of (Ralph) Naderian virtue." GM [General Motors] yanked all its advertising...not just from C/D but from all Ziff-Davis magazines (save *Modern Bride*). Mandel was excoriated within the company, not just by executives, publishers and ad managers, but by some fellow editors, none of whom had he warned about the article. He pretty much dropped out of sight (although CJ and I made sure his office looked like it was still occupied by leaving small stacks of "while you were out" notifications on his phone console, shifting books and papers around a few times during the day and filling and emptying the big ashtray on his desk. We kept him up to date by sending editorial assistant Jack Cowell up to Leon's home in Ossining with packets of already edited manuscripts). ZD executives, who called frequently, determined not to be surprised again by another C/D timebomb, never got wise that he was mostly AWOL [Absent Without Leave]. But eventually Leon was fired.

Gordon Jennings came in as editor. As good and knowledgeable as he was about motorcycles, and to a far lesser extent about marketing cars, he overreacted by making sure the magazine pleased its advertisers rather than its readers. Circulation died. Jennings was sent back to *Cycle Magazine*. C/D was offered up for sale...and I was made editor-in-chief. [It was] sort of an interim deal, until a buyer could be found.

But all of a sudden, the circulation not only pulled out of its death spiral, it was accelerating to record highs. The secret was simple. Be critical but enthusiastic and positive. And, underscore that by making sure the readers were involved. The Cannonball was probably the most spectacular success (any one could enter, with any car...there were no rules. (I made sure was C/D covered by getting the thing actually insured as an "over the road rally event" through an acquaintance.) [I made sure that] there was a reader-involvement opportunity in almost every issue: *Reader's Choice Poll* instead of an "expert-picked" Car of the Year awards, *Showroom Stock Challenge* (readers vs C/D staff), running dialogues between the "Ed" [Editor] and readers in the Letters section (which would draw in an average of 200-300 letters a month... far more than *Sports Illustrated* by the way), sweepstakes for project cars, and sniping and disagreements between staff members...Bedard, for instance hated the Cannonball, hence we created the SS/Challenge as a controlled environment version the same idea. The magazine became a runaway success, it could not issue rate cards fast enough to keep up with the circulation increases. The underlying philosophy was evident on every page: Enjoy and make the most of the opportunities that cars afforded to YOU! Which is how it all ended.

Another new publisher, Edward Muhlfeld, decided that all this good stuff wasn't enough. He started lobbying to include trucks into the editorial mix so as to milk that advertising market. No, that wasn't going to work editorially, and I fought him on the issue. Finally, he decided to have a showdown. We had moved into a semi-open office complex by then. Muldfeld strode into my office, which in fact had a door for privacy, left the door open and sat down on a chair next to my big old wooden desk. He told me that I had to start running tests of pickup trucks. I granted that there was an opportunity for new advertising, but that instead of diluting the *Car and Driver* editorial mix with trucks that i would spinoff a new magazine with a majority of truck editorial. No, it would have to go in C/D. No. Yes! NO! ...and I kicked my Royal manual typewriter into Muhlfeld's ~~fucking~~ lap, grabbed my jacket, walked to the elevator, pushed down, and never walked into that building again. The End. I was hired by *Sports Illustrated* a couple of weeks later and spent the next 20 years as senior editor of the best-written magazine in the nation. I am very proud of that, but it was never as much fun or satisfaction as I experienced in nine years and nine months (three months short of being fully vested) at C/D.

Excuse the typos and grammar goofs. I did this stream of consciousness and don't have the nerve to reread it.

BB

[In other emails...]

That is Wilkinson. Car might be a deTomaso Mangusta, but the vents look wrong. Talk about a fuckin' obscure model. Aside from the vents, the front end is pretty much the same as a Bora.

Both being designed by Georgetto Guigaro. The ass is considerably different...but from this view, we can't tell that. Thanks for driving me nuts.



[Later, in another email... I stand corrected. It is a Maserati Merak]



The illustration is probably a Christmas card from 1970 or 71. It must have been commissioned by the ad department because I've never seen it before...it's pretty poorly done. Butera would have fits if he saw it. You would do far better with the illustration that accompanied the feature on the Reader Challenge Race. The one won by Bedard...I just sent him the press proof of it to his home in Sedona, Arizona. Just get the proof from Pat, that'll be a lot easier.

Anyhow, the only positive idents in this Christmas card are:

(front row, l-r) Orison B. "Chuck" Curpier (holding the sheet music, Publisher), unidentifiable, Gordon Jennings (Editor), Bob Brown, Leon Mandel, Gene Butera
(row 2) unidentified, Burge Heulett, Charles Fox, unident, unident, Tom Rudiger [Ridinger] (in car, dark hair) Caroline Joy Hadley.

[Regarding Graham Hill's crash, illustrator Ken Dallison and Chevy dealer, Don Yenke...]

Hill's crash in the US GP was 1969. He was thrown from his Lotus and ended up at a hospital in Montour Falls with two badly busted up legs.

Dallison [Ken Dallison] is quite short (like me, trying to be 5' 10"), quite effusive in manner and speech and hyper-competitive. He plays ping-pong as if it were a Wimbledon semi-final, and a game of darts at The Guardsman was virtual armed combat with a surrogate rival. And he would go ballistic when he thought anyone was trying to copy his style (and a lot of them were).

He also has a fine sense of humor, when he did a portrait sketch of me for my column, he carefully lettered the word " f-u-c-k" on the sheet of paper coming out of my typewriter, in accurate, very tiny pica style. Neither Gene nor I noticed it but a sharp-eyed printer at the plant did and called us to see if it might be a mistake. We were letterpress then and the offending word was chiseled off on press. That printer was a real fan of C/D and would catch fairly exotic mistakes a couple of times a year ...like "I think that is a Lotus 49B not a 49A."

[Regarding the backstory to this photo...]

[I'm] almost 100 % certain [she is Donna Mae Mims].

Almost. The guy is the late Don Yenko, a Chevy dealer/race driver who produced a lineup of highly modified cars called Yenko Stingers out of his western Pennsylvania dealership. The most memorable Stinger was the Yenko Stinger Corvaire. He produced enough of these Stingers that the government regarded him as a manufacturer and made him meet federal standards, hence the photo.

Donna Mae Mims worked as "Hi Performance Manager" for Yenko Chevrolet. She also was the first woman to win an SCCA national championship. She was part of the Right Bra Racing Team in the 1972 Cannonball, sans bra. She died following a stroke a few years ago, and at her viewing she was seated in a Corvette. She was known as the lady in pink as she often affected pink cars and outfits. Very competent, as both a driver and a businesswoman, very funny.



PHOTOGRAPHY: DOUG MESNEY



Brad Hood is the most versatile talent I've ever encountered and the most talented. He was the lead art director at I Image Stream when I worked there in 1983 and has gone on to become a well-known creative director and DP [Director of Photography].

I asked Brad to write a piece about his days at the Stream, to piggy-back on Chris Korody's story. [Brad's story was incorporated into Korody's article.]

Selfie by Brad Hood, 2019

Hey Douglas!

Sounds like you are diving into some deep waters with a history of Multi-Image. Those were wild days. What possessed us? When Chris sent me the image of the Roadrunner product sheet, all the work came rushing back out of the fog. I touched on a bunch of the high notes with brevity and impact in mind just to respond and add to the conversation. But the story is deeper and of course involved a whole team of folks.

Reading through your note here, I have to say that I'm not much of a historian collector of artifacts from the time. The best person for that outside of Chris's archives would have to be Dean Dedmon (you know him). He had TONS of stuff ferreted away in his garage in Whittier. But he sold the Whittier home and moved to a place outside of Spokane. In the process I think he weeded a lot of great materials out from those days. But he may still have some stuff. I'll send him a note to see what he has to say.

"Rhythms of the World" – that was the Disney barge show? I remember we did some big airbrush renders of the concept in the sell cycle. I don't have any of those.

Yamaha – guessing you are referring to the Motorcycle shows (You worked with me on one) – Damn those were fun! (We did Snowmobile, Musical Instruments and Stereos too).



I remember a lot of stories (live 360 turntable spin Burn Out by Pee-wee Gleason on the first V-Max – full Japanese executive group in front row).

This was very much what it looked like. [Except this picture is from the Internet.]

He became tied to the VMax brand the rest of his career.

Yamaha bike burning rubber. Photo courtesy Brad Hood.

Took a lap around Willow Springs holding on to Eddie Lawson fresh off his first F1 Grand Prix title win on the back of the first FZ750 4 cylinder/20 valves / 13,000 rpm – first Genesis Engine.

But can't say I have any specific images from them – somewhere I had a few motorcycle shots. Had a shot of myself jumping a 360 2 stroke dirt bike, fully airborne. Had a big burnout shot of a bike we revealed too. But off hand not sure where they might be.

Roadrunner – no copies of the video transfer that I know of.



Yamaha FZ750. Internet photo courtesy Brad Hood.

Old shots from Streamer days: I remember a few of those being around – not sure where they are though Here is a link to a promo video I did recently for myself. It'll give you some idea of what's happened since the Stream Days:

[<https://www.youtube.com/watch?v=7IcKNidBHcc&feature=youtu.be>]

If you want me to write something, I'd be happy to give it a shot. What kind of POV would work for what you need? What story arc? I moved my answer to this thread to an email I have on my workstation. The other is on my phone and not heavily used. I'll see this one more often and if I'm going to gather things, I'll likely do it on the workstation.

I hope all is well with you! I'll watch for your thoughts or comments

Best, bh

...

Dear Brad,

Thanks for your reply. Yes, please do send a note to Dean Dedmon. He's mentioned more than once in my book and I need a photo of him (and you). Maybe you can give me his email address?

I've ping'd him already – no response yet. It's been a little while since I've talked with him. Thinking that this is a great reason to give him a call. See if I have the right address for him or not.

In the book, I'm trying to show and tell how we used to make slide shows.

Ha! A tutorial of our madness? Yikes!

Chris told me a little about how Roadrunner was made by hand-tinting black-and-white photos.

I was the airbrush artist – hand tinted all of those black and white prints and pin registered them for shooting the slides of on the big camera.

That's what I'm interested in hearing about--and maybe seeing, if you have any of those cels.

Sorry, I don't have any of them.

You mentioned it was a team effort; who did what?

Christopher was the visionary, Ted was the slide camera shooter, Chris directed a photographer to shoot the black and whites. Can't remember the music score or the narration, I did the Roadrunner logo design. (early days of learning to make chrome looks) I also did the Monument Valley graphic.

Have you any art or slides of your sensational graphics? I have the Roadrunner logo (from the product sheet). Do you have any others? How about the musical-note logo done for *Rhythms of the World*?

I did have some things, but through a few moves, things disappeared – really not sure where the stash might be (haven't thought of this stuff in years).

Aside from those things, anything you'd like to say about the Stream and your work there would be appreciated. What was it like working with Chris and Ted?

Transformative.

When did you join the team?

First employee honor – that was debated with Tony Korody's wife, Jaimie, who was hired within a few days of myself.

How did you hear about the Stream?

Went with a girlfriend to dinner with another couple. The guy knew somebody looking for an artist. Turned out to be Christopher. Showed him my book. Got hired.

Did the politics change when Bill Aylward joined the group?

Billy was soooo intense. Really good designer and worked hard. The back lit graphics technique of multiple exposures on 35mm slides was not taught anywhere. We worked very hard to figure it out and systematize it all. Then the "old guard" had to teach the "newbies." Even with all the test exposure wedge books of every gel in the Roscoe line up it was always a surprise to see what happened in the camera. and Such hard-fought learning and development that made crazy fun projection magic. Much of what I learned I leveraged in other media later. Got pretty good with understanding what a gel would do on lighting a shoot and later on event stages and working with Lighting Directors.

Thanks for the memories! 😊 Seeing this pair of images [AVL Roadrunner print ad and Chris Korody at Image Stream's original programming desk] brings back a lot of thoughts. LOL – I built that bench!

Bh

From Caline Thomas | Childhood friend of sister Barbara

Caline Thomas was a childhood friend of my younger sister, Barbara. I asked Caline to ID the photo at left and others. I got more than I bargained for.



Caline Thomas (left) and Barbara Mesney.

[Ed Note: This article is rife with grammatical errors; they've been intentionally left uncorrected.]

That picture would be 1963. Or 1964. Humperdinck's Operetta Hansel and Gretel. We performed it twice – once at Zion Church and the other at PS 98. James Conlon directed. Your Dad put it together as part of the north shore opera company. Cindy and I shared the role of Gretel. I took piano lessons with your mom along with James Conlon and Barbara (I wasn't very good – but look at the comparison!) I loved being in your home – it was always full of energy thanks to your parents.

Barbara remains a complete mystery for me as she has no presence whatsoever on social media. I remember she idolized you growing up! In the middle of the night I was reminded of Barbara and wrote down my thoughts so I wanted to send them to her- thought it might be a sign? Who knows – here is what I wrote Incase you are interested:

Hey barbara – its caline

So, im out in "Sag harbor and Im in a hotel bed just falling asleep and theres a loud ticking clock in the bedroom and Im suddenly transported back in time to your bedroom and the clock and the double decker bed and there i am in the top bed listening to the clock, cause you always fell asleep before me, and wow – im reminded of east marion and the ice cream that your mom always let us stop to have on route and of cindy connelly, my nemesis, who always seemed to be congested, and so I rally and wake myself up to check her out on Facebook and find Dougs pictures of your family – and oh my wasn't your dad smashingly handsome in those horn rim eyeglasses- and Johnny angel was playing and oh how we soo wanted doug to reunite with his girlfriend – what was her name? remember we bought gifts for them at Books and Things? And wasnt your mom pissed when we sold your aunts cake on our wagon bakery?! Anyway, I woke up to write down these memories- and there are sooo many more that came back from Dougs pictures, which were no doubt printed from the basement photo lab among the hand puppets that kind of freaked me out. Just thought you'd like to know that I remember – and I loved being part of your family.



Carol Brock. Date and photographer unknown.

My mother kept Carol Brock as a close friend; probably because she was a journalist, and Mom loved publicity.

One of Brock's articles, which includes revealing references about Mom follows, below.

NOTES FROM A FOOD DIVA: DOUGLASTON'S CREATIVELY INCLINED

By Carol Brock

Carol Brock writes about a recent film premiere in the neighborhood and several other community members who were drawn to the arts.

Elana Mugdan recently had the Queens premiere screening of her film, "Let's Make a Movie." It all began when someone contacted her and asked if she'd like to open the church doors at "some ungodly hour." The church, as they sometimes do, had rented out space as a staging area for a film. Elana landed a position as a sound intern on the set of John Cameron Mitchell's "Rabbit Hole," which stars Nicole Kidman and Aaron Eckart and was shot in Douglaston.

Growing up, she always made movies. She had been on commercial sets and knew that this was what she wanted to do. Elana went to the University of Maine, where her interdisciplinary program provided for her the background to write and produce her semi-autobiographical film that is based on happenings on the "Rabbit Hole" set.

All this brought Douglas Anderson to mind. My son, Craig Brock, Gus Alimaras and Douglas Anderson were buddies. They had a club in which Craig was vice president in charge of refreshments. Milk and Chips Ahoy cookies were very popular and he made a lot of pasta. Meetings took place at the Brock home in the garden room, basement and clubhouse that they nailed together under the dining deck.

At that time, I was teaching a night class at New York University titled Demonstration of Cookery. The class included demos of two, three and five minutes during the term. The final exam was a 10-minute demo in Bloomingdale's sixth floor kitchenwares department. That took a bit of convincing, but Bloomies finally agreed. One meeting day when Douglas Anderson left behind a loose-leaf notebook, I flipped through what appeared to be a TV script. That's when I learned that Douglas was studying film production at NYU. Pointing out that it would add to his resume, he agreed, for the price of film and developing, to shoot the demos as they took place over the course of a few days.

When I complimented Walter Mugdan, proud dad-in-charge-of-screening-and-popcorn at the recent Douglaston premiere, I added that it brought back memories of Dorothy Mesney and Walter's mother, Edith Mugdan (who lived in Douglaston), who started the avant guard North Shore Friends of the Opera. (Above is a 1955 photo of Dorothy and her husband, Peter, who was also involved.).

Dorothy, a piano teacher living on Manor Road, had James Conlon as a student. He has served as conductor of the Paris National Opera longer than any other since 1939 and now is director of the Los Angeles Opera, the Ravinia Festival, which is the summer home of the Chicago Symphony, and the Cincinnati May Festival (again, longer than any other in the festival's 138 years).

I remember so vividly sitting on hard chairs in her uphill driveway with the conductor above, standing before the open garage doors. Conlon, age eight, conducted a recording of the "1812 Overture." And, yes, a rocket went off at the finale. Jimmy doesn't remember it.

I related the incident at the Green Room at Lincoln Center after arranging as a member of the International Hospitality committee for the wives of United Nations delegates to attend one of Conlon's rehearsals. On arrival, they were served coffee and cookies brought by a conductor and ardent Conlon fan who had just introduced a specialty cookie side line and flew in for the occasion.

Jimmy incidentally looked so much like his father that day as he sat in the Green Room in a black turtleneck, legs crossed, answering questions.

Behind the Mesney home grew a tree with cherries of exceptional flavor and great abundance. We had so many juicy lattice-topped pies made from them over the years. Later, when Tanya Bastianich Manuella bought the home, it was cut down to accommodate a new garden design.

Dorothy was always entertaining, often with potluck suppers. Her stew with 10 bay leaves was a big hit and she gave me the recipe when it was relatively unknown. I've lost it. Her daughter, Barbara, emails from Los Angeles that her brother Douglas loved it and added: "I am a set designer in film. I stopped designing for theater many years ago, as it was too complicated trying to manage two careers. I continue to paint oil paintings and you have received some of them in Christmas cards. My sister, Kathy, has recently retired from Cornish College of the Arts, where she taught theater for 33 years. She taught directing, acting, dialects, body movement, etc. Her husband taught there as well in the same vein. Douglas is running his own company, as usual, called Vashon Island imaging. They print books and art and he creates his own images as well. They are photography based."

Once I brought over Crepe Suzette to Dorothy's potluck, but we had to leave for Memorial Field to watch fireworks before dessert was served. "Just leave it on the table. The dogs won't touch it," Dorothy said. Dorothy loved animals and had huge tanks with fish and several large turtles swimming about to amuse a student waiting for a lesson.

I didn't feel comfortable with that, but off we went. And the crepes were gone when we got back. Fortunately, I had put a plate of second servings on top of the china cabinet and we served them cut into tidbits on picks.

Walter Mugdan had said when I mentioned his mother and Dorothy, "It's a full circle." And now that the Andersons have passed and their home on the corner of Douglaston Parkway and Hillside has been sold and edged with a stone wall, and I've reconnected with the recipe for "Greek stew" via the Mesneys, it's completed the circle for me.



Caroline Hadley in the 1960s, from her own archive.

Although quintessentially a narcissist, Caroline Hadley was so enchanting that it **didn't** matter. The yarns she spun about her macho adventures were endless; I always wanted to hear more of them.

As managing editor of *Car and Driver* magazine, Hadley made it her job to know everything and everyone in the auto trade.

I got to know Caroline better when I accompanied her around the Watkins Glen race course, shooting on spec. She got me into the pits. After that, I had a crush on her.

I asked Hadley about how she got to the magazine and why she left.

I started as Secretary to the publisher, Jim Claire, in 1966. I quit on the fourth day due to chronic boredom and was asked to work for managing edit Leon Mandel, as editorial assistant. I told him, "I failed English in school." Leon said, "This is America. No one speaks English here." But first I had to be interviewed by Steve Smith (the editor at the time). Smith was drunk when he returned from lunch and he and Leon called me into the big office. "Take your clothes off," Smith slurred. "Fuck you," I replied. "You're hired," said Smith, who believed in stress interviews. (Leon said I passed the stress test with flying colors.)

I lasted 8 months (because I thought I knew how to do that job by then) and moved to the Bahamas until Leon sent me a cable four months later to General Delivery in Nassau saying, "When are you coming home?" He was editor by then. I called him collect and said, "When you send me an airline ticket back to New York and make me managing editor." He did—for the *Racing Annual* and *C/D's Yearbook*. I worked for Leon very briefly, then Bob Brown as editor. Brown made me M/E of the monthly *C/D*. It was the best job I ever had. Gene Butera was always art director during my 6-year term until April 1972. Noel was his understudy.

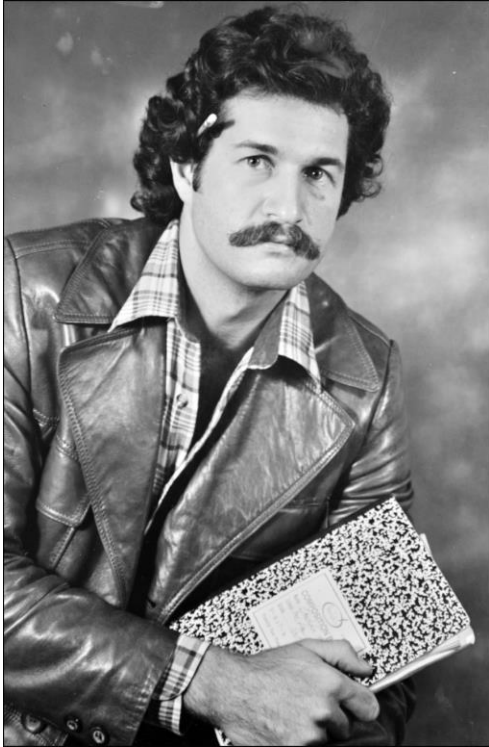
I left because I'd gone as far as I could go (no chance as editor) and I knew how to do the job. I was looking for adventure and ended up covering rodeo—28,000 miles that first year in a black Dodge van named *Son of Moon Trash*. I won Third Place Media Milking Contest at the Calgary Stampede in 1972. I also wrote, photographed, and produced two newsprint mini-books about the sport for Winston Cigarettes/RJR Tobacco Company in 1974 and 1975, with quarter-million copies printed of each (printed by Russ Goebel, who owned *AutoWeek*).

I built a Bradley GT Kit car in Minneapolis in 1972 with help from two boys and wrote its Assembly Manual. And I joined the Northwest Trollers Association out of Port Angeles, Wash., and became a boat puller and the cook on the Gallatea.

That was a dismal failure because I puked 21 pounds of my own viscera into the Pacific within 21 days at sea (furious storm the whole time) and had to be brought back to Sausalito. After I learned to walk again, I hitchhiked to Nevada, borrowed Leon's car (he was working for AutoWeek in Reno at the time) and found work as a contract photographer for the Dept. of Tourism and Nevada Magazine. Within six months I was editor and publisher for the State of Nevada and stayed there 10 years. After that I was a freelance travel writer with one of my best stories being a 300-mile camel safari across the Simpson Desert in Australia for Sports Illustrated (Bob Brown). I also was dragged back to Boston in later 1989 to become managing editor for the launch of PC Computing (a Bill Ziff venture and \$5 million spent on the first issue). They paid me well. Then came RANGE and I haven't had any money since.

Tom Quinn tells me Gene Butera became a great photographer and I think he lives in Utah. Grommett (Deidre Consolati, managing editor of Cycle), probably knows where the Werretts are... I think they own a flat on Central Park South! Patrick Bedard lives in Sedona, Arizona. Maria "Snake Eye" Aufiero (former girlfriend of Cook Neilson) has two children (one in Jerusalem) with a good old Italian boy from the Bronx (she and Joe Giardina came to visit me last month). Bob Brown is in Portland (hopper190@comcast.net).

That's all I know. It's probably close to accurate!
Cheers, cj



Chris Hoina joined Incredible Slidemakers to take the Village People's show on the road and ended up running the company's staging department.

When I closed Incredible, in 1981, Hoina turned out to be one of my two most- loyal workers (Jon Bromberg was the other).

I asked Chris to tell me the backstory about how he ended up on my payroll and what it was like being on the Incredible Slidemakers team.

1978 photo of himself provided by Chris Hoina.

MY TIME AT MESNEY'S THIRD BARDO⁴

by Chris Hoina

I have nothing but warm-hearted memories during the short part of my life spent at Mesney's Third Bardo at 23 E. 73rd Street, in New York, New York.

In the 1970s I was busy, very busy. I graduated high school and went directly to the School of Visual Arts in Manhattan to study photography. Before I knew it, I was on a journey. Cameras, lighting, video productions and staging became my forte. My connections began with people while making television commercials, contacts led from one gig to another gig.

The bizarre world of pop culture is difficult to put your finger on especially when your part of the fantasy. One night I would be sitting on a system of lighting trusses suspended from the ceiling of the Roseland Ballroom shining a spotlight at disco superstars Peaches and Herb and a few days later I would find myself in the Hilton Hotel shaking hands with baseball legend Reggie Jackson while Earl Campbell of The University of Texas entered the room to receive the Heisman Trophy.

I was very fortunate to have meet Lighting Director Paul Saitta, who took me under his wing to show me the ropes. One day somewhere in NYC Paul gave me explicate instructions to stand my ground and not let the cameraman take my position as I held the cue cards for the amazing singer Teddy Pendergrass; man, could he sing! What a treat, thank you Paul.

⁴ When Hoina joined the company, in 1977, it was still legally Mesney's Third Bardo, Ltd. The name Incredible Slidemakers became official two years later.

About the same time, Paul asked me to help with a PBS production called a Gorey Halloween. He gave me the directions to drive up to an old mansion along the Hudson River in Sleepy Hollow, NY.

There I found myself with Prima Ballerina Allegra Kent, The Doubtful Guest (indeed an odd-looking character of about 4 feet tall) all in the presence of Edward Gorey. I remember doing all we could as stage hands to create cobwebs, lighting, thunder and creepy frightening sound effects. But most of all I remember how smitten I was when alone with Ms. Kent in the orchard during a break, she danced in the moonlight and I was her only audience. Surely you understand how it is for me to wander in thought; this mansion is where I met Mark Duffy.

Mark Duffy was older than I and a seasoned professional. I followed his lead and for the next few days hanging and focusing lights, we became friends. He told me he had been doing some design work for a band called KISS, and had an upcoming production and was looking for a guy like me who may have an interest in going on the road with a group getting ready for a US tour. He asked me if I heard of a group called the Village People and I said something like “yea, I think so.”

A few weeks later I went to Marks apartment and he introduced me to the women in his life, I’m not 100% sure I remember her name but I think it was Laurie Greenan, she was very pleasant and showed me a few costume designs which she was working on. Thanks to Mark I became employed with Can’t Stop Productions. We met next for a production meeting at 65 East 55th Street, where I met two French men, Jacques Morali and Henri Belolo and the core team developing the first and I believe last disco tour in America. At this meeting, I got my marching orders; go see Doug Mesney, you are going to be the projectionist they said.

I headed to 23 E. 73rd Street to meet Doug. My first impression of Doug was that he was a cool artist, long hair, beard (however most of the guys had the same look it was the ‘70s, Mesney’s was much longer than mine) but he was different, he had technology, computers, multiple slide projectors zipping & running and astonishing music and sound. It was powerful and nothing like I had ever seen.

Doug taught me how to run 4 slide projectors by dumping ¼ inch reel to reel audio into an AVL black box plugged into the 4 projectors. Basically, the black box only had the capacity to hold enough data to simultaneously run 3 or 4 songs while the Village People sang, two or three times during the live performance I needed to dump data to the black box and then manually hit play as the group did their magic act in front of 1,000s. Rehearsals began soon after my tutorial with Mesney. I met the crew at the Paramount Theatre in Asbury Park, New Jersey. The Paramount had seen better days, it was obviously vacant and barley in shape for rehearsing such a big production. After a few weeks, we hit the road; three tractor trailers two tour buses and David, Alex, Felipe, Glenn and Randy (The Village People) either flew to each destination or were chauffeured about.

The four 500-watt projectors were assembled inside a large welded aluminum framed box built by See Factor in Long Island City. Each day we roadies would unpack the trailers and when my giant projector on casters would be in position, I would bolt it to the lighting truss system and it would be hoisted to suspension 20 feet above stage by the extraordinary rigger Mike Weisman (the most grounded guy I ever met). Each night after the show we would pack it all up again, sleep on the bus, wake up in a new town and do it all over again.

From start to finish it was a 3-month gig; a story in itself. Finally, at the last show in Madison Square Garden (where Felipe gave me one of his two Indian Chief headdresses) I was reunited with Douglas Mesney and his team. The Can’t Stop production did come to an end and Doug gave me a job working

with the Incredible Slidemakers! In the aftermath, we did several productions, constructed the multiplexer capturing slideshows with video and introduced lasers into our shows, audiences were amazed wherever we performed. I remember when we first got the laser, we would aim it on the crosswalk on Madison Avenue at 73rd Street. In broad daylight, the beam could hit sunny Madison Avenue and form a red dot about 3 inches across. It was amusing to see the reactions of people on the street, they had no idea in 1978 what the red dot was or how it had appeared, to us it was nothing more than a lighting effect.

Incredible Slidemakers operated out of a NYC five story brownstone, affectionately called The Third Bardo. I was a voyager on the 3rd Bardo and the trip was astonishing, if had I known what I know today about the journey I may have never wanted to go. Around the corner is the Frick Collection, up a few blocks are the Guggenheim Museum and just past that is the Metropolitan Museum of Art. At the west end of the street and over the stone wall into Central Park is model boat sailing in front of Kerbs Boathouse on the pond, where I could walk a few paces to sit and have lunch with Alice, the Mad Hatter and the White Rabbit from *Alice In Wonderland*. Next door to the Bardo was Police Chief Martin C. Brody (Roy Scheider of Jaws) who I had lunch with in the Greek burger joint around the block, or rather I was eating on one end of the counter and he was there too. From the Bardo to LIRR I typically walked; [on various occasions] I ran into Sally Field, Vincent Price and once I swore that the lady behind me was Sophia Loren.

Remember that I said I was very, very busy in the '70s? Like many young men, in a hurry and carefree; all that running around got me 2 speeding tickets and my driver's license was suspended a few months. Doug did me one of the biggest favors of my life and fired me after he found out I drove a rental truck during that time. This ended my gig at the Third Bardo, however when Doug needed a guy to help him pack so he could transplant to Hawaii and deliver a package to his mom on the Island he called on me. It's a good, I have always held Doug in high esteem for being cool yet real. Doug made a difference in my life, I am glad and honored to call him a friend.

Douglas, so glad you can use it, I hope to read what you put together. Do you recall the name of the fellow I worked with mostly at the Bardo? He dressed like a preppy, may have been called by his initials? I think he came from somewhere in the south. [John "OC" O'Connell] Bingo! that's him, OC. Yes, we worked together, what a great guy. He was solid, did what needed to be done. I remember him wearing argyle sweaters and oxford shoes. Never any waves and an all-around good staging and setup guy. I remember going to his apartment once and hanging out with his roommate, a guy with a natural deep radio voice, I forget his name, he was interesting.

Other people I remember was of course Jan and Mercedes. I also remember when we built a darkroom down the street at a location closer to the park.

Since OC was with the team longer than myself typically led the way. If I remember correctly, he would get the day's assignments and we would tackle projects one by one. We worked on the darkroom in the summer, I remember Jan taking photos of us and I was in a t-shirt carrying 2x4s into the building. As for Dan Collins or Glen Wilhelm, I can't say for sure. Do you remember the time we decided to all got together and paint the stairwell and lobby? I think we had pizza and beer that afternoon. How about the time I posed as the crazy guy with my hair parted in the middle for a slide show? That was a very funny bit!

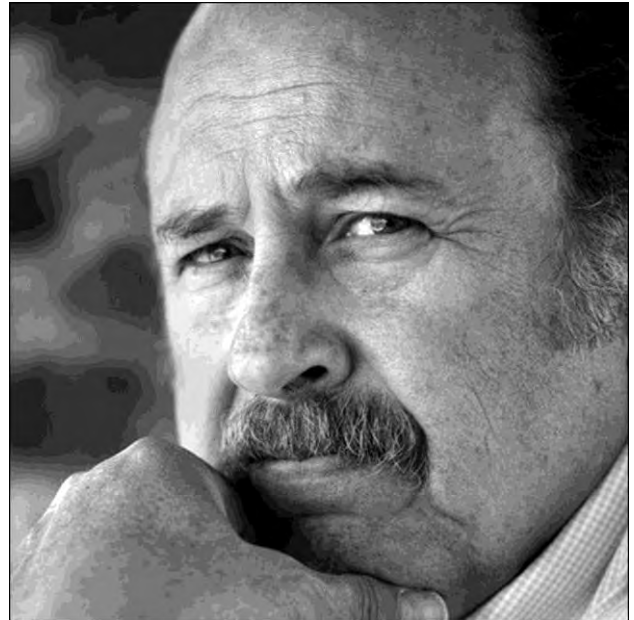
Writing this brief journal entry is part of the stories I've told my kids for years, I needed to get it in writing. You have always been a generous man. I truly appreciate your sentiment.

From Chris Korody | Image Stream

Chris Korody ran the best multi-image shop that ever existed. That's saying a lot; but there's a lot to be said for the company's creativity and high standards.

Korody had the good sense to hire people smarter than himself and invest in the most sophisticated production resources.

Image Stream had been one of Incredible's three top rivals. I asked Chris to tell me how he got into slide shows, how the Stream came into being and about its demise.



2019 photo of himself provided by Chris Korody.

HOW I GOT INVOLVED IN MULTI-IMAGE

By Chris Korody

In the early 1950s my family split time between Rome, Italy and Los Angeles, California.

In Rome, I saw my first 'sons et lumiere' (sound and light) show—a performance of Verdi's *Aida* in the Baths of Caracalla. The outdoor extravaganza included elephants and camels. And so, at the age of 6 or 7, though I didn't know it at the time, I became hooked on large scale theater.

Then came Disneyland with the 360-degree movie theater in the round. Junior high and the AV cart. In my 8th grade summer, my father picked me up from summer camp and took me to the Seattle Worlds Fair where I saw my first synchronized slide shows.

Then at Sonoma State, as a project for an Oriental Art appreciation class; I shot, wrote and narrated my first show called *Tao As a Way of Seeing*. I had my Mom's old Rollei at the time and they had both a 35 mm projector and a 2 1/4" projector and I remember "cutting" back and forth—though of course I had no idea what I was doing at the time—except that it looked amazing.

After teaching photography for a couple of summers in Sun Valley, Idaho with my dear friend and high school classmate Robert Ketchum, I moved to Los Angeles and enrolled in the Masters program at USC in Instructional Design in 1973 which was headed by the very brilliant and influential Dr. Casey. It was really designed for librarians and teachers and it would have made a God-awful career. But I did learn audiences, objectives and characteristics of media. I was also introduced to ideas like databases and video disc programming, a 1/2" television studio and other things so it was a perfect start.

I think it was through USC that I met Norm Sauppe, of Spindler Sauppe, and started going out to the factory in the Valley to hang out. It's where I first heard the phrase "multi-image shows are never finished, they're abandoned." I remember doing a two projector Spindler show called *Through the Looking Glass* on macro photography for an assignment. It crashed and I had to restart it...

As a work study project, I was sent off to intern at DPSS—the Department of Public Social Services run by a very smart guy named Don Rogers. Don soon had me involved in trooping a 6 projector, 3 screen show to various DPSS offices throughout LA County as part of some morale initiative.

When I got my Masters in 1974, I turned down the opportunity to enter the doctoral program at the brand-new Annenberg School of Communications and lacking the wit to understand what the USC Film School was, I set out to do production. But first having completed my Masters, my partner Cathy Schleussner and I visited the Spokane Worlds Fair as part of an extended road trip seeing what were probably my first multi-image shows—no doubt something fabulous by Rusty Russell.

When I returned to LA, my first assignment was shooting for an Encyclopedia Britannica film strip series on biology being produced out of a bungalow in Hollywood by Milan and Sascha Herzog. I didn't know it at the time but Milan was one of the deans of the educational film business—you can Google him.

At the time, I was very influenced by Dr. John Lily and all manner of minds in the water. A pair of coincidences appeared. Our downstairs neighbor was a Hollywood screenwriter named John Strong who soon put my young mind to work. At the same time, I met Jill Fairchild and Mary Roessler who owned a stock photo house called the Sea Library and a writer named Michael Bendix. Through a series of misadventures, I ended up writing a script for what would have been an amazing show about orcas and dolphins. And, while it never got produced, it was apparently good enough to get me a job with Michael Murray at his company, Technical Audio-Visual Services. Michael was a gentle soul, a gifted engineer and one of the first AVL dealers on the West Coast.

He hired me and so I began a fast and furious apprenticeship. Our first show, circa 1975, was for a Family Day at McDonnell Douglas. It was my first 6-projector two screen overlap and the programmer was Alan Kozlowski. The show was a success—I remember Alan threw me an assortment of Wess mounts in various shapes and a bunch of the client's original chromes and told me to cut it up and make something nice.

Michael was doing a lot of work designing and installing AV sales theaters for Pacific Bell. So, my next assignment was working for Alden Butcher on a 9 projector, two screen overlap demo show called *Anything Goes* which was my first programming credit—used a ShowPro 5.

This was my first experience working with an art director who could actually make stuff, and going to a recording studio to record an original track. I think that *Anything Goes* must have won some awards.



Meanwhile Alan [Kozlowski] had gone off to Hawaii and hooked up with three guys who wanted to do a *Hawaii Experience Show* starring Don Ho in a empty Waikiki showroom.

Michael of course was engaged to design and supply the gear.

He also tossed in the Oxberry and a full programming bench with 15 or 18 S-AV projectors, stands, prime lenses and I guess a ShowPro 5 or two for us to use in LA to prepare the show.

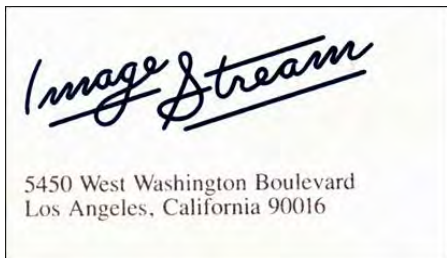
Ted Iserman (left) & Chris Korody building *Hawaii Experience* production studio, 1977.

Alan hired me and I was detailed to get the production area in shape while Alan spent time in Hawaii shooting pictures and dating table dancers. That office was of course 5450 Washington Blvd. Alan had found a young RISDI graduate named Ted Iserman to be the camera operator. We got things squared away and waited for scripts and slides. Alan's company was called Pacific Visions. Very long story short, the whole thing was a con job with one of the three, Bill Hersey (?) bamboozling the other two and Alan caught in the middle. The script never got written and the checks stopped coming... Through sheer coincidence I reconnected with another filmstrip maker, photographer and writer I had met during the whale days, a very clever guy named Adrian Vance. Adrian had two partners in a company called Synopticon, Rocco Catena and Pancho Makzoume. Both guys were well connected in the record business, did a lot of radio spots and were eager to sell slide shows. They knew how to write, record narration and cut a mean track.

Cathy and I had just gotten married. Michael agreed to lend me the now useless Hawaii Experience equipment. Ted who had moved from the East Coast for the gig agreed to stay on and became employee #1. My brother Tony agreed to come on as CFO



Cathy, Chris Korody and Tony Korody.



1979



1983



1985

We scraped up \$5,000, took over the lease and Image Stream was born. Debbie Ross did the logo, we still work together. I think that the first show we did was for ABC Records, I remember Jimmy Buffet and Cheeseburgers in Paradise. Adrian had shot some wench eating cheeseburgers at the beach.

It was 1978 and this was really the precursor to MTV. Basically each 10-12-minute show featured cuts from 12-15 albums the label was promoting.

We got the album cover and whatever stills were around from photoshoots and the like to work with.

Pancho and Rocco cut the track, Adrian and Ted collaborated on the visuals and I programmed and oversaw the onsite shows which were for distributors and record stores.

Recording Herbie Hancock, 1980. Right, Chris & Cathy Korody.



From ABC we went on to RSO Records with *Saturday Night Fever*, *Grease*, *Sergeant Pepper* and the Bee Gees. Once we got rolling it didn't stop.

Photos by Victor Skrebneski



We came to the attention of Steve North at Background Engineers who had a contract to provide a 35mm projection background for a Diana Ross stage show. It incorporated all manner of trickery including film footage of her descending a long set of stairs then coming through a magic screen.

Vilmos Zsigmond who went on to win an Oscar for his work on *Close Encounters* shot the scene, and we also had an incredible collection of stills shot by fashion legend Victor Skrebneski which to this day are some of the most extraordinary images I have ever worked with.

Ted converted some Letraset rules into neon blue graphics that wiped in and out to reveal the pictures—I remember Michael Murray came over to see and was blown away.

I remember that Diana would bring her 2-year-old to Image Stream with her. It was early days and as down and dirty as could be. Cathy would try to tidy up then baby sit, while Diana tried to explain to me where she wanted the slides to cue. I would have needed 100 projectors to hit all the beats. But eventually we got something that both she and the projectors could both live with. And you guessed it, this was the first time we ever transferred a slide show to 35mm film, which we did on the Background Engineers sound stage—a pesky fly blew Steve's film budget but that is another story.



Somehow all this caught the attention of Al Ogram and BJ Long, two middle managers at Rockwell International who needed something to spice up their tradeshow booth at the AIAA event in Washington DC.

Their job was to keep a sci-fi concept called the Space Shuttle front and center in Congress while the engineers figured out how to build it.

So, we became the hippies who went to Washington to save the space program. And Al became my first mentor in the art of corporate scheming and empire building. Cathy and I took that first show up to the Vail Multi-Image Festival, where we won our first gold and made our bones with Pete Mather and the rest of what would become AMI. By then we had parted ways with Synopticon.

Polygram, which had six record labels kept us busy. Steve North sent over Joel Steiger who had just moved to LA from New York—he had been a VP at CBS Records and he brought us the Boston 2 album launch, *Don't Look Back* which was our first six-on-one show and featured the infamous limp laser effect. More important it was narrated by Tim McIntyre, the town's leading voice over talent. We worked with Doug Trumbull on a Las Vegas concept he had developed for Neil Bogart at Casablanca Records—I will never forget him rocking out programming a track with a simple two projector Electrosonic dissolve unit.

It went on and on from there with Datsun, Yamaha, Alpine, Apple and so many others until it all went boom, but you'll have to wait for the dizzying climb to fame, the too rapid expansion, the collapse of the market and our closing after 8 years of hard work.

[Continued, in a subsequent email.]

Good catch [about Alan Kozlowski producing the *Hawaii Experience* show]- this was after.

The original (Russell) show had failed and this was to be a revival. Alan [Kozlowski] opened Pacific Ocean Post—POP. He was partners with his wife (since divorced) Sandra Hays and Jerry Kramer a commercial director and one-time partner of Chuck Braverman a director best known for *An American Time Capsule* which you might remember since it went even faster than we did. I have no idea how POP ended, I think they sold it to the Virgin Group which also owned 525 Post where I worked for many years.

Yes, we did the Roadrunner—Ted [Iserman] had a rather minor role if any.

Script – Joel Steiger
 Principal Photography – Marv Lyons
 Talent – Marius something or other
 Airbrush work, logo and camera – Brad Hood
 Original score – Lance Ong
 Narrator – Tim McIntyre
 Exec Producer and Programmer – Chris Korody

Chris Korody at Image Stream's original programming bench.

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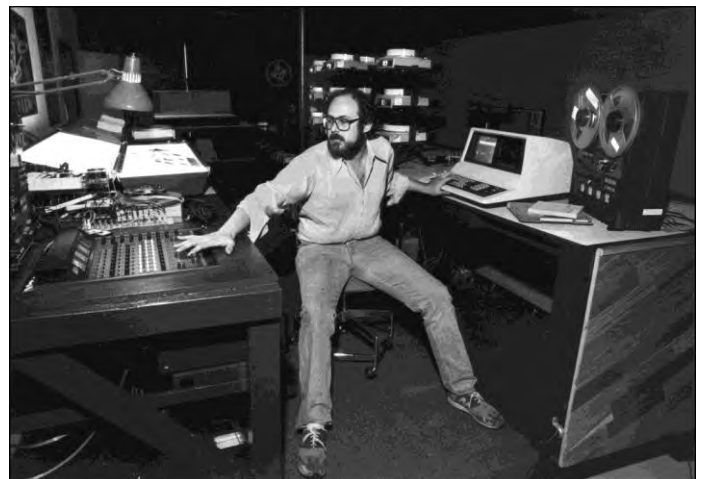
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AVL Roadrunner fact sheet, side one.

It was a 9 on 1 which was the max capacity of the Roadrunner. About 3 minutes, full trays. Made a number of dupe sets. No doubt won some award or another. Good story: first public showing was in Mexico City. AVL flew me down for some event. No one at AVL had ever seen it. He was delirious.

I think it was Brian [sic] King (?) who came. Cute blonde guy. Fired it right up and ran it in front of him and a couple of hundred Mexicans who had never seen, never mind imagined anything like it. Then answered questions. I went to Zihuatanejo to recover. All good.

To digress for a moment, Brad Hood penned this additional insight into the Stream's Roadrunner show and print graphics:

“I remember when Image Stream got the opportunity to launch the [AVL] Roadrunner programming system. Since all our shows ran on AVL systems it was exciting to get the call for designing a demo for this new AVL unit. Christopher [Korody] was really the creative lead and director on the project. One thing we had in common was a love of photography. An aspect of that at the time was hand-tinted photography. We were both fans. In a creative fever we started talking about the demo done in this vein. What would it be like to bring hand tinted photography to life? Nine projector control from the system. All nine on a single projection space. This would give us nice animated sequence capability.

“The traditional hand tinting process with Marshal Dyes would be a massive undertaking. I theorized that I could do this process much faster with airbrushing. (in and of itself an undertaking, but I was a fan of the airbrushed illustrations of Charles White, Palombi, etc. and did airbrush work.) But, since the photos didn't need to be archival, just shootable under the big camera, this was what we decided to do.

“Christopher directed the photo session. Image motor drive sequences were selected. Black and white prints were created from selected sequences. Every print was hand registered and “pinned”. (this refers to ACME animation standard pin registration bars.)

“From there, I individually airbrushed, one by one with the colors as you see in the Roadrunner Ad still. Loose tinting kept the sharp detail of the photo your main focus. But the tinting gave an interesting twist and salute to the history of photography. These numbered images were then set under the big precision camera with the animation pin bars and shot to slides one at a time.

“We also employed the backlit-animation neon-glow graphics we all worked so hard to perfect. This can be seen in the Monument Valley graphic at the bottom of the [Roadrunner fact sheet, above]. These glowing mesa images became part of the Image Stream identity for a while. This was hand drawn with ink pens and then shot under a graphics camera to become large negatives for masking the pure colors of theatrical gels and diffusion materials being backlit. Combinations of exposures with different “stacking” of the negatives and diffusers, combined through multiple exposures created the look.

“The logo design for the Roadrunner came from our love of the automotive world's fine chrome creations. I designed with this influence of a 50s era automotive badge name. Gave it a forward moving attitude and then chrome plated it with the traditional split horizon chrome approach. I actually airbrushed onto the back of a large litho [lithography] negative of the logo to get the precision of the edges. This meant layering the colors backwards from how a piece of usual illustration would be done. Starting with the color shades like the blues and browns, then sealing them over with the white background color. It is very interesting to look back at this and thinking though all the analogue techniques that have become part of the digital space through all kinds of new tools. 2D painting, photo manipulation, animation and 3D design techniques as well as techniques that make something like a chrome finish a drag and drop effort. Everything I learned became a foundation for using the digital tools we have today and applied to other areas of design like theatrical lighting and set designs.

“The shop grew and great talents became part of it and many others flowed through it. A strange detour when compared to today’s creative space, to be sure. But we did some amazing work for the time. The stream team was a hardworking, visionary bunch.

“Finishing up college with a degree in advertising design, some social connections urged I show my portfolio to this guy they knew. Turned out to be Chris Korody. Life took one of those turns. I was looking to get into an Ad agency. But seeing my first automated slide show with all the big audio was a reality shift. Part of my skillset was photography. Seeing panoramic imagery from slides was spectacular. Seeing it all synchronized to a soundtrack, even more so. I was hooked. Went to work as a graphic designer for the Stream Team and it turned into an amazing six-year ride. I brought along all my graphic arts and design and illustration and photography chops. Applied them to all the new things I was learning about back lit, multi-exposure, precision camera stand slide creation. I learned almost every facet of production, except show programming. Chris Korody and Ted Iserman were the kings of the shop. I sucked up everything I could learn about this fascinating art from them. And I believe, helped to up their game as well. We had a lot of industry awards on the walls for the work the shop did.”



Stream Team promo shot: Ted Iserman (left), Suzie Dillingham, Chris Korody, Andy Keilus, Cathy Korody and Brad Hood.

[Korody's narrative continues...]

Brad came in 1979, basically the first guy after Ted. He wanted to go to Detroit and draw cars. He had a portfolio full of Genographics slides, he had been working there. He is in the next installment so quit trying to get me to work. He and Jaimie, Tony's future wife, came at the same time—unfortunately it was not a good match. Brad keeps on keeping on and, of all of us, has evolved, changed and grown more than anyone. Jaimie has too, but not in the event space.

In your list of people to remind me of please do not forget Daniel Daedy our bookkeeper and Claire Turner my secretary and office manager—she may have been the rock climber you were thinking of. The sales guy was Steve Harrison, he moved to Maui many years ago. Taking a page out of his experience at the Stream, he opened a car audio shop. We lived at 129 N. Detroit Street—basically Beverly Blvd and La Brea According to the LA Times map portal it is Fairfax. The first Airedale was Willy. He got run over when we were in Hawaii on the first Alpine job—maybe 1981. Later came Charlie, also an Airedale. Older dog, what would be called a rescue today. Probably the one you met. Willie had raised hell at Image Stream—on his worst day he had mouthed and gummed a bunch of some client's film we were shooting dupes for. Ted spent hours with the Photo Flo. Anyway, after he died, I told Cathy, no more puppies. She was always smarter than me; she said (referring to Charlie) he's not a puppy.

On Mar 19, 2019, at 15:40, douglas@mesney.com wrote:

As a coda to your story, can you briefly describe the events and circumstances that led to the demise of Image Stream in 1985?

CODA

They say that all good things must come to an end, and so it was with the Stream. Looking back with the benefit of 30+ years of hindsight, I now understand that there are really two stories here – so let me tell the revisionist macro hindsight version first, then the painful details of the death of a small company.

In the 1970s, corporations had very few ways of reaching their audience to communicate what we today call a brand story. People like Saul Bass and Jim Cross designed and produced astonishing annual reports with amazing photography, impeccable typography, minimalist writing and flawless printing.

Once in a while a company would do a movie or a dealer meeting – usually what we call a book show – basically bad Broadway. And there were always the Worlds Fairs which I think of as the spiritual and conceptual home of multi-image. Over time, more and more companies realized the potential and were eager to buy. What was needed were more accessible production technologies and better distribution. 40 years later we are there.

While no one (well not me and not the multi-image industry) foresaw it in the late '70s, in fact three technologies were developing in parallel. There were multi-image shows which were a totally analog medium enabled by computers – first punch tape, then tones and finally digital. There was this new thing, personal computers – about the time we opened Image Stream, Nolan Bushnell was selling Pacman and Steve and Steve were building the Apple 1. And there was video which was pretty much restricted to the three networks and their affiliates. Betamax was introduced in 1975, VHS in 1976.

In short, while my merry band was focused on slides, other things were happening that had a much better chance of solving the real problem that corporations were willing to spend on – communicating with their high value audiences.

With big, bright, pristine images and soaring soundtracks, multi-image was the most impactful and in the right hands highly emotional. Slides and slide projectors were inexpensive. But because there were no standards, it was extremely inefficient to duplicate and distribute a slide show. It was also unreliable. Every time the show ran was a unique event, prior success was absolutely no guarantee that the show would run the next time. Even in the same room on the same day. Usually, yes. Always, no. Think about having a six-figure contract depended on 3 or 4,000 slides all dropping in just the right sequence over the course of a couple of hours. I still shudder at the thought.

When we started in 1978, the first shows we did were for the record companies to introduce new albums. We would tour these shows to places like the NARM convention (National Association of Recording Merchandisers which no longer exists,) and individual record chains (yes) like Towers and Peaches. This was some years before the introduction of the CD (which we also did.) But look what happened to our record company business. As soon as MTV came along, all the labels stopped spending money with us and began doing music videos. Lacking film experience, instead of making the transition with them, we continued on to do corporate multi-image shows to build brands, introduce products and create awareness.

During the eight years we were in business, video continued growing and the concept became familiar to more and more people. Every office could have the latest presentation from corporate within days. No more waiting for the slides to be duplicated and to get to your office.

Happy in our bubble, we didn't understand it because the resolution, the fidelity, the scale was in no way comparable. But our clients understood the benefits and more and more that's what they wanted.



Richard Shipps, Chris Korody and Yours Truly, AMI Festival, 1984. Chris called this picture "The Unholy Three." The three of us, Together with Duffy White (PhotoSynthesis, Denver) were AVL's most notorious brand ambassadors.

Even more slowly, but ultimately with the greatest impact, was the advent of the browser in the mid 90s which found immediate acceptance among corporate users.

In the meanwhile, in a kind of Golden Era of advertising, visions as diverse as the very humanistic Hal Riney and the very futuristic Bob Abel were redefining corporate storytelling.

No more Madge and her Palmolive. These were not annual reports mailed to shareholders once a year. These were TV spots that everybody saw all of the time. It changed audience expectations, and just as importantly, it changed client expectations and made them aware of the need to stand out. While people like to laugh about corporations being people, in fact this was the very beginning of corporations becoming consumers which we see today.

Image Stream was very much part of this evolution. When Rockwell Space Systems Group, hardly a bunch of hipsters, first came to the studio we showed them the Diana Ross show. And they looked at each other, and then they look at us and said “Can you do that for the Space Shuttle?” And pretty soon the Space Shuttle glowed and zoomed and twinkled across our screen.

And when they took the show to Washington DC, other aerospace companies came to us and said make us one of those please. We thought that they liked multi-image. But what I understand now is that what they liked was that style of storytelling. It was a lot of bang for the buck.

To digress for a moment, about Image Stream’s work for Rockwell and the U.S. Airforce: 50% of their image archive was material supplied by the Defense Department, including original Ektachrome film footage of Earth from the Space Shuttle and Moon Mission; I actually held that famous “Earthrise” shot in my own two hands.

When the Stream closed, I inherited the picture (and mask-art) library; there were a dozen bankers’ boxes of Airforce stuff. It’s surprising (incomprehensible) that they didn’t ask to get the stuff back. I held onto it to the bitter end, like Chris; but in 2013 it all went to the Vashon Island dump; Space Shuttle footage and all.

Pictured below is one of the Stream’s Air Force recording sessions, at the Record Plant, in Los Angeles, about which Chris notes:

The guy sitting on my left in the striped shirt is USAF Capt. Jeff White of the Air Force Orientation Group who was our point guy – it was 1981 or 82 – hard in the Reagan, bear in the woods days. I think that the show was called “Peace Through Readiness” – it was produced for the USAF to run at the Farnborough Air Show (in the UK, big biannual event) and then went on to run at the Pentagon Mall and to tour the country in these custom built trailers that the Air Force used. If you look at the back wall you will see a big speaker – this was a three-channel show. Won gold at AMI.



Cathy Korody mixes with a mystery man as Ted Iserman (right) watches; Chris Korody is behind Cathy, schmoozing with Jeff White.

To wrap it up, during the past ~40 years we have gone from experiences basically restricted to large groups based on complex, bulky technology, to individual experiences delivered on demand. It's all the same business, it's all driven by the same needs and it all appeals to the cave dwellers inside us, in fact years ago I did a demo reel called The Electric Cave. Of course, when you are caught up in the churn or are being buried by the avalanche, it's very hard to see exactly what's going on. But I offer as a proof-point the fact that most of the people who worked at Image Stream went on to big careers in other media doing the same thing.

So what about the down and dirty, what happened? Well, it all started because multi-image was inexpensive. We were a young, small, opportunistic group each with a background in photography, who had no business background and were just making it up on the fly. Image Stream – stream of consciousness – yeah there was a lot of that. We didn't know it, but the problem we had is the problem that faces every new company, how to scale.

From a couple of guys staying up all night and doing everything themselves, it became more interesting work with better budgets. And there was one rule in the business – actually two. First of course you were only as good as your last show. But the real deal was the deadline. On such and such day, an audience was going to be in a theater or a ballroom or at a trade show and the curtain was going to go up.

Either you were there and ready, or you were out of business. It is still astonishing to me how casual people are about missing deadlines and commitments.

From small and scrappy we got bigger. To get bigger, we had to be able to replicate our production skills to do multiple projects in parallel and meet all the deadlines. And so, led by our VP Ted Iserman who really had a vision and a passion for it, we invented and codified a bureaucracy that was glorious in its efficiency, but expensive to maintain. I always look back and say it was the first real job any of us ever had – it was a kind of freewheeling experiment in seeing just how good we could make it.

For all of its warts, the culture was a kind of a Shangri-La – we did the coolest work for the coolest clients. We worked to please each other, we pushed our suppliers to keep up and together we way over delivered. That was the Stream way, and with it came the awards and the recognition. But from a business perspective, among other things we were the victims of our own perfectionism. We just kept throwing resources at the problem till we were happy with the outcome.

If you follow the macro theory, you understand that all we had was a tiny window in time. Multi-image was a solution for a growing demand because for a brief moment it was the most mature and accessible of the three technology streams. But in the ensuing eight years (1978-86) things changed a lot – as video and computers started gaining ground with massive investments from the likes of Sony and IBM – while our industry, which was the fever dream of some product manager responsible for slide projector sales at Eastman Kodak, stood still. Seen in that light, the multi-image industry never had a chance.

Our own balloon burst as the result of three things that happened in 1985.

Back in the day, clients were both appreciative and loyal. We enjoyed great relationships, based on our interest and understanding of their business and technologies. Put another way, we shared their passion and their excitement. For me it has always been, and still is the best part of the job.

While I didn't use all of the same words, I understood that they had made an investment in training us about their distribution channels, their competitive advantage and how to do business with their particular culture.

Especially with dealer meetings, which were the core of our business, it was common to be awarded next years show while the crew was still tearing down the ballroom. Alpine Luxman was such a client, renewing every year.

One afternoon I went down to their offices in Torrance to meet with the CEO to discuss what he wanted to do for the upcoming dealer meeting which was going to be in Nashville. We had come up with the obvious theme, Rocky Top Reunion, and I wanted to get his buy off so we could get going on some of the long lead items. We talked about it, he was fine with it. Then Reese looked right at me and said “Chris. We’ve done the slides. And they’re great. But I want videos.” We were ready, in the sense that we had already done a few video projects and I had put a video producer on staff. I saw it as a growth area – as in multi-image plus video.

That meeting shot that theory all to hell. It was a tipping point, and it was all downhill from there. I knew it immediately – driving back to the office with my Alpine stereo blasting – I reviewed how we had reinvested everything in 10,000 sq. ft, the latest gear, a staff of 35. Besides the video producer, nobody but me had any video skills. Which meant that the money I was planning on to make payroll, rent and lease payments was now going to have to go outside. And bigger picture – we were in Hollywood – we didn’t need staff or facility to be in the video business – it was exploding all around us. So that was strike one.

Business development to feed a hungry beast is an ongoing challenge no matter the industry. In 1985 we did 10 – 12 full scale proposals for significant six figure pieces of business. The good news is that we had that many opportunities to present. The bad news was that we didn’t know the companies – these were all prospects. Each proposal, basically a complete concept for the event requires a lot of cash, and a lot of senior staff time to develop concepts, oversee the pitches, do the budgeting etc. We lost all of them – every single one. Since then I’ve spent years studying sales, so I now know that most were unqualified opportunities. But knowing that now, didn’t help pay the bills then. We didn’t know what we didn’t know, and we couldn’t catch a break.

The third, and especially in hindsight the biggest, was Apple. In less than two years, Apple had grown to be 50%+ of our business. It had been a crazy time; we were at the epicenter of the launch of the Macintosh. This was the period so brilliantly chronicled in Walter Isaacson’s book, Steve Jobs. Being in the middle of the reality distortion field severely impacted our business, and in particular sucked up an enormous amount of my time and energy, as well as Michael Markmans who was our creative director and who really “got” Apple.

Steve was beyond demanding and I understand now that we were too busy running to ever catch up. Until it all stopped when the Board fired Steve. Then we did a meeting for them called Back To The Future – beyond ironic. At the same time our client James Ferris left to go to Porsche.

It happens to a lot of small companies. We got spread too thin, and I didn’t have the experience to manage it. (No one else did either, and if they did, I was a lousy listener.) It surprised the entire industry and a lot of our clients; we were on the top of the game. But we had a fatal blind spot. We had no idea that multi-image would ever end, such is life on the bleeding edge. Yet in the last 18-24 months, the only way to sell a multi-image show was to do a single screen show that was designed from the beginning to be transferred to videotape for distribution.

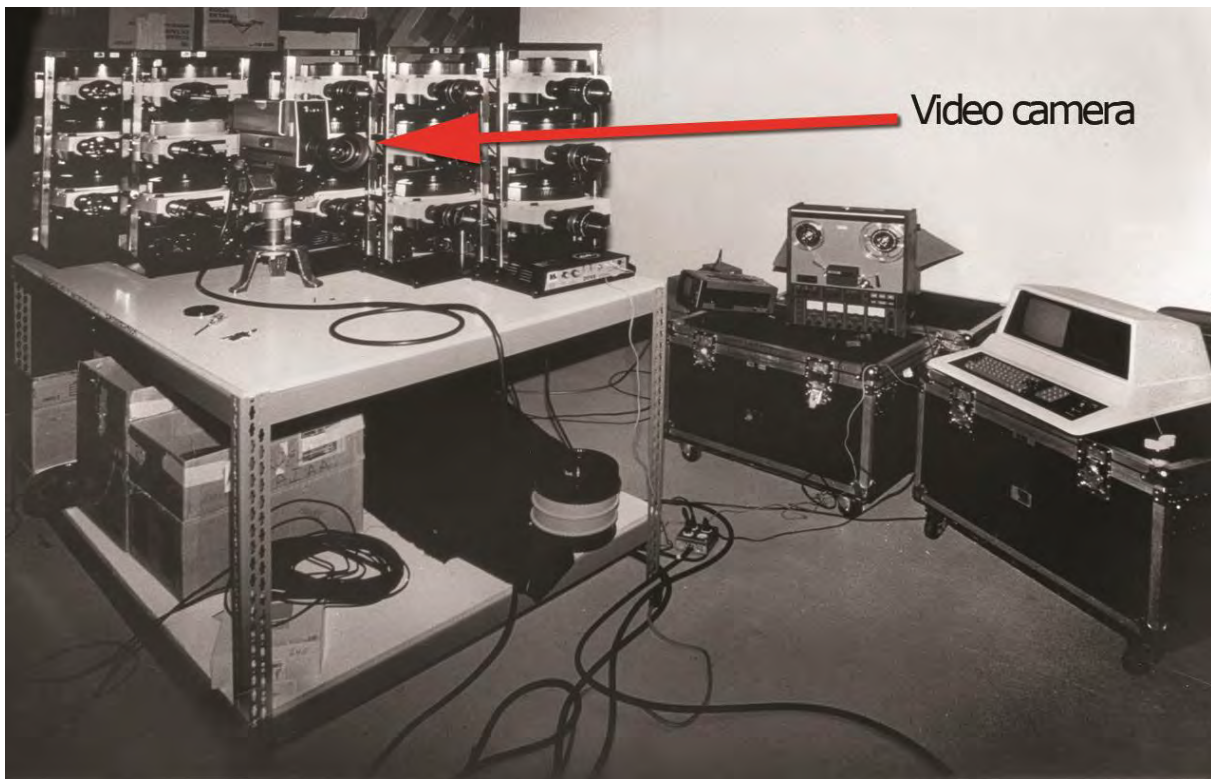


Image Stream's 15-projector slide-to-video transfer rig. Note the cascading arrangement of projectors—to "nest" their lenses as close to the center point as possible—with the video camera (a cheap one, in this case) positioned as close to the center as possible. The projectors are mounted in three-projector Chief alignment stands (the best). They are controlled by an AVL Golden Eagle computer (right), cue'd by a Teac Tascam 3340 recorder (center).

Like many other producers, Image Stream attempted in-house video transfers of slide shows; why pay someone else to do what seemed so simple? However, despite its sophistication, Image Stream's rig (seen above) couldn't conquer the number one nemesis of multi-projector shows: vibrations. Only purpose-built slide-to-video multiplexers, with projectors bolted to a rock-solid frame, could do that.

It was stunning how fast the whole house of cards collapsed. My brother Tony who was the CFO and I met with the lawyers and they said you can either drastically reduce your overhead or you will all go under together. Most of the work that we had in house at that point was video, everything in the pipeline was video. It was like someone had thrown a switch and multi-image vanished from the face of the earth over night – not just with us, everywhere. So we bit the bullet and at Christmas time we let people go who had been with us for years. Then we had one hell of a Christmas party – the whole town came.

We had a fair amount of debt to pay off. We owed the bank, beyond that our biggest creditor was Jack Root at AVHQ, the company that did all of our staging. We were among their biggest customers. So, I called Jack and his SVP Doug Hunt and said "Here is what is happening. We have enough work coming that we can pay your bill if you give us a little time." And they didn't miss a beat – you bet. So, I did the video projects, while Tony, and our production manager John Emms, liquidated everything we had built.

And then one fine day, when everything was sold and everyone was paid, we closed the door and drove away. And that's the way one story ended, and the next one started.



Canadian producer David Fellowes was indirectly responsible for my getting into the slide-show business.

His show, *Life in America*, was used by Audio Visual Laboratories [AVL] to demo their slide-control gear. It was an eye-opener and I was blown away.

I asked David to comment on the early days of multi-image and how he got into the slide-show business.

David Fellowes at Bell Labs, Bedminster, New Jersey, circa 1980.

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

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

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

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

Funnily enough, you came up in the conversation just a couple of days ago. I was talking with one of my brothers about the whole selling of the internet, which started out quite small with a couple of meetings with Don Chisholm at Northern Electric, and ended up with us taking all the top CEOs in the world on two cruises to the Bahamas, flanked (as I found out later) by two submarines and with fighter squadrons on permanent alert against terrorist attacks. After that, I moved to the UK, and just sort of glided out, although I took all the prizes at the one festival I entered (I got so drunk that night!!)

We were saying how odd it was for me to have given my life to a medium that came into being, and then vanished from view with me still in the saddle, at which point I told them of your development of graphics which instantly became the standard, and then the background to everybody's life.

I met Chuck and Maureen [Kappenman] through Ben Wilson [AV House, Toronto] who had volunteered to do a demo for him, and then gave me the job. Did you ever see the animated clown sequence? Anyway, that was the start. You know the end. The Bell note was Bell Canada, for whom I designed a presentation theatre with mechanical dissolves using polarised Xenon projectors. It was another fun gig. [Chuck and Maureen stopped talking to me after my divorce, so I'm no help to you there. As for Bryan, he asked me to join him in Manila, but even then, he had the smell of death about him. I didn't go.]

Apart from a failed experiment at being part of a corporation that produced only one show, my New York time was mostly consulting with my former partner in Toronto, then called John Olsen Productions. I'd go up there to do the final assembly, and the shoots took place wherever the client was. In those days, La Guardia to Buffalo was only \$35!

[Incredible did the rostrum work on a job you did for a Mexican outfit, and you programmed it at my 73rd Street studio. What was the name of that company?]

The first show we did for them, they were called Fomento de Industria y Comercio, s.a., but I think by the time of the show we did they had settled on Vitro, s.a. The Silver I got at the New York Film Festival was for one of theirs we did in 1980. Was that you?

[About another AVL demo called "The Clown Show."]

The clown show was a tech demo, just to show what slides could do under AVL control. In those days that meant punched tape. The format was six on one, as I recall. The "grabber" was that I figured out that, by using the slide advance mechanism to keep a projector blank even though the light was on, I could manipulate the alt function to run through all six projectors in a second, and then again, a second later, which animated the clown impossibly fast. We only had one set of projectors that could run it, and even they only worked in a set sequence, but the impossible is always a great draw at a show, as you know.

The projectors were Canadian equivalents of the S-AV (if there was any difference at all) with a programmable slide advance. The "Alt" function allowed you to alternate between projectors without advancing the slide so long as you switched after a quarter of a second or so. You could then advance the slide which would be in motion when the automatic signal came.

This meant you could load the next five projectors, run through them at some speed, and catch up with them in under a second. As I recall, you could only do this once before things started to gum up, but it still gave you around ten frames of pure animation, and much more control over the timing. The only drawback was that you needed the projectors to advance at slightly different speeds to stop the "flap" showing.

Bear in mind that this was all nearly half a century ago, and we were making it up as we went along, so I may well have details wrong.

[My reply...]

Not sure what you mean by "...so long as you switched after a quarter of a second or so..."

With 50-cycle power, S-AV projectors required between 1.2 and 1.4 seconds to advance slides, depending on the model (2000 through 2050), age and wear. Using 60-cycle power [North America], they operated quicker: 1.1-1.2 second advance.

In 1989 Kodak Stuttgart came out with the 2060 model which advanced in just over 1.0 seconds, even with 50-cycle power; it was an attempt to match the advance speeds of S-AVs with North American Carousel and Ektagraphic models (those advanced in 0.9-1.0 seconds, on average). Unfortunately, the multi-image industry collapsed rapidly after that.

I did a demo for the 2060, "Got to Be, S-AV!" to show-off it's faster speeds. You can see it at <https://vimeo.com/232927601>

To get out of a loop minimally required the amount of time needed to advance the slide, ~1 second using the PF (projector forward) command. Using six projectors, the cycle might look like this, at 20 cues per second. [Note: PF = Projector Forward]

fast alt A (off)	PF D	alt C (on)
Flap	fast alt E (off)	wait 0.1
PF A	Flap	alt D (on)
fast alt B (off)	PF E	wait 0.1
Flap	fast alt F (off)	alt E (on)
PF B	Flap	wait 0.1
fast alt C (off)	PF F	alt F (on)
Flap	alt A (on)	wait 0.1
PF C	wait 0.1	etcetera
fast alt D (off)	alt B (on)	
Flap	wait 0.1	

That sequence was the absolute fastest, allowing .9 seconds for slide advance. If it didn't work (not enough advance time), I used to slow down the loop adding 0.05-second waits after the PF command, which gave duration 1.2 seconds. In that case, the waits between alts in the loop increased from 0.1 to 0.15. (Alternatively, I'd add enough time at the end of the loop – pausing on one thing or another.)

The fastest loops required nine projectors; then you could just keep on plowing through slides. See <https://vimeo.com/232928264> The animations take off at the 1:50.00 mark. That was a nine-projector show, using S-AV 2050s.



David "Dave" Oglevie, 1997, Rio de Janeiro, Brazil

I met Dave Oglevie while working at Avcon, in Seattle. He was producer Doug Ethridge's favorite video shooter for while, until David Fox replaced him.

He became part of my crew for a global Swedish Match shoot.

As my memory isn't what it used to be, I asked Oglevie to recount parts of that adventure.

Great to hear from you!

About the Swedish Match adventure, the woman who was my sound person was Libby Fernau. If you will remember she was dating a controlling jerk who demanded that she abandon our trip while we were in Asia so she flew home early. She ditched the jerk soon after. A bit later I got a call from an acquaintance who was looking for a soundwoman for a pilot show called "Survivor." Libby ended up working for that show for a couple of seasons (great stories there). She is now happily married to a great guy, Mark Klebeck, and they have two young boys and a small donut empire in Seattle, Top Pot Donuts. Mark and Libby had their wedding and reception in their Top Pot Donuts flagship store located under the Monorail (older architecturally interesting building that used to be a frame shop on Fifth Ave). The reception music involved accordions.

Another of our crews, Zach Ragsdale and Mark Hollensteiner, were traveling with Doug Ethridge in Europe. A few months later I was approached by the executive producer of COPS to come shoot for them. Not my cuppa so I referred them to Zach. He hired on with them, and Mark followed soon after. They been with that show ever since. Zach is now the show's executive producer.

You also had us supply a third camera person, Deborah Brown, to shoot some of the US properties while we were in Brazil, Europe and Asia. When I shut down Seattle Video Bureau Debbie moved home to Portland to take care of her mother. Never heard from her again but did get several calls over the years from bill collectors trying to find her.

The cigar manufacturing location in Indonesia was Padaan. Locations in Brazil were Manaus (cricket lighters), Rio (HQ), Curitiba (forests for match sticks), some small town in the mountains above Recife (flints for lighters).

The camera I was using was an Ikegami HL-57 docked to a Sony Betacam SP recorder. The problem with the camera turned out to be an internal multipin connector vibrated loose so we only had B&W. I flew to Singapore to the nearest Ikegami office but they (salesmen not engineers) were unable to help me. I eventually took half the guts out of the camera in my Singapore hotel room while on the phone with English speaking Ikegami engineers in LA. TaDa!

I gave Libby my backup Sony DX1000. it was a small state of the art digital videotape recording camera. She probably shot video of the [Padaan tobacco] plantation while I was trying to resurrect my main camera.

Please feel free to ask more questions. That was quite an adventure.

I remember you insisting that we get our dinner at a nearby brazier. Spicy!

I also remember asking to have my room moved to the back of the resort as the rooms in the front were in line with several of the mosques who fired up their PA systems at sunrise. Smoking or Non-smoking? Chanting or Non-chanting?



David and Sue Corley, aboard the yacht Karpata.

David and Sue Corley ran the best photo lab in Canada and possibly the world. Seriously.

Toronto-based DSC Labs set the standards for the multi-image industry.

Their fame and fortune were made with their soft-edge mask products, called "Fuzzies."

The Corley's also developed a standard projector-alignment slide for the Association for Multi-Image [AMI].

I asked them to write about the history of their legendary lab.

In the 1950s we decided to get into the film business and started making commercials.

We became proficient at it winning numerous awards, including Rose Bowl for best Canadian commercial; a Timex spot (also won Bronze at the International Film Festival in New York).

David was not happy with the quality of TV reproduction of film and went to the CBC to complain. Bottom line, they had inadequate test patterns for lining up the color telecine chains and said in so many words "if you're so damn smart, you had better make us some".

We worked closely with Stan Quinn, Chief Engineer at CBC Engineering Headquarters in Montréal (second-largest research lab in the world after the BBC) to develop color test patterns. We wrote one of a trilogy of SMPTE papers on the subject with EHQ that we presented in Washington at the annual SMPTE Engineering Conference around 1968.

Kodak said that using commercial equipment to produce the test patterns we had designed was impossible to the tolerances we had specified (10 times more accurate than industry-standard).

To achieve the required level of accuracy meant seriously modifying or building our own equipment etc.

To pay the bills we continued to make commercials and, using an old Leica camera, shot slides of artwork, mostly for the CBC network. But the film had to be sent out for processing; this was unpredictable so we decided to build an E4 dip and dunk processor. The reel held 50 feet of 35mm, later also 46 and 70mm film. It was totally motorized and we controlled it using a two-channel audio tape.

Due to its precision, we began getting film processing from production houses and, as the AV business seemed to be growing, built a precision optical slide duplicator we called CAMI (Computer Automated Multi-Imager).

At this time, AV was in a state of disarray, the major camera manufacturers having different standards for image frame size. We made them all mad by rejecting their formats and designing a 35mm AV grid based on the SMPTE 4.3 telecine scanned area for 35mm slides as field 10 and calculated 12 fields based on that standard. We presented this to the AMI who accepted it as the AV standard and we made many thousands of black on white 35mm slides of the pattern (adding Wess, AMI and other logos). CAMI with its ± 0.0001 " precision was the only equipment in the world capable of this accuracy.

CAMI revolutionized AV in another way by being able to produce incredibly sharp duplicates having the emulsion on the same side as the original slides. Previously slide projectors had to be auto focus, changing focus depending on whether the slide was an original or a duplicate. This made serious multiscreen presentations quite ugly and impractical. CAMI also made slides/filmstrip transfers, precision panoramas and optical effects in slides possible.

About this time, we met David Fellowes, who asked if it would be possible to eliminate the joins in slide presentations, by adding an additional projector and fading the images between projectors. I don't know if others had attempted this, but up to this point it had never been achieved.

We called our product Fuzzies and introduced the concept at the big AV show [NAVA—National Audio-Visual Association] in Texas (I believe it was in Dallas). The concept was an instant success and Kodak produced a number of presentations using Fuzzies. Seeing this as a good product to market, Kodak wanted us to make Fuzzies for them, but the profit margin was apparently too small. We were going to sell them to Kodak for \$.50 each and they were going to sell them for a set of three for \$15 as we recall. Bottom line they decided to produce their own soft edged masks, which never became popular because their maximum density was three f-stops lighter than DSC Fuzzies.

It was interesting that Kodak Australasia sold Fuzzies in preference to the Kodak product in that part of the world. Richard was deeply involved in the Fuzzies design and manufacture (we had the capacity to produce 20,000 a night on his watch!) Unfortunately, couldn't sell anything like that many. Patricia, Richard's sister joined her brother at many tradeshow demonstrations and selling Fuzzies and other DSC masks and both of them served on the AMI Board. Before multi-image Kathleen, Patricia's elder sister was the fastest, cardboard slide mounter we ever had at the lab!

David Fellowes, Richard St. John and Matthew Bush were some of the movers and shakers during the beginnings of slide shows in Canada, Patricia may remember some other names.

In 1988 we were making close to 100 different edges in 35 mm, fewer in 46 and 70 mm—up to five different gradation widths, so we cannot give an exact number

DSC also did duping, effects work and assembly; as well as custom masking, for Vancouver Planetarium, for instance, and a Resource Center for a New Zealand Park, *etcetera*.

DSC stopped producing slide-show materials in 1992 even though we were selling from left over "stock" for a few years; we stopped color processing in 1999. We never produced videos, but make precision test materials that are an extension/expansion of those early film patterns.

Do we "miss" slides? Basically, no—we are happy to be finished with all those chemicals. Multi-image was a wonderful art-form, used to dramatic and beautiful effect by many members of AMI. Sue is currently going through binders-full of slides, many programs about AMI and later products—having to be brutal, but still has no answer to the question of how many of these are keepers and how to recycle all those slide mounts?!!

DSC products are recognized as the standard not only in Hollywood, but at major networks and other institutions worldwide. DSC test charts are used from the bottom of the oceans (filming the Titanic, etc.) to outer space. NASA has standardized cameras using DSC products for 20 years and flew a special version CDM chart to the space station just before Christmas. DSC Charts were the official test patterns used to align the thousands of cameras at the Beijing, Vancouver, London and Sochi games and we are currently working on charts for Rio this summer.

With color control becoming increasingly important in so many disciplines, medicine, law enforcement and security in addition to our main markets Cinema and television we believe that DSC has enormous potential.

For a while, Dean Rossi was my most important client, colleague and friend.

If it weren't for Dean, I'd never have heard of Burning Man, let alone go there... four times.

I asked Dean to fill-in some details about the multi-image Watchout show we made for the Peppermill Casino and staged at Burning Man in 2004.



Yours Truly with Dean Rossi, 2016. Photo: Pam Swanson

[The frame material for the Burning Man screen was] called *Unistrut*. Standard steel members used in construction industries like plumbing, electrical and HVAC.

The screen itself was made from two twelve-foot custom-order pieces of MDF (medium-density fiberboard) that I needed to get the overall twenty-four-foot length. It was 5' tall. I painted it flat-white and framed it with 1"x 2" pine wood painted black for aesthetics.

The sound system was basic. We used two Bose model 802III loudspeakers w/panaray digital controller. Speakers were on stands. Amp was a QSC Powerlight 2, 800W. And the mixer-preamp was an Ashley MX206 single space mic mixer all housed in and SKB rack inside the cab of the F-600 Truck fed from your audio server in your master control van.

[Regarding the show at the Peppermill Casino...]

The projectors we used were EIKI brand, basically a SANYO OEM model. They were 10k lumen brightness and had native 1980x1020 resolution. Later we replaced them with three Christie 25k lumen hi end projectors. Nowadays there's a super hi res LED wall in that same spot.

The screen was approx 40' wide and we used pricey Folsom (later bought by Barco) "screen shaper" video processors to account for the fact that the wall/screen surface was curved to about a 75' overall radius.

To insure all the details and technical aspects of the install were going to function properly with the result and vision of the Architect Pete Wilday, ... and so we could provide private show-and-tell meetups for the owners, executive hotel staff and even the Peppermill's high powered bankers who loaned the money for the new (north casino) expansion, I had convinced the owners to give us a space to do a full size 1:1 mock up of the install.

The Peppermill had a long-standing relationship with a sizable millwork and carpentry subcontractor at the time that built the giant mock up screen that sat tucked away in our secret video theater “lab” where we worked out all the bugs in the equipment hardware, edge-blending software and content. We tried different white paint for the screen to see which one offered the highest contrast to brightness ratio at certain ambient light levels, and we spend time with the Folsom units pixel mapping so the image wasn’t distorted by the curved screen. I remember you (sometimes with lots of coffee) spending many early and late-night hours editing in fine detail the show to a brilliant soundtrack made up of songs you hand picked by a cool retro-electronic music artist named Costes.

Years later I would mine his catalog and play in our BM camp for which he’d become a staple. It was just the right amount of cool and hip and “now” ...without being too glitchy, over the top or annoying like much of the EDM music had become on the playa.

The official address is 90 W Grove Street, a property owned by the Peppermill resort directly across from the hotel parking lot and our (then) offices (before we built and bought our own building across town).

The same U-shaped building encompassed a parking lot where you and I tested the entire projection system on the Ford F-600 flatbed farm truck before we headed out to Burning Man a year later in ‘04!

What fun times.

From Doug Ethridge | Avcon

You don't want to play poker with Doug Ethridge; he's too hard to read; one of those people who make you wonder, was I unclear?

You would want to have dinner with him, to share his company as a colleague or friend.

Ethridge's company, Avcon, became my production resource for the Malaysia Fantasia show, in 1993; that's how I met him.

In 1996, I hired Doug as a photographer, to cover Europe for a Swedish Match show (while I covered Asia, South America and Scandinavia).

I asked him to recall those experiences and explain the reasons for closing Avcon and going freelance.



Doug Ethridge provided this shot of himself in 2005.

We flew into Brussels and met the Swedish Match coordinator. The crew was Zach- video shooter, Mark- sound guy and myself. We stayed several nights in Brussels and did a shoot at a match factory in the vicinity. No idea the name of the town it was in but I don't think it was in Brussels per se. I don't remember that factory as much as I recall driving around looking for good pubs.

From Brussels we flew to Barcelona. The match factory there was fairly antiquated. Everyone was cooperative and good humored and fairly amused by Zach wandering around with the giant betacam camera in his skate punk shorts. Perhaps the most memorable part of that stop was the evening's search along the waterfront for the best paella. Fortunately, Mark grew up in Argentina, so language was not a problem.

Then we flew to Budapest. I distinctly recall a Soviet-era style welcome where we were whisked off past the border control lines into a VIP suite, surrendered our passports and were served drinks and snacks. A bit later, our passports were returned and we were escorted to a luxury bus where all of our gear was already loaded and we headed off on the road to Szeged. The following day we shot at this huge, antiquated match factory and then made the slog back to Budapest. Overnight in Budapest.

Flew to Brussels for an open weekend break. Most of the crew took the rental van and went to the coast, I stayed in town and visited some friends who were living there.

After the weekend, I believe we shot at another location near Brussels, but we may have actually just driven on to Lyon. The Lyon lighter factory was such a contrast to the Spanish and Hungarian factories, very modern and automated.

Memorable moment, lunch at the factory canteen where everyone, including the manufacturing workers, sat at long community tables with actual tablecloths, delicious food, and bottles of wine at every so many places. Only in France!

[About Avcon...]

DM: What year did you "rearrange" Avcon? Was it '94?

DE: There were actually two big rearrangements, not quite sure of the years, '94 seems early for the first one. Working on this. The first rearrangement was moving from 80 S Washington to Stewart Street. At that time Walt moved his studio to a new home, Evan Schiller left to start his music business, and we started focusing mostly on video. We kept most of the AV gear, film recorder and animation camera at the new location for a while. When we decided to get totally out of the slide show biz, you got a few Doves, Bob Wager (who had been my main AV guy for a while at 80 S Washington) got the rest of the AVL gear and the projectors. Also, at that time we had to let Monte go and gave him the film recorder and the animation stand.

DM: Who inherited your AV gear? I got some Doves from you, and a VHS video recorder (that I still have and occasionally use). But who got the projectors? Also, did you dump the big space at the same time, and move into your condo building with Sue?

DE: The next big rearrangement was moving from Stewart Street to the condo building. This involved letting all of the employees go. Gave Scott one of the edit suites and he started doing video support work (editing, shooting, etc.) for a few people he knew. Pretty much cut the business back to supporting the Lynden Companies with photography and video work plus the odd big project here and there. This is also when I started to spend a fair amount of time trying to develop a fine art business.

...

I've kept in touch with Walt and Evan, both seem to be doing great. Evan is still making music of his own as well as recording and producing for a wide range of musicians in his terrific home studio in West Seattle.

Bob Wager was primarily doing staging for a long time and his son was working with him for a while. He has a company called Showmode that looks like a combination of production and staging company with some pretty impressive clients.

Monte was pretty pissed off when we let him go, although his wife got an awesome gig with Google and moved to California shortly thereafter so he would have left anyway. I heard that they moved back to the Seattle for her work again, but we didn't stay in touch.

Scott Maslowski got one of the video editing suites when I did the downsizing from Stewart Street to the condo and started doing work with a guy by the name of Richard Russell, mostly documentary work. Scott got divorced and I haven't heard of what he's been up to for years.

BTW, I hear from Gar Benedict from time to time, he is doing sort of abstract hippy art in California and seems to be having fun. <https://www.garbenedick.com/>

Ed McTighe and I go all the way back to the beginning of multi-image slide shows. He was a founding partner of Audio Visual Laboratories.

AVL created the machines that controlled multiple slide projectors, while my company, Incredible Slidemakers, pioneered visual effects made possible by AVL's gear.

Who better to relate the history of Audio Visual Laboratories?



Ed McTighe supplied this picture of himself circa 2015.

THE HISTORY OF AVL

By Ed McTighe:

As promised here is the History of AVL as I know it.

First a little background on me:

After getting out of the Navy I went to work in the family business which was a bronze and aluminum foundry. I work there for 10 years learning all facets of the business including sales and operations.

During that time, I had also taken up the sport of skiing and became hooked on the sport.

When my father retired and I got no indication from his partners of my future I decided to leave the business and spend a few years ski bumming in Lake Placid and Colorado. My future wife went with me and we spent our winters skiing and the summers I would come back to NJ and part time bartend.

I had met Chuck earlier in my single life and even spent a summer renting a house with him and some other guys. He was an engineer for AT&T and quite smart.

The second winter that I spent skiing Geri & I got married and after she got pregnant we took a trip out west looking for a business that would allow me to work and ski but reality of being a father and married got in the way. Once back in NJ I reconnected with Chuck and learned he had quit AT&T and was trying to start his own business.

He had made a connection with a man (George I can't remember his last name) but the company was UNITED AV. He was an audio-visual dealer in Atlantic City. He had contracted Chuck to make a slide projector controller. At the time the leader in the field was Spindler.

Chuck was working out of the kitchen of his apartment and designed an 8-channel programmer that worked with punch tape, a small dissolve unit and an electric punch but was not making much of a profit selling them to UAV. UAV was buying all the equipment, marking it up and selling it to other AV dealers who were marking them up and selling them to producers or end companies for slide shows.

Chuck knew that he was making the equipment but getting screwed by UAV. He asked me to go to the AV show (I think it was NAVA) and there were all the companies making audio visual equipment. I found it interesting but suggested Chuck try to get his old job back at AT&T.

He convinced me if I could put some money in his company he could develop better equipment and build a company. He had been working on a new programmer and the Mark IV dissolve. Since I had just purchased a new home, had a pregnant wife and no job (other than bartender) I would take a risk. I would put up some money and we would move the company to my basement where we had good space. With my investment we became 50/50 owners of AVL. We set up a meeting with George of UAV and told him we were no longer going to sell the equipment through his company. We would no longer make the equipment we made for him but would allow him to place an order of a set amount of units so he could fulfil any existing orders for a time and if he wished he could find another company to manufacture the equipment. He ordered the maximum amount. We purchase the parts and started building the equipment and after a short time he cancelled the order. I think he felt that would put us out of business but he was fucking with the wrong people.

Chuck had been smart enough to keep a record of the dealers he was selling to and we went directly to them offering the equipment for a better price than UAV was selling them for and at a higher profit to us.

Chuck developed the Mark IV and a 40-channel expander and started designing the ShowPro V. We got a list of dealers in the USA and started marketing the new MARK IV with very little success. We even offered to send out a dissolve for evaluation and when they starting coming back unopened we knew we had a problem. AV dealers just wanted to take orders of what they were asked to sell. So, we decided to form a situation where we would sell direct to producers but at a price higher than dealer price so if we got a good dealer, we would still be able to sell to them.

This worked with some success but we were still the new guys on the block. We got a big break when we were contracted to supply the equipment to a Broadway Show that was planning to use projection for backgrounds. The upfront deposit of that order allowed us to get a booth at NAVA to show our equipment and the advantages of our equipment (including the electric punch).

In fact, we had some Spindler users come by with punch tape about a foot long all cut up with corrections and we would take their tape run it through our programmer and electric punch and give the back a clean tape. They loved us. We made a big enough splash to sell all the equipment in our booth to a company from South America who had to cancel their Spindler order. They traveled from LV to LA and came back with cash for all our show equipment.

The other advantage of that show is we met Art Milanese a sales rep who we signed up to cover the northeast. He did help but I will never know how much. Sometime later we got a call from a producer in Toronto Canada called the AV HOUSE.

They wanted to discuss a business deal and ask if we could come to Canada. When we got there, they put us in a demo room and showed us a slide show using our equipment with 4 projectors on one screen

and 2 projectors on the other. The first part showed the versatility of the equipment and the Mark IV dissolve. The second part showed the Mark IV and its advantages over other dissolves. We loved it and they offered it to us if they could be the dealer for Canada.

We made the deal and got our first professional multi-image show to help sell our equipment. Mike Ruther was the salesman for the AV House and when he came to the USA he went to work for AVL. The AV House also took one of the first SHOW PRO V [programmers] and producer [sic] a great show called "Life in America" a multi-image version of Life magazine. [David Fellowes produced that show.] That show more than any other event made us the leader of equipment for the Multi-Media world.

I feel nothing helped sell AVL equipment more than great producers developing multi-image shows on our equipment. Every year we would travel the shows to cities and equipment shows and get more and more orders. Everyone though if they had AVL equipment they would be able to do great shows but we all know it is the vision of good producers using AVL equipment to its fullest extent that made great multi-image. But it sure helped selling our equipment.

During that time while still in my basement I negotiated a line of credit with a bank and we moved out of the basement into our own building and then moved again into a larger building

On the dark side, over the years of success from Chuck's kitchen to becoming the leader of multi-image equipment, Chuck started acting like an engineer and let his ego start affecting our relationship. He was starting resenting our 50/50 deal.

When Mike Ruther joined our company, he suggested giving him some stock. I agreed and after that he would try to pull Mike to his side to get his way. He started a club lighting company outside of AVL and was spending time on it rather than AVL. I objected and when it was not doing well I agreed to take it under the AVL cover. It never took off but it made Chuck bitter.

Our dealers were asking us for other type of equipment, such as boardroom control equipment that was becoming a new business. We had the dealer network worldwide and that made sense to me since we were already in the control business but chuck resisted saying he was not interested in building black boxes. I think he had already been thinking about using AVL to get into the computer manufacturing business and saw no place for me.

As I got tired of the company politics and backstabbing, I agreed to a buyout. Although I was not aware of his plans to go into the computer business, I knew that sooner or later the use of slides would lose its impact or video would get much better. Although it took longer than I expected I still felt our company needed to expand its products. I liked we were a big fish in a small pond and no real large companies would start to compete with us. But if my chief engineer was not willing to work with me it was time to go. I have mixed emotions about that breakup because if we had gone into the control business, I think we could have built a company close to a hundred million. Although Chuck had some success in taking a computer company public during the boom it quickly went bankrupt and the irony of this situation is the last time I heard Chuck was working for a control company.

In the meantime, it gave me some time off to enjoy my twin boys while they were young, coach the little league team, ski and travel. So, some but not many regrets. As you know after Chuck was pushed out of AVL by investors I was asked to come back to help the sales and redevelop the company. I had a small video/slide transfer company [STS] that ran itself so I tried to go back and get something done.

The investors had brought in a CEO to try to sell the company. I was again pushing to expand the product line into the control business I was sent to an equipment show in Europe to reassure the dealers that AVL was back and would be developing new products. But after being lied to about funding the development of new products and feeling like I was used to keep the dealers happy I quit. I did offer the new buyers a chance to sell me the company at a large loss to them but they refused and not to long after went out of business.

Doug, this is the way I saw what happened as well as I see it. I am sure others don't see it this way but I have tried to be as objective as I could be. I do want to thank all of the very talented (you included) for all the wonderful, powerful multi-image shows that were the showcases of AVL equipment. It was and I believe still a powerful media.

After his divorce from AVL, McTighe went into the business of transferring slide shows to video tape. As shows got bigger and more complex, video offered a less expensive solution to staging. To promote his Slide Transfer Service [STS], Ed hired me to make the demo show called *Nightmares*. Here are his comments about that chapter in our lives.

I broke off from slide transfer service and started my own service in Atlantic Highlands called AV Transfer. It became AVT Productions where we started doing more video production as the slide business started to slow down. We had a studio, two edit suites and a graphic suite and did more video production. We used freelancers for shoots but did the editing and graphics in house.

As the internet became popular, we started working on video compression and putting video on the internet. I think we were doing it before most others and felt that was the future.

As internet speeds increased, we started a company called TV Path with the thought of using internet video as a business and started to try to raise capital to take the company public.

We had a first round of private investment and prepared a first-round business plan to raise a second round. Just as we finished our offering the bubble busted and we could not get financing. I did not have the capital to continue to take the company public with financing so we went back into the video production.

I had put a good deal of my own money into TV Path. Also, the production business had been neglected as well as new HD equipment was very pricey. I found a guy that wanted to buy me out and at the time I had lost interest. So, I retired and sold my house in Atlantic Highlands (which the bank owned a good part) and moved to NC. I have been here for 13 years in October. [2005]

As far as the demo show "Nightmares" it was a large hit.... Over the years we used only a few top AV Producers to work with [us] to produce entertaining shows that not only entertained but used our equipment to its fullest. Nightmares was one of the best.

From Ed Just | Mesney's Third Bardo

At the very beginnings of my career as a photographer, Ed Just became one of my helpers. We've stayed in touch ever since.

I asked him to verify my memories of studio life at Mesney's **Mad Medicine** Show, on East 23rd Street, in the early 70s.



Ed Just with Margaret Thatcher in Palm Beach, Florida, 1992.

We first met in New York when I worked for the Kevin Barry Modeling Agency.

One of your accounts was Playboy Magazine [it was Penthouse] and since we were primarily a Nude Agency, we were always looking for fresh talent. We had open call once a week and whenever we met someone of interest, we called on several photographers to do test shots and you were one of them.

Many of the Models were unpolished and needed some work before going in front of a camera. Enter Justine. Since Kevin Barry had contacts with many of the former models of yesteryear, he approached Justine and asked if she would give classes in makeup and poise.

Her problem was that she had no space available and since the front office space in Your building on 23rd Street was available she rented it and conducted her business from there. The rent money was not always forthcoming for Justine so she leaned on the Professor friend of hers George [George Brenner, a retired Judge] to foot the bill on many occasions.

Kevin was not always good with meeting payroll, so he suggested that I run the front office for Justine a few days a week. She was just as bad as Kevin with meeting payroll which forced me to spend my nights on her coach in her studio.

Being the night owl that you were with your endless energy and deadlines to meet you pulled many all nighters without sleep. You came into Justine's Studio early one morning and caught me sleeping on her coach and I believe that is where we bonded. From then on, you insisted that I sleep in your studio which was more comfortable and you commuted back to Douglaston where you lived with your family. [At that time, I was living in the Flushing apartment.] My weekends were spent busing back to New Jersey to get a change of clothes. and that is how it went for quite a long time.

With two jobs and not much pay, I looked in the newspapers and found a receptionist job for a Real Estate company near Herald Square (Macy's area) for evening work, which did pay. One of our Salesmen had a Ballerina Dancer for a wife who worked at Lincoln Center and she would call to hook up with her hubby, so we became very friendly.

Sadly, to say she passed away and the husband was not sure he wanted to keep his apartment in NYC on 57th Street so he moved to Bucks County Pennsylvania and kept his apartment vacant in NYC. I offered to pay half the rent each month until he made up his mind and he agreed.

I believe it was that time that it seemed reasonable to move out of your space, which you provided rent free by you and I thank you for that. Plus, you and Donna were having problems with your long work hours and the tension was building up, so it seemed the right thing to do at the time. I am still at the same place 40 something years later and content.

I did work for Brooke Astor for 8 years as her weekend Butler in Brian Cliff Manor outside of NY but that was much later in my long career, way after we parted, so you never really got to hear the stories about being in service for her.

As far as the silver paper that I have come to Learn is a Mylar type of product. Technology being what it was back in the day is what the copy machines used to transfer a document onto the Mylar then onto standard copy paper. Mother worked as a cleaning lady at an Insurance company to support her 7 children and she would provide us with that shiny paper to keep us entertained instead of buying expensive toys. I too still have a few rolls of that very same paper and I use it as a table cloth for

holiday tables and it is perfect. That same silver paper may very well contain classified information which was used to transfer data, but I hardly think it could be useful information after so many years.

I remember that you invited me to Douglaston to meet the family and when I found out that your Mom played the piano, I put her name in my diary and just once I got her to play a Piano gig for a party. Your Dad too was hired as a bartender under my tutelage on a few occasions, but by far the most popular was your sister Barbara. We would always go as a couple for a party, she would work the back of the house and me the front. I made her wear that silly black maids dress which she hated, but hey, it got us work.

I hope some of these stories jogs your memory a bit and if a few more things come to mind, I am happy to send them Your way to add to your memoirs. Stay well my friend, I feel I owe you so much for helping me get started in this exciting city that never sleeps.

P.S. The other agencies that come to mind, are Elite Models, then Zoli Models who published the first all nude head sheet of its stable of models, then there was John Casablancas, and Gilla Roos.

You may use my photo in your memoirs if you choose to, do we need a release form for Maggie to sign to get her permission. Wait, she is dead, so it does not matter, go ahead.

I must say, I had a wonderful life, I am so blessed and still living it.

From Filip Järnehag | AVC & Slidecom

Filip Järnehag started as my assistant and ended up my right-hand man. You won't find a more positive person than him; he exudes enthusiasm and vigor.

I asked him to recall some of the fun moments in our adventures together, shooting pictures for Saab and Ericsson.



Filip Järnehag , 1991, Stockholm, Sweden

I remember driving back in torrential rain with a convertible down. And we did not get hit of a single drop of rain. But the cars we met thought we were completely insane.

Also, I remember that when we had passed 5 motorway bridges on our way back home with big banners and the text FARTKONTROLL.

After the 5th banners we passed under, you asked me what is the meaning of FARTKONTROLL...haha. [It means Speed Check]

And also, after some time in Sweden you told the crew you wanna do a “near picture” of one of the tires.

Also, in Norway, we met the other photo-teams heading home when we where ready to go out on location after our dinner at 8 pm.

When we had finished our work after a night in fantastic light, we met the other teams on there way out in the morning.

In Norway when we took the bumper away and mounted platform for the Belgian cinematographer who would make overtaking scenes. He was tied down to the platform with his camera. And I would drive the car in full speed and making quick overtaking meetings with buses and trucks. Really scary to have him laying there in the front of the car.

And how I had to run at full speed around serpentines uphill so it would look good on film. The tires screamed and the car lurched violently. After a while, everything smelled burnt in the car.

[Regarding Ericsson...]

DM: Who was that gal who was our client, at Ericsson?

FJ: **Cecilia Tengbom Berg was her name those days.**

DM: Did AVC hire you specifically to learn the Forox camera? Did you do something else for them before or after?

FJ: **Yes, they did. No, I didn't.**

DM: When did you leave AVC?

FJ: **1987**

DM: What do you remember about our first days together, while I was teaching you about effects work on the Forox?

FJ: **I remember how we did a line up test outside the Forox-room. You wanted to prove how much better the Wess pin-reg mounts was then the Kodak pin-reg mounts we were using.**

DM: Did Jim Casey also teach you Forox?

FJ: **Yes, he did. And also, Andréas Wanicki. Andréas taught me the first steps with inside and outside-glow and how to shot a pan-split. I did remember how we did a line up test outside the Forox-room. You wanted to prove how much better the Wess pin-reg mounts was then the Kodak pin-reg mounts we were using.**

We did a show for Ericsson Broad Band; we photographed on location at Gröna Lund [amusement park] and on the beach at Nynäshamn. We had some teenagers as models.

From Frank Curatola | Audio Visual Laboratories [AVL]

During the first five years in my climb to the top in the slide-show business, I became intimately involved with the company making the best show-control gear: Audio Visual Laboratories.

I lost touch with AVL for the most part when I went freelance and started working overseas. During that time AVL was picked over by venture capitalists and left a zombie company.

During those dark days, Frank Curatola took the helm. I asked him to tell me about the company's demise and the time when I produced my last AVL demo show, *Swan Song*, just prior to the demise of my own company, In credible Imagers International, in Brussels.

Frank Curatola provided this picture of himself in 1990.

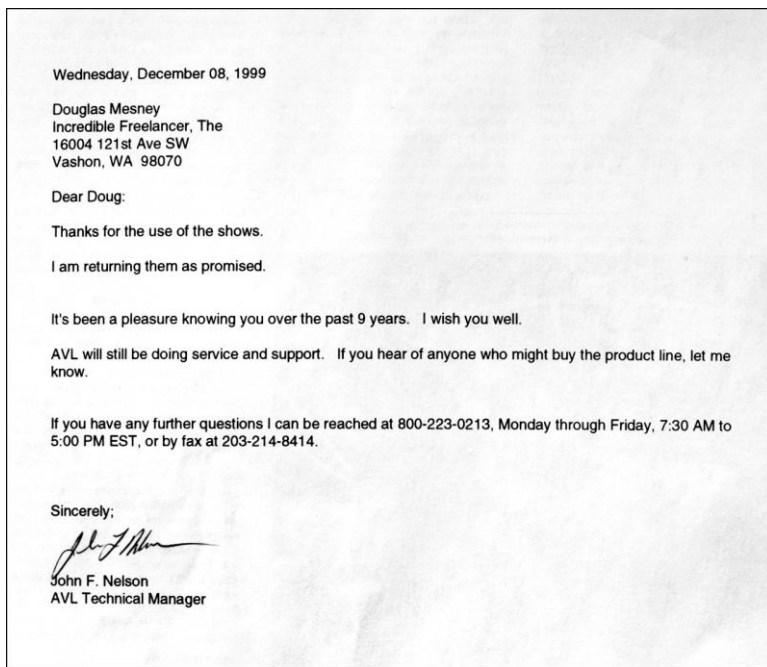


I was introduced to AVL by Ray Sozzi. I worked with him for a couple years in the early '80s. When Ray joined AVL in '84, I considered joining him, but instead went to a start-up company building a massively parallel computer for artificial intelligence applications.

Three years later, when that failed, I called Ray and he gave me a job to help Viswa finish the Super Dove development. We all understood it would be a temporary assignment.

A few months later Viswa was fired, the Alpine Group bought AVL, Ray resigned, a Frenchman name Edmond Branger became my boss and I ended up staying for about 3 or 4 years. Among other Alpine Group responsibilities, he was President of AVL. The Apline Group was a holding company that eventually (~1991) merged AVL into another holding of theirs, DNE Technologies. DNE then put Jack St. Genis in charge of AVL. Not sure how long he lasted. DNE continued supporting AVL business until around 1999. I met some really nice people, like you {Mesney}, John Emms, and Noreen [Camissa then, Miller now].”

To digress for a moment, to add a few details: Noreen, Frank, and John Merritt continued to work after the merge to DNE. When DNE suspended AVL operations, John Merritt cleverly bought the remaining inventory of parts and started a repair service for AVL gear; his niche operation carried him well into the next century.



For me, AVL officially died on December 8, 1999. On that day, John Nelson, who was then the technical manager, returned the shows that I had lent AVL to use for promotional purposes and in their demo theater (*Bumbles, Dove and Rhythms of the World*).

I suppose that to save money shipping them, Nelson had the shows de-trayed and the slides put into "Vis Sheets" [9 X 12-inch [22.9 X 30.5-centimeter] flexible, plastic sheets with pockets for twenty slides. The sheets were meant for viewing and storing slides; they had frosted plastic on the back side and clear plastic on the front.

Letter from John Nelson, 1999

Vis sheets were made by several manufacturers. As with most things, you got what you paid for. Cheap Vis sheets decomposed after a decade, ruining the slides they held with an oily residue that oozed inside of the Wess mounts, staining the film emulsions.

Whoever packed the slides **didn't know** what they were doing. All the sheets—about 100 of them—were tightly packed into one 70-pound box. Many of the glass slide mounts shattered; the glass shards ruined those slides.

And many slides fell out of the Vis sheet pockets. That was a disaster because in the early days **we didn't** write tray-position numbers on the slides. Without projectors to run the shows, there was no way to get the slides back in order.

Oh well, it was the end of an era and fourteen years later all those slides ended up in the Vashon land fill, anyway. Of note, Nelson's letter, that accompanied the returned slides, was written on plain white paper, not DNE's letterhead; that lead me to believe that Nelson arranged the return on his own, as a Good Samaritan. Thanks, John.

[About Swan Song...]

DM: When *Swan Song* was made, did we actually have clips from shows by Shipps and others or did the show simply reference them?

FC: I am pretty sure that the Shipps' module (can't recall the name but the music was by YES) was provided on video tape. I think one or two others were also on video tape and some were multi-image that you merged into the overall production.

DM: Was the show about any new gear, or "just" an image piece?

FC: Mostly an image piece, but it did showcase AVL's audio video switch and light controller products (the "Super Switcher" and "Room-Mate")—they were used to control theater lights and transition from multi-image to video and back.

DM: I recall a birthday cake and am wondering if it was AVL's anniversary?

FC: There was an AVL anniversary that was part of the theme at a Photokina, but it was a couple years earlier than "Swan Song" and Rhythms of the World was used at that show.

DM: Frank, were you the last one out the door? What year was that?

FC: I left in late 1991 or early 1992. After I left there were a few Dataproducts people that continued to sell AVL products and support customers. I am not sure how long they did this for.

Yes, Mike and Pat Reuther were from Toronto as well as Bryan King. I believe Mike came from The AV House, Toronto and had worked with Barry Call.

I'm not sure about his relationship with Norm.

FC: [Around] 1990 I became general manager of AVL. [Frank joined AVL in 1987, as an engineer.] Edmond Branger became President at same time. Ray Sozzi [was] resigned as CEO and AVL's parent company, the Alpine Group, [they] replaced Ray with Edmond Branger. (You and Edmond discussed couscous. Edmond's wife is Tunisian and according to Edmond makes great Tunisian couscous)

AVL was marginally profitable and revenues year to year were virtually flat. AVL had introduced some new products (Super), but none of them were making much difference—they were largely irrelevant improvements to its then existing product line. In the meantime, Macromedia and Dataton were doing some innovative stuff and in a related market Crestron, York and AMX were growing.

AVL failed to get onto a growth path. The failure was due to several factors:

- We did not have the right people to plan and execute (me included).
- Cash flow did not support taking risks
- Parent company was not willing to invest, instead they wanted AVL to send money upstream to them which we did.
- Final step (1992) was when parent company merged AVL into a defense contracting company that it owned (DNE Technologies). This accelerated the death of the company.

I was never President of AVL. When I started at AVL in 1988, Ray Sozzi was president. He left in ~1989 and Edmond Branger became President and I became General Manager. It stayed that way until ~1992, when AVL was merged into Dataproducts New England and anyone previously associated with the company was phased out or left voluntarily within months of the merger.

I've never heard of Mardi Ohanessian.

From Ginger O'Grady Kauppi



They say a man never forgets his first girl friend. I'll attest to that; there's hardly a day that goes by without my thinking of Ginger O'Grady at least once.

As we went steady in high school and our first year at college, I sought her help to refresh my memories of those days.

Ginger also helped me to (unsuccessfully) re-connect with Wiley Crockett, once a good friend, when we lived in Camelot.

Ginger O'Grady & husband David Kauppi in Italy, 2018

Well, your email sparked a walk down Memory Lane!

But current status first: My husband and I moved from CT to Annapolis 6 years ago, after living on our Catalina 42 for 4 years, following the sun, from Maine to the Keys.

We sold the boat, sold the house, the dog died, and the kids moved out (not in that order). We now live in a 55+ "adult camp" and have taken up golf, in addition to all our other hobbies; we had to buy a bigger calendar with large boxes to be able to fit all our activities in!

We have 2 kids, and 4 grandchildren, ages 12, 9, 4 and 2. My daughter and the older grands live in VA (which prompted our move south), and our son lives in Chile, married to a Chilean woman he met while traveling there. Heather is a home stager, having reinvented herself after burning out of a career as an adolescent counsellor. Brian and his wife lived in the states for several years, but decided to move back to Chile (much to my chagrin) when they decided to start a family. He is an artist (painter). In answer to your question about the country, it is very beautiful. The coastline is rugged, very much like Big Sur, except the beaches are charcoal gray. We usually spend a month there with the kids each year. The town where they live is very untouched, many unpaved roads, where you often see cowboys on horseback, and farmers driving oxen-pulled carts. They live in a sprawling house on a mini-mountain, overlooking the Pacific. In the nearest semi-large city, 2 hours away, there is no Walmart, but a Chilean big box store called SodaMac, and a Home Depot-like store called Easy!

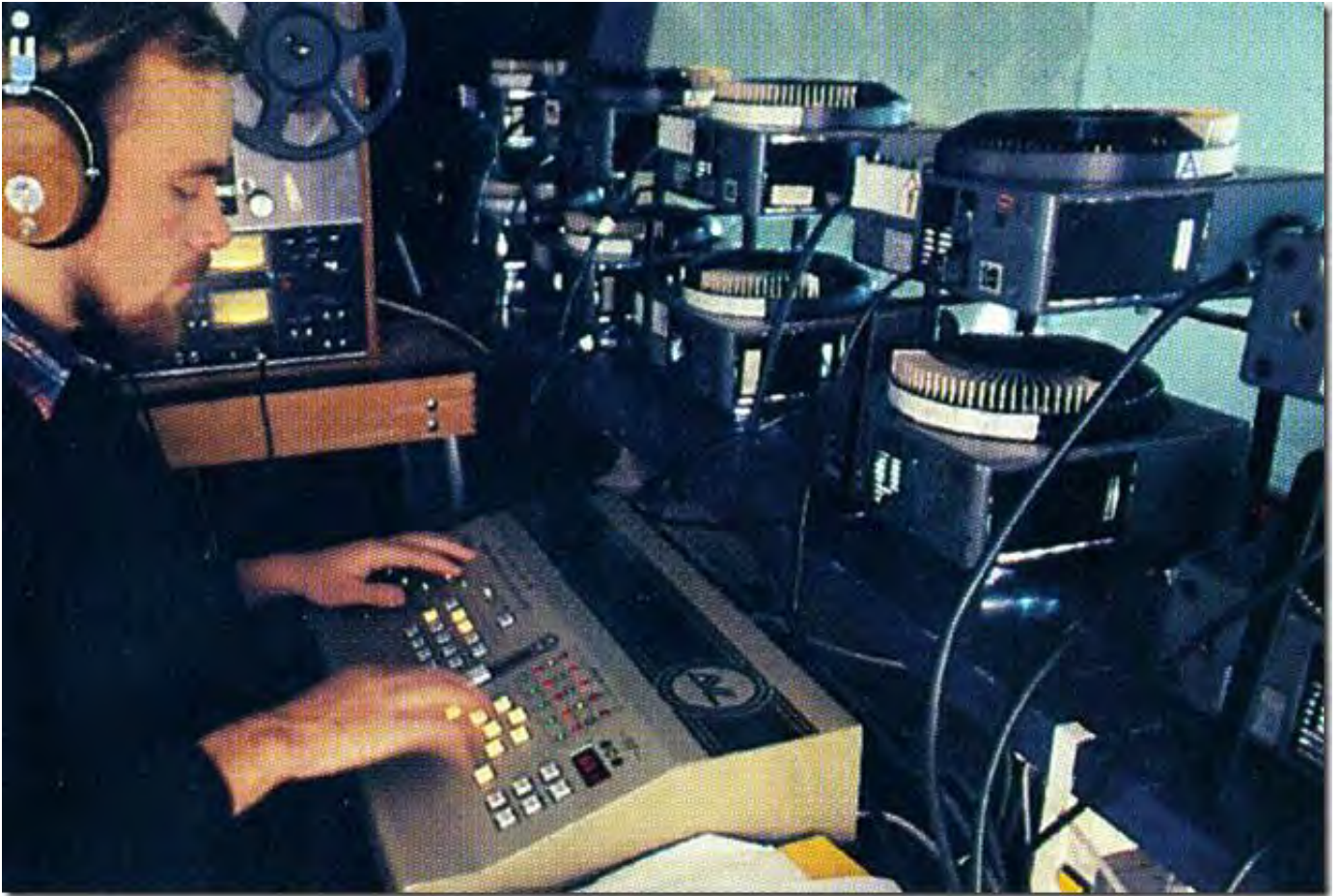
I don't keep in touch with anyone from Douglaston, except Wiley, and hear about John Blaha through him. I guess you've heard that Wiley's wife Barbara died a couple of years ago. Wiley has Parkinson's for which he is on meds, and recently had a stroke (leaving him with some garbled speech). As for his contact info, I'm not sure which email address he uses. I talk with him every few months, and he has visited with us in FL a couple of times. His phone # is 401- 524-0622.

You are correct that my dad worked for a bank, later for a number of financial institutions, and finally on his own as an independent "finance arranger." His father was the Transit Commissioner of NY, and friends with Robert Wagner. My mother died 10 years ago, but my dad is 95 now, and reasonably with-it. He has recently moved into my brother's house in Glen Cove, and has a woman who comes in to help him out 4 hours a day. I have just finished ghost-writing his memoir, and it is with a self-publishing company right now. It will be ready for distribution to family members on Thanksgiving.

As for our history, I recall that we met on the staff of the Bayside HS newspaper. I invited you to a party, and we doubled with my friend Betty who invited Tim Simmons. That was the beginning. I'm not sure there was a final blow-up in our relationship, but I do remember thinking our priorities were diverging. I often think your all-consuming interest in your Corvette was the outward indicator of this split. (Was I jealous of a car?!)

So, I think I've answered all your questions.

I'd love to read your memoir, so when it gets to some presentable form, please consider forwarding it.



Håkan Hansson programming Kodak S-AV 2020 projectors with AVL ShowPro V.

Interview with Håkan Hansson, **an AV “Renaissance Man”** [15.12.30]

Jack-of-all-(AV) trades, Håkan Hansson is one of the unsung pioneers of multi-image slide shows. Prior to working at AVC, Håkan attended photography school in 1969 and 1970. He worked as a lab rat in a portrait studio in 1971 and 1972. **Later in '72** he became an assistant for a commercial photographer; he stayed there until 1973 when he was recruited by a start-up AV company called Audio Visual Centrum, AVC.

The stories multi-image people tell about how they got into the business are diverse but there are common threads to **Håkan’s story**. After all, nobody had done these kinds of shows before; there was no existing talent pool to draw from; everyone in the slide show business came from elsewhere else in the universe of professions; but they usually came from graphic arts, film or (especially) photography.

Håkan’s life and times is representative of kind of people that made up the multi-image industry. The audiovisual adventures they had along the way have a commonality. **Håkan’s story** is much like my own and those of many other AV colleagues.

It is a story of people endowed with a two-part operating system: one part **“creative”** and the other **“technical.”** Most people lean on one or the other; most I’ve known in the slide-show business work with both. There is also a rugged individualism in Håkan that you will read **“between his lines”** he has written (below). His is a spirit of adventurism and curiosity aroused by self-confidence. It is the spirit of entrepreneurship; the force that manifests the real from the ideal.

Håkan went on from slide shows to excel in the world of digital media and show control. Today [2015] he works with Rick Pedolsky at aMuze Interactive in Stockholm where Håkan and a small team of others do their best to encode Rick’s **wildly creative** imaginings for interactive Internet enterprises. I envy Håkan’s opportunity to keep up with the perpetual migration of technology; without keeping step with the herd, you soon find yourself technologically irrelevant. I wish I were there to work with them; but then, this **wouldn’t** get written. Hmmmm.

Rick and Håkan are among only a handful of colleagues that I have maintained contact with through the years; it amazes me how few there are at the end; but in an existential **way it makes “sense.”** After asking Håkan if he would be so kind as to fact check parts of my memoir, he graciously put together a mini-history of the Swedish audiovisual industry; his story is so good that I am including the unabridged interview in its entirety, as follows:

DM: When/how did you join AVC and what did you do at first?

HH: AVC in 1973—I started in the spring-summer as an assistant to the two photographers—Jan Winblad (founder) and Bengt Sundelin. I was 21 years old. In those days, there were few roles or technologies dedicated to making slide shows specifically. No artists, no designers, no stat machine, no Forox, no pin registered stuff at all. We used to mount [film chips] in regular *GePe* slide mounts; tape the slide in place; project it; open and adjust; project; open and adjust; until it was lined up—over and over. For “panoramas”, as we had no soft edge [masks] in those days—just butting [hard-edged] images; we used to shoot on 4x5 -inch film [10X12 cm] making 2 copies—then cut [the panorama pieces] with a scalpel, mount with tape; project; adjust; project; adjust; in infinity, it seemed—but it worked. Looked great.

DM: When and how did AVC get started?

HH: AVC was started in the summer 1972—a year before I joined (as far as I can remember being told). The founders and owners were Kurt Hjelte, Sven Lidbeck and Jan Winblad. I don’t know/remember how they got to know each other or what made them start AVC—Sven would know. As far as I know they all had done stuff on the outskirts off AV, Kurt—the creative one; Sven—the sales/PR person; Jan—the photographer/filmmaker. The collage above is from 1973 or 1974 (I think) about 1-2 years after AVC got started. The people are, clockwise from top left, Lennart Jörevall, sound engineer/technician; Elisabeth Melin –receptionist/book keeping; Jan Winblad—(founder) photographer/filmmaker; Kurt Hjelte –(founder), producer/creative guru; Bengt Sundelin, photographer; Sven Lidbeck—(founder)producer/sales & PR; Håkan Hansson—photographers’ assistant/general slave. In the beginning AVC was, as with many starter companies in a new field, very touch and go. I even remember getting fired once ('73 or '74) due to lack off work and then rehired 3 months later when suddenly there was an influx of projects.

DM: How did you get involved in slide shows?



Agfa Pradovit projector, circa 1967, courtesy Håkan Hansson.

HH: The very first slideshow I saw was in photography school on a visit to Nikon HQ in Stockholm. A photographer was using two Leitz *Pradovit* slide projectors, each with a mechanical dissolve unit attached in front of the lens, to show his slides— (there was only a short slide show with music and then just him talking — hmm, maybe not really a slide show.) The older version of the Leitz dissolve units had a mechanical iris shutter in front of each projector. All the fades were done without dimming the light bulb, which gave the best dissolves I have seen.

None of the electronic dissolves could ever match this because of the color shift in the bulb when the light goes on and off. Also, the Leitz lenses used by these projectors were outstanding in optical quality—truly a photographer's choice to show slides. [The projector in the picture is an Agfa, not a Leitz Pradovit—the design is the same though.] The next (or maybe first) slide show I saw was at AVC when I started working there in 1973.



Leitz copy stand, circa 1970, courtesy Håkan Hansson.

At the time, I was moderately interested in the technical aspects of programming slide shows, I was an aspiring photographer, not a gear-head. 1973-1976 I was mostly involved in the photography part of the production of slide shows at AVC.

There was not so much fancy design art-work done at that time, most of the photography was studio shoots or live outside shoots with products and/or people.

The closest to a Forox they had was a Leitz stand fitted with a Leica M3—like the one in the picture.

As for the technical side, a number of dissolve units/systems based on the Kodak Carousel projector, were used. Then there was also the Agfa *Agfavsion*, a system based on Agfa projectors. The control system was a sort of inversed punch tape system (ala Spindler and Saupé).

[Spindler and Sauppe had been the dominant American maker of slide control equipment; but they got out-engineered and out-marketed by Chuck Kappenman, first at United Audio Visual and then at Audio Visual Laboratories, AVL.]

The Spindler and Sauppe was the system preferred by Rusty Russell for his big “Experience” shows; to code instructions the Spindler and Sauppe system used a long, flexible nylon-mesh sheet with grooves; you placed plastic pins into the grooves on the sheet to advance projectors and make dissolves. It looked like a public bathroom towel dispenser (picture). A 1000 hz tone on the audio tape advanced the “towel” one step. No timecode, a rebuilt Revox tape recorder with an extra, 3rd channel head fitted onto it was used for the 1000 hz control-signal pulses. I think AVC made one show with this.

With the help of an outside firm they also “invented” and produced their own system. It was based on the punch tape (just like Spindler and Saupé). They had products manufactured, dissolve units, punch tape readers, tape punches, etc. It was a very industrious project and they based a number of productions on this system. However, it did not catch on outside AVC and I think the outside firm gave up. (Not sure—Sven knows more)



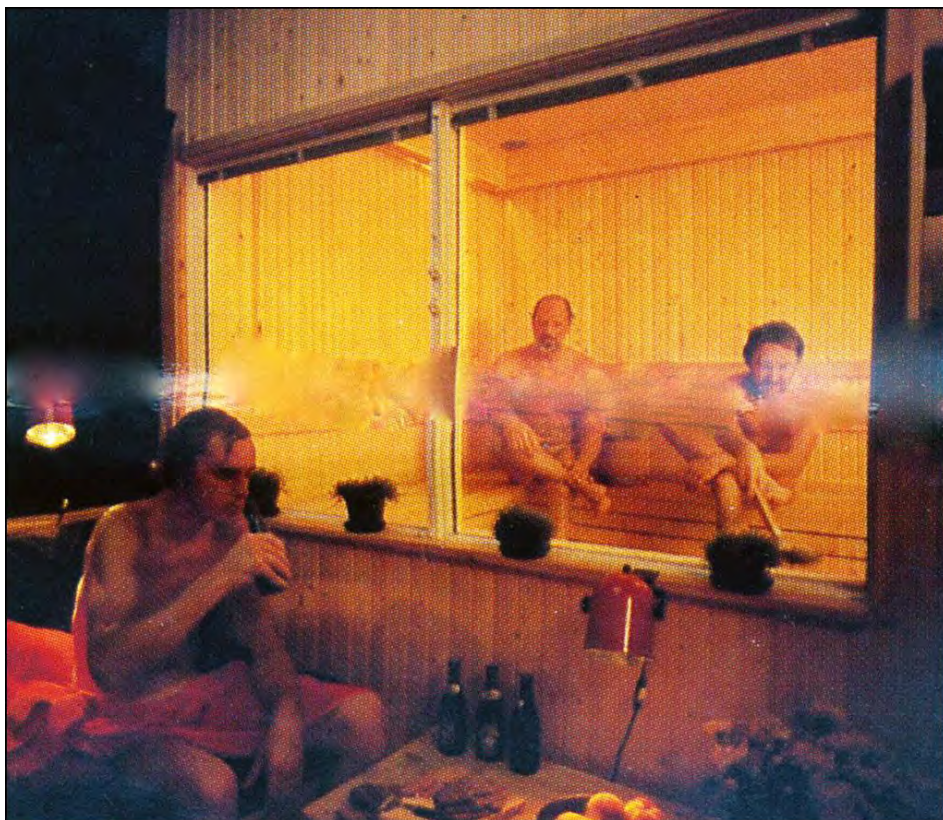
AVC’s Spindler Sauppe dissolver, circa 1967, courtesy Håkan Hansson.

By this time AVC had gotten a reputation for making good AV. Sven was also very good at keeping in touch with what was going on in and outside of Sweden. Kurt was very “on top” with the creative bit and had a good set of contacts at ad agencies. Jan Winblad—the third founder, eventually left AVC and went on to become a film and video producer. During this time period AVC often arranged sessions with people from both ad agencies as well as big companies—showing what could be done with AV. They participated in trade shows—not necessarily AV trade shows as there were none in Sweden at the time.

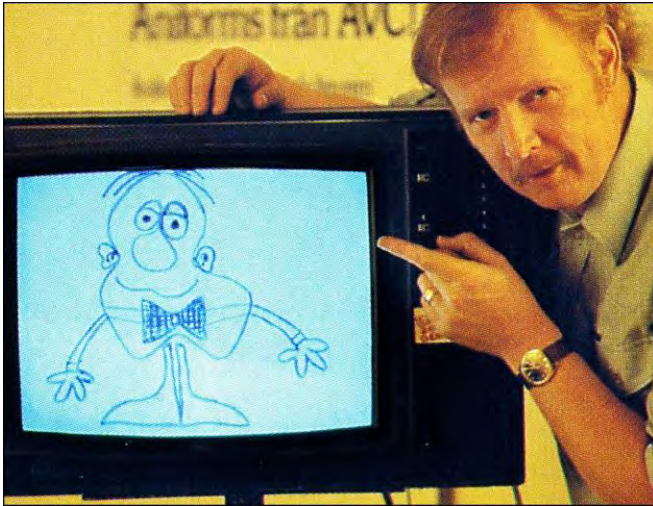
There was almost always some sort of gathering going on down at AVC.

Every first Monday in every month, Swedish Defense Systems tests its air raid warning system— at 15.00 (3 pm) you can hear the sirens go off all over Sweden — a reminder from WWII and the cold war.

Well AVC decided to hook on to that and started “AV-Larmet”. Whenever you heard the sirens, you knew—there was a party started at AVC for AV people—drop in as you like all evening; watch hourly slide shows; eat and drink; take a sauna.

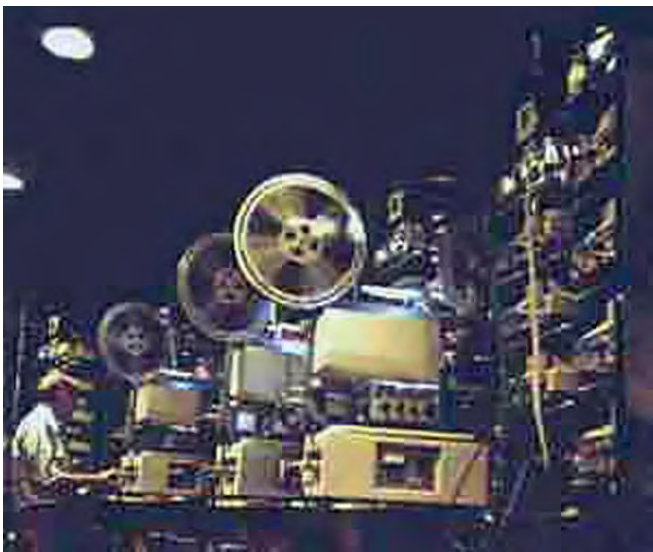


1974-1975 AVC also arranged group trips outside Sweden to visit and study AV in other countries – bringing both themselves and clients along.



AVC's Aniform was played by Lars Svensson Haldenberg.

The New York Experience was a 55-minute sound and light blitzkrieg presented on 18 screens and seen by 4.5 million visitors at 51,591 performances between 1973 and 1989 in the McGraw-Hill building in a purpose-built theater.



Projection booth photo courtesy Håkan Hansson.

A 1974 review of the show by *American Cinematographer* magazine details some of the effects as follows:

“When the show is ready to commence, as it does hourly every day of the week, visitors are directed to a theater area and deposited in swiveling seats. The chairs turn so that the viewer can easily take in the sights on all the screens, which are located not only at the front of the theater but also to its sides.

On one of these trips during a visit at Comart Aniforms in NY, Sven convinces a NY based freelance designer, Judith Krummeck, to come and work on a project for AVC in Sweden. She was one of the most experienced designers at that time in NY; she had worked in the business for a number of years on big shows including: “New York Experience” and “Where's Boston?” (below).



The projection booth for the New York Experience utilized 32 computer-controlled faders controlling 45 super-slide (46mm) projectors and three synchronized 16mm projectors.

The theater was loaded with 68 special effects--bubble and fog machines, xenon strobes, lighting effects and fireworks. There was even a mannequin of Nathan Hale that dropped from the ceiling, from a noose.

“Among the many unique effects observers will experience is real fog as it rolls in over the East River and right into the audience! In another scene, the auditorium lights up with a vibrant shower of lights and sound and colorful bunting as New York's harbor swells with excitement during the dramatic dedication of the Statue of Liberty.

“Each memorable event in New York's cavalcade brings a new surprise to the audience. Written, designed and directed by Rusty Russell, "The New York Experience" involves complex batteries of motion picture and slide projectors, a sophisticated quadraphonic sound system, plus myriad special effects and lighting, all of which are controlled through a digital computer.

“The world's largest loudspeaker makes its debut in the Experience Theater, a unit that is 26 feet long and measures 208 square feet at the mouth of the horn. It was designed more to be felt than heard.

“The production itself and the innovative, new Experience Theater in Rockefeller Center were designed specifically for each other. This has enabled the producers to use an unlimited range of unusual special effects devices, projection equipment and audio-visual techniques.

“While the show takes place in a "theater", the auditorium more aptly may be described as an ‘environment.’ Theaters are universally structured so that the audience faces rigidly forward where all the action takes place.

“The Experience Theater is atypical in that the entire space is the "stage" and the audience, a part of it. Activity is everywhere; overhead too! So complex is the organization of the many elements in this show, they are coordinated by digital computer.

“So expansive is the presentation, the patrons sit in contoured swivel chairs in order to best capture the abundance of visual and aural effects that unfold all around them.”

To digress for a moment, about Rusty Russell's “Experience” shows:

Where's Boston? was an 8-screen, 40-projector (3,100-slide) multimedia portrait of Boston sponsored by Prudential Insurance and originally housed in an air-supported pavilion located at the Prudential Center.

The structure (seen in a picture above) along with the exhibits was created by Cambridge Seven Associates (C7A) for the city's Bicentennial celebration in 1975. The lobby contained artifacts representing the city of Boston through inventions and memorabilia and was surrounded by a *Word Wall* of Boston localisms.

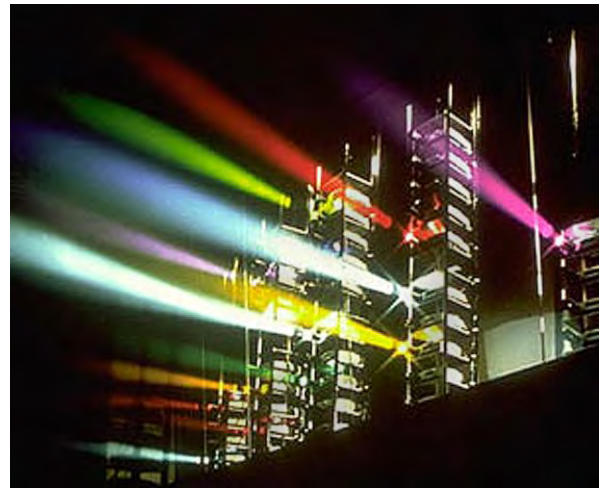
The multi-image show was the primary attraction; it ran from an Arion decoding system controlling 32 dissolve units; its 250,000 control signals were recorded on the fifth channel of a specially modified four-channel (quadraphonic) Scully tape recorder.

Rusty Russell also produced another four other spectacles: “Where's Boston?” “The Hawaii Experience,” “The San Francisco Experience” and New York's “South Street Seaport Experience.”

The 1970 San Francisco show was Rusty's first extravaganza; a 29- projector, seven-screen spectacular with 30 special effects; it was this show that inspired Trans-Lux to invest a million dollars in the New York show.



The South Street Seaport Experience. Photos courtesy Håkan Hansson.



Above, The San Francisco Experience projection booth.

Much later Rusty produced New York's *South Street Seaport Experience* in what was billed as New York's "most unexpected and surprise-filled theater."

The South Street Seaport show was Rusty's biggest; it used 64 slide projectors (46mm "super slides") and 150 special-effects projectors.

Regarding picture of the San Francisco Experience theater's machine room (above)...

HH: There are 8 rows though and the 2 tape recorders, one is probably a spare. 8 channels were probably all they had. The big grey thing on the right is the 35mm projector – i don't remember how much 35 they used. in the show though. To the right of the projector (just outside the pic) is all the slide projectors. Stacked in layers (just like in the photo you have). The screen was square – 3x3, 3x4 or 4x4 something (which fitted the small stage the theater had) Under the stage was a huge Chinese dragon (in paper/fabric?) that emerged and hovered over the first few rows in the audience – all lit up from the inside. Fog came out of the top of the screen – dry ice probably as it "fell" down over the audience. I only saw it once, during regular showings soon after it opened. Details are blurry – and I have no idea how long it lasted as a show – in years.

The one that lasted the longest I think was NY Exp. – it ran way past its expiration date. They ran out of copies – slides was probably quite faded at the end. I know they did regular updates of pictures of restaurant menus and such. They got dated fast as prices changed. If I have a vague memory of Rusty Russell telling me that they made 7 copies of the SF Exp. at the same time they did the main one. Once again, very unreliable info – I'm old.

Judith's circle of professional friends included Rusty Russell as well as other multi-image luminaries like Bruce Wessinger, founder/owner of Wess Plastics, the makers of registration slide mounts and Ed Thomson, founder/owner of the Forox Corporation, makers of the first truly professional rostrum camera in the early days of multi-image slide shows. Judith was AVC's first "import" of talent from abroad—a good and pivotal choice for AVC and, as it would turn out, a good choice for me as well.

I eventually hooked up with Judith, who was 12 years my senior; she and I commuted between Stockholm, NY and San Francisco for 4-5 years. Her nickname at AVC was “cradle snatcher”—she was 36 at the time and I was 24. (More about that later.) You can imagine her dismay as she arrived at AVC and saw the limited production facilities, probably wishing she could take the next flight home. However, in those days there was only one flight per week to NY—so she ended up staying and with the limited resources we had, managed to create something very nice. This was the first time we did anything with designed and organised artwork at AVC. She sent for registration “peg bars” and used them for lining up (“registering”) artwork; and we learned about advanced photography and effects using multiple exposures of registered artwork cels.



Judith Krummeck, circa 1980, Stockholm, Sweden.

The whole time she was making sure we understood what we missed out on not having proper gear. AVC was always very good at listening and learning from our “imported” talents. She ended up coming back as she ultimately enjoyed the experience of working at AVC (as did I)—and AVC learned a lot from it. For the next show, she did, all the art was shot on a Forox in London. The artwork was prepared in Stockholm and then she and I few over to London for a week (or two?) having it all shot and mounted at Roundells Ltd—one of the big UK based AV houses at the time. They had the only Forox in Europe.

That show was programed on Spindler and Saupé—but not by me. The same year (I think) Sven went to France and came back with a Simda show controller, a French slide show control system. That year AVC also bought their first Forox; the demo camera used by Forox at Photokina was transported to AVC instead of back to the US. Suddenly, I became a Forox operator.

DM: What was the first slide-show programming gear that you used?

HH: This French baby [a Simda show controller] took my programming virginity.

(The picture shows a black unit, but they used to be gray; it looks a little different than I remember—maybe it is a later version.)

It was a 6-projector system, fades were controlled by sliders, Projector A is at the top and projector B is at the bottom. Pushing the slider fades from A to B or vice versa. The dark projector would advance slides by an extra push on sliders in their down position.



Simda show controller, circa 1975, Photo courtesy Håkan Hansson.

Moving the sliders up and down created tones in different frequencies [higher- or lower-pitched sounds]; projector instructions were communicated to dissolve units attached to the projectors by tones of specific frequencies.

The tones could be recorded and when played back from tape the dissolve units heard the tone-coded instructions embedded in the audio tape; thus, synchronizing the slide moves with the sound track. The great thing about the Simda was that it was actually fairly reliable, something that couldn't be said about some of the other systems. Punch tape readers were unreliable in many ways, especially when they were around static electricity. In a hotel ball room with wall to wall carpet just walking past the table with the static-sensitive punch tape was inviting disaster; it was the most dangerous thing you could do before or/and during a show.

However, the Simda controller played back the stuff you had recorded just as it was recorded. The big problem with the Simda was that you had to record the show in one take—no stops—no do-overs—nothing like current-day “leisure time” programming. If you messed up and had to stop, you had to do it ALL over again—even the slightest “break” in the recording resulted in strange “flashing” from the projectors when played back.

This meant there was no way to repeat or store a section if you were happy with it. You had to do it as if you were conducting an orchestra—practice over and over and over and over until you could do the moves in your sleep, and then record it. Since none of us could read sheet music, we developed a system of symbols with which we could annotate manuscripts or sheet music in a “language” we could all understand. Many sweaty sessions spent behind those Simda sliders.

DM: What was the craziest episode in your multi-image career?

HH: The abundance of crazy episodes in AV makes this a hard question. I could tell you about the time in 1975-76 when in one week, Kurt, Bengt and I produced four slideshows based on Vivaldi's “Quatro Stagioni.” I slept 1 hr in 6 days. The shows were for an IBM sales event in Åre [328 miles (528 km) northwest of Stockholm]. After me and Bengt finally get to go to sleep, Kurt goes with the show to Åre and stays up another few days. All, done with Simda—don't remember if I did the “conducting” or if Kurt did it. He kind of liked the analog feel of the Simda...or about the time we did the same—produced a big slideshow for SAS in less than a week. It was a big, half-circle, back projection setup with multiple screens (nine or eleven). We used “Super Slides” [shot on 46 mm film (35 mm film with perfs on one side only) Super Slides were square format, 36X36 mm, compared with the normal rectangular 36X24 mm slide format]. The slide show was interspersed with 16 mm film (movies) on the main screen as well as indoor fireworks—that was in Oslo (1977-78). After that show I flew back to Stockholm with Gunnar, the fireworks guy, who only 2 days before had tested his SAS “bombs” at home in his basement and had blown out all the windows. He had 1 kg of gun powder in his hand luggage—he told me after the plane took off. The security checks were different in those days.

Then there was the Simda adventure. I can't remember the year exactly (1977-78 I think). This was for Sony in Sweden; a big kick-off with new products. It was a whole day event for Sony sales reps from all over Sweden and the Nordic countries. They were treated to morning festivities and events around Stockholm; then in the afternoons saw our big launch show at Stockholm's biggest movie theater, Filmhuset [Film House] in Gärdet [a famous park in Stockholm] followed by dinner. The show was partly based on using a sequence from the movie 2001 as a backdrop and showing new products superimposed on the black areas of outer space.

The scene is where the spaceships float around near the big wheel as they land. It looked absolutely great during rehearsal. We used *two* Simda units to control 12 projectors aimed at the center of the huge movie screen. However, we were late as usual and we hadn't managed to record a full Simda "concert, "start to finish, onto the 4-channel, reel to reel audio tape. [Standard practice was to record stereo sound on two channels and programming code on the fourth channel, leaving the third channel blank, as a buffer between the audio and code, to avoid the code noise from bleeding into the sound track.]

With me behind one Simda and Kurt behind the other there were small errors made every time we tried to record. With the guests arriving we had no other choice but to do it "live" and hope for the best. What we had not counted on was the projection guy running the movie. He had forgotten to rewind the movie after the rehearsal and it was now loaded backwards and upside-down. As the lights were dimmed and we started the show... *cue movie*. The film starts playing (oh shit) the *end* of the scene; on the big screen, we watched Neanderthals throwing animal bones at each other—upside down—with Sony products projected on top off them.

There we were, me and Kurt, swearing like sailors while trying to keep pace with this new scene in the movie—the *show must go on*. After a while the movie thankfully faded out and the slide show began to run itself from the audio tape. It stayed in sync [pictures synchronised with sound] for a couple of minutes, but then shit hit the fan. Some panoramas worked fine (we were using six-piece panoramas made from 4x5-film cut-outs hand-taped into slide mounts projected onto six butting screens) but one or two projectors got out of sync and we didn't have time (or enough arms and hands) to do anything about it. Both hands were on the sliders; up and down they went, trying to re-synch the show.

Out of the corner of my eye I could see Judith, the show designer, hiding her face in her hands. The sound & light guys were frozen in place with perplexed looks on their faces; but there was nothing they could do about the situation either. Near the end, we managed to somehow sync up the projectors—I think; I really can't remember much of what happened after the upside-down movie started. I do remember that—lo and behold—everybody (except me, Kurt and Judith) thought it was great. Yeah, the movie was kind of strange but very "creative." (HA!) Judith went outside and lit up a cigarette, the first she ever smoked. She was talking about going home to NY for a week after that.

Still another time I almost got killed in a head-on collision with an 18-wheeler, falling asleep behind the wheel of my car on my way home after a big show in the south of Sweden. I wouldn't be writing this today if it hadn't been for that truck driver; blowing his horn relentlessly as I slowly crept over the center divider; waking me up in time to swerve out of his way. Close call—I slept in the car that night at a gas station parking lot. Working 16 hrs a day for weeks make you sleepy. Except for not having anything to do with an actual slide show/event it was certainly memorable.

DM: Who were the other Americans who worked with you at AVC?

HH: During the time period 1975-1980 a whole bunch of both US and European talents passed through at AVC. First was Judith Krummeck who also brought over board artist [paste-up man] Roberto "Coney" Bauman, and another US board artist whose name started with Tim. While in London in 1976 she and I met designer Chris Hall; he also made a few shows for AVC. Apart from designers and board artists, there were also a couple of US and British copywriters who came over to AVC during those early years; I can't remember their names—but AVC's shows greatly improved because of their properly written English manuscripts.

DM: Did you ever program with AVL gear or did you learn using Dataton equipment?

HH: As I said, between 1976-1980 me and Judith became an item. We alternately spent six months in NY and six months in Sweden. I ended up, without intention, doing the night shift on one of the Forox cameras at Comart Aniforms in NY, under the supervision of camera owner Marty Atkins; he was a great guy; slightly crazy but willing to share. I learned a lot from him. However, working in a slide-show “factory” like Aniforms was not as uplifting as one might think. I was glad going back to AVC after a few months.



It was also then that we came in contact with AVL and their line of show-control equipment. Sven had gotten a tip from somebody (I don’t remember if this was through Judith or not) that there was some new tech out called the ShowPro 3 [AVL’s first electronic programmer, for up to 6 projectors] that was the “cats pyjamas.” Hmmm.

So, me, Sven and Judith went over to London to see the European AVL distributor. We saw the ShowPro 3 demo slideshow; six projectors with soft edge overlap and lots of animations.

The AVL ShowPro III was released in 1977.

As with all AVL demos, this one [probably Richard Shipp’s *Burn All Illusion*] was truly impressive; it features an animated seagull sequence and had a line I still remember: “Somebody’s been thinking.”

Sven ordered two of them right after seeing that demo show. Not long after that he also ordered two ShowPro 5 programmers [which expanded ShowPro 3 capabilities for up to 15 projectors]—and AVC became AVL’s dealer in Sweden. One or two years later the first AVL Eagle programming computer came to AVC; it had serial number 003. This very first Eagle was a bulky black box with separate disk drive and tiny 10” CRT... an actual multi-function computer, rather than a dedicated semi-digital device like the former ShowPro 3 and 5 controllers. I did some fun shows with that machine. But I am getting ahead of myself.

From 1975 to 1980, I was still in a relationship with Judith, traveling back and forth between Stockholm and NY—however, now I also started to do programming jobs at Comart Aniforms. By this time, the tide had turned and it was me teaching them how to do “animated” slide shows. This didn’t come without issues.

Aniforms had some strange way of budgeting and charging for their shows; they charged per slide. Shows were made according to approved storyboards and slides were assembled on light boxes for all to see (they had tonnes of light boxes; miles of them). The producer and client went through all the slides and when the client gave final approval the slides were counted and the bill tallied up, like counting dishes in a Dim Sum restaurant. The per slide charge system worked when each scene involved one or two slides; but animated sequences seemed to require many more slides; the designers might put up like 60 slides in a row for a spinning logo effect that could be done by using clever programming to repeat a sequence of only 3 or 4 slides.

It was hard to make them realise they needed so few slides. They actually thought I was an arrogant bastard telling them what to do—well, I convinced them by deeds if not by words and it all worked out for the best. (Wink) Nobody told the client who might have remembered that it took 60 slides last time; so Aniforms saved money and everybody was happy.

Meanwhile a string of “imported” people passed through AVC Most of them designers and board artist but also copywriters, voice over talents and even a Forox operator. After Judith and Chris Hall, there was Roberto and Tim. Then we had Tina Buckman; she came in May 1978. After that came Linda Clough, Myrella Triana, Gayle Kirchenbaum—all three freelance designers from NY.

Rick Pedolsky turned up around this time too—and as you know is still here [in 2015] married to Cecilia “Cilla” Haglund. Tina Buckman also stayed in Sweden; she married a Swedish super geek. But years later Tina got a friendly divorce, moved back to the US and lives in New York working as a freelance photographer. Tina’s sister Carol Buckman came for a short time. Not sure what her “origin” in AV was from, she however went on to start a successful NY video production business with her husband Kevin [Spark Inc.].

John Grinde, a board artist, came and stayed for a really long time. Kay Johannes, Forox operator from Milwaukie came and became involved with photographer Juki Nakamura.

In 1979, Wendall Harrington [from Luminous Productions in New York] came and worked as a designing producer; she eventually brought over Hilarie (my now wife) in 1980 and later also Denise Russel. Hilarie’s first role at AVC was as a board artist; later she became a show designer.

I had just come back from living in San Francisco with Judith who was working with producer Rusty Russell on the “San Francisco Experience.” She tried to get me involved, but I declined needing rest after being “used up” by AVC the previous year—wearing three hats, working on Volvo launch shows as a photographer, a Forox operator and a programmer.

I was spreading myself all over the place. Not getting time off—six weeks out in Europe shooting cars with Bengt Sundelin; then back at AVC doing the Forox work; and then into the programming room, putting it all together. Then the client had the nerve to like the show so much they ordered six different language versions for dissemination to other markets.

Those six months were spent working so much that when time came to move to San Francisco I was truly fed up and I actually quit AVC (they didn’t want me to leave for SF and thought refusing me time off would work—which it had in previous years). Eventually I forced them to actually pay me for my overtime instead of taking time off and as a result had a bunch of cash when I got to San Francisco.

I farted around, taking pictures, and was hanging around when Harvey Milk got killed, Peoples Temple in SF went to South America and drank the Kool Aid. Not one single gay guy pinched my ass as I walked down Castro street “alone,” much to Judith’s disappointment; she was walking 20 feet behind. There were no earthquakes either—and I was sort of disappointed in that as well having thoroughly prepared myself by reading a lot about them and learning what to do in one.



Håkan Hansson, circa 1980.

I leased a car and spent time driving around that part of California; then lived with Judith in Height Ashbury for 8 months before the relationship crumbled and I decided to return to Sweden. AVC was all happy to take me back. During that year in San Francisco, AVC arranged a trip to a big AV trade show in Atlanta. I joined in from San Francisco. This was the first time I met you Douglas. You had a stand at there, for Incredible Slidemakers. It was a brief encounter, just a short talk while looking at cool Forox work done by you and your team.

DM: When and how did you and Hilarie meet? Was Hilarie part of the Luminous group in New York that AVC tapped for talent? What was her job at AVC... art director?

HH: Back in Sweden early 1980—Wendall Harrington was there working and she needed a board artist and sent for Hilarie Cutler. That's how, and when I met Hilarie. Luminous didn't exist yet, Hilarie worked as a freelance board artist in the AV business in NY and had done artwork for Wendall. Luminous was started after Wendall went back to the US—she brought a Swede with her, married him and then started Luminous. A bunch of the US people she had met in Stockholm went on to work for her in NY, including Hilarie and John Grinde—still as freelancers.

In 1980, it took a couple of months for Hilarie and I to establish a relationship. I thought I was done with the American ladies after also briefly having a fling with Tina B. After a party at Kurt's, Hilarie had locked herself out of her apartment (was located near mine) and ended up spending the night at my place. It then took six years for Hilarie to make up her mind about coming to live here—during which time our relationship was off and on as she went back and forth a few times. I was no longer available for travel—done that, seen that—time to settle and she was pretty terrified of the prospect of living outside Manhattan—let alone in another country. She's still here and I truly admire her for doing the move, learning a new and useless language, getting used to Swedes and “Jantelagen” [a condescending attitude towards individuality and success].

I can't remember the first time I used Dataton gear, I do know this was well after we started using AVL and I do remember me and Sven going down to Linköping to meet with them when Björn Sandlund still had a “factory” in the basement of his house. 3 or 4 tables lined up and soldering irons smoking—making their first units for projector control. They had been working on some sound studio stuff before this. AVC thought it was great having a local tech company building good gear so we did our best to support them with reviews and criticism over their stuff. Giving them ideas as to what to do, they in turn very happily came to Stockholm to see what we did on AVL tech and how we used the equipment. Eventually their stuff became usable and we started doing shows using Dataton tech. They had a few rough years getting stuff off ground and I think Sven put them in touch with Simda in France that helped fund part of their development. Not sure how that deal was setup or how it worked out.

DM: When and why did you leave AVC?

HH: I “permanently” quit AVC in 1981-1982—not sure about exact dates (I think it was around Xmas in '81). I was again burnt out and needed some time off. After quitting I started working as a freelancer and ended up working back at AVC most of the time anyway—except now getting paid a descent amount for my time. I haven't had a staff job since. By now AVC had also transformed and grown, They had started AV-Huset [House] and opened executive offices at Grevgatan [a prestigious but expensive part of Stockholm]. A lot off the “creative spirit” of the original, small company was gone and replaced with a bunch off “suits” trying to make it a profitable business. I don't think they ever totally succeeded. When this was happening and I quit and I also decided to sell my small stake in AVC. In 1975-76 the 3 original founders decided as a “reward” for our sweat equity, investing our heart and souls in the company, four members of the original AVC group were given stock in the company. I'm not sure what the real reason for this generosity was, but I think they hoped for us to break some sort of status quo at board meetings when the three of them couldn't agree or decide on stuff; nor am I sure how that worked out for them.

I kept working as a freelancer slide show programmer for the rest of the '80s, eventually crowning my career with an AMI [Association for Multi-Image] programmer's award for a Volvo car show in 1990. That show involved 21 “normal” (35 mm) slide projectors together with 15 large format (70 mm) Hasselblad projectors and one 35 mm cinemascope movie projector. It was produced by a company in Gothenburg run by talented Swedish designer Niclas Corn and producer Torbjörn Harnesk [Vidav AB]. I spent a week and a half in their programming studio hunched over from a bad back stumbling around inserting slides and rewinding the movie projector over and over and over. Went back to Stockholm and didn't think much about it until one day five months later when I got an AMI diploma in the mail. Had no idea they were even competing.

I also did the bulk of Dataton Mictouch/Trax programming for AV-Huset's installations and show rooms in the late 80s early 90s. Controlling room environment and all kinds of devices - input/output was fun. This also triggered my interest in continuing on the computer programming track later.

And then the slideshow industry died.

DM: Which do you consider your biggest show?

HH: 1990-91—Producenterna AB, [which translates roughly into The Producers Inc.] was an AV company in Stockholm, partly owned by my childhood friend Bosse Forsberg (whom I fixed a job for at AVC in the mid 70s cleaning out the tech storage in the basement behind the kitchen). After 15 years, Bosse was now a producer; after cleaning AVC's basement he eventually worked as a sound engineer at AVC and then at Videobolaget AB, [Video Company Inc.] dubbing movies and producing videos and slideshows. Then he became one of the four owners at Producenterna AB. They had the job to produce Scania's 100 Year jubilee events at their HQ in Södertälje [a half-hour drive south from Stockholm; Scania is the General Motors of Sweden.]

As it turned out, the Scania Jubelium was the biggest show I have ever worked on; both as a technical setup as well as in terms of the audience size. Over a period of 8 months, Scania brought over 60.000 people to come and see the show from all over the world. They enjoyed a full-day event that ending up in a vast, rebuilt warehouse in Södertälje harbour.

[See pictures in *1996 - Scania - Jubileum*]

The warehouse space was divided up into two sections: there was a 300-seat theater section and a nightclub section for food and beverages. The “slide show” part in the theater lasted about 1 hour and then everybody was moved into the nightclub for dinner and entertainment by a big jazz band jazz. (They had also built a big restaurant kitchen in the warehouse.)

The “slide show” part that I worked on was a mix between live performances—acting, dancing, and disappearing-car magic tricks ala David Copperfield. There was a 35 mm cinemascope movie film projector, as well as 16 video projectors [CRT Barco], 50 slide projectors, three ABB [Asea Brown Bovari] manufacturing robots, one animatronic doll, one Scania truck; all of which needed to be synchronised with coded instructions. All the screens were built into towers that ran on tracks allowing for set changes to accommodate various stage performances. The whole one-hour show ran off a 16-channel reel to reel audio tape with time code syncing everything—the tape even had the voices of the actors—on separate channels—that live actors on stage performed with “lip sync.” This was also my first and only encounter with Electrosonic's PC based programming system. [Electrosonic was a British manufacturer of show control equipment run in strict style by Robert Stimson, a classic British industrialist; although clumsy to use their gear was bullet-proof; rather like old safari-style Land Rovers used to be.]

The Electosonic show-control system was new at the time, preferred by the company that was doing the entire tech for the show. I just had to learn another system, not too hard as it was very similar to both AVL and Dataton. Almost all he parts of the show were controlled via the Electrosonic tech, some parts were controlled directly via time code. Two technicians were hired for 8 months to run the show. I spent a lot of time in that warehouse programming. Even though the expression “nerd” didn't exist yet, that's what I was; possibly with a touch of Asperger's {syndrome} as I can easily “disappear” into myself.



Incredible Slidemakers produced the AVL Eagle launch show and promotion campaign.

The first Eagle came with some additional software that I happily explored, especially the BASIC interpreter (the later Eagle models were much more mainstream computers with other software—AVL was an early adopter and a bit of a pioneer). As soon as Apple started selling their Apple II computers, I bought one.



Hans Falkenhagen (left) Bryan King (center) and Chuck Kappenman review Incredible's advertisement for AVL's Golden Eagle.

Later I got some mileage out of that as Dataton launched Microsoft for slideshow control [that ran on Apple computers, not PCs]. Oh, and I still have that Apple II. Works fine. Costed 31,2000 SEK in 1981-82, bought an extra graphics card for 4,500 SEK so I would get 80 characters per line and an extra floppy drive 3,500 SEK. I continued experimenting with coding on that, made an invoice program for myself along with a bunch of other stuff. In the 90s I started my career as a computer programmer—spending 50/50 doing slideshows—mainly events and conference stuff. I travelled the world for Ericsson, AT&T, Unisys, Digital etc. It was the decade of the telecom industry.

I worked a lot for a company called “FrameStore” here in Stockholm (it was started by one of the Producenterna founders). They were very successful getting big telecom clients, in Sweden and elsewhere. At the time, Swedish prices were very competitive (for a change). Clients could easily save 50% on stuff using FrameStore rather than some European or UK based company. FrameStore proved themselves to be a very competitive choice, even in terms of quality.

These were the early days of off-line video editing and FrameStore were early adopters in video, having invested in Avid tech [a video editing system] from the start. A lot of what used to be done with slides was now produced as videos—the age of video walls had begun.

In 1997, I was commissioned (by Bosse Forsberg) to develop a PC based dialogue System for conferences (nothing to do with Rick's [Pedolsky's] stuff). Laptop PC's on the tables, group work, messaging, voting etc. It turned into its own business as RoundUp AB was started.

I worked with that until 2009—when I quit/sold. I learned to hate doing conferences—well I think I sort of hated it in the early 90s too, I liked the production part, but not the travel and run-a-show part.

I never did anything with Lexivision (that I can remember). I don't recognize any of the names you mention. However, Jan-Erik Ander who was CEO (or VD) for Lexivision was one of the founders of KREAB, an AD agency/PR Guru-firm that AVC did a lot of work for/with throughout '70s-80s. Kurt was good friends with the founders and when AVC folded he did a lot of work for them through his new company. I don't know if Lexivision was partly owned by KREAB or not. I think they were a '90s company when I was very busy with working for first Producenterna AB and then Framestore AB (Hilarie had a staff job at Producenterna doing computer graphics on their French, 3-million-SEK [Swedish Kronor] graphics computer). Later in the '90s I started offices out in Nacka together with Tina Buckman and her husband and my full-time coding career started. I did very little MultiMedia after that; occasional Watchout and conference [work], but not much.

John Grinde suddenly appeared sometime in the late '70s I think. I don't know from where or why, but he stayed in Sweden a long time, bought a motorcycle and traveled around. Eventually he left to continue on his journey around the world. He worked in a lot of countries and places before settling in the US. He has some info on his homepage. <http://www.johngrinde.com/>. His email is: jagrinde1@gmail.com I don't think he minds that I share it. Great guy—very down to earth, was a lot of fun working with.

Tina's husband's name was Johan Frank, he had nothing to do with AV or multimedia. He was an entrepreneur, did laser cut sail-making machines before anybody else and stuff like that. He started a company that ended up doing interactive POS (Point-of-Sales) applications. Like ICA cardholders getting their coupons in the store by swiping their loyalty cards. We did a pilot with 10 of these setups all over Sweden in different ICA supermarkets. No high-speed internet yet so the "Boxes" used a satellite card to receive updates and MPEG commercials every week.

We used TV4's text TV band to transmit the date and the 10 boxes received and installed new updates, coupons and offerings on a week to week basis. Cool project, but ended up being replaced by something much sleeker as Internet evolved very fast. He did a bunch of different projects like that until he went bankrupt a few years later. He even had a few millions from Venture Capitalists to play around with. I did Windows applications for him; he eventually had a staff of programmers—4 or 5 that did this for him on different projects.

...

Happy New year to you guys too. 3 am here, trying to go to sleep. Too much food and candy, no booze these days.

The Leitz Pradovit (probably one of the best projectors made from a photographer's standpoint- Leitz lenses made all the difference). According to the 'Prado' museum...<http://www.pradoseum.eu/englisch-version/Pradovit-Color-en.html> ... it was made from 1967. I saw my first slideshow with 2 of these while in photography school in 1970. I never used them though.

The Agfa I'm not sure about, but I do remember AVC had a slideshow made on these around 1972-1973 when I started working there.

The Simda dissolve unit, handled 6 projectors. Was originally grey, this is the first black I see. AVC started using these around 1975-1976.

Spindler & Sauppe punch tape stuff was manufactured already in the '60s. Rusty Russel's go to system, I believe, for the "...experience" shows. AVC did a few with these 1976-1977 just before we went full AVL.

DM: Do you recall the big party that Kurt held for the AVC staff at his home in 1984, at the beginning of Advent? He hired a bus to bring everyone from Stockholm; the snowy pathway to his house was lined with candles in paper bags; we swam in a heated pool (!); I made an ass of myself after Sven Lidbeck fed me neat scotch whiskey in the sauna. If you remember anything about it, fill me in.

I remember waking up the next morning with scrapes and bruises all over my body; from "body sledding" in the nude down the icy hill adjacent to the pool. Wet from the pool, one really picked up speed on that steep, stony slope.

HH: Do I recall that party? Oh, yes -that's the party when Hilarie latched on to me (as the only 'tall' English speaking person she knew a little). She also managed to misplace her apartment keys so when the returning bus dropped us off in the city, she ended up at my place. She was a good girl though – NOTHING HAPPENED [sic] – but then again, partied out at 5 am, sleep is all one wants.

The bus went to several places before eventually going to Kurt's. I can't remember if there was a boat ride as well – I think that might have been another of his parties. And overdoing the drinks at his parties is not an uncommon thing – you're not alone. Hilarie specifically remembers the parade of naked people going between the pool and the sauna downstairs. She remembers thinking – "My god – I work with these people. My mother will never believe me."

She's gotten a bit more used to the way we do stuff here now. Yeh, his pool was heated – he had a bunch of Styrofoam blocks that he laid on top of the water in the winter. As a lid so the heat wouldn't escape before the party. People frequently jumped of his roof into the pool. (very bad picture attached – all I had, from a midsummer party at Kurt's. I have no idea who they are. I have very few pictures from my time at AVC so I keep even the fuzzy ones)

I also remember someone insisting on talking group photos at every stop – but I have never seen any of those pics.

To be honest – there was so many parties at Kurt's house that I'm probably mixing them up – the bus thing didn't happen that often though so that's a clue. Was there a boat ride as well? I remember one time we ate tonnes of shrimp on the boat going to Kurt as well. Bus from AVC to Gamla Stan, fairly big wooden boat going from Gamla Stan to Åkersberga and then the bus to Kurt. Hmm... don't remember properly – ring any bells?

I don't think I'm senile just yet – but memories get dimmer and dimmer.

We had a few parties at Sven's as well but that could have been before your time – not sure. Crayfish party at Sven's rings a bell with me.

Oh well, those where the days....

...
...

I was always careful with how much I drank at AVC parties. Never liked it when I "lost it". Always had to be in control. And then of course I saw all those who did "lose it" so I got even more careful. That guy sliding down the icy, muddy hill at Kurt's for instance. As a teen I had a lot of opportunities to experiment at parties and got the feel for how far I should go.

Besides – getting to and from Kurt's parties usually involved driving. I drove a lot of people home.

...

Hmmm, the number of people that Kurt managed to fit in his house for parties was huge at times. It was almost never just AVC people, he had a lot of friends in the ad-agency business that used to come to his parties as well. It was pretty much "open house" when he had parties – almost frat house style.

As for how many worked at AVC – when I started at AVC 1972 there was 7. In 1978-79 we were around 25 (see the circle picture) and in the early 80s it had gotten kind of out of hand and there was a lot of people and several offices. I've heard that at the end there was around 90 people affiliated or employed by AVC. I have no idea if that is correct or what the actual number could have been. I think I sent you a PDF with all the names I could remember on that circle picture from late 70s. There's a lot of people that is not in that picture that have worked at AVC at one time or the other. Some so briefly I have no idea what their names were.

Lasse Hellqvist, Bosse Ströman, Hasse Berndtsson, Christine Ströman, Lisa Tallroth, Lennart Jörevall, Lena Melin, Vivianne Rössner, Börje Peratt, Thomas Gylling, Kay Johannes, Tina Buckman, Carol Buckman, (yes I think they were employed at AVC – not sure), Carmen Recarey, Svenne Svensson, Stig Johansson, Lars Billingskog, Kjelle Wingård, Thomas Ramn, Lena Ramn, Elisabeth Ivarsson (eh, not sure but I think she worked there, you know better), Leif Mellgren, Annica Jacucci, Eva Höglund, Philip Järnehag, Jean-Pierre Saracco, Cecilia Tengbom, Johan Lindström, Juki Nakamura, Hiro, Bo G Erikson, Bengt Kruse, Susan Rydjer, Susanne Olsson (Wallrup later), Peter Hoffsten, Lasse Wallrup etc, etc

Just a few I think – a whole bunch flashes by as faces without names I'm afraid.

...

Regarding Kurt's house and parties – At one occasion, that I just recalled, AVC had a visit from Comart Aniforms, NY. One of their executives and his wife (a PBS producer) was over to among other stuff discuss AVC's use of the Aniforms animated TV-character (AVC had a license). They came to Sweden on a Friday morning and checked in at Diplomat hotel at Strandvägen. They were told Kurt would meet up around lunch or early afternoon. He came in his little motorboat and docked up at a small dock outside Diplomat Hotel and took them with him. I was told that they thought it would be for a quick tour of Stockholm but he kind of kidnapped them through the archipelago past Waxholm up to Åkersberga and his house (he had his own dock – remember). It was in June at midsummer weekend and Kurt's house was as usual full of people who was [sic] going to stay and celebrate midsummer. After 4 days of partying and playing Kurt-games, he took them back with his boat to the Hotel. They went in and basically just changed clothes, grabbed their stuff, checked out and left for the airport – possibly shell chocked [sic]. Hotel room unused.

(I'm adding a picture from that midsummer – maybe it's someone you knew. It's another really crappy picture but the only one I have with him in it. In the picture you have Kurt on the right and Mr. Aniforms in the top middle and some other people building the midsummer pole.)



...

Producenterna – what I know. Originally started around mid 70s by Peder Wistedt and Bobo Engström. They were later (80-81?) joined by Lars G Karlsson and Bo Forsberg (old childhood friend of mine and former AVC employee). The 4 of them ran Producenterna until mid 92-93. I did a lot of programming (and sometimes producing) for them. Hilarie was employed in their computer graphics studio for 2-4 years. They had a daughter company, Bildproducenterna AB that had 2 Forox and was their own sort of in-house slide factory.

They were early adopters of video and had their own 1" editing studio. Made a lot of video productions as well. They were also early in getting an Avid studio for online editing. Their sound studio and its technician was [sic] very good. Peder was very much on top regarding the technical stuff and made sure they always had the best stuff. They never grew to AVC's proportions but I think that they must have near 15-20 at their peak. They produced what I believe is the largest AV installation in Sweden at the time (and probably still is) "The Scania 100-year Jubilee" – more of a musical, dance, AV, film, Video, magic-act entertainment show – 60 minutes long with a night club dinner show in the next room after. Seen by some 60.000 people over 8 months.

Somewhere I think there's a video tape of this show – I'll see if I can locate it. My friend Bosse might have a copy, he was the main producer. And I think I mentioned this in one of my other 'recollections' – maybe in my bio.

...

Well, I've just been corrected by Hilarie. The bus ride and party I was mentioning in my mail was in 1981. She had been here 3 weeks. It was spring-summer and Kurt had a party. The bus took us to Gamla Stan and we took a boat (about 30 of us) to Åkersberga (not directly to Kurt's house – the canal he's on only fits small boats). The bus picked us up at a dock in Åkersberga and took us to his house and very late at night the bus returned to Stockholm for those that didn't stay over. We ate on the boat – 'räkfrossa' shrimp en mass, loads of shrimp. I had to teach Hilarie how to snap their heads off. She freaked out having those black eyes staring at her. Apparently, in the US (where she lived) the heads was [sic] pre-snapped.

I have very few slides from my AVC time – strange as it is.

The picture with Mr. Aniforms I sent just for your eyes only, to see if it's someone you knew. Please don't use it in the book – it sucks. I'm sure you have abundance of better pictures. I wonder if Juki or even Philip have any good pics from AVC. Maybe I will ask at some point. Do you have any contact with them?

...

I talked to Bo G and he's ok with you using them in your historical AV piece but he would like a photo credit if possible. "Photo by: Bo G. Eriksson" ...and while I remember – a tidbit. I recently read/looked at some of your timeline posts on www.incredibleimages.com – again – and this time I noticed the section with pictures from AVL at Atlantic Highlands. One of them had Clive Butler in it. I don't know if you knew this, but Clive Butler was the one that Sven, Judith Krummeck and I met in the UK to look at, and buy, AVL equipment in 1975-1976. AVC initially bought a Show Pro III. It escalated quickly after that – the Eagle they bought just a couple of years later had serial number 3. I think it was their exhibit Eagle from Photokina.

[Regarding AVC group photos from Facebook page, "*Vi Som Jobbet På AVC.*"]

Hiro, the Forox operator is another matter – very important part of AVC and AV in Sweden, extremely hard working Forox operator with an eye for details and being picky on how he did stuff. Always perfect – and fast, very fast. He does have a surname but I can't remember – only called him Hiro. Hiro developed an allergy to the rubber on the Forox eye piece. Walked around with a black, blue and yellow eye cavity for weeks. Had a customs leather eye piece made. All good.

From Hita von Mende | Fork Inn the Road

Hita became part of my restaurant dream, in the early 90s. She was my partner in the Fork Inn the Road venture. For a while, our lives were totally entwined and entangled.

My dream shattered when the restaurant failed; so did Hita and I.

She bought my interest in the property for one buck; I lost my investment but bought my freedom.

I asked Hita about what happened after we split up and I returned to Sweden.



Hita von Mende, 1994.

I don't know how long that lasted, but at one time there were 38 [workers, at Fork Inn the Road], it was shocking! Also, remember Charles ordered cases of Fleur de Lys champagne that was never seen at the restaurant.

Didn't know about that until the guy who used to deliver the liquor asked me about it, why we weren't ordering anymore. Saw a bunch of stuff Charles was taking home in a bucket that would make you think it might be garbage, like steaks, ordered \$89. for a few vanilla beans.... he was such a crook.

...

Randy [who took over as manager after I left] lasted a short time, he became immobilized by the downturn in business, the next cook though came in and said he could do 100 tops by himself – then we had one wait person, one prep/dishwasher and the cook.

Now for the last few years the restaurant has 4 people total -- all family members working at them and cheap ingredients. All the restaurant folks on Vashon say staffing is the hardest thing on Vashon.



If it weren't for Jan Robberechts, I'd have never moved my company from Stockholm to Brussels. He supported me every step of the way. I met Jan Robberechts producing a show for DHL, to launch their Brussels Hub. He subsequently hired my Belgian company, Incredible Imagers International, to produce shows for Colgate-Palmolive and agency new-business pitches. I asked him to recall episodes that stood out in his recall of those events.

Robberechts supplied this picture of himself in 1988.

Here are some of the special episodes which I vividly recall with you in Brussels:

1. The DHL hub opening in Brussels for which you created a spectacular round-the-world slide show using a battery of slide projectors in a custom-made VIP tent above an airport building. The success was such that it cemented our consultancy position with all levels of the DHL hierarchy Europe-wide and worldwide.

The Belgian government (then Jean-Luc Dehaene, our later prime minister) even asked for three repeat performances for all members of his cabinet.

2. The pitch to our client Pioneer with a unique truck combination housing a multi-country display mechanism and AV's to demonstrate the uniqueness of Pioneer's audio and video products. The collection and border problems of the needed miniature trucks proved to be a feat by itself.

3. Your sudden gourmet cuisine talents and inspiration, nestled high in your Brussels base, were a surprisingly unexpected and very gracious extension of your limitless creativity. Also, Brigitte, my companion then, appreciated this tremendously.

[I asked Jan about how he got to be the managing director of Burson-Marsteller Brussels and about the inner workings of the agency that was once my biggest client. What happened to them is part of the history of slide shows.]

I worked in Monaco during most of the eighties as comm director for Thyssen-Bornemisza HQ when the owner of the privately owned 2 billion company asked me to take over all communications functions of a recently acquired US listed conglomerate Indian Head with 30.000 plus US employees.

We privatized Indian Head, a rare occasion in the USA. And I would continue my worldwide comm function now from Manhattan rather than from Monaco.

At the time it suited me well for my young kids had started to take the Monaco lifestyle for granted: "Dad, why don't we have a Rolls or Bentley just like all the other kids do, and you only have a Jag...."

So, I replied to Baron Thyssen: OK I want to take this challenge with two conditions: total freedom to replace all comm functions by consultancy work and full US income tax restitution (as I had no income tax to bear in tax free Monaco.)

Both conditions were immediately accepted. In addition, they provided me and my family with all the support needed to rent and eventually acquire a home anywhere in the tri-state area around NYC. That is why me and my family chose Weston as a residence.

Until Thyssen-Bornemisza collapsed at the end of the eighties. I preferred to stay in the US and was privately helped by the Thyssen family including memorable ventures in China. But without the necessary Green Card for the USA, I risked an illegal alien status with two kids at school. That is when I caught up with my consultancy friends at Burson and at H&K [Hill & Knowlton]. I was promptly offered two GM positions by Burson-Marsteller, one in The Hague, one in Brussels.

That is why I landed in Brussels. Close to my home town. Best time of my professional life. Including the incredible times with Doug.

In a later chapter I will describe my endeavors with Burson. The Burson Brussels [office] was a financial loss-making misery when I arrived. I was able to turn it around quickly to end up as one the consistent top profit makers of the then 23 offices in Europe.

Harold Burson will remember that. Before all country GM's including myself got fired and Burson-Marsteller virtually disappeared from the change-maker map.

Thanks for sending the pics. I visibly remember very clearly the Rue du Magistrat 39 site and the current apt. view: good and remarkable that you have hardly changed since then.

Very best to you Doug,

[In 2019. Jan visited with 98-year-old Harold Burson [founding partner of the colossal Burson-Marsteller agency, in New York]. I asked if he had anything to say about the slide-show business. Here's Jan...]

On the slide show business, he did not recall your name, but he told me that there was a time that this business was very lucrative. And that he was once talked into the purchase of a multi-million-dollar (800 K) equipment which went quickly obsolete with the advent of PPT. He then donated the machine to a school... I attach a page from his memoir on this subject.

We did not discuss Geoff Nightingale, but did discuss quite a number of other individuals. Many of them ego-trippers of sorts.

On Y&R's deal with B-M [Young & Rubicam bought a controlling interest in B-M], he sounded somewhat bitter saying that certain people at Y&R did prefer to cash in, which they did.

YES, I wish you had been part of this memorable luncheon with Harold.

On the current business he said that the overwhelming majority staffers are now women, and that most account people are into earrings and tattoo's...

I have not heard from Harold since I sent my congrat note to him on his memoir. The Brussels office seems to be doing OK and is probably totally part of a new public affairs network centered on EU business. I have zero contacts with them and they are invisible on the Internet for browsing purposes.

[My reply, 19.05.21]

Harold [Burson] was quite the businessman.

I wonder what kind of machine Burson-Marsteller bought for \$800,000? It must have been one of the Genigraphics computers that were coming onto the market; I can't imagine what else could be so pricey; the most expensive computer-driven slide-camera was only one-tenth that price.

The Genigraphics computer was used for "business slides" -- charts, graphs, texts and the like. Essential Slide Service had been B-M's primary supplier of such slides; I imagine Abe and his partner retired comfortably on the fortune they earned from B-M well before the Genny came along and stole that business from them.

Possibly, a bit of exaggeration comes with the passing years. B-M was certainly never the second largest slide maker in New York; that's for sure.

And Kodachrome -- which was not used for slide-show production -- was introduced in 1934, five years before the New York World's fair. He's right about Microsoft Powerpoint, however; that put me out of business, too.

From Jim Casey | Incredible Slidemakers

Jim Casey was one of the first Incredible Slidemakers and the most social of the lot. He liked taking snapshots around the studio and had a brilliant collection of those, as well as odd-ball out-takes from my many shoots; you know, the “bloopers;” folks with their eyes crooked or their tongue hanging out; stuff like that. I was hoping to cash in on that treasure trove for this book. However, after scanning them—in low resolution (boo hoo)—he threw away the original transparencies.

Fortunately, his memories of our times together in New York and Stockholm, at AVC, are very “high res.”



Jim Casey in Stockholm, Sweden, 1985.

We met in 1975 when I was working on my thesis project. Pat Billings who graduated from Syracuse introduced us because the project I created was on Quadra Que.

(The Spindler Sauppe QuadraQue was the tone generating equipment I had used in Syracuse and you helped me arrange through Charlie Spitarro [sic] to borrow one to show you my 4-projector thesis portfolio.)

It was a 3-minute piece with my art and photography. Believe I showed it to you when it was nearing completion in early 1976. Pat was your assistant and Fred come on before me to do the Forox work.

You didn't have the volume of work yet to hire me, so I went to work at Anagraphics for 6 months (doing print work) and then freelanced with a firm in White Plains (Lowey & Sache) on a Kodak project for 3 months. I'm guessing it was then 1977. Fred and John were doing camera work and I was helping you and Pat with art. My background was with graphics and I was probably doing more cel prep. So, I learned the Forox by watching Fred & John, but was more interested in art for SFX [special effects].

My recollection is that Pat might have worked between Forox, studio and art and we all helped each other out in different areas. If she was originally doing the studio work, I took over for her when she did location work. We all seemed to have the ability to do similar things and just covered areas that needed work completed. I do remember working with you and Pat in the studio and then Mike Chan and Jack Kenner helping me out in studio when there was more location work that I filled in on.

[I remember] sitting up on top of a freight train to get the city views [of Dallas, for a Cadillac Fairview show] and realizing that the scene was changing as I looked through the viewfinder, because the train was slowly moving away.

[Another episode I recall was] doing some winter shooting at Sikorsky where it was so cold out that the film cracked in the camera and a piece got stuck in the camera's film gate, creating a shadow on every picture; [they all] had to be reshot. Oh boy... What fun it was. [Then there was] the guy we called Crazy Eddie [Ed Binder], who was supposed to sell for the Forox department; he was there for a while, before [Doug] Sloan. [He was] kind of skinny and "Italian looking," with long, scraggy hair, an attitude to match, and a thick New Jersey accent. [He] ended up starting his own slide business; I think he was "using" us to cop some "trade secrets."

After [Incredible Slidemakers closed] I tried working with Fred & Doug for a while, [then] I formed a camera service company with a Genigraphics we knew. I met Göran and Wendall when they needed some computer graphics & camera services; they realized I wasn't looking into doing shows, so I wasn't competition. Maybe I met [them] through a mutual processing lab? Our studios were in same area, so it worked out great for the both of us.

When I sold that company, they asked what I was doing next... Which led to buying another camera for us all to use, and getting a couple staffers for that. Bo Eriksson (Wendall's next Swedish husband and her main designer after split with Göran), shared a couple studio spaces with us; I was leaving print work and getting more interactive computer work.

[I] went to AVC for 4 months (September to December) with a break to come back and deal with company stuff in NY. The fact that you recalled me bringing my Mac was important to date it in 1984, since I bought [the Macintosh] when it first came out and spent a lot of time playing with it. I had just sold my computer/camera company to a printing company during the summer, and bought another Forox with Luminous Productions (Wendall Harrington, Göran Billingskog) and Bill Probert—we called the company Four Rocks. They asked if I was interested in going to Sweden to help AVC out and also asked how they could find you. Don't know if you knew that. (Also, I remember that Filip bought our old Forox when I decided to get more involved in computer projects).

I stayed with you and Sandra near AVC's office. It must have been Sept/Oct 1984. Slept on a couch and because the sun actually came out, I noticed the shadows moving as I woke up half asleep, but excited that it wasn't cloudy. After staying on your couch for a week or so, I lived with Lasse Hellquist for a while, with the occasional sleepovers with other staff. I can vaguely remember your interest in cooking during that time period. It was more exotic than what I wanted, so I may have practiced my reverse knife/fork routine at local restaurants with other AVCers.

[My] production work was doing mostly camera work and teaching the Mac to anyone interested. We might have forced some art or type out of it, but it still was too early for it as a production tool until the laser printer came out in 1985. I honestly don't remember the banner, but do remember the banner producing program, so I guess there was one. There was a voice translation program that I had taken there and the comments from the Swedes was that it sounded like an American trying to speak Swedish.

Still one of my favorite stories there was overhearing Yuki talking about the processing lab at AVC having too much "jello" in it. I finally found out he was complaining that his film was coming out too yellow for his liking. I think it was Filip that did the translation from Japanese to Swedish to English.

Here's a somewhat system shocking memory: It was a late-night production rush to get things finished and I was loading the Forox with new film canisters. Normally I'd check the lens & film plane as the head racked from projection view to shooting. And I'd stick my finger on the metal to wipe it clean.

Well I was busy flipping toggle switched and looked up to realize I had my finger down in the bellows area towards the lens as the head was coming back. I just barely pulled it out to avoid the Swedish guillotine of my left index finger. In my mind, I could hear the gears grinding the head as it chopped off my digit. Scary stuff!

Honestly don't remember spending much time with you "on the job". Outside of a Saab show I don't remember much. [It's] a visual blur at this point. You seemed busy with the production programming and "big picture" stuff. Sandra was there coordinating the production work and I stayed busy in my "cell [sic] work" pumping out slides. More memories of us together was when I stayed with you for a while. Still remember waking up one morning and actually watching the shadows move on the floor.

It was like a time lapse film in real time with how quickly the light traveled at that time of the year. I think I was impressed because I hadn't seen the sun till then during my first month there.

When I left there, I kept my company [Four Rocks] interest in the [Forox] camera, but gravitated toward print and computer projects as desktop publishing started up with the Mac. Filip bought our Forox in, maybe, 1990. I wasn't using it anymore, after the color Mac II came out. Bill Probert was selling CDs and Luminous was breaking up. I think the last thing I did was shoot the theatre stuff for Wendall for the Who's *Tommy* production, whenever that was.

...

Fred [Cannizzaro] and I haven't spoken in over 30 years, ever since he screwed me with a business deal and I sued him. Not likely that we'd talk in the future. He was with nVision and Michael Magnani. Did a search and found him at a new company – [<https://www.linkedin.com/in/fred-cannizzaro-391a0814> | <https://www.linkedin.com/in/fred-cannizzaro-391a0814>] – but he's not listed in their directory. Would only guess that Rocky [Graziano] or [Doug] Sloan might know more....

[Here's a link to a video by Jim Casey that features outtakes from Incredible Slidemakers' shoots and shows, all bloopers, set to the song, *You Look So Beautiful (To Me)*.



Jim Kellner in Dataton North America office, Cincinnati, 1993.

Part of my success was having friends in the high places. I was a bit of a politician who arranged alliances and connections between my colleagues.

Jim Kellner was a kindred spirit and consummate match maker. As Dataton's US representative (a job I helped him secure), Kellner was directly responsible for my success as a Watchout producer of digital slide shows.

I interviewed Jim while researching details for this book.

DM: What a lot of changes at Dataton, with Mike Fahl going out on his own. I haven't kept up with it but Mike had me on his announcement list (haven't heard anything since).

JK: Have not heard much either. He and Fredrik became the Scandinavian distributor for Dataton, so they have cash flow. I suspect he is working on a new product and that will take some time. Mike has a non-compete with WATCHOUT only, anything else Dataton does is free game.

DM: Can you remember when/how we originally met?

JK: At AVL, when you were programming "Rhythms of the World", I am guessing 1988; I cannot remember my title at AVL.

DM: I think you were working for AVL at the time. What year was that and what were you doing for them?

JK: I worked there 1986–1990. I always worked in sales, but provided support assistance as well. [I HAD] worked previously as an integrator installing the systems, programming shows, then as a rep with Milanese and Associates, selling the [AVL] product. So, I brought a much-needed understanding of the user perspective to the party.

DM: Was Bryan King still there?

JK: Yes, [Bryan was there] as the Southeast Asia rep [Bryan later moved to Manila]. Ed McTighe returned while I was there, but he bailed before I did.

DM: Did I introduce you to Dataton?

JK: Yes, via Noreen Camissa.

DM: I remember introducing Ed McTighe to Bjorn but they never could agree on terms; so, I recall bringing you to his attention after that. You initially resisted the change but eventually changed allegiances and the rest is history.

JK: Actually, I was looking for an opportunity to leave AVL when Noreen brought it up. I jumped at it and pushed to make it happen on my end. It was 5 months after the Alpine Group purchased the company from the investment banker group, and in that period of time under new ownership, I could see there was no future there. So, I was already looking for what's next. The resistance came from Noreen, once she decided to opt out, we moved quickly.

DM: Do you hear from David Branson anymore,

JK: No, and I wish I did. Miss David a lot.

DM: How about your old buddy Barry Fluster, is he still at it?

JK: Yes, in a reduced role; he sold his rental division, sold his building, and he still gets involved in equipment sales.

DM: You had another colleague and client in LA, who did a lot of "art" projects... what, was his name,

JK: Bart Kresa. He has become quite successful with large scale outdoor projection.

DM: ...and does he still go to Burning Man?

JK: Yes.

DM: I remember our get-togethers in New York when we would pile into your car after dinner at a Brazilian (?) restaurant somewhere in the West 40s, smoke some good weed and drive around yakking.

Those were the days.

From Jim Sinclair | Tanzanian Royalty Exploration Company



Bob Ernspiker taught me the difference between fiat currencies and real money [gold and silver].

He turned me on to Jim Sinclair in 2005, when I worked at Commercial Electronic Design [CED] in Louisville [Kentucky]. Since then, I've followed Sinclair (and his collaborator of late, Bill Holter) on his website [JSMineset.com]. They speak Truth to Power. Sinclair's manifesto follows, below.

Yours Truly with Jim Sinclair in Vancouver, 2004

I believe in the following nine rules as fundamental truths:

- 1/ Foundation of law is the Constitution of the Nation.
- 2/ Law rises from the Constitution.
- 3/ Rule of law is the key ingredient to National success.
- 4/ Free markets are an absolute must.
- 5/ Free markets must eliminate unfair computer games and manipulators, plus front runners, especially the standing government.
- 6/ The Federal Reserve is the major manipulator in all things now.
- 7/ Free markets are the basis of capital creation, not casino.
- 8/ Without Free Markets capital creation dies.
- 9/ Without capital creation the nation dies.

I am not a capitalist. That notion eventually kills the creation of capital as above explained.

Economics is natural law and can never be eliminated but, yes, delayed.

Delaying the economic natural law destroys the fabricate of business.

Destruction of the fabric ate of business results in very long-term consequences.

Democracy is a dream of the Greeks that has never happened there or anywhere else.

This is my personal belief, and does not necessarily reflect the beliefs of my associates.

Regards,

Jim Sinclair
Executive Chairman
j.sinclair@tanzanianroyalty.com

From Joey Kimball | Incredible Slidemakers

Joey Kimball [né Porcelli, now Pharo] was Incredible Slidemakers' western sales rep.

She was one of the last to join the crew before I scuttled the company and moved to Hawaii. We brought in a sizeable sales meeting job for Great West Life that she spirited away from PhotoSynthesis, one of Incredible's rivals. That show was produced under duress as most of the staff mutinied when I announced I was moving to Hawaii.

I was so preoccupied with closing the company that I didn't remember much about the GWL show. I asked Joey to remember for me, about those turbulent times.



Joey Kimball, Denver, Colorado, 1978.

I think you and I met at Best in the West Fest in Vail or through Ron Fundingsland.

Duffy and Sherry got divorced. Not sure where they went. Think he was in England for a while. Heard she was having an affair with one of their clients, big shot in the Navy, but that is just an ugly rumor. 😊

One of their biggest shows was for the National Cattleman's Association narrated by John Wayne. We did a show for Hansen Ski boots that was photographed at Great sand dunes national park to look like Star Wars after the first movies came out. I left because Sherry was such a bitch and when one of my shows won an award, she went up to claim it and had no involvement with the show, client etc. she gave no credit to any of us. also, because I was their highest paid employee at \$16,000 a year. I made a whole lot more \$ on my own! Probably not book material but that's the way I saw it.

Great West Life Assurance (official name) was my client when I worked for Duffy and Sherry at PhotoSynthesis. The client was based in Winnipeg and we did their annual meetings for both countries.

I essentially landed them as my own client when I quit PhotoSynthesis (with the backing of Incredible Slidemakers) and took them with me. Before that happened, I came to New York and harassed you until you agreed to meet with me.

I called many many times. I wanted to go out on my own and form Porcelli Productions, Inc., but needed your help and technical background. It was a great experience for me to have my own independent company and also work with you and the Incredible team. I did the interviews and scriptwriting and you produced the graphics, programmed and staged the shows. I think the soundtracks were done here by Studio Soren.

We went together to Hawaii for the two annual meetings (3 weeks total.) First one was on Maui. Before we left, you checked the hotel ballroom's blueprints over and over for equipment/lighting specifications. It all looked good, but nobody mentioned the skylights overhead. Since the show was an early morning kick-off, the sunlight would have been a major problem. So, the hotel staff went up there with black plastic garbage bags and covered up every skylight.

The opening show was based on a Hawaiian myth/chant and was a wide screen mood setter. I may still have that soundtrack.

During both conventions, you photographed the sales reps on site and we stuck them into the shows later in the event as "instant" photography. They loved that. We did all their business/speech support slides etc. I think the second convention was on Kauai, but not sure.

I remember the lightning strike at CVA, but not the client.

I will look at my stuff and try to remember which clients we had after that, but I threw out a lot of records etc.

Don't forget to include the pancake eating contest and the t-shirt with a happy face and bullet holes that my son will never ever forget!

XO Can't wait to read your memoir.

[Later...]

From all that I can figure out, we did the GWL show in Hawaii in 1981. I found a soundtrack master tape with that date on it called Hawaiian Genesis (that was the opening show about Pele) I left PhotoSynthesis and started my own company in 1979. That's when I started to work with you at Incredible. I know it took a year to put together so I bet we went to the convention in spring 1981.

Remember the skylights?

[Great West Life's meeting room at the Ka'anapali Marriott resort was a massive glass box designed to show-off magnificent ocean views; even the ceilings were glass. It was the worst possible venue for multi-image slide shows. All the windows and skylights had to be covered with opaque-black plastic sheeting at some sky-high cost.]

From John Brand | Brand Projection

John Brand ran a San Francisco-based multi-image staging company bearing his name. He was an enthusiastic member of the Association for Multi-Image, where he cultivated most of his clientele. He and I sat on several AMI-competition judging committees together.

I asked John to give me his take on the staging business, how Brand Projection Service came into being and why he sold out just when multi-image was peaking.

John Brand, 1974, San Francisco, California



As I recall, it was Pat Billings that introduced me to you at the Bardo one night. She and I dated occasionally as I passed through NY.

I met Jon Bromberg at G&T Harris before he joined you. Yes, he was a bulldog. I used to stay with my uncle on E.77th St. when I was in town.

Carmin Sant'Andrea once told me that he saw me more often than his local suppliers. I dealt with him and his younger brothers but never could crack Jim Sant'Andrea.

I used to get a lot of national AV tours because everything was being shipped anyway, so it really didn't matter where it started from.

I was visiting once with Charlie Spatero [sic] when he had just moved into his new, larger building. He finally had his long desired big office. He was on the phone – pacing – and went to sit down and just missed the chair and fell to the floor. He never missed a beat or acknowledged the fall. He just kept talking as if nothing had happened. I was rolling around on the couch laughing my head off.

[Our] alter-identity San Francisco Light Works. It actually predated Brand Presentation Services back to 1967. It did psychedelic light shows during the '60s and onward. Some overlap of equipment and people with BPS.

When I sold BPS in 1992, it carried on for a few more years and eventually collapsed. Everything was to be auctioned off. Mysteriously, the night before the auction was to be held, all of the light show equipment disappeared. It wasn't until 2008 that I learned what happened. A rental truck backed up to the warehouse and an un-named employee helped the light show people load it all out. It was spirited away to Southern California. I was already in New Zealand and had no knowledge of the actions. In 2008, I returned for a visit that included this light show member who finally said "Oh, I have something in the garage to show you" It was all of the light show equipment. We finally sold it all to a LA based light show a year ago.

Speaking of light shows, go on Facebook and look for the Psychedelic Light Show Preservation Society site. There are about 4400 members world-wide sharing information and images.

We had a warehouse in Brisbane on the southern border of San Francisco that was 3,500 sq ft on the ground. We divided that two-story interior in half, right side for the equipment warehouse and the left side built into a 2-story studio and office. At our peak we had 13 people.

Downstairs was the bulk of the studio space. We had an acoustically isolated 8 track sound studio with booth. We had a 15-projector programming studio with extensive light tables. Our light tables were equipped with lots of clear plastic molded overlays that allowed the whole thing to be lifted up and slid into storage cabinets above the light tables. This was important since we were a facility for hire and needed quick turn over between clients. We did not produce, we provided production *facilities*. There were also 2 smaller studios for smaller projects.

The studios were built around a 2-story octagon lobby with a false skylight. We had several lighting schemes which was important since there were no windows, at all. Upstairs were our general offices which included a kitchenette and a bathroom with adjoining shower.

The wall to the warehouse was interesting in that one of the basic 10x10 offices was built so that the entire back wall could be pulled up to allow bulk items like furniture to be put up by forklift. It was seldom used after construction so it was amusing to see people freak out when it was occasionally opened.

The warehouse was laid out so that our two cube vans could be backed in at night (which lowered our insurance rates) in the morning, the trucks were pulled outside so that there was layout and working space all day. This gave the advantage of laying out and loading up a show and parking the full truck safely inside. In the morning just get in and drive to site.

The back half of the building was used by the Statue Factory who made concrete 'guess whats'. When BPS eventually vacated, they expanded in to take over the space. They tore most of it down, but not all. When I visited, it was like going to visit Pompeii. I thought that I would be upset but it was just too surrealistic.

Why sell?

Around '83 or so we had a 15-country new product roll out for Amdahl Computers, now owned by Fujitsu. We split the jobs into US/Canada and Europe/other. The US jobs were run out of the office in California and I organized and ran Europe and others with Mediatech in London.

The job was like 85 presentations in 2 weeks. The job was a 2-projector speech support so it was a LOT of freelancers to coordinate. The final show was a delayed date in Rome which I ended up doing myself and it fed on to a couple of weeks holiday in Italy with Wife #2 Susan.

We got around to Santa Marguerita and Porto Fino where we saw the sailing cruise ship Wind Star anchored off shore and tenders coming in with passengers. I said that looks like an idea.

The tender docked and out jumped a purser to help the disembarking passengers. Up came this little old lady who turned to her friend and said “Oh, Martha, isn’t this nice?”. It hit me like a lightning bolt. I don’t want to be that. That was the traceable moment that led to the sale of the company. Go do it before it was too late!

When we returned to the states, we bought the boat that would take originally us, then me, to New Zealand. The company sale and the boat preparations took several years more before we left at the end of ’92. Susan left Mexico at the end of ’93 and returned to California. I kept going.

I met Susan at AMI Philadelphia in ’82. SHE was the boater, not me. She got me into it and we bought a 22’ sailboat. That led to the 27’ sailboat and just before the European tour we went to a used boat show and found the boat that would sail to NZ. It was 4 days before leaving for England. We did nothing but talk about it the whole time we were in Europe and simply decided to see what happened to it when we returned. It was still there.

More intense conversation and we decided to make a ridiculously low and insulting offer on it. They took it and the rest, as they say is history. It took 5 years and the same amount of additional money that we bought the boat for to get it ready to go. It taught me the efficiency and cost effectiveness of the space shuttle.

By the time that we were ready to set sail for Mexico we had been married almost 10 years. Most of that time working and taking shows on the road. We were not together all that much. Once we left it was 7/24 together and that took its toll. After a year in Mexico we each flew home together, at LAX I went up to San Francisco for a big light show and she went to San Diego to catch up with her nephew. We were to reunite the following Wednesday in LAX. The night before I was to return to LAX, I got a call from her announcing that she was not returning and now wanted a divorce. I described it as a bullet through the windscreen. Sudden death without warning.

The divorce necessitated postponing the Pacific crossing for a year since the window to go is in April. I also had no crew. Mexico is all simple day hops so that was no real problem but, the Pacific, that was a different story.

I put the word out through the cruisers net that I was looking for crew. I ran across a note on a bulletin board of a woman looking to crew. She had come down on a one-way trip on a race boat but had failed to hook up with another “ride” and had returned to LA.

I called her and after convincing her that I actually WAS already out sailing the conversation got serious. Once she and I came to terms of passage I told her to get a paper and pencil because there was a shopping list to bring with her. That was Danielle. We agreed on a date and port and I sailed the boat back across the Sea of Cortez to La Paz to pick her up.

I got a ride with an ex pat American to pick her up at the airport in La Paz. We were there and I had absolutely no idea what she looked like. Once we got into baggage claim there was no doubt who it was. She looked like a refugee with everything of hers and what she brought down for me.

It became a classic ‘mail order crew’ situation. She had her own cabin but on the second night she just climbed in bed with me and never left.

We did three years together. She was excellent crew but when we were in port she tended to be a bit of a meddler and we had some problems with other people and officials.

On our way across to the Marquesas in French Polynesia (36 days and nights) the engine transmission bell housing broke and we had no propulsion. Effectively, an engine but no propeller. This happened just passed the equator.

I rigged chains and supports to hold the engine in running position so we had battery charging and refrigeration. We sailed on to the Marquesas and then onward through the low lying Tuamotu Atolls with no propulsion, only sails. We did have radar and GPS navigation working.

When we got to Papeete in Tahiti I started the long process of obtaining a new engine and changing all of the engine mount positions, hoses and cabling to accommodate the new engine. We were there for 5 months doing it. When we finished, it was either go straight to New Zealand (do not pass GO and do not collect \$200) or head due north to get out of the cyclone belt for the winter (summer).

We went north to the Line Islands of Kiribatti right at the equator. We wintered over with about a dozen other yachts. We returned south in April and visited lots of islands on the way to New Zealand by November.

Danielle left shortly after our arrival in NZ. She returned to the States after a while and died a few years ago from cancer.

Kids came from Louise who I met here. We lasted about 10 hard years before splitting in Jan 2009. Currently with Sarah who is a teacher at local tertiary institution. Both boys have dual citizenship.

[About a picture of him] Great Scott Man! Where do you find these things?

That is me. It was taken in our programming Studio A. I am obviously comparing Spindler & Sauppe Director 24 to an early AVL Eagle. It must have been for an AVL show. [It was for the Inner World of AVL show.]

From John Emms | Incredible Imagers

John Emms was my wing man for many years; notably at Incredible Imagers, in Stockholm, where he produced some of the most spectacular optical effects every made with a Marron Carrel camera.

We met in Melbourne, Australia, when he was hired to run the Forox camera at Sonargraphics.

I asked John to recall some details about our time together working for Lindsay Rodda, at Sonargraphics.



John Chumley Emms, Vashon, 2012.

DM: Sandra and I had an apartment on St. Kilda Road, near the office; do you remember the addresses of either the apt. or office?

JE: Apartment no; but I think Sonargraphics was 602 St Kilda Rd

DM: What were the family names of Phil, the stage manager, and my art/production trainees, Chris and Alf?

JE: Phil Dagg I think. Chris and Alf Kuhlman... no idea – I kinda replaced them when you cleaned house

DM: Were there any others on our team that I have forgotten?

JE: Hmmm, there was an accountant / financial guy (Italian) and Malcom Sinclair; I think Lindsay lived at 51 Stuart St Armadale. I think that the accountant / business manager was an Italian guy first name Frank

DM: When you came to dinner at our apartment, what did I cook? What did we drink? Did we smoke?

JE: I think that we ate clam linguini drank vodka and smoked your strong stuff. I was totally not used to that and remember going home by tram and train completely paranoid

DM: How did you get into rostrum photography?

JE: I worked on a [Marron Carrel] 1200 really briefly in ... '79 when I worked at WL Color labs in Gardenvale Vic. Not on slide shows ... just a bit of duping. [And] ...a 1600 at Image Stream.

DM: Measured in pixels, what is the resolution of a Kodachrome slide?

JE: Difficult question. Supposedly: A 35 mm Kodachrome transparency, like other 35 mm transparencies on films of comparable ISO rating, contains an equivalent of approximately 140 megapixels of data in the 24 mm x 36 mm image,” according to Wikipedia

But that isn't really saying that a digital camera that shoots 140 mp will match a Kodachrome 25 image
A release by Kodak showcased that most film has around 13 stops of dynamic range. Today's digital cameras all average around 14 stops of dynamic range, with high-end units such as the Nikon D810 reaching almost 15 stops. Film continuous to deliver incredible dynamic range, but today's digital technology can easy match it.

<https://petapixel.com/2014/12/18/comparing-image-quality-film-digital/>

From John Grinde | AVC

Although we were colleagues at Audio Visual Centrum [AVC] in Stockholm, John Grinde and I didn't know each other very well until I contacted him while researching for this book and subsequently asked him to be my proof reader.

As Grinde preceded me at AVC by three years, I asked him to tell me about his time there during the company's early days of rapid growth.



John Grinde selfie with wife Susan Kathleen Benus, 2018.

DM: Håkan Hansson was kind enough to share your email address with me.

JG: Hey Doug! Good to hear from you. I was in Sweden with my wife in 2013 and I guess I didn't piss off Håkan... glad he got you in touch with me.

DM: How did you get to Sweden/AVC? (How did you get into the AV business?)

JG: When Tina Buckman lived in Milwaukee in the '70s she knew a woman named Kay Johannes. Through Tina, Kay worked at AVC for 6 months in 1980. I knew Kay in Milwaukee as she shot the first couple slide shows I worked on. She told me about AVC, and on my first trip to Europe in '81 decided to try and get some work there. And did.

DM: How would you best describe your job at AVC?

JG: Started out as a board artist, then started designing. [I worked on] Swedish Red Cross (only show I ever did that got a standing ovation when played at the Riksdag), Tarkett, SAAB-ANA (their sales org.), the Kommun of Ronneby, Alfa-Laval... after all these years it's hard to remember. I certainly don't remember specific years.

DM: Who were the other "imports" (Americans, Brits, etc.) who worked at AVC while you were there?

JG: Wendall Harrington, Linda Clough, Myrella Triana... maybe I can think of more. Most of the time at AVC I was the only Yank (besides you).

DM: Why did you leave AVC?

JG: Wanderlust. Plus, after working there a lot from 1981-1984 it was time to move on. I did work there again for a couple months in '87, right before they went under.

DM: Where did you go and what did you do after that?

JG: Funny you mention writing a memoir... I published one a year ago on Amazon. Go to www.johnagrinde.com and you can buy a copy for the magnificent sum of \$3.99.

I have a reasonably good memory (my wife tells me) probably because I quit smoking weed in 1974. I'll be happy to give you any further useful info.

I've been the creative director at a small Minneapolis production company since 2000. Last year I went to four days a week (at my request) and have restarted my freelance career, focusing exclusively on writing, which has turned into my core skill. (More on that on my website.) Websites, blogs, script-doctoring, etc. Happily married to an amazing woman for 23 years (more on that in my book), and we have two amazing kids: Ian, who's 21 and an IT whiz at a huge construction company here (they're building the new Vikings stadium, among other things), and Erik, who's 18 and is attending Minneapolis Tech College to be a welder and overall metal god.

I remember that you and Sandra were at AVC in '84. And I also recall going to a party at your place in 1987, when you were on the north side of Hornsgatan. That party may be the only time I ever met John Emms. Feel free to pass my contact info along to him. The Twin Cities is, after all, the world's largest small town.

Tina and Johan Franck divorced in 2001 and Tina moved to NYC because her (now late) father and sister Carol live there. She stays busy as a photographer, among other things. Her sister Carol is one of my best friends, and when Susan and I were in NYC last September for my 60th we got together with both Buckman girls, among others.

I'll try to think of some AVC stories, and look for some pics. Meanwhile, here's a shot of me at a summer party in Stockholm in 1982... Kjell Wingård sent it to me last year. I don't look like that anymore, having turned 60 in September. Come to think of it, I'm not sure I ever looked like that.

Pragmatic, contrarian, authoritarian, adventurer and genius; those are words I'd use to describe John Stapsy, son of Jacob Stapsy, founder of the Buhl Optical Company, a maker of lenses for scientific instruments and slide-projectors.

John designed and built the biggest [12-projector] and most precise slide multiplexer ever made. Together with his wife, Anne, they ran Aerial Image Transfer Service, first in their home town, Pittsburgh [Pennsylvania] and then Manhattan.

I got to know the Stapsys when I bought one of their 6-projector multiplexers and asked them to write about the history of their company as well as the technical aspects of aerial imaging.



John and Anne Stapsy, circa 1986, Maplewood, New Jersey.

DM: As I understand the process, multiplexers overcame image-sizing problems by avoiding lenses and using beam splitters instead. With beam-splitters, pairs of projectors could be nested in very close proximity to one another. The outputs of projector pairs were gathered together by additional beam-splitters and their combined output "collimated" by a "field lens" into an "aerial" image focused on a point in mid-air—a "virtual" screen. The capture camera focused on that aerial image. No lenses meant no lens distortions.

JS: The multiplexers did use lenses. The lenses on the Aerial Image 12 projector multiplexer were 10" focal length. By using long focal length lenses and forming small images (surrounded by the field lenses) we had lots of space behind the 10" lenses to insert a prism beam splitter allowing one lens to look at two projectors and lots of space in front of the lenses to insert additional beam splitters to 'add/combine' the images from the lenses.

The value of using the lenses and forming a small secondary image was that the images were much brighter than what was reflected from the wall or a screen. At that time video cameras were not very sensitive and needed a lot of light to make a nice image.

Aerial image got its start in Pittsburgh. Our New York clients did not like coming to Pittsburgh for many reasons so we moved it to New York City.

DM: To eliminate the frame-drift problem, the Stapsys purchased a Michell 16 mm film camera that had been reworked to eliminate drift. In the 1930s, when it was built, that camera cost \$6,000.

But what with all the custom-film-alignment work done to the camera at the Mitchell factory, the Stapsys paid north of \$20,000 [\$100,000 today].

Then they sent the camera back to Mitchell for still more modifications—John wanted the camera body anodized to a red color. (!) Mitchell sent the back the crimson camera with a heart shaped plaque affixed to it which read: “Mitchell Loves Stapsy.”

AS: Anodizing the camera red was not the issue. It was only something fun and a nod to the red lenses from Buhl that John had promoted when working there. Not a big deal at all – just fun.

The camera was purchased from a producer in Pittsburgh. Same producer had extensive work done with Mitchel to make the film steady by working on the film gate and registration pins.

We had to pay this guy who was in the process of dying in a Pittsburgh hospital 23 thousand dollars for the camera. We had no choice as this was a one of a kind camera. His name was Jim Baker.

All of our Mitchells were converted to match the 23 thousand-dollar Mitchell. Serial number 616. Mitchell could not see the difference between the Mitchells we returned for service and number 616.

They had not kept records on the 616 from the early days or working with it previous owner. Because the general manager of Mitchell, Whitey Whitlock, was a friend of a friend, we had unusual access to Mitchell and formed a great working relationship.

The way that we proved the problem we were having with the cameras (and any camera) was that Mitchell always looked at *moving* objects from NASA Rockets to Hollywood productions.

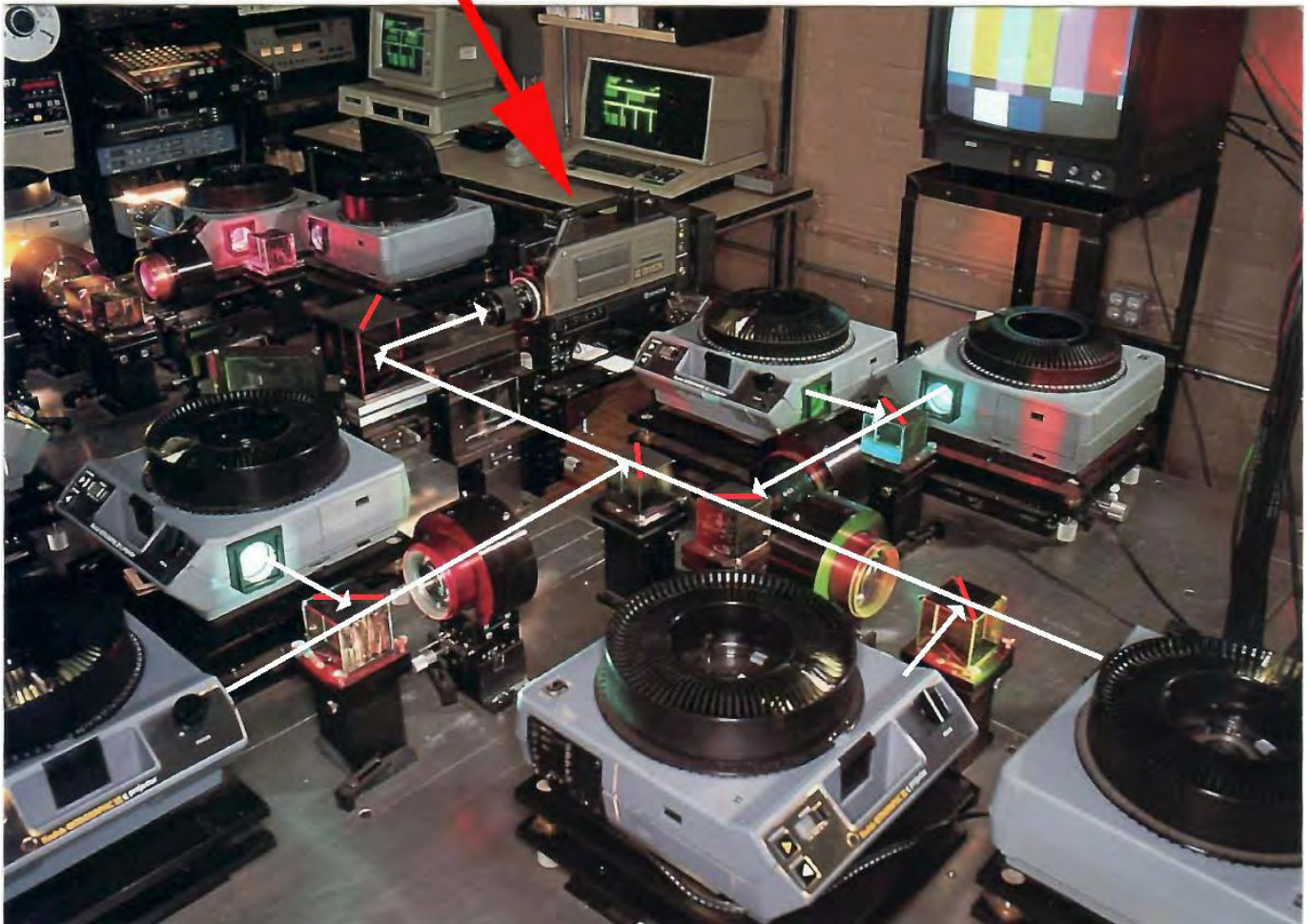
We photographed a piece of news print developed the film and projected it frame by Frame and they immediately saw the difference between 616 and the other cameras, all 16 mm. Seeing the difference allowed them to fix the cameras. Of possible interest we received an award from Mitchell for wearing out the transport and registration pins on several of our 16 mm Mitchells.

Video was not as big as film when we fist started and throughout the life of Aerial Image was a constant service.

We opened a second studio and equipped it the same way NY was equipped, in Chicago. It became increasingly more difficult to find employees and I had to spend too much time (including an apartment in Chicago). I can’t remember how long we kept it open, two maybe three years before bringing everything and our key people back to NY.

The camera was converted from a rack over that moved back and forth behind the lens—viewfinder & film plain—to a SLR [Single Lens Reflex] with the intent of hooking up a video tap so we could watch and review every slide show transfer for mechanical problems like slipped gels, slides that did not drop properly, etc. The reason for this was that if we reviewed the transfer and found a problem before it went to the film lab we could save up to three days in turn around time.

Video Camera



JS: Note about the picture: The first big prism that the camera looks through has the red line going in the wrong direction – my error. I know you are a better photoshop guy than I am so it is an easy fix – cut and paste the original prism with no lines and then add a red line in the opposite direction. [The picture was not corrected.]

Now about the images and lenses. I'm trying to say this from the viewpoint of a film photographer which i know you are or were.

With a film camera or any camera, when you wanted to make a close up of something, we used a macro lens that would move the lens further away from the film plane or image plane if we focus on something small.

So, if you wanted to take a picture of something the size of a bee with a Macro 55mm and fill the frame with the bee, you might need to add an extension tube so the lens moved further from the camera and you could focus on the bee.

Now... let's increase the lens focal length from 55mm to 250mm but we're still looking at the bee. The depth of field will be different – harder to see the body and the wings and the feet all in focus at one time. But that does not matter because we're looking at something flat (a slide in a glass mount).

What is important is that all of the distances get bigger. The lens is further from the film and the bee needs to be further from the lens so that all of it will fit in the image.

With the multiplexer, we are projecting light from the slide and making the image only a little bigger than a bee but the optical principles are the same. There are more details like whether or not to reverse the lens front to back – same as taking close up shots.

With the multiplexer, we get six of the images to show up at the same place by using the prisms and then we use the big prism to combine the images from two sets of six.

With all projections including this one (except lasers), the image (light) is expanding as it gets further from the projector. Since we want the image to be equally bright side to side we add a field lens – you have this explanation already. In the case of our multiplexer and the Buhl multiplexers we cut the field lens in half and put a screen in the middle. All of the drawings show a lens that is flat on one side.

The purpose of the screen is only for a rough alignment of all of the images. The important advantage of splitting the field lens in half is that any dust on the lens is not as sharp.

The video cameras at the time were the weakest link in the 'sharpness chain'. If we made the image sharper through amplifiers there was noticeable noise. The only thing we could do was provide a huge amount of light so the camera lens had a small aperture and the electronics did not have to work very hard – e.g., no amplification.

The Buhl multiplexer that you bought used 7" f3.5 lenses and the [12-projector] one that I made used 10" f2.5 lenses. The 10" lenses were about 8x the cost of the 7" lenses and I hand chose them.

How we made transfers to film: I don't know if you are talking about this but here's the scoop.

1. We used the emulsion that Kodak had for making negatives from reversal movies. It was about 2 ASA.
2. We recorded one projector at a time on the slow asa [ASA, aka ISO] film with the camera looking through a macro lens directly at the slide – no aerial image. The lens was outside of the projector and the camera (I'll tell you why later on,)
3. We made a gadget that was similar to Nagra Pilot tone. We recorded 60 cycle tone on one track, the AVL cues on another track and a camera motor revolution counter on another track as well as on a Nagra tape with the same pilot tone.
4. We played the same tape over and over, one time for each tray. The recorded 60-cycle tone went into a huge power amplifier that drove the motor of the camera and the motor of the slide projector so both devices did the same thing exactly each time.

The lamp was controlled by AVL and did not need to be a load on the power amplifier.

5. We had to back the camera up to the same starting point – in real time. So a ten minute show was ten minutes forward and then ten minutes backward for each tray except the last one. After the last tray we took the film out and prepared it for the lab.

6. We were able to do side by side transfers by making the slide images smaller on the film and moving the camera left/right. I set up some dial indicators and had the camera operators move the camera to specific points – worked like a charm once I understood what we had to do.

Doug – I'm typed out for today. Please continue to work with Anne.

Thanks

John

PS The hotel [where we had dinner] was The Volney, 23 East 74th Street, New York, NY, 10021

PPS Do you remember Brennens in New Orleans?

PPPS Do you remember the three people that came from England. One woman and two men. They would take everyone to dinner after a trade show day and rave about how cheap these restaurants were compared to England. You could also pay the months rent with two meals!

We used to refer to them as “The Beauty, The Brains and The Money”. Don't have a clue who or what they represented. Seemed that their job was to take as many people as possible out to try expensive restaurants!

They were definitely AV people. They were at the trade shows probably around the middle before the recessions took place. I know that this doesn't sound nice, but they were all non-distinct. The names were in jest based on their actions. I do not remember them having any kind of booth. I think they were connected with AVL. There was no question but that were nice.

DM: Those people were likely Bryan King, Noreen Camissa and Art Milanese, from AVL. Beauty could have also been Kodak rep Brenda Cross, Milanese's GF at the time.

AS: Definitely not Art. I knew him well. Art was married at the time with children and I think planning to get out of the marriage when his parents were gone.

DM: Maybe your thinking of Joy McGrath and her diminutive, blonde husband, Lloyd? I recall they were trying to start-up a new trade magazine called AV Product News. Not sure who the third person would have been, though.

AS: When you ask what they looked like or to describe them I can only come up with brown, kind of dowdy, all three together. I don't remember ever having a conversation with them.

AS: I do not know why or how we were invited to dinners, could be through a third party. I think at least two of them were thin and one a little overweight. The woman I am pretty sure had brown hair about shoulder length. I believe the first time I saw them was in Texas. Your comment about trying to start up a new trade magazine kind of makes sense.

DM: Joy McGrath was very aggressive in her pursuit of advertisers; I think she was also oversexed. (Not from personal experience!) Lloyd was also an eager beaver. I visited them at their home on Pacific Palisades; they either had money or their fledgling magazine was doing awfully well. At the time, I had run full-page-color ads for Magic Lasers in one of the trades, probably AMI's multi-images magazine (affordable). The McGrath's wanted to run that ad in *A.V. Product News*. It is very likely they were after a piece Aerial Image's advertising budget.

[Update: John Stapsy died of a massive heart attack in June, 2019.]



Magnification, Inc.



John Whitcomb was one of the most original people I have ever met—a resolute dreamer with a Mensa IQ in the range of 140+. John came up with some of the grandest ideas imaginable. Talk with him for five minutes and you were hooked for a good two hours.

Between 1981 (left) and '83, John "styled" (cut) his long tresses; I never knew the long-hair'd version of the man. Of note: the giant 3-lens (RGB) video projector in the foreground of the photo above, with Don Quinlan of Image

DM: Whitcomb was the only person I knew who could out-talk Randy Wills [Staging Techniques in New York]. Whenever I booked an appointment with Randy, I allowed for either a full morning or afternoon because once he began there was no escape. Whitcomb was a bird of the same feather, though his thoughts flew faster than I could keep up with. **John's ideas were so big, so complex,** that sometimes there was a delay factor responding to him, as I tried to catch up.

With big ideas and the gift of gab, John talked his way up the corporate ladder to the point of consulting with C-suite elites about world-class projects. From the time I met him, John wove in and out of the fabric of my life.

In his twenties, **John's** life mirrored the pre-Bohemian writer Jack Kerouac. Both took to the road to find something, maybe themselves. After going to the infamous Woodstock Festival, in 1969 [when he was 16] John hitched his way across Canada, ending up in Vancouver.

His odyssey led him on to New York and then to Boulder, Colorado, a college town where he met and befriended a musician—Harold Black—who ran a business delivering drugs with a classy 1949 Packard.

Then he hitched rides to New Braunfels, Texas, one of the legendary New Age colonies like Telluride, Colorado and the north coast of Kauai, Hawaii. As John tells it, his life on the road with Harold was a drug-induced haze that rivalled the adventures of Raoul Duke and Dr. Gonzo in Hunter Thompson's 1998 novel *Fear and Loathing In Las Vegas*.

In New Braunfels, John met David Speck, Ed Wood and Gary Morrow, the owners of the Galley High, a popular restaurant and dance club on the shores of Lake Dunlap at the New Braunfels marina; they hit it off together; what intrigued John was an 8-projector slide presentation that was part of the club's elaborate lighting rig; the slides illustrated a wide range of songs, from the Beatles to the Boston Pops.

John talked the three others into forming a company to design and build audiovisual environments for business and industry; the result was Pran Audiovisual, where John—better known locally as "Opie"—worked for the next 17 years.

The company only took work that satisfied three criteria:

1. A desire to do the job
2. The possibility to do good work, not crap
3. The money had to be good, or else a worthy cause

I asked John to fill me in on the technical aspects of a 1980-81 show we jointly produced for Cadillac Fairview, in Dallas.

JW: As I recall:

[It was a] 30' by 15' room designed by Bill Leggett, Lehrer Manning McCollugh (MLM) who is an architect and broker of luxury yachts at Dallas. The room had several pairs of motorized parting doors.

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

Four (4) JBL 4301 studio monitors hidden behind the boardroom's fabric walls. Two more inside the projection room.

Otari 4-channel tape player ran soundtrack and ShowPro data track. [Audio was processed by] Three BGW 75 power amps and a White Instruments octave band EQ.

Pran's control system automated the light dimming controls, opening screen and projection RMHLC doors, and starting the presentation, then with "incredible bravado" open the doors to the model and bring up the lights on cue, etc.

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

From Kjell Gustafsson | AVC/AV Huset

Kjell Gustafsson was in charge of staging, when Sanda Sande and I worked at Audio Visual Centrum [AVC] in Stockholm.

As he was one of first to join AVC, I asked him to recall then history of the company.



Kjell Gustafsson aiming video projector in Stockholm, Sweden, 1980

KG: After 9 years in grade school [I was] 2 years in tech school to become an Electrician. [I] worked some time at that, but digging out summer houses in wintertime, to change an outlet, [and] spending time in new constructions freezing, was no good for your body; [that] made me study more, instead.

Three years later I became an engineer in electronics, paying [for] school [by] working at a boatyard during summers. After three years in that school I decided to work fulltime with boats for a year; [I had] free boats in the summer, lots of time for skiing in winter, and lots of girls; why not?

I ended up staying a few years there. Then Kurt [Hjelte] started to date Lotta, a friend if mine. He started to beg me come to AVC, and at the same time Albin Marin, the boat company was sold and [a] stupid manager took over so I said yes to Kurt.

I started at Hornsgatan 26th of august 1976; got my first brand new car as part of payment, a SAAB 99 GL Automatic; [the car had] wow factor at that time.

AVC was great; too much work; no free time; lots of travelling (nearly flying Concorde); girls; dinners parties; nice customers, and so on; not so healthy for one, but [my] own choice.

DM: When did AVC separate the hardware business into AV-Huset? Were you a part of that deal?

KG: AV-Huset Stockholm, at Hagagatan, was founded in 1981 by Kurt [Hjelte] and Sven [Lidbeck], for to support their [AVC] slideshow customers with technical hardware and installation, they also started AV-Huset Göteborg AB as a subsidiary to Hagagatan. At that time, I since a few years had a small amount of shares in AVC that owned Hagagatan. Rental/event was at the same time decided to be one part of AV-Huset. AVC did not really have hardware enough fro to support both inhouse production and road trips, so with this it was a way to manage that.

I sold back my shares to AVC a few years in to the '80s, when I felt that it started to get to big and out of control, other owners came in to the picture, Sven left and so on. Slides started to "die" as some famous guy said. the owners said AV-Huset went extremely well, Dataton and Wess was a big part of that.

I moved down to Hagagatan 85/86 and started do sell projects/installation. AVC's economy was no good at that time and I was told that AV-Huset were doing great, but it was as we say going from "ashes to fire," they were losing business there to.

By 88/89 it was ready for bankruptcy; but, me and Göran [Eriksson] and a man named Christer over talked the owners to fire 5-7 people from sales and not giving up. So, they did and during 89 we changed from minus to profit, then they tried to sell AV-Huset, but no one wanted to buy it. So, in December 89 I bought it together with Claes [Berland] and Nenne [Kenneth Rising], I had 60% and the 20% each, we run it for 10 years with a yearly turnover aprox 23-25 milj [million] SEK [Swedish Crowns], and 10-15 net profit every year. Lot of work but it payed of.

Rental/event [business] with Nenne and Claes and I selling was great [for] years, [having only] 5-7 people in all kept costs down. [In] 2000, we merged with another sales and installation company that we knew since many years, LBT, [with the] same number of employees and 12-14 milj SEK in turnover; [we] moved in to new facilities in Bromma, a few years later; [then] we were 23 persons in all. Then there was a big dip in business, we had to let people go, downsize to 14, I think, giving back space to the office owner, reducing salaries and other boring things.

Ten years later, in 2010, we had outgrown the [Bromma] office and moved to Solna; [there we had a] two-floor office, reception area, kitchen area, separate workshop, separate high storage, conference rooms, and so on. [We were a] "really" nice big great company; [our] turnover went to 60-65 milj SEK with a small profit; I started to sell government contracts and that was fun for two years; then [government work] became a non-profitable part of the business, [there were] stupid price wars [and] nothing but lowest price was ok; quality did not count; so, after 30 years, I decided to get lazy and for the first time, since school, master my own time. In September 2012 I left [AV Huset] with a tear in my eye, missing my friends, but not the business. AV-Huset is still going, 34-37 employees, approximately 65 milj SEK turnover.

DM: How many projectors did we use for the first Saab show, at Kolmården? (I remember how the kitchen kept blowing the power.) Tell me all you can about that show.

KG: Kålmården Hotel was barely not finished when we entered it, we [SAAB] were the first ones there, I think the top guys in SAAB were friends with Kålmården owners, anyway Bra Reklam and Åke Adenfelt were designers of staging, Svenne "Lampa" Nordström [Stage Crew Lightning] had all the screen lights, and Bo Ströman had the contract from SAAB at AVC.

We had one 35mm film projector manually run by "big" Bo, and as I remember it [there were] 30 Kodak projectors, [and the format was] 5 + 3 [five slides wide + three overlapping], with 6 projectors on each screen; and a lot of AVL Doves [dissolve units]!

Also, a lot of Tapio [Lousa] going back and forth to Stockholm repairing them [the AVL Dove dissolvers]. There was a failure in the hotel's [electrical] power; if you remember, the show went well for most of times then went out of sync [when the] Doves broke down, You [Mesney] spent one whole night running the show over and over again just to confirm the problem, finally the hotel manager

agreed that they had power problem and we got a separate power cable from a transformer in the nearby woods, and [then there were] no more failures or dead Doves. We had two AVL computers going side by side, just in case [one failed]; [and] there were tray changes on all 30 projectors [during the show], puuuh! But it all went well and [besides Kålmården] there was also one VIP show at Grand Hotel during those weeks. The new turbo engine popped up through a box during the show I remember.

[It] was one of those crazy periods that one both loves and hates, with a small tear.

That Show also made The ABBA Chess Tour, promotion of the Musical music made by ABBA, Amsterdam, Paris, London, Hamburg and Stockholm, just in a couple of weeks, VIP dinners with the SAAB 9000 show, even more crazy, two setups of everything; two sets of containers and technical equipment, lots of planning trips [with] no mobile phones [or] no email (only telefax and telex), how did we make it? I also think we [entered the show in] a shoot-out [competition] with it at Photokina, in Köln.

I think that was also the show that nearly took you and me over the ocean with the Concorde plane, they wanted us to come, like right now, but it was cancelled at the last minute; pity.

[Lasse Billingskog and I also] went to the Tokyo Auto Show with your 18-projector show, the one with small, black projection boxes [housing projectors equipped] with AGA super wide [one-inch (30 mm)] lenses; [it was a] nice trip for us.

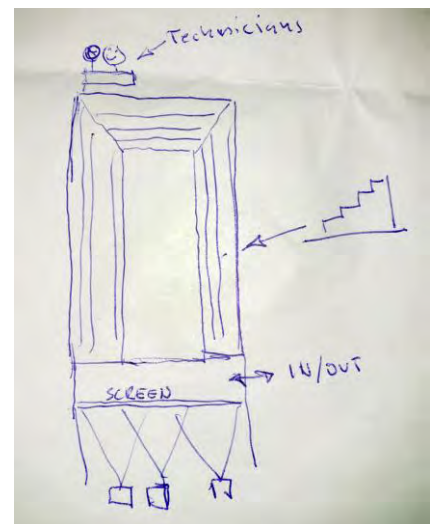
We were behind the screen in the dark then so there were no pictures taken, don't know if Juki has some, he was kind of house photographer. You can find him thru Facebook.

DM: Have you any pictures from the SAS show, in Copenhagen?

KG: Bo Ströman had that project, sorry no pictures, should have been better to take pictures of all shows done.

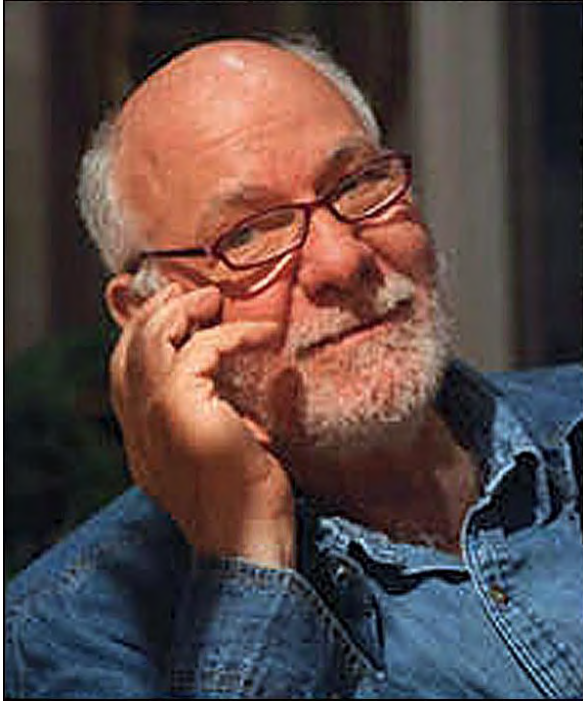
Think it was 9 projectors 2+1, back projection, the seating was a U form, kind of Greek amphitheater with the screen in the back of the stage area in the open end of the U.

I designed it like that so the speakers who ever it was could walk around in the U, getting closer to the guests. As the former president Jan Carlzon liked it, flat organisation and close communication in the company.



SAS show diagram; Kjell Gustafsson.

PS Just talked to Kurt. It's really sad talking to him, herts [sic]. He nearly cannot sit, lay down or sleep. Pain all over, lost 10 kg in a couple of months. Lost appetite. Got a refill of blood the other day, 2 bags. I have taken him out for lunches and so, then he lightens up and it feels ok, but when he is back in his apartment, he gets depressed, I think. One strange thing is that his diabetes is nearly gone, an effekt [sic] of the cancer medicine.



Korneius Schorle was a fellow owner of a prototype Cyclopan 70 camera, built by photographer Jack Rankin. He went on to buy Rankin's company, Third Media, in 1990 and market Jack's panoramas, along with his own, as products of his Long Skinny Picture Company.

I met Schorle when I returned from ten years overseas and discovered that Rankin had transferred my negatives (which Third Media has been processing and printing) to Kornelius' custody.

I asked Schorle to comment on his experiences using the one-of-a-kind camera and about its maker, Jack Rankin.

Korneius Schorle in Keola magazine, 2015

Jack had the onset of Parkinson and was very concerned about no cure for him. He in his friend made 10 Cyclopan; most did not work properly,

I hired an electro engineer and found out why; they worked fine for a few rotations and went out of focus soon after [when the voltage dropped]; he discovered that the 12-volt battery when fully charged had 14 volts and at that voltage it worked, since the circuit board needed [only] 12 volts.

Since there was no room for a bigger battery, he designed a 14 volt [power source] with dry-cell "D" batteries, and a charger. While he was working on that project I had him install a new board that could be switched to lower speeds so I could use the camera for low light; so my camera works and I shot lots of very sharp pictures all over the world. The images from Jack were not very sharp but useable after scanning and digital sharpening.

I hope this info is useful to you. I own all prototypes that were needed [for Jack] to prove the Cyclopan concept; if you have any interest in those please let me know, all images Jack printed faded away since he had no experience in color chemistry or process management; his processor went to the dump.

I have most of his negatives in cans, just in case you are interested in them. [Jack's] church bankrolled him to the tune of \$450,000; but he could never produce a working camera so he started shooting car clubs and book projects.

Looking back, I made a big mistake buying this mess; I made a decision based on my passion as a panoramist [sic], not as a business man. During the reconstruction I went ahead and ordered a Super Roundshot [camera] from Switzerland for \$16,000 and soon after they came out with a Super 120 220 for \$9,000; that was small and travelled better; [it] also had an exposure computer that made the camera slow down or speed up for low light shooting, after a pre scan; what a life saver; but now [those cameras are] all antiques, replaced by digital cameras.

[The] last time I talked to Jack, I tried to explain things to him; I lost him totally and that was the last time I had contact. I watched Cyclopan from the museum sold and resold; I still have mine rotting away in my container.

This is all I know; you can make a nice story from it (lol) how a fool and his money part easy. I sold my shop, sold my building and moved to Hawaii, to live off the land, grow tropical fruit, shoot pictures, produce canvas prints for sale, mostly local stuff; I have many pictures to look at, at www.natgeomyspot.com; I also have a Facebook site-- Hawai'i photo art; it would be interesting for you to see since all my abstracts go to Berlin, Paris etc.; [there's] no markets here or very few.

Let me know if I can be of help.

Aloha

[My reply to Kornelius, 18.05.24]

Dear Kornelius,

I am impressed that you were able to make a living selling art prints; I guess the key to that success was European sales? I say that because the market for pictures in the US and Canada seemed to dry-up as digital media replaced the silver image. Like yourself, I have a website where I offer my pictures; amazingly, I have never sold a single one; a year ago, I started "The Great Picture Giveaway" to get rid of a lingering inventory of prints that we haven't the room to store any longer; believe it or not, I can't even give them away!

I still have a master, matted set of the three dozen or so Cyclopan images offered by Hawaiian Panoramas; I still have all the negatives, too, together with their contact-proof-print rolls, and a bunch of finished prints rolled-up in tubes. I have absolutely no idea what to do with the stuff; someday, the old pictures will have historical value... if they don't fade to oblivion; if the prints are fading, one must wonder if the negatives are, too.

I guess that between your collection, Jack's and my own, there are a heck of a lot of dynamite historical panoramas; I'd like to donate my negs and prints to a qualifying archive; if you have any suggestions, please let me know; I'll return that favor if I hear of anything [unlikely].

Schorle's reply [18.05.25]:

Panorama industries was not salable it collapsed. I sold Pro Photo for \$200,000 and the building for \$1,5 million, went shooting for the VA [Veterans Administration] to decorate hospitals; I got to shoot for 5 big VA hospitals; [I made] 1500 30 by 40 canvas prints for \$250,000; [that was enough to] build a house in Hawaii, with a acre, where I grow most of my food and what I do not eat I sell. ... my Hawaii art [is sold] at Kona Art Stroll and local galleries.

I have 9,7000 negs I will put in the dump [if I] cannot find anyone interested; and I can turn my 40 foot container into a Ohana house and get \$650 a month rent.⁵ I have three 40-foot [12.19-meter] containers that will most likely bring me \$1,800 a month; so, I put my past into the dump.

Show me some Hawaii panos you took; are they digitized? Are you printing them? I put all on canvas and stretch them ready to hang; no other market exists anymore; metal [framing] is too expensive ... and paper [prints] need framing ... people do not want to pay.

My face book [sic] site is Hawaii photo art if you want to see what I sell—or try to sell (lol).

Have fun.

Aloha

[My reply, 18.05.25]

I just found out from a Swedish colleague that Rusty Russell had one of the Cyclopan cameras; Rusty was a famous producer of such multimedia extravaganzas as, The New York Experience and Where's Boston; he had a Hawaiian show going in Honolulu for some years, in the circular theater where Jim Nabors later performed.

Interesting, eh?

<https://www.questia.com/magazine/1P3-1319866711/the-new-york-experience>

⁵ In contemporary Hawaiian economic and regulatory practice, an "ohana unit" is a type of secondary suite. It is a part of a house or a separate structure on the same lot that may contain a relative but which may not be rented to the general public.

From Larry Spasic | San Jacinto Museum

Larry Spasic is the ultimate schmoozer. In his job as Director of the San Jacinto Museum of History depends on his abilities to generate enough donations to keep the archive open. But he also walks the talk, coming up with endless ways to keep-up interest in the museum and its presentation of Texas' history, including vibrant exhibits. In 1989, he hired Watts-Silverstein [Seattle] to produce a show about the battle of San Jacinto, which (after the Alamo fell) carved out the State of Texas from the Mexican map. In 2004, he hired me to convert that show into digital (Watchout). I asked him about the stats for the new, digital version.



Larry Spasic, 2019, La Porte, Houston, Texas

Barry [Evans, the show's projectionist] is doing a great job! My estimate is at least one to one and one-half million people have seen the show.

Guests still go up into the Observation Floor. It is one of the best views in the world.

Barry still believes in aliens and sites as proof, the *Independence Day* movies!!! J

Hey, this show is one of the great ones!! You should hear guests at the end of each show applauding and the smiles on their faces as they leave. This experience means something to them. It touches them in a real and positive way. People remember *Texas Forever!! The Battle of San Jacinto. As they should!*

And thanks for your hospitality when I visited Seattle and for your help in improving the show. It is even better now than it used to be. Of course, I take all the credit for that! Not really.

Larry

P.S. We will not mention the fact that you almost got arrested photographing refineries because you thought they looked cool. Artist!! Geez!! It's a national security zone!!



Lars Einar is on my top-ten list of influencers. As the advertising manager for Saab, he was responsible for bringing me to Sweden, and that was the start of a decade-long odyssey at the end of which I was at the apex of my career. Although not yet given this moniker, I was, in fact, The King of Slides.

Einar was a genius; he'd likely excel at 3-dimensional chess. But suddenly, he was gone from Saab and I always wondered why. So, using this book as my motivation, I wrote to ask him directly.

Lars Einar, 2019, Öxelosund, Sweden

DM: I have a question only you can answer:

Shortly after the launch of the 9000, you and Lars Feuk disappeared from the scene; you went from 100% involvement to zero. I always wondered, why?

At the time, you said you were retiring. My question is, was that true? Or, did you get caught-up in (and/or give up fighting) a political battle?

General Motors was starting to get involved at that time; when they took over a couple of years later, there was no more Saab work for me; and now, nobody. (!)

I never knew anyone like you, Lars. You were a real "mover and shaker." Thank you for being part of my life.

LE: Nice to hear from you after many years and that you are well and active. Interesting memoir project, you must have a lot to tell. But a book does not show the marvelous slideshows you made. I suppose they are gone for ever. The day I got the letter from you I wrote your name several times in a material I am going to give to "Sörmlands museum", a big museum for the region of Sörmland, built on part of the site of Saab-Scania in Nyköping. I did collect everything we produced 1980 – 89 and some of the training material I was involved in before that.

Regarding the years after 1984 you must have forgotten. I was still active at Saab-Scania in more or less the same job. In fact, I was responsible for launching the 9000 Sedan [CD] model in Nice 1987. I remember we had a discussion in Nice regarding what the spectators should remember of the show. I stayed with Saab as International communications coordinator till 1989 when I left for a 3-year half time job as marketing director of a large estate company in Stockholm.

Since then I have restored old MG cars, mahogany speedboats from the 30-ties, making a lot of worthless amateur oil paintings, written two books and making love to Maud. Lucky years. The big saloon boat we sold 2002. Two of the speedboats have been exhibited at the Stockholm Boat show.

Most of my collection of what we produced at Saab has gone to the Swedish Saab Club and the museum above. If you want anything for your memoir, I can send you pictures. Please let me know.

I suppose that you still have a lot of productions from Saab. You wrote me some years ago and asked me if I wanted some. I told you I was too old (now 86) and asked you to contact Per-Börje Elg who has some connections with the Saab-museum in Trollhättan. What happened?

Yes, we still live in Oxelösund. My two boys have three grand-boys and Maud's daughter has three, two girls and one boy. One of the girls lives in India and the other is travelling in South America for four months. Time is running, just a few years ago they were small children.

...

Regarding my job: after Nice I was really tired of Saab after so many years and asked for a new job and became the coordinator of all marketing communications for Saab. Probably I left the slideshows and Thomas [Lagerqvist] took over. I do not remember.

If you have any photos or videos of yourself, the projector set up or the show on the screens or conferences, for instance Nashville. Do you remember the measurement of the screen and the number of projectors and slides at that show? I could use pictures and data in my description of our activities (for the museum in Nyköping).

Your material regarding your jobb [sic] for Saab is the cause of interest. Send a message of what you have to Per-Börje Elgh. (Perhaps you remember him?) and to info@saabcarmuseum.se



Lars Hellquist are soul mates; we're so alike that we can't be with each other very long. But we spent a lot of time together producing shows for Linjeflyg, SAS and IBM Sweden.

I asked Lasse to recount how he got into slides and working at Audio Visual Centrum [AVC].

Yours Truly with Lasse Hellquist, 2014, Lidingö, Sweden. Photo by Pamela Swanson.

LH: I studied graphic design and marketing. [In] 1965, I was head-hunted direct from school to Young & Rubicam in Stockholm, as an art director. I was soon involved in film production and was transferred to Y&R in London and then New York, as a film producer, and to learn commercial TV. In 1968 I became head of Y&R Amsterdam's TV-department.

In 1971 we (my wife, Ulla, and my two daughters, Maja and Malin) moved back to Sweden and [I spent] a couple of years freelancing as film producer.

In 1973 I was offered a job as Product Manager in Sweden for TDK audio and videocassettes and Teac Tascam recorders and pro audio equipment.

In late 1982, I was head-hunted to AVC as Senior Producer and Production Manager. I soon became a Partner and took charge of AVC's Film and Video Department. Bo Ströman was Senior Producer and managing director of AVC.

In 1984, I produced the Apple Macintosh introduction in Sweden; after that AVC became Apple Scandinavia's main supplier of audiovisual programs and film. I produced several big shows and events for [Apple]; those shows gradually started using interaction with Macintosh computers. A lot of the programming for that interaction was done through AVC, and was included in various software solutions, for computer-based, interactive multimedia, on Mac computers.

In 1986 AVC got a job to build a museum based on film and audiovisuals. I managed to sell in an idea that they should build a museum based on interactive films and shows controlled by Mac-computers. Apple promised to sponsor the production with 3 milj [million] SEK [Swedish Crowns].

Projekthuset, who owned AVC at time, did not like the museum idea (it did not fit into their business model); so, Henrik Almhagen and I bought-out the project from AVC and left the company, together with Micke Wassdahl and my daughter Maja; and [we] started Avicom, together with some Apple people. Avicom was one of the first digital multimedia production houses in Sweden and became one of the pioneers of the Swedish internet world.

The first time we met was when i was programming the “*Our Forest*” show with Håkan Hansson. You came in hung around for about 10 minutes and left with the comment, “Nice pictures, but the show is too slow.” Then, *Our Forest* got a Bronze award as well as the Kodak prize for Best Photography at the BISFA festival, in London, 1985. [I still say it was too slow.]

Do you remember the shooting for the IBM-show at the welding factory outside London the day after the BISFA party?

DM: I do indeed; and I remember that we both had bad hangovers; the noise level in the factory drove me batty; my eyes were so bleary that I could hardly focus the cameras.

LH: The shows we did together were:

Volvo: *Volvo 745 Launch*

IBM: “*The Art of Thinking*” Silver at Photokina 1988

Linjeflyg: *Operations Documentary*

Some small SAS-shows

Sandra and you stayed over night with us a couple of times [in Sigtuna]. The same goes for Jim Casey.

The Aurora Borealis was not of Kiruna. We was [sic] going to shoot herding of reindeers north of Karesuando above the polar circle. It got postponed due to bad weather...

What i do remember of you?

You had two more Pelican cases with gear than me!!!!

You were an excellent photographer.

You were very good in graphics and slide effects.

We learned a lot from you.

Your shows were far to fast... although you were a damn good programmer...

Besides that, we had a lot of fun during our projects.

I include a PDF with Judi Roland’s article on AVC.

[Lars was one of the most tortured men I have known; he was fiercely competitive and suffered badly from Schadenfreude; **others’** successes drove him nuts; however, he was also kind, honest and generous to a fault.]

[About the Linjeflyg show...]

LH: I have made some research...Linjeflyg was the major Domestic airline in Sweden. A daughter-company to SAS It was their 30th anniversary. The show was used in a kick-off activity for all Linjeflyg employees in a Hangar att Arlanda Airport in maj 1987. After that it was installed in the main hall of Arlanda's domestic terminal where it run [sic] for two weeks. After that the show was not used anymore. The reason for this was that the main part of the show had old interior design, old exterior paint job and old Uniforms.

During the later part of the production of the show there were a major strike of the air controllers in Sweden and all Linjeflyg aircrafts had to stay on the ground. It was good for our shoot as we had access to planes at gates which we could use all days instead of flying around all the time.

The main problem thought [sic] was that Linjeflyg made a decision to repaint and change the interior all planes during the summer of 87 [sic] instead of a period of three years. The show was originally planned to be used during three years.

The show as I recall it was a 2+1 with 6 projectors on each screen.

It started up with Bo having coffee a winter morning he was going out on a Business trip with a special case. We also introduced other scenarios for travel: A kid traveling alone. A Grandma travelling to se her family, a dog and more.... We could then follow them on their various trips an [sic] Linjeflyg experience. We also had a Leadpilote [lead pilot] which [sic] we followed.

I remember the early mornings when we were chasing snowstorm [sic] starting with a 5 am call to check for bad wether [sic], which we needed. I don think that I ever have flown in such ugly whether so many times during a short period.

Fun show to shoot! Except the shots in Östersund, 30-meter upp [sic] in a de-icing truck in minus 25c. Awful!!!!

1992 Linjeflyg repainted everything again when they were integraded [sic] into SAS.

That was all on Linjeflyg. Call me back if you need furher input!

As I told you, 2 years ago I have 40% reduced lung capacity which have put me in to some sort of slow-motion mode. There is medicine which help to improve the capacity but as my doctor says (almost about everything)." It's a part of getting older..." So I have decided to make the best of it. The problem is that some of the pills affekt [sic] the eyesight which makes it difficult to play around with kameras [sic] in situations when the autofocus don't work.

Regarding toys: I am tired of heavy stuff! Only use it when you need max res and dynamic range. At the moment I am helping an AD-agency to set upp Mobile journalism (MoJo) production units based on iPhones, Nikon 360 Keymission cameras, Dji Mavic Air Drone.

The purpose is to have action Groups which could go to places very quick, with light Equipment and publish direct on social media. All editing is done on the PHONE. Incredible what you can do!!! And all in 4K Broadcast quality.

By the way I bought a new camera. Olympus Pen F with a some [sic] lenses.

A small but very potent Camera. Great for street photo and with possibilities to create own [sic] presets which you use parallel with RAW. Which makes it possible to publish processed images to social media through your mobile.

Elin is doing ok. Still playing her Guitars but her joints start to get stiffer so her speed is a bit slower. But still very good considering that we are talking about a 75+ Grandma!!!!

[Later, correcting a draft I sent him...]

It is the other way around. Linjeflyg moved from Bromma to Arlanda 1983. The show was produced to be used during in activities around the 30 years anniversary. The plan from the beginning was to have a permanent show at Arlanda airport for one year. But this strike thing messed it up. The show was run at a conference a part of the jubilee and organisation [sic] changes at the maintenance hangar of Linjeflyg, I know that for sure as I was the producer of that event. I do not remember exactly, but that could have been a year after the actual production.

I shot a lot av 6x4,5 cm beauty shots with my Bronica and Hasselblad for the show which were used for soft edge panoramas. The trip to Luleå, when it was almost -30 and we saw the Aurora Borealis was another show: IBM, The art of Thinking.

We went up to Karesuando, witch [sic] is as far north you can get by car in Sweden, to shoot a reindeer round up. But the round up was postponed due to bad wether [sic]. It was impossible fly their [sic] helicopters they used to gather the reindeers. And we had to postpone the shoot.

From Linda Gifkins | Douglaston

Linda Gifkins is John Gifkin's wife. He grew up in my Douglaston neighborhood, but I didn't hang with him because he was two-years younger; he was a sophomore [at Bayside High] the year I graduated. However, we were both in same high school fraternity: Phi Alpha Sigma.

Having lost touch with everyone I once knew in Douglaston, I was happy when Linda found my website on the Internet and contacted me about my profile references to Phi Alph. We struck up a "conversation" and she was kind enough to send me a bunch of photos, including the one below, of a 2015 Douglaston reunion of old friends. Only one of my contemporaries appears in the picture—Wiley Crockett.



2015 Douglaston friends' reunion. Top row. Stan Israel, Wiley Crockett, Tom Payne, Amy Worth (Tom's wife/ grew up on Grosvenor) Jim McCann (in the shadows) Loch Reidy, Goat [Walter Muller], Phil Honerkamp, John Gifkins, Ken Stephens, Rick Comparetto; lower row Cyndie Israel, Kit Lane, Debbie Honerkamp, Patsy Stephens, Kathy Mueller, Linda Gifkins, Cindy McCann.

From Marilla Smith | Cadillac Fairview

When I produced shows for Cadillac Fairview, in the early 80s, Marilla Smith was assistant marketing manager. Her boss, Rick Bradshaw, was also mine. I lost touch with them after the shows we completed and I moved to Hawaii.

However, in 2014 Marilla contacted me when she re-discovered a print of the Dallas Cyclopan picture made while I was living there, finishing the shows, after closing the New York studio.

That was opportune, being right around the time I began working on my first version of this book, called "Those Were the Days."

Marilla corroborated many of my observations and filled me in on the demise of the company.



Marilla Smith at Cadillac Fairview, 1980.

Dear Douglas,

I have just resurrected a panoramic image of the Dallas skyline taken and signed by you in 1981. I have carried this rolled up 34" x 2 3/4" print for all these years, safely stored in a clay vase I made and fired in high school! I occasionally take it out as a memento of the times that I was "foot loose and fancy free!" Now thinking about framing it for my son, who has started his career in finance and is living and socializing in the area depicted in this print. He'd appreciate the original cityscape where he now spends most of his time in what is called "uptown". It's changed a lot over the last 33 years since his dear old mom was initiating her own career!



Marilla Smith 2019, Whitewright, Texas.

I decided this morning as I was moving things around that it might be fun to see if you were still around... searched and found your website and thought I'd write. I would like to tell Stuart what you used to shoot this piece...and more of how you landed in Dallas on this assignment. I think it was a panoramic camera...but it may have had a more sophisticated name. He studied photography a bit in high school...and would find it interesting to know more!

Your website indicates a fantastic career for a guy I recall as quite the free spirit. Hope you are in good health with many more years to go!! I was in Seattle last summer en route to Oregon for a week of rest. Had lunch at the space needle with an old friend. Fantastic views ...what a great area to live!!

[About Rick Bradshaw...]

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

He was the director of marketing and I was his assistant coordinating all the CF marketing resources. I handled the work that Gerald Hines (Houston) had a staff of nine doing... and we had three more buildings coming out of the ground than he did. Rick finally told me to hire someone to help, and then his secretary made waves because she couldn't stand that I'd get a new secretary in the process... little did I know until Rick came in one morning to stop me from hiring the gal I was about to bring on board, that his secretary had organized the other secretaries to protest that I shouldn't have an assistant since I was just an "assistant" on the corporate chart!! Rick succumbed to their pettiness, so I threw in the towel...felt Rick was spineless in that scenario and I couldn't see continuing to put in 20 hours a day under that political situation. I left for Santa Fe and Taos for two weeks to re-evaluate my career path...and then returned to resume my sidetracked landscape design career.

While at CF, I also hired Robert A. Wilson to handle the San Antonio project, as he'd worked for us at the architecture firm where I was previously the marketing coordinator....and after convincing Rick to bring him on board, Michael Prentiss came up to me offering congratulations ...said he'd been trying to get Rick to hire him for six months. They were tennis buddies...but Bob, being from Boston and a Harvard grad, totally intimidated Rick. (I was too excited by his talent to be intimidated...felt it a privilege to work with him!)

...

I'm sorry to hear that Rick Bradshaw stiffed you.

[As a reminder, Bradshaw withheld payment of my final invoice for the Fort Worth presentation; it was for \$18,000—more than double that in today's dollars; the loss put a big dent in my plans.]

I can't imagine that he would damage the name of Cadillac Fairview by failing to pay a vendor...but he was a complete "kid" with ADD off the charts...and the Peter principle had kicked in long before I got there. He had a winning charm and was very supportive of me... until he caught flack from his secretary when he authorized me to hire an assistant...as I was an assistant myself, and therefore couldn't have one...according to the secretaries. I was the only female who wasn't clerical...and apparently Rick's secretary who had a huge crush on him, protested my getting to hire an assistant out of jealousy. She was apparently resented that I was on a plane with him to Houston frequently, sometimes with overnight stays. What she didn't realize was that he was "Southern" enough not to want me to stay in a hotel by myself "unescorted", and twice arranged for me to stay in the home of one of the CF guys and his wife when I went down. Looking back, she probably saw only one hotel room on the receipts and figured I was sleeping with him! LOL

I can tell you that the Project Managers couldn't stand Rick's irresponsibility...and thought he was running amuck with little controls on marketing expenses...and they were ultimately in charge of all expenses against their projects...so most likely they boxed Rick in for exceeding his marketing budget and refused to pay for what he might have authorized without their approval. There were two really fine men running the projects (whose names escape me), and each of them had assistants with whom I

interfaced, and they were strategically enlightening me to their budgetary concerns...but there was little I could do given Rick acted like he had ultimate authority from Prentiss.

His wife left him shortly after I resigned...and returned to Atlanta. She was probably a debutant there....very classy girl. (I house sat for them one weekend in their Swiss Ave "mansion". She had Architectural Digest taste and furnishings depicting family wealth. (Rick's dad was a chicken farmer as I recall.)

Funny, I just Googled him after all these years...boy has he aged!! I didn't realize that he went with Prentiss to his new company. (Yes...Prentiss was a straight shooter in my book as well.) My guess is the Project Managers were in a tight spot to complain about Rick given Mike's confidence in his abilities...but I distinctly remember Mike coming up and putting his arm around my shoulder and complimenting me for having the class to recognize Bob Wilson's talent and getting him on board...claiming that he'd been unsuccessful in convincing Rick to hire him...which seemed telling at the time. Makes me wonder why he took Rick with him...but Rick's resume could be exaggerating that roll as a "founding principle" in Prentiss's company.



Martin Dworen, 2019, Stockholm, Sweden.

When Audio Visual Centrum [AVC] failed, in 1987, Kreab turned to Incredible Imagers to produce a show for a travelling exhibition promoting Sweden in America; that show was *Swedish Meatballs*, starring CNN's Burt Wolf and Lars "Tummen" Haldenberg.

While the show toured the States, my company moved to Belgium and back to Sweden before being closed in 1991, when I moved to Vashon Island [near Seattle].

It was a controversial show and I always wondered what happened? How as it received by its intended audiences—American youth.

Researching for this book, I contacted the only person I could find from Kreab—Martin Dworen—to find out.

DM: When and how did we first meet? Was it at AVC ('84-85)?

MD: Yes, I think so, through Kreab and as far as I remember it was Kreab that hired you.

DM: Who was the client? I have been referring to them as the Swedish Tourist Board

MD: The client was New Sweden '88 and the Federation of Swedish Industries.

DM: show was part of a traveling exhibition, as I recall. Can you tell me more about that?

MD: The exhibition was called "It's Swedish" and was about Swedish inventions and products of Swedish origin, such as many of those described in the slide show.

DM: Swedish Meatballs got a mixed reaction; if I remember correctly, they weren't too pleased at the Palace. Can you elaborate?

MD: As far as I recall, we rather got some "negative" reactions from the Grand Hotel who felt that their image could be damaged. I do not remember any reactions from the Royal Court.

DM: What happened to Kreab?

MD: Well, Kreab was merged with Gavin Anderson some years later, around 2006-7, I think. And got offices in some 25 countries. Some years later the name Gavin Anderson was dropped, and it is now Kreab again. I guess you have it all on <https://kreab.com/>.

DM: And... what happened to you?

MD: After my return from Brussels I continued at Kreab until 2005, during the last years on a 50% basis. I then also was consultant to a law firm, SG for the British-Swedish Chamber of Commerce in Sweden and President of the Svenska Dagbladet Executive Club for a number of years.

MD: In 2005 I “changed my life” and started to work for Fryshuset, a huge youth activity NGO, where I am still Senior Advisor working with International Relations and Public Affairs. See www.fryshuset.se and www.fryshuset.global.se.

DM: Thanks for your recollections!



Mike Fahl (left) with AVL's Jim Coombs, circa 1991.

For those who may not appreciate the irony of this picture (left), Dataton and AVL were arch enemies. AVL were still top dogs, but Dataton was eating their lunch. You can see it in their smiles, one stiff, the other relaxed.

When it came to Dataton's competitors, Mike Fahl could afford to be magnanimous. His slide-projector-programming code was so far ahead they'd never catch up. As the technical wizard behind Dataton technology, I asked him about the company's development.

DM: Is there any chance I could reprint *The Story of Watchout* in my book, as an Addendum? (With due credit, of course.) [See Addendum III in Volume Eight.]

MF: Absolutely! I'd be honoured. You may do so under either of these conditions:

1. You reprint the story in its entirety (including illustrations).
2. If you want use only parts of the story, I want to read and approve the result, including its immediate surroundings, before you publish it.

Your story will add a lot; the book is a kind of history of slide shows in the latter half of the 20th century extending into the early years of the 21st. I am trying to include first-hand accounts from as many producers and suppliers as I can locate; you know, the real inside stories.

I'm glad you liked it!

The first picture I believe originated with you, so please feel free to swap it out for your original image. The Apple II pic was my own. Some are Dataton's pictures first published in old product catalogs or *News&Views* magazines, which I took the liberty to use. You may want to check the following ones with Dataton if you want to be on the 100% safe side (but I'd be most surprised if they had any objections – at least they haven't told me of any such):

- IBM PC
- SMARTPAX with Laserdisc
- TRAX on a Mac

The lightbulb was something I scrounged somewhere on the 'net. Please feel free to replace it with other suitable "lightbulb" (I'm sure you have some of those in your archives).

From Mike LaRue | Audio Visual Laboratories [AVL]

To research the history of slide shows for this book, I tried to contact as many old AVL colleagues as possible.

Mike LaRue was a relative late-comer to AVL; but he also worked for Randy Will at Staging Techniques, giving him added perspectives, which he generously shared with enthusiasm.

Mike LaRue (right) with Richard Shipps at the 1982 NAVA Convention in Anaheim, California. Photographer unknown.



We first met when “Incredible” was still in existence. I had just started my first stint at AVL and met you in New York, I think you were creating a show to use at the AVL Dealer meeting or for NAVA. [It was *The Inner World of AVL* show.] My title then was Director of Marketing.

Later I would become the Director of Training, Tradeshows and various other lofty titles depending on what Chuck thought appropriate at the time.

George Smith was the head engineer of AVL. Gary Kappenman did a lot of the design work. (I can’t remember his wife’s name right now but I will check with Kevin Bull and see if he remembers. I know they got divorced in California and she remarried one of AVL West employees and everybody still got along famously.)

AVL West started around 1980. They were instrumental in starting the Eagle computer for business. It was a solid computer but just a little too close to an IBM for comfort. Something about the same spelling errors in the operating system got them in hot water.

My favorite memory of working with you was at Photokina I was helping you in setting up *Xanadu*. Everything was as aligned as we could get it and got ready for show time. The lights went down show started and was looking great until the show died mid-way through because they had all of the AVL Doves, Eagle, and audio plugged into one circuit. The fact that it made it through half of the show was pretty amazing. We reset and rewound and successfully ran it.

[On the second run, *Xanadu* made it to the end without blowing a fuse, but the slides were out of synch... the trays should have ended at “zero” but all of them were in other various tray positions. [See *1988 – Hubris Is as Hubris Does – Irrational Enthusiasm*]

Later that evening, we had a few cocktails to celebrate; some Scandinavian liquor? [Probably Linje Aquavit] Richard Fairclough (Mediatech, England) was eating roses at some point.

Chuck stayed in the east [New Jersey] and tried to make TVL a going concern. Great idea poor delivery. Chuck was at Crestron. His wife Maureen died about 10 years ago.

Randy Klein was VP of Sales at AVL Under Mardi Ohenesian (former President of AVL). He became President of Crestron after the founder died last year.

I actually tended bar at the Quay where I met the AVL folks and they convinced me to come by and see a couple of Multi-image shows. I sat in a dark room and watched Richard Shipp's "*Burn All Illusions*" and a Canadian show done by Richard [sic] Fellows "*Life in America*". I was hooked.

I went to work for Staging Techniques for about 2 years before going to AVL. The Golden Eagle was still a valid product when I started but was soon replaced by the Eagle II.

Early on I had the pleasure of setting up Alan Kozlowski show, "*The Power*," with the ever-temperamental Ravens [Raven Film Controller]. Film and slides seemed like a good idea. Although it was dicey when it played, *The Power* is still the most thought-provoking multi-image show I can remember.

The Dove X was introduced with Richard Shipp's *Pyramid* show. [The original Dove was launched with Incredible's *You Can't Stop A Dove* show.] During my tenure AVL named their machines after mammals, with the *Coyote*, *Fox* and the *Chipmunk*.

The Eagle had a little brother, the *Roadrunner* [introduced with a show by Image Stream] and the *Cricket*; they never really gained any traction. There were also *FX2* and *FX3* dissolves at the same time.

My second stay at AVL was during the Video Graphics attempt which sort of never caught on. My big hit during this time was "*Salesbusters*" which Brien Lee produced.

From Nils **"Nisse"** Gunnebro | AV Labbet AB (Stockholm)

Nisse Gunnebro ran a Forox service around the corner from Audio Visual Centrum [AVC], in Stockholm. He kept to himself and produced first class special effects, especially compared to the stuff AVC had been turning out before I arrived on the scene. Nor could I very well befriend him; in Sweden, he was my competitor, too.

So, Gunnebro remained a mysterious character until he wrote to me last year [2018]. Then I had the chance to ask him about himself and his career in multi-image.



Nils "Nisse" Gunnebro, 2015, Stockholm, Sweden.

Hi Douglas!

I looked at your IKEA slide show again and am so surprised that a 34-year-old slideshow works than [sic] today, what a performance! Nicely and cleverly photographed and programming, among the best I've ever seen! I think Filip's acting was also very good. I guess you used David Trotter's camera. [Trotter was a British maker of pin-registered Nikons and other photo gear.] Do you have any contact with him? I lost it after he moved to the country.

I ended working with slide shows in 1993, sold the studio and all projectors after we had a burglary where the computer for programming and all the floppy disks were stolen and all instruments. Just had done a 27-projector slide show for Pripp's breweries together with the producer Per Arne Kramer. A week later Pripp's had a burglary in their showroom and all tape players and data/music tapes disappeared and then I thought it would be enough, no more slideshows! Per Arne Kramer was one of many producers who did not want to work with AVC. Rumors said that AVC tried to steal their customers.

Started a B2B [Business to Business] agency together with my wife Siw. Are you still working or are you retired? I'm work a little now and then with my wife, but most of the time I'm pensioner. Has smoked too many Camel cigarettes and has since 1971-93 developed my color film myself, which caused me to inhale large amounts of chemicals that have not been so good for my lungs. Today I have to have oxygen around the clock!

I hope everything is fine with you!

Best regards
Nisse

Ps The only thing I miss is my audio studio [see picture, below].



Nisse Gunnebro's sound studio, circa 1991. See below for equipment details.

You may use the image of the audio studio any way you want. Most of the things are from Tascam. The latest picture of me is in "about" is from December 10, 2015.

The sound studio equipment:

TASCAM M-156 Audio Mixer Console 16 Channels

TASCAM ATR 60-8, 8-Track Studio Tape Recorder, 1/2"

TASCAM ATR-60 Reel to Reel 1/2" 2 Track Mastering Tape Machine; ATR-60 HS Version 15-30ips Speeds; Optional Remote Control & Auto Locator. TASCAM offers both a remote transport control (RC-65C) and an auto-locator (AQ-65C) for convenient console-side operation of the ATR-60/16. The AQ-65C features ten-point memory, programmable pre-roll duration, two-point repeat and basic transport controls.

TASCAM 133 • 3-Channel Cassette Deck

TASCAM 130 3 head Professional Stereo Cassette Recorder 19" 3U rackmount option

TASCAM T-26402S cassette duplicator and slave units

TASCAM 34B 4-Track Recorder/Reproducer

TASCAM PE-40 PARAMETRIC EQUALIZER

NEUMANN U47 and a M49 Microphone

The [musical] instruments were for my great pleasure. It was relaxing to sit and play for myself after the staff left for home:

KORG synthesizer and a drum machine

MARTIN D42 guitar

FENDER Stratocaster guitar

IBANEZ bass guitar

From Noreen Camissa Miller | Audio Visual Laboratories [AVL]

Loyal to the end, Noreen Camissa was the last one out the door when Audio Visual Labs [AVL] closed in 1992. She's the only one alive with direct knowledge of those final days and the events leading up to them, which I asked her about, for this book.



Noreen Camissa Miller, 2019, Highlands, New Jersey

DM: Who was New England Data Products? Was that when Ray Sozzi took over as President, or Edmond Branger?

When did you leave the company – and why?

NC: Data Products New England was the final move for AVL. I'm guessing early '80s. During Ray Sozzi's time as President. The last remaining employees were me, Frank Curatola and John Merritt.

From Pat Bedard | Car and Driver

Pat Bedard and I worked together on a half-dozen road test articles for Car and Driver magazine. He was probably the sanest (lease crazy) of their writers, but no less enthusiastic. Besides writing, Bedard twice won the magazine's Reader's Challenge Race. He sent me his Tom Cosgrove illustration, for my book.



PB: I can identify many of the faces: just below my looming visage on the left (my right in the grouping) is Miss Cancellation, the race queen, called that after the first year she appeared with nipple bumps showing on her knit shirt; we had more that a few indignant letters from subscribers threatening to cancel their subs. Opposite her is Judy Hitchcock, who was a major coordinator of the event. On the left drinking from the champagne bottle is Bob Brown. Opposite him on the right is Don Knowles, my arch rival on the track and a long-time friend who still races at age 70. The bearded face just above the neck on the champagne bottle I'm pretty sure is Marty Touhy, advertising manager, later the publisher. The two faces below the bottle, holding beer cans, are Don Sherman on the left, technical editor, and Jim Williams who was Sport editor at the time (I think) and much later, briefly, the Art Director. The face at the top left, looming over the backdrop, was a Detroit space salesman, name lost to time.

Pat Billings [now Shipps] was second in command during the transition of Mesney's Third Bardo into Incredible Slidemakers.

I asked her to write down her take on those metamorphic years.



Pat and Yours Truly at Whistler Village, 2014.
Photo by Pam Swanson.

I started when you were doing the first show for EJA—Airplanes on slides. It was a single screen quad split. Then...

Spaulding
World Book
Clairol
Burger King
Village People

All along you were shooting:
Car and Driver
Owens/Corning Fiberglas
Ballantine's
Other stuff

I remember the EJA show because it was what I think one of your first slide shows. You used the AVL Acuetone to program it.

Spaulding was the first show I went on—don't remember the configuration.

The World Book show was started, or was in progress when I came on board. I ran a lot of film to the lab, then processed a lot of film in the bathtub (E6 process). It was not complete when we drove to the airport. It was a 4-screen show, I think. Big audience. 4 days of meetings. You shot my mother in her classroom. You went all over the country to shoot sales people and how the "Fish" article was created.

Clairol was a long run—lots of IBS (International Beauty Shows) and off shoots included Zotos (Ken Perry) and Hennalucent (Arnie & Sydell Miller). Lots of 'heads' were shot.

We did the InterCoiffure show (I took it to Monte Carlo) which involved you shooting colorists from around the country. Diego Messina from Boston, etc.

Burger King was when Don Smith from McDonald's left and became president of BK [sic]. He invented (with Donald, Tom & Geoff) the Grand Slam program to roll out new changes to eight different markets over two years. You did the nuts and bolts shooting for the middle section content, then you and I shot the eight regions—workers, exteriors, etc. I remember San Diego, Houston, Winston-Salem / Highpoint, Omaha(?) and Minneapolis. I took all the shows out on the road with OC. Seem to draw a blank on the other cities. Maybe because you shot them.

I don't remember Ed Binder. I think he was after me.

You got the Forox and you, Fred and I figured out how to run it. Shortly after that Jim Casey came on board. He also ran it. You also took over the first-floor space at that time. Remember Heller who used to live there?

I came to you right out of college. 1975, toward the end of the year. October maybe? I left 4 years later. 1979. We both cried. Your company had grown so much and I became a bit lost in the continuous expansion. Bromberg was brought on and many others.

I joined CSG in late 1979. Left in late 1980 / early 1981 and worked with the bastards (CSG) for a year and change. We continued on work for BK. Lots of different shows. It was definitely a better deal for them than me. I moved to break my contract with them and they (Donald) became quite vicious.

They sued me for \$2 million when I left them. I worked a year longer in NY with Minolta and some other clients. Then I did some freelance design for DD&B on IBM and ran away into Richard's arms. We married in 1982. The lawsuit continued until Donald died and CSG closed. Not sure when that was.

I sometimes feel like I was 'kicked off the island'. Too many politics and trickery for me. They were not nice people. I was trusting, naïve and incredibly young to be playing fire with those guys.

While there I hired Kathy to help me out and she met Steve. They married and she quit me to take a job as producer at MetLife. I was very proud of how she had grown. I never trusted Nissen much. Don't know what rubbed me the wrong way. We did not gel very well. I thought he was a bit blustery. [See below.]

...

As for the frozen radio [during one of our air-to-air shoots for Piper Aircraft]: We were doing a shoot somewhere over Ohio – not sure what city. You were shooting for Burson, an EJA (Executive Jet Airlines [sic]) project that involved shooting a Lear Jet and a twin-engine Piper. We were in a Cessna, with the door off. We went up into the air, and you were directing the position of the two EJA planes via the radio. This was a tricky shot to get – you wanted the Lear and the Piper in the same shot. The Lear had to go as slowly as it could, the Piper was going fast as it could, and our little Cessna was doing its best to keep up.

You were shooting with a 55mm lens. No trickery. I was loading film into your cameras so you were ready for the next shot. The shooting stopped when our radio froze, and you could no longer direct the shoot. It was so cold up there – and with the door off and you leaning out to get the shot, the radio locked up. It was probably wise that we stopped. But I believe you got the shot they needed.

Monte Carlo – InterCoiffure show, 1976: Clairol entered the international contest featuring several hairdressers you shot for the show – Leslie Blanchard, Diego Messina, Peter (don't remember his last name) [Coppola], and another hairdresser. I think Diego won with some very modern looking white-makeup; severe hair looks. While he was there, his salon staged a coup and all walked off the job, leaving him nothing when he returned.

I will continue to hound my husband about his memories...

Hugs to you!

Pat

DM: I remember we shot Kathy Nissen in my bathtub for one of our shows; do you remember which? And, what was Kathy Nissen's maiden name? Do you remember when Steve hung himself? Were they still together? What happened there?

PS: Kathy Friedlander; First husband Milhauser; Second husband Nissen; Third husband Miller. Steve took his life after they were divorced.



Kathy Friedlander Nissen Miller, 1977.

DM: What was your opinion of Glen Wilhelm?

PS: OMG. He was a wreck from the get go. He told a great story to get hired and was (in my experience) sorely incompetent. Obnoxious and foolhardy, full of himself and not willing to learn / listen.



Pete Bjordahl and I met Watts-Silverstein. Small world: Joey Porcelli, Incredible Slidemakers' western sales rep, is his niece; we hit it off right from the start and have remained friends since, although I'm old enough to be his father.

When Pete entered the fray, multi-image slideshows were already a thing of the past; but Watts-Silverstein still screened their award-winning, 18-projector slide show, *The Great Storm*, in the company's theater. His first job included baby-sitting that show; so, he got a taste of the real thing, before everything went digital.

Pete Bjordahl, 2017, Vashon Island

It was *Softimage* that I used to make 3D graphics. Great program and I used for years afterward. I actually signed up with Watts to get more experience with *Softimage*. Greg [Hendrickson] and Ted [Iserman] were the others [using *Softimage* to make digital media]. I am not sure where Greg went but I've seen Ted still in the event work. I was an assistant but had free reign on some equipment that Bruce was into. I spent the time teaching myself the software.

Softimage was just a 3D tool, not an interactive tool like *Director*. I think most of the CD-ROM stuff was *Director*/*Shockwave*. Flash was from Adobe and more web based. It was used concurrently and then took over. *Director* is dead I think and Flash is almost gone now.

I was the last person to run WS' big fancy 18-projector(?) show. I fired up some AVL thing and dusted it all off. Aligned the hell out of it and then ran it for the office for a couple times before they boxed it up. It was actually really great to see.

I feel lucky to have been a part of that, to understand the look and sound of the work from the booth. What a clunky, ancient piece of technology, a set of light dominoes that only go just right just a few times. Video theater made by small motors. I still think there is a something there to explore now that we have perfect video at the same sizes.

[Part if Pete's job was "baking" the audio tapes that controlled multi-image slide shows; the tapes were dried out in a low oven, at 200° F (93.3° C).]

Baking the audio just meant cooking the reels in an oven for a while to unstick the tape from itself or to cause some other reaction that allowed the reel to reels to be records on another format.

From Peter Howland | Watts-Silverstein

Peter Howland had the office next to mine at Watts-Silverstein; his job was staging oriented so we didn't overlap much then.

Fast forward nearly ten years and he became a client. Actually, he was Pete Bjordahl's client and he hired me to co-produce content for a Microsoft. The software giant was Howland's first major client; he took that business with him, when he left W-S.

I asked him about how he built up his successful events company, Creative Edge.

Peter Howland, 2005



Hey Douglas,

Good to hear from you after all these years. You are rattling my cage to remember some of the answers to your questions. I think I did meet Pamela briefly many years ago when we stopped by your place on Vashon.

The video editing company at that time was Flying Spot, and the editor in question (their lead editor) was/is Doug Loviska. Doug is still editing in the freelance world and doing well.

You were a part of one of my first big (post Watts-Silverstein) jobs with Microsoft. Both you and Pete B contributed to a cool Fire/Ice theme (trite as that was, we made it cool by going a bit deeper into the lore surrounding Pele and her sister, Nāmaka.)

That was launching point for me and my next ten years working with technology (mainly Microsoft) ... a relationship that proved lucrative and artistically stunting. That's a whole story unto itself.

I did survive WS and benefited from having been there. Those were some great times and, though no one knew it at the time, the end of an era in multimedia projection. I still think some of the multi-projector (Dove driven) shows I experienced in the UK (prior to coming to Seattle) back then were more mind-blowing than much of what's out there today. Perhaps that's just my perception as an old codger, but some of those shows were visually stunning, where the photography was top-notch, the stories were well-told, and the clients didn't get in the way too much as they didn't know what the hell was going down...they were just along for the ride.

Clients know too much now and creativity is often stifled at the expense of dispersing corporate messages...which land on the audience like feathers in a hurricane. Corporate clients so often have the need to say so much, and wind up saying nothing as a result.

I built up The Edge Creative over 8 years, but lost the drive to sustain the Microsoft relationship. My internal soul was crying 'bullshit' and we didn't land enough other business to sustain the machine. Alas, it was emotionally tough to let it go, but I'm now working freelance ... as creative director for other agencies. ... I do a lot of shooting (photography and video) these days. I am really loving getting my hands dirty and making things...that's when I'm happiest.



Peter Lloyd, circa 1978, London, England

Being a publicity hound, Peter Lloyd, Editor of the British magazine *Audiovisual* was right at the top of my A-List.

I met Lloyd the first time when Sandra Sande and I visited the U.K. on holiday, in early 1982. He met us at our hotel. After a four-hour binge at the lobby bar, we were best buddies.

As Peter was on top of the AV scene in Europe for two decades—the entire history of multi-image—I had some questions for him about that.

Glad to hear you are recovering from what must have been a nasty op [my 2016 nephrectomy]. Just as well I didn't ring you in early October to take you out for a drink in Vancouver, where I spent a week with one of my sons.

The HP:ICM [ICM and Hamilton Perry] boss lady was Lois Jacobs (once at Purchasepoint). Their biggest work was GM product launches in Europe, but they employed a top bunch of creatives – including Clive Cobb for a short period, Nigel Lloyd-Jones (their long-term creative director) and the "crew" at Module Design.

Lois went on to head up Caribiner, taking Nigel with her, and they did logistics (and much technical production) on several Olympic opening ceremonies. She was last hear of heading up part of WPP, the ad agency group.

Electrosonic lives on and is now mainly run from the USA, although its UK/European arm still flourishes under the direction of a lady called Sarah Joyce. However, they have given up making stuff and now concentrate on systems integration for both corporate and entertainment projects (Universal theme parks etc.).

Bob [Stimson] is still connected to the company in a kind of "grace and favour" role – I think his title is founding director – and he is still writing about the AV market, including a 50 year of Electrosonic corporate memoir. He's not in the best of health – some heart problems which have now been addressed – but he's still active round the fringes of the business.

Geoff Gale still in the business, running his own production company with a lady called Bridget Lang. I think it is called Lang Gale Associates.

Purchasepoint disappeared, absorbed into the WPP empire with HP:ICM [ICM and Hamilton Perry] as PCI:Fitch. Although Pete Thomas and Richard Fairclough are still in contact.

Mediatech also collapsed. Its systems business was sold to Metro; the a-v control business died of its own accord and the rental business became part of Myriad subsidiary Creative Staging (director Richard Crowe!) when Bob Jackson retired.

Tim Roscoe worked for Module Design, which was a "trade" house making shows for the big production companies such as Hamilton Perry, MMA, HP:ICM etc. He went on to work for HP:ICM direct and then as a freelance.

DM: Who were the UK's top 10 multi-image producers, in your opinion?

My list of producers is probably rather eclectic, and I'll follow up with rostrum camera folk once I have had time to go back into the archive.

Producers, in no order and excluding star designers like Tim Roscoe and Mike Mayo:

Malcolm Lewis (Media)
Geoff Gale (Purchasepoint, PCI)
Nigel Greening (Myriad, Park Avenue)
Clive Cobb (various)
Patrick Molyneux (Module)
Robin Prater (Prater AV)
Sarah Reed (Edco Reed)
Nigel Lloyd-Jones (HP:ICM)
Darryl Johnson/Vincent Joyce (Triangle)
Tymn Lintell (freelance)

For a potted history go to:

<https://www.avinteractive.com/features/analysis/av-at-40-companies-and-people-17-01-2012/>



Peter Gott, 2019, New South Wales, Australia

Peter Gott, affectionately known as “Toggy,” was a colleague during the time I spent at Purchasepoint, in London, producing content for a Rank Xerox sales meeting. We lost track of each other when I returned to New York; but we reconnected in 1985 over dinner with David Fellowes and his wife, at their apartment across from the London Museum, during a trip to London to present AVC’s *Our Forest* and Saab 9000 shows at the BISFA slide-show competition. Over an East Indian feast whipped up by David’s wife (while we consumed a bottle of Scotch whiskey), Toggy told many tales, I asked him to recall some of them for this book.

You came over to the UK in 1979 to do a gig for Purchasepoint and visited MediaTech [sic] (where I worked at the time). You came to the house-warming party at my place in early 1980, too.

I think you brought *Bumbles* over with you to the UK. Now there's an AV I'd love to see again. Do you have a digitized copy? It's sad to think that probably 99% of all the work we all did back then doesn't exist today.

DM: Tell me about the most amusing episodes in your career staging slide shows.

Medical Conference, Monte Carlo, 1980s. This was a big show I worked on with lots of break-out sessions. The production company’s MD was there and busy selling extra content while we were on location. Another AV? No problem! It was pretty busy.

One of the meetings in the main hall of the Auditorium had a lot of 16mm film inserts. The audience wasn’t very big for this session so they were seated in the block of seats nearest the stage (think of a mosh pit for medical execs) and the production desk was roughly in the middle of the hall.

The speakers would arrive just before their session was due to start and hand over spools of film to me. The projector was too noisy to rewind each film as it was so close to the audience so they would end up tail-out on the take-up spool and would be sorted out after the session.

By the usual standards of conference production, it was pretty chaotic.

One speaker handed over his film and I laced it up ready to go. A few seconds after I rolled the film, I realised that the take-up spool was not big enough. A few words were exchanged over the comms and a plan was rapidly formed.

I had to remove the take-up spool while the film was running and replace it with a more suitable sized reel. This entailed walking back and climbing over the rows of seating and dragging the film along with me. As soon as another tech had put a larger spool on the projector, I had to cut the film and pass it back so it could be laced on and the slack taken up.

As soon as the film was finished, we had to splice it back together and hope the owner didn't notice. The audience didn't see any of this so I'd rate this as a minor success. Pro tip: Make sure you have a good selection of empty reels and get more sleep.

You kids playing in an mpeg file from a laptop today have no idea.

As I mentioned earlier, the overall event show was a bit chaotic. At another time there were two small break-out sessions in adjoining rooms. They were supposed to be at different times but the schedule was being adjusted constantly and they ended being run simultaneously. We had enough kit to run both except for comms. The two crews had to share the same circuit. You can't begin to imagine...

At this point most of the production team had gotten by with only a few hours sleep over several days. Having two crews sharing the same comms was a nightmare.

Producer in Room One: "Standby AV"

AV tech in Room Two: "There's an AV next?"

Producer in Room Two: "What?"

And so on. Somehow it all worked. I still haven't figure out how.

* * *

Year: 1982

Client: Yazoo, the synth pop duo

The show was a multi-image three screen background for each song that the band played live. The hardware was a RoadRunner, Doves, SAV2020s and a 16mm projector. It was a live performance but the music was actually played back from a Fairlight CMI synthesizer/sampler triggered by a Linn LM-1 drum machine. The Linn also triggered the RoadRunner via a bespoke black box that automatically converted MIDI signals to the remote-control socket. All well and good and it worked perfectly during programming and rehearsals.

The band did a "secret" warm-up gig in their home town prior to their UK tour so I went along to watch. They started the first song but part way through the visuals just stopped. I was watching from the wings and the operator didn't know what to do so I stepped in and took over. The interface box had died so the RoadRunner was getting no trigger signals. The way it was supposed to work was quite simple and elegant. It sent the trigger at the start of each bar of music and the RR then ran the next series of cues. I put the rig into standby and whizzed the RR forward to the start of the second song and indicated to the band that everything was going to be fine and to play the next song. From that point I had to manually cue the RR at the start of each bar of music to keep the visuals in sync. The rest of the gig went along without any further problems. That was the first and last time I've counted one, two, three, four in my head for an hour.

[That story is amazingly similar to a show Incredible Slidemakers made for the Village People. The Dove instructions were stored in a ShowProV that was manually triggered to the music, bar-by-bar, burst-by-burst. It worked perfectly, performance after performance.]

Year: 1975

Client: Egg Marketing Board

This was an odd little show. It was for the marketing department of a conference client of mine. Marketing departments and show logistics are not natural bedfellows.

A small two projector AV module and some speaker slides were created for a section of a larger show. Nothing fancy at all. The marketing guy had decided that to save money he would drive us to the venue in his medium sized estate car. We had an Octopus Packaway folding set unit and the AV kit. Did I mention the venue? Paris. France. Back then it meant crossing the English Channel by sea as the Channel Tunnel was but a dream and the client had chosen to go by hovercraft rather than ship.

We arrived late at the port at Dover but just in time. The UK customs waved us through. We settled on the hovercraft for the crossing. It was my first time but wasn't to be the last. It wasn't to be the last that particular day.

As the hovercraft left the sheltered waters of the port and entered the sea, we hit a big wave. The vessel leapt into the air and then dropped. Most of the passengers seemed to float in mid air for a moment and then crashed back down onto their seats. Now I know what the sound and smell of fifty plus people being simultaneously seasick is like.

As it turned out this was the least of our problems.

We arrived at Calais and drove into the French Customs area. The officer asked for the ATA Carnet – a document permitting the temporary import of goods. The marketing droid obliged and the officer perused the paperwork. "Monsieur", he said, "You didn't get the Carnet stamped by UK customs. We cannot allow this equipment to enter the country".

There was only one option. We had to get the next hovercraft back to the UK and get the Carnet stamped. Fortunately, the hovercraft is much faster than the ship so back we went and did the deed at Dover Customs. The officers there were helpful and we were back on our way fairly soon.

The next problem was that by this time we had missed the last crossing from Dover to Calais. The solution was to drive for an hour to Margate with just about enough time to catch the last crossing to Calais. Eventually we were allowed into France but still had a few hours of driving ahead of us to reach Paris. A very long day and I have avoided both hovercraft and marketing people ever since.

* * *

Year: 1982

Location: The Auditorium, Monte Carlo

The show was a car launch for a major Japanese manufacturer. The Auditorium is a beautiful venue with fantastic variable acoustics for differing events. Unfortunately, the architect had concentrated on that aspect and had forgotten to include decent sized doors for stage access. To get cars onto the stage a 30-metre-long metal ramp had to be built over the raked seating so that cars could be placed on stage. Quite a feat of engineering in itself.

The set had been built, the cars put in place, the lighting, sound and AV rigs were all complete and a full tech run-through had happened. Then we got the awful message that Princess Grace had been involved in a car accident.

News was scarce at first then the worst-case scenario happened. The Princess had died. The client decided to cancel, or at least postpone, the show. Before we derigged everything, we did a full-dress rehearsal for the client and all went well. The crew decamped back to the UK and waited for the show to be rescheduled for a few weeks later.

On the appointed date we returned and repeated the exercise. The show was perfect until the reveal. The producer asked the smoke machine operator for more smoke so he obliged. In spades. Smoke rolled off the stage and into the auditorium seating. There was a lot of smoke. Eventually you could just about see the audience's heads above the smoke. It reminded me of a scene from the trenches in World War One.

From Richard Shipps | DD&B Studios [Deaf, Dumb & Blind]



Richard Shipps editing slides at DD&B Studios, 1978.

For a while, Richard Shipps was my creative arch rival. Incredible Slidemakers and Shipps' company—DD&B Studios [Deaf, Dumb & Blind] competed to produce demo shows for Audio Visual Laboratories [AVL]. But it was a friendly rivalry; the two of us and our crews played pranks on each other at AMI Festivals.

In 1978 I visited DD&B in Detroit, to interview Richard for *The Inner World of AVL* show; the picture at left was taken then.

This book wouldn't be complete without a few words from one of the original multi-image maestros.

DM: Pam showed me a picture of your work that appeared on Facebook (she's a member, I am not); in the extreme-panorama it looked like a very large-scale museum or gallery installation containing many big pieces.

To say that I was amazed would win the understatement of the year award. I am flummoxed, totally, but in the best of ways. Your current work reveals that you are a master. Beyond that, as we have history together, your new work has added considerably to my understanding of your AV work; I knew you were an all-in guy, but never realized the scope of perfection in your execution. Can you imagine what kind of shows you would be doing today, had we all kept at it instead of changing courses?



I am just continuing what I have done all my life. When I was 5 or 6, I was building structures with Playskool wooden blocks that reached up to the ceiling.

Starting at about that same time, my cousins & I would think up crazy skits with costumes, props, music, etc. and put on lavish shows for the entertainment of family and the neighborhood. [DM: So did I, with my sister, Kathy, and our friends.]

In middle school I was one of the student designers and production supervisors for a glass & ceramic tile mural 9'h x 24'w in the school lobby. I designed & painted scenery in high school and painted mural banners for school events.

In college, I designed and built homecoming floats. I was always the go-to guy for posters, banners, and another artwork. It goes on and on. I imagine it was similar for you. It was a natural transition for me to get involved with animation and projection on large screens. And a natural transition for me to design theatrical sets for corporate presentations and produce exhibit and display projects.

And finally, another natural transition for me to move from being a precision cutter for slides and motion picture artwork, to making large scale cut paper fine art in venue and gallery installations.

When I was a child, my mother ran a nursery school in our rambling house where there was always a special area with low tables and chairs and lots of art supplies. Every day new friends would come over and we would make art. Sometimes we would put on shows.

When I started DD&B Studios, it was the same thing. My friends would come over and we would make art and take photos of it and put on shows. Every day was filled with creative problem solving and exploring new ways to tell stories on a big screen.

I was lucky enough to be at the right place at the right time in the 70s and 80s to meet people like you at NAVA and INFOCOMM and be able to share our excitement in that new media called Multi-Image. It was so great to find that there were more crazies like us, in pockets all around the country, trying to figure out how to do these amazing things with simple slide projectors and the exploding revolution in technology.

About DD&B, I did not suffer from being surrounded by an intense group of creatives. The biggest problem we encountered was not being able to follow up on every idea we came up with. So many ideas, so little time. Lots of ideas were stuffed into later productions, but many really good ideas or techniques were not executed due to budget, time, or change in direction.

Special thanks for introducing me to the amazing person I am married to! [Pat Billings]

DM: Was there an AVL ShowPro that preceded the ShowPro II?

Yes, there was a "Show Pro" that preceded the "Show Pro II". it was just called "AVL Show Pro". I haven't gone that far into the way-back machine for a long time. Just to review, this is what my muddled mind remembers.



The first AVL controller was just called AVL Show Pro. It was programmed with 8 channel punch tape.

I don't remember exactly what the sequence of prior events was. I think George Lubin working with Chuck Kappenman, who had been working with Bell Labs, made the first punch tape programmers for United AV.

Then they had a falling out and George went off to market that product and Chuck Kappenman subsequently opened AVL.

I remember Randy Will coming in to the screening room at Wilding where I was working on an announcement show for Ford Motors new models in the late 60s. The punch tape equipment blew me away. I had been playing with tone programmers and side by side hand punched Kodak dissolve units. I also had worked with some of the old external mechanical iris devices that would be paired up with two projectors to dissolve from one image to the next, just like the old lantern slide projectors with 3 1/4 x 4" Ektachrome that was laminated to a sheet of optical glass, manually sliding the down projector from one image to the next. What a world.

I believe I kept one of each of the AVL programmers. I will have to go to my storage space and see if I can dig them out and relive a few of those memories.

I hope all is well with you and Pam. Pat is still in the business working on various corporate events. I continue to make art. New stuff every so often on my website. Check out www.richardshipps.com.

Stay in touch,

Best,
Richard

Letter to Rick Jones | Re: Chuck Kappenman

Rick Jones bought **Chuck Kappenman's house**, in Atlantic Highlands, New Jersey, in the year 2000. Because he continued getting so much mail addressed to Chuck, he turned sleuth to learn **more about the man; that's when he** discovered my website and the brief history of multi-image that I have posted there; he wrote to thank me for providing that information and that started a **"conversation" between us**. Most recently, Rick sent me a link to an article about the formation of The Presentation Guild, a trade association formed by and for professional slide makers—those who put together Powerpoint shows and media of that ilk.⁶ [More about that, below.]

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. 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 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. 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.

⁶ <https://www.forbes.com/sites/nickmorgan/2016/09/29/the-presentation-guild-serves-everyone-who-produces-slides-for-speaking/#44e12b2a2d74>

DM: Thanks for the link to the Presentation Guild article; I read it with interest.

History is certainly rhyming in the case of the Presentation Guild; it is a direct spiritual descendant of the Association for Multi-Image, formed in the '70s by the same personality types for the same reasons as well as camaraderie.

I didn't recognize any of the names; they are likely Millennials, known in my day as Yuppies; the youngest AMI members would be in their '70s, like me; many have already passed away.

The slide-making technologies used today are radically different than the originals, circa '60s to '80s; today, an individual can do the whole job by him or herself; in the past, teams of 12 to 20 were needed to mount a big show; a complex-looking, multi-colored chart or graph could take most of a day to make; now you can make one in minutes; the foreshortened production time fosters "hacking;" designers (anyone) can hunt and peck until they find something they like; whereas, in the old days, it took so much effort that you had to "think smart," carefully planning designs and getting them approved before they went into production; that requires a different kind of thinking.

No matter the processes, people still make the same mistakes "designing" slides; the most common error is cramming too much information, resulting in type fonts so small that they can't be read by folks in the back rows. AMI was reasonably successful in upgrading all kinds of standards for slide makers; I suspect that the Presentation Guild will do well, until the design and production of slides is done by AI-assisted "bots." Already, robots write news articles and run the financial markets, while anyone anywhere can make terrific-looking pictures and instantly publish them, globally. I reckon that when that day comes, some old retired Presentation Guild member will take to writing a memoir, like mine.

Appreciatively, Douglas

Maybe the timing is better. People now collect vintage (scrap) personal computers and I certainly wouldn't have predicted vinyl making a comeback.

Your expertise might be in demand after a unhinged orange man "leads" the world back to pre-renaissance. We might need to rebuild from scratch, but at least we'll [have] technology that our lying eyes can believe.

Lucky you for you, living in Canada. Hopefully civility is still alive and well north of the our [sic] border.

From Russ Gordon | AV Producer

Russ Gordon and I worked for the same master—Bill Flanagan—at different times, producing shows for AT&T. The show I produced, about modems, was written by Flanagan.

Gordon's slide-show career mirrored mine, at least in terms of the gear we used and what we did with it. Like myself, he was a "one-man band" who could do every task needed to produce multi-image shows, from image production to programming and staging.

I asked him to encapsulate his *curriculum vitae* in an article for this book.

Russ Gordon, by Mrs. Gordon, 2019



I remember Bill well. [Bill Flanagan, who I first worked with at Basford Inc] I believe I met him sometime in 80 / 81 or so. Before joining the telephone company, I was freelancing. I did a lot of work for Terry O'Brian head of public relations for NY Tel. (I believe that was his name). Bill and I were working on this big production for AT&T, a big production that we added our part from NY Telephone.

I started programming on the ShowPro V, then Eagle, then Genesis. I learned [rostrum photography] on the FOROX, but enjoyed doing pans on the Marron-Carrel. Being NY Telephone Company, we always had the money. Being a programmer, I found that it was so much fun to create special effects slides with the FOROX, and then program them. Once we had the LISA (first Macs in NY Tel) we figured out the formula for the format to create panoramas on the computer. They came out so perfect it was scary.

I believe I first met you through Staging Techniques while I was doing staging with them. I went to your studio at the time to just observe. What I remember is it wasn't your usual studio. Things were all around, but with a sense of a big production going on. I was beginning to get involved in programming. I also worked at Aniforms, Caribiner and Sharf Weinstein for a short time.

After I got into the telephone company I continued to evolve. Programming, design, Forox and Marron-Carrel and finally desktop graphic design. The biggest slide show that I had my hand in all aspects, from design to completion, involved 21 projectors. My favorite presentation that I was instrumental in was a one- minute, 12-projector show for NYNEX Enterprise Services on environmental services. When it ended, there was 30 seconds of silence and then everyone stood and applauded for a long time. [It was] completely produced by 3 people.

I came across your site where you talk about multi-image. Ah, "those were the days," as you say. I was just talking with some friends and I always lament that I can show nothing of what I did during those wonderful years of multi-image.

Near the end of working all those years at AT&T/NY Telephone, we were producing 27-projectors shows that after I was done, I would always sit back and think, I think I can do even more, I can push the envelope even more, I can create an affect that no one thought of.

I did another show about disasters around the world, like Exxon Valdez, pollution, etc. The format was single screen 4X3, but had 18 projectors on the screen. the music was from Tangerine Dream. I did the programming in one shot, and it was so cool. It was fast and to the point. When it ended, it took about 30 seconds and then the audience gave a rousing ovation. We got the chills when it was over.

But then the computer image came in, and slides were slowing going away. I slowly became a graphic designer, and for a while, mixed that ability with the [AVL] Genesis programmer and boom, made the perfect pans [that] looked so super. But then “burn out.” Never thought it would happen [to me]. I took 6 months off, and never really regained that push.

Like it was said in the “*Rocky Horror Movie Show*,” I became civilized. So, I changed direction altogether and, as my career wound down, I got into the fabulous world of video conferencing. Quite an interesting change to say the least.

One funny story I have is the following:

While working at NYNEX, one of the companies I worked for earlier, Kipany Productions, called me to help with a big production (the programming). Seems they were given the job of producing the big production for NYNEX's introduction into ISDN.

The show was a 12 projector, panorama format; I was programming it in the evening, after my day job at NYNEX, for about 4 nights straight. Then my boss at NYNEX tells me that we were invited to see a show being held at the Equitable Building. So, we watched the show, and then my boss asks me, can you do that? I laughed, but waited 3 years before I ever told her the truth... that I had programmed the show.

I did totally enjoy reading your site which brought back wonderful memories of not only doing what I did, but remembering you. I was at Incredible Slidemakers for a short time, mainly because a friend of mine, Jerome Meadowar, happened to be the lawyer for your company. [I don't recall him.].

I loved your last line; I thought it said it all: “There is nothing like seeing your work projected onto a giant screen, and being able to control the images on that screen, together with the music; it is as thrilling as flying a Learjet”

[Continued]

Boy did you spur my memories. That was awesome. Got to tell you, I was on early this morning when I saw your email, and wow, that was an amazing time in our lives. I hope you do realize you were an amazing person to look up to in those days, the leader as many have called you. Very innovative and progressive.

Anyhow, this is what I found, some of it I remembered, and much is online.

Go read.... Also, want to wish you wonderful holidays. Peace and Happiness through-out the year.

And thank you for reaching out.

[AT&T] Board of Director format. As I remember, they were Navitar Lenses, though we also had Buhl Lenses on Chief Stands. At the time, the following were used for control: AVL ShowPro 1, AVL ShowPro2, AVL ShowPro3, AVL ShowPro 5, AVL ShowRunner , AVL Coyote and the AVL Traveler.

The ShowPro and ShowPro II had punched paper tape readers only. To save or "write" a program for later use, this separate paper-punching machine was connected. We also used the MARK V dissolve units.

Now I bet you think I am a genius. Well, not really, but check these sites out. I loved going through it all. It was like a tour of history here. <http://www.stevenmichelsen.com/AVL/> He has a link to all the AVL products on this site. Awesome. Also, check this out: so many memories like this: <https://vimeo.com/66598667>

Hope you are doing well. 2 more years and I think I will call it a day. I got so vested into the video conference field, just amazing. I now pushed my company to move to Zoom. (Free) but we use their Corporate version which allows so much more. Still a great and sort of new industry.

By the way, I was reading your career on the web. Isn't it high time to write a book, "The early years". I was so fascinated by it. Great career, some fantastic and not so fantastic people, I actually remembered some also.

Funny, when you talk about AT&T, I believe it was around the year 1993, I almost left NY Telephone where I was producing Multi-Image shows. I was offered a job with AT&T's production group, don't remember anyone's name there unfortunately.

Someone had seen my programming and said it was quite amazing at what I was doing and making the slides jump the way they did. I had told them, I had become a Forox operator, and took my programming skills into the camera room. Turned out to be a great skill to learn.

Long story short though, I didn't take the job, and later learned, it was a smart thing I did. They had shut it down. So, I stayed at NY Tell, which became Bell Atlantic, which became NYNEX, which finally became Verizon.

Can't tell you how many times I had to work and change logos for shows.... I was fortunate enough though, to get into the digital design era, and still do some work now and then.

But then came this Video Conferencing after I took 6 months off after leaving Verizon. And here I still am, with maybe 2 years to go. Nice to get to work from home also. But I am getting tired of the corporate life also.

As someone told me years ago, when dealing with the corporate mentality, they said it was a culture of one thing. "What's the dumbest thing you can do?" Yep, that's the corporate culture then, and seems to still be.

Anyhow, stay well, be well, and enjoy. Russ



Seymour David Levy was my boss at the first ad agency I worked for: J. Charles David. His partner, Joel Charles Holiber, was possibly the most high-strung, neurotic man I've ever met. After less than a year I left, wondering what kept Seymour there.

I finally got my answer when Levy found me on the internet and got in touch earlier this year [2019].

Seymour Levy, 2019

Well to say the least, my tenure at JCD was quite volatile. As you insinuated our friend Joel Holiber was quite frenetic, and impulsive.

After three years of being witness to these shenanigans, I had to call it quits. Ironically the business was going well at the time I left; however, one can only be a witness to that tense culture for so much. As far as his secretary Annette, and a possible affair, I can only be suspicious, although his lovely wife Eileen finally divorced him. As an aside JCD went out of business a year and a half after I called it quits.

Joel eventually opened his own private PR firm. That lasted a few years until he retired and settled in Florida. I am not aware if he is still creating havoc elsewhere.

By the way, I have no inkling as to who that "old dude" Joel charitably made work for. I had no idea of that incident, but I have to admire him for it.



I joined Mandabach & Simms, a NYC branch office of a Chicago agency. From there I had a tenure at Delaney Advertising, then Ted Bates, which led to a very long and productive career at Ogilvy Advertising. Getting back to your theme, Gray Matters, I had the unheard-of distinction of working at Ogilvy as a senior art director until the very Gray Age of 76, a situation unheard of in the crazy youth-oriented ad agency business.

The reason I was finally put to pasture was that the main account, Dannon Yogurt I worked on was lost to the agency, and it was time for me to turn my Ogilvy computer off.

However, I gathered my Photoshop, Quark, Adobe Illustrator programs and turned my Seymour Levy computer back on at 309 Kirby Ave. Woodmere, and its been burning bright ever since. Although I was put to pasture, the grass never grew under my feet.

As far as my “retired” life, Irene, my Nikon and I have travelled the world extensively. Photography has been my passion, as I’ve had many solo exhibits, awards, and the best of it all is that I have several photos of mine unfortunately taken at the site of the 9/11 disaster in the Smithsonian Archives in Washington DC.

My downtown Ogilvy office was only 12 blocks from ground zero. Since I arrive at work shortly before 9 am, I had the misfortune of being an eyewitness to the tragedy. I saw the plane hit and witnessed the implosion of the two towers which I photographed. One of the photos is in permanent exhibit at The National Memorial 9/11 Museum at ground zero Manhattan.

Thank you for sending that wonderful portrait of my family. My daughter’s name is Danna and my son is Ron. Danna had followed my career into the ad world. She worked for several major ad agencies, and now free lances as a consultant in the medical field.

The key necklace Irene is wearing in the portrait is just an art artifact and has no significance. By the way, my son Ron has very pleasant memories of you, in fact you were an influence on his at the time 10-year-old life. He still recalls a visit to your studio and was very impressed by the speakers you had posted on shelves pointing to the ceiling. In fact, he tells me he still has the Beatles Rubber Soul Album you autographed and gave him. This was major influence on him as he now is a fanatic music collector with a stash of several hundred vinyl recordings and floor to ceiling speakers, a turntable, and various collections of amplifiers and such, worth well into the thousands. And by the way he is the owner of new Corvette. He still remembers the Stingray you came with on a visit us way back when.



Seymour Levy family, 1973

As for my impression of the young Doug Mesney I hired, I have an uncanny perception of sensing work ethic, talent and most of all dedication to his or her craft. As a creative director I have had the opportunity to hire many personnel in my long career. I have chosen a few winners and my friend Doug Mesney certainly qualifies. Doug, I am very impressed with your resume, and feel so good that I noticed your worth, and in a small way I am a recipient of the dividends.

Proud of our friendship,

Seymour

From Steve Farris | Sound Images



Steve Farris is the COO of Sound Images, functionally if not officially. We spent countless hours together backstage, screening content at Nike sales meetings. My biggest (and last) multi-image production at Sound Images for Nike was a 90-projector extravaganza.

I asked Steve to verify the technical details of that show and tell me about some of Sound Images' other monster shows.

Steve Farris, 2015, AT&T Stadium, Arlington, Texas [World's biggest screen.]

Mr. Mesney!

You are really digging back in to the archives, I'm not sure how good my memory is at that.



I've attached a photo of the Shox presentation [above], It was even more involved than you describe. From the test grid, it would appear that there were 90 projectors. You are correct, the letters are the AVL channel/projector assignments. I found my packing list from the show, and from that and the grid it looks like a total of 6 channels [of audio], 3 AVL Genesis computers, 30 Dove X2 dissolve units.

The image was a 3X5 butt image with overlaps both vertical and horizontal and 2 projectors per projection zone. That required two soft edge masks in each slide mount!

But there was also a video component on the Plasma screens that lowered in as the story unfolded, and a large front projection video screen. We used a Dataton Trax control system to drive 14 DVD players, a Betacam player, and a 16X16 matrix router.

The entire system was driven by time code from an Alesis ADAT audio deck. For manual cues, the Trax system sent a relay closure to the AVL system to sync all the computers.

The show was at the Phoenix Symphony hall (in June, it was very hot outside!). I don't remember the screen size, although I know it was rather large since it filled the Proscenium of the theater.

And that is about the limit of what I can remember using the study aids I could find.

That's the only picture I found. I think your estimate of screen size is about right. The front screen [upper right in the picture, above] was a video projection; stills would have come from the DVD player/Trax system. Our control system was backstage, just the video projector up on the balcony. Maybe you were up there as well? [I was.]

But I remember the array of computers and DVD players back stage, as well as the scaffold for the projectors. We did that kind of slide projection scaffolding a lot back then since we needed small images to keep it bright.

Of course, to get specific is beyond my memory, so I can't say for sure there wasn't some sort of control in the balcony. While that was not necessarily the last show we produced in slides, it was pretty close. We did the Maxims on Kauai that fall, and that was a Watchout show. Didn't you go on that show as well? [Yes, I did.]

I'm pretty sure Dan Quigley was the camera operator. Pretty sure Dan Root was the primary photographer and designer. Not sure if Brian Kesselman was working for us yet. Was Chris Fowler still around to do Camera Work?

[Yes, he was; however, he suffered massive migraine headaches and would not be available for days, even weeks, at a time; he eventually retired from the stresses of rostrum photography for shows with tight deadlines.]

I could probably go to some of our off line hard drive archives to see if I could find more stuff, maybe I'll try looking next week. I have a bin of hard drives that I need to sort through, so this could spur me on.

In other news, Dave sold the building we were in and our office is now in his basement. We have a video editing suite on the main floor. We just don't do those big shows anymore, so we had a lot of stuff stored on shelves that never got used. I ended up putting a lot of stuff in the dumpster, gave away a lot of screens, sold a lot of stuff for pennies on the dollar.

[Continued]

Finally got some scans done:

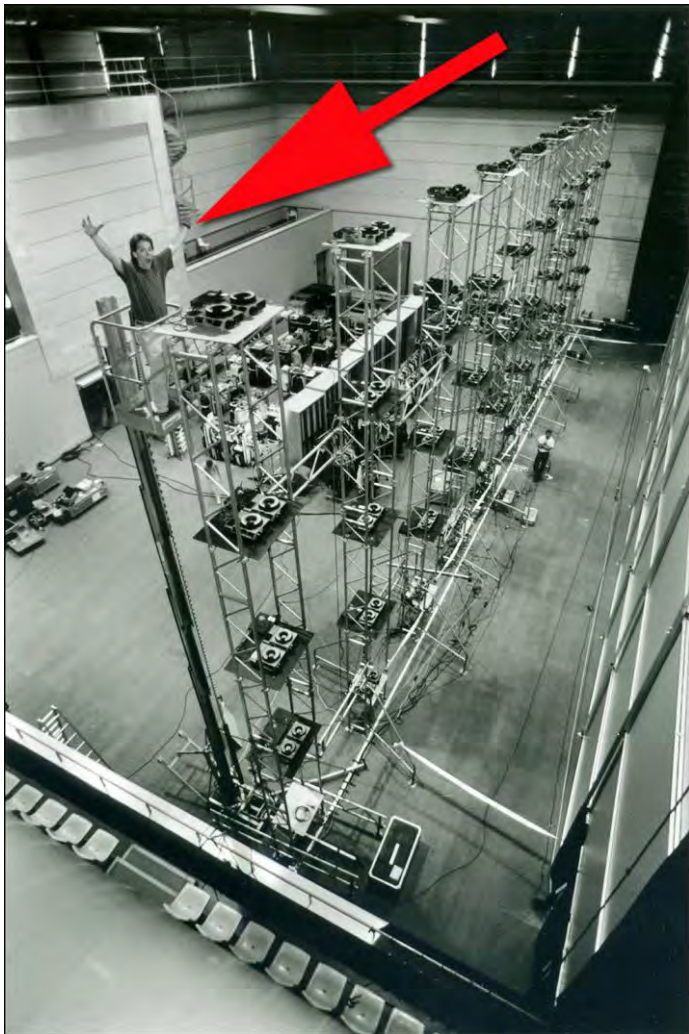


Above: Dave Frey is third from left; Mike Dougherty, fifth from left; Steve Farris is at far right; Gar Benedict behind the lens.

Thunderdome (left) for a Nike European Sales Meeting – 72 screens (3 high X 24 long) in a circle. 2 slide projectors per screen, each vertical column had one video projector. Installed in a convention hall in Maastricht, NL. 1993.



Hiroshima (above) for Nike Hospitality at Asian Games – 3:1 widescreen slide projection with video center, multiple random slide projectors on surrounding walls. Don't remember the venue, just some courtyard.



Barcelona (left) for Nike European Sales Meeting – 5 X 9 slide screen array (7.5' X 10' screens), 2 projectors per screen. As I recall, video was a couple separate screens out front. Setup was in the old Gymnastics practice hall in the Olympic village.

That's me on the lift. The floor was flexible, so the lift would move the projection towers. Made for a difficult focus job!

I have a bunch of slides, but no good way to scan them. We do actually still have our slide scanner, but it's so old it needs a Mac OS9 to operate.

We have a computer just for that purpose, but it would need time to get set up and functional. Maybe some day (when I decide to write a book?)

From Steve Wilkinson | *Car and Driver*



Steve Wilkinson, circa 1974, Long Island, New York

Hey, Doug, good to hear from you! Yes, that's me, and the car is a Maserati Merak. I remember you shot it somewhere out in the Hamptons, and since the weather wasn't all that good—as you can see—you sprayed the grass with green dye. I thought that was pretty cool.

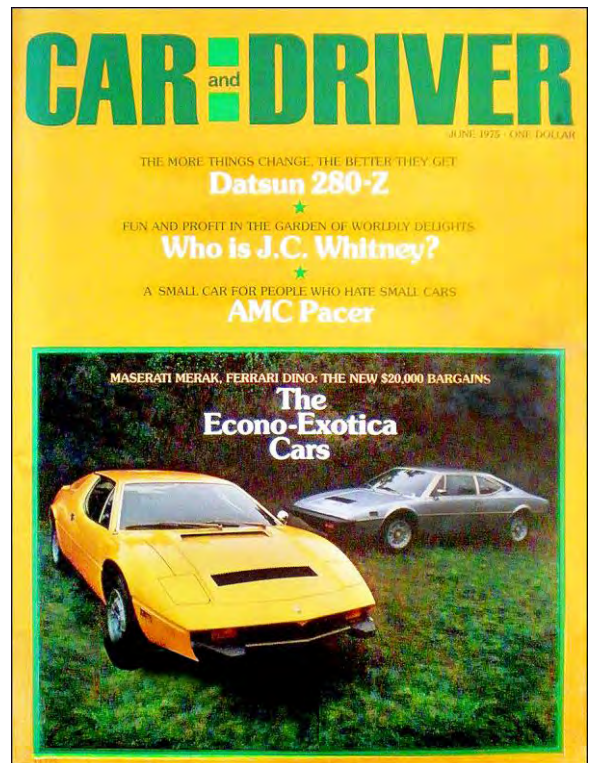
Please let me know if I can help with any reminiscences of those C/D days. Worst years of my life. It was like being the president of kindergarten, and fittingly, Brock Yates once referred to me as a “Montessori editor.”

But then I'm still at it, and he's dead.

I was imposed upon Car and Driver, and I came totally from the outside. None of the staff knew me or had even heard of me. As you doubtless know, Ziff-Davis had a number of enthusiast magazines, and one of them was Flying. I was the executive editor of Flying, and I was a highly experienced and competent commercial-licensed pilot. Yeah, I was sort of a car enthusiast too, but nothing like the C/D staff. Still, the VP in charge of both Flying and Car and Driver knew that I had owned an Aston Martin DB-4, and he felt that qualified me for editorship of C/D, so when the last of C/D Editor Bob Brown's multiple resignations was accepted by Ed Muhlfeld, he appointed me Editor.

Steve Wilkinson became the reluctant editor of Car and Driver magazine. He was reassigned from Flying magazine when Bob Brown moved on. We worked together on a cover shoot (below).

Those were volatile days at Car and Driver. I asked Steve to give me his take on the Zeitgeist and internal politics that were going on during his tenure.



Unfortunately, he did so in an announcement to the C/D staff saying that they finally would have a talented Editor who would show them what magazine-editing was all about. (Muhlfeld was a big Wilkinson enthusiast at the time.) They didn't like that.

There was also a highly competent C/D staffer, Patrick Bedard, who had assumed he would take over the editorship, since he'd been working toward that end for years. He was hugely disappointed to not get it, and though I admired him enormously, we never quite bridged the divide.

So, it was a miserable way to become the boss, and most of the staff never forgave me. They were outwardly friendly but inwardly despised me. Not a nice way to go to work every morning.

There's more to it than that, of course, but that sets the basic stage.

Actually, the outgoing Editor, Bob Brown, told me privately to fire everybody and start fresh, advice I should have taken.

Having said all that, I should add that I was a pretty good Editor but certainly not a great one. I was an example of the Peter Principle; in that I had risen above the level of my competence. I didn't find my real calling until I got fired and had to become a freelancer, a profession at which I prospered and that, at the age of 81, I still am active in every day as an apparently well-regarded aviation- and military-history writer.

...

I didn't know Dan [sic] O'Neil. The Piper account was historically owned lock, stock and barrel by DP&S—Davis, Parsons and Strohmeier. Bill Strohmeier went to work for Bill Piper as a salesman right out of Amherst in the late 1930s and after the war founded his ad agency pretty much around the Piper account. Ol' Bill was my very first flight instructor as well, and I entirely credit him with getting me into the aviation business.

Oh, and he was responsible for my fucking Mitch Miller's daughter in the Bahamas during a flying trip with him, and soon thereafter divorcing my wife, but that's another story.

Stephan

From Sven Lidbeck | Audio Visual Centrum [AVC]

Hiring Yours Truly in 1984 to produce a show for Saab at Audio Visual Centrum [AVC] was one the last big things Sven Lidbeck did before leaving the company. “Big” because my presence changed the direction of the company, from small slide shows to multi-image extravaganzas.

Lidbeck was one of AVC’s founders. I asked him about the earliest days of the company, and why he left.



Sven Lidbeck, 2014, Gåshaga, Stockholm, Sweden.

I remember being the one that called you in Vancouver to let you know about the fantastic opportunities here in Stockholm and Sweden for the top guy from NY.

I actually started my first AV company named Multiscreen AB in 1969 when I was working as Marketing Manager for Tre Fotografer AB and the clients also required single screen shows with sound as well when they had sales meetings—and that became my part—in the same premises that AVC later took over [Hornsgatan 67, in Södermalm (Stockholm’s South Island).]

At that time, we also had our own color lab for immediate delivery. Very shortly later that year I had the first dissolve unit manufactured for two S-AV projectors running on a 1000 hertz pulse made from an outside company to my spec with a small player.

A few years later the first frames [slide mounts] and filters [baffles, aka “flags,” used in front of projector lenses] for overlapping slides were made by GEPE frames for me.

During that time, I happened to run into Kurt and his friend Jan that worked at another company mainly producing film and some video as I remember and suggested that we should start a company together—AVC—as the three of us covered different areas—and I had the slides in my part of the production.

We were all part owners and I became CEO and Producer, Kurt responsible for Production and Jan for Film. That worked alright for a couple of years but Jan fitted less and less well into our production and finally left the company for various reasons.

Kurt and I continued with a number of people now employed that partially became part owners— inclusive a separate CEO so I could concentrate as Marketing Manager and part Producer—Kurt had SAAB and I had VOLVO and Americas Cup 1977 and 1981.

That was OK for a number of years until Kurt and the “management group” suggested we should move the office to more fancy [sic] Grevgatan and have the “factory” left at Hornsgatan. That was OK for some time but when the group—that Kurt now also belonged to— also said that AVC needed expensive time on an outside IBM computer for planning instead of the smaller but fully efficient PC computers on the market, I asked for an offer for my shares of the company which I also accepted.

This was 1984 when I left AVC and also had a major surgery beginning that year. Then everything went very quickly and after a couple of years it was all gone—and I never managed/insisted getting paid for my part before the bankruptcy—c’est la vie—but Kurt and I are still good friends when we meet!

PS I presumed you are a member of our site on FB where there are also have a number of photos. But I did not find you—could that be correct?!!!! [That is correct.]

<https://www.facebook.com/groups/115127841833621/>

<https://www.facebook.com/groups/115127841833621/photos/> and albums

<https://www.facebook.com/groups/115127841833621/photos/?filter=albums> to click on.

From Sylvia Allen | Audio Visual Laboratories [AVL]

Sylvia Allen worked at AVL during a period of explosive growth and turbulence, when the ranks of the sales and marketing department, headed by Bryan King, were expanded to include Sylvia as public relations director and her colleague Shirley Wentzel as ad manager. The new arrangement didn't last long, as Sylvia explains.



Sylvia Allen, 2018, New Jersey

SA: I was only at AVL for nine months and then Chuck fired me [in 1977] ...I was a threat to Bryan King ... had worked with them, through AT&T for one year [during the upgrade of AT&T's Executive Conference Centers].

[AT&T's Executive Conference Centers were upgraded in '77. Each Center had a multi-image theater for 25-30 people with a standardized set of equipment for presenting 9-projector, panoramic shows. The Centers were located all over the country and represented a huge chunk of business for AVL (control equipment), Kodak (projectors), Navitar (lenses) and Chief (projector-alignment stands).]

SA: I produced the [AT&T] executive seminar in 1978. The standardization was the recommendation of AVL ... I just wanted to have all the same equipment so that when I designed a show I didn't have to jump through hoops and do it in different formats. ... you did some of the multi-image, I think!

You were the most memorable of the time ... your talent knows no bounds and I was always in awe of what you could do. I happen to believe that multi-image was amazing and was so glad to be with the company at the forefront.

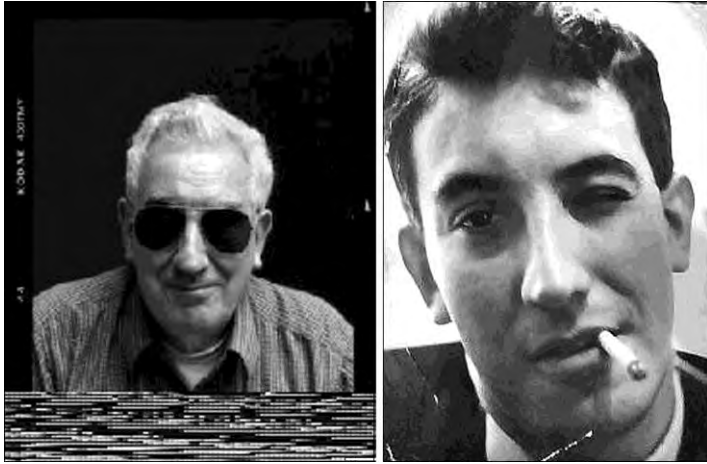
DM: Why were you a threat to Bryan King? He was in Manila, by then I think.

SA: No, he went to the Philippines after me ... the problem? Sales doubled when I was there ... it was a combination of Shirley Wenzel's advertising, my PR and Bryan's sales ability but he couldn't deal with that.

Was Charlie Spataro-- AV Workshop NYC-- the dealer of record? Did he supply all the rest of the gear, the non AVL stuff? Did each ECC have a full-time AV technician?

SA: I think so ... no as far as a full time AV technician.

From Ted Russell | Photographer & Mentor



Ted Russell, 2017 and circa 1960

Life magazine photographer Ted Russell was one of my foundational mentors, from my late teens up to and including my brief career at Basford Incorporated. We lost track of each other when I left the agency and opened my first studio [Mesney's Mad Medicine Show], at which point he became a competitor, sort of. I looked him up when I began writing this book, hoping he remembered me.

Hey Doug: Of course, I remember you!

I remember shooting the children's Opera [my sister Kathy's backyard fair] (and your wedding) to that lovely girl [Leslie Shirk].

And taking you both on a shoot with a rental car in the woods, and did you not come with me while shooting the Stainless-Steel brochure for one of your clients? [That was done for Bill Schroeder, at Basford, who handled the Committee of Stainless-Steel Producers account.]

Sorry that marriage thing didn't work out for you. Me too. My wife dumped me in Spring 1970 totally fucking up my photojournalism career. We had 3 kids, and with partial custody I couldn't travel and ended up taking a low-paying photo editor job. Eventually ended up as cover department photo editor at NEWSWEEK for 12 miserable years. Of course, I Googled you, and am mightily impressed with your creativity and all you have accomplished.

I managed to get away from NEWSWEEK by shooting stock (mostly travel) photos for Image Bank, but then the vultures at Getty, bought the Image Bank, destroyed it, breached my contract, and destroyed my income stream.

I had the great good fortune to be put in touch with Chris Murray after I had seen a fabulous photo book of Elvis Presley photos by my friend Alfred Wertheimer that had been quarterbacked by Chris, and he got us a book contract with Rizzoli for our Bob Dylan book. He has since arranged for exhibitions of my Dylan photos in Dublin, Manchester, Los Angeles, Havana, and this April at the Steven Kasher Gallery in N.Y.C. so, I'm quite lucky to have had my totally dormant [sic] brought back to life.

Hope this finds you well,

Ted

www.tedrussellphotographer.com (check it out).

[Later...]

Thankfully I no longer need to drive my son to radiation treatments, and he seems to have made a good recovery and has returned to work.

Amazingly I tripped across some of the photos I shot of you and your then girlfriend with the red car through the Fall leaves in the woods, while I was searching for something else. So, I now have the negs of the children's opera (and a set of contacts) as well as contact sheets of your wedding (BUT NO NEGS) some color shots of the car in the forest. Hope to get them off to your friend in Washington within a couple of weeks.

The presentation of my early 1950s and 1960s reportage work that I worked very hard on, alas was not accepted by Steven Kasher because he closed his gallery, and is now working with a new partner. I may seek another venue, but right now it is in limbo. However my collaborator and co-author Chris Murray has arranged for yet another exhibition of my Bob Dylan photos at the Ripley Museum in Washington D.C. at the end of April. (He already got me shows in Dublin, Manchester, Los Angeles, Havana, and Steven Kasher in New York) and of course negotiated a book contact with Rizzoli for our book "Bob Dylan N.Y.C. 1961-1963" that was published in Spring of 2015.

I found a hideous photo of me [above] in the mid 1960s that my daughter put on an old Facebook page that was shot by my great friend Paul Schutzer that (against my better judgement) I will try to attach.

I'm sure Tcholak was at least ten years older than me, and I just turned 89, so doubt he is still with us. I Googled and could not find him.

Adamson Editions in Washington D.C. makes all the inkjet digital prints for my exhibitions.

Cheers, Trussell



Todd Gipstein's multi-image work for National Geographic magazine was among the finest ever produced. Although he used just a few projectors, and almost no special effects, his storytelling carried the day.

Although we were never close in yesteryear, I took a chance and contacted him in hopes he would write an article for this book. If you've read this far, you know that piece—*Love at First Sight*—became the introduction to *An Incredible Epic*.

Todd Gipstein, 2019

Nice to hear from you! I have, indeed, been busy. My wife and I spent ten years restoring a lighthouse a mile offshore from our home on the coast of Connecticut. We also created a museum inside it complete with a theater (guess who did the orientation show) and gift shop. We ran public tours to it. A very hard and crazy project. A ton of (all volunteer) work. We eventually burned out and handed over the reins to others.

I also did ten years of elder care. All the while, I continued to make films (from stills of course) and did a lot of lecturing, mostly for National Geographic. The past 5 years or so I have been traveling on their Expeditions all over the planet taking photos and lecturing about photography and media. The trips have taken us from the Arctic to Antarctica, the Canadian Maritimes to the Baltic Sea. I've also been doing some magic shows and writing historical fiction novels. Three published and the fourth on the way this fall. My wife teaches yoga, and together we do a lot as volunteers in our "post income" years!

Funny: there was a festival in Italy some years ago where your "Building It is Half the Fun" show screened. It got packed up but somehow, I ended up with a box of yours that had my slides in it. The box is labelled "Ikea Show – 12 Projectors." In a funny way, I treasure that box. Our styles couldn't have been more different, Doug, but the beauty of MI was that it was so diverse. 2 projectors, 80 projectors — there was room for all of it and artists who mastered everything on the spectrum of production. The box also brings back memories of the good old days of AMI. I miss them.

By the way.... I'm not sure if you ever saw or remember my show about Eugene O'Neill "The Monte Cristo Cottage." It won me my first AMI in 1981. It ran as a two projector show at the cottage for years, and then as a video at the cottage ever since. The O'Neill Center has finally come around to updating it into the digital era (I have been after them for years to do so). So, after 38 years, I am reimagining a classic show of mine. From two projectors to Premiere. Rare to get a chance to do that, so I am thrilled. With luck, it will run another 38+ years.

So, all that said, yes, I would be happy to write about MI for you. Again, great to hear from you. I'm happy to reconnect with a true MI old timer and help out with a project!

Tom Ridinger figured large in my life at the beginnings of my career as a photographer and graphic designer. We collaborated on some of my best early, black-and-white photo-illustration work, for *Car and Driver*, where he was Gene Butera's assistant art director. Then he left the magazine and worked as my art director at Mesney's Third Bardo, for nearly two years, from 1972-1973. However, when my most important client (Don O'Neill at Burson Marsteller) had problems with his work, I had to let Tom go. We weren't on speaking terms for many years after that. But time heals all wounds and when I contacted Tom for this book, he was very obliging.



Tom Ridinger, 2018, New York City

Firstly, I'm really interested in and excited by the prospects of a Mesney Memoir! Love to read it when finished. I guess one can call what I have been laboring at for the past seven or eight years, a memoir as well. I call it *Confabulations* which is a wonderful word that unfortunately was usurped by the mental-health professionals in the last century and used to describe certain examples of habitual lying, while it's original meaning is wonderfully poetic.

It was created to describe an act of altered truth that is done quite innocently, either as a means of filling a gap in the telling of a story, or providing witness to an event whereas one innocently provides an altered truth in order to be as helpful as possible. If at all curious you can find my confabulations in words and pictures at my website linked below.

In truth, and without confabulation, I've been thinking of getting in touch with you for a few weeks but wasn't sure of your response. It's shop-talk, so if you don't feel up to a response then that's entirely okay by me. But if you're up to it, here's what I need some advice with:

I've been allowed to sell my work via Saatchi Art. That's really no big deal since there are at least thousands of others throughout the world trying to do so, as well. Anyway, to photogs and print-makers they suggest presenting their work as limited editions. That makes sense entirely but it creates a problem of ethics for me. I can ill afford to make even a small number of prints without at least selling one piece first. So, I must pretend to have the entire addition ready to hit the market if needed. That's okay with me because the work does exist, authored by me and me alone.

I then contacted several highly-recommended printers in Brooklyn and Manhattan and kind of felt them out, mainly about price and paper. It seems that the prices have been fixed, for I have found no one who's willing to offer a bargain below the standard costs.

My prints are large but not huge (around 28x36 inches) so if printed on either of the two best papers (I'm sure you know which ones I'm thinking of but can't spell!) an addition of 4 would set me back between \$1200 at one printing or about \$1600 if printed when needed. However, there was one guy (actually my favorite) who, because the work in question is manipulated graffiti, informed me that Epson's best paper would be fine and cost me half as much as the highest quality sheets. Any thoughts you might have would be MUCH appreciated. If you're curious or if you need to see the art you can access it (Rap it Up) via my website's menu. While there, take a look at what I'm doing now (Precious Days) maybe my best stuff ever.

Too bad we're a continent apart. Would love to hangout again. This time two old friends on a Madison Square Park bench!

Best regards,
Tom

PS What was your address there? It's changed so I can't recognize the building. [42 East 23rd Street]

Confabulations

<http://tom-ridinger.format.com/>

DM: I breezed through your website; your work is amazingly good, especially your new work; that stuff deserves a full-press gallery show!

Yours is a loaded question. Let me begin by saying I have been out of the business entirely for nearly five years; I have no more printing gear and there's a half inch of dust on my camera bag.

It's difficult to judge the going rate; it's even more difficult to find the right printer; good printing is all about prepress, adapting the image to the capabilities of the machine and the nature of the media; most printers I've run into are like Xerox operators.

In my opinion, selling pictures is a losing proposition; you're always a step behind, getting out new samples, etc. Nobody buys pictures anymore; they make their own, using their smart phone. The printer is laughing, for the same reason; he's got a ton of business from smart-phone photographers.

At the frame-shop gallery near me, they say they can't sell the stuff they have, but they are doing a land-office business framing people's personal work.

I still have 500+ prints of all sizes here, left over from happier days, when I was selling in a gallery; I can't even give them away; the local frame shop told me he might be able to get me \$100 (that's two zeros) for a 96 X 40 stretched canvas. Say what?

The only folks buying art are a small percentile of the top 1% [0.001]; it is a buyer's market; they get what they want; they want exclusivity and originality.

Paper counts. If you print on rolled paper, your prints will have a permanent curl, albeit relaxed; if you frame or mount them that doesn't matter; but if your selling loose prints, then curls are kind of *declassée*... the opposite of what's needed. Take a look at expensive "watercolor" paper, the very textured kind. Make sure that whatever paper you use is 100% rag and certifiably archival. The sheet you print on should be 25% bigger than the image size; for big pictures like you are selling, leave a 3-to-4-inch white border (a 36 X 44 sheet). Come up with a tricky symbol or something that authenticates your work; Chinese and Japanese artists use a little stamp, somewhere near their signature; that's the kind of stuff the buyers want. Don't be afraid to charge more; that is part of being exclusive; you are more likely to sell a very expensive piece.

About sizes: from what I can see, big and small pictures sell. I had a client on Vashon Island who sold pictures at a popular pub; when I was there a few months ago, I noticed that, whereas he used to sell 20 X 24 stretched canvases, he is now selling little 6 X 8's in nice frames.

It's hard to judge the merit of the prices you have been quoted. As mentioned, it's about prepress; if the guy is going to simply take your files and output the image—which may be OK, if you are happy with the result—then the \$1,200 price seems a tad high and the \$1,600 price way high; I used to spend at least an hour prepping an image for printing; there is a lot that can be done (the subject of my book); if you are getting prepress and printing, then those prices are fairer.

Five years ago [2012], Vashon Island Imaging charged 15¢ per square inch for printing on Epson *Sommerset Velvet*, 16¢ for *Ultra Smooth Fine Art*, our most expensive paper; your low estimate is twice that, at 29.8¢. [Everything in New York probably costs twice as much as Vashon Island.]

You might want to consider printing your own work; that costs more to begin with, but you end up saving a fortune.

Do you remember Mark Strode? He worked at Incredible, probably after your time; anyway, he's gone on to selling prints of his work at a gallery in the Village; he seems to get a good price. Would you like me to introduce the two of you to each other?

I must say, I like your description of confabulation; it's "confabulous;" I'm using the term to describe my book, *An Incredible Epic*. It's a revisionist history of my life and times in the audiovisual business.

They say that what we remember are memories; each recall gets altered, if only a little; but, what does it matter? It's all an illusion anyway, what we make of it.

The studio was at 42 East 23rd Street; the building stood empty and derelict for years; the last time I walked by was three years ago; it was still there; I wondered why.

What's happening here, and I presume in New York, goes way beyond gentrification; there's a tsunami of Eurasian money; the middle class is being priced out; and then there's the robots, replacing people; no jobs = no market.

That is what I was getting at, above, when I said nobody is buying pictures anymore; they have less discretionary spending money; they are spooked by a stock market that is on the brink of collapse; the inflation that we are told does not exist is bad and getting worse; the government will have to revert to some sort of guaranteed income, to grease the skids, increase the velocity of money. On that happy note, I'll wrap it up.

[Later, I wrote to Tom with a bunch of questions, to confirm some of my memories of our time together.]

TR: Nice to hear from you. As I recall we did Show in late '71 early '72. The Hollander issue was for May 1972 which means we probably worked on it in March. I think your involvement with Reshen began later that year. I started at Pop Photo late summer '72 and was immediately not hanging out any longer on 73rd street where you had relocated that summer, i believe. I did come up after 5:00 pm to work on Escapade and the book covers for about a month at best.

If Pat had anything to do with Gallery, we or you alone, worked on it. I think she really dug your ass so I wouldn't believe she'd have held anything back. I remember my alias was Suede Goldenrod but I can't remember in what mag that appeared. I remember it being around the time we met Willie (Shotgun) Nelson, went to see him at Max's after a party at your place where Pat savaged the sweet lady art agent who shared your floor. Forget her name but almost went home with her that night. Fond memories of her. She had a rich husband I recall.

That's all I can salvage. Probably doesn't help much but it was nice to glance back for a few minutes.

DM: Thanks for your input; it's amazing what people remember, reflecting their different POVs. The lady's name was Kay Epstein; she was Milton Epstein's ex; he was my attorney; I got to 73rd Street through him; Kay had her art gallery business on the 2nd floor; she declined the 3rd floor; so I rented it. The guy you thought was her rich husband was her wealthy boyfriend, the president of Lincoln Steel, Bob Nadler, formerly of Nadler Stainless & Alloy, a supplier of steel light poles.

When we saw Willie, at Max's, I think that's where I shot the pictures of him which you used on his *Troublemaker* album.

[More from Tom, about shooting a Jaguar XKE, for Car and Driver magazine...]

DM: What year did you leave Car and Driver? I'm trying to pin-down the year that you and I nearly sank a Jaguar XKE, photographing a black couple swimming in front of it, in a pond. You were still at the magazine at that point.

TR: Hazy. All very hazy. But I'm kind of sure we did the Banana after I returned from California, Summer of 71. However, I remember riding shotgun with Charlie Fox as we rode it around Midtown just after five o'clock, parading for the chicks.

So, I may have been still there. But also, by then I was friends with him and romancing a lady on the staff, hanging out at the offices occasionally. So, if I had to pick a year it would be summer 71. Also, when we did the shoot, I drove a mid-engine Mazda (the very first Mazda in the US.) I got the male model, you the banana and the lady! AND! We both got speeding tickets!

I had to keep up with you (just under 100) cause i didn't know where the fug we were going! Oh, to answer your question: I left C&D November 70. Went west and returned 7 months later.

The Jag was yellow. But we were not. And as I said: it was the first Mazda of any kind in the US. Have no idea what model number it was. I remember the mid engine was like an intruder in my space. Very strange. The steering, stiff. The magazine was going to put it through its paces then feature it a few months down the road.

C&D was a great, great rag back then.

It was laughable the last time I picked up an issue just before its death. I look back fondly on those times even though, or especially because I kind of took it all for granted. That's the price of youth.

Hang in there Doug.

[More, about the *Earth Ride* campaign for Motorcycle Industries Council....]

I'm afraid I don't know their names. [The models in the ad headlined "One Life to Make It Happen."] I remember it was a very long day out in the Hamptons and that we tore up that field but little else.

I do have an inkling that the young man was a would-be model who came in through your connections and the young woman worked at Ziff-Davis, and was there via the folks at Cycle. She was hot! I remember I was invited over to her place one evening but it just wasn't the right mix.

Do you have any info on the whereabouts of Art G.?

DM: I haven't seen or heard from Art Guerrero (sp?) since... 1969! Gadzooks. That's just shy of 50 years... a half century.

TR: '69! '69? It's all getting so very foggy, Mez. It's funny thinking back and believing that since we were so close at one time, our memories would be as one. Obviously not so. But I think you're right about '69, whereas if unprompted, I'd have thought our little trio would have lasted a bit longer. Into a clearing now I remember that it was the summer of '70 when Art fled town after hiding out at my place on Perry Street for a few days. He'd done this story on the Hell's Angels whose hive was on his block in the East Village. He'd promised the boss of the crew (forget his name) to show them the manuscript before it went to press but he kind of punked out and let the presses roll without their say so. Then the day it hit the stands they hit us, a posse of five invading One Park Avenue, storming through the doors and laying Cook Neilson flat out on the floor. At the time I'm at my desk in Car and Driver, and when I hear the ladies from Cycle scream into the office I jump up and fly out the door to part take in the event. As I do two cops appear out of the elevator and nail me to the wall, for a proper frisk. Then, the Car and Driver door flies open with the publisher shouting to the cops, "No, no, he's one of us!"

That's the way it was, back then. The cops clueless about who's who and what's what.

Anyway, five months later I packed up all my troubles, my kid and wife into a VW bus and took off for the west coast; a month-long journey I'll never forget. I'll spare you all the details but after thinking I'd settle in San Francisco, I actually felt more at home in L.A. First crashing with Art at his groovy crib in Malibu, then finding an abandoned place in the mountains over looking Topanga Canyon, a former crash pad of the Manson clan, who late one night showed up for the stuff they'd left behind. Another long story. Anyway, why I've rambled on so is to tell you Art made out quite well in L.A. Cycle had a job waiting for him but it wasn't long before he was working at one of the big agencies in town. He worked on the Yamaha account and a year later stole it away and started his own shop that was a great success. He became very involved with the civic heart of LA. and led the original drive to save the Hollywood signed. But even since the internet came along to make a search for someone a piece of cake, I've never been able to find Art. I'm concerned that he may have been an early victim of the AIDS storm. I do remember him very fondly. He was a very talented and very kind and gentle human being.

DM: What a tale! Thanks for remembering and sending it along.

I am filled with schadenfreude at the thought of Cook Nielsen flat on his back at the hands of the Hell's Angels; he was so smug, so full of himself.

You obviously came back from the West Coast, 'cause we worked together at my 73rd Street studio for a while after that.

Can you fill in those details, please?

TR: Okay, here I go again . . .

Either it was so easy or we were so good but back in our day opportunity never seemed to drift too far from reach. So there we were, a strange little family crashing in a condemned house, an illegally connected garden hose our only water supply, the three of us nested in a former Manson family crash pad (who we met!) with a huge living room and panoramic five-mile view atop a ridge over-looking Topanga Canyon, the Pacific just around the shoulder of that blue bluff to the extreme right, speaking of which our landlord packing a Smith Wesson .38 whenever visiting, at night Coyotes fucking under our living room floor, by day peacocks running wild up and down the road the house squatted on. And then when our union (our marriage) began to fall apart we decided it's better settled in familiar grounds. So back to NYC we would go.

We'd been collecting welfare and food stamps the last several months but had enough stashed away for our ride east, and even enough for a month's rent and security when and if we found a place. But then what? I needed a job. That's what.

So, here's where Douglas Mesney stepped onto the stage. I'd called to tell you I'd be back in a few weeks, and asked if you could snoop around ZD to see if anything was happening there. I think you called Gene Butera (who had returned as the art director of C&D). He told you or maybe he told me to call Charlie Fox who had jumped from C&D to True Magazine a few months before. Long story short I had a freelance gig waiting for me within 24 hours of my call to you. Amazing!

Even more amazing Flo, at the same time had been on the horn with God knows who and had found us an apartment on Perry Street for a buck eighty (\$180) available the day we planned to arrive! Un-fucking believable. I'm so glad I was young when I was young and not in this here sad century.

I'm only beginning but I'm, pooped, man. This rant continued tomorrow.

...

Before moving on with my tale later this evening I thought I should clarify the Manson Family remark. At the time their [sic] being an estimated number of at least forty followers it was five members of the family who I met. I assumed the most talkative of the crew was the one who had stepped into the leadership roll after Charlie was locked up. I believe that besides their desert "retreat" they occupied two houses in L.A, the one I had rented being the place where Charlie had stayed. I was told all this by my landlord, who'd bought the place and chased them out just after the murders. When I moved in it was a few months after the murders but pre-trial, I believe.

Anyway, when we moved in a lot of their stuff was still there all of which we carefully gathered up and boxed very neatly. Several weeks later around midnight just before we were going to turn in we heard a car pull up below the house and voices approach. Having taken care to gather there [sic] belongings I had expected a visitation at some point, but not at midnight! I hurried out of the house telling Flo to call 911 if the meeting was not a peace-love event. I greeted them in a friendly, very lay back way, and they answered in kind, hoping that their belongings were still there.

I said that they were and invited them in. They were very thankful and genuinely peaceful. We asked them to stay for a while, setting them up with white wine from a jug we had been sipping for the last week, our pot almost gone. But they had plenty. The leader produced a full lid of primo dope then left the bag as a thank you note when they split maybe an hour later. So, I once spent a very nice evening with the Manson family!

...

So . . . where was I? Back in New York, that's right.

Even though we knew the marriage was coming to an end I don't think either one of us knew just how to go about it. But all that didn't matter a few weeks after we moved in to our walk-up on Perry Street. You see we were about to get a front row seat . . . no we were about to actually play a part in a drama one cannot rehearse.

Don't know if you recall but when we'd left NYC for the left coast, we'd been living on Perry Street. An [sic] while living there Flo became very close with a village denizen, who, along with her husband Marco St. John, an actor primarily with Joseph Papp's Shakespearian troupe, had been part of the original Warhol underground. Her name was Barbara, a model in the early 60s, her boyfriend then, the famous cat burglar, Murph the Surf. So Flo and she immediately fell into a very, very close relationship, which I didn't mind because I had one foot out the door.

I wish we were sitting face the face for this one because it is quite a tale.

So, weeks pass, her husband growing jealous of Flo, ignoring me like I didn't exist. That was okay with me because, as I said, one foot was already out the door. I can't tell you, though, how certifiably crazy this dude was. I figured something was going to happen but hopefully once I wasn't apart [sic] of this very strange scene any longer. But it all came down fast, like a film noir flick, but for real.

Barbara and Marco had a kid about Ronnie's age. [Ronnie was Tom & Flo's son.] They used to play ball with the other kids on the block in front of St. John's building, usually with an adult looking on and one afternoon, that afternoon it was me. It was about 5:00 and I had to meet someone back at my apartment so I called up to Barbara to tell her I was leaving and it was now up to her to keep an eye on the kids. I went home, met my dealer, smoked some, smoked some more when Flo came in and we were really looped when Ronnie arrive home, worried. When asked what was wrong, he shrugged and said Barbara was sick. Concerned, Flo took off for the St. John's building down the street. Long story a little shorter, Flo come's back a half hour later, like she'd seen a ghost ...like she was a ghost. Barbara was dead, shot once in the chest at close range.

Continued tomorrow, same time same station.

...

You asked a good question. Why haven't I told you all this before now? I asked the same question of myself while writing it. I paused, thinking you've heard this all before. But then I realized that this wasn't casual chat material back then. And we were not in the habit of confessing our sins to one another. We were close but since this happened so soon after I returned from the Coast, we'd not yet re-bonded by then. That came in the months following all this. And it was never something easy to talk about until much later. By then it was just news of the past which we were still young enough not to really care all that much about. Not like now— two old geezers looking back.

That evening we sat stunned, hardly able to think straight. I was rendered a goner by all the stuff I didn't know. Flo was the same because, I believe now, all the stuff she knew. It was the only time I've ever seen her scared. She was close to terrified, in fact. She confessed nothing except she might be next. I said we should go to the cops. She laughed at that with good reason. The cops were morons. And she was right. I found that out five or six days later. So, we ran. By then I had been working at "True" magazine for several weeks but I guess it didn't restrict me from disappearing for a few days. We did, I don't remember where but we were not gone long, realizing that we couldn't run for it. If we did, we might be running all our lives.

The first day back we had a visitor who was a friend and yet another dealer who'd just come back from Jamaica (his home) with globs of sticky smelly shit that boosted one to cloud nine in mere seconds. When in doubt what did one do then but get high, higher, and highest? In an hour he left and so we sat shit-faced, for a while free of our new reality until there came a loud rapping on the door.

Flo froze. I wanted to but, you know how it was, I was the guy. I had to see to it. I didn't open it, just put my ear to it and listened. More raps, harder, insistent. "Who's here?" I grumbled. "NYPD! Open up," he barked back.

There's much more to come tomorrow evening, same time same channel.

So I open the door, see two white guys showing me their badges, both looking like they're not from central booking but from central casting: A sarge and a detective. The detective is fat and pink and dressed poorly, crew cut, brown shoes. Sweat beads on his forehead. The Sarge is dapper, dark and crisply continental. The dick is Irish, maybe a Pole; the boss is Italian, but too far from the city to really know what's up. Probably he trains in from fuckin' Levittown.

He looks down at his notebook, asks. "Mister, er . . . Ring ... dinger? He looks up, like I better not be. The vibe is not good. I retreat a step. Ridinger, I tell him with an edge. "We need to talk to you, Mr. Ringdinger. We can do that here or at our place," he says, implying the station house for the 6th on Christopher Street. "Come in," I nod, turning, seeing the baggy of Jamaican pot on the sofa-bed." I pick it up like it's no big deal and stow it on a shelf. "Sorry about that," I say because what was I going to say? "We're from Homicide," he shrugs like he can't be bothered, like it's a defining moment of his life. I sit down next to Flo on the sofa-bed, they settle in on the two cafe chairs in front of the marble cafe table. I picture them in Paris and almost laugh. Again, Sargent Cool refers to his notes. He's about to say a mouthful, but Flo grabs the stage and never lets go, straightens them out on just who we are, that it was our son that found the body and it was she you called the cops. When she's finished the fat one stutters out to me all he's got. "We got you, Mr. Ringdinger as the last person to have talked to the vic before she was killed. We got you on the first page of a notebook in reach of the body, one of those gypsy things. I have no idea what he's talking about. Flo fills me in, "Barbara's charts," she explains. "She kept an astrological notebook of all her charts. She'd just done yours the other night." I smile big at the boss. "Am I a suspect?" I ask, thinking I must have sure in hell been a few minutes ago but doubt that I still am. The cops get up. "Just working the case," The fat cop puffs getting up to leave. "Have any ideas who it might have been," Cool cop asks Flo, like he's asking her out to a movie. Flo shrugs, I shrug, both straight-faced but twisted up inside. We knew . . . or were pretty sure we did. Who killed Barbara had been pretty much all we'd talked about for the last several days. But weren't about to sing so soon.

...

Sorry, may not have dropped the clues as obviously as I thought. I'm vague, man, really vague at times. But I thought I made it clear that there was something very personal with Flo and Barbara, that she'd mentioned that she could be next, meaning the next victim. And I think I was quite clear about the fact that I really did not want to know anything about it because, as I said, I had a foot out the door.

Also, I mentioned that Marco St John was in Joseph Papp's Shakespearian posse, that he was just about as dangerous a person that I've ever met. Now given the fact that this went down in the summer of 1971, that would mean that a Shakespearian actor working with Joe Papp would have a part (major) to play in Central Park the afternoon/evening of the murder, which would be a perfect alibi.

Google *Shakespeare in the Park, 1971* and you'll see his name listed in the cast credits.

I'm now about to introduced a character i should have introduced before. That is if I was really writing a treatment for a film or play who, in fact, we figured as the killer. I never really knew his full name, maybe his first but I don't remember it. He was another rogue, a buddy of Marco's, an albino African American who was a player of a number of shady games, including a hit man on occasion for various Italian New York families and who hung out regularly with the St Johns, and who knew where to find Barbara alone and with the door unlocked, as it most often was.

What happened? Nothing. Why? Because the cops were way too stupid and Marco was still around and Flo would have had to find somewhere to hide and to hide for a long time. Meanwhile, she'd become successful as a stylist for some very big-time photo shoots that she didn't want to give up with good reason. And I agreed.

Really, if I had any respect for the cops and the New York Justice department I'd had stepped forward. But why chance it? No way, man. It didn't make sense. You must remember that there was a great divide between the so-called straight life and the counter culture back then. Like two different worlds, completely.

Anyway, a couple years later St. John relocated to Hollywood and Flo stepped forward and told her story to an asst. D.A. but nothing ever happened. By the way, a few years later St. John played the truck driver who Thelma and Louise did in.

[Tom sent this link re the murder:
<https://www.nytimes.com/1971/07/16/archives/actors-wife-slain-in-village-apartment.html>]

To review where we've come from and confirm where we're going.

You asked me about the year or so when I returned from California. That story started with a big bang but soon returned to life as usual. I worked a *True* from some point in June of 1971 to the end of the year.

It's where I met Jim Endsley. I know we were socializing if not working on a few projects then but can't recall what they were. I was flush with funds, making 30 bucks an hour which is over a 100 now days. Flo was doing almost as well. We were still living together, trying to put the recent past behind us. When my gig at *True* ended you and I got serious with the "Show" adventure.

I believe that was the winter and spring of 1972. Flo and I were still living together but not really as husband and wife, she had her diversions and I had mine. When on a spring afternoon I returned home early to find her in the shower with her latest diversion, an hour later I was packing all I had into a big yellow beach bag that had been Barbara St. John's and headed to your place which was still on 23rd Street, leaving her with every cent we had together, probably about twenty thousand bucks by then and crashed at your blue loft for a couple month I believe. We had high hopes but by August nothing was really cooking so I snooped Ziff-Davis once again, this time finding a very comfy new home at Pop Photo. That's about all I have. Maybe if you prompt me a bit the flood gates might open, ask me specific questions I might remember more.

[Regarding the *Ture* magazine watches shoot....]

[The *True* magazine watches shoot] "...was my doing. This was a piece on state-of-the-art watches. I think there were at least six, priced to several thousand dollars, big bucks for a watch at the time. Two armed guards were part of the deal. I think the concept was hatched one evening, our creativity fueled once again by slimy limeys and blond Moroccan hash.

Since these watches were the most accurate watches every produced, we figured a ring of spies synchronizing their watches, shot at night from above a rain-slicked cobblestone street would be perfect. It was quite a production, down on Washington Street near midnight, building a platform above the cobblestones, at least six models cast as the spies, wardrobe galore.

We held are breath until we saw the take. Meanwhile, after the shoot, just after everyone had left, there in the dark sky over the Hudson a flying saucer appeared. I'm serious.

It floated slowly north for a few minutes, as if floating on the water and not in the sky, then suddenly zoomed into the blackness of the night.

This sighting was confirmed by several hundred the next morning, most reporting it from the Jersey shore. Nothing every came from it. I'm thinking now that I might have seen it after you'd left. Anyway, the following day you called with the bad news that our great idea was less than great. In fact, it sucked. The watches were too small and the intertwined arms of our spies appeared as blue spaghetti. That evening we shot this Israeli guy, one of the spies, with the watches pinned to the inside of his trench coat, I suggesting to the boss, the headline: *PSST!*”

DM: As I recall, most of the Washington Street shoot got screwed because I had the flash synch set wrong and the film came back from the lab with no pix. And, do you recall anything like that? Do you remember, who were the models for the group shot? [In the *PSST* photo-spread, the model was Kylene Golden.]

Maybe the flying saucer was due to the blonde hash? (hahaha)

TR: I didn't recall but I do now. Let's just say that it wasn't our finest hour. Plan 2 was will received, though, so we really grabbed victory from the jaws of defeat.

Don't remember the model's name but other than your Israeli pal they were probably all from True, including the fashion editor Bob Beauchamp, a very cool and genuinely nice guy (who kept me booted with the best cowboy boots in the land for cost.

Your list of projects we worked on is accurate but for one. Though I ghost art directed one of the girly mags as Swede Goldenrod, I never touched a book project. Several years back you sent me a bunch of proofs of those books but it was the first time I'd ever seen them.

I'm thinking that occurred in late '72, when I'd joined Pop Photo. Whereas I was working at True for the last six months of '71. In the six months between those two gigs we were pretty busy at times working on most of those jobs you mentioned.

What's left is huge: what became of Flo, Ron, and Me. I'll attempt that tomorrow. It's a blessing to do so, reviving the bonds we once had.

Much more tomorrow.

DM: I beg to differ, re Bee Line Books. You worked on the first batches of them; I'm sure of it, but couldn't say which because I don't have the proofs anymore. That said, we were pretty toasted then; I'm surprised we remember anything at all about those days!

Looking forward to the next installment.

...

I'm sure you're right but I still don't remember. I remember working with you on that project with that company and the tough broad who was the boss. But I still can't remember doing any book covers. And, you're right. It was frantic.

During the day I was working at Pop Photo then up at your place on 73rd Street by about 6:00 pm. I'd stay to about midnight then walk across the park to the west side where I lived for about six months before getting a third of a shared loft in Noho, on Bond Street between the Bowery and Lafayette.

One evening crossing the park on the way to my crib on the west side I caught sight of two thugs setting up a mugging . . . of me. I walked right up until I was about twenty or thirty feet from them (in front of the Delacourt Theater), then quickly turned down another walk, ducked into some bushes. They thought I'd vanished into thin air, couldn't understand where the fuck I was. I had the hardest time from breaking out laughing.

Ahh, good old New York, when it was an interesting challenge surviving here! A few months later when I'd moved downtown, I have very fond memories of the night at Max's when we met Willy Nelson. What a good soul he was . . . and still is. And, he hasn't aged a bit. He must be in his eighties now looking just the same he looked when he was . . . what, in his 40s? Willy was born wrinkled!

Actually, something that I'm currently involved with was born during that time. I remember a party you threw at the 73rd place pretty soon after you moved in. At the time the graffiti madness was first getting everyone's attention, of course that attention being strongly negative. Even though I pretty much agreed I recognized an authentic energy in the outburst of what was on the surface very ugly. Anyway, a pal of yours from your agency days was particularly outspoken on the topic.

I used the opportunity to play the devils advocate suggesting this could be the next new thing. He was outraged and the more we got in to the more I believed what I was saying! Also, to be honest, I was playing to his wife who didn't seem to be getting along with him that evening, who I lusted for in an extreme, I mean EXTREME way!

What I've been doing for at least 10 years is photographing details of tags that have been tagged over and tagged over and over again, looking for creatures that have been born from this chaos. I'll get them up on a website soon and would love to hear what think of them. I call them Devils in Detail.

Warm regards to you, my old pal.

Tom

From Trudy Woodcock | Creative House | Illuminado Tours

Trudy Woodcock was Paul Smith's top producer, back when he seduced me with an offer to work at Creative House to produce the Air Canada show at the 1986 Vancouver Expo. That episode ended in my being screwed by Smith and going to work for AVC in Sweden, instead.

Nearly a decade later, in 1994, Trudy, who was by then running her own company (a stock picture agency), helped me source talent in Vancouver for a multi-media spectacular being considered by the cruise-ship company Holland America Lines. I asked her to help me recall some of the details.

Trudy Woodcock, 2019, Merida, Yucatan, Mexico



DM: How did we meet?

TW: **Probably at Creative House or later at Producers Workshop. [Vancouver, BC]**

DM: Were you working for Paul Smith in the early 2000s?

TW: **Yes, I worked for him first at Creative House then at Producers Workshop. I left in '92 and started Image Network, the stock photography biz. Then I left and moved to Mexico in 2001.**

DM: What was the name of Paul's studio then (the iteration before Envisioning and Storytelling, that produced the World's Fair show in 1986); was it Creative House?

TW: **Creative House was the company that did the Expo 86 work. It was Gary McCartie's company (he had two partners, Robin Lecky and Mike Lamb, and Paul worked for them. After Expo Paul created Producers Workshop.**

DM: Do you recall the name of the show they made for Air Canada at the 1986 World's Fair... was it *Kaleidoscope*?

TW: **I think that is right. Funny, I worked on it for 3 years and can't quite remember the name. Kaleidoscope sounds right.**

DM: Then you went on to work as a photo researcher with a stock picture agency in Vancouver; what was the name of that company?

TW: **Image Network.**

DM: Were there any other multi-image companies in Vancouver back then; if so, do you remember their names?

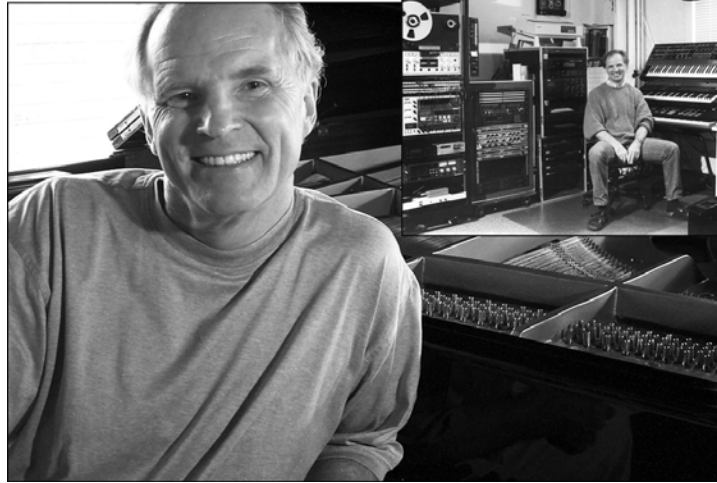
TW: **Yes. Bob Leier can help you with that.** [Address deleted]

DM: What I remember was that around 1994 or 1995 I was working on a proposal for a big production—*The Aurora Experience*—for one of the cruise ship lines sailing to Alaska; and that you provided considerable help organizing talent here for various aspects of that proposed extravaganza. I remember you connected me with Gary Musgrave, from Commercial Electronics, set-designer Barry Finer, and the McCartie brothers, Gary and Colin, of GMC Productions.

[Trudy left Vancouver right after I moved back, in 2003, to start a business called Illuminado Tours, in the Yucatan.]

From Walt Wagner | Wagner Music

Walt Wagner was Doug Ethridge's go-to music producer when I hired his production company, Avcon, to produce Malaysia Fantasia show for Malaysia Airlines, in 1993.



Walt Wagner, circa 1985, Seattle Washington

M: Is there a chance you still have a copy of the *Malaysia Fantasia* track(s) you put together back in 1993? If so, is there a chance you could convert one to an email-able format and send it to me? I'd like to post it on my book's website.

WW: Douglas! I've thought about you many times. Hey, I want to read THAT memoir!

Here are WAV and MP3 files of Malaysia Fantasia.

It was fun to hear it again, and to remember our little process of putting it all together.

[Walt is being polite; it was an excruciating process, for each of us.]

I just looked at your website. Obviously, you're still doing creative things! I will take some time to explore.

I left Canlis after 20 years, and have put a trio together (piano, bass & drums). Best I've ever had, and we'll do two nights at Seattle's Jazz Alley this Tuesday and Wednesday, to full houses.

So...kind of back on the hot seat, performance-wise, after a pretty laid-back (but delightful) 20 years.

Wishing you the best, and continued success,

Walt

The story continues in Volume Seven,
The King Is Dead, Long Live the King!

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