

Don't think it wasn't fun, but it didn't quite work out that way.

Come to think of it, it never does.

First there's the budget to agree. In the hard, competitive world of sales and seminars, the budget is hardly ever lavish and sometimes barely adequate... "We're not making *Gone with the Wind*, you know".

Then there's the production schedule. This is inevitably just short of comfortable. It doesn't matter if it allows a fortnight or six months; there is always a last minute panic to meet the first conference or exhibition date.

Now, if I were to give you a step-by-step account of how I produced the show, you'd be inspired to dash off and do your own, wouldn't you?

You'd start with a brilliantly conceived treatment from which, when approved, you'd write a scintillating, selling and emotive script, having first found out as much as you could about the product, its history and its purpose. You'd be picking the brains of Strand design engineers and marketing executives constantly. And all the time, collecting information about your audiences, the eventual purchasers of the product, wouldn't you? It's people like you who make us AV producers redundant.

Then I suppose, you'd get hold of a top notch AV photographer and brief him on the visuals, directing him out on location, shooting the product in R and D and in assembly, at theatres and studios, at a usage ratio of around twenty to one.

You'd probably be briefing photosetters and artists at the same time, to compile your graphics. And utilising the nearest rostrum camera to make your slides.

I expect you'd contact your favourite agency and get them to book a superb voice-over guy, like Hubert Gregg, then spend a few hours putting the script onto tape, using a broadcast standard recording studio.

Yes.

And you'd listen to a lot of library music before making your final choice; dubbing, mixing and mastering, wouldn't you?

And editing, mounting and traying slides like crazy, working your sound recordists' and assistant directors' fingers to the bone.

I know your type; you'd finish it off by personally directing the encoding, us-

Just ask to see it, on big screen or video cassette. I believe the Brentford people want as many viewers as possible; they believe they'll sell more Galaxies that way. And their agents around the world will also be arranging showings.

But I'm blown if I'm going to tell you how it was produced.

*A film clip showing some of the scenes from the Galaxy Audio Visual show.*

ing a fantastic digital computer like the AVL Eagle; programming in a complex series of dissolves, supers, split-screen effects, etcetera, etcetera.

Good heavens, you'd probably end up with a fabulous, instructional, inspiring, hard-selling, portable AV presentation, almost as good as the one I've just done for Galaxy.

