







tool, which adds extra interpolated control messages. As a result, each ‘take’ started from the only fixed setting – when the CVI has just been powered up. It was also noted that operation at 19200 baud failed during one spell of unusually high temperature and humidity – Fairlight does not guarantee operation at this rate.

Nevertheless, the process was successful, and complex commands with parameter automation could be encoded as MIDI clips. It was found that changing some effect parameters results in a smooth transition rather than an instantaneous change – presumably because the CVI would not ‘expect’ a slider to jump to a new position.

A demonstration video can be seen at <https://vimeo.com/manage/videos/740972745>. The software is available at the Fairlight CVI group on Facebook or by emailing the author, and feedback will be welcomed.

## 5. Conclusions and future work

The system outlined allows sequences of commands and effect parameter automation to be implemented in the form of MIDI regions within a DAW. It is hoped that this will prove useful to users of a ground-breaking device in video production history.

With the basic framework in place, there are many possible extensions. Not all functionality has been implemented, for example, writing images into the internal frame store. Currently, the Processing sketch mainly acts as a translator, but there is also scope to develop a dedicated GUI. It is hoped that user feedback will inform future work.

## Acknowledgements

Thanks are due to Severin Smith for the “The MidiBus” Processing library and Mathias Markl for the “Console” library.

## References

- [1] Leete N., Fairlight CMI [Retrozone], Sound on Sound magazine, April 1999.
- [2] Fairlight Instruments Pty. Ltd., User Manual – Computer Video Instrument, 1987.
- [3] Dupler S., Computer Video Device Bows. Billboard magazine, Vol. 96, No. 44, 3 November 1984.
- [4] Gibson S., Arisona S., Leishman D., and Tanaka A. (eds.), Live Visuals – History, Theory, Practice. London: Routledge; 2022.
- [5] Jones S., Synthetics: A History of the Electronically Generated Image in Australia. Leonardo. 2003; 36(3):187-195.
- [6] Spinrad P., The VJ Book: Inspirations and Practical Advice for Live Visuals Performance. Los Angeles, CA: Feral House; 2005.
- [7] Betancourt M., The History of Motion Graphics. Holicong: Wildside Press; 2013.