

KODAK TRI X PAN FILM

KODAK SAFETY FILM



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KODAK TRI X PAN FILM

KODAK SAFETY FILM



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KODAK SAFETY FILM

KODAK TRI X PAN FILM



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SAFETY FILM

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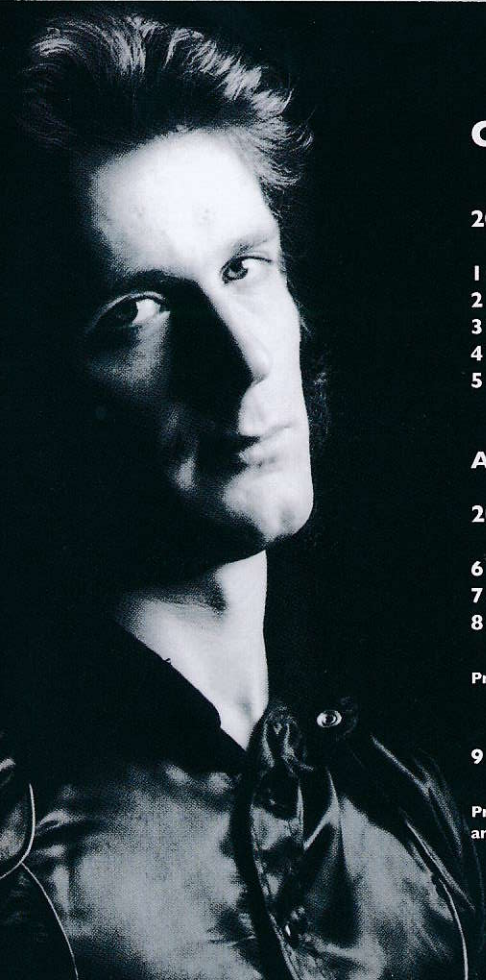


KODAK TRI X PAN FILM



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CD I

Red

2024 MIXES

- 1 Red**
- 2 Fallen Angel**
- 3 One More Red Nightmare**
- 4 Providence**
- 5 Starless**

Additional Material

2024 INSTRUMENTAL MIXES

- 6 Fallen Angel**
- 7 One More Red Nightmare**
- 8 Starless - Edit**

Produced and Mixed by Steven Wilson

9 Providence - Complete Track

**Produced and Mixed by Robert Fripp
and David Singleton**



When the UK's weekly music press carried the news in early October 1974 that King Crimson had "ceased to exist", fans were left not only shell-shocked and saddened but, after the release of *Red*, increasingly puzzled. That the band should have ended upon the release of what appeared to be their finest work since the wildfire success of 1969's *In The Court Of The Crimson King* was utterly baffling. Not for the first time in the band's convoluted history they had seemingly snatched defeat from the jaws of victory. It wasn't just fans left in a state of shock. When Bruford and Wetton received the news from Fripp that the band was no more, it hit hard. Though outwardly sanguine, Wetton in particular was astonished that the rug had been pulled out from under the band just at the point when he felt they seemed to be on the verge of breaking big in America following nearly a year of continuous touring the USA. Perhaps the only consolation for both fans and band members alike was that if things had to come to an end then it was better to do so with King Crimson at the height of its powers. *Red*, then and now, stands as a potent valedictory statement, the culmination of a journey that had begun in the summer of 1972 after the *Islands*-era band had come apart at the seams in the USA earlier that year.

Recruiting game-changing avant-garde percussionist, Jamie Muir, a young unknown violinist,

David Cross, Family bassist, John Wetton, and Yes's firebrand drummer, Bill Bruford, Fripp rebuilt King Crimson from the ground up with a distinctive emphasis on a harder, precision-tooled sound fashioned and informed by ample reserves of musical technique of its eclectic membership. They had at their disposal a unique and magical chemistry that enabled them to pursue impressive vistas of collective improvisation on the turn of a dime. It was in the high-stakes environment during this short-lived incarnation's only UK tour in the winter of 1972, that the seeds of the songs, *Fallen Angel* and *One More Red Nightmare* were

CRIMSON: THE KING IS DEAD

ROBERT FRIPP has decided to draw King Crimson to a close. The band have a live album featuring the recently departed violinist David Cross on it and a studio album "Red" featuring Ian McDonald, who would have been a permanent member of the band, which will be out in late October. Fripp has not yet made a statement about the band's split or his future plans.

planted and left to slowly germinate. With Muir abruptly quitting the band in 1973, just before *Larks' Tongues In Aspic's*, release, the remaining quartet doubled down on the amount of improvisation within their live shows, integrating written material and spontaneous compositions to the point where audiences were unable to see the join.

Examples of this approach can be found on 1974's *Starless And Bible Black*, including the diaphanous title track, the pastoral calm of *Trio, We'll Let You Know's* querulous mutant funk, and later, *Providence* which would appear on *Red*, wherein the mood shifts from gothic ambiguity to confrontational avant-rock. All of these pieces, essentially examples of spontaneous composition, demonstrate how important being on the road was for Crimson's creative process. But the endless touring that spawned such visionary moments came with a price tag attached for the four individuals concerned. Life in King Crimson in the first few months of 1974 had been pretty much the same as the previous year. Far from being glamorous, life on the road was about getting from A to B which saw them in grotty motels, transiting anonymous airport lounges, or hunkering down in cars traversing featureless interstates.

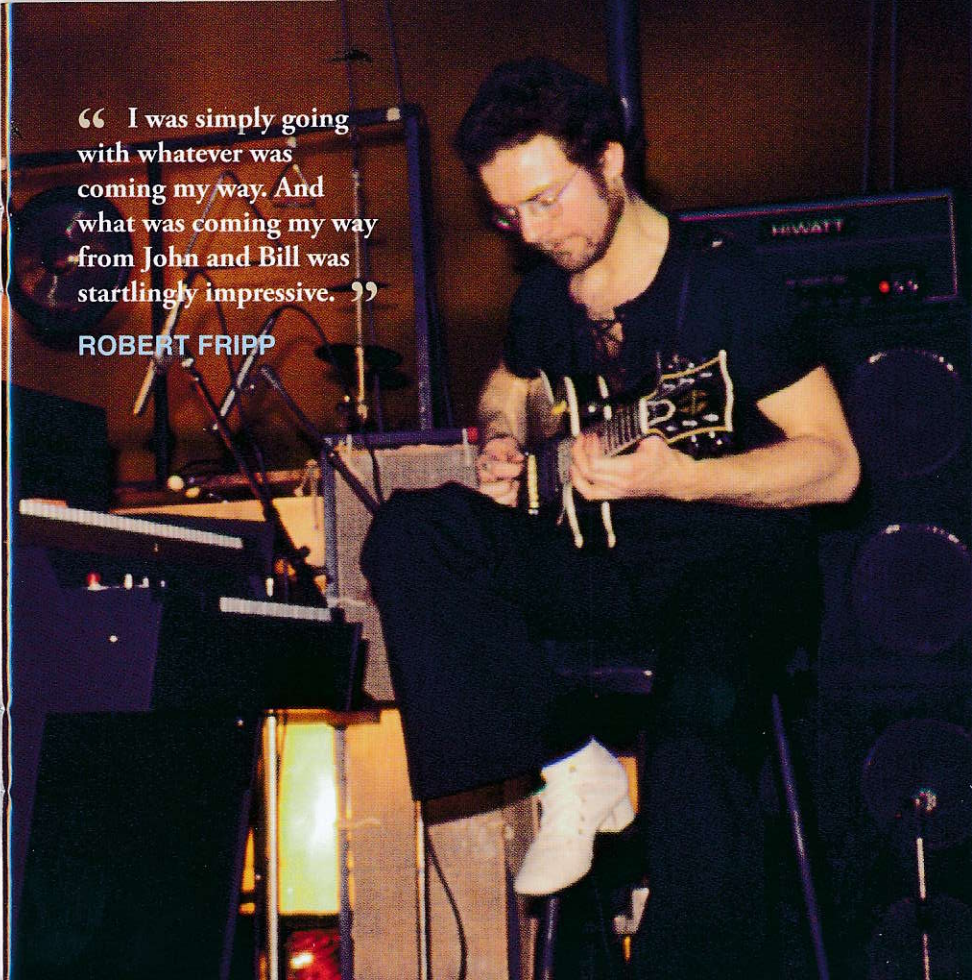
Faced with this unwavering diet even the well-adjusted can be undermined by the cumulative, potentially destabilising ennui and inertia that gets under a person's skin. Some deal with it better than others. Bruford kept himself occupied by

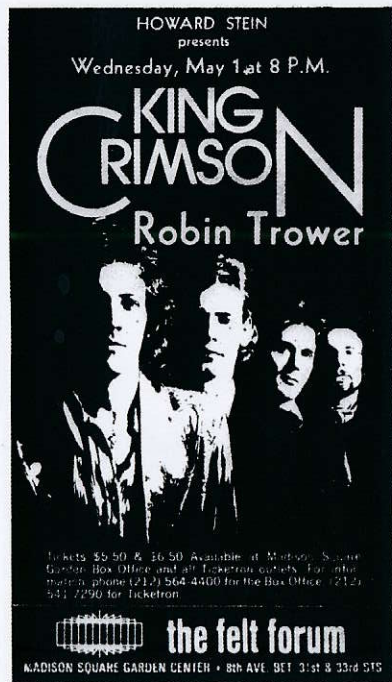
reading, attempting yoga, and practicing saxophone with a sock stuffed down the bell in the privacy of his hotel room. Like so many of his contemporaries in rock, John Wetton, as a young, single man eagerly embraced the 'sex, drugs and rock 'n' roll,' ethos of the era. Though the hedonistic lifestyle was often seen as living life to the max, it became the foundation of his battle with alcoholism in later life.

For David Cross, life in Crimson had been especially rewarding from a musical viewpoint although not without its challenges given his proximity to Wetton's bass cabinet and the bassist's habit of turning his onstage sound up louder every gig. Already feeling marginalised, Cross also had to deal with the combined force of Wetton and Bruford's sound, described by Fripp as being akin to a 'flying brick wall.' As a result, well before the end of the tour, Cross had already decided to quit and readily admits those final days before their appearance in Central Park on 1st July were extremely difficult for him. "I loved being on stage with that band especially when we were improvising and when we were in the zone on stuff, able to really push forward. That was lovely. The bits I didn't like were when I let myself down, when I lost heart, when I lost courage. I didn't like that." With Cross's self-doubt beginning to undermine his performances, Wetton in particular argued that what the group needed to boost their chances of really breaking into America in 1975 was a stronger instrumentalist. Violinist Wilf

“ I was simply going with whatever was coming my way. And what was coming my way from John and Bill was startlingly impressive. ”

ROBERT FRIPP





1974 concert poster from New York.

Gibson, who had been in the Electric Light Orchestra was sounded out by EG Management about joining but Gibson, who had a young family and did not want to tour, rejected the approach. In any event, Wetton's real preference was for Crimson co-founder sax-player and multi-instrumentalist, Ian McDonald, to join ultimately leading to McDonald being invited to guest on *One More Red Nightmare* and *Starless*.

For Fripp, the rigours of living out of a suitcase since 1971 were ameliorated by systematically practicing guitar as much as he could and reading voraciously. Drawn to the writings of English mystic JG Bennett, with every mile that passed he became convinced by the need to change direction in his personal life and step away from King Crimson. Yet such was the momentum of the group at that point, plans were already being discussed for a replacement for David Cross and yet another American tour for late 1975 and 1976 being readied by management. The growing realisation that the madness and excesses of the music industry of which he'd been a part for five years were inimical with the life he wished to lead weighed heavily on him as did the burden and responsibility of steering King Crimson against the crosswinds of commerciality and artistic compromise - a situation which would only worsen. If Fripp was going to get off the treadmill he would need to make a decision and make it fast. But first there was a new studio album to record upon their return to the UK.



CD2

Elemental Mixes and Session Material

ELEMENTAL MIXES

- 1 Red
- 2 Fallen Angel
- 3 One More Red Nightmare
- 4 Starless - Percussion
- 5 Starless

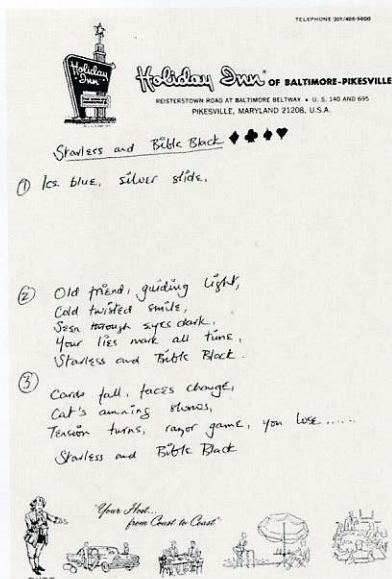
THE MAKING OF STARLESS

- 6 Starless - Mellotron
- 7 Starless - Three Saxophones
- 8 Starless - Basic Take
- 9 Starless - Sax Solos
- 10 Starless - Cornet and Guitar Solos
- 11 Starless - Cornet takes *

Produced and Mixed by David Singleton

* Mixed/Mastered by Alex R. Mundy





Starless lyrics from the 1974 tour.

In their soundchecks and improvisations, Fripp would often throw out a chord or a motif, which might or might not get picked up on by the others. One of these had been the see-saw riff of *Red*. Sometimes, however, a more fully fleshed-out idea

would be presented in the more formal surroundings of the rehearsal room. In retrospect, it seems almost perverse that *Starless*, one of the most well-regarded and most recognised King Crimson tracks was, for a while at least, a song that almost never happened. Wetton and lyricist Richard Palmer-James penned a ballad and presented an early draft of it to a KC rehearsal in late 1973. Wetton was crestfallen when his sensitive song was met with polite indifference as the band quickly went on to other things. "Rehearsals were always an icy and rather bleak kind of engagement," comments Bruford, "There was a lot of floor-staring." However, what Wetton's bandmates did like was the line from the song's chorus, "Starless And Bible Black." Co-opted by Palmer-James from the opening passage of Dylan Thomas' 1954 radio play, *Under Milk Wood*, it connected so strongly with John and the other Crims that it was assigned to an instrumental improvisation and used as the title to *Larks' Tongues In Aspic's* follow-up album. However, by February 1974 the quartet revisited Wetton's ballad, only this time it would be augmented by several decisive and transformational new elements.

The first of these came in a soundcheck while the band was touring during the tail end of 1973. Reflecting on the creation of the mournful, yearning theme that opens *Starless*, Cross recalls "I was experimenting with this kind of leap. . . I wanted to get up the octave and I wanted to feature the ninth of the scale which is very powerful. . . So I





was always playing around with it, just wearing everybody down around it until we took some notice of it. Robert probably just got bored with listening to me fluffing around with it, and he picked it up and did some stuff with it, and probably turned it into a proper tune or I'd have just kept on flapping around with it. He reckoned I started it and he finished it." Another feature of the new piece came after Bill Bruford was playing piano at home. "I was interested in music in its whole totality," explains Bruford five decades after he came up with the glowering bass line melody that underpins *Starless's* central section. "A piano is wonderful because you can see the notes and it's highly rhythmic. So for someone like me, who's going to do a rhythmic thing, just bang on a note, and out comes a rhythm on a pitch. If you then change some of those notes you get a rhythm with a bit of melody and then you give it to John Wetton or to Robert Fripp to see what they do with it."

What Fripp did with Bruford's riff was to distill all his years of experience, skill and dexterity into one note played across two strings with some pitch bending for just over four minutes. What Steven Wilson would later call 'the death of prog solo', was a masterclass in building tension and ramping up the anticipation for the moment of release, which when it comes, appears over a riff Fripp had previously included in early live versions of *Fracture*. That fast-moving jazz-rock-style figure, propelled by the bass, provided the platform for the blowing/soloing section before the majestic recapitulation of the main theme brought the whole

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piece to a thunderous completion. Receiving its first live airing just days after the arrangements for all these separate instrumental sections had been hastily completed, *Starless* was a huge hit with the crowds thanks in part to the simple but incredibly effective lighting cue that suffused the entire stage in an infernal, glowering crimson/red light as the piece relentlessly grew in power and magnitude over that memorable Bruford-composed bass line. As Fripp noted in his diary after their 1st July 1974 performance in New York's Central Park, "Lights at the end of *Starless* really blew the crowd. Rapturous reception...Everyone pleased with the gig. Conversation with John Wetton - lighting effects like that really make the difference."

Blu-ray I

USA

DTS-HD MA 24/192

JUNE 28TH, 1974 CASINO ARENA,
ASBURY PARK, NJ 2013 MIX

Walk On: No Pussyfooting
Larks' Tongues In Aspic Part II
Lament
Exiles
Improv: Asbury Park
Easy Money
Improv
Fracture
Starless
21st Century Schizoid Man

Mixed by Robert Fripp, Tony Arnold and David Singleton
at the Courthouse, Cranborne, Dorset.

LPCM Stereo 24/48

JUNE 28TH, 1974 CASINO ARENA,
ASBURY PARK, NJ 2005 MIX

Walk On: No Pussyfooting
Larks' Tongues In Aspic Part II
Lament
Exiles
Improv: Asbury Park
Easy Money
Fracture
Starless
21st Century Schizoid Man

Mixed by Ronan Chris Murphy at DGM.

LPCM Stereo 24/96

USA: 30TH ANNIVERSARY REMASTER

Walk On: No Pussyfooting
Larks' Tongues In Aspic Part II
Lament
Exiles
Improv: Asbury Park
Easy Money
21st Century Schizoid Man
Fracture
Starless

24 bit remaster by Simon Heyworth.

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ARENA

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USA TOUR CONCERTS

LPCM Stereo 24/48

MOTHERS, NASHVILLE, TN
APRIL 17TH, 1974

Walk On: No Pussyfooting
The Great Deceiver
Doctor Diamond
Tune Up
Improv Intro To Exiles
Exiles
Fracture
RF Announcement
Lament
The Night Watch
Easy Money
Improv I
Starless
Improv II
The Talking Drum
Larks' Tongues In Aspic Part II

HOLLYWOOD SPORTATORIUM,
MIAMI, FL APRIL 20TH, 1974

Walk On: No Pussyfooting
The Great Deceiver
Doctor Diamond
Exiles
Lament
Easy Money
Fracture
Starless
Improv
The Talking Drum
Larks' Tongues In Aspic Part II
21st Century Schizoid Man

FELT FORUM, NEW YORK, NY
MAY 1ST, 1974

Fracture
RF Announcement
Easy Money
Improv
The Night Watch
Dr Diamond
Starless
The Talking Drum
Larks' Tongues In Aspic Part II
21st Century Schizoid Man

MUNICIPAL AUDITORIUM,
SAN ANTONIO, TX JUNE 4TH, 1974

Walk On: No Pussyfooting
The Great Deceiver
Lament
Tune-Up
Improv Intro To Exiles
Exiles
Fracture
Starless
Improv
The Talking Drum
Larks' Tongues In Aspic Part II
21st Century Schizoid Man

SHRINE AUDITORIUM,
LOS ANGELES, CA JUNE 19TH, 1974

Walk On: No Pussyfooting
Larks' Tongues In Aspic Part II
Lament
Improv Intro
Exiles
Fracture
RF Announcement
Easy Money
Improv I
The Night Watch
Starless
21st Century Schizoid Man

THE FINAL US CONCERT
CENTRAL PARK, NEW YORK, NY
JULY 1ST, 1974

Walk On: No Pussyfooting
21st Century Schizoid Man
Lament
Improv
Exiles
Improv: Cerberus
Easy Money
Fracture
Starless
The Talking Drum
Larks' Tongues In Aspic Part II

All concerts audio restored at DGM by Alex R Mundy;
except Central Park, New York audio restored by
David Singleton & Alex R. Mundy.

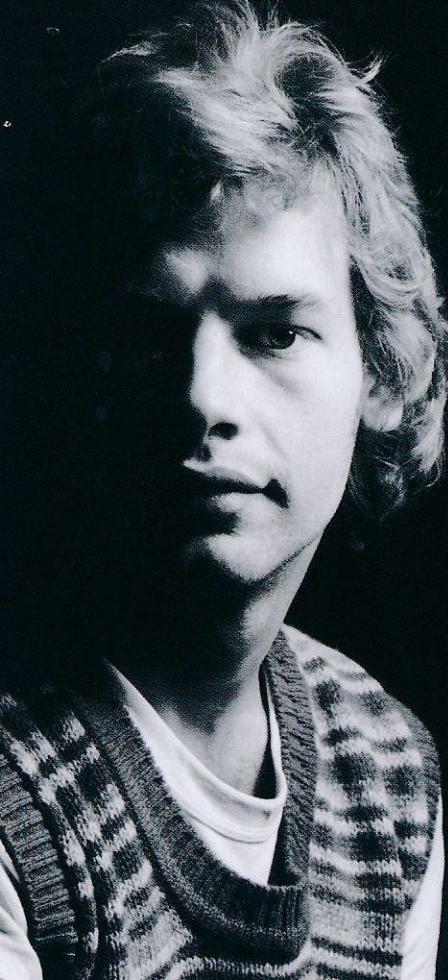


David Cross at the final concert
in Central Park, New York.

By the time they came to record *Starless* at Olympic Studios in July 1974 the remaining trio had played the song in concert over 51 times. The fact that Crimson had at last been able to channel the raw energy of their live performances into the studio environment makes the finality of *Red* all the more poignant. That it was and remains such a powerful statement is all the more amazing considering what was going on under the psyche of the group. As the sessions got underway, when Fripp told his colleagues that he was "withdrawing the passing of his opinion," and that his opinion didn't matter anymore, Bruford and Wetton decided he was simply "pulling a moody," and got on with the task in hand. Fripp's approach was part of what he would later describe as a strategy of radical neutrality, "the doing nothing that enables doing everything." Very little of what was going on both on the inside and outside of Fripp's world was discussed with Bruford or Wetton. "I think it was probably very hard for them," he reflects today. Looking back on the making of *Red*, Bruford agrees with his ex-bandmate's assessment. "It was extremely hard to deal with. But I also understand, that if you impose these incredibly hard obstacles and hurdles to making something and people stay in the room, you might just get there. John and I stood our ground and said, all right, well, sod that, we'll do whatever we can here to make something up out of this. I think, John and I were emotionally very, very involved in this. Finally, towards the end, it got down to the mixing and it was very much John and engineer George Chkiantz who

kind of took the baby from the bathwater, wrapped it up and towed it down. Giving birth to the thing was rough work. I'm glad Robert acknowledges that at least his radical neutrality was quite a creative stimulant."

The power of the studio recording is palpable. Even the chance discovery by Bruford of a 20-inch Zilket cymbal, upturned at one side like an Australian bush-hat and discarded in a bin at Olympic inadvertently became one of the defining sounds of the album. Even today, Fripp is in awe at what they managed to record. "I was simply going with whatever was coming my way. And what was coming my way from John and Bill was startlingly impressive. When we actually played *Red* the track, I remember Bill's playing," Fripp pauses, his words momentarily lost in admiration, "it still defines the part with the wonderful cracked cymbal. I mean, fabulous stuff... Bill was at the height of his young powers, and for me, the most satisfying of Bill's drumming at any time in King Crimson was on the *Red* sessions." If the aim of all that touring had been aimed at building momentum and visibility, it's no accident that *Red* was the first Crimson album to feature the band themselves on its front cover, something which EG Management and Wetton had pushed for. Coupled with the individual shots taken by Gered Mankowitz, who in a spooky coincidence had taken the publicity shots for Giles, Giles and Fripp six years earlier, Wetton came up with the idea to have the back cover photo of a VU meter crashing into the red-etched No.7,



Blu-ray 2

2024 MIXES

Dolby Atmos
DTS HD-MA 5.1 Surround
LPCM Stereo 24/96

Red
Fallen Angel
One More Red Nightmare
Providence
Starless

Produced and Mixed by Steven Wilson

DTS-HD MA Stereo 24/192

ELEMENTAL MIXES

Red
Fallen Angel
One More Red Nightmare
Starless - Percussion
Starless

THREE MORE RED NIGHTMARES

One More Red Nightmare
- Early Guide Vox Section
One More Red Nightmare
- Saxophone Overdub Section
One More Red Nightmare
- Bass and Drums

THE MAKING OF STARLESS

Starless - Mellotron
Starless - Three Saxophones
Starless - Basic Take
Starless - Sax Solos
Starless - Percussion
Starless - Cornet and Guitar Solos
Starless - Cornet takes *

Produced and Mixed by David Singleton
* Mixed/Mastered by Alex R. Mundy from a
24/48 source, encoded at 24/192 to maintain
consistency with the other material.

Providence - Complete Track

Produced and Mixed by Robert Fripp
and David Singleton

Think Again - Fragment

Mastered by Alex R. Mundy from a
John Wetton 1/4" file tape

LPCM Stereo 24/96

2024 INSTRUMENTAL MIXES

Fallen Angel
One More Red Nightmare
Starless (edit)

Produced and Mixed by Steven Wilson

ORIGINAL MASTERS

Red
Fallen Angel
One More Red Nightmare
Providence
Starless

30th Anniversary Remaster by
Simon Heyworth and Robert Fripp (2000)

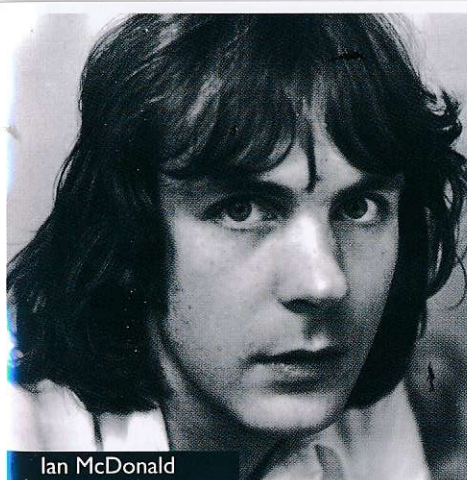
symbolising that this was the album that was going to push Crimson into the next level. "I totally loved that cover," says Bruford. "It suited the particular feel of the album; these three fairly stern faces, obviously in some kind of relationship, the good, the bad, and the ugly, appearing so starkly on the front. It just suited the entire vibe so very well." For his part, Fripp hated it in 1974 but in keeping with his policy of radical neutrality kept his misgivings to himself. These days, he's more forthcoming describing it as, "fucking appalling. Why was it fucking appalling? Because one of the powers of King Crimson's artwork was the anonymity of the players. What's important is the music, King Crimson, not the members of the band."

Aside from the fiery work of the principle trio, *Red* stands apart from the previous two *Larks*-era releases due to a number of guesting players whose contributions add to the heft and weave of the album's texture. Aside from the uncredited cellist and the double basses underpinning *Starless*'s coda, the appearances of Mel Collins, Robin Miller, Mark Charig and Ian McDonald makes a deliberate connection to the past and present of King Crimson, bringing everything full circle. Steven Wilson's new mixes in Dolby Atmos, 5.1 Surround Sound and Stereo tease out the subtleties of these contributions sometimes obscured in the original production decisions taken at Olympic Studios in 1974. Half a century later it's good to have these new perspectives to enrich the listening experience. This is especially true with David Singleton's elemental mixes which pull the veil aside on the original sessions and act as a kind

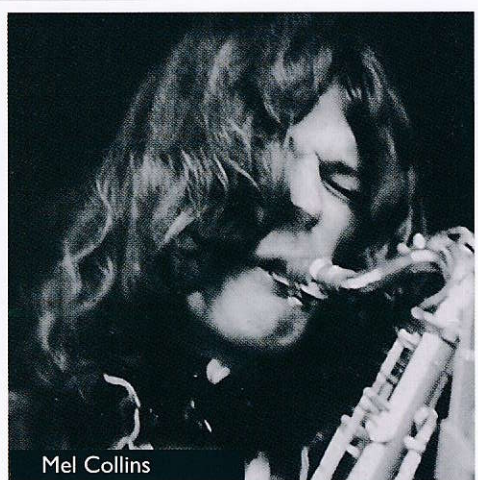
of alternative account, a *Red* that could have been, revealing the different passes and takes that the band undertook as well as those of Collins, Charig and McDonald, as they engaged with the material.

Despite positive reviews in the press at the time of its release in October 1974, the album failed to enter the Top 30 album charts, peaking at No.45 for just one week, making it Crimson's poorest performing album of the '70s. Yet, in the face of adversity and commercial indifference, *Red*'s reputation and influence as their most accomplished album of the period has steadily grown in stature over the intervening fifty years. When King Crimson returned to the stage in 2014 the setlist included for the first time in forty years *Starless*. It wasn't uncommon to see audience members moved to tears. "There were times playing it live where I was in tears," agrees Fripp. One admittedly crude measure of the way the song has continued to grow and resonate with new audiences and generations alike are the 14 million hits of the 2015 live performance notched up on King Crimson's YouTube channel, easily outstripping *21st Century Schizoid Man* as King Crimson's most popular number. Fripp is at a loss to explain the track's mass popularity, "but I've said before, and I'll say it again - the musician doesn't write the music, music writes the musician. And if you're fortunate and manage to get yourself out of the way, sometimes music like that can happen."

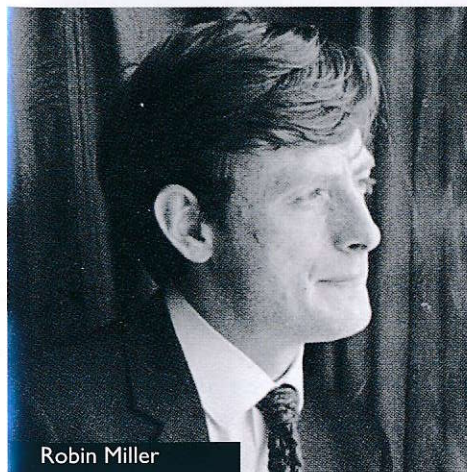
Sid Smith
Whitley Bay
July 2024



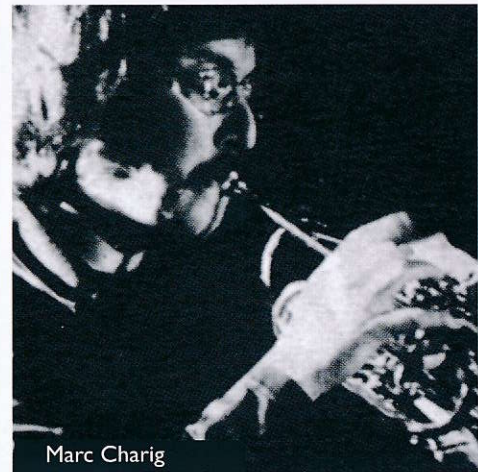
Ian McDonald



Mel Collins



Robin Miller



Marc Charig

PERSONNEL

Robert Fripp Guitar and Mellotron
John Wetton Bass and Voice
William Bruford Percussives

with
David Cross Violin
Mel Collins Soprano Saxophone
Ian McDonald Alto Saxophone
Robin Miller Oboe
Marc Charig Cornet

Remix assistance on USA 30th Anniversary
Remaster: Eddie Jobson violin on *Larks'*
Tongues and *Schizoid Man*, piano on *Lament*.

Original recording produced by King Crimson.

Engineer: George Chkiantz.

2024 Dolby Atmos, 5.1 Surround and Stereo
mixes by Steven Wilson.

2024 Elemental mixes by David Singleton.

USA Concert audio prepared by Alex R. Mundy.

30th Anniversary Remaster by Simon
Heyworth and Robert Fripp (2000)

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BASF

ISLAND STUDIOS



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CLIENT ISLAND



DATE 21/8/74

SUBJECT KING CRIMSON

SPEED 7.5

1. Red.
2. Fallen Angel.

COPY

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KODAK TRI X PAN FILM

KODAK SAFETY FILM



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KODAK TRI X PAN FILM

KODAK SAFETY FILM



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→5A

→6



→6A

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KODAK SAFETY FILM

KODAK TRI X P



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KODAK TRI X PAN FILM

KODAK SAFETY FILM



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→24

→24A



KODAK TRI X PAN F



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SAFETY FILM