

Project: Promo for 17 unmade movies Result: a five-screen spectacular

The problem was to promote a new film company before 2,000 theatre owners, convincing them that 17 unproduced films would be fast-paced money makers. Here's how Tinker AD Steve Singer solved things for CBS film subsidiary, Cinema Center.

by Logan Smiley

Stars such as Steve McQueen, Dustin Hoffman, Claudia Cardinale, and Jack Lemmon, had been signed by Cinema Center to appear in major productions. Such Broadway hits as "Boys in the Band", "Charlie Brown", and "Your Own Thing", were also on the production schedule.

AD Steve Singer's problem was to present visuals, not yet produced in movie form, to 2,000 theatre owners to create a giant image of the firm's scope.

Rough script first

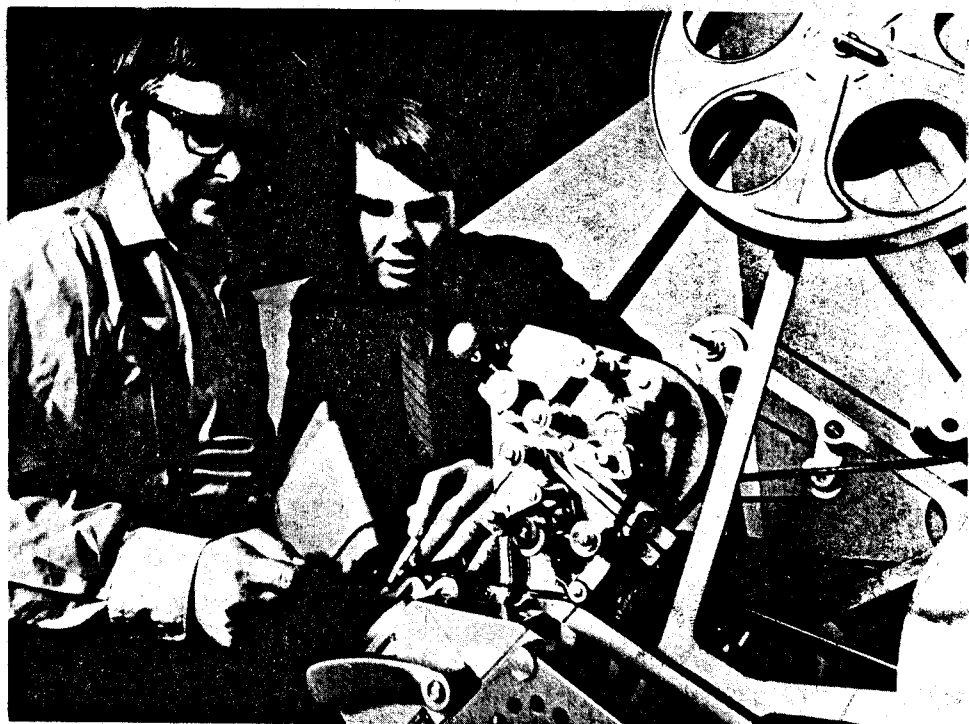
A 24-page case bound book, black with gold leaf on the cover, and full-color illustrations inside by Phillip Hays, Paul Davis and David Wilcox was produced, which while effective, wasn't enough to project the desired image. To convince the exhibitors, who would preview the Cinema Center schedule at a San Francisco convention a multi-screen presentation was planned.

Varying quality stills

Available were stills, some by unit photogs of varying quality; and short film takes from dailies.

Singer decided that a multi-screen project with multiple slides to create a feeling of film motion would work. His concept was to create a five-screen show to:

1. Treat each of the 17 films in 60 to 90 seconds of live film, animated stills and split-screen effects.



Lloyd works with editor on Cinema Center production.

2. Give an impression of each film to convey the giant image of the production company.

An outline and script was first written, based on using 20 slide projectors and three movie projectors. While some film stills were available, over 35,000 miles were traveled to shoot the backgrounds and the stars—from San Francisco to South Dakota, New York, London, and Rome.

Producer for the spectacular, which he calls an "environment," was Harvey Lloyd who staged in his New York studios scenes ranging from a rape scene, a western fight, Greek bouzouki dancing party, Salome Jens as a topless discotheque dancer, to the Broadway casts of "The Boys in the Band" and "Your Own Thing".

They go to film

It was decided to do the presentation of 35mm motion picture film because of an extremely tight deadline and the unavailability of the Hilton Ballroom in San Francisco until the evening before the presentation. Under this pressure, control of the situation via motion picture film was preferred to last-minute coordinating of multiple slide and film projector set ups. Also, going on film made it possible to create more intricate optical and editing effects.

Editing stills

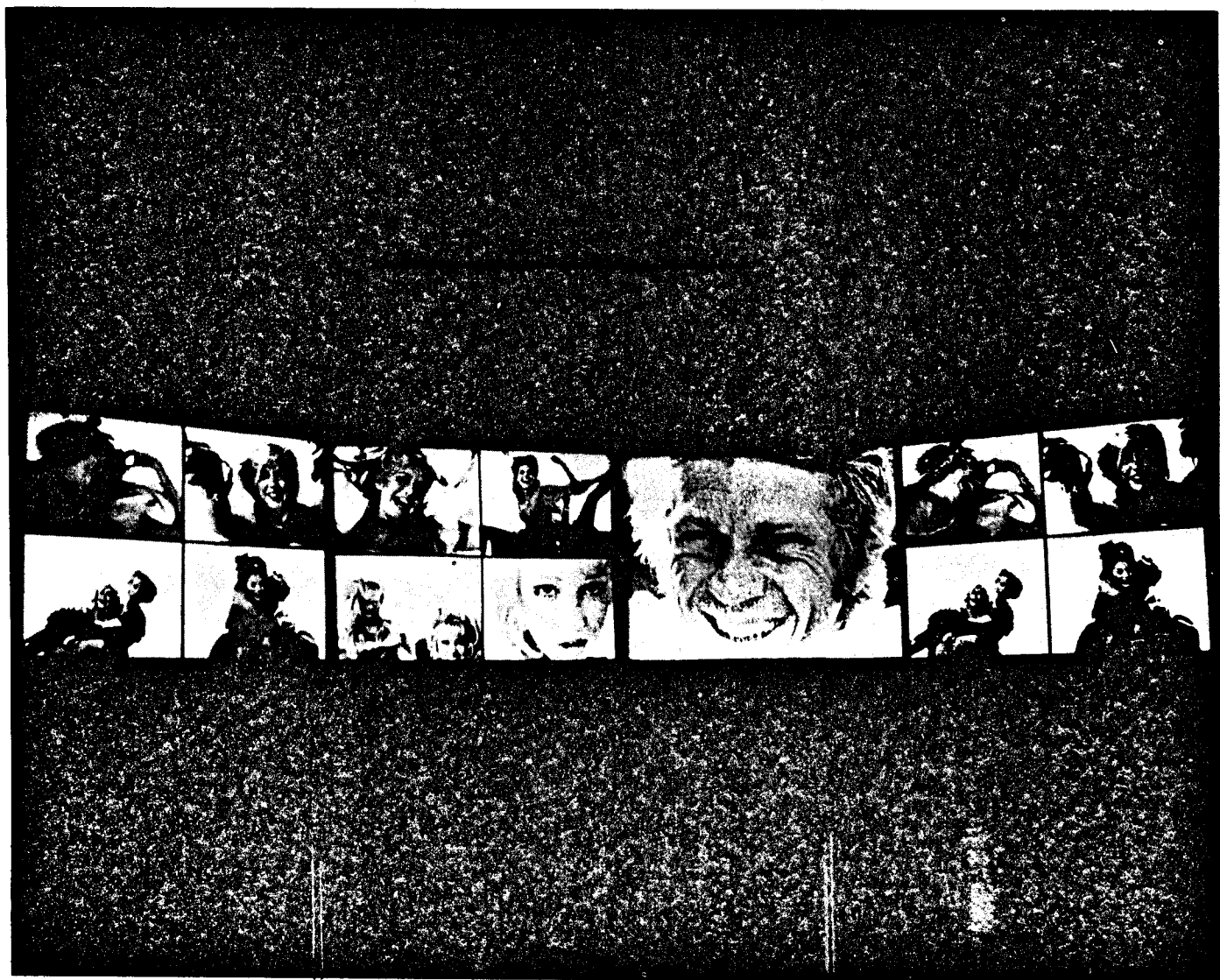
Editing still pictures was done in New York on three ten-foot light tables. There were 1000 rolls of 35mm film, plus stills. Motion picture footage

went to Byro Productions in some cases, for preliminary editing, then to Lloyd.

Basic preparation was for three screens, A-B-C, to be projected on five 25-foot screens C ABA: C on the side, A B C in front and A on the other side. They used between 200 and 500 stills in each 60-90 second sequence on three screens, a total of about 5000 stills.

They worked out a system to lay the slides out on five-foot sheets of acetate in three columns of A, B & C screens. Thus, Al Stahl of Animated Productions could see an entire sequence at once to work out the timing, dissolves, cuts and camera moves to relate the three screens' different material.

Lloyd said, "I also planned each



"The Reivers" with Steve McQueen was promoted on four screen at New York Hilton.

screen to be a complete show in itself, for later use as a single screen show for movie houses. All slides were numbered and spaces left for motion picture sequences to be cut in".

Stahl wrote the timing sheets; the most difficult problem was the four-image split screens which have to be masked, shot for dissolves, pop-ons and cuts and integrated with full-screen images and motion picture film. Computer-equipment was used for animation studio filming by Al Stahl.

Time was the game

The entire project was like a four dimensional chess game, that fourth dimension being time. "Woody" Vasulka, Czech editor, began assembling work prints of animated stills and motion picture film on a three-

headed movieola setup. Vasulka had edited multi-screen shows at Expo '67 and Hemisfair. They roughed out a section at a time and finally ran them on the three movieolas in sync. Sy Levy, sound man, coordinated sound tracks to give each segment a theme.

They agreed on using random selection techniques in preliminary editing to avoid rigid structures, then to add any unusual combination into the total structure.

Production: negative & prints

Movielab was picked to make final prints from negs. The time problem had grown at this point. They had a week to produce three 25-minute segments, literally a feature film. Mort Golden from CBS Cinema Center Film

swung into action with the Movieola crew. They screened answer prints and Sal Deluca, the timer, notched the endlessly varied material.

Material for the presentation came in from film companies all around the world, to be added to the material Lloyd shot under varied lighting conditions and on different film. In the composite series of short films, the color balance changed, sometimes every six frames.

Production-prints assembly

Animated material, film by film, went to Movielab. They ran each 60 to 90 second three-screen segment together to make three prints in color when projected side by side. Editor Woody, then spliced all final 37 pieces of film, including titles and finale to make



THE BOYS IN THE BAND

Mart Crowley, chairman of Broadway, Inc. is also a happy and bubbly party. Love, written for the screen and produced by Mart Crowley, and Robert Moore, who directed the stage version, will direct the film with two faces of the original cast.

Paul Davis illustration for "The Boys In The Band".



ME, NATALIE

The bitter-sweet story of a young girl's search for identity in New York's East Village. Patti Duke, James Cavieles, Solome York, Edie Lehmann and Martin Balsam are starred. Original musical score by Henry Mancini. Lyrics by Red McKuen. Screenplay by A. Martin Zwoback. A Stanley Shapiro Production. Directed by Fred Coe.

Full-color illustration by Phillip Hays on "Me, Natalie" from Cinema Center book art directed by Ralph Fernandez.

A/V Directions

Cinema Center and Tinker try five-screen "Environmental"

New group of the motion picture industry, producing/distributing theatrical entertainment, is using outside influences in marketing with a trend toward hiring special mini-marketing firms created by ad/pub/promo people to produce print ads, trailers, tv featurettes and commercials. This creative group grew up at agencies or tvc production companies; many are ADs.

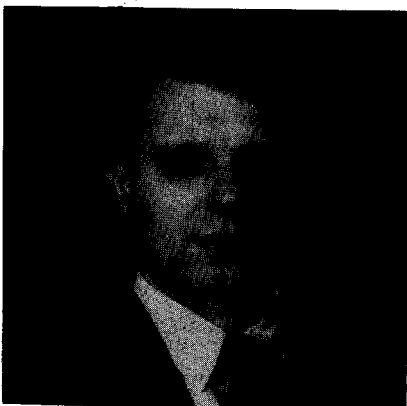
An example of the trend to calling in promo specialists is multiple screen "environmental presentation" for Cinema Center Films-National General Pictures. To tout new and future films, Cinema Center came up recently with a product presentation for film exhibitors. First shown at the National Association of Theatre Owners Convention in San Francisco in a five-screen

version, production was designed for re-editing into a single-screen show for 20 regional exhibitor conventions in the U.S. and in 67 other countries overseas, where the movies will be available.

The project was launched last summer when Jack Tinker & Partners picked up the account. AD Steve Singer reasoned that the visuals would best sell a visual medium and got together with Bill O'Hare, VP for ad/pub/promo of Cinema Center Films (a division of CBS.) All 17 movies were spotlighted from their upcoming production schedule plus another dozen futures. Producer/director/AD for the Environment was Harvey Lloyd; editor was Bohuslav Vasulka.—Arnold Friedman.



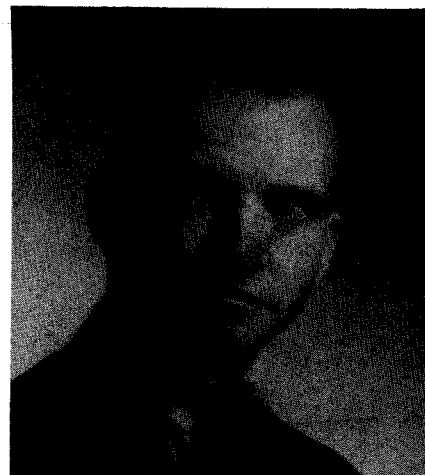
"The Reivers" with Steve McQueen was promoted on four screen at New York Hilton.



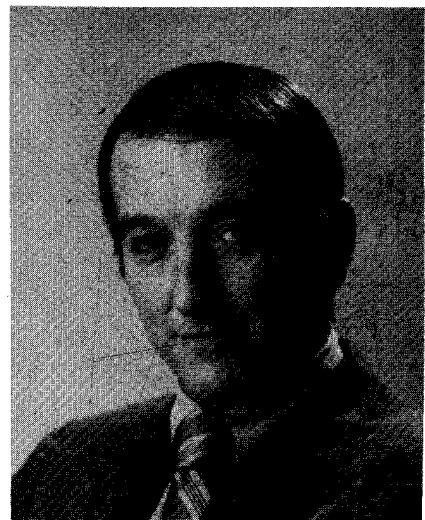
Ries

Al Ries chairs Vision 69

Al Ries, president of Ries Cappiello Colwell was named chairman of Vision 69, a one-day symposium to be held May 13 at the Vivian Beaumont Theater, Lincoln Center, NY. The symposium aims to update communications people with changes in book, magazines, newspapers, and other print media. Subtitled "Is print dead?" Vision 69 is sponsored by the International Center for the Communication Arts and Sciences, NY. For more information, call Al Ries at 687-5300.



Dunning



Grant

Dunning and Grant named VPs at Ayer

Robert Dunning and Howard Grant were elected VPs of N.W. Ayer. Dunning, who joined Ayer in 1953, is CD at the NY office. Grant, formerly with Campbell-Ewald, is creative director at Ayer-Philadelphia.

Ad film festival changes rules

The 16th International Advertising Film Festival, which takes place in Cannes, June 16-21, '69, will revise its structure this year. To give shorter films an equal chance, categories are subdivided into two length groups: Cinema Group includes films up to 60" and 60" and over; television group comprises films up to and including 30 seconds, and those over 30 seconds. Terms "1st and 2nd prize" are replaced by "Gold, Silver, or Bronze Lion." New entry rule eliminates restrictive clauses regarding previous entry of films in another international festival.