

HARVEY LLOYD PRODUCTIONS Inc.
138 FIFTH AVE NYC USA
(212) 675 8731
FILMS PHOTOGRAPHY
MIXED MEDIA MULTI SCREEN
STILL AND MOTION PICTURES
FOR ADVERTISING TV
EXHIBITS PUBLICITY
INDUSTRIAL FAIRS CINEMA

Harvey Lloyd Productions, Inc. of 138 Fifth Ave., New York City, is a group producing mixed media and multi-screen shows.

Harvey Lloyd early experimenter in sound and slide' techniques, mixed media and film shows, former advertising agency owner, art director and designer, heads this versatile creative group.

These assignments were completed this year.

CBS Cinemacenter Films

3, 4 and 5 screens 35mm motion picture environmental presentation, first shown to 2000 people at National Association of Theatre Owners Convention on 5 screens in San Francisco. Motion picture, stills animation and split screen effects and experimental photography combine to introduce 17 new CBS and National General Films. In addition to stills and film from the productions, Mr. Lloyd traveled 35,000 miles in the U.S. and Europe to photograph the locations and stars and used approximately 1000 rolls of color film. A re-edited single screen version including many innovations from the multi-screen process will be shown at regional conventions and to selected theatre audiences.

Images for Air France

3000 miles through France, poetic images set to music by Gilbert Beaud and Françoise Hardy, unusual photography of France, its people and places. New overlapping dissolve treatments animated on 16mm film, quick cuts and extraordinary wide angle imagery create a poetic montage.

Kayser-Roth Fashion Show

Five screen slide show for Kayser Roth Miami Sales Conference introducing new stocking line. Rock music and Avant-Guard photography of top fashion models, film and slide coordination of advertising and promotion programs for sales meeting.

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Harvey Lloyd Film and Multi-screen Credits 1967-68

CBS Cinemacenter Films: 35mm—25 min.—5 screens and 1—screen product film.

Air France: 16mm 22 min. film from stills.

Kayser Roth: 5 screen multi-media show.

Harvey Lloyd's still photography has appeared in many major magazines and advertising campaigns as well as in films. His magazine credits include Look, Saturday Evening Post, Eye, Venture, Horizon, New York Magazine and abroad, Swiss Camera, London Times, Observer and Telegraph magazines.

Advertising credits: Geigy Chemical, Braniff Airlines, Eastern Airlines, Air France, Portuguese Airlines, Swissair, Union Carbide, Grey Advertising, Doyle, Dane Bernbach, Jack Tinker, Young & Rubicam, etc.

Bohuslav Vasulka Film and Multi-Screen Credits

Graduate of Motion Picture Film Academy in Prague.

Director and producer of series of 7 shorts made in CSR, Iceland and North Africa.

Editor in charge of Environmental exhibit at Expo 67 for Woods & Ramirez-Architects (Experimental projection on cubed plastic surfaces).

Assistant Editor to Francis Thompson for 6-screen film project at Expo 67 called "We are Young" for Canadian Pacific Pavillion.

Film editor for single screen section of Francis Thompson film called US for Hemisfair 68, San Antonio, U.S. Department of Commerce.

Editor 5-screen environmental presentation for CBS Cinemacenter Film presentation, Nato Convention in San Francisco.

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**MULTI-SCREEN STILL AND FILM TECHNIQUE CREATED BY
HARVEY LLOYD PRODUCTIONS, INC.**

We have created a new technique to use still color 35 mm slides and motion picture sequences in combination for multi-screen projection. Some advantages of this process are:

1. Economy of shooting original still and film sequences
2. Ease of production into final presentation and programming by transfer to 16 mm or 35 mm motion picture film
3. Additional uses of still photography for advertising, promotion and publicity
4. Additional uses of combination still and film reel for promotion and publicity as single screen presentation

Our technique provides maximum amortization of the original investment.

A show starts with original photography and film shooting and sound under the direction of Harvey Lloyd. The slides and film footage are edited and laid out for transferring by animation stand to reels of film for multi-screen projection. Our recent CBS Cinemacenter Films production was made for five screen environmental showing. The multi-screen reels are created to make each reel a complete film in itself. These reels can be release-printed for promotion and publicity use. The original still photography is retained as slides to provide a top quality library for advertising, sales promotion and publicity.

Some further advantages:

The use of stills and film to create a multi-screen mosaic environmental show enables us to produce a show in a few months where necessary including original photography and complete production. The initial photography investment is substantially lower than a film show that must be shot for matching images or total motion picture. We avoid large expensive crews etc. The subsequent use of the stills and single reels offers an amortization of the initial show expenses over a long period.

HARVEY LLOYD PRODUCTIONS, INC. is located at 138 Fifth Ave., N. Y. C.,
U. S. A. Phone (212) 675-8731

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AN EXHIBIT ABOUT AMERICA

**MULTI-MEDIA,
ENVIRONMENTS AND ASSEMBLAGES,
SOME BEGINNINGS:**

The communications explosion is all around us. Technology and art are exploring the new languages of communication. America in 1969 is in the midst of a new renaissance. This new renaissance will not be understood in traditional linear conceptions based on written and printed media. In the arts, the traditional role of the audience as watcher, separated from the action, is being demolished. Environments and happenings place the audience in the middle of the action. Multi-screen projection techniques surround the audience and envelope them in a communications mosaic.

**EXPLORATION OF THE NEW LANGUAGE
OF COMMUNICATION:**

A key to understanding our electronic world lies in underlying the communications mosaic with an order and an esthetic. A demonstration of the new language of communication must bridge between our present linear oriented, writing educated society and the non-linear, four dimensional, electronic society emerging. The means available are television and multi-screen, multi-media projection.

America in this decade, 1965-1975 is the expression of the onrushing electronic society. The linear, writing oriented public is disturbed in America today because the understanding of America is non-electronic and two dimensional. As we come to understand America in the electronic age our pessimism and doubts will dissipate. Our most important communications goal is to further this transition of the linear, two dimensional society into the electronic four dimensional age. An exhibit using television and multi-screen projection to express the concepts first widely stated to the public by McLuahn, and exploring America as the laboratory is a means of doing this.

**AMERICA – THE ELECTRONIC AGE UPON US. THE REVOLUTION OF
TECHNOLOGY THRU THE LANGUAGE OF COMMUNICATION.
ART AND SCIENCE IN A RENAISSANCE.**

When we talk of the 'Renaissance' we usually mean events taking place in the past as in Florence in the fourteenth century or Paris at the end of the nineteenth and start of the twentieth. The modern renaissance is upon us. America is exploding upon the world a colossal mix of science, art and technology. We have already begun in the decade of pop art, to reevaluate our ideas as to what is esthetically pleasing. The extraordinary vitality of our culture, product of the unique mix of the world's population, is revolutionizing the civilized world.

Americans have created a vast folk art and are engaged in creating a vaster 'scientart'. Our folk myths; Hollywood in the twenties, the wild West, prize fighting, the roaring twenties, the Civil War etc. provide an enormous symbolic mythology, American culture expressed in our films, T.V. shows and exports of all kinds are already influencing the rest of humanity. What is pertinent about America is our technological vitality.

THE ELECTRONIC AGE IN AMERICA AND WHAT IT IS TO BE HUMAN:

The potential of electronic media to be all encompassing and dazzling does not call for a dehumanizing process. Rather, electronic understanding should reveal what it is to be human in the time to come, to inform the mind and delight the heart.

The great dramas of civilization are taking place. Life and death, love and hate, beauty and sorrow, humour and tragedy are always with us. Our belief is that the electronic age will aid our compassion and increase our joy in life.

It is fitting to use the means of electronic technology to describe the life of human beings in simple personal terms. It is fitting to use advanced technology to create a human experience.

THE PLAYGROUND

We propose a playground. We who live in this time of the communications revolution, this time of image makers and image users, are still in our infancy as participants in this universal language. We need to play with the elements of imagic communication, much as a baby needs to play with toy symbols before he can construct any reasonable apprehension of his small universe. We must disenthral ourselves from the structured logic of written and aural cultures.

Written logic has an order imposed on it by the very fact of writing from left to right (there are no 'lefties' in picture and image communication). We are all inheritors of the structured logic of speech and print. We inhabit a technology that has outstripped the ability of these media to convey a reasonable understanding, a large conception of this computer age.

Play is not structured or ordered amongst the very young. Play only becomes formal after young people become aware of reading and writing. We need to experience again, the sense of wonder, the innocence and naivete of children. In a playground we will not demand that what we see and do make 'sense'. Creative play is discovery and pleasure in what is discovered.

As innocents in an environment of lights, sounds, colors and images we can discover the world of communication technology that is rushing upon us. What we can play with we will not fear nor will it make us uncomfortable. A playground is a place to have fun. . .

The American experience is beginning to be understood. There is little cynicism amongst the engineers and artists of the society. The generation of youngsters (median age 25 for our whole country in 4 years) understand our communications era, for they suckled on the T.V. tube, shed the past faster than they could participate in the future, and are the heralds of the new civilization upon our world.

The American experience is the theme of our playground.

A PLAYGROUND IS AN ENVIRONMENT

The room of origins or beginnings.

Our building should literally be a playground, a series of varied experiences in shape and contour, contemporary materials, abstract shapes, tactile, auditory and visual stimuli. Everyone will play with a variety of lights, colors, sounds, objects as they pass through the first space. The act of moving past or close to areas and things will trigger reactions of light, sound and image.

The room of the pleasure dome.

Within this large space a variety of freely shaped forms to project on. The capability of projecting slides, masses of slides, huge stills, motion pictures, a wall of T.V. screens to form a mosaic of images or one huge image, a multi-track multi-loudspeaker sound network.

The American experience.

A program of America, its people and its land, its culture and its machines.

The experience of America is the rushing vitality of many peoples from many lands working together and creating a vast and diversified technology. Out of the potpourri of races and religions comes the incredible variety of America. This seething collective unconscious is bursting through to awareness because of our exploding technology. Our communications networks now enable every man to be a neighbor, every man to share his fellow man's experience, history and culture. Our artists draw on a legacy as rich as all mankind's experience. Our technology showers upon us richness of common experience such as the world has not seen. It is no wonder that in the midst of the communications revolution, Americans are reeling at the kaleidoscope of past, present and future to comprehend. The great wounds of America are partly the product of onrushing technology, not yet understood. The American experience is a montage and a mosaic and as such it is both creator of and participant in the global technological communication revolution. The conception of this country as a vast experiment in interrelationship of races and cultures is finding its expression in the age of images. The American culture, diverse, colorful, explosive, vital is a glimpse into the future of this planet. The communications revolution, the electronic age can create a 'global village' where man will learn from man and share in the joy and beauty of all human experience.

JAPAN AS WORLD LEADER
EAST MEETS WEST

Japan has the philosophy and eternal beauty of the Orient. Japan is a world leader in communications technology. This jarring juxtaposition of old and new is fascinating to an American photographer, multi-screen film and exhibit maker.

I am an admirer of Japanese culture, a lover of Haiku and Basho, and yet I have not visited Japan.

I would like to come to Japan with my cameras and prepare an exhibit for the Osaka Fair. Time is short. Our complicated still and film 35mm color 5 screen show for CBS was conceived, created and completed in four months.

Our method of working, exclusively with hand held cameras and light portable equipment, small fast moving crews makes possible much coverage in a short time.

I propose a multi-screen theatre-in-the-round environmental show:

EXHIBITION METHOD A:

Round hall with continuous 15 foot high screen: hall is divided into 4 sections by thin dividers, audience is seated in all four sections at once, each group sees show for 8 minutes on one quarter of screen. After 8 minute introduction, dividers disappear and entire audience views 360° projection in the round.

EXHIBIT METHOD B:

Audience in total theatre-in-the-round is divided into 2 sections. Half face one way, half the other. Exactly similar show is projected on each 180° arc of screen. Audience is enveloped by sense of total surround at the same time easily seeing show.

I mean to create a mosaic of film and still techniques using contemporary film language, quick cuts, time lapse, superimposition, montage, experimental photography, to create a series of conflicting impressions of Japan. The nature of the Japanese experience, a country of ancient tradition, peaceful, mystical countryside, now a leader among the most advanced technological nations in the world, is particularly suited to contemporary mosaic communication.

The strikingly beautiful Japanese Land, the ancient shrines, the polite, philosophical people, the colorful tumultuousness of Tokyo, the sensitive architecture, the kaleidoscope of Japanese theatre, Kabuki and No, the extraordinary contemporary art and theatre, the vast industries, the rich folklore all enthuse me to do this project.

ENVIRONMENTA
SPACE EXPLORATION SYNTHESIS OSAKA '70

Space is alien, unfamiliar, hostile to human life, little understood. Space is not our earth with slight modifications. The shock of alien planets and alien cultures may be greater than the shock an infant receives, wrenched from the warm, comforting womb. We wish to present a total environmental mix of sound, light, images, tactile experiences and some sense of these unknown, alien experiences.

ENVIRONMENTA I
BREAKING THE BONDS

The chamber of propulsion, darkness and flame, thunder and stillness, silent explosions of light and color, rumblings in the blackness, throbbing vibrations in the structure, sheets of luminous flame, white light and blackness, a sense of uncontrollable forces, cataclysmic energies raging beneath the surface.

ENVIRONMENTA II
ORBITING EARTH

A rain of stars, silence, darkness, faint electronic sounds from all directions, a revolving free-form enclosure. The constellations twinkling and moving. Multi-stereo music rising and changing pitch constantly. Comets, asteroids flash by at close range at incredible velocities, the earth appears, a crescent, then a huge disc filling the space, then darkness and distant stars.

ENVIRONMENTA III

The planets are alien and hostile to life. Changes (explorations of the senses)

1. Airlessness (the moon)
2. Low gravity (the moon)
3. Clouds of gases (Venus)
4. Chemical storms (Jupiter)
5. Enormous gravity (Jupiter)
6. Ancient plant forms (Mars)
7. Violent wind storms (Neptune)
8. Searing temperatures (Mercury)

Conditions on the planets simulated. Physical, tactile, visual, auditory, olfactory, sensory experiences.

ENVIRONMENTA IV

The unseen seen
The wonders of creation
A coda of all that has gone before:
Darkness
Rumbling and trembling
Luminous flame, white lightening
Throbbing, shaking
Cataclysmic energy
Explosion
Shattering silence
Darkness
Revolving chamber
Silent meteors, comets
Constellations
Planets
Colored gases
Flashing discharges
Whirling winds
Hot, cold
Sounds, discords
Odors
Giant images, moons, planets
Climax
Distant rumbles
Pale flickering lights
Quiet

**CBS CINEMACENTER MULTI-SCREEN MIXED MEDIA FILM
CREATED BY LLOYD ASSOCIATES**

DESCRIPTION:

35mm motion picture, created in three separate 25 minute versions to run in sync on 3, 4 or 5 screens. 17 CBS Cinemacenter and National General Films are treated in 1 to 1½ minute segments. New and ad-

vanced film and still technique are combined and intercut. Motion picture segments are intercut with specially created still sequences photographed on location and created in studio by Harvey Lloyd. Split screen effects allow up to 20 images to appear simultaneously. The stills, photographed in a variety of avant garde techniques including extreme wide angle, infra-red color, and split screen kaleidoscope effects are intercut with motion picture sequences. 4 and 6 frame cuts, still and motion picture montage, unusual sound montage create a dazzling series of treatments of motion pictures in production and completed. The films explore new and experimental film and still techniques suitable for motion pictures, exhibits and world's fairs and television commercials.

LOGISTICS:

Harvey Lloyd and staff traveled 35,000 miles across the United States and Europe to photograph 1000 rolls of still film in such locations as Valley of Fire, Nevada, Superstition Mountains, Arizona, San Francisco and Los Angeles, California, Dakota Sioux Indian Reservation, Oklahoma, London, Rome, New York, etc. Elaborate recreations of scenes from the movies were staged in Lloyd Associates New York Studio. Each of the 25 minute segments contains a complete version of all film segments edited to relate across the multiple screens when run in sync. 75 minutes of animation, a feature film in length, was produced under Lloyd Associates. Direction by animated productions. Over 5000 stills and numerous live film segments were intercut in the complicated animation. The entire project was created for Cinemacenter Films in

SCREENINGS:

The multi-screen, multi-media project has been shown on three screens in Los Angeles, a five screen environment to 1800 theatre owners in San Francisco, and now on four screens in the first New York showing. All material will be re-edited onto one 35mm reel for national and international screenings to exhibitors and theatrical audiences.

NEW TECHNIQUES IN FILM

Mr. Lloyd is quoted:

"The motion picture film in America is going to revolutionize the industry. New York and Hollywood are the new centers of film creativity in the world. The vast new young audiences for film are visually sophisticated and eager for every new exploration of motion picture form. In this production for CBS Cinemacenter Films, we have explored some of the techniques soon to be seen on screens everywhere."