

METRO-GOLDWYN-MAYER  
[Logo]

37, RUE CONDORCET  
PARIS ~ 9°

30 August 1968.

MEMO : Dan Terrell – New York  
Arthur Pincus – New York  
Emery Austin – New York  
Mac Attas – Paris  
Bill Edwards – Paris

FROM : Donn Reyes

RE : Region 'E' Indoctrination and Details Attendant to the  
2001 Campaign in Barcelona/Madrid, Lisbon, Zurich,  
Amsterdam/Rotterdam and Brussels.

GENERAL: Initial stop-over was Paris where I spent several days in discussions with Mac Attas. With Bill Edwards on vacation at the time, and with the Vienna situation well developed and well in hand, it was suggested by Mac Attas that I not go to Vienna but that I should visit the cities in the order set down above, pending Bill's return.

In each city I found publicity departments working at top efficiency. In each I found an unbounded enthusiasm for 2001 on the part of local managers and/or agents which is reflected positively and powerfully in the work of their publicity and promotion departments.

In my opinion, a large measure of this enthusiasm springs from the fact that the managers/agents and their pub/promo people have never had a picture quite like 2001 to sell before, and as such, 2001 constitutes a definite challenge to them. A challenge to guarantee that the picture is launched with every possible advantage in their territories to insure a successful engagement.

I find that the managers agents and their pub/promo people are well-grounded in the lore and 'mystique' of the film. Likewise the many press and TV people I have spoken to. I find that information of all kinds – via foreign publications, word of mouth, and material disseminated from the publicity departments of the branches and agencies themselves, has served to arouse the interest of all who have been exposed to it such as reporters, reviewers,

educators, public officials, top-level businessmen and opinion – makers in general.

There exists in the territories I have visited (and I'm told that the feeling is quite general all-over continental Europe) a 'cult of interest and respectability' (a translation of a Spanish phrase, that may be apt in this instance) surrounding Kubrick and his work. I have experienced this first hand. It has come up in discussions I have had with reporters for all media whom I have met at press screening, lunches, etc., in the various cities I have visited.

It is interesting to note that most reporters have seen both the Life and Paris Match lay-outs, and latterly the Playboy and Eye pieces, and have read considerable parallel material on 2001 that has appeared in other publications.

Additionally reprints and translations originating in New York and Paris have been liberally distributed by the pub/promo staffs. They have also served to positively indoctrinate and condition local reporting staffs.

Arthur Pincus' Bulletins and copies of reviews and significant publicity breaks from other countries have helped to create this enthusiasm and to bolster it considerably.

In addition to being harbingers of good news as to what 2001 is doing in other parts of the world, the Bulletins have had their impact in establishing policies on 2001 locally and have effectively laid down guidelines for the branches and agencies to how to.

The material from Bill Edwards' office, of course, is of prime importance in the field. The cuttings, reprints, and translations of the more important magazine pieces, interviews, picture layouts, reviews and general information pieces which move almost daily from his offices, constitute a great part of the operating bible in the field.

The individual publicity departments recopy this material, translating and editing where necessary, and distribute it judiciously to the local media.

The standard publicity, promotion and advertising elements and all manner of accessories have been moving smoothly from New York to Paris and out to the territories.

The quality – and the quantity, above all, – of the color transparencies has been particularly well received by the media, I am told.

This evaluation may all sound a little naïve and wide-eyed since, procedurally what is happening on 2001 probably does not vary from the general pattern for handling road-show and regular product out of Pincus' and Edwards' office, but seemingly, there has appeared a greater amount of solid material on 2001 to date than on other recent big pictures, and this material filtered down to the reporters and critics on the local level, it seems to me, has served to attribute to 2001 great interest commensurate with a great picture.

As a result of this preponderance of material and the interest of the press in general, I have been told by branch managers and agents that their pub/promo department are fired up on 2001 and are operating at higher norms than usual.

I find only one small contrary element in all this positive thinking. It crops up from time to time. It concerns the fact that because 2001 is such an abrupt departure from the more-or-less standard motion picture, it might not be completely understood and, ipso-facto, supported by the day-to-day cinema-goers.

In these cases, I have been quick to point out, the power of 2001 lies within this very context. That, because it does not conform to standard patterns, it cannot be measured and summed up by the standard yardsticks.

I find this uncertainty barely defined. No one can quite put his finger directly upon it. It certainly is not negative thinking in any way. All are content that no figment of this feeling will affect the views of the press and TV in any way, nor should it affect the pictures acceptance and long run capability.

The recognizing of the existence of this feeling, however, has moved the branches and the agencies to take more aggressive publicity, promotional and advertising steps wherever it has been found to exist.

This feeling is more evident in the lower-economy countries whose sophistication as regards space concepts is not as manifest as that of countries with higher fiscal and cultural coefficients.

It has been expressed to me in a number of ways. All of them are old-hat by now such as the absence of an active female presence in 2001, the lack of standard love-story elements, etc. Some of this uncertainty, as we know, is wrapped up in the fact that the story of 2001 does not develop in keeping with standard formulae.

Part of the problem in Spain and Portugal is that neither country has a government space program. Local media gives minimal coverage to space accomplishments in other countries, I am told.

Add to this the high incidence of unalphabetized citizens and the fact that they do not buy newspapers or magazines, may cause a void in terms of the acceptance of a theme like 2001.

As Lazare Leon in Lisbon points out, space and the nether-void are fairly incomprehensible to a great many of their less-sophisticated people. Too, Portugal must at all costs avoid 2001 being put into the pedestrian 'sci-fi' category because too many badly made science fiction pictures have been foisted on Portuguese audiences in recent years to the point where they are studiously avoided by the cinema goers, and today rarely find distribution in Portugal.

Another interesting fact in Portugal – which also may be well known to you – is that they can and do commence the build-up of a picture up to four months before the picture premieres in Lisbon. They run ads, post paper, make tie-ups, etc.

Of course this is not possible with many pictures, but Castello-Lopes' organization points out that for the most part box-office can be measured in direct relation to the amount of time they have had to publicise and promote the picture. Thus, they can virtually guarantee a "hit" given enough time to promote it.

Of course, good, strong pictures which have performed well in other countries (excluding musicals generally) can be depended on to perform well in Portugal. But it is the occasional off-beat picture that often does well for them because they pull all the promotion/ advertising and publicity stops, as early as possible.

The one big problem in Portugal is that not a line can appear on the picture, not a snipe or a window card, before the print itself has been screened by the government and has been licensed for distribution.

Because of lack of space orientation on the part of the populace in the lower economic groove, stronger steps than usual are being taken in Spain and Portugal on behalf of 2001 to take advantage of every publicity and promotional potential.

Therein lies the element of the 'challenge' I mentioned earlier in this piece. The challenge to the managers, agents and their promotion and publicity people to insure that 2001 gets the full-power kick off. To insure that it is 'the big one'.

Nothing is being taken for granted as concerns 2001 by anyone in the territory. Maximum effort is being expended by all hands in all cities I have visited to date. Local space landed to date speaks well for their efforts as do the number of promotions and tie-ups in work, or which have already come into flower.

I have no personal yardstick for comparison, of course, but virtually on all sides I am told that the general pre-opening interest exceeds that for Dr. Zhivago. The space landed to date, and in prospect, certainly seems to bear this out.

There is a great deal of local lore and information to be absorbed in the field.

I find that my appearance in the cities I have visited has given the branch or agency publicity people a feeling of being more closely tied-in to the operating monolith represented by New York and Paris.

They know that Bill Edwards is too busy administratively and operationally to make regular visitations to their territories.

Yet the attention paid them by a program of regular liaison visits – after some knowledge of the territory has been acquired – can have a beneficial effect on their results. Most of the publicity managers have expressed appreciation for a visitation – particularly where one of the bigger pictures is concerned – if only because it gives them a feeling of a closer link with the seats of power.

I don't know how practical such a program would be, or how fiscally practical it would be to put it into effect.

This trip has not done a great deal to answer the problem of the value of immediate liaison because I came into the field late after their programs and campaigns on 2001 were well set and underway.

However, I have found a very high level of professional competence in the publicity departments I have visited. Each department, whether of a branch or an agency, is positively oriented in their city and I am certain to obtain every line of publicity possible and exhaust the full potentials of every local promotional and tie-up possibility.

And, in pointing out the value of sitting in with each of these publicity departments – and doubtless in region E, during the formative stages of their campaigns, I am not intimating that what they want is their hand held, this is not so.

BILL EDWARDS : I have only had one meeting with Bill up to now, and we have talked several times on the phone. Of course, I send him copies of all memos, etc. However, we are meeting later this week to complete our talks.

With his years of experience in these territories on behalf of MGM, I am hoping that we can more clearly define areas of activity where I can be of more direct help to him and the men in field. That is, the areas where Edwards feels there is most to be done.

DIALOGUE IN THE CITIES : General discussions, with branch manager and agency heads as well as with their publicity staffs, fell into a pattern.

Within the general discussion concerning their city, and the up - coming release of 2001, we invariably touched on the following subjects :

1. The overall ad and promotional budget for 2001 as compared to the up-to-then largest budget in the territory. Usually Dr. Zhivago. This is information which SK requested and received some weeks ago.
2. Local policies concerning advance booking and group sales.
3. The advisability of infiltrating the student world with the 2001 story. Including students – virtually from grammar school up to college age, teachers, heads of departments (primarily arts and sciences), government and church officials in the educational field, etc.
4. A discussion covering media, its local customs and practices and its level of co-operation, and the suitability of our material to the needs of the media. We covered particularly the growth of the weekly illustrated color news-photo magazines and their increasing requests for exclusive and usually first generation color. Their editors see the major world picture news magazines and are commencing to ask for color and b/w material that has not appeared before. Such as in Life, Look, Match, Stern, etc.
5. A discussion revolving around the leading cinema critics in the territory (for newspapers, magazines and TV) and meetings with them whenever possible. Here too, the visitor from the 'home' office has a value to these critics who generally interpret such a visit as a measure of the importance of the picture.
6. A discussion of local religious, moral and governmental mores that affect the advertising, promotion and the performance of a picture.
7. Discussions covering release patterns in their localities, play-offs, release in lesser cities, etc.
8. A discussion covering specific advertising and promotional impacts. The kind of ads that 'work' best, and in which types of media. The use of outdoor (often a look at the landing sites for posting, etc.). The subject of tie-ups and other commercial co-operation in their areas was discussed.

9. The circumstances concerning the shipping in and arrival of lobby and display materials.
10. The use of trailers, Announcement, cross-plug, theatrical etc., and the most ideal times to run them.
11. The use of local television and its availability to cinema-promotion and its steadily growing power as an important promotional arm.
12. A visit to the cinemas themselves (usually the opening and move-over house) to check the lobby and 'front' possibilities, look at the auditorium and discuss the quality of projection and sound (an SK bug-bear) and the need to keep a constant technical check on these elements.  
Universally, in the areas I've visited there is a high-excellence of projection and sound quality and outstanding maintenance. Each city has an expert technician who checks these points constantly.
13. Attending local press screenings and screening for special promotional groups.

THE CAMPAIGNS: BARCELONA / MADRID: Jose Tintore. He has developed a strong campaign for the picture, containing more elements, and tie-ups that normally, he advises.

He had enough color sent to him from Paris to satisfy all outlets. The lay-out in Gaceta Ilustrada was particularly important since it is the most widely circulated weekly picture magazine in Spain. He has covered all outlets with fact books, translations of outstanding reviews and major stories from the foreign press, as received from New York and Paris, and has serviced a regular weekly program of stories from his own offices to all his outlets in Spain.

He is carrying on the Madrid promotion simultaneously with that of Barcelona.

He has followed thru on the Hilton Hotel promotion (for Madrid) and the Pan Am promotion. Displays are in windows, lobbies, etc.

They have had really-eye-stopping theatre fronts and lobbies designed for both cities. Advance material in the lobby in Barcelona credits the picture. The MGM office, on an important traffic street, has a huge lighted display in its ground floor windows.

Special displays and advance theatre lobbies incorporating posters, 3-d's light boxes etc., from Paris and New York, have also been set up in Valencia, Sevilla, Bilbao, La Coruna and Murcia.

On TV, Tintore is trying to service the shows. Channel-1 has a weekly program at 8:30 every Friday night (the prime time) called "Historicos al Descubierta" ("A World to Discover") which deals with the world and the man of tomorrow. It is conducted by one of Spain's foremost professors of the sciences.

Channel-1 also has a monthly space-oriented show (Sat 7.45pm) called "Amigos del Espacio" ("Friends of Space") which would make an ideal venue for 2001 TV material.

Tintore has lined up both these shows and has serviced them with written material. He now awaits the remote possibility of any appreciable amount of TV footage being allocated for such use.

As in most European countries, Spanish TV has a weekly program dedicated to the world of Cinema, in this case a show called, "Big Screen", which airs each Monday at 8:50 over on Channel-2.

As you know, Tintore has used this program effectively for featurettes and footage from such as Dr. Zhivago, Grand Prix, Far from the Madding Crowd, Guns for San Sebastian, etc.

Be assured Tintore and Arthur Ehrlich understand the reasons for the virtual ban on material out of 2001. Naturally they hate to see these TV opportunities lost, especially where 2001 – owing to its singular importance – has been offered several shots on the "Big Screen" program on succeeding weeks. This has never happened before, according to Tintore.

In addition to a host of tie-ups with important stores in major cities, 2001-themed fashion shows, a strong billboard and bus campaign in most cities, they have rented space on the huge moving sign in Cataluna Plaza in Barcelona.

They have obtained the co-operation of educational authorities and have prepared heralds and post cards for in-school distribution, as well as a direct mail campaign to professors and instructors. Additionally, special screenings have been set-up for educational and Institute leaders, for most student groups, etc.

Mr. Miguel Masseria, who writes about Space for the Barcelona daily Vanguardia is well in hand and anxiously awaiting the press screening and debut of the picture. He is an important journalist in Spain.

Group sales, as accustomed in Spain, will be put into operation when needed.

Press hospitality (usually a luncheon) and a Gala Premiere are in hand.



Premieres are usually sponsored in Barcelona and Madrid and in this case the sponsoring group will be the Institute de Investigaciones Scientificas (National Institute of Scientific Research), a singularly prestigious organization which does not often lend its name and prestige to commercial undertakings.

Tintore has set-up a number of strong tie-ups. A contest in both Madrid and Barcelona in conjunction with Pan Am and Iberia Airlines, wherein a winner from each city, and a travelling companion, are to be taken to Cape Kennedy for two days of sight-seeing. Hilton Hotels are balking over supplying accommodations, but per my memo on this to Dave Jacobson, this point may be clarified by now.

This contest will get considerable media attention during the contest, when the winners are chosen and on their take-off for America.

A strong tie-up has been affected with the company in Spain that makes 'Double Bubble' gum. They sell over 100 million units of their product in Spain yearly from 300,000 sales outlets. Idea is to produce a series of color reproductions out of the picture and have one inserted in every package. With proper identification, logo, etc. The manufacturer (a division of the Fleer Gum Corp of Philadelphia) will support the campaign with TV spots, outdoor, newspaper ads as well as ads in the so-called 'infantil' magazines, of which there are many, and with point-of-sale banners, easels, etc.

Tintore has supplied them with all the basic 2001 materials they need.

The other promotion worthy of note is the tie-up with Industrias Plasticas Madel S.A. who are the foremost producers of plane, ship, tank, auto, etc. models, and true-to-life activated dolls.

They are working on a model of a doll in a reproduction of the Space Suit. I have seen these and the detail is uncanny and most authentic which should please SK – they have been supplied with photos and drawings of the space-suits.

Their distribution is throughout Spain as well as in Holland and Mexico.

They also run co-op ads with leading retail outlets and use TV extensively. They also do strong in-store promotion in the toy departments. They will also deliver windows in leading department stores.

As you are aware, 2001 will be screened at a special opening night showing at the 10<sup>th</sup> Annual Color Film Festival in Barcelona. The publicity and promotion that emanates from this festival is of tremendous importance to the picture.

LISBON : They have an outstanding program of advertising set-up encompassing one of their largest newspaper campaigns.

Castello-Lopes and Lazare Leon have developed a group of window tie-ups in important foot traffic areas in Lisbon, Oporto, Cascais, etc.

They have set light boxes and standees in the important hotels in the same cities.

They are planning a huge display to cover the entire front of the premiere house in Lisbon. The building is completely occupied by the theatre and it is in a magnificent traffic location on the main street in the city, Rua Liberdade.

The display will be built around the 24-sheets of the Space Station, and will feature cut out and mounted portions to give it depth and flashing colored lights.

This marks the first time they have tried anything of this magnitude. As in all cases of special and unusual exploitation, I have asked them to take photographs and forward to Paris, NY and to SK at Borehamwood.

Their Pan Am tie up is well in hand.

Material from Paris has arrived in good time and in sufficient quantities and Lazare Leon and the publicity department have a strong advance campaign under way.

They will post significant amounts of paper, sniped in Portuguese, in all sizes from 24 sheets down to 1 sheet. Their TV situation remains unresolved for the moment, owing to lack of material. As in the other cities, a number of TV program possibilities (all gratis) are open to them.

Checked the houses involved and they are immaculate and well maintained.

They have new Philips projection equipment and Philips' newest solid state sound system.

Their projection technicians are hyper-careful with prints. To check projection and sound I was shown a reel from Dr. Zhivago, which has had considerable play here, it was singularly unblemished, with nary a scratch and is as clean and bright as the day they received it.

With regard to the results of Castello-Lopes' aggressive approach to the newspapers, it is gratifying to note the amount of free feature and news space 2001 has been accorded in the Portuguese press to date.

ZURICH : George Mezoffi. I didn't meet Jack Guggenheim, who was in Vienna. Mezoffi, his publicity chief, has put together a stronger campaign than usual for 2001.

He also voiced the same feeling as the other publicity chiefs to the effect that the media is actually primed and waiting for 2001 material. Tie-ups too, are much easier to make.

Mezoffi too sends out his own reprints and house-prepared publicity material throughout the confederation. The results have been gratifying. He has landed major layouts in leading magazines in foremost cities such as Zurich, Geneva, Lausanne, Berne, Basle, etc. (Sie und Er, Zurich; L'illustre, Lausanne; Radio-Je vois tout, Lausanne; La Suisse, Geneva; Images du Monde, Lausanne etc.

Having heard that 2001 has appeal to the younger set looking for means of expression, Mezoffi submitted a layout to Pop, foremost teen-age youth magazine, which they are running in October.

In keeping with the youth and student appeal which we are trying to attract to the picture, Zurich is running ads in the student newspapers in Switzerland's five key cities. This marks the first time this has ever been done for a motion picture in Switzerland.

As I write this, he is sounding out the possibilities of setting up a special screening for school administrators, educators and boffins in general.

Mezoffi keeps a steady program of mailings going to his press outlets. He has sent the Facts Booklet in both German and French to his corresponding exhibitors as well as to the press in general.

He has also had the New York Times Sunday feature translated, as well as the Christian Science Monitor review and a few others, and has sent them out to the entire Swiss press. He has also sent out material received from Paris and New York.

He imprinted the 3-d post card (saying that 2001 was playing their area soon) and sent it to the corresponding publications – dailies, weeklies, magazines etc., and to the Swiss exhibitor list. The results have been phenomenal for him. He gets a daily barrage of calls asking for additional copies of the post card, etc.

Their ad campaign is one of their largest. Theatre fronts and lobbies to be among the most outstanding they have ever accorded a picture.

Tie-ups are solid and plentiful. They include windows and in-store promotions with Jelmoli, Zurich's largest department store. They will theme a group of men's fashions to 2001 and feature them in ads, and will run the fashions in a run of excellent windows on the best side of the store.

Jelmoli's also has a theatre ticket department that handles advance bookings for important theatrical events, which will be made available to us.

Additional tie-ups are with Globus Department stores in Zurich for a series of windows and in-store promotions tied to the advent of the new fall fashions. Tie-ups also with Rheinbruecke, Basle, La Piacette in Geneva featuring windows and in-store displays garlanded with 2001 posters, 3-d material, standees, blow-ups, etc.

Rheinbruecke also has an advance ticket sale department for the Basle, Capitol Theatre engagement. Nationwide tie-ups have been made with the famous toy store chain, Carl Weber and with the men's stores Tuch A.G., both with branches in virtually every city in Switzerland.

Mezoffi also has a tie-up with Siemens who are distributing the sound track album in Switzerland. This includes windows, an insert in their monthly billing, point-of-sale and in-store promotion as well as co-op ads.

M.G.M Zurich will also buy a series of important outdoor posting locations, using all sizes of paper from 24-sheets down and including a special format paper 5 meters x 8cm horizontal.

AMSTER/ROTTERDAM : NV City Film-MGM, Leo Tilmans and John Rota. These two press reps have been working diligently on the 2001 campaign.

They have landed space in publications of all kinds in the Netherlands. Newspapers, magazines, house organs, scientific journals, etc.

They, like the other cities, translate and send out key material sent to them from NY and Paris and initiate material of their own.

They have arranged a space exhibit themed to 2001 with the NASA Rep there, IBM and the University of Utrecht. This will be installed in the huge lobby of the Rotterdam Cinerama. It will feature satellites, models of space craft, in-depth and dimensional displays, space costumes, etc., all tied in with blow-ups, posters, transparencies, light boxes etc., from 2001. Lobby will be open to the general public, gratis.

Amsterdam and Rotterdam have built big displays for their Hilton Hotels, and for Pan American, and have arranged a special display in one of Holland's largest shopping centers.

Hiltons in Amsterdam and Rotterdam will have a press invitational for opening day in each city featuring frozen foods and an attempt at turning out 'space foods' of the future in their kitchens.

A contest has been set up with Lurex (who make synthetic textiles) and the Hilton themed to styles of 2001. Winners to receive a week-end at the Paris Hilton. Hilton Hotels offering the prize and running the contest.

The French firm that designed the furniture used in the Space Station has been contacted and their reps in both Amsterdam and Rotterdam will feature windows.

Pan Am, in addition to their windows in both cities, will conduct a contest in the theatres – a drawing against a number – in both cities. The winner to receive a plastic model kit (a large and very worthwhile one, by the way) which assemble into one of their SST planes of the future.

A tie-up has been made with the Municipal Museum in the Hague to add 2001 elements (photos, blow-ups etc.) to their existent permanent space exhibition. 2001 will be definitely featured in this standing exhibition.

Special screenings will be held where indicated. I attended the major press-screening in Amsterdam attended by leading cinema critics for publications and radio and TV as well as top feature writers and magazine people.

Specially prepared press kits are passed out, coffee and sandwiches etc., are available at the conclusion of the picture and it all settles down to a bedlam of critical discussions concerning the picture. Some of the reporters are tough, some are extra critical, but most are objective.

The Netherlands, like Portugal and perhaps other countries, can use material as far ahead as four months on a picture. They need as long a lead time as possible (with a minimum of 90 days being ideal) for planting magazine layouts, particularly in color.

There is a stringent need in Holland for exclusive stills and transparencies. Here is the reason: There is a company in Amsterdam and Rotterdam which makes up weekly packages of magazines which the subscriber rents. This packet – delivered weekly – includes top US magazines like Life, Look, Time, Newsweek, etc. (also top US women's and fashion magazines) which are included with selected Dutch and German and British magazines.

Because this service is very heavily subscribed in Holland the editors of Dutch magazines reason that the readers have already seen the major US breaks on a given picture, and thus do not want to dupe negs and transparencies used by Life, Look, etc.

This is one of the most novel magazine distribution set-ups that I have ever heard of. It started as a service to barbershops and beauty shops, the traditional graveyard for old magazines (aside from doctor's and dentist's offices of course) and because it is such a bargain (the package renting for a week much cheaper than the total cost of the magazines, were one to buy them on a stand at retail) the weekly rental magazine packet has become a big hit in Holland and is an important factor in magazine distribution.

I've just heard from John Rota over the phone that they have landed a cover and a fine inside layout in the weekly picture magazine, Revue, certainly the most important in Holland.

BRUSSELS: Jacques Gommers. Being an old-timer hereabouts in terms of his MGM operating history, despite the fact that he is still a young man, Jacques Gommers really has his territory taped.

And, as Robt. Desberg says, one of his most important attributes is that he is completely facile in both Flemish and French, an outstanding necessity in this territory.

I attended their press screening at the Varieties Theatre Monday morning and it was handsomely attended by top critics and reporters from all media, science editors, special writers, etc.

They have installed a huge in-depth 3-dimensional display in the theatre which comes alive with flashing colored lights, similar to the lighting plan in the light box.

It is a positive eye-stopper.

Since the beginning of August, Gommers has been sending out a regular press service to all media and to individuals and organizations who, in some way, could promotionally-benefit the picture.

Of course, layouts and other magazine pieces were put into work long before.

Gommers too, caused special pieces to be translated into Flemish and French for placement with his press people in Belgium.

These pieces (such as the review from the Harvard Crimson, Christian Science Monitor, etc.) have been reprinted as editorial matter (with accompanying illustrations) by newspapers all over the country.

The amount of advance space Gommers has obtained, as in Lisbon, Zurich, Amsterdam, Rotterdam, Barcelona etc., is phenomenal to these as yet innocent eyes.

Jacques took his initial selection of transparencies to De Post and Le Soir Illustre, Belgium's two most important magazines in each language, and landed two solid colour layouts.

Other magazines are set to break up to two weeks before the debut of the picture.

Gommers is using both TV channels. On one he is featuring a panel discussion which will treat with 2001 and the future use of space, etc. In addition to the regular weekly programming devoted to the Cinema, Gommers is putting together a program on 2001 slanted to high school and college audiences.

Brussels has set-up an outstanding posting campaign. In one location, in perhaps the most important downtown square of the city (the Times Square of Belgium) a space has been rented that will take three 24 sheets running one after the other. A truly stunning display.

The Pan American tie-up and the Hilton tie-up are effected. Gommers' department built their own displays for both Hilton and Pan Am. In each case is considerably larger than the displays worked up by Hilton and Pan Am in New York.

In conjunction with the opening of 2001, Gommers set up a retrospective of top science fiction films with the Belgian Filmmuseum.

The museum sent out 10,000 heralds and mailing pieces on the event. Their mailing list is made up of artists, critics, government ministries (Culture etc.) and schools and colleges.

GENERAL: These are mostly high spots of campaigns. In most cities the publicity people are still at work, sending out material, talking to story and picture editors, promoting TV, making additional tie-ups, etc.

***[End of Memo]***