

A short film by: Curtis Sponsler

Log-line: The projectionist of a storied antique movie theatre shares a tale about a fiery tragedy there many years in the past.

www.picture-end.com | curtis.s@ahe-studios.com

PRESS KIT



The Story of Picture End | Synopsis

It's a quiet sultry dusk, Friday, May 17th, 1968 around the 1920's-era Palisades Theatre. The theatre's tall neon spire appears to pierce the waxing crescent moon. On the marque, the title of a live solo performance is spelled out, "**GRACE DIAMOND SINGS THE MOVIES.**" Locals and tourists bustle beneath the brightly lighted entry.

High within the old vaudeville theatre, seated in the projection booth, Wade Darden watches the stage below as the gifted young woman sings an endearing rendition of **Beautiful Dreamer**. Rather than this show being Grace's break-through performance, Wade is horrified to watch as Grace's life is cut short before the packed theatre.

This terrible event is seared into Wade's mind - he carries it around with him for the remainder of his life always wondering, "**What could have been,**" while casting blame upon himself for the tragedy that took Grace's life.

Our short film, **Picture End**, follows an elderly Wade as he gives a tour on the night prior to the **Palisade Theatre** being torn down. He's worked here the past decade during his retirement as both penance and respect for the old theatre and her history. Even though he's always blamed himself for Grace's death, he returned to work there to preserve the theatre's legacy of sharing classic movies. During the final tour he discloses a deep secret to his tour group. Through the kind words of one of the tour attendees - Sandra - Wade's revelation ends up becoming a long deserved catharsis and freed of his life-long guilt.

PICTURE END is the story of releasing regret through self-forgiveness and accepting of one's fate.

Table of Contents

1: Picture End Poster

2: Cast Bios

3: Crew Bios

4: The Story Behind the Story

5: Set Design & Construction - Flats

6: Set Design & Construction - Booth Sound Rack

7: Set Design & Construction - Checkered Floor Tiles

8: Graphical Design Elements

9: The Music Inspiration

10: Behind-the-Scenes Photos

11: Copyright and Contact Info

The Release Poster for Picture End



ALIENHEAD PRODUCTIONS PRESENTS
A FILM BY CURTIS SPONSER

PHIL AMICO
CLAUDIA BALTHAZAR
VALERIA GUZMÁN
MICHAEL STAFFORD

EXECUTIVE PRODUCER GABY TRIANA
PRODUCED BY AMANDA LEVY & DIANA IRIS
CASTING BY DIANA IRIS
EDITED BY TOM CARLSON & JIMMY HUCKABY
ASSISTANT DIRECTOR JEILIN ESPINEL
ASSISTANT CAMERA DAVID HEPBURN
MAKEUP BY WIDLINN PIERRE

alienhead
BY KIM LEE & JIMMY

The Preproduction Poster for Picture End



ALIENHEAD PRODUCTIONS PRESENTS

A FILM BY CURTIS SPONSER

PHIL AMICO — CLAUDIA BALTHAZAR — VALERIA GUZMÁN — MICHAEL STAFFORD

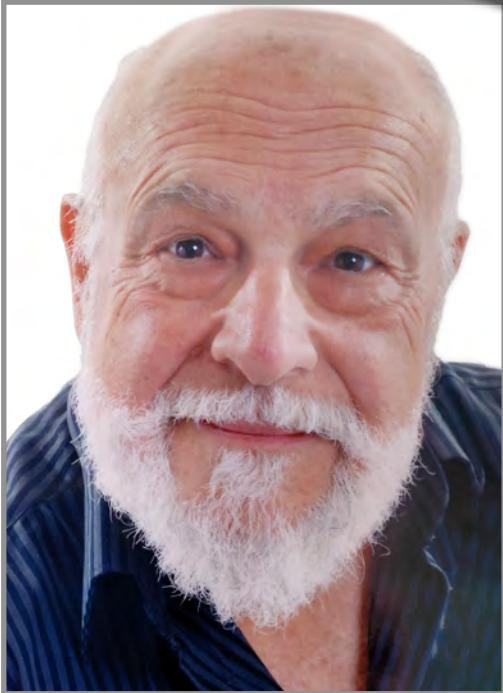
EXECUTIVE PRODUCER GABY TRIANA | PRODUCED BY AMANDA LEVY & DIANA IRIS

CASTING BY DIANA IRIS | ASSISTANT DIRECTOR JEILIN ESPINEL | EDITED BY TOM CARLSON & JIMMY HUCKABY

ASSISTANT CAMERA DAVID HEPBURN | MAKEUP BY WIDLINN PIERRE



cast



Phil Amico
as Wade Darden

Phil Amico brings genuine soul to Wade's character becoming the man who has suffered for most of his life for an accident he blames on himself. **Phil** brings authenticity to his many other roles, creating a tapestry of performances that resonate with the audience.



Claudia Balthazar
as Sandra the Empath

Claudia Balthazar is a Brazilian-American actress who is privileged to call both Miami and Rio de Janeiro her homes. She was trained as an actress at the American Academy of Dramatic Arts, the Lee Strasberg Theatre and Film Institute, and the HB Studios, all in New York City, where she lived for years, working as an actress in various off-off-Broadway plays as well as production manager for independent films. She is very excited to be part of this project in the role of Sandra.



Valeria Guzmán
as Grace Diamond

Valeria Guzmán is a Venezuelan-born actress and model, based in Miami, FL. She began her career when she was 18 performing community plays and musicals. She started her Film/TV career during the 2020 pandemic and has been in various short films, commercials, and lifestyle shoots ever since. She is excited to join the cast of "Picture End" as Grace and to be able to tell this beautiful story and bring Grace to life.



Michael Stafford
as Young Wade

Michael Stafford is a Senior at University of Miami majoring in BFA Musical Theatre. He is based out of New York, Boston, and DC but started his film-acting career in Miami. He hopes to continue his film career post-grad. He's thankful to the cast and crew for a wonderful experience and can't wait to see his first professional work come to life.



Carlos Hernandez
as Jerk



Levi Lewis
Skeptical Attendee



Joy Cameron
Skeptical Attendee



Ana Gomez
Sandra's Friend



Elsy Mut
Sandra's Friend





Curtis Sponsler
mad scientist & director

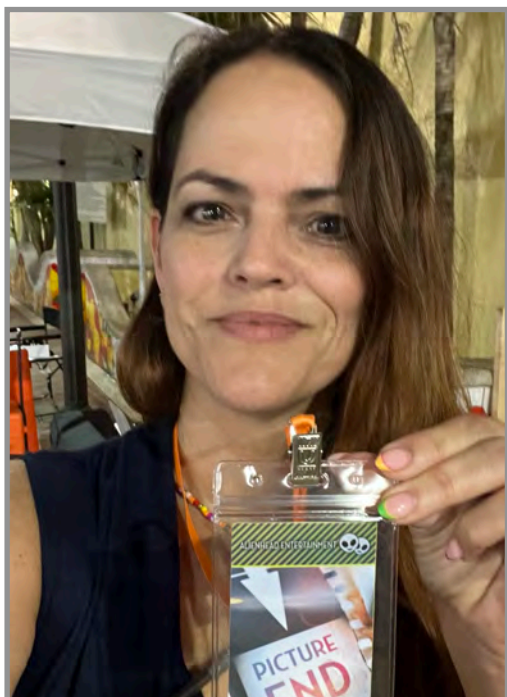
Curtis Sponsler was born an artist and geek — and he is damned proud of it. As a 3D animator and motion graphics designer, he's received an **Emmy, Telly, Addy, Cleo** and other awards. His creative direction and design have been seen on national TV networks, theme park venues, and before large convention audiences for over 30 years.

He published the book **The Focal Easy Guide to After Effects**, a tutorial reference guide for beginning to intermediate artists and broadcast industry designers.

His first novel - **UNRAVELED** - is a reimagining/reboot of the classic children's book, *Charlotte's Web*. In it, two high school kids struggle to solve multiple deaths on a farm under siege by a blood thirsty tyrannical spider named Carlotta.

He's currently writing an auto-fiction novel, **The Force Was With Us**, about the defining moment in his life when he first saw *Star Wars* in 1977, and a middle grade animal fantasy, **Realm of the Paw**.

Curtis currently lives in Miami with his wife, **Gaby Triana** (a knockout author and ghost writer with over 50 novels), has 4 sons, a daughter, 4 cats, and 1 dog...and takes lots of trips to the supermarket. And he loves everything Disney (especially *The Haunted Mansion*), is an avid movie nerd, and is setting forth on a new journey to make some feature films of his own.



Gaby Triana
executive producer & author

GABY TRIANA is the Cuban-American author of 22 books for adults and teens, including **Moon Child**, **Island of Bones**, **River of Ghosts**, **City of Spells**, **Wake the Hollow**, **Cubanita**, and **Summer of Yesterday**.

Her short stories have appeared in **Classic Monsters Unleashed**, **A Tribute to Alvin Schwartz's Scary Stories to Tell in the Dark**, **A Conjuring for All Seasons**, **Novus Monstrum**, and **Weird Tales Magazine**. She has co-authored ghosthunters **Sam & Colby's** horror novel, **Paradise Island**, and edited the ghost anthology series, **Literally Dead (Tales of Halloween Hauntings; Tales of Holiday Hauntings)**.

As a ghostwriter, Gaby has penned **50+ novels for bestselling authors** in every genre. Her own books have won the **IRA Teen Choice Award**, **ALA Best Paperback**, and **Hispanic Magazine's Good Reads Awards**, and she writes under several pen names, including Gabrielle Keyes for her paranormal women's fiction.

She lives in Miami with her family and the four-legged creatures they serve.



Diana Iris
casting director & producer

Diana Iris was born in Güines, Cuba, Diana moved to the US at the age of 7 and has lived most of her life in Miami, FL. She studied acting in Madrid at the Estudio Corazza, founded by Juan Carlos Corazza, celebrity acting coach to the likes of Javier Bardem and Alba Flores. In 2022 she returned to Miami and volunteered at the nonprofit Filmgate Miami, where they soon hired her to be their Production Coordinator, this was the beginning of her producing career. She has gone on to produce short films, 360 interactive videos, and commercials. She is also an actress, having starred in a theater play and several short films, and is currently working on bringing to life a podcast where she works as creator and host.



Amanda Levy
production manager & producer

Amanda Levy is a Filmmaker, Writer, and Producer, born and raised in Miami, Florida. She received her Bachelor's Degree in Digital Media and from there was hired as Festival Coordinator and Programmer at the nonprofit organization FilmGate Miami. She has gone on to produce short films, as well as interactive projects. Fascinated by the world of cartoons, interactive media, and comic books, her personal projects often focus on the exploration of one's inner child. Through her work, she is able to explore her passion for comedy and themes of absurdity in human behavior.



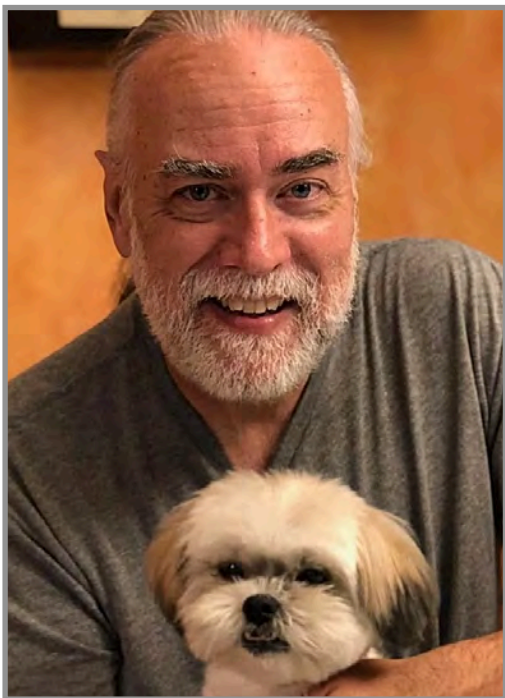
Tom M. Carlson
editor & boom-op

Tom M. Carlson got started early in the broadcast industry at a TV station in SW Florida. Over the years he learned and worked nearly every production job, but mostly focused in as a video editor and director. He worked at 2 network based TV stations for a total of over 16 years, from 1975 to 1992, and was mostly active in production work, but also as Production Manager. From 1992 to 1997, he worked at a SW Florida production house. That broadened his experience to a wider variety of projects, including work on a feature film. Then a move to Orlando in 1997 brought new opportunities furthering his production capabilities becoming proficient with several non-linear video edit systems.



Jeilin Espinel
assistant director &
gaffer extraordinaire

Jeilin Espinel



Jimmy Huckaby
editor

Jimmy Huckaby



David Hepburn
assistant camera & morale

David H. Hepburn

David is a cast member of **Just The Funny Theater and Training Center**. He was one of the founding members of Miami's premiere African American Musical Improv Team **The Black Improv Alliance**. He has a background in Visual Arts and Film including education at **The Cooper Union For The Advancement of Arts and Sciences**. He brings his Cinematic vision to bare on stage through considerable range, diverse characters and dynamic physicality. Whether performing dramatic scene work, Improvised songs or Freestyle Rhymes he tackles each with vigor and vitality that's both memorable and infectious.



Widlinn Pierre
hair and makeup

Widlinn Pierre (Wiggy)

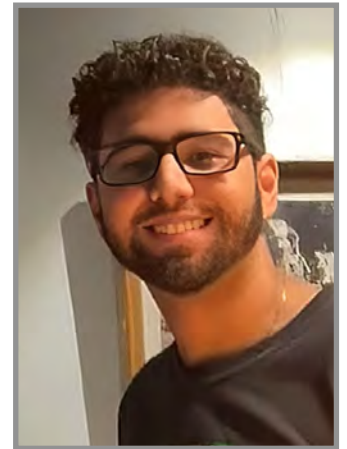
Wiggy started her freelance artistry journey in 2012 when she was a freshman in college. She had some daring college and childhood friends and a mentor that would let her practice on their faces. It was a hard journey in the beginning but by her sophomore year, one of her college friends hired her to do her makeup for her graduation pictures. The shoots came out great and she loved it. Wiggy's passion has allowed her to serve many beautiful women for their date nights, holiday parties, birthday parties, and models for photoshoots, and feature films.



Christian Jaramillo
production assistant



Miguel Anyelo
production assistant



Bryan Leiva
production assistant



Claudia Rodriguez
set decorations



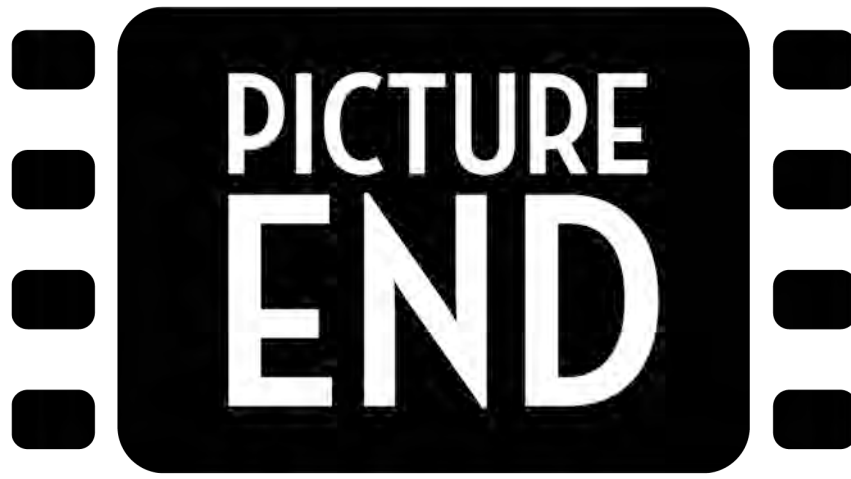
Darren Smith
set construction
master



Noah & Dante Smith
set construction
assistants



Harlow Fare
graphic design



Why and How We Made It, by Curtis Sponsler

Motivation & History: The journey to making **Picture End** began over three years ago when some projects I'd been struggling with (i.e. burning me out) motivated me to move away from being a "Creative Services Provider" to become a "Content Creator," a filmmaker. I've always wanted to "make the movies." When I was much younger I dreamed of attending film school to become a director, but instead life pointed me towards artistic technologies – being an extreme nerd, I was OK with this. I began my career as a post-production on-line editor, and producer/director making training videos, eventually moving up the video food-chain becoming a digital effects compositor using such advanced tech as Grass Valley Group switchers, DFX Composium, Apex ADO, connected to Sony BVH-2000 1" VTR's, an Abekas A53-D DDR, Ampex VPR-1's -w- Zeus, and a few D1 & D2 DVR's. But then PC's happened...

PC's Changed Everything: 1987 I purchased Autodesk's 3D Studio - Release 3... on !fourteen! 3.5" floppy discs. I installed it on my home-brew Intel 486-16MHz machine w/ 4MB RAM and a 1MB ATI video card (Smoke'n!). Thus began a 30+ year career of creating 3D Animation and Motion Graphics Design....and quite successfully I might add, winning awards and stuff. But mostly I was creating cool animated visuals for my clients who trusted me to imagine and innovate designs to tell their product's/company's stories. I've made national commercials, openers for TV shows and news programs, technical renderings and explanations. I even made some feature visual effects. Yet all the while my yearning to make my own stories into feature films itched in the back of my mind. Then 2020 happened...

Covid-19 Changed Everything Again: From around 2012 onward, the boutique industry of rogue animators began to collapse. As the pandemic took over our lives, the already small cadre of freelance designers experienced an even faster decline. I had an epiphany where I wanted to point the rest of my career and avocation to ward off the losses and a diminishing client pool. One night I told my wife that I was going reignite and pursue my dream of making films - so I bought a shit-ton of new digital cinema technology, and wrote multiple short stories looking for the best combination of ambition and affordability to make into a short film. **Picture End** arose from this malaise of story concepts.

Picture End Production: In 2022 I began the search for a team to help bring my film to life. I'd made some friends at FilmGate.miami, a local movie-makers group, and they enthusiastically signed on. Other crew included friends from

Facebook, and others I'd worked with previously. With this small talented team, I gained enough guts and help to proceed. It took the better part of a year massaging the script, and during several pre-production meetings we tuned it further. After some fits-n-starts, I made the decision to "GO." Diana Iris did her casting magic while Amanda Levy gathered our strong crew. Then on May 4th 2023 we shot our first rolls. Soon, after 6 nights/days of shooting, we had all footage in-the-can; off to the editors to do their magic.

Next Steps: With **Picture End** deep into the grips of post-production, my executive producer (Gaby Triana) and I selected one of her novels to create into a feature film. There's a unique and great advantage of having a large pool of personal IP to dip into: no need to acquire anyone else's rights. So armed with her woman's paranormal fiction novel **Dead & Breakfast** series first book - **Witch of Key Lime Lane** - we're off to delve deep into the magikal universe of feature film production.

End Game: Once **Witch of Key Lime Lane** is in production (and the other 3 novels are in pre-production) we'll be aiming to create a film-a-year. Some of the titles we'll be producing are: **The Force Was With Us**, about the defining moment in a bullied 13 year-old Trekkie boy's life when he first sees Star Wars in 1977; **Moon Child**, where **The Craft** meets **The Shining** in a slow-burn tropical horror film; then **UNRAVELED**, a warped reboot/retelling of the beloved children's book **Charlotte's Web**.

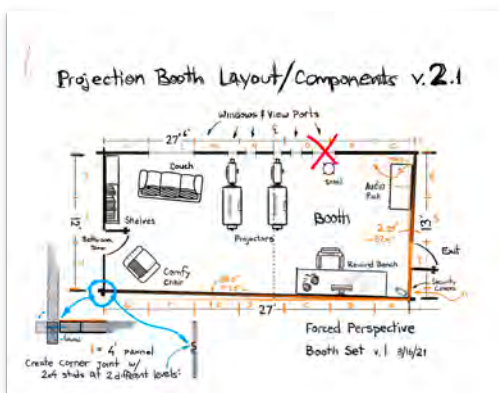
Join me on my journey into this amazing universe of independent filmmaking. Keep watch at Alienhead Entertainment (www.ahe-studios.com) as we travel along this winding path.

The Design of Picture End | Stage Flats



The entry pace ended up only using four 4x8 flats decorated with graffiti and bills. ↑

The original layout was supposed to be 30' x 15' - but we reduced the size to expedite construction. ↓



Stagecraft is alive and well here at **Picture End**. We constructed twenty-five 4'x8' flats with 2x4 frames and $\frac{1}{8}$ " utility plywood facing. We used 5 of them for the Tower Theatre's entry (where we shot the exterior scenes), and 20 for the on-stage booth set. We shot all the interior booth scenes on a local performing arts center (The Little Haiti Community Center) stage. It was a cheaper alternative to using a real soundstage. The construction team needed only a few support outriggers because the overall set built was self-standing. We strategically cut the various ports and windows filling them with $\frac{1}{8}$ " plexiglass, then trimmed the frames on-location. This ensured the set would come together quickly with minimal damage (to the director). We preprinted and decorated the panels using spray paint and our fake movie posters, band promos, and the gigantic advert for the Palisades' evil replacement. The Tower Theatre management team even allowed us to use their marquee poster frames for some of our fake movie posters. All together the **Picture End** set construction team whipped our sets into shape efficiently and had fun while building the various pieces. Of course, strike was both satisfying and melancholy watching all our hard work torn down only after three days of use.



Stacks of flats on my porch. 25 total.



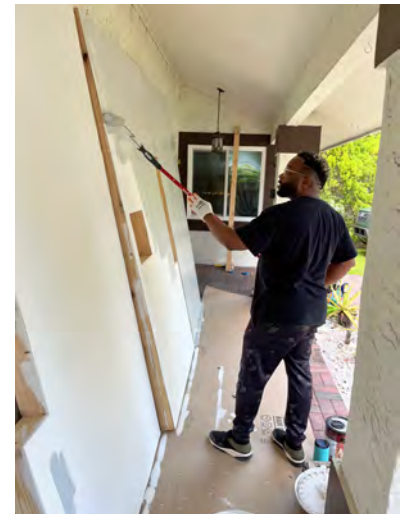
Darren and Noah Smith work on the portal trims.



Diana Iris and **Claudia Rodriguez** did a splendid job sanding all the frames.



The front wall only needed one support.



David Hepburn painting primer of the flats.



All doors were "pre-hung" with removable stringers to help speed setup.



Stacking every flat prior to painting or trim.



The Design of Picture End | Audio Rack

There are several specific props and set elements that stand out because of the design and detail we applied to each:

The booth floor. We decided on a classic checkerboard style for its distinctive visual pattern.

The sound rack: Being the cinema nerd I am, I wanted to build a convincing and visually/tactile prop. The real item required to build this out would have been prohibitively expensive, so I created mock-ups of each item - a Dolby CP-500, some audio amps, and a functional DVD player for Wade to interact.

I based the sound rack on real cinema installations.



We "flew" the assembly as is seen in many real theatre booths. **Jeilin Espinel's** feet were an optional feature.



Special touches to the construction include: physically correct system rack construction, carefully illustrated then rendered photo-real prints of each tech component, then I added rear lit LCD screen, real knobs, and LED's to add realism.

Was this level of precision and realism necessary? I believe that anything that causes the audience to suspend belief, even for seemingly mundane props, creates a subconscious criticism preventing them from taking in the screen's message.





Carefully assembling the face frame.



I soldered a bunch of blue LED's to make the amp's power-light array.



Overbuilt the framing with 2x4s and pocket screws to hide the joints.



The LED install using hot glue and gaff tape.



Finished rack could be used as a functioning rack mount.



"Full-Up" lighting test. Looks real to this nerd.



The Design of Picture End | Tile Floor



Diana Iris and Claudia Rodriguez spent a weekend laying tiles.

Here's the final checkerboard flooring all assembled. The paper tiles really gave the illusion needed.



Deep with the rafters, at the rear of the Palisades Theatre, in the space that used to host the various lighting and sound control spaces in its Vaudeville heydays, resides the projection booth. It's here where Wade Darden has worked the past 25 years - showing classic films on antique Super Simplex 35mm projectors, run the occasional follow-spot, or simply operating the digital cinema system.

I based the projection booth loosely on actual booths I'd worked in back in the early 1980's. When it came to the furnishings, I took artistic license giving Wade's hideaway a more personal touch, livable and lived-in.

Instead of the usual painted concrete floor - or perhaps terrazzo if the theatre was old enough - I decided on an art deco checker board pattern using 1-foot square "tiles." I say tiles in quotes because in reality we constructed the black & white pattern out of heavy construction paper sheets glued onto 15' long by 3' wide industrial rollable cardboard, then sealed with glossy Modpodge. Once at the stage, we unrolled the floor strips, then stuck them together completing the floor's illusion. This classic alternating pattern drove the viewer's eyes into the booth's restricted physical space.



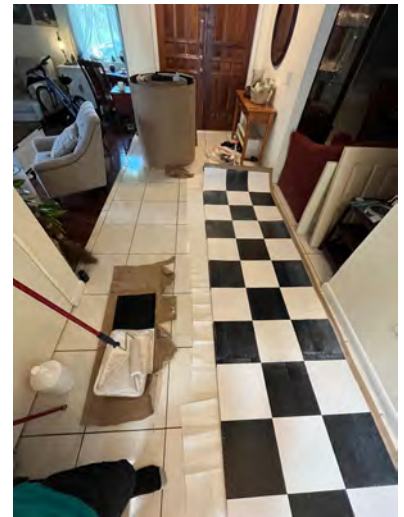
The director readies himself to play a game of GO with human pieces.



Diana Iris and **Claudia Rodriguez** begin another run of B&W tiles made of exotic - paper.



Each run of rollable flooring were 30' x 3' tiles giving us a set of 5 runs.



My hallway floor with just long enough...

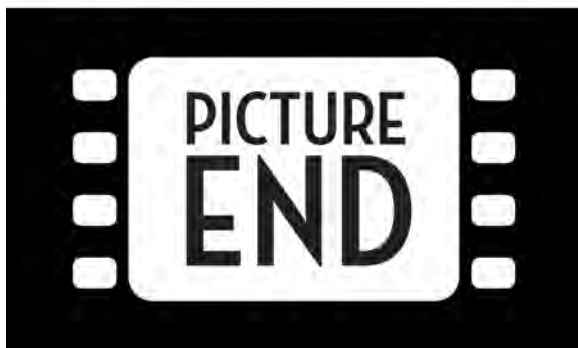
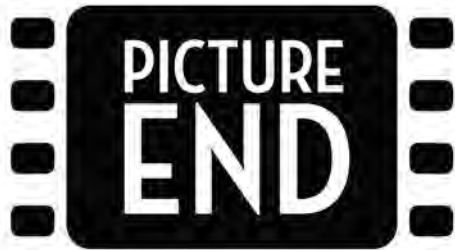


...to host the strips used to layout the booth's floor.



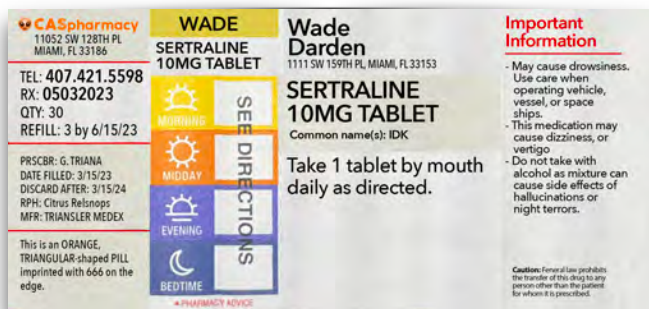
In the end we reduced the set size to 24' x 12' to save stage space and assembly time.

We created a bunch of graphics to be used as either printed props or to apply to set pieces. Fake movie poster were rendered in Midjourney AI to save me time from having to paint each one. 4 fake band flyers were designed, 4 months of a calendar were created, 2 news articles were written, and numerous other graphics were created to enhance the sets.



A fake band flyer for the ↑
graffitied exterior wall
covering the Palisades' entry.
Designed by **Harlow Fare**.

← The template for the Wade's
antidepressant prescription
label.





Some AI generated fake movie posters created for the booth and outside the Palisades.



A poster promoting the Palisades' evil replacement, a luxury apartment and office complex.



Wade's calendar for the month of closure.

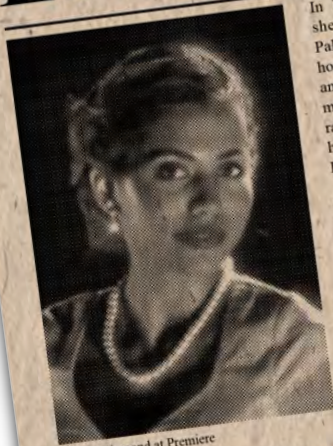


Midjourney AI was great at creating a base graphic that I could build and layer other elements upon. Here I added tattoos, lighting, the text, and some paint to bring out the look.



Grace's "PLAYBILL" for her debut show.

ENTERTAINMENT



Grace Diamond at Premiere

DREAMER KILLED IN THEATRE

Tragedy struck the Palisades Theatre family on Friday, May 17, 1968, when a fire swept through the Theatre, killing the up-and-coming singer, Grace Diamond. Diamond was in the midst of her debut performance of her show, *Grace Diamond Sings the Movies*.

Diamond was a Leap Year baby, born February 29, 1944, in Washington, D.C. She was one of five children born to Joseph and Dorothy Ross. Her father was the pianist at the renowned Howard Theatre. Diamond grew up in the Theatre, singing with such greats as Duke Ellington, Ella Fitzgerald and she even shared an off-stage duet with Billie Holiday.

From a young age, it was known that Grace would become a singer. Her early trajectory into stardom was slowed when her brother Caleb and her sister, Judith, died of Influenza and then her mother became ill with melancholia. Family members say Dorothy almost succumbed to the grief of losing her children.

Joseph decided to move the family south to Miami, Florida to see if a change of scene might help. He worked at the ritzy Biltmore Hotel and a pianist and singer. Grace often visited him at work and learned to play the piano and would sometimes play duets with her father. She became known for her incredible voice. Some said her voice was a mix of both Billie Holiday and Ella Fitzgerald with a touch of Lena Horne.

In 1965, Grace was "discovered" when she attended a talent show at the Palisades, which became her second home. She took the name Grace Diamond and became a regular in the Theatre's and became a regular in the Theatre's many performances. She always earned raved reviews. Friends and family urged her to take the next step and move to Hollywood to become a movie star.

Grace Diamond Sings the Movies was to be the vehicle to Hollywood. But on opening night, while singing *Beautiful Dreamer*, a heavy light crashed onto a table shattering numerous burning oil lamps on the table beside her, dousing Diamond with flaming oil. She died before help could arrive.

Projectionist Wade Darden is said to blame himself for her death. The police investigation concluded the tragedy was an accident caused by an improperly secured stage lamp. Darden, 23, had no responsibility for said light, consequently no charges were filed. The responsible stagehand has been dismissed, but his name has been withheld pending further investigation.

Diamond was known as a free spirit. She loved to wear soft and flowing attire, with sheer fabrics and Arabian pants. Her favorite color was yellow. In fact, she wore yellow as often as possible, highlighted

"She was a generous soul," her father said. "She always helped her fellow performers with their lines or helped them practice. She really was a Beautiful Dreamer."

CHERISHED FARMHOUSE STRUGGLES



REAL ESTATE



CLASSIC THEATRE TO CLOSE

The Historic Palisades Theatre, once hoist to the top names in entertainment, but down on its luck since the horrible 1968 fire that killed the luscious Grace Diamond, will close Feb. 12, 2023.

The Transler Group purchased the classic theatre and the surrounding block with plans to tear it all down and build a multi-use development on the property. The development was approved by Miami-Dade County despite the thousands of protesters that invaded county hall each time the development came up for a vote.

Until last week, when the purchase and development was finalized, protesters could be found outside the theatre chanting. Transler Group Sucks! The hoisted signs proclaiming *Save the Palisades and Transler Paid, Commissioners Caved!*

The approval of the Transler Glorious Multi-Use Development is under investigation by District Attorney Noah Murphy. Even before the final vote, rumors began circulating about payoffs and underhanded tricks in the regulatory process. DA Murphy refuses to comment.

These types of investigation usually take years. It is not expected to save the building from the scheduled Friday, February 13 demolition.

Transler CEO Curtis Sponsler poohs the investigation. He calls it a witch hunt and says the DA won't find

any irregularities because there were none. Instead, he says, it's time to look to the future.

"It's time to bring prosperity to this area! It's been run down long enough!" Sponsler said.

When asked about the claim by area residents that they needed the theatre to remain open, Sponsler laughed.

"It's the poor people's fault for being poor and living around here," he said. "If they worked harder, they wouldn't be poor. Soon, you'll see the rich and famous living here!"

Sponsler quashed any chance of saving any part of the building.

"Heck, no! It's an old eyesore! We're going to build something fresh, modern looking! It's going to be a landmark," he said. "Anyway, we don't want any old ghost ridden building as part of our beautiful development."

The theatre had a reputation for being haunted. But even those who said they felt the ghost's presence said the ghost didn't scare them. Instead, the ghost who is believed to be Grace Diamond, who tragically lost her life in a fire while performing, is said to caress the (usually male) theatre goer's face and whisper "I love you."

Diamond was performing in the debut of her one man show *Grace Diamond Sings the Movies*. She was singing *Beautiful Dreamer* when the fire consumed her.

A former projectionist was cleared of any wrongdoing in Diamond's death. He had devised the flaming lighting system, but another worker set it up while Diamond was working in another area.

A friend of the projectionist said the man blamed himself for the fatal fire and was never the same again. He is expected to attend the Palisades final show on Feb. 12. He declined to be interviewed for this article.

While the Transler Group reluctantly agreed to the final show on Feb. 12, they demanded, no protesters be allowed. However, Ron Burgundy, the spokesperson for Save the Palisades group, says to expect final night surprises.

City Ordinance 23-OL-2-3431



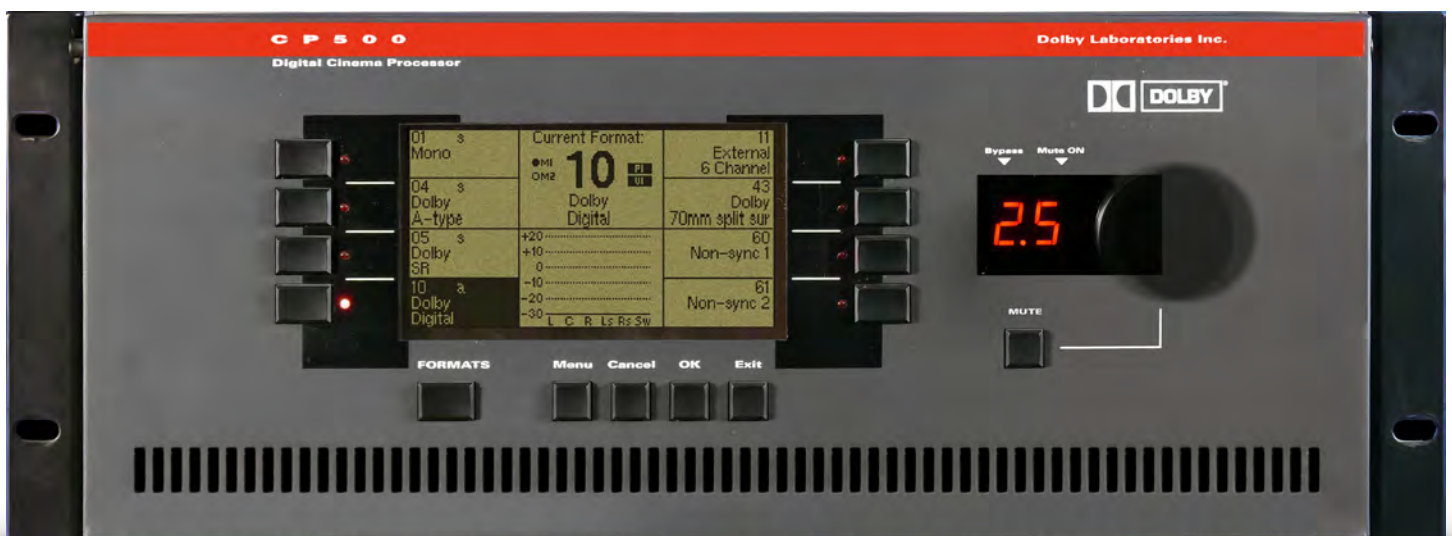
PALISADES INFAMOUS FIRE OF 1968

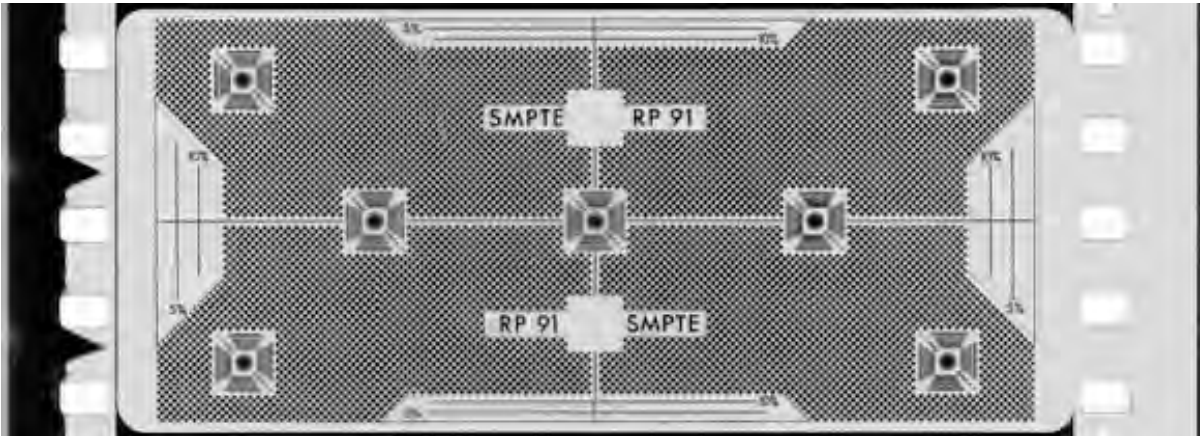
The article about Grace's death on-stage at the Palisades.



My book as a movie poster. Creepy, huh?

To create the sound rack I captured a real Dolby Cinema Processor faceplate, did some digital paint to clean it up, and recreated the LCD screen. I used various LED's (bulbs or flat panels) to rear-light the components making it appear functional. I also added a real knob to the printed piece to give it a 3D surface.





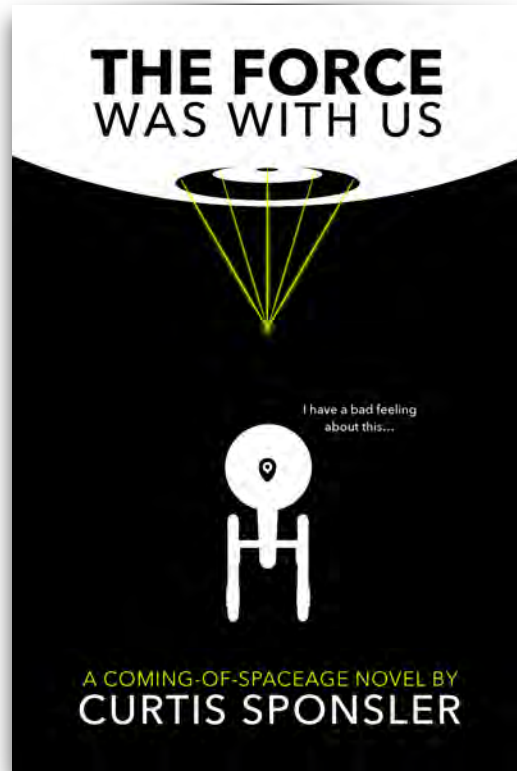
A clip of 70mm movie test film.



Wade, the rebel, tells the security camera where to go.

●	PLEASE PLACE THE BAND ON PROPER REEL AND SECURELY FASTEN.	Release No. _____ Print No. _____	Reel No.	DO NOT
		Title _____		
		No. of Reels _____ Safety Film _____		
DO NOT REWIND AFTER SHOWING STANDARD PRINT		Release No. _____ Print No. _____	Reel No.	
		Title _____		
		No. of Reels _____ Safety Film _____		
Reel No.	DO NOT REWIND AFTER SHOWING STANDARD PRINT			

35mm movie distribution strip to wrap the film reel.



Gaby's and my books to make into movies.



lyrics

BEAUTIFUL DREAMER.

(SERENADE.)

Words and Music by STEPHEN C. FOSTER

Moderato.

Beau-ti-ful dream - er, wake un - to me,..... Star-light and dew-drops are wait-ing for
thee!..... Sounds of the rude world heard in the day,.....
Lull'd by the moon - light have all pass'd a - way!.....

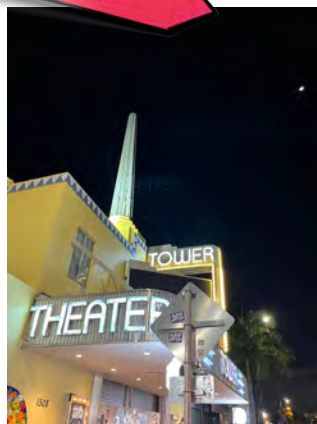
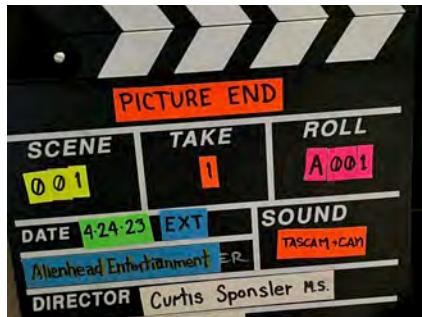
Gift
Edward A. Lury
Jan. 13, 1945

The beautiful dreamer herself.

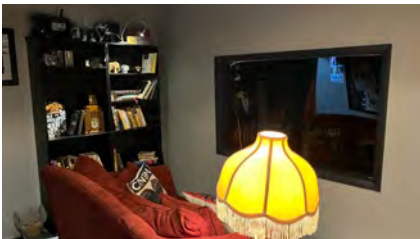
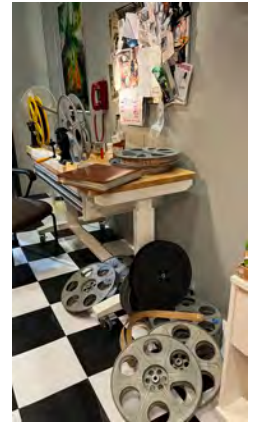
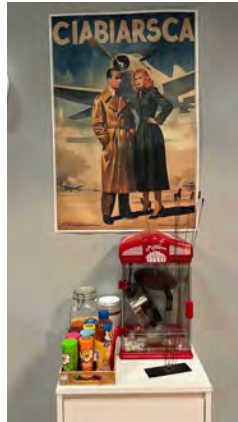


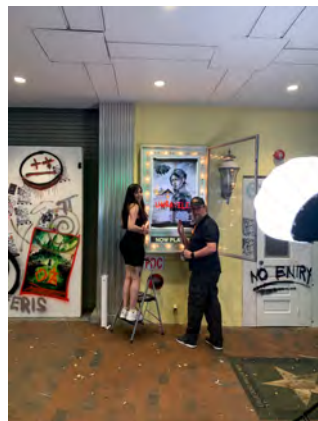


Behind the Scenes | Tower Theatre EXT



Behind the Scenes | Set Decorations

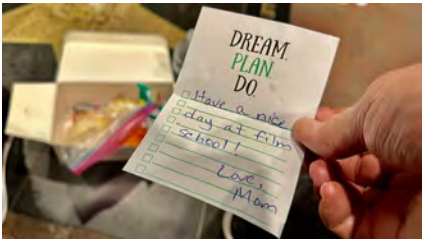


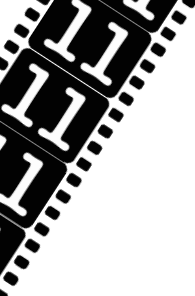


Behind the Scenes | INT Projection Booth



Behind the Scenes | Picture End Cast & Crew





The materials in this Press Kit are free to copy and distribute for purposes of Picture End film's promotion. Contact Gaby Triana at [**gaby@alienhead-entertainment.com**](mailto:gaby@alienhead-entertainment.com) to request written approval and permission for use. High resolution versions of all photos and graphics are available via email request.

Copyright 2023 | Alienhead Entertainment LLC

