

"Associated Screen News"

Débobinage de l'histoire canadienne

/// Unspooling Reels of Canadian History



Le Panoptique no.2

PANORAMA CINÉMA

LE PANOPTIQUE 2

ASSOCIATED SCREEN NEWS :
DÉBOBINAGE DE L'HISTOIRE CANADIENNE
UNSPoolING REELS OF CANADIAN HISTORY

Programmation Louis Pelletier
Philippe Spurrell

Suppléments Charles-André Coderre
Mathieu Li-Goyette
Olivier Thibodeau

Affiche Cathon

Documents Collection de la
Cinémathèque québécoise

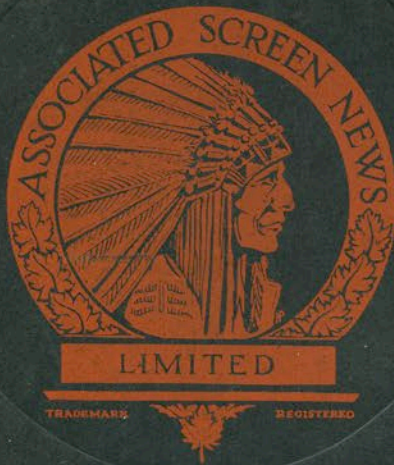
Restauration Vincent Giard



Conseil des arts
du Canada

Canada Council
for the Arts





PICTURES

ASSOCIATED SCREEN NEWS
LIMITED

MONTREAL

THIS booklet marks a new milestone in the rapid progress of this concern. We have a message of success and a capacity for new successes—in the service of Canadian industry and the Canadian screen.

Here we offer you few words and many pictures. We know that pictures both tell and prove the story.

We recommend pictures.

B. E. Norwich
Managing Director

Associated Screen News Limited
Western Ave. at Decarie Boulevard
Montreal - Walnut 6700

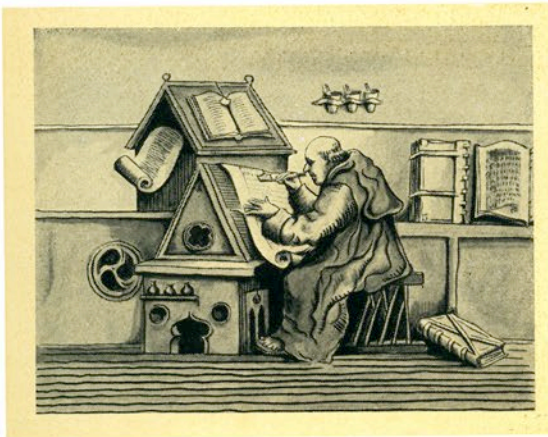
THERE IS A NEW WAY TO SAY IT



1,000,000 B.C.—Thomas Stonehatchet had to make signs when he wanted to "tell the world."



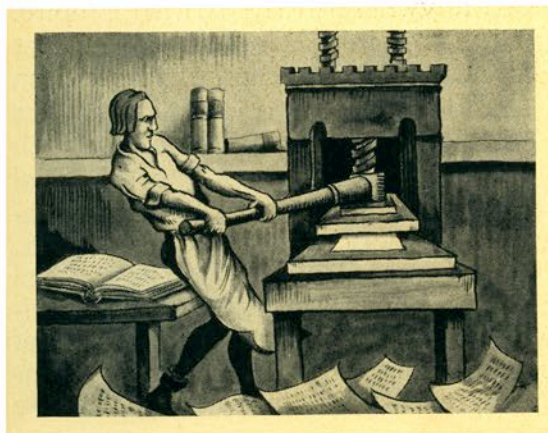
5,000 B.C.—When the Egyptians started advertising they had to say it all with chisels and rocks.



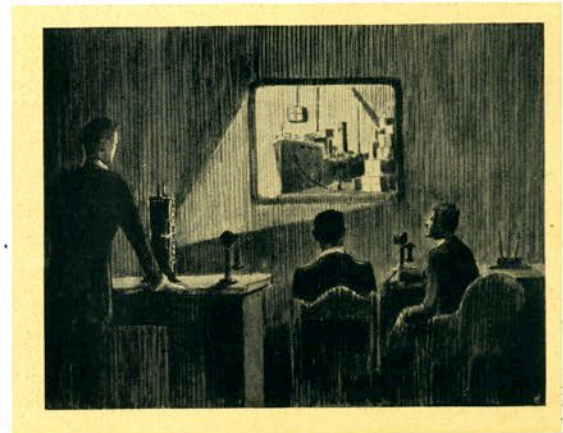
DARK AGES—In medieval days the scribes had to put it all down with a quill—and few could read.



IN OLDEN DAYS—Our ancestors sent a town crier out on the streets when they desired to announce.



1450 A.D.—The printing presses started filling the world with words—just trying to make people see.



NOW! TO-DAY!—The movies have come—not to argue and promise with empty word—but to show the goods.



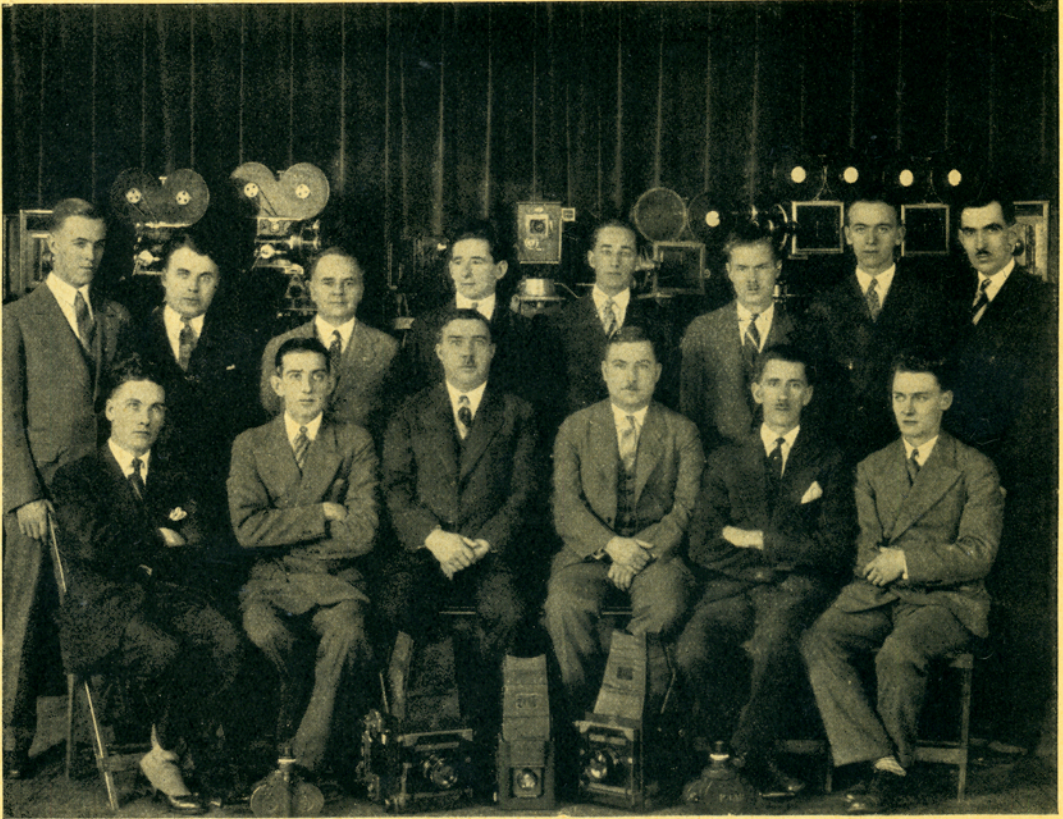
*The studios and laboratories of the
Associated Screen News, Limited*



B. E. NORRISH
Managing Director

THE ASSOCIATED SCREEN NEWS LIMITED, with its new studios and laboratories in Western Avenue, at Decarie Boulevard, in Montreal, now serves the motion picture industry and the broad field of Canadian enterprise with a staff and equipment that is not to be surpassed anywhere in the British Empire. This plant, unique among the Dominion's industries, operates night and day, with a daily capacity of something more than one hundred thousand feet of finished motion picture films from its laboratories. Meanwhile other departments busy with their specializations are turning out thousands of commercial photographs, special screen titles and trailers, and special Canadian productions of scenic, travel, adventure, news and industrial motion pictures.

Ⓒ This establishment is located on the margin of one of Montreal's best residential districts. It is surrounded by gardens, amply daylighted on every side, and ventilated by continuously filtered and conditioned air. Every inch of its thousands of feet of floor space from roof to furnace room is kept as spotless and clean as chemistry, equipment and diligence can make it. Here is an industry practically idealized in behalf of a flawless, perfected product.



A group of camera experts and laboratory technicians

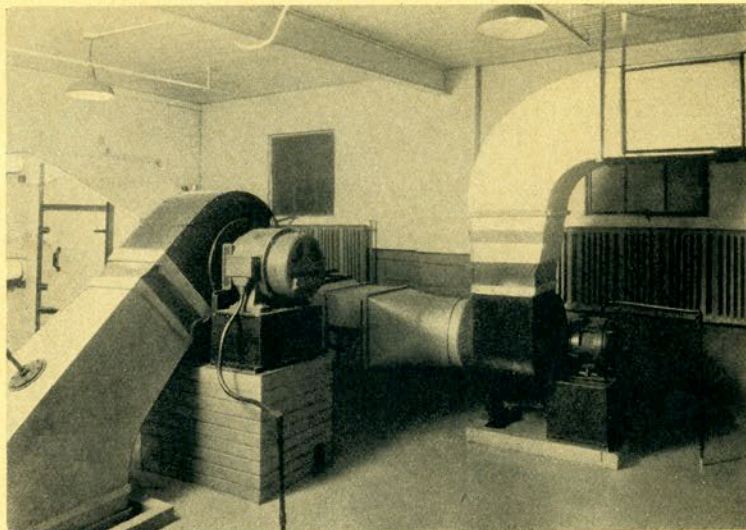
SKILL is the one vital component of the production of photographic wares that cannot be reduced to formulae or bought in a can. This concern expresses a proper pride in the possession of an extraordinary technical staff—an all-Canadian staff—of experts in the making and processing of pictures, both motion and still. This staff has been built up and trained in Canada as a part of the swift but healthy development of the Associated Screen News Limited, from its beginning a few years ago as a two-man organization with one camera and a great many ideas—and an ideal. ¶ The group presented on this page represents but a portion of the staff of executives, camera experts and departmental supervisors, because some must always be afield about assignments that range all over the Dominion and often most of the rest of the round world as well. Within the week in which this photograph was made the members of this group were scattered from the prairies of the West to the decks of liners bound for all the Seven Seas. As the contents of some subsequent pages will disclose, our business is wherever and whenever pictures are to be made, of anything or any place, whatever. A morning's orders may bring forth anything from an assignment in the next street to an airplane journey. An Associated Screen News cameraman is a "soldier of peace," and continuously in action where the news is and pictorial things are happening.



The staff of the Associated Screen News Limited, pictured in our own great still studio.

ABOUT a hundred persons are engaged in the daily work of the Associated Screen News Limited studios and laboratories—by far the largest commercial photographic organization in Canada. All of the processes in the production of pictures are precise and exacting, involving costly and astonishingly sensitive materials. To maintain our standards in competition with the products of the best laboratories elsewhere, the quality of our personnel must be maintained with as much exactness and vigilance as the efficiency of the chemicals which go into the complex processes of the mysterious darkrooms. Practically all our workers began their laboratory experience with this concern and practically all those who began with us remain in our service, an important factor of stability conducing to uniformity of quality and output. ☞ Thousands upon thousands of feet of motion picture negatives, products of all the great studios of the world, and involving the expenditure of many millions of dollars, pass through the Associated Screen News Laboratories every week, in the process of producing the prints which serve the theatres of Canada. Every drama has its hundreds of scenes, each one of which must have its special treatment and find its appointed place in the assembled film. All this is in addition to the unending flow of the Canadian pictures produced by our own staff for Canadian clients and theatres. This entails unrelenting discipline of accuracy and tireless attention to the myriad details that the work involves. ☞ Every step is a vital step in the making of a picture, and there is no salvage on mistakes. The whole burden is on the quality compressed into a tiny tape of film one inch wide. It has to be right. A reel of motion pictures weighs about seven pounds. With the application of skill it becomes the most valuable merchandise in the world, save perhaps radium. And lacking skill it is merely seven pounds of cellulose. Quality of product made the Associated Screen News Limited.

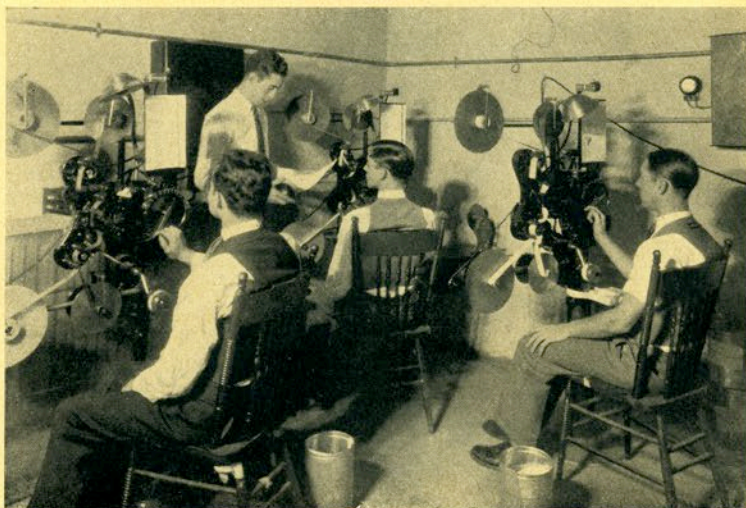
This machinery dries, filters, sterilizes and heats the air for the plant.



A developing room—here under ruby lights, gloved and booted experts put the films through the chemical baths.



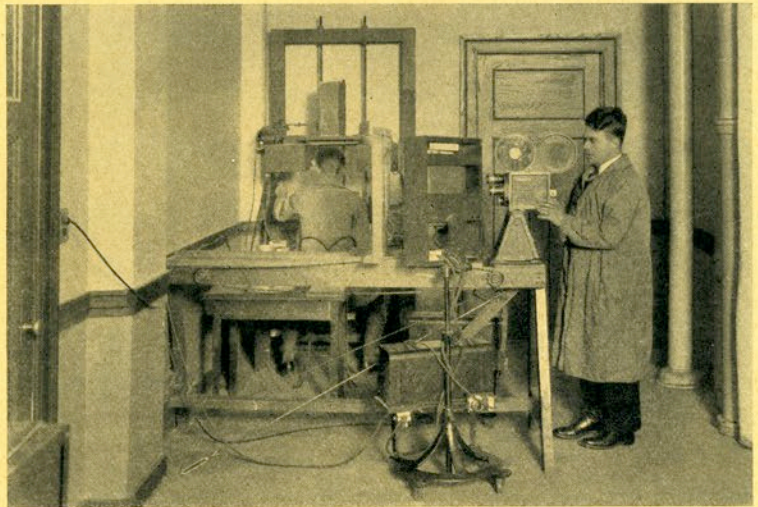
A printing room—here a battery of marvellously automatic machines put the picture on the film.



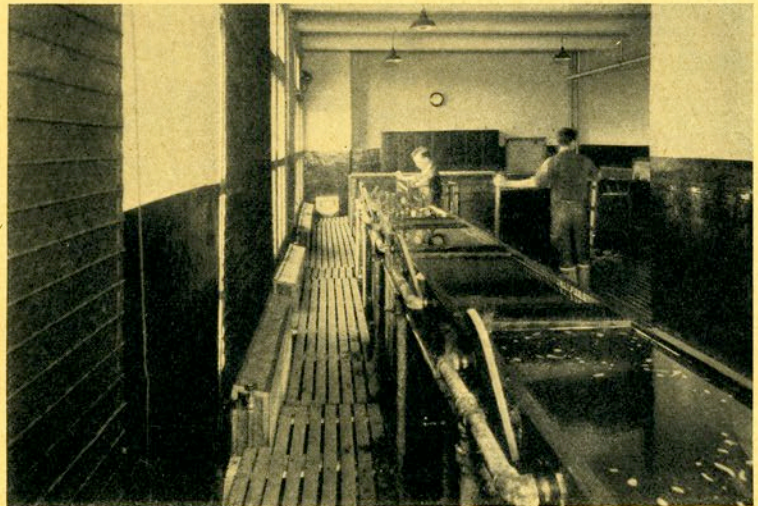
The art department, with its geraniums all in a row, where drawing and lettering is done—artfully.



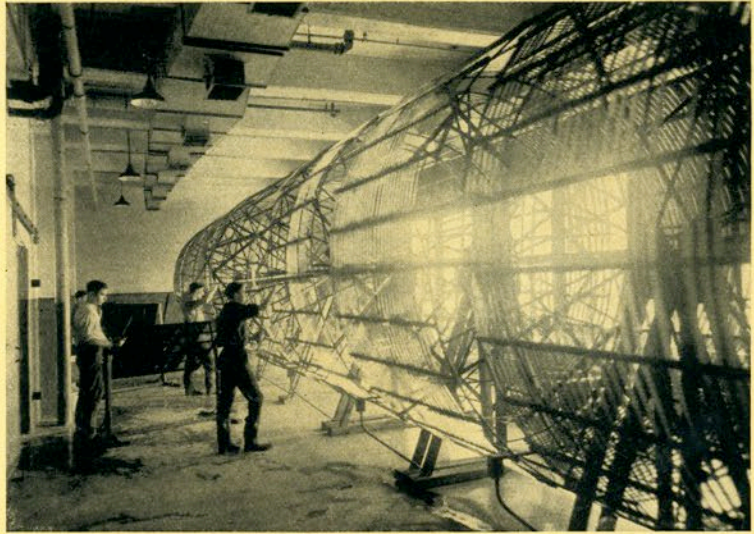
In this corner we have the title photographers, putting in the words you read on the screen.



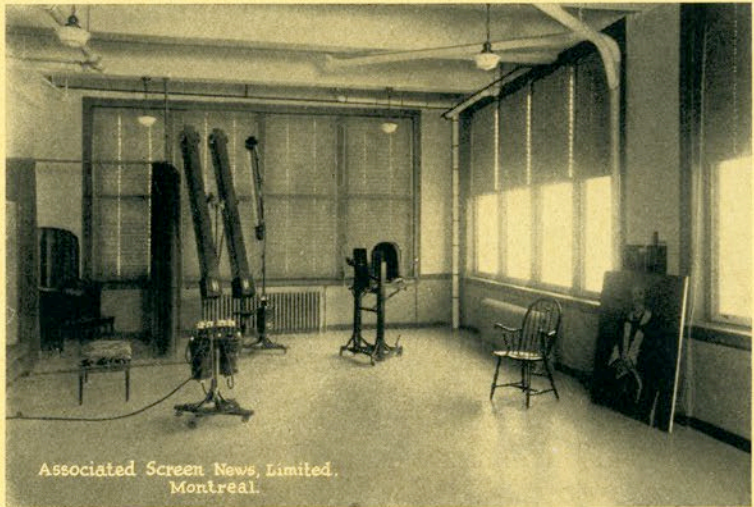
The wash room— we make clean movies— they all get a bath in filtered water.



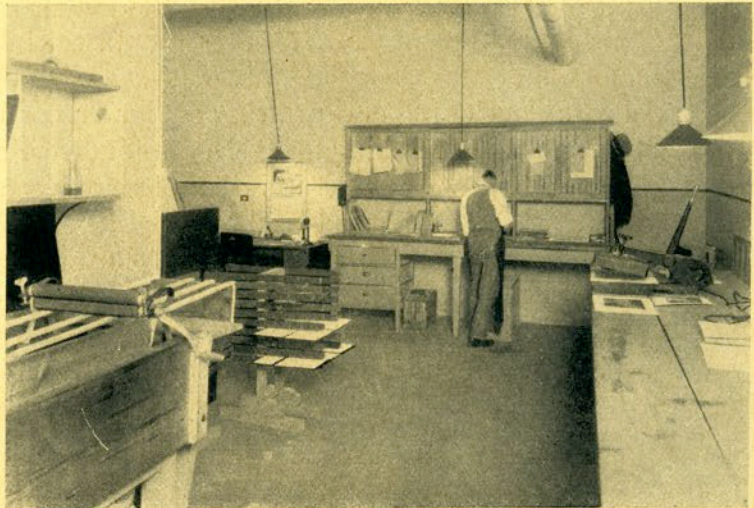
On these great whirling drums the films are dried in carefully conditioned air.



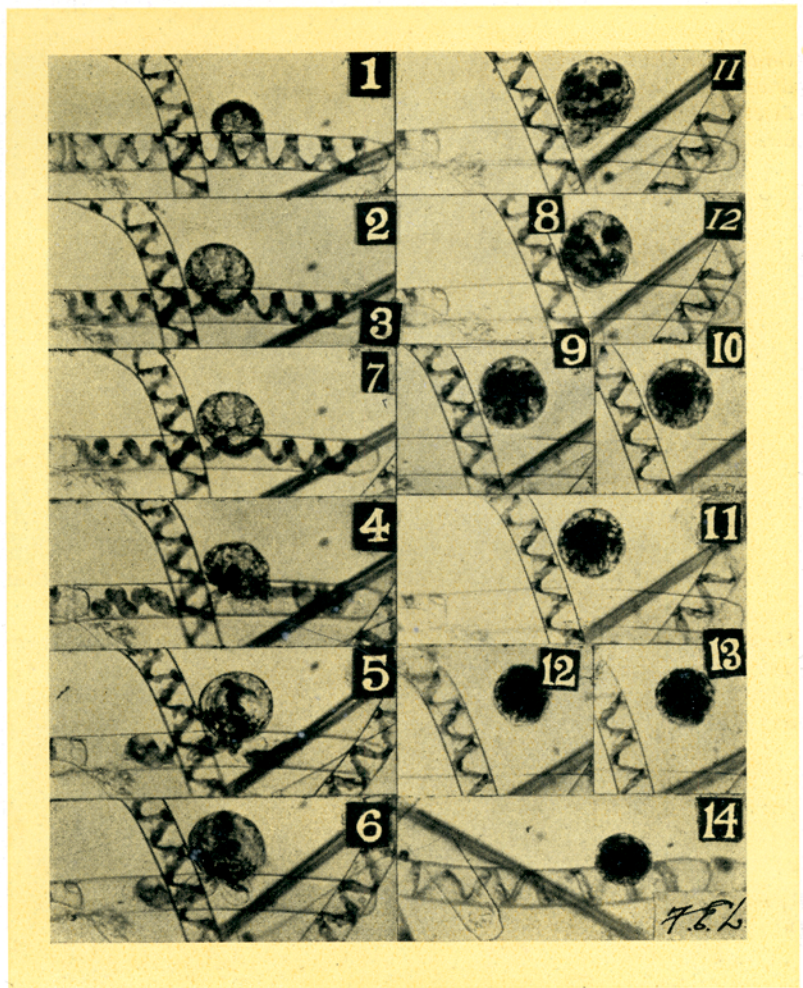
Here is the studio where your portrait is made—lighted to glorify any face.



This mysterious spot is a still mounting room, where your picture goes into the handsome folder.



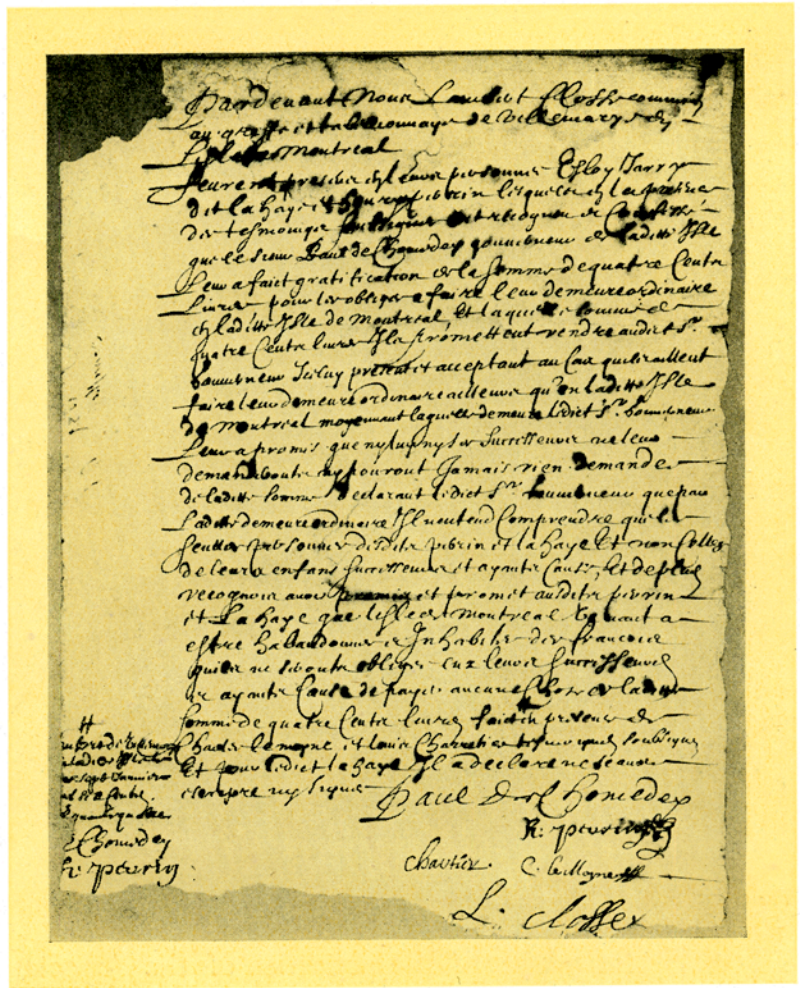
Illustrating the very smallest job that ever came into our laboratories.



*By courtesy of
Dr. Francis E. Lloyd*

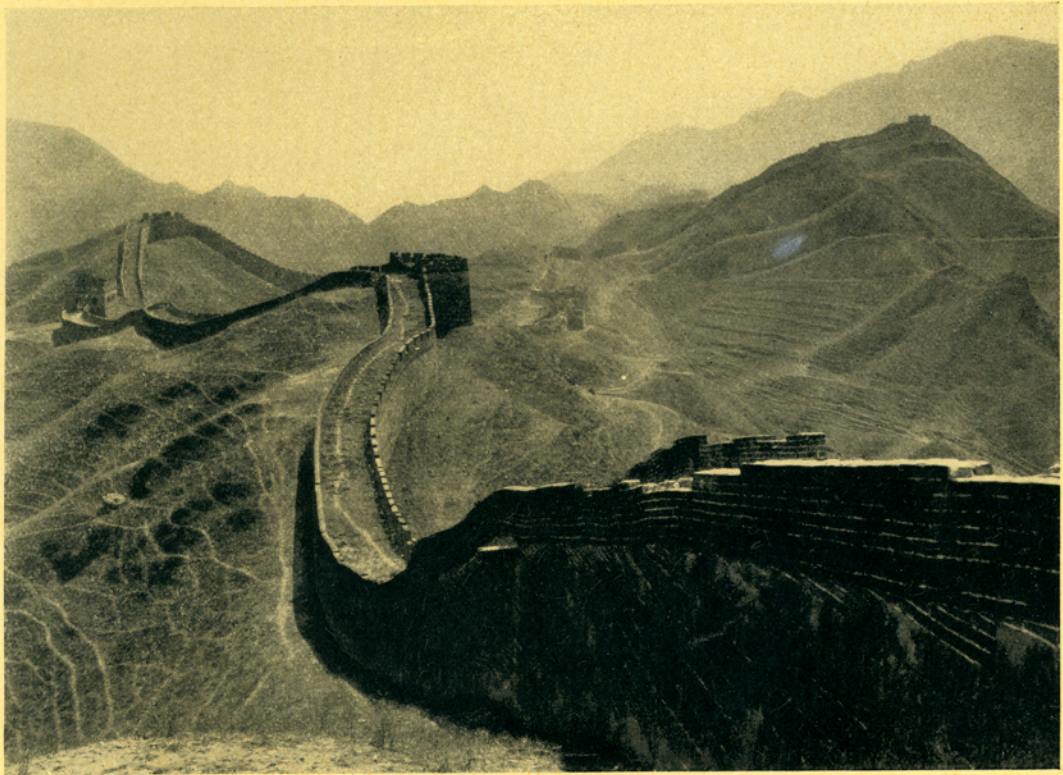
THIS ASTONISHING series of reproductions from a film is calculated to give evidence of the refinements of exactness which apply to some of the unusual assignments that come to our laboratories. The star of this sensational production is none other than *VAMPYRELLA LATERITIA*, another one of those passionate Latins, brought to the screen by Dr. Francis E. Lloyd, professor of botany at McGill University, who honors us with the commission to do the delicate developing and printing of films recording his researches. *VAMPYRELLA*, let us explain in lay language, is a diminutive blonde, so tiny that she and some thousands of her sisters could stand in a line only one inch long. Because Dr. Lloyd had a curiosity about her habits, he brought a motion picture camera to bear on her through his microscope, and now we can show her on the screen magnified to the apparent size of a football. The pictures show her before, during, and after dining on a tender spray of *SPIROGYRA WEBERI*. You will observe she sucks the curlyque, in fact the whole insides, out of the plant. This is probably the smallest and one of the most difficult jobs that has gone through our laboratories. It is really easier to photograph an elephant or a mountain.

Wherein we record
some previously
unpublished history
of the City of Montreal.



By the courtesy of
Dr. Milton L. Hersey

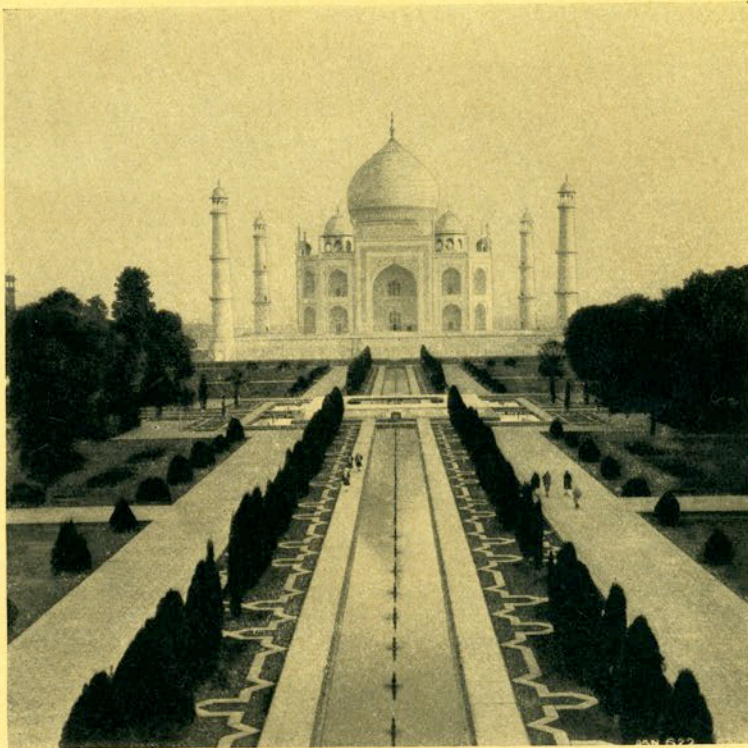
ONE OF THE most interesting of the many and varied assignments which come to the Associated Screen News Limited, has been the making of photo-facsimiles of the papers in the remarkable collection of historic documents and autographs assembled by Dr. Milton L. Hersey, of Montreal. Many of these priceless relics of early Canadian history, well preserved though they are, are fragile with the brittleness of centuries. To permit careful study and examination without possible impairment of the originals, Dr. Hersey commissioned us to make a set of photographic copies, exact in scale and in pictorial detail down to the last tiny gradation of wear and stains. In many instances the work proved so successful that at arms length one may scarce detect a difference in appearance between the document itself and the photographic reproduction. We produce here one of the especially interesting papers, related to the history of Montreal, a grant by Paul de Chomedey of 400 livres (about \$80), to Esloy Jarry and Henry Perrin on condition that they should make their residence on the Island of Montreal. A grant of 30 arpents of forest, covering the area now bounded by Windsor, Drummond, Burnside and William Streets, went with it. The signatures include de Chomedey, Charles LeMoine, Louis Chartier and Lambert Closse, executed at Fort of Ville Marie, January 7th, 1654.



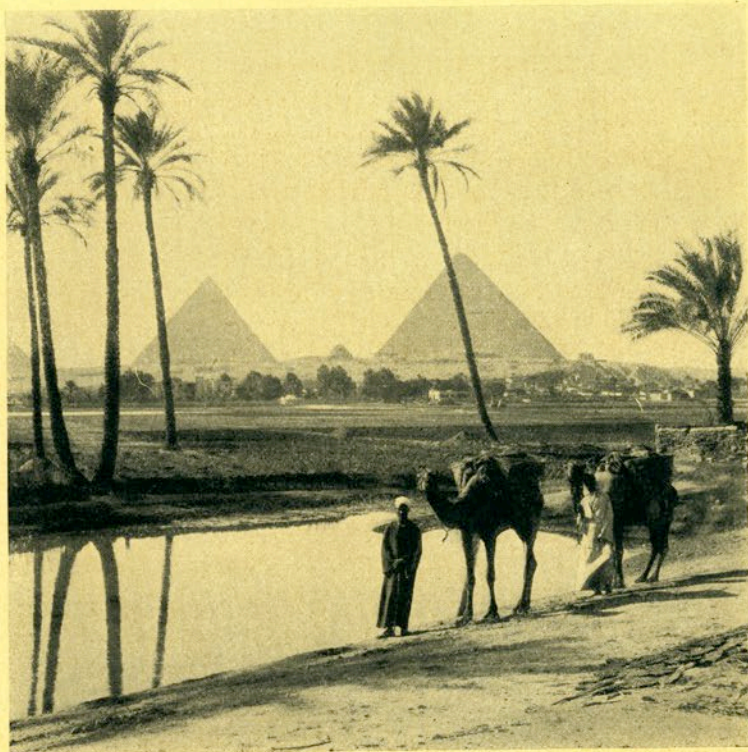
The Great Wall of China at Nankow Pass

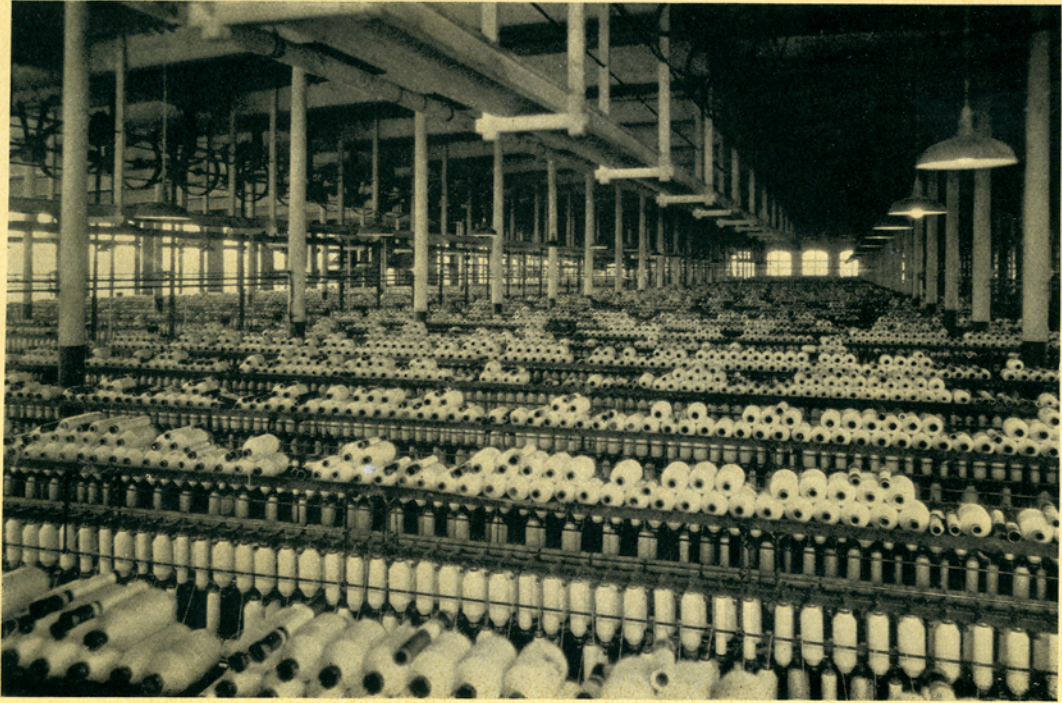
THE RANGE of the activities of the Associated Screen News Limited extends to wherever pictures are to be made, as the exhibits on these pages will indicate. The cameras and cameramen of this concern penetrate to the ends of the earth, on the plains of Asia, into the far away ports of the Orient, the South Seas, South America, the West Indies, Africa, ancient Egypt, India, the Holy Land and the Mediterranean. The motion picture library and the still picture files, with their thousands upon thousands of carefully indexed and numbered negatives are living treasure troves of the records of romance and adventure and industry. ☺ With equal facility, at a moment's notice, we can deliver a picture of the Valley of the Kings where the Pharaohs sleep, or a picture of the humble stone which marks the grave of David Thompson, Canadian geographer extraordinary, or the shoulder of Mount Royal, an emperor's palace in the Forbidden City or yesterday's arrivals of notables from overseas at Quebec. All of the facilities of a high speed era are at the service of our customers, our clients and patrons. A few months past, on the occasion of Canada's Diamond Jubilee, we pictured and assembled a screen record of the Jubilee ceremonials of the whole Dominion from the Atlantic to the Pacific, and delivered it to the theatres all in forty-eight hours, using racing airplanes in the first express flights across Canada. Our pictorial tasks vary from the making of an authentic record of baby's first tooth in the comfortable convenience of our big portrait studio to the recording of a world cruise of an ocean liner, or airplane pictures of a watershed. If a camera can do it, we will.

*The Taj Mahal at Agra
in India—where the
pictures are there you
will see our cameras*



*A new angle on an old
subject—we walked
a mile for a camel
and rode him an hour
to get it*

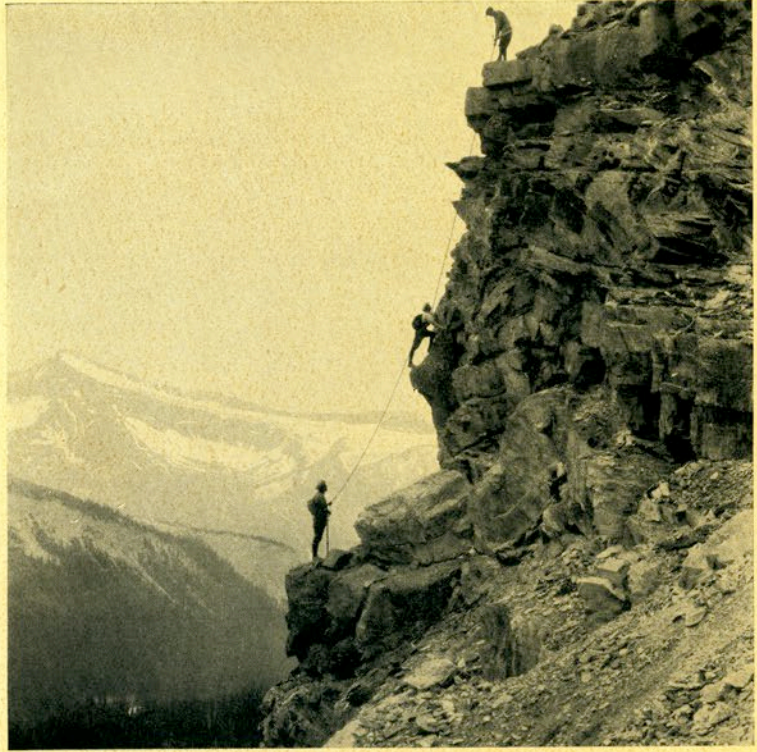




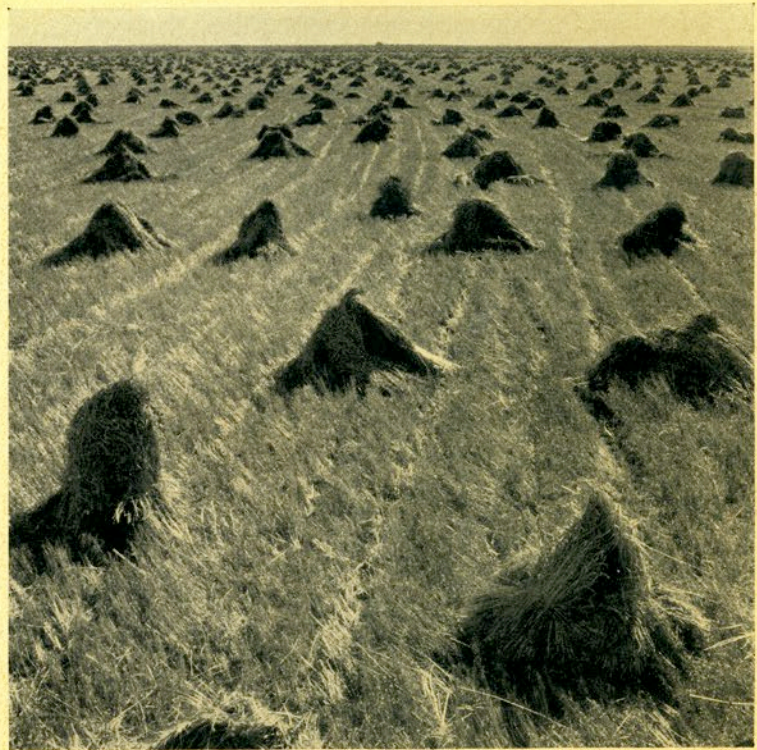
Acres of hurrying spindles in one of the Dominion Textile mills—a rare photographic feat in perspective and definition, in view of the difficulties of the lighting

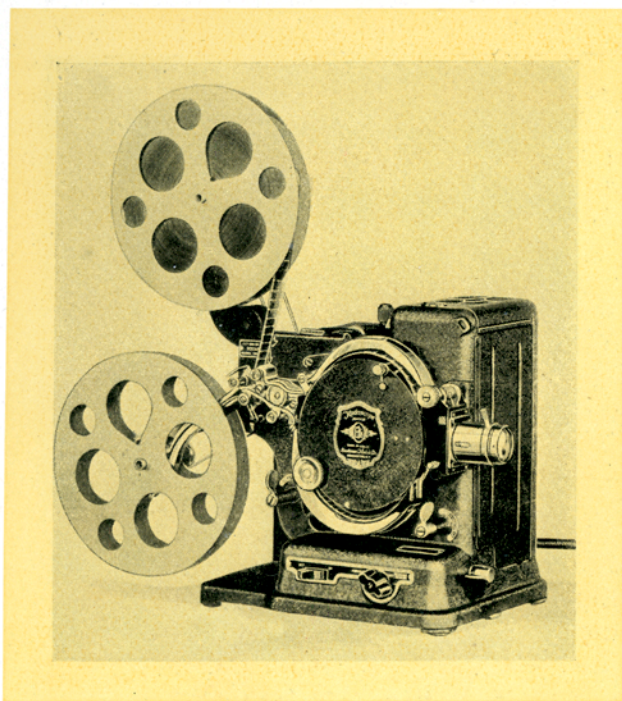
THE MOTION PICTURE is as definitely an instrument in the service of industry as the printed word. This may appear a proclamation of the obvious to those who have considered the subject, but all too often we discover that the films tend to be considered in terms of the theatre and the amusement world alone. This is as much a mistake as a conception which would limit the printing press to the presentation of novels and fiction. If something is to be said, it can be said more clearly, more emphatically, more directly in motion pictures. It is one of the more important functions of the Associated Screen News Limited to make this capacity of the motion picture screen available to the industries of Canada. Our cameras are ever engaged in recording and translating selling messages and policies of great industrial projects in terms of motion pictures. It is a day of high pressure and speed. He who would get the attention of the public and the consumer must be quick about it and to the point. It is also the pictorial age, because the picture is exactly that, quick and to the point. There is no need to labor over telling the consumer about it when in a few swift seconds you can show him on the screen. A thousand carefully chosen words can never tell half so much as one well-made picture says at one glance. Pictures, still and motion, are selling everything to-day. The picture can convey it all, from an argument about the microscopic fibers which go to give a paper its tensile strength to an exposition of the efficiency of a great steam dredge or a pulpwood loader.

*On a rock-face in the Canadian Rockies—
bear in mind
the cameraman had
to go along!*

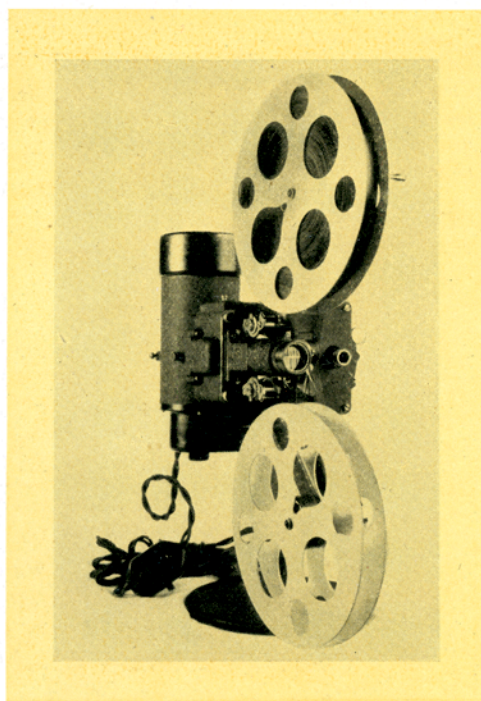


*Miles upon miles of
Canadian wheat—
it takes the camera to
tell how big it is*





The Eastman Kodascope projector



The Filmo Cine projector

A VAST NEW facility is coming to the motion picture with the development of the new 16 millimeter safety film and the simple effective devices for its presentation. A motion picture is now available anytime, anywhere, as simply and readily as a phonograph or a cash register. This new film and its machinery escape all of the ponderous limitations of the standard reels and machines developed for theatre service, all the limitations and risks due to the inflammability of theatrical film. The Associated Screen News Limited is prepared to supply 16 millimeter film stock, cameras and projectors, and is especially equipped for developing and printing these films. ☞ Another equipment of large value is a special optical reduction printer, which enables us to make 16 millimeter prints from any standard motion picture negative. For many of the purposes of the motion picture in the service of selling and industry the 16 millimeter prints will do the work of the most costly standard pictures quite as well and with much greater facility. The reduction printer now makes it possible to supply our clients with both types of prints from a single negative. At present the best practice for pictures of importance is to photograph them with the big standard professional motion picture camera, on standard stock, for the making of the master negative. This insures a quality that can be obtained in no other way. But the 16 millimeter projector solves many of the problems of distribution and presentation of the finished pictorial product. ☞ The little 16 millimeter film has begun its career in the service of the amateur, a service of amusement like the beginning of the screen itself, but it is to be forecast that within a brief time its special and particular value in meeting the picture propaganda problems of business will be discovered, and it will become a most important instrument in the hands of the advertiser and merchandiser. The equipment now available has had the test of experience, and it has been built upon a solid background of thirty years of motion picture engineering.

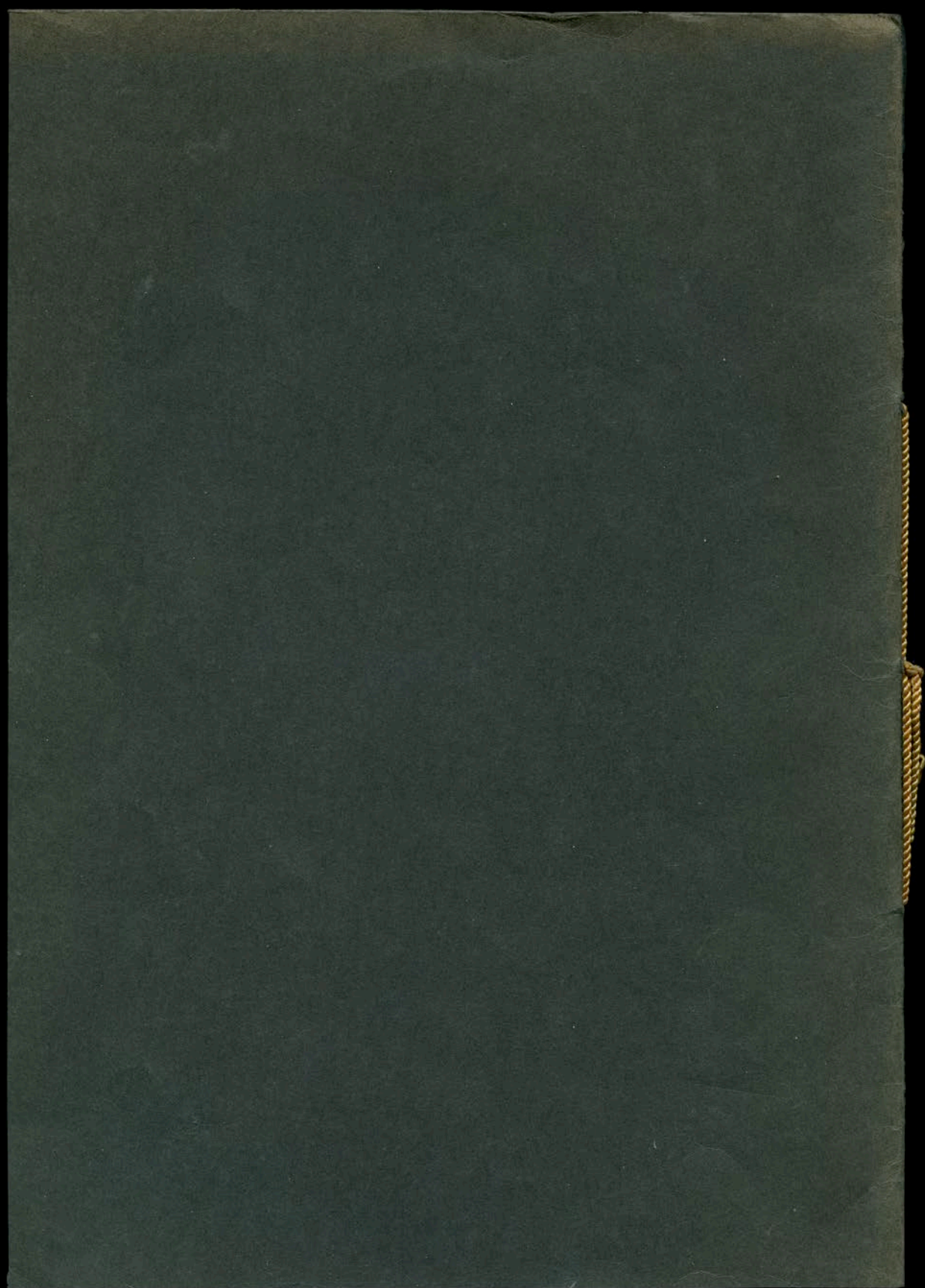
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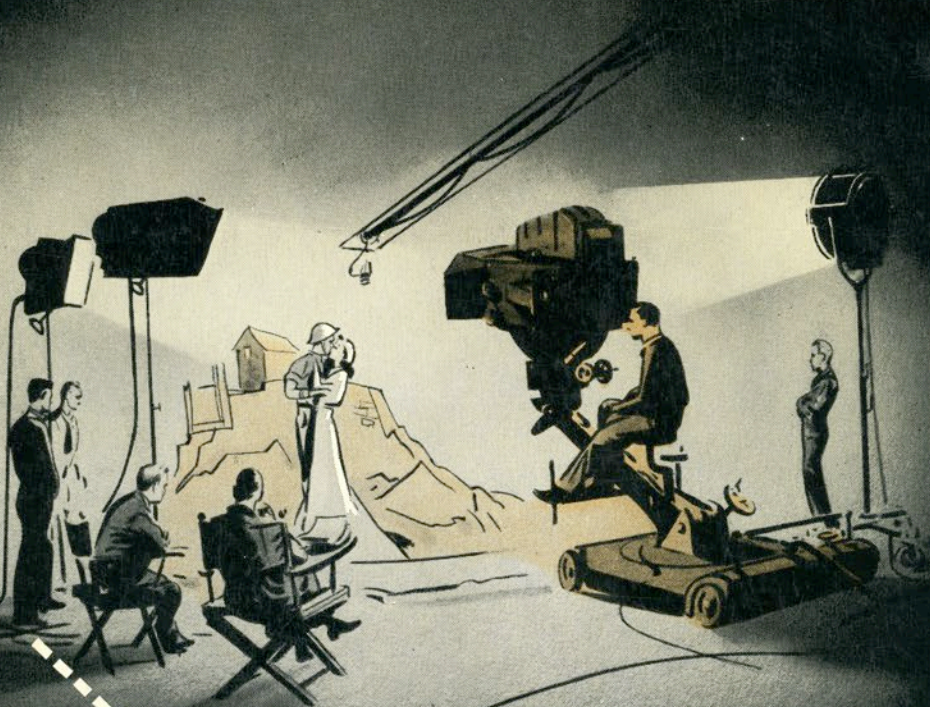
HE ROSTER OF PATRONS of the service of the Associated Screen News Limited is a proud array of aggressive leaders in Canadian enterprise. It is a list of distinction and it carries with it the best evidence that we can offer of the character of our product. It would be impractical to present here all of the customers of this concern, but the list includes:

ADVERTISING SERVICE LIMITED	MONTREAL, QUE.
THE BARRETT CO., LIMITED	MONTREAL, QUE.
BELL TELEPHONE CO. OF CANADA, LIMITED	MONTREAL, QUE.
CANADA CEMENT CO., LIMITED	MONTREAL, QUE.
CANADIAN EDUCATIONAL FILMS LIMITED	TORONTO, ONT.
CANADIAN INTERNATIONAL PAPER CO., LIMITED	MONTREAL, QUE.
CANADIAN MEAD-MORRISON CO., LIMITED	MONTREAL, QUE.
CANADIAN PACIFIC RAILWAY CO.	MONTREAL, QUE.
CANADIAN PACIFIC STEAMSHIPS LIMITED	MONTREAL, QUE.
CANADA STEAMSHIP LINES LIMITED	MONTREAL, QUE.
CANADIAN SEAMLESS WIRE CO., LIMITED	TORONTO, ONT.
CANADIAN THEATRE & ELECTRICAL SUPPLIES LIMITED	TORONTO, ONT.
CANADIAN UNIVERSAL FILM CO., LIMITED	MONTREAL, QUE.
CANMORE COAL CO.	CALGARY, ALTA.
CLARKE STEAMSHIP CO., LIMITED	MONTREAL, QUE.
CHAMPION SPARK PLUG CO.	WINDSOR, ONT.
CO-OPERATIVE FEDEREE LIMITEE	QUEBEC, QUE.
CRESSWELL-McINTOSH REGISTERED	MONTREAL, QUE.
DELAWARE AND HUDSON CO.	ALBANY, N.Y.
DOMINION OILCLOTH AND LINOLEUM CO., LIMITED	MONTREAL, QUE.
DOMINION TEXTILE CO., LIMITED	MONTREAL, QUE.
DOMINION GOVERNMENT	OTTAWA, ONT.
THE T. EATON CO., LIMITED	MONTREAL, QUE.
FABLES PICTURES INCORPORATED	NEW YORK, N.Y.
FAMOUS PLAYERS CANADIAN CORPORATION	TORONTO, ONT.
FAMOUS-LASKY FILM SERVICE LIMITED	TORONTO, ONT.
FILM BOOKING OFFICES OF CANADA LIMITED	TORONTO, ONT.
FIRST NATIONAL PICTURES INCORPORATED	NEW YORK, N.Y.
FORD MOTOR CO. OF CANADA LIMITED	MONTREAL, QUE.
FOUNDATION CO. OF CANADA LIMITED	MONTREAL, QUE.
GAIETY PICTURES INCORPORATED	NEW YORK, N.Y.
HARTFORD ACCIDENT AND INDEMNITY CO.	MONTREAL, QUE.
HOWARD SMITH PAPER MILLS LIMITED	MONTREAL, QUE.
LUDGER GRAVEL & FILS	MONTREAL, QUE.
MASSON & SONS LIMITED	MONTREAL, QUE.
MACLEAN PUBLISHING CO.	TORONTO, ONT.
MCGILL UNIVERSITY	MONTREAL, QUE.
METRO-GOLDWYN-MAYER DISTRIBUTING CORPN.	NEW YORK, N.Y.

MONTREAL LIGHT, HEAT & POWER CONS.	MONTREAL, QUE.
MONTREAL TOURISTS BUREAU	MONTREAL, QUE.
HENRY MORGAN & Co., LIMITED	MONTREAL, QUE.
THE JOHN MURPHY Co., LIMITED	MONTREAL, QUE.
JOHN S. METCALFE Co., LIMITED	MONTREAL, QUE.
MACDONALD-DOW AGENCY	SAINT JOHN, N.B.
THE MARTIN-SENOUR Co., LIMITED	MONTREAL, QUE.
MUSSENS LIMITED	MONTREAL, QUE.
NATIONAL PUBLICITY LIMITED	MONTREAL, QUE.
NORTHERN LIFE ASSURANCE Co. OF CANADA	MONTREAL, QUE.
NORTHLAND STUDIOS LIMITED.	MONTREAL, QUE.
ONTARIO GOVERNMENT MOTION PICTURE BUREAU	TORONTO, ONT.
PARAMOUNT FAMOUS LASKY CORP.	NEW YORK, N.Y.
PATHE EXCHANGE INCORPORATED	NEW YORK, N.Y.
PITMAN TOURS LIMITED	MONTREAL, QUE.
T. PRINGLE & SON LIMITED	MONTREAL, QUE.
PATHE NEWS INCORPORATED	NEW YORK, N.Y.
QUEBEC GOVERNMENT	QUEBEC, QUE.
QUINLAN ROBERTSON & JANIN LIMITED	MONTREAL, QUE.
REGAL FILMS LIMITED	TORONTO, ONT.
ROBERT REFORD Co., LIMITED	MONTREAL, QUE.
RONALDS ADVERTISING AGENCY LIMITED	MONTREAL, QUE.
ROYAL BANK OF CANADA	MONTREAL, QUE.
SALADA TEA Co. OF CANADA LIMITED	MONTREAL, QUE.
SEMI-READY LIMITED	MONTREAL, QUE.
SIMMONS LIMITED	MONTREAL, QUE.
SHAWINIGAN ENGINEERING Co., LIMITED	MONTREAL, QUE.
SHAWINIGAN WATER & POWER Co., LIMITED	MONTREAL, QUE.
SOCIETY BRAND CLOTHES LIMITED	MONTREAL, QUE.
ST. LAWRENCE FLOUR MILLS LIMITED	MONTREAL, QUE.
SUN LIFE ASSURANCE Co. OF CANADA LIMITED	MONTREAL, QUE.
THE ROBERT SIMPSON Co. LIMITED	TORONTO, ONT.
TIMELY FILMS INCORPORATED	NEW YORK, N.Y.
UNITED ARTISTS CORPORATION	MONTREAL, QUE.
UNIVERSAL PICTURES CORPORATION	NEW YORK, N.Y.
UNIVERSITY OF ALBERTA	EDMONTON, ALTA.
WARNER BROS. PICTURES INCORPORATED	NEW YORK, N.Y.
WHITE STAR-DOMINION STEAMSHIPS	MONTREAL, QUE.
WHITE PASS & YUKON RAILWAY	CHICAGO, ILL.
WARNER BROS.-VITAGRAPH INCORPORATED	MONTREAL, QUE.
VICTORIA AND ISLAND PUBLICITY BUREAU	VICTORIA, B.C.

**This booklet designed and prepared
by
TERRY RAMSAYE
editor for the
Associated Screen News Limited**

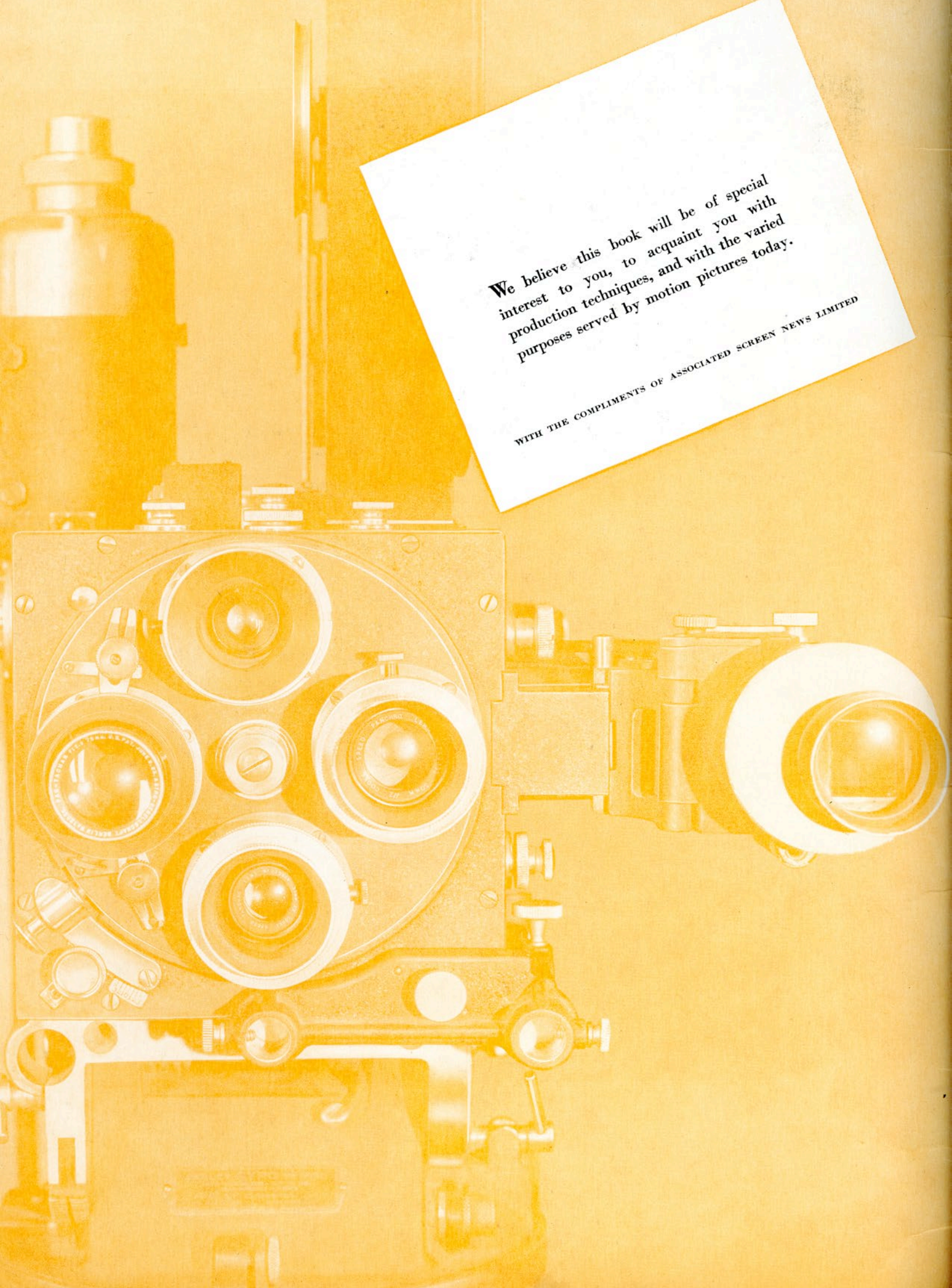




LIGHTS

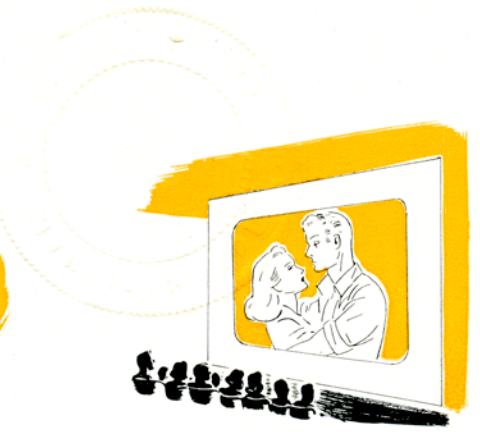
CAMERA

ACTION

A vintage movie camera is shown in a monochromatic yellow-orange color. The camera is positioned vertically, with its lens assembly and various adjustment knobs visible. A white card is placed on top of the camera, tilted at an angle. The card contains text in a serif font. The background is a solid, light yellow color.

We believe this book will be of special
interest to you, to acquaint you with
production techniques, and with the varied
purposes served by motion pictures today.

WITH THE COMPLIMENTS OF ASSOCIATED SCREEN NEWS LIMITED



Within these Walls

Even before September, 1939, the commercial film was a vital medium of information. Today, with so much to be accomplished in so little time, the motion picture is one of the most *efficient and economical* tools of management.

Since Hitler started to march, film production has increased manyfold. More and more films are directed to people on subjects of war and industrial training, public relations and civilian morale than ever before.

But the motion picture is *still* a product of specialized creative imagination. To make each motion picture yield its richest return is the task of specialists. One firm in Canada has the specialists and the facilities to produce films designed each for a specific task. That firm is Associated Screen News Limited.

We invite you to look within these walls to see why it will be advantageous for you to employ these facilities—from the planning stage onward—when you are considering the use of motion pictures.

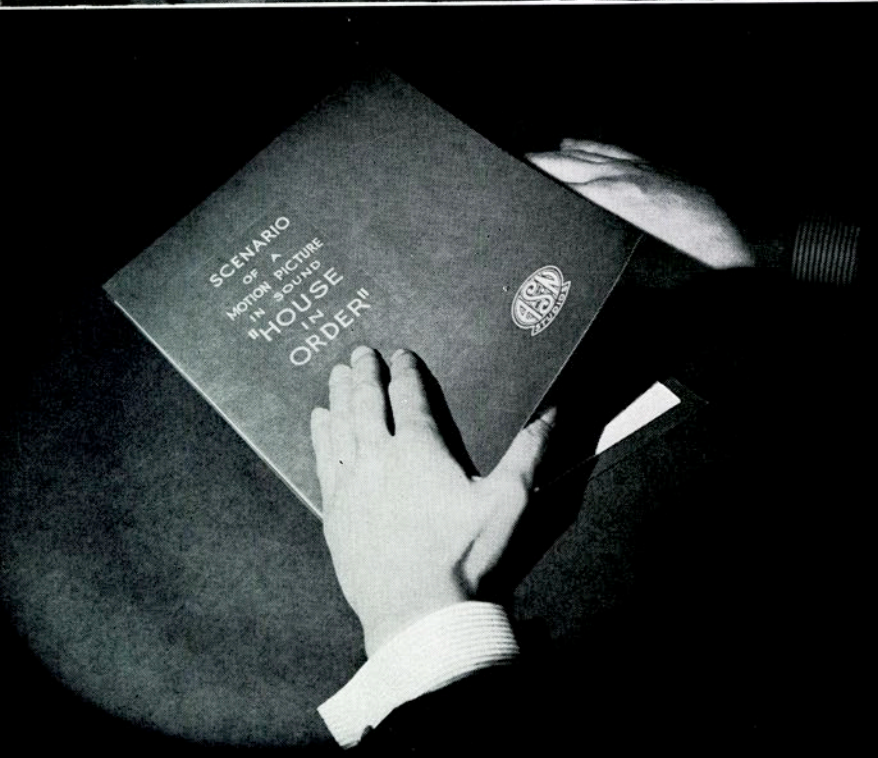
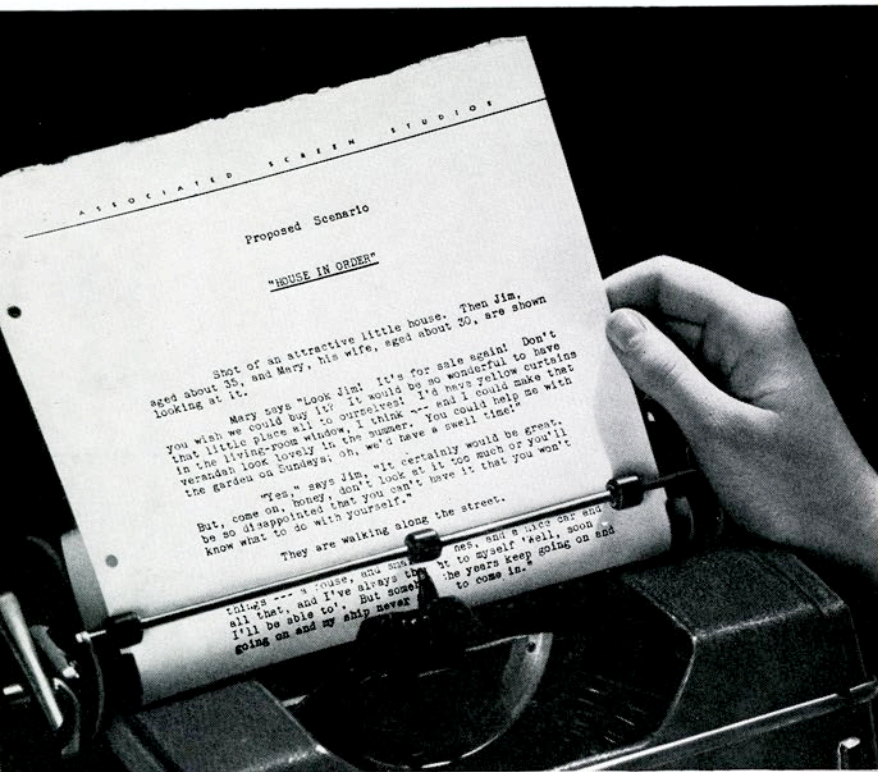
B. E. Morrish

PRESIDENT AND MANAGING DIRECTOR





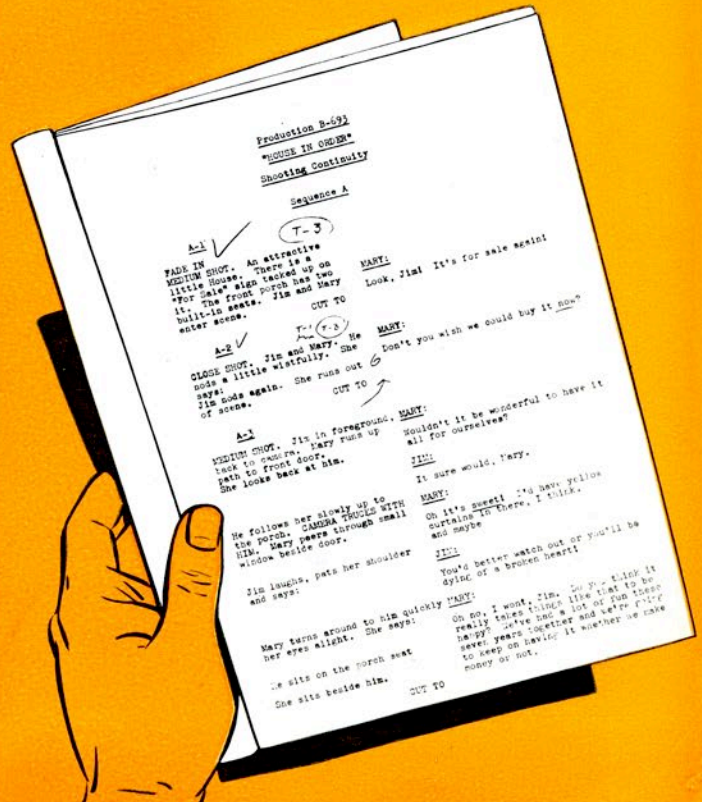
Planning

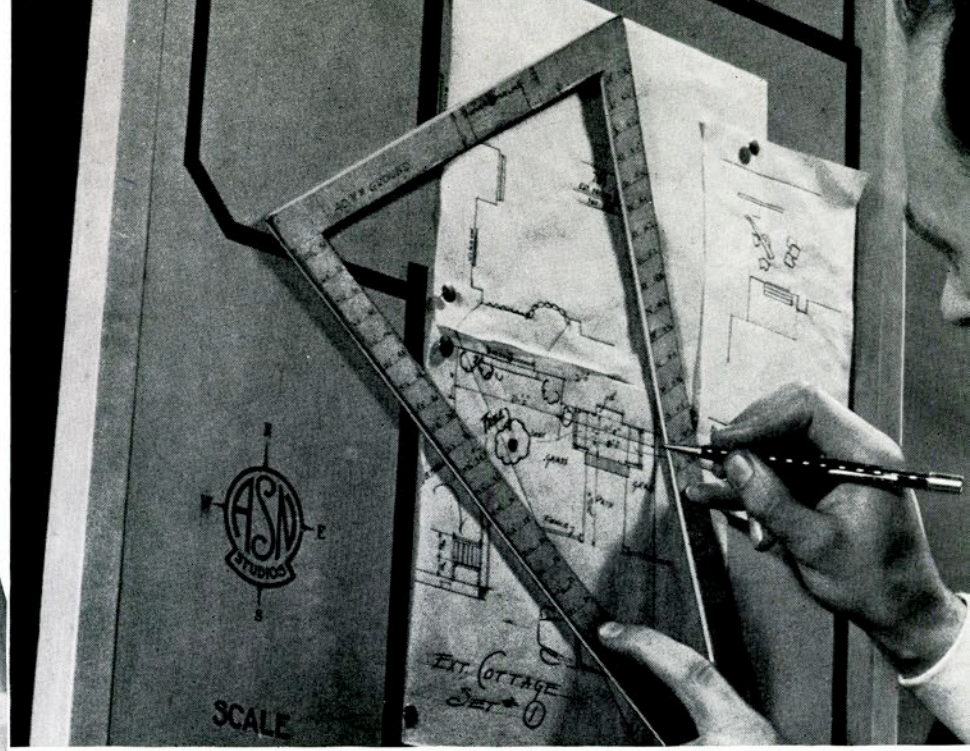


Planning a motion picture commences with CONFERENCES between client and producer on purpose, and types of audiences to be reached.

The SCENARIO is the architect's sketch which the client approves.

Then the SHOOTING CONTINUITY is drawn up. This is the detailed blueprint from which the motion picture takes shape. Here are the specifications to which a host of specialists work—director, cameramen, art director, editors, musical director and sound engineers.



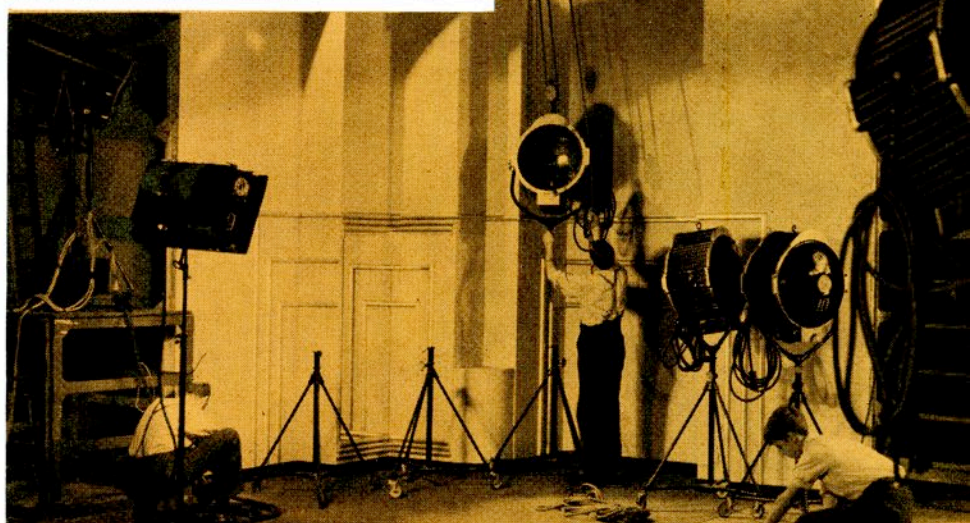
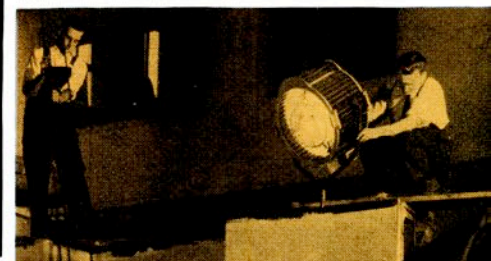


When dramatized scenes are used, with actors and dialogue, sets must be planned on the sound stage.

Action to be filmed, camera set-ups, area to be included by the lens all govern the size and placing of the sets.

"Jacks" support lighting platforms and the "flats" which are painted or covered to represent interior or exterior walls. No two sets are alike. It may be an elaborate night club interior or a vine-covered cottage exterior; a seaside wharf or interior of a railway car.

Only skilled artisans know the short cuts to economy, and how to obtain accurate detail.



SHOOTING



Actors have studied their lines, are in costume, made up; on the set the director explains the action, rehearses the scene. Then—"Ready! This will be take one!"

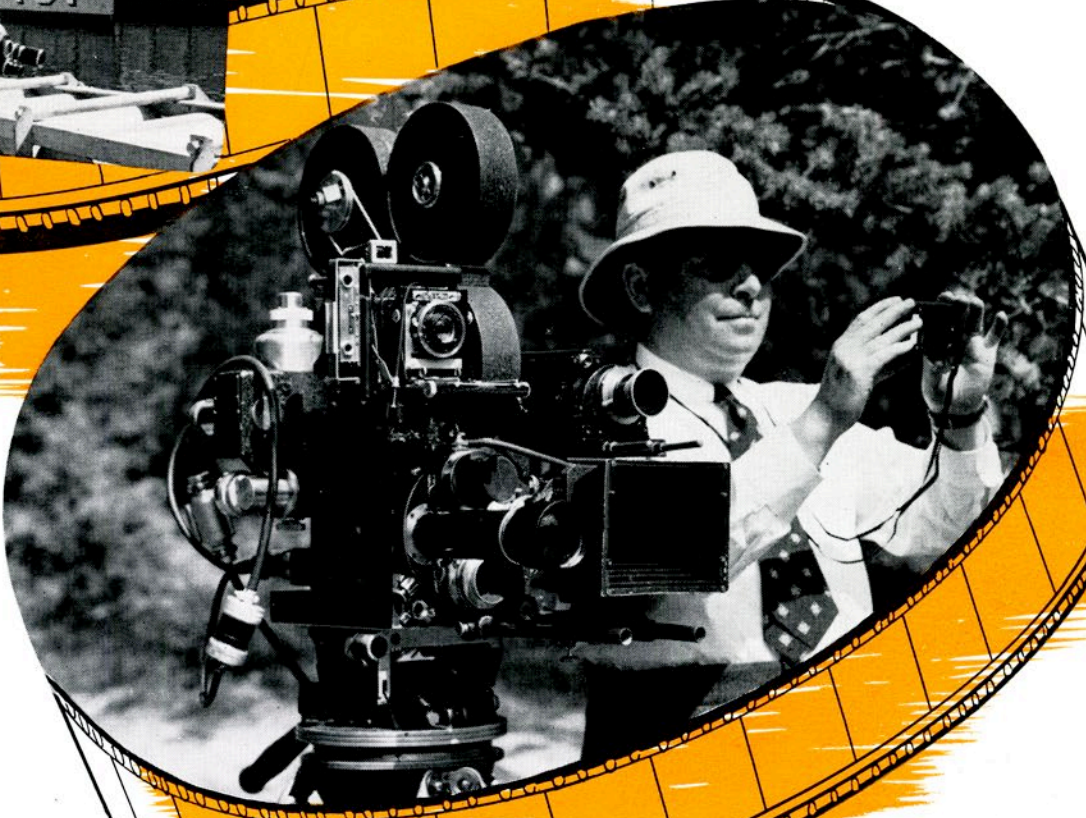
A light flashes in the recording room; a switch is thrown to roll both recording camera (photographs sound) and camera on the set (photographs scene). When cameras are up to speed: "Action!"

One short scene may be taken several times before director, camera chief and recordist are satisfied. The combination of their skills and experience makes possible a finished performance on the screen.





Newsreel and production crews of Associated Screen News travel the length and breadth of Canada. Outstanding news events are covered for major international newsreels. Camera crews go deep into the mines, shoot from airliners, and point their lenses at Canadians everywhere, from Atlantic to Pacific. Working under all conditions, to exacting standards, camera crews are trained to highest professional performance.



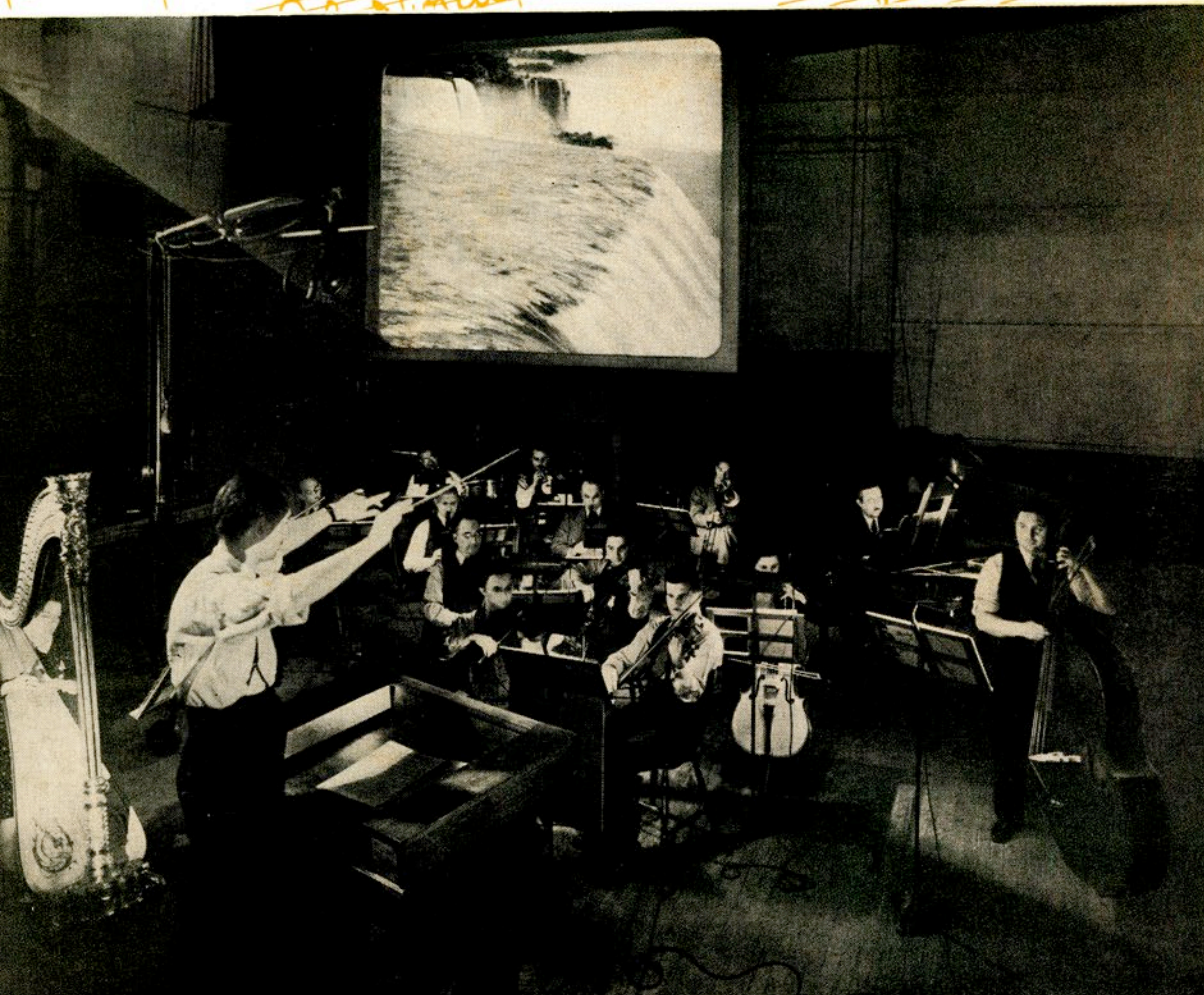
Music



Specially - written musical score heightens the emotional values of the motion picture. Changes of mood are emphasized by a change in theme of the background music.

Composing or arranging music for motion pictures is a specialized technique. Not only to match changing mood, but to ensure split-second timing.

Music and sound effects are recorded separately and combined with narrator's and actors' voices on a final sound track. Recording takes place before a screen on which the picture is projected, for perfect timing.



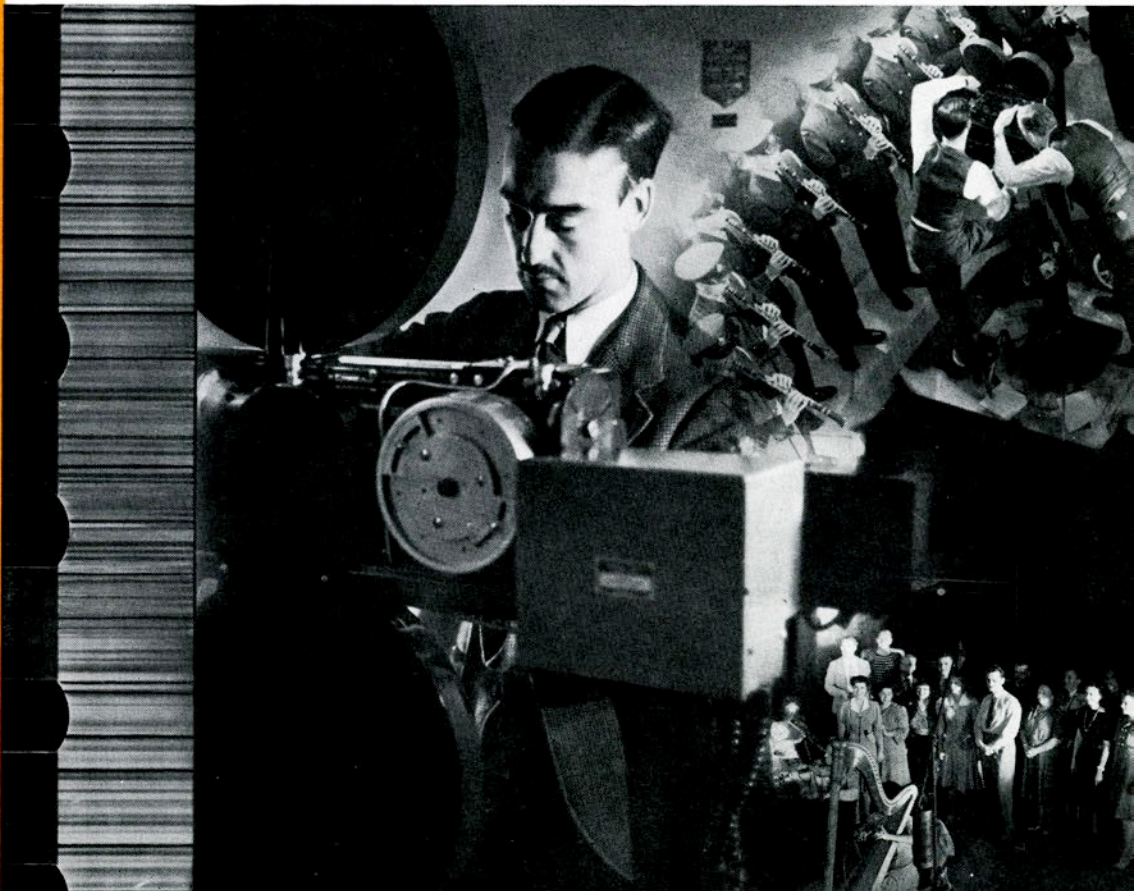
The recording room has equipment similar to that found in the modern radio broadcasting station. Theatre-quality sound is only obtained with precision equipment and skilled technicians.

Narrator occupies a sound-proof room from which he can see the action on the screen. He reads the commentary, carefully timed to the length of each scene.

Director follows the monologue sheet with a stop watch; monitor man "mixes" two or more sources of sound to ensure perfect balance of voice, music and sound effects.




Where sound is transformed into light rays and photographed on film—the sound-recording camera takes the main amplifier output and makes a sound track on film, similar to the one on the left side of this composite picture.





CAUTION
EDITORS
AT WORK

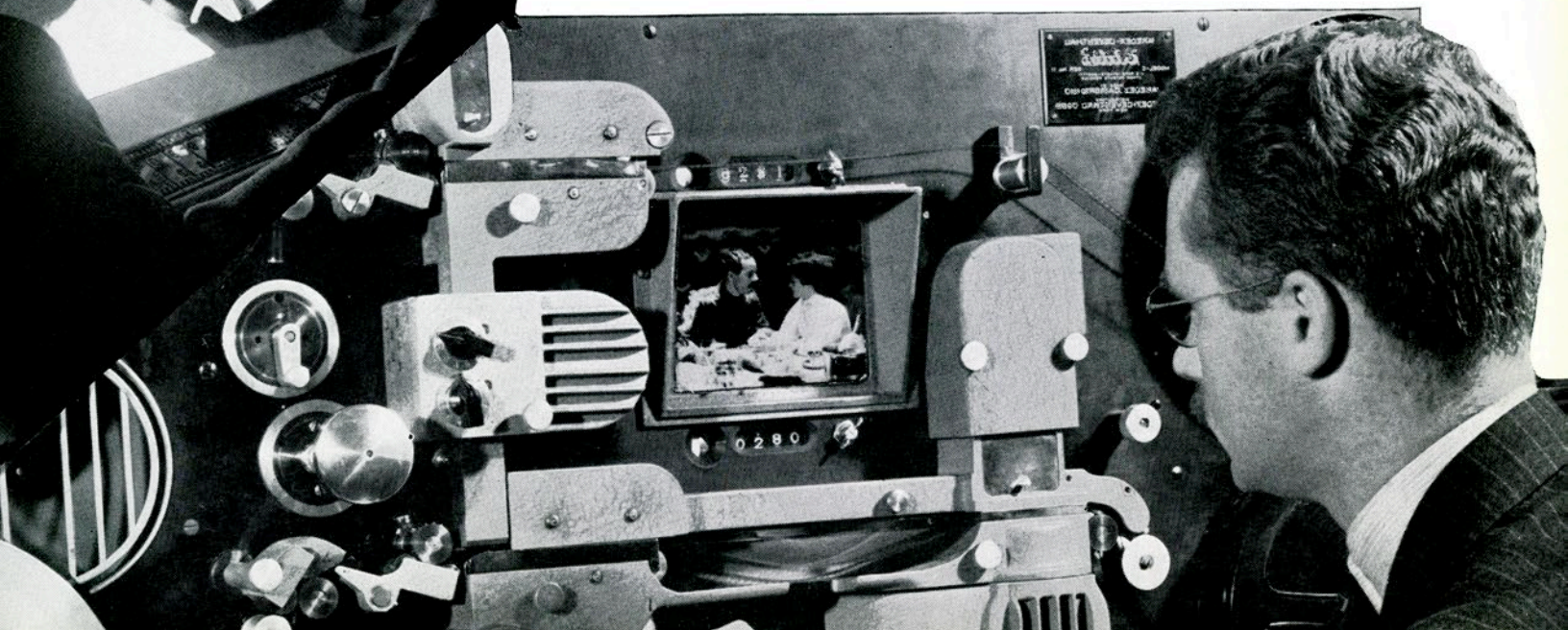



Smart editing gives the film finish and smooth flowing continuity. The cutting room is one of its most important stops in its journey from script to screen.

✓ All scenes indicated in the shooting continuity have been completed. Rolls of film are sorted according to scene number on the racks. They are viewed on the Moviola, cut for proper continuity.

✓ With the scene continuity before him the editor checks the "cutter's copy" (of assembled film) for sound effects and music cues.

✓ When sound track is completed this editor checks the two separate films—picture and sound track—to make sure they synchronize. Only a print of the original negative has so far been used. The negative is not touched until editing is completed.

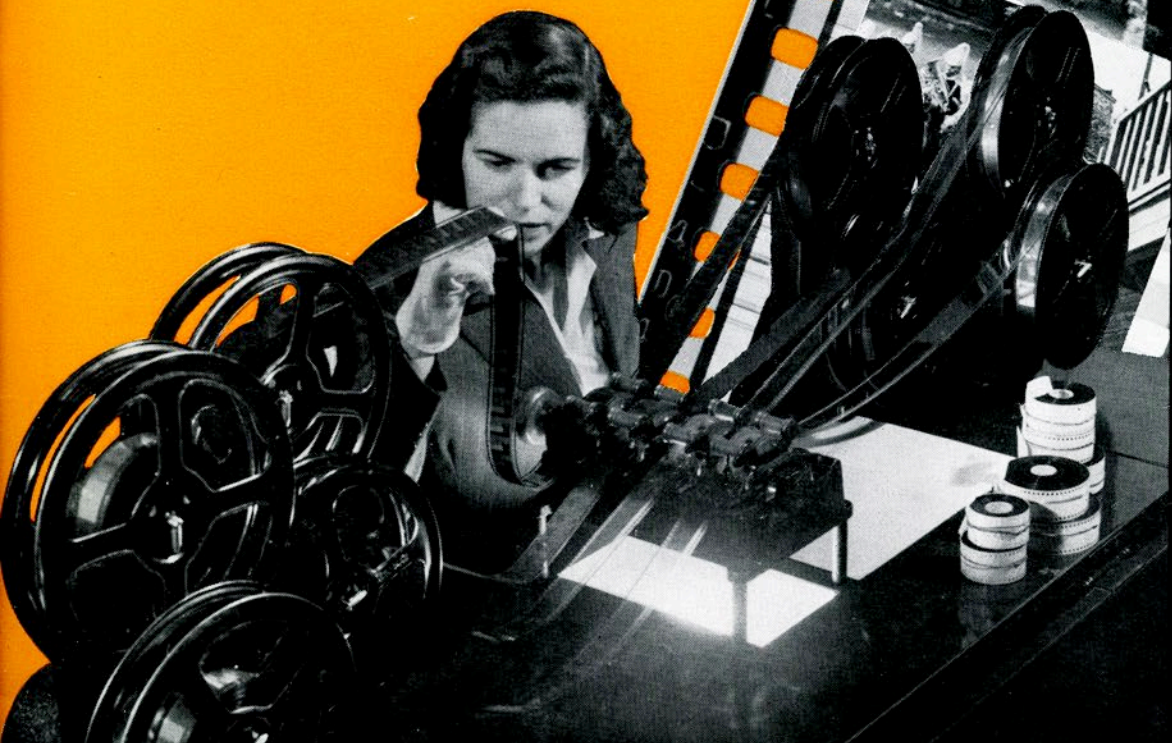




PUNCTUATION

please!

Fades, Dissolves and Wipes are the punctuation marks of motion picture expression. A scene Fades in from black screen by gradually increasing brilliance, or Fades out to black screen. Fades usually begin or end a sequence of dramatic action, much as a stage curtain punctuates the acts in a play. Dissolves are used to denote a lapse of time or change in place. In a Dissolve one scene fades out as the other fades in over it. A Wipe serves much the same function as a Dissolve, but is more exclamatory. A Wipe may be a simple line moving across the screen, literally to "wipe" one scene off as the next follows it on to the screen as the line moves. A circle or other geometric pattern may be used in the same manner.



With work completed on the positive "cutter's copies" the sound negative and the picture negative are matched to the edited film—sound to sound, scene to scene. Then the negatives are spliced in continuous rolls approximately a thousand feet long, when they are ready for timing and printing. Both sound and scene will be printed on the same length of film, known as a composite print. (In England this is called a "married" print). Any number of positive prints may be made for simultaneous showings in as many cities.

SPECIALIZED ART

Titles are the beginning and the end; animated diagrams and maps lend clarity to the explanation.

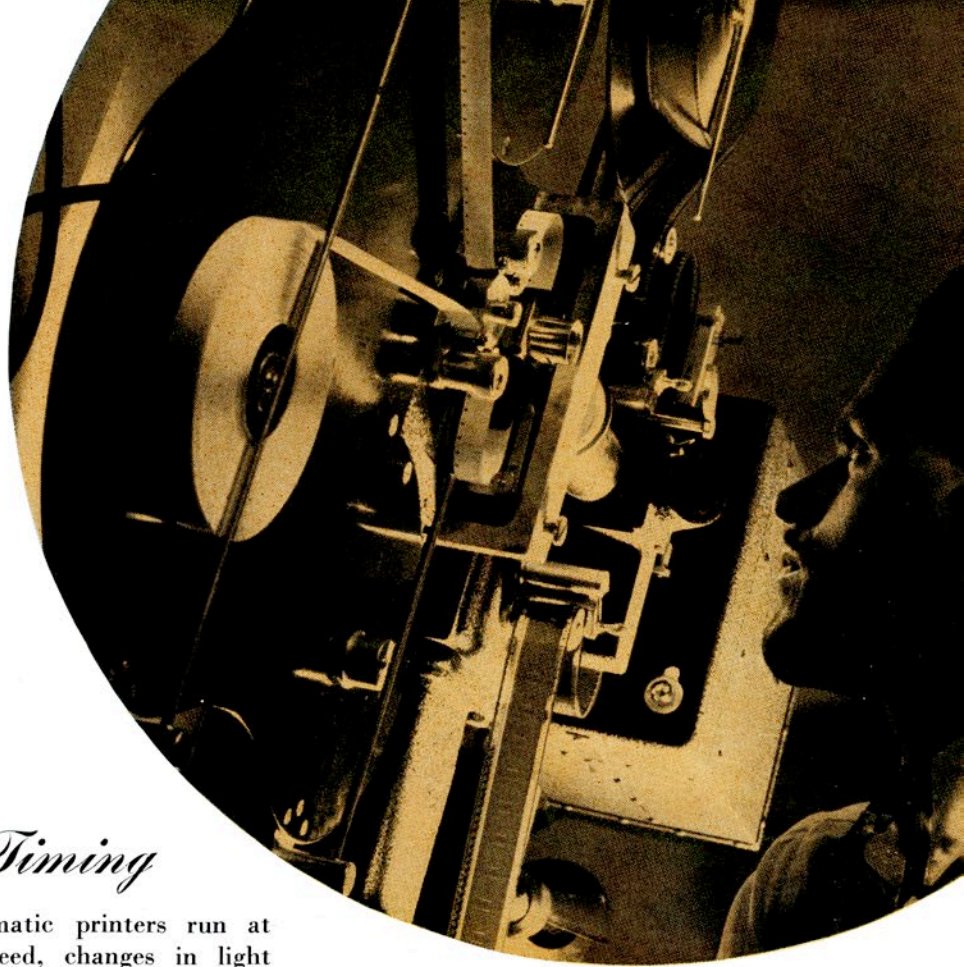
"Special effects" give finish to the film's performance—a revolving world floating through the clouds; a parade of nuts and bolts mysteriously come to life; lightning flashes hurtling through a stormy sky; calendar pages gliding by to symbolize passing time—such as these are the creation of artists specializing in motion picture technique.

B. E. NORRISH
PRESENTS
A Canadian Cameo
THE THOUSAND DAYS
Produced by
Associated Screen Studios

Reduction Printing

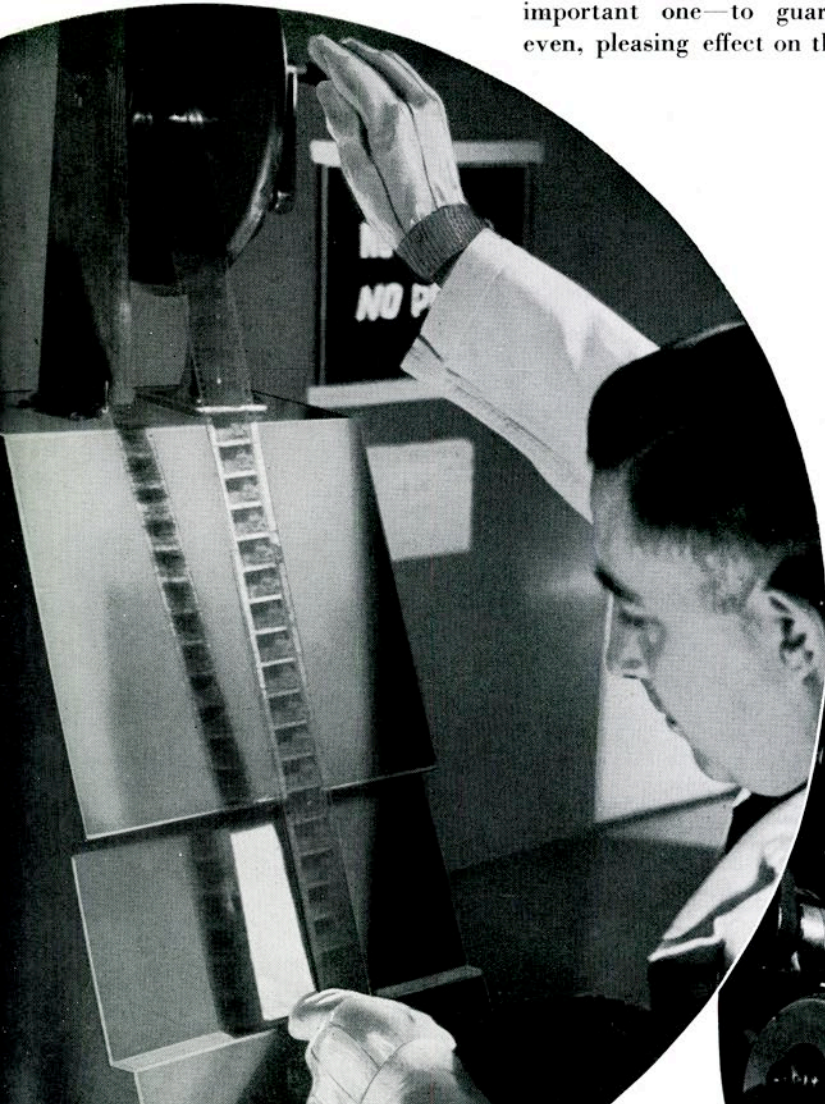
The completed negative goes to automatic printers where a few—or hundreds—of copies may be made. Speed with quality is essential. That requires precision equipment and skilled operators.

Where 16mm prints are required for non-theatrical distribution, these may be made from the original 35mm negative on optical reduction printers, like the one on the right.



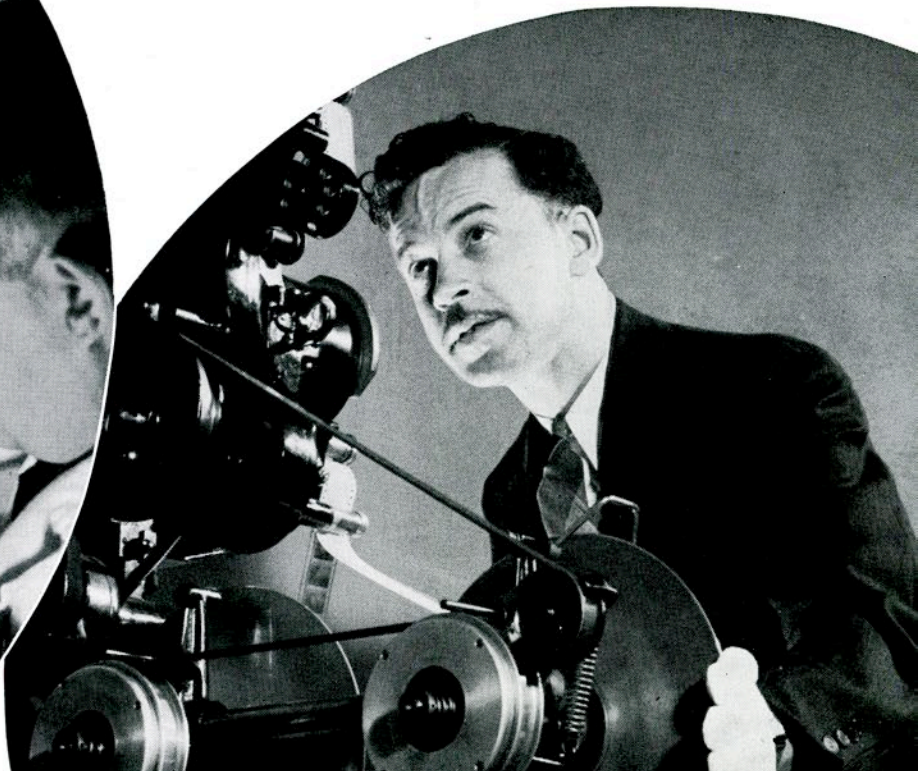
Timing

Since automatic printers run at constant speed, changes in light setting are necessary to compensate for heavy and light scenes. The timer's task in determining correct light settings is therefore an important one—to guarantee an even, pleasing effect on the screen.



Printing

Batteries of contact printers turn out thousands of feet of 35mm positive film each day for theatrical showings throughout Canada. Similar machines make prints from 16mm negative for non-theatrical showings.





Processing

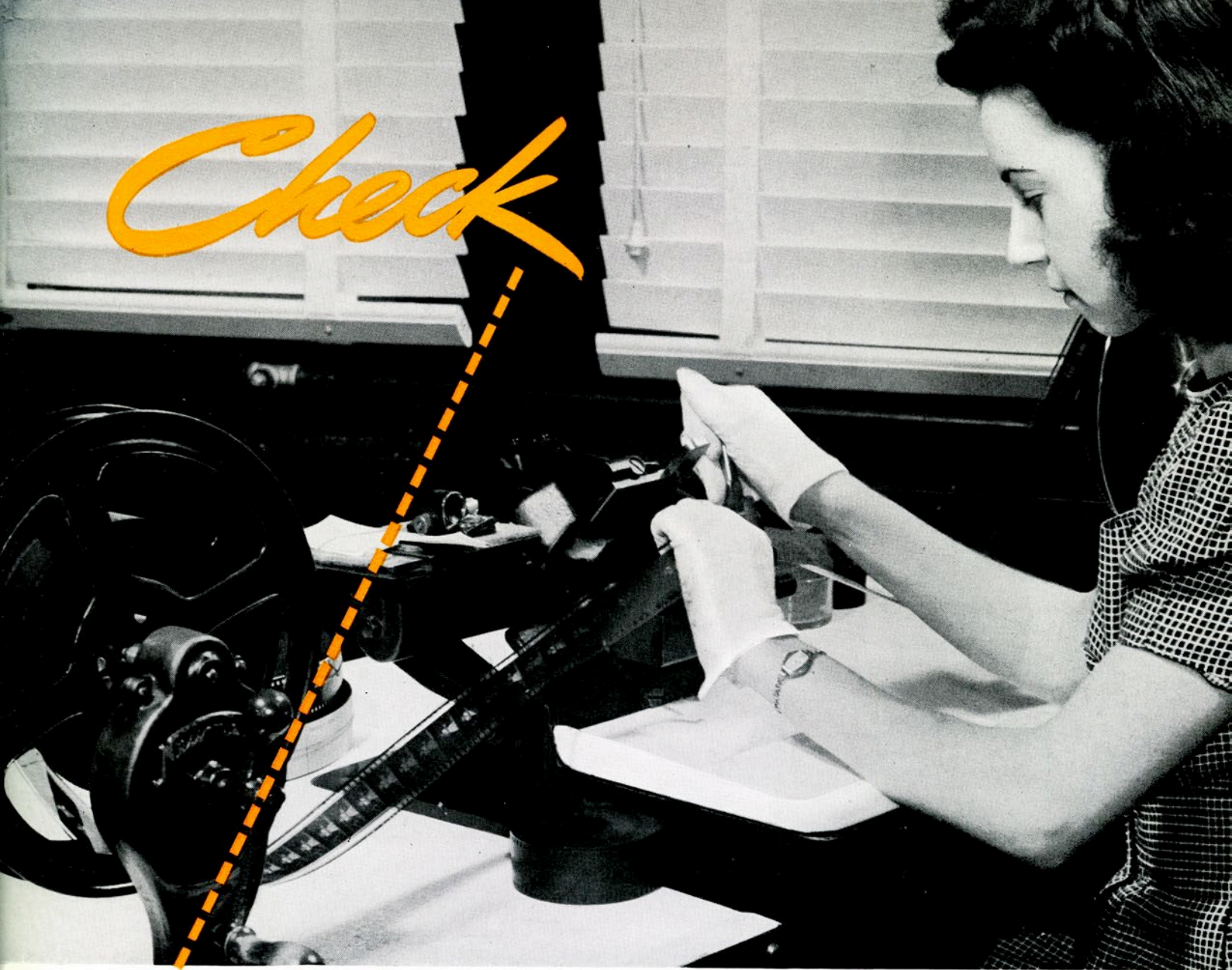
Positive sensitometric control guarantees accurate film laboratory work. Hourly tests maintain an exact gamma rating for all of the thousands of feet of film being processed.

Here the exposed film goes through developing, fixing, and wash baths—then through drying cabinets—until it is wound on its reel, all in one continuous, automatic journey. The film travels nearly a third of a mile, untouched by hand. Even the edge of wax that protects the film is automatically applied.

Hollywood features, entertainment shorts and newsreels are processed in this modern motion picture laboratory.

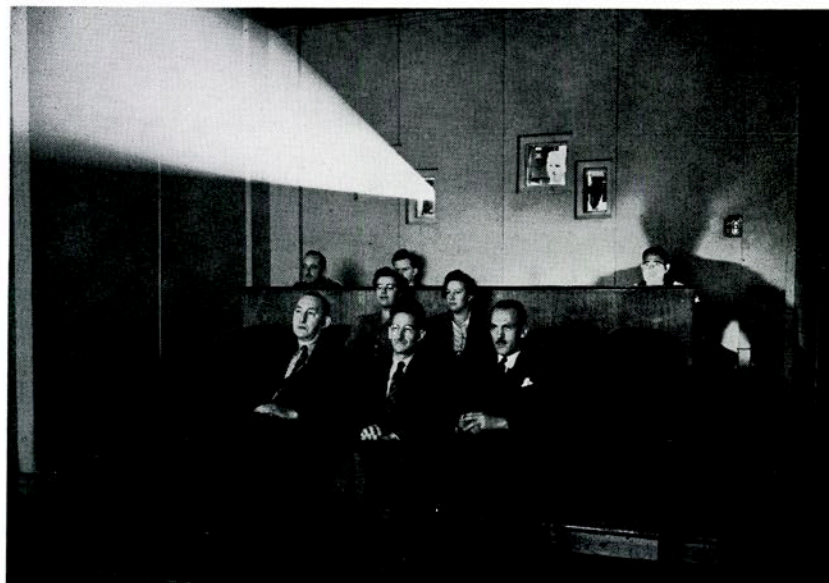


Check



and Double Check---

Processing has been completed under strict temperature and chemical control, in air-conditioned rooms. Prints are screened with regular theatre-type projectors to check both scene and sound. They go to the assembly room where protective leaders are spliced on, and every foot of film is checked. Each print is checked and double-checked before it goes to the shipping room, ready to start its round of public appearances.





What does a Motion Picture Cost?

Motion pictures are custom-built, not mass-produced. They are the product of creative imagination, comprised of a great number of variables so assembled that YOUR motion picture is specifically designed for YOUR needs. It is practically impossible, therefore, to quote a price per foot of film.

For the purpose of convenience, motion pictures are usually figured in units of reels (each reel represents ten minutes' showing time). According to treatment and character of production, prices may vary from a few hundred dollars to \$15,000 per reel. These are some of the variables that determine costs:

✓ SOUND OR SILENT?

Silent film with titles only may be suitable for "family" or specially interested audiences; satisfactory for company records. Adding a sound track will increase the cost, but is considered an essential for today's general audiences.

✓ ACTORS, DIALOGUE?

Hiring talent, use of specialized recording equipment makes the "dramatized" motion picture more expensive than the "narrated" film, but adds realism.

✓ STUDIO SETS?

Dramatized motion pictures usually call for special studio sets; size and number will determine costs. Dramatized story telling in proper settings offers the highest in entertainment value.

✓ ANIMATIONS, SPECIAL EFFECTS SLOW MOTION?

The use of animated diagrams, figures, or slow-motion are well worth the extra cost involved—in making simple those difficult technical explanations.

✓ VERSIONS?

More than one language version may be required for complete coverage. Long and short versions may also be prepared for different audiences.

✓ LENGTH OF FILM?

One reel is acceptable length for theatrical distribution. Two reels is acceptable length for most luncheon groups, club meetings. Greater length is usually reserved for special company-organized presentations.

✓ MUSIC?

Use of "live" talent, number of orchestral instruments, soloists or chorus, royalties, special scoring and arrangements affect music costs—add immeasurably to emotional effect.

✓ LIGHTING?

For sharp, clear-cut pictures adequate lighting is a must, particularly for interior scenes. More light may be used on a studio production set than the average home would use in a year.

✓ LOCATIONS, EXPENSES?

Simple exterior scenes in one location are the least expensive to make. Several locations will add travelling and transportation expenses, but will improve the film by adding variety.

✓ PRINTS?

How many prints are required to take care of distribution to all audiences within a given time limit? Are 35mm (theatre) prints or 16mm (non-theatrical) prints required?

✓ EXHIBITION?

Do you wish your producer to arrange distribution through established theatrical or non-theatrical outlets at a nominal charge per booking? Have you the equipment and the organization to arrange your own showings? Or do you wish your show sent on the road with rented equipment and operator to a pre-arranged schedule of selected audiences?

WHY USE MOTION PICTURES?

PUBLIC RELATIONS PROGRAMS TODAY HAVE A THREE-FOLD PURPOSE:

- ★ To contribute every possible effort and inspiration to winning the war.
- ★ To contribute constructive preparation for the future after the peace is won.
- ★ To maintain company and brand names—prevent “blackout” of name and reputation in the public’s short memory—by undertaking constructive wartime projects.

As a public relations medium the motion picture is a two-edged sword: It may be used for mass appeal, or to reach highly selected groups.

With the motion picture, the audience concentrates on your story, in a darkened room. Your message scores 100% at each showing. Your message reaches each member of the audience through BOTH eye and ear—influence of opinion or retention of facts is

greater than is the case where it reaches them through the ear alone, or through the eye alone. Words, spoken or printed, convey ideas. Add a picture—explanation is simplified. Add motion—you give your message life, reality. The talking picture uses words, pictures and motion—the most effective trinity for instruction, inspiration, or moulding of public opinion.

A GREAT TEACHER... A POWERFUL MOULDER OF OPINIONS... WITH A PERSONALITY THAT ATTRACTS THE MASSES AND INFLUENCES THEM TO ACTION...

THAT IS THE MOTION PICTURE!

HOW TO USE MOTION PICTURES

The most successful motion pictures are the result of careful planning. Purpose of the motion picture should first be clearly defined. How and to whom it is to be shown is then considered. Third step is the planning of supporting promotion. The following factors provide the framework for a successful motion picture program

PURPOSE :

Motion pictures are being used successfully for many purposes. The following list will assist in selecting a clear-cut objective:

- ★ In public relations and morale-building programs.
- ★ For improved employer-employee relations.
- ★ To speed training in industry, increase production.
- ★ For dealer education and conservation plans, time studies and safety teaching.

DISTRIBUTION :

Analyze the types of audiences to be reached by your motion picture. Those to whom it will be shown, and places where it will be shown will have an important bearing on type of motion picture to be produced. The following will act as a guide in planning distribution:

GENERAL GROUPS—

- A—Regular theatrical distribution
- B—Rented theatres, invited audiences
- C—Non-theatrical circuits; schools, colleges, churches, clubs, and women’s groups.

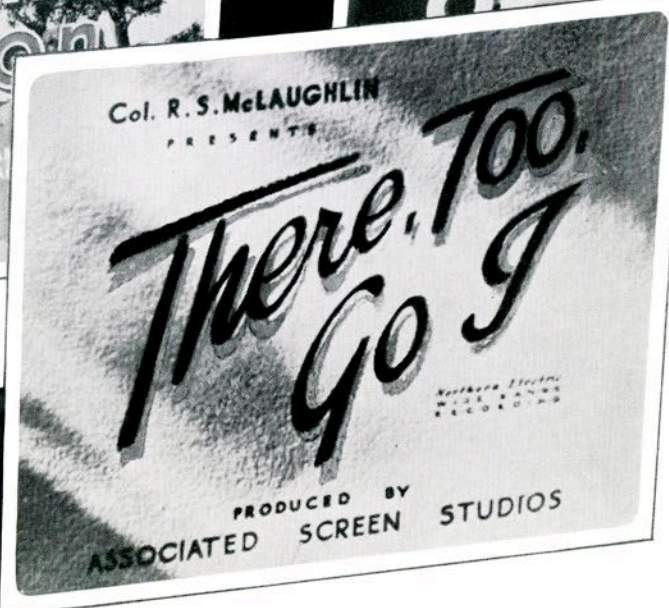
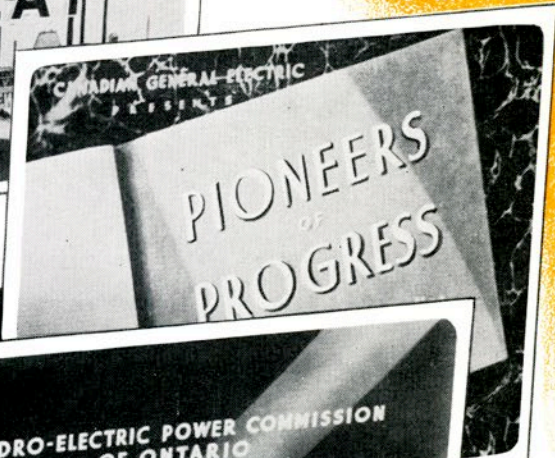
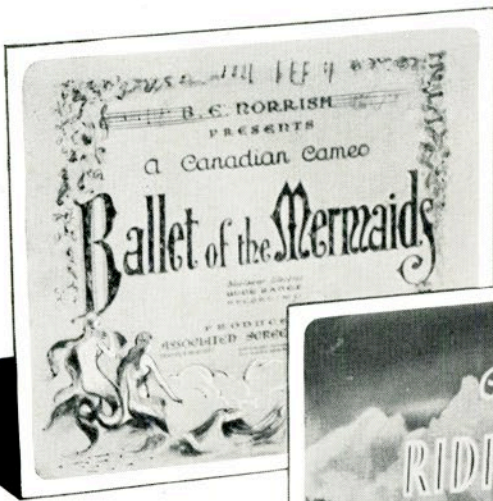
SPECIFIC GROUPS—

- A—Dealer and sales organizations
- B—Company- or dealer-organized shows before selected audiences
- C—Employees of your own organization.

PROMOTION :

Use showmanship props! The better you stage your shows, the more effective they will be. Build up your showings with the following:

- ★ Supporting publication advertising;
- ★ Direct mail invitations or announcements;
- ★ Store and street banners, posters;
- ★ Lobby displays;
- ★ Tickets of admission;
- ★ Give-away dodgers, booklets—a permanent reminder of your screen message;
- ★ Stage and screen entertainment to complement your motion picture.





**HERE IS THE MEANS TO INFLUENCE
PEOPLE OF ALL CLASSES, ALL AGES!**

The immediate task is to fight and win this war. Motion pictures are assisting in that task—by training fighters on the production front, as in the armed forces. Motion pictures teach the need and provide the inspiration for all-out effort—in films that stir the emotions and build morale.

You have here a tool for the immediate task, yet also one that will serve you who prefer long-range planning. *Especially* if you are looking ahead to the dawning of brighter days, consider the business insurance value in the motion picture—to keep alive brand names and company reputation—with a vehicle that reaches all classes and all ages for a longer period of useful life than any other single means of communicating information and inspiration.

May we discuss the application of motion pictures to your immediate tasks? A letter entails no obligation, but may lead to the happy solution of problems of yours.

ASSOCIATED SCREEN NEWS
LIMITED

2000 NORTHCLIFFE AVENUE MONTREAL, QUEBEC
100 ADELAIDE STREET WEST, TORONTO, ONTARIO

