TECHNICOLOR
NEWS & VIEWS

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TECHNICOLOR TO EMPLOY STANDARD CAMERA NEGATIVE IN YEAR, DR. KALMUS PREDICTS

In a year's time, Technicolor will be employing a single negative going through any standard motion picture camera.

This prediction was made by Dr. Herbert T. Kalmus, president of Technicolor Motion Picture Corporation, in his address accepting the Journal Award of the Society of Motion Picture Engineers at its convention banquet at the Hotel Pennsylvania, New York City, on Oct. 25.

Award for Paper

The award was given for Dr. Kalmus' article, "Technicolor Adventures in Cinemaland," which was chosen as the outstanding paper published in the Society's Journal during the past year. Dr. Kalmus was the recipient of the Society's Progress Award in 1938.

Dr. Kalmus in his address recalled that in his paper, "Technicolor Adventures in Cinemaland," read at the Detroit convention in the fall of 1938, he had made two predictions:

Two Predictions:

First, that within two years Technicolor would have done away with special cameras and be regularly employing sin-

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Makers of "Drums Along the Mohawk"
Say Technicolor Adds New Dimension

That Technicolor provides a new dimension to motion pictures for director and actor alike, and ultimately for the audience, is the opinion of Director John Ford, Claudette Colbert and Henry Fonda, who were the leading figures in the making of "Drums Along The Mohawk" for 20th Century-Fox.

A month spent on location in Utah where the majority of the outdoor sequences were filmed proved how much more advantage can be taken of the out-of-doors in comparison to the limitations of black and white, they said.

New Set of Values

It was especially significant to Miss Colbert, who regards "Drums Along The Mohawk" as a milestone in her career, inasmuch as it is her first Technicolor picture.

"I realize now," she said, "that one cannot judge the value and potentialities of Technicolor until one actually works with it in a production. This experience gave me a whole new set of values and altered a lot of conceptions of motion picture making.

Widens Field of Expression

"It seemed to me to give the picture an extra dimensional plane. Being used to thinking only in terms of black and white, I considered camera, direction and acting as the three primary ingredients. Now I see how color widens the field of expression and supplies an extra medium in which to work."

For an initiation into Technicolor, this picture was happily chosen. The location, at an elevation of about 10,000 feet, forty miles from Cedar City, Utah, is one of the most beautiful pieces of rugged country on this continent.

"To have filmed the picture there in black and white," Director Ford said, "would have been equal to deliberately holding back half of what could be expressed."

Aid to Action

The clarity of the rare atmosphere at this elevation proved extremely advantageous to color, he said. The absence of any haze gave the blue of the sky with its thick, fleecy clouds, the green of the fields, the white aspen trees and the other colors of the scenery and costumes of the players a clarity that makes the natural beauty almost unbelievable.

In the big action scenes, color was found to add tremendously. The movement of color masses against one another added more dramatic quality than could possibly have been obtained in black and white, according to Ford.

Helps Characterization

This was the fourth production which Henry Fonda had done in Technicolor, his others having been "Trail of the Lonesome Pine," "Wings of the Morning" and "Jesse James."

"There is an adjustment which an actor has to make when working in Technicolor," Fonda said, "but it is an adjustment which works to his advantage.

"He sees here to use color in his background and adjust himself to chromatic proximities which help him materially in characterization."

Tells Background

"To put it very simply, in Technicolor an actor does not have to work as hard to get over the idea that he is standing in a green field and that the flowers are yellow, as he would if the subject were in black and white. That part of his background is told for him in Technicolor, and he has the added advantage of then being able to concentrate on working his characterization in harmony with his background."

NEWS AND VIEWS FROM THE FIELD

J. Ansacavage, Broad Street Theatre, Nazareth, Pa.:
"Hollywood should give us more and more Technicolor shorts and features."

Ralph Wooten, Ritz Theatre, Greenville, S. C.:
"Technicolor adds tremendously to the entertainment value in a picture."

Bruce Prater, Sierra Theatre, Loyalton, Calif.:
"Technicolor here is always enjoyed by large crowds."

Gene Harris, Tivoli Theatre, Afton, Okla.:
"When showing Technicolor prints, all house lights are turned off, including colored lights."

C. H. Powell, New Theatre, Elkton, Md.:
"We cut down all house lights, leaving just enough to see the seats."
Technicolor Held Aid to Reality of Bette Davis' "Elizabeth" Portrayal

Bette Davis would have been none the less a Queen Elizabeth without benefit of Technicolor, but with it she became an impressive one, believes Michael Curtiz.

Curtiz, who directed Warner Bros. "The Private Lives of Elizabeth and Essex" in which Bette Davis and Errol Flynn play added brilliant effectiveness to Miss Davis' performance, giving it a richness not possible in black and white.

Given Exact Picture

Queen Elizabeth could never have won a beauty contest except by royal edict, Curtiz points out, and the red wig and chalky makeup authentically affected by Miss Davis give audiences a more plausibly accurate picture of Britain's 16th century ruler. Color does not exaggerate her unattractiveness, it merely shows it exactly.

As far as Miss Davis' performance is concerned, this "colorful" realism makes understandable her constant anxiety about Essex's affection for her, since the difference between the Queen and her more comely ladies at the court is clearly contrasted.

Serves Dramatic Purpose

Queen Elizabeth, as Miss Davis shows, was not one to keep her temper under polite control. Royal prerogative made it unnecessary and temperament made it impossible. Miss Davis screams like a housewife, throws things like a baseball pitcher and intimidates her courtiers like a despot. This, of course, is motivated by a talent that has nothing to do with Technicolor, but here again color serves a dramatic purpose.

When the angry Queen restlessly paces the floor, her jewels flash under the different angles of light and the rich colors of her gown shimmer endlessly under the agitation of motion. Technicolor thus provides a dramatic aura for a violent mood highly sensitized under its influence.

Sensory Enjoyment

Furthermore, Queen Elizabeth was a luxury loving woman, and her pleasure in eating and drinking, as well as in beautiful things around her, was no small thing. When you see Miss Davis raise a goblet to her lips or pick sweets from a magnificently wrought dish, her sensory enjoyment of it is also shared by the audience.

In black and white the effect of this detail would have been lost; in color it adds a definite touch and contributes to enriching the performance, Curtiz pointed out.

CRITICS and COLUMNISTS SAY

"It's grand entertainment, for it accurately covers every phase of film history. From custard pies to courtroom scenes as sticky with talk, it tells the fabulous story of the films. Technically it is a masterpiece... All in vivid technicolor... The fans will devour 'Hollywood Cavalcade.'"

Bland Johansen in New York Mirror

"... Undoubtedly Warner Bros.' finest and most pretentious production in a long time... A picture which every box office in the country will sing the praises of on its cash register... Not only is the Technicolor admirably suited to such a production in which the colorful costumes stand out in all their beauty but it makes the picture achieve a greatness even surpassing what it might have been in black and white." ("Private Lives of Elizabeth and Essex").

Showmen's Trade Review

"Darryl Zanuck's 'Hollywood Cavalcade' is a three ring circus of showmanship. Its theme is robust and pregnant with exploitation possibilities; its marquee value is a sure-fire magnet: Don Ameche and Alice Faye; its presentation is in glorious Technicolor; and its story and pictorial elements are luscious in audience values."

Box Office Digest

"... Audiences are certain to be fascinated... Filmed in technicolor, 'Hollywood Cavalcade' is a picture that will be talked about by theater patrons and one that will have to be considered as tops when critics throughout the land survey films of the year as they vote for the 'ten best' of 1939."

William J. Lewis in Pittsburgh Sun-Telegraph

"Third week for 'Jesse James'... The beauty of the Technicolor photography and the high standard of the acting make this enjoyable and thrilling entertainment."

Bombay Times of India

"Don't overlook the Technicolor photography in all lobby, marquee, billboard and newspaper advertising." ("Hollywood Cavalcade")

Joe Blair in Motion Picture Review
One of our clients—in a remorseful mood. The reason for this is explained in "A Boy, a Gun, and Birds," produced in Technicolor by Screen Gems and scheduled for early release by Columbia.

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**TECHNICOLOR FEATURE SCHEDULE**

**RECENTLY RELEASED:**

"Drums Along the Mohawk"
— Twentieth Century-Fox.

"Four Feathers"
— Alexander Korda.

"Hollywood Cavalcade"
— Twentieth Century-Fox.

"Wizard of Oz"
— Metro-Goldwyn-Mayer.

**TO BE RELEASED:**

"Dr. Cyclops" — Paramount.

"Private Lives of Elizabeth and Essex"
— Warner Bros.

"Queen of Destiny"
— Herbert Wilcox.

"Swanee River"
— Twentieth Century-Fox.

"Typhoon" — Paramount.

"Untamed" — Paramount.

**IN PRODUCTION:**

"Blue Bird"
— Twentieth Century-Fox.

"Gone With the Wind"
— Selznick International.

"Gulliver’s Travels" (animated)
— Paramount-Fleischer.

"Northwest Passage"
— Metro-Goldwyn-Mayer.

"Pinocchio" (animated)
— Disney.

"Thief of Bagdad"
— Alexander Korda.

**IN PREPARATION:**

"Maryland"
— Twentieth Century-Fox.

"Royal Canadian Mounted"
— Paramount.

"South American Way"
— Twentieth Century-Fox.