THE NEWS REEL

Paramount's Record
Technicolor Reissues
Fast Exploitation

Paramount made film history in August by having four Technicolor pictures in simultaneous production. In Hollywood "Typhoon," "Untamed" and "Dr. Cyclops" were before the Technicolor cameras. In Miami, Fla., Max Fleischer was producing his feature-length Technicolor animated picture, "Gulliver's Travels," for Paramount release.

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Hollywood Variety stated that "Herman Wobber, 20th-Fox sales chief . . . reports his company is doing heavy business of reissues, with 'Jesse James' and 'Kentucky' topping list. 'Wings of the Morning,' which stars Annabella, also is in demand for return engagements as result of actress' marriage to Tyrone Power." All three pictures named are in Technicolor, "Wings of the Morning" being English-made.

Story in New Orleans Item said: " 'Ra-

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CRITICS and COLUMNISTS SAY

"The eye is assailed with surprises, each more beautiful or more impressive in its camera magic than the last. The technicolor photography of Harold Rosson and his staff is gorgeous . . . Never has the screen offered anything like the enchanted forest, the malignant field of poppies." ("Wizard of Oz.")

Harrison Carroll in Los Angeles Herald-Express

". . . A fine, stirring gorgeously Technicolored, explosively cinematic job . . . the most splendid spectacle that has happened on the screen this year . . . inspiredly photographed." ("Four Feathers.")

B. R. Crisler in New York Times

". . . Will, beyond question, be accorded recognition as a milestone in motion picture history . . . No question of its being headed for spectacular playing time and grosses . . . Arrestingly beautiful and dramatically compelling . . . Technicolor scenes which add visual delights as well as story elaboration." ("Wizard of Oz.")

Hollywood Reporter

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TECHNICOLOR ESSENTIAL TO KORDA PRODUCTION

ASSERTS FAITH BORNE OUT BY EPIC OF SUDAN

BY ALEXANDER KORDA

(Producer of the Technicolor Picture, "The Four Feathers")

LONDON—It would be untrue to say that Technicolor can make a bad film good, but it can certainly give something to a good film which would be lacking in black and white.

Therefore, from the original conception of "The Four Feathers" I never imagined this film in anything but Technicolor, and my confidence was increased by the success of my previous colour film "Drums." That it was finally justified by the remarkable results in "The Four Feathers" in which colour is no less important than the cast, the action and A. E. W. Mason's great story, no one, I think, will deny.

Action in Technicolor

The medium for drama on the screen is physical action and I think "The Four Feathers" is the greatest action picture yet produced in Technicolor. My brother, Zoltan, took the actors and a unit 4,000 miles to the Sudan to get the real background against which the action of the story takes place during Kitchener's Sudan campaign. He brought back some scenes which are something new in screen experiences.

That splendid British actor, Ralph Richardson, with John Clements and several other important players, with a regiment of British troops and a native cast of 4,000, gave some of their best performances in the Sudan in a temperature of 112 degrees. These exciting and spectacular scenes have done much to earn for "The Four Feathers" the unanimous verdict of press and public here that this is the greatest British picture.

Lasting Impression

But no less than the Sudan sequences those produced at Denham show that

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CRITICS and COLUMNISTS SAY

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“...A great motion picture. It is not only a magnificent, history-making technical achievement; it is a warmly human, deeply emotional photoplay, too... Limned in beautiful and many-tinted Technicolor.” ("Wizard of Oz."")

James Francis Crow in Hollywood Citizen-News

“...Superb Technicolor production...‘Four Feathers’ is the sort of stuff of which grand entertainments are made.”

William Boehnel in New York World-Telegram

“...One of Britain’s greatest contributions to entertainment... Gorgeous colour, for the whole picture is filmed in technicolor and on a scale of great lavishness so far as dressing and scenery is concerned.” ("The Mikado.")

Auckland, New Zealand, Star Exhibitor

“This is a fine production. Metro poured its best talents into a Technicolor picture that is a ‘must’ on anyone’s list and which should bring into theatres many who never came before.” ("Wizard of Oz.")

Groverman Blake in Cincinnati Times-Star

“Darryl Zanuck announced...that ‘Swanee River’ will be made in technicolor, thereby enhancing the charm of a picture which should be one of 20th Century’s most attractive offerings next season.”

Boston Transcript

“The Korda brothers are doing handsomely again by the power and glory of British imperialism. When we say handsomely, we mean exactly that in a large way. For ‘Four Feathers’ now at the Loew’s Century is the most beautiful excursion into Technicolor that we have ever seen on the screen.” ("Four Feathers.")

Norman Clark in Baltimore News

“Color photography, of course, must be greatly credited for the charm of such productions. Its startling color reproduction adds a quality which contributes to the fanciful effect of make-believe scenes and lends them dreaminess and witchery.” ("Wizard of Oz.")

Kenneth McCaleb in New York Mirror

“Of course, ‘The Wizard of Oz’ is beautiful. That is its salient attribute. It is wonderfully photographed in color. The prism as related to the film, has never, in fact, meant more, if as much...there is sheer ecstasy...in the picture.”

Edwin Schallert in Los Angeles Times

TECHNICOLOR IN KORDA PICTURES

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“The Four Feathers” would have been impossible in black and white, for their impressive beauty is something sharp and clear that makes a lasting impression on the viewer.

The success of this picture has confirmed me in a production schedule of Technicolor pictures, and at Denham now we are making a great fantasy of “The Thief of Baghdad,” with Sabu, Conrad Veidt, June Duprez, John Justin and Rex Ingram, that could not be conceived on its present scale without the use of Technicolor.
Women Aided by Technicolor in Everyday Life, Declares Writer
(The following is taken from an article by Grace Wilcox which appeared on her "For Women Only" page in the Screen & Radio Weekly)

Are you acquiring a true color sense from Technicolor? Probably you never think of it when you buy a soft shade of blue instead of the shrieking off-tint that inexpensive materials provide through cheap dyes. Perhaps you don't know you insist on definite, dusty pinks, deep tree greens, true tones of red, purple, yellow and orange because you have learned to look intelligently at the color spectrum through pictures shown in Technicolor.

This subject of color is of vital interest to every woman. I learned a few things through the kindness and patience of Dr. Herbert T. Kalmus, head of the Technicolor company.

Colorful Story

Dr. Kalmus is an amazing man with a clever face and the bearing of one who knows what he knows and is continually learning more. He is a true scientist, with a scholarly background. Over a period of several years, he had been experimenting in physics, metals, engineering, industrial problems, etc. Out of the latter, he arrived finally at his real career—that of relieving the drabness of the black and white motion picture through the naturalness of color. The story is as extravagantly colorful as a tale from the Arabian Nights.

I came out of it gasping for breath, but I had found out a thing or two of interest to you, my friends, whether you spend $10 or $250 for a dress, whether your home is a twenty-room mansion or a cottage with four rooms. The chances are that never again will you wear a bright red blouse with a royal blue skirt or a magenta rose on a henna hat. Neither will you hang a good reproduction of a masterpiece against a sickly yellow-green, brindled wall without a qualm.

Effect on Public

Dr. Kalmus showed me the color films of Jeanette MacDonald in that lovely blue wimple worn in "Sweethearts," the charming shade of green, brown, beige and plaid of Loretta Young's sport costumes in "Kentucky," the pastel shades of the various costumes worn by Shirley Temple in "The Little Princess," the rich colorings of the interiors in "Dodge City," "Robin Hood" and "Gone With the Wind," as well as the fantasy effects in "The Wizard of Oz."

He said, "Technicolor must have an effect on the color sense and taste of our people. Costumes and interiors in the black and white medium on the screen have certainly affected design and form, arrangement and proportion in clothes and homes; it will follow automatically that color will change the tendencies for wrong color combinations to a correct and harmonious consciousness of true colors, right shades, precise and accurate blending of various hues."

Artistic Guidance

"Very shortly, it is probable all pictures will be made in Technicolor. Our 1939-1940 program calls almost for capacity in our present state of development. Artists and experts in color design the clothes, guide the interior decorations, even the arrangement of gardens, hence it must follow that, generally speaking, Technicolor will make few mistakes in pictures utilizing this medium."

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mona' is at the Tudor this week still as pleasing as ever. The current offering is a reissue of the (20th Century-Fox) Technicolor production of some three years ago. The Technicolor work is especially good."

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New York Variety noted the fast work of United Artists' publicity, advertising and exploitation department in putting on a "high pressure" campaign for Alexander Korda's Technicolor "Four Feathers" with only four days' leeway before its opening at the Capitol Theatre in New York. A feature of the campaign was sending up six 31-ft. helium-filled balloons, made of yellow silkscreen and carrying blue lettering announcing "'Four Feathers' in Technicolor—Capitol Theatre," and carrying additional floating banners drawing attention to the theatre's location.

The picture finished its first week at the Capitol with "a big gross of $36,000," according to the Hollywood Reporter.

TECHNICOLOR FEATURE SCHEDULE

RECENTLY RELEASED:
"Four Feathers"—Alexander Korda.
"The Mikado"—Herbert Wilcox.
"Wizard of Oz"—Metro-Goldwyn-Mayer.

TO BE RELEASED:
"Private Lives of Elizabeth and Essex"—Warner Bros.
"Hollywood Cavalcade"—Twentieth Century-Fox.
"Queen of Destiny"—Herbert Wilcox.

IN PRODUCTION:
"Dr. Cyclops"—Paramount.
"Drums Along the Mohawk"—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.
"Typhoon"—Alexander Korda.
"Untamed"—Paramount.

IN PREPARATION:
"Arizona"—Columbia.
"Blue Bird"—Twentieth Century-Fox.
"Royal Canadian Mounted"—Paramount.
"Swance River"—Twentieth Century-Fox.
Actress Before Cameras in Five Features Filmed in Technicolor

BY OLIVIA DE HAVILLAND

(Miss de Havilland has appeared in more Technicolor feature productions than any other leading player. Her Technicolor pictures are "Gold Is Where You Find It," "Robin Hood," "Dodge City," and "Private Lives of Elisabeth and Essex," Warner Bros., and "Gone With the Wind," David O. Selznick.)

I am glad that Warner Brothers think me a good enough subject to put me in so many Technicolor productions. I like Technicolor tremendously and feel that eventually all films will be made in it because it is truer to life. It is the missing quantity in pictures, as far as making a true representation of life is concerned.

When I first saw myself on the screen in Technicolor in "Gold Is Where You Find It," I was eating a red apple. The thing that was so exciting about it was that I thought it the most beautiful apple I had ever seen. I was surprised to see that Technicolor was so alive. It gave the players a certain vitality and warmth that they didn't have in black and white.

I, personally, feel more lifelike in Technicolor, insofar as it does make one's surroundings, as well as one's appearance, more natural.

The color of a costume influences a scene. In "Gone With the Wind," for instance, we were doing a certain scene in which Melanie was wearing a soft rose shade. Then the scene was re-written and for some reason I couldn't feel "right."

So I tried putting on a primrose colored shawl and immediately felt comfortable in the part. The atmosphere itself changed completely. I find that the psychological effect of color is very interesting—and very helpful.

In "Gone With the Wind," Melanie had to have certain colors for her character—to suit her personality. This isn't always done in black and white pictures. Melanie couldn't wear bright colors or brilliant hues because it wouldn't have been true to character.