

CINEMA

COLOUR ...

Film maker tried to realize colour motion pictures long before Technicolor revolutionized the look of movies. Georges Méliès (1861–1938) for example, used bursts of yellow flame by means of individual frames hand-painted. English Robert William Paul (1869–1943) and James Williamson (1855–1933) used tinting that is to say dyeing the entire emulsion in one color, and toning, or the chemical coloring of the silver portions of the image, which turned the black areas of the structure into colored ones. The American motion picture lover Charles Urban (1871–1942), invented Kinemacolor in 1908: a movie camera and projector were both exposed and projected black and white film through alternating red and green filters.

The system did not last long but established the foundation for other techniques. Herbert Kalmus, Daniel Comstock, and Burton Westcott founded the Technicolor Motion Picture Corporation which used a two color (red and green) additive system that used two color negatives pasted or printed together

The first feature-length color picture made following this same innovative process was *The Black Pirate* (1926) with Douglas Fairbanks, Sr.. By 1932, this two-color system evolved into the three-color process thanks to Technicolor. The first famous examples are Disney's animated *Flowers and Trees*, which won the first academy Award, *Three Little Pigs* (1933) and *Snow White and the Seven Dwarfs* (1937), and the feature length films Rouben Mamoulian's *Becky Sharp* (1935), *Gone with the Wind* and *The Wizard of Oz* both directed by Victor Fleming in 1939.

...AND SOUND

As to the sound motion pictures have never been totally silent since their beginning: live organists, pianists, symphonic orchestras accompanied the projection of movies and sometimes live actors stood behind the screen to speak the lines. The era of "talkies" however started by the mid-1920s. At first the sounds were often recorded onto a recordlike disc. The American Studio company Warner Bros. produced *Don Juan* (1926) and *The Jazz Singer* (1927), both directed by Alan Crosland following the means of a prerecorded on-disc music score and most major Hollywood studio made two versions of their motion picture released a 'silent' version (with music and effects) and a 'sound' version.

Many problems were related to the coming of sound: a restricted market because of the different languages, the voice and the diction of the actors, noisy camera movements which disturbed the soundtrack, the need of hidden microphones which impeded the movement of actors. However, silent films were transformed into sound films, and by the mid 1930s, film industry studios had become sound-film factories.