



**TECHNICOLOR**

**NEWS  
AND  
VIEWS**

*15:2 November 1953*

7/11/2006 3.35

## President's Message

By DR. HERBERT T. KALMUS



DR. KALMUS

I am repeatedly asked what will be the effect on TECHNICOLOR business of the various new processes of photography, laboratory work and exhibition.

The ways for the public to spend its amusement dollar including radio and television have become more numerous and more competitive in recent years, and consequently as a general proposition you might expect less money to be available for any one of them, such as the motion picture theatre.

The motion picture industry is meeting these challenges by presenting better motion pictures to the public and in more attractive form. CinemaScope, Cinemascope, 3-D and Todd-American Optical are attempts in this direction. TECHNICOLOR is in the midst of it all.

We number among our customers practically every important producer in Hollywood, and we are working with most of them on one or another of these processes.

In connection with this work a very important recent development has emanated from the research, technical and engineering departments of TECHNICOLOR. This development permits the producer now to have his choice of using the special TECHNICOLOR three-strip cameras, or single-strip color negative such as Eastman color negative or Ansco color negative through any black and white motion picture camera, and from the negative of whichever one of these he chooses, having his prints made by TECHNICOLOR using the standard TECHNICOLOR dye transfer process or by TECHNICOLOR using color positive such as Eastman color positive or Ansco color positive. That is added flexibility for the producer.

It is apparent that producers generally feel that color is more important than ever with the new screen techniques. I believe that the motion picture industry is on the threshold of a new era in which Color by TECHNICOLOR will have an increasingly important place.

## PRICE REDUCTION MADE BY TECHNICOLOR To Save Industry About \$1,800,000 Annually

A price reduction which will give the American motion picture industry savings at the rate of approximately \$1,800,000 annually was announced on August 13, 1953, by Dr. Herbert T. Kalmus, President and General Manager of Technicolor Motion Picture Corporation.

The price reduction amounts to .35c (three and one-half tenths of a cent) per foot on all 35-millimeter dye transfer motion picture release prints made by TECHNICOLOR, and delivered from its Hollywood plant. It affects the major portion of TECHNICOLOR'S 35-millimeter release print production. This reduction makes the base price on such prints 4.98c per foot, as compared to the previous price of 5.33c per foot. The price reduction is retroactive to August 1, 1953, and applies to release prints delivered on and after that date.

This price reduction was made voluntarily by TECHNICOLOR, and comes in a period of generally rising prices: In view of current industry conditions—particularly the failure of the motion picture industry to obtain theater admission tax relief—the present price reduction announced by TECHNICOLOR should be most timely.

In a letter sent by Dr. Kalmus to customers he said, in part:

"We are pleased to announce a reduction of .35c per foot in the price of all 35mm Release Prints, including the leader footage, made by our Dye Trans-

fer (Imbibition) process and furnished from our plant in Hollywood, California. The reduction will be retroactive to August 1, 1953, and will apply to all such prints delivered on and after that date.

"Based on our present volume of business, this reduction is at the rate of total savings to our customers of approximately \$1,800,000 a year, and represents a continuation of our policy of lowering prices from time to time as we find conditions make it possible."

## Technicolor, Inc. Earnings First Nine Months of 1953

The consolidated net profit after taxes on income of Technicolor, Inc., for the nine months ended September 30, 1953, is estimated to be \$2,121,518, equivalent to \$1.10 per share on the new stock outstanding, as compared to \$1,499,507, or 80 cents per share (shares adjusted to new stock basis), for the first nine months of 1952, according to Dr. Herbert T. Kalmus, President and General Manager.

## Technicolor Credit Phrases Explained

Technicolor has received a number of requests from exhibitors and others for clarification of the credits "Color by TECHNICOLOR" and "Print by TECHNICOLOR."

"Color by TECHNICOLOR" is a credit phrase used for motion pictures in color which have been controlled through all stages from the original negative or "taking" film supplied or developed by the Technicolor companies to the positive

CONTINUED ON PAGE EIGHT

## Critics Hail "Robe's" Color by Technicolor

Press and public praise of an unprecedented nature greeted 20th Century-Fox's first CinemaScope picture, "The Robe," in Color by TECHNICOLOR, at its New York and Hollywood openings.

As we go to press, the critical comment includes the following:

"A new era in motion picture history began last night on the Roxy Theatre magic mirror screen when 20th Century-Fox unveiled its long awaited Technicolor production of 'The Robe' in the new process known as CinemaScope."—Kate Cameron in The New York Daily News.

Sherwin Kane in Motion Picture Daily reported that "Images were clear and well-lighted, without fuzziness at edges." The Color by TECHNICOLOR, he said, "was rich-hued and deep, and illusions of depth were numerous."

Color by TECHNICOLOR and stereophonic sound "added enormously to the illusion," in the opinion of Philip K. Scheuer of The Los Angeles Times.

## TECHNICOLOR NEWS & VIEWS

Vol. XV November, 1953 No. 2

Published from time to time by  
Technicolor Motion Picture Corp.  
HERBERT T. KALMUS, President  
6311 Romaine Street  
Hollywood 38, California  
Margaret Ettinger, Editor



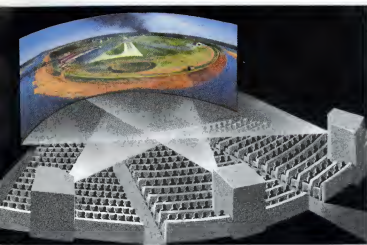
ARLENE DAHL

**TECHNICOLOR'S HALL OF FAME**

No. 9 of a series of color portraits of distinguished stars who appear in Color by TECHNICOLOR productions.

EXHIBITORS, ATTENTION! This full-page color portrait of beautiful ARLENE DAHL is the ninth in a series of such portraits suitable for framing for your theatre lobby, of motion picture stars who have added luster to films in Color by TECHNICOLOR, and so have won a place in the TECHNICOLOR HALL OF FAME. Miss Dahl is currently appearing in "Sengaree," a Pine-Thomas production in Color by TECHNICOLOR, released by Paramount.

# The New Techniques: Third-Dimensional



"THIS IS CINERAMA"—Cinerama

CINERAMA uses three strips of film projected simultaneously by three synchronized projectors set at 48° angles to each other. The three images form a continuous panoramic scene on a screen covering a field of vision 146° wide and 55° high—over 4½ times as large as the conventional screen. To keep a line from appearing where the three images meet, tiny comblike bits of steel in each projector at the side of the film track, vibrate up and down to blend the edges of the film image.

The motion picture industry in the United States is now at a third point in its evolution—three-dimensional and wide screen pictures.

The two outstanding points of evolution in the past development of the motion picture form of entertainment were the advent of sound and of color.

The current phase of evolution affects photography, laboratory procedure, prints and theatre projection.

The interest occasioned has been heightened by the fact that, broadly speaking, three different techniques came almost simultaneously.

These may be summarized as:

## (1) Cinerama, Wide Angle, or Peripheral Vision

This is evidenced by the production "This Is Cinerama" which created a furor in New York City. It has been playing there for months with no apparent abatement, and is being shown in other cities. In the ordinary motion picture theatre the audience is looking at the picture usually on a screen about 24 feet in width. With the Cinerama production, the picture is projected on a screen about three times as wide and one and one-half times as high as the ordinary picture and the audience feels as if it were in the picture instead of looking at it. Cinerama employs three cameras for photography, three projectors and a large curved screen in the theatre.

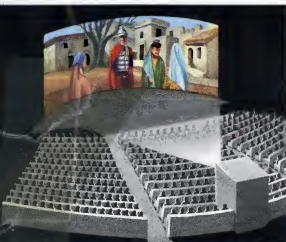
## (2) CinemaScope

Another procedure for bringing about wide angle vision

is being sponsored by Twentieth Century-Fox Film Corporation and is called "CinemaScope." In this method of presentation the effect is also that of wide angle vision which, however, is brought about in a manner entirely different from Cinerama. Instead of employing three cameras and three projectors it employs one camera with a specially designed optical attachment for the lens and employs one projector in the theatre again with a specially designed optical attachment. The angle of vision of the audience may be intermediate between that of the normal flat motion picture screen and Cinerama. CinemaScope employs a large curved screen in the theatre in place of the present relatively small flat screen. The first CinemaScope picture to be released was "The Robe," by 20th Century-Fox, whose far-reaching pictures in this medium include "How to Succeed in Business Without Really Trying," "The 12-Mile Reef," "Metra-Galadwyn-Mayer has produced "Knights of the Round Table" and "Rose Marie" for CinemaScope presentation.

## (3) Three-Dimensional or Stereoscopic Pictures

Working out and perfecting the equipment and operation required by Cinerama and CinemaScope to operate in the theatres on an international scale may take many months. Meanwhile, processes have appeared which are not similar to either Cinerama or CinemaScope. These processes are stereoscopic, that is, three-dimensional, in the sense that human vision is three-dimensional due to the separation of the two eyes. A number of pictures of this type are being exhibited, such as "Second Chance" (RKO). An example of three-dimensional pictures emanated from Great Britain under the name of Stereo-Techniques, Ltd. and which with



"THE ROBE"—20th Century-Fox

CINEMASCOPE uses only one strip of film. Scenes are photographed with an anamorphic wide-view lens in front of the regular camera lens. This compresses the image within the full aperture of 35mm film. In projection, another anamorphic placed before the projector lens expands the compressed image to a screen over two and a half times as large as the conventional screen.

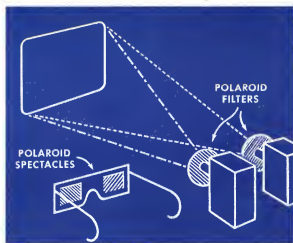


# ational and Wide Screen Motion Pictures



"FORT TI"—Columbia

Currently, professional THREE-DIMENSIONAL films may be photographed on two strips of film with two cameras set for proper convergence and inter-ocular distance. In viewing, left and right images are projected through light polarizing filters onto a special metallic screen. The audience must wear special light polarizing viewing glasses to observe the illusion of depth on the screen.



the help and cooperation of Technicolor Motion Picture Corporation's British affiliate, Technicolor Limited, photographed the stereoscopic film "Royal River" in Color by TECHNICOLOR for the Festival of Britain.

As yet there has been no process yielding three-dimensional pictures which does not require the audience to wear glasses or attachments of some sort.

There are a number of variations in the wide screen field. All the major studios are now using screens in this category.

TECHNICOLOR is cooperating with most of the new processes, in the interests of the motion picture industry, through the means of any device which will enhance the entertainment value or lower the cost of screen presentation entertainment.

TECHNICOLOR was especially well equipped to deal with the changes indicated by the new processes. The company has always strongly believed in operating a vigorous and growing research department, and is in an improved position to give the motion picture industry the laboratory service and prints it requires.

TECHNICOLOR has evolved a three-dimensional camera system of its own, using two of its regular three-strip cameras with a connecting optical system. The first picture thus photographed is "Money from Home," a Hal Wallis production for Paramount.

At all points in its evolution the motion picture industry has aimed at increasing the entertainment value of its product.

It is expected that the coming of the new techniques will bring appreciably nearer the day of the all-color screen.

In the pioneer days of motion picture photography in color,

the goal of perfected color on the screen seemed very far. It took years of research and development, of methods tried and found wanting, of subsequent procedures that proved successful, to bring present-day Color by TECHNICOLOR to the screen.

Before color had really succeeded on the screen, the motion picture industry underwent the great change of replacing the silent film with sound. In all the great evolution periods of the industry, TECHNICOLOR has been exceptionally equipped, by long experience and scientific study, to meet the needs of the cinematic art.

Today, as a recession from sound is unthinkable, so is it certain that increased emphasis will be placed on the use of color.

Cinerama has signed a contract with TECHNICOLOR for the use of Color by TECHNICOLOR in its productions. Twentieth Century-Fox has announced that all of its CinemaScope pictures will be produced with Color by TECHNICOLOR.

At the present writing it is still too early to forecast with any degree of accuracy what definite course the screen's evolution will take . . . whether one idea or process will dominate or if various techniques will function concurrently.

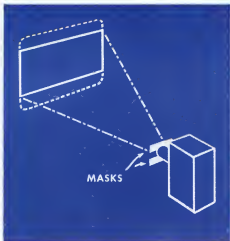
It may be predicted, however, that whichever course or courses screen development may take, TECHNICOLOR will be in the position it now occupies—the soundest guarantee of box office attraction.

The progress of the cinematic art naturally includes an increased movement toward the use of color. The advent of the new wide angle and/or three-dimensional processes should mean an increased demand for the services and products of TECHNICOLOR.



"THUNDER BAY"—Univ.-Int'l

A typical example of the new wide screens is that of Universal-International. This utilizes only one strip of standard film, and the projectors use a wide angle lens to spread the normal film image to the wide angle screen. The curved screen is treated to give greater light magnification.





"THE LIVING DESERT" . . . . . Disney



"THE GOLDEN BLADE" . . . . . Univ.-Int'l



"BOTANY BAY" . . . . . Paramount



"BENEATH THE TWELVE MILE REEF"  
20th Century-Fox

## CURRENTLY RELEASED

- "Affair at Monte Carlo" (British) — A.B.P.C., Allied Artists  
 "All Ashore" — Columbia  
 "Ambush at Tahmohak Gap" — Columbia  
 "Arené" — M-G-M  
 "Arrowhead" — Not Hal!, Paramount  
 "Band Wagon, The" — M-G-M  
 "Beggar's Opera, The" (British) — Imperia Pictures, Ltd., Warner Bros.  
 "Below the Sahara" — RKO Pathe, Inc., RKO  
 "By the Light of the Silvery Moon" — Warner Bros.  
 "Call Me Madam" — 20th Century-Fox  
 "City of Bad Men" (formerly "Fight Town") — 20th Century-Fox  
 "Column South" — Univ.-Int'l  
 "Conquest of Cochise" — Columbia  
 "Dangerous When Wet" — M-G-M  
 "Desert Legion" — Univ.-Int'l  
 "Desert Song" — Warner Bros.  
 "Devil's Canyon" (formerly "Arizona Outpost") — RKO  
 "Farmer Takes a Wife, The" — 20th Century-Fox  
 "3,000 Fingers of Dr. T" — Kramer, Columbia  
 "Flame of Calcutta" — Columbia  
 "Fort Ti" — Columbia  
 "Gentlemen Prefer Blondes" — 20th Century-Fox  
 "Girl Next Door, The" — 20th Century-Fox  
 "Girls of Pleasure Island, The" — Paramount  
 "Great Sioux Uprising, The" — Univ.-Int'l  
 "Gun Belt" (formerly "Tomestone Express") — Tomestone Small, United Artists  
 "Gun Smoke" — Univ.-Int'l  
 "Headlin'" — George Pal, Paramount  
 "Inferno" — 20th Century-Fox  
 "It Started in Paradise" (British) — Rank, Astor  
 "Jack McCall, Desperado" — Columbia  
 "Jamaica Lant" — Pine-Thomas, Paramount  
 "Johnny the Giant Killer" (British) — Jean Image, Paris; Lippert  
 "Latin Lovers" — M-G-M  
 "Law and Order" — Univ.-Int'l  
 "Let's Do It Again" — Columbia  
 "Lili" — M-G-M  
 "Lone Hand" — Univ.-Int'l  
 "Man from the Alamo" — Univ.-Int'l  
 "Master of Ballantre, The" (British) — Warner Bros.  
 "Melba" (British) — Horizon Pictures (G.B.) Ltd., United Artists  
 "Mogambo" (British) — M-G-M British Studios Ltd.  
 "Paris Express" (British) — Raymond Strass  
 "Penny Princess" (British) — Rank, Univ.-Int'l  
 "Pony Express" — Not Hal!, Paramount  
 "Powder River" — 20th Century-Fox  
 "Queen Is Crowned, A" (British) — G.F.D., Univ.-Int'l  
 "Raiders of the Seven Seas" — Edward Small, United Artists  
 "Return to Paradise" (British) — Aspen Prods. Ltd., United Artists  
 "Ride, Vaquero" — M-G-M  
 "Robe, The" — 20th Century-Fox  
 "Selome" — Columbia  
 "Sangaree" — Pine-Thomas, Paramount  
 "Scandal at Scourie" — M-G-M  
 "Sea Around Us, The" — RKO  
 "Aero-Nutics" — Famous, Par.  
 "Baby Wants a Bottle" — Famous, Par.  
 "Bargain Days" — Terrytoons, 20th-Fox  
 "Better Ball than Never" — Famous, Par.  
 "Bully for Bugs" — W.B. Cartoons  
 "By the Old Mill Stream" — Famous, Par.  
 "Cattails for Two" — W.B. Cartoons  
 "Catty Cornered" — W.B. Cartoons  
 "Christopher Crumple" — United Prods., Cal.  
 "Copenhagen, City of Towers" — FitzPatrick, M-G-M  
 "Delightful Denmark" — FitzPatrick, M-G-M  
 "Don's Fountain of Youth" — Disney, RKO  
 "Drinks on the Mouse" — Famous, Par.  
 "Duck Dodgers of the 24 1/2 Century" — W.B. Cartoons  
 "Duck Rabbit Duck" — W.B. Cartoons  
 "Easy Peckins" — W.B. Cartoons  
 "Fiesta Frolics" — U-I

## Technicolor

- "See Devils" (British) — Coronado Prods. (England) Ltd., RKO  
 "Second Chance" — RKO  
 "Seminole" — Univ.-Int'l  
 "Serpent of the Nile" — Columbia  
 "Shone" — Paramount  
 "Siren of Bagdad" — Columbia  
 "Small Town Girl" — M-G-M  
 "Sombbrero" — M-G-M  
 "So This Is Love" — Warner Bros.  
 "Stars Are Singing, The" — Paramount  
 "Story of Three Loves" — M-G-M  
 "Stranger Ware a Gun, The" (formerly "I Ride Alone") — Columbia  
 "Sword and the Rose, The" (British) — Walt Disney British Films, Ltd., RKO  
 "Take Me to Town" — Univ.-Int'l  
 "Taza, Son of Cochise" — Univ.-Int'l  
 "This Is Cinerama" — Cinerama  
 "Thunder Bay" — Univ.-Int'l  
 "Tiffle Thunderbolt, The" (British) — Rank, Univ.-Int'l  
 "Tonight at 8:30" (British) — Rank, Continental  
 "Tonight We Sing" — 20th Century-Fox  
 "Vanquished, The" — Pine-Thomas, Paramount  
 "War of the Worlds" — George Pal, Paramount  
 "White Wolf Dancer" — 20th Century-Fox  
 "Wings of the Hawk" — Univ.-Int'l  
 "Young Bess" — M-G-M

## TO BE RELEASED

- "All the Brothers Were Valiant" — M-G-M  
 "Animal Farm" (British) — Halas & Batchelor Cartoon Films Ltd.  
 "Appointment in Honduras" (formerly "Rage of the Jungle") — Bogaes, RKO  
 "Arrow the Duet" — Univ.-Int'l  
 "Back to God's Country" — Columbia  
 "Battle of Rogue River, The" — Schenck, United Artists  
 "Beachhead" — Schenck, United Artists  
 "Beneath the Twelve Mile Reef" — 20th Century-Fox  
 "Big Jump, The" (British) — Warwick, Columbia  
 "Black Knight, The" (British) — Warwick Film Prods. Ltd.  
 "Border River" — Univ.-Int'l  
 "Botany Bay" — Paramount  
 "Caine Mutiny, The" — Kramer, Columbia  
 "Calamity Jane" — Warner Bros.  
 "Carnival Story" — King Bros., RKO  
 "Casanova's Big Night" (formerly "Mr. Casanova") — Paramount  
 "Charge of the Lancers" — Columbia  
 "Crusini Down the River" — Columbia  
 "Demetrius and the Gladiators" (formerly "The Gladiators") — 20th Century-Fox  
 "Doctor in the House, A" (British) — G.F.D.-Group Film Productions Ltd.  
 "Drums of Tahiti" — Columbia  
 "Duel in the Jungle" (British) — A.B.P.C.-Marcel Heilmann Prods. Ltd.

## Technicolor

- "Firemen's Brawl" — Famous, Par.  
 "Flying Turtle" — Lantz, U-I  
 "Football Now and Then" — Disney, RKO  
 "For Whom the Bull Tails" — Disney, RKO  
 "Gone Fishin'" — W.B. Cartoons  
 "Half Pint Palomino" — M-G-M  
 "Herman, the Catatonist" — Famous, Par.  
 "How to Dance" — Disney, RKO  
 "How to Keep Cool" — Terrytoons, 20th-Fox  
 "Invention Convention" — Famous, Par.  
 "Johannesburg, City of Gold" — FitzPatrick, M-G-M  
 "Just Ducky" — M-G-M  
 "King of the Sky" — U-I  
 "Little Bo Peep" — Famous, Par.  
 "Little Johnny Jet" — M-G-M  
 "Little Roquefort in Mouse Menace" — Terrytoons, 20th-Fox

# Feature Schedule

"East of Sumatra" — Univ.-Int'l  
 "Easy to Love" — M-G-M  
 "Eddie Cantor Story, The" — Warner Bros.  
 "Elephant Walk" — Paramount  
 "For Country" — Univ.-Int'l  
 "Father's Doing Fine" (British) — A.B.P.C., Stratford  
 "Flight to Tangier" — Not Hal!, Paramount  
 "For Laramie" — Univ.-Int'l  
 "French Line" — RKO  
 "Gatling Gun" — Panaramic, 20th Century-Fox  
 "Gilbert and Sullivan" (British) — Panaramic, 20th Century-Fox  
 "Give a Girl a Break" — British Lion Prods., United Artists  
 "Glenn Miller Story, The" — M-G-M  
 "Golden" (British) — Univ.-Int'l  
 "Golden Blade, The" — Univ.-Int'l  
 "Golden Coach, The" (British) — Panaramic, 20th Century-Fox  
 "Gorilla of Large" — Panaramic, 20th Century-Fox  
 "Gun Fury" — Columbia  
 "Gypsy Cal" — M-G-M  
 "Hell and High Water" — 20th Century-Fox  
 "Here Come the Girls" — Paramount  
 "His Majesty O'Keefe" (British) — Norma, Warner Bros.  
 "How to Marry a Millionaire" — 20th Century-Fox  
 "Invitation to the Dance" (British) — M-G-M British Studios Ltd.  
 "Jesse James Versus the Dalton" — Columbia  
 "Jet Pilot" — RKO  
 "King of the Khyber Rifles" — 20th Century-Fox  
 "Kiss and the Sword, The" — Columbia  
 "Kiss Me Kate" — M-G-M  
 "Knock on Wood" — Deno, Paramount  
 "Laughing Anne" (British) — Imperia Pictures Ltd., Republic  
 "Lion Is in the Streets, A" — Cogney, Warner Bros.  
 "Living Desert, The" — Disney  
 "Long, Long Trailer, The" — M-G-M  
 "Lost Treasure of the Amazon" — Pine-Thomas, Paramount  
 "Loves of Three Women, The" (British) — (formerly "Three Women") — Antares Film, Rome  
 "Maddalena" (British) — Titonus, Rome  
 "Miss Baker's Daze" — M-G-M  
 "Miss Sadie Thompson" (formerly "Sadie Thompson") — Columbia  
 "Money from Home" — Hal Wallis  
 "Naked Jungle" — Paramount  
 "Nebraska, The" — Columbia  
 "Night People" (formerly "The Cornbolls") — 20th Century-Fox  
 "O'Leary Night" (British) — A.B.P.C.-Anglofilm Ltd.  
 "Port of Spain" (British) — Film Locations Ltd.  
 "Prince of Bagdad" — Univ.-Int'l  
 "Prince Valiant" — 20th Century-Fox  
 "Prisoner of the Casbah" — Columbia  
 "Rainbow Jucker" (British) (formerly "Newmarket Heath") — G.F.D.-Ealing Studios Ltd.  
 "Red Garters" — Paramount  
 "Rhapsody" — M-G-M  
 "Ride Clear of Diablo" — Univ.-Int'l  
 "River of No Return" — 20th Century-Fox  
 "Rob Roy" (British) — Walt Disney British Films Ltd., RKO

"Rose Marie" — M-G-M  
 "Saskatchewan" — Univ.-Int'l  
 "Slaves of Babylon" — Columbia  
 "Son of Sinbad" — RKO  
 "Stand at Apache River, The" — Univ.-Int'l  
 "Summer Storm" (British) — Lux Film, Rome  
 "Tennessee Champ" — M-G-M  
 "Those Redheads from Seattle" (formerly "Sisters from Rome") — Pine-Thomas, Paramount  
 "Three Sailors and a Girl" — Warner Bros.  
 "Three Texans" — Panaramic, 20th Century-Fox  
 "Thunder in the North" — RKO  
 "Thunder Over the Plains" — Warner Bros.  
 "Torch Song" — M-G-M  
 "Tumbledown" (formerly "Three Were Renegades") — Univ.-Int'l  
 "Ulysses" (British) — Pont-de Laurentis, Rome  
 "Vanishing Prairie, The" — Disney  
 "Wakamba" — Jorville Studios  
 "Walking My Baby Back Home" — Univ.-Int'l  
 "War Arrow" (formerly "Brody's Bunch") — Univ.-Int'l  
 "We Believe in Love" (formerly "There's No Place Like Rome") — 20th Century-Fox  
 "West of Zanzibar" (British) — G.F.D.-Ealing Studios Ltd.  
 "Yonkee Pasha" — Univ.-Int'l

## IN PRODUCTION

"Annapolis Story" — Allied Artists  
 "Attila, Scourge of God" (British) — Pont-de Laurentis, Rome  
 "Beachcomber, The" (British) — London Independent Prods. Ltd.  
 "Black Prince, The" (British) — A.B.P.C.  
 "Broncho Apache" — Linden Prods.  
 "Casa Ricordi" (British) — Documenta Films, Rome  
 "Cinematograph" — Cineroma  
 "Clouzel Subject" (British) — Filmsonar, Paris  
 "Drums Along the River" — Univ.-Int'l  
 "Glorious Days, The" (British) — Imperia Pictures Ltd.  
 "Hansel and Gretel" — Myerberg  
 "Johnny Dark" — Univ.-Int'l  
 "Judith and Holofernes" (British) — Pont-de Laurentis, Rome  
 "Lady and the Tramp" — Disney  
 "Magnificent Obsession" — Univ.-Int'l  
 "Mambo" (British) — Pont-de Laurentis, Rome  
 "Miraflores" — Lansburgh, Disney  
 "Parisienne, La" (British) — Films Arnone, Paris  
 "Purple Plain, The" (British) — G.F.D.-Two Cities Films Ltd.  
 "Saracen Blade" — Columbia  
 "Silver Nutmeg, The" (British) — "Moyflower" Pictures Corp., Ltd.  
 "Sodom and Gomorrah" (British) — Titonus, Rome  
 "Star is Born, A" — Warner Bros.  
 "Tanganyika" — Univ.-Int'l  
 "White Christmas" — Paramount  
 "Wild Horse Canyon" — Univ.-Int'l  
 "Young Lovers" (British) — G.F.D.



"THE ROBE" . . . . . 20th Century-Fox



"MOGAMBO" . . . . . M-G-M



"DRUMS OF TAHITI" . . . . . Columbia

# Short Subjects

"Maggie's Masterpiece" — United Prods., Cal.  
 "Maw and Paw" — Lantz, U-I  
 "Melody" — Disney, RKO  
 "Mouse and the Lion" — Lantz, U-I  
 "New Neighbor" — Disney, RKO  
 "No Place Like Rome" — Fomous, Par.  
 "North Pal" — Fomous, Par.  
 "Operation Sawdust" — Lantz, U-I  
 "Pop Goes the Weasel" — W.B. Cartoons  
 "Poppy's Birthday" — Fomous, Par.  
 "Red Hot Riding Hood" — M-G-M  
 "Reluctant Pup" — Terrytoons, 20th-Fox  
 "Royal Mounties" — Warner Bros.  
 "Safely Spin" — United Prods., Cal.  
 "Southern Fried Rabbit" — W.B. Cartoons  
 "Sparky the Firefly" — Terrytoons, 20th-Fox  
 "Street Cat Named Sylvester, A" — W.B. Cartoons

"Surf Bored" — Fomous, Par.  
 "TV of Tomorrow" — M-G-M  
 "Tear's My Pup" — M-G-M  
 "Timid Scarecrow, The" — Terrytoons, 20th-Fox  
 "Toreadorable" — Fomous, Par.  
 "Travel Quiz" — M-G-M  
 "Unicorn in the Garden" — United Prods., Cal.  
 "Walky Talky Hawky" — W.B. Cartoons  
 "Wee Willie Wild Cat" — M-G-M  
 "When Mousehood Was in Flower" — Terrytoons, 20th-Fox  
 "Where the Tradewinds Play" — Warner Bros.  
 "Wild Over You" — W.B. Cartoons  
 "Winner by a Hare" — Fomous, Par.  
 "Wrestling Wrecks" — Lantz, U-I  
 "Zipping Along" — W.B. Cartoons



"THE EDDIE CANTOR STORY" . . . . . Warner Bros.

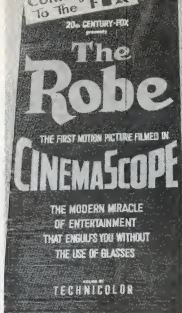




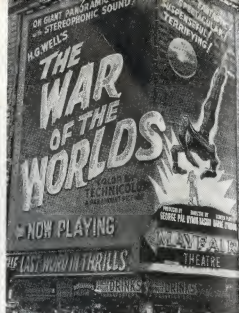
Telenews Theatre — Chicago, Ill. — Telenews Theatres.



Warners — New York — Stanley-Warner Theatres



Fox — San Francisco  
 Fox West Coast



Mayfair — New York — Brands' Theatres

## Technicolor Credit Phrases Explained

CONTINUED FROM PAGE TWO

release prints produced by the Technicolor companies.

"Print by TECHNICOLOR" is a credit phrase used for motion pictures in color which are photographed on negative or "taking" film other than that supplied or developed by the Technicolor companies but which are, however, controlled by the Technicolor companies through some or all of the stages subsequent to photography **always** including production of the positive release prints.

In brief:

"Color by TECHNICOLOR" is applied to a picture which has been photographed on film supplied or developed and its release prints produced by Technicolor.

"Print by TECHNICOLOR" is applied to a picture photographed on film not supplied or developed by Technicolor, but the release prints of which were produced by Technicolor.



**TECHNICOLOR**

IS THE REGISTERED TRADE-MARK OF

**TECHNICOLOR MOTION PICTURE CORPORATION**

HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER



Scanned from the collection of  
Karl Thiede

Coordinated by the  
Media History Digital Library  
[www.mediahistoryproject.org](http://www.mediahistoryproject.org)