President’s Message
By DR. HERBERT T. 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, Cinerama, 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 footage made by our Dye Transfer (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.

Critics Hail "Robe's" Color by Technicolor


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


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 Phillip K. Scheurer of The Los Angeles Times.

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.

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HERBERT T. KALMUS, President
6311 Romaine Street
Hollywood 38, California
Margaret Ettinger, Editor
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 “Sangaree,” a Pine-Thomas production in Color by TECHNICOLOR, released by Paramount.
The motion picture industry in the United States is now at a third point in its evolution—a 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 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 come 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, but, 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 far 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 Rake," by 20th Century-Fox, whose forthcoming pictures in this medium include "How to Marry a Millionaire" and "Beneath the 12-Mile Reef." Metro-Goldwyn-Mayer has produced "Knights of the Round Table" and "Rage 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
Currently, professional THREE-DIMENSIONAL films may be photographed on two strips of film with two cameras set for proper convergence and interpupillary 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 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 it is 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 increasing demand for the services and products of TECHNICOLOR.
**CURRENTLY RELEASED**

- "Affair at Monte Carlo" (British) — A.B.P.C., Allied Artists
- "All Ashore!" — Columbia
- "Ambush at Tomahawk Gap" — Columbia
- "Arena" — M-G-M
- "Arrowhead" — Not Holt, Paramount
- "Band Wagon, The" — M-G-M
- "Beggar's Opera, The" (British) — Imperiod 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.
- "Deval's Canyon" (formerly "Arizona Outpost") — RKO
- "Farmer Takes a Wife, The" — 20th Century-Fox
- "Five Thousand Fingers of Dr. T" — Kramer, Columbia
- "Flame of Calcutta" — Columbia
- "Fort Ti" — Paramount
- "Gentlemen Prefer Blonds" — 20th Century-Fox
- "Girl Next Door, The" — Columbia
- "Girls of Pleasure Island, The" — Paramount
- "Great Sioux Uprising, The" — Univ.-Int'l
- "Gun Belt" (formerly "Tombstone Express") — Edward Small, United Artists
- "Gun Smoke" — Univ.-Int'l
- "Houdini!" — George Pal, Paramount
- "Inferno" — 20th Century-Fox
- "It Started in Paradise" (British) — Rank, Astor
- "Jack McCall, Desperado" — Columbia
- "Jamaica Run" — Pine-Thomas, Paramount
- "Johnny the Giant Killer" (British) — Jean Image, Paris, Upper
- "Latitude Levers" — M-G-M
- "Law and Order" — Univ.-Int'l
- "Let's Do It Again" — Columbia
- "Lil' Madam" — M-G-M
- "Lone Hand" — Univ.-Int'l
- "Man from the Alamo" — Univ.-Int'l
- "Master of Ballantrae, 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 Stross
- "Penny Princess" (British) — Rank, Univ.-Int'l
- "Pony Express" — Not Holt, 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) — Apex Prods., Ltd., United Artists
- "Ride, Vaquero!" — M-G-M
- "Robe, The" — 20th Century-Fox
- "Salome" — Columbia
- "Sangaree" — Pine-Thomas, Paramount
- "Scandal at Scourie" — M-G-M
- "See Around Us, The" — RKO

**TO BE RELEASED**

- "All the Brothers Were Valiant" — M-G-M
- "Animal Farm" (British) — Halas & Batchelor Cartoon Films Ltd.
- "Appointment in Huar&Duras" (formerly "Rage of the Jungle") — Rogerko, RKO
- "Arrow in the Dust" — Goetz, Allied Artists
- "Back to God's Country" — Univ.-Int'l
- "Battle of Rogue River, The" — Columbia
- "Beachhead" — Schenk, 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.
- "Cannibal Story" — King Bros., RKO
- "Casanova's Big Night" (formerly "Mr. Casanova") — Paramount
- "Charge of the Lancers" — Columbia
- "Cruisin' 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.
## Feature Schedule

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## Production

**ANNAPOlis Story**
- Allied Artists

**Attila, Scourge of God**
- London Independent Prods. Ltd.

**Beachcomber, The** (British)
- Ponti de Laurentis, Rome

**Beachcomber, The** (British)
- Walt Disney

**Black Prince, The** (British)
- A.B.C., London

**Birma Apache**
- Ponti de Laurentis, Rome

**Casa Ricardo** (British)
- Documentary Films, Rome

**Cinerama #1**
- Cinerama

**Clown Subjects** (British)
- Filmsunion, Paris

**Drums Along the River**
- Univ.-Int'l

**Glorious Days, The** (British)
- Imperascope Pictures, Ltd.

**Helsing and Grotel**
- Myerberg

**Johnny Dark**
- (British)

**Judith and Her Folly** (British)
- Ponti de Laurentis, Rome

**Lady in the Tramp**
- (British)

**Magnificent Obsession**
- Univ.-Int'l

**Mambo** (British)
- Ponti de Laurentis, Rome

**Marilyn Monroe** (British)
- (formerly "Three Were Roguedance")

**Parisienne, Le** (British)
- Films Arion, Paris

**Purple Plain, The** (British)
- G.F.D.-Two Cities Films Ltd.

**Saracen Blade**
- Columbia

**Silver Nutmeg, The** (British)
- (formerly "Mayflower")

**Sodom and Gomorrah** (British)
- (formerly "Tunica, Rome"

**Star Is Born, A**
- (British)

**Tanganyika**
- Univ.-Int'l

**White Christmas**
- Paramount

**Wild Horse Canyon**
- Univ.-Int'l

**Young Lovers** (British)
- G.F.D.

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

**"MOGAMBO"**
- M-G-M

**"DRUMS OF TAHITI"**
- Columbia

**"THE EDDIE CANTOR STORY"**
- Warner Bros.
Technicolor Credit Phrases Explained

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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