WARNER MEMORIAL AWARD TO DR. KALMUS

Dr. Herbert T. Kalmus, President and General Manager of Technicolor, is the recipient of the 1952 Samuel L. Warner Memorial Award of the Society of Motion Picture and Television Engineers.

The award is made for meritorious achievement in sound motion picture engineering.

"No man, over the past 20 years, has so consistently contributed to the technical quality of motion photographs as Dr. Herbert T. Kalmus, President and General Manager of Technicolor Motion Picture Corporation," the citation said.

"Almost without exception, the biggest grossers ('Gone With The Wind') have been pictures made in Color by Technicolor... It is today the standard by which other processes are judged.

"Dr. Kalmus, over the years, has maintained the highest practicable color standards and has always recognized the value of research and engineering toward this end. While maintaining the standards of quality, the cost of not only release prints but set lighting costs have been reduced step by step...

"During the last war, Technicolor's ability to blow up the 16mm Kodachrome footage of the Armed Forces to 35mm film for showing to the public in theatres was a great aid to morale and public information in those critical times.

"Technicolor's production in the last few years of the imagination process of making top quality 16mm color prints in quantity at reasonable cost is a distinct contribution to the 16mm field.

Presentation of the Warner Award, a gold medal, was made by Peter Mole, President of the SMPTE, at the conference banquet at the Statler Hotel, Washington, D. C., on October 8.

In the unavoidable absence of Dr. Kalmus, the medal was accepted for him by Wadsworth E. Pohl, Technical Director of Technicolor Motion Picture Corporation.

Dr. Kalmus, in 1938, received the Progress Award of the Society for his work in developing color motion pictures, and in 1939 the Journal Award for his paper, "Technicolor Adventures in Cinemaland."

Dr. Herbert T. Kalmus

TECHNICOLOR PLANS FOR EXPANSION ABROAD

With a Technicolor expansion campaign already in progress in Hollywood, prospects for expansion abroad are being studied by Dr. Herbert T. Kalmus, President and General Manager of Technicolor Motion Picture Corporation.

"Pressure is being put on Technicolor to establish centers in France, Italy and Germany similar to that in England," Dr. Kalmus stated on his return from a trip to England and the Continent of Europe.

"Those negotiations were my primary business on the Continent this trip," Dr. Kalmus continued.

"Centers in the European capitals, such as Paris, Rome and Berlin, would have a number of advantages for the European motion picture industry. They would make possible more prompt service and reduce costs.

"As it is now, cameras and crews to operate them have to be brought in from Hollywood or from England. Rush prints would be available at the end of each day's work, instead of after appreciable delay.

"Financial exchange problems would be minimized and payments of duty would be eliminated, and, of course, employment opportunity would be afforded citizens of the country.

"In this connection, the demand for Color by Technicolor is so great that it is logical for us to expand, and the question is SEEKING LOCATIONS FOR COLOR BY TECHNICOLOR

There is in motion pictures a group of men which, in the words of Rudyard Kipling, "is breaking the road for the rest.

Some of their assignments do not carry them beyond the borders of Hollywood. Others may carry them to tropical jungle and polar floe, to all parts of earth's six continents and seven seas.

They are the location men.

With the great increase in the use of color on the screen, their work has grown in importance, and much more exercise of judgment is required.

Backgrounds are given life by Color by Technicolor. Their color and characteristics may sharpen mood and give increased impetus to action. On the other hand, if not carefully chosen, they may overshadow the players and their activities.

ABROAD

As an example of location work abroad 20th Century-Fox's "Treasure of the Golden Condor" may be cited. The picture deals with a search for treasure in Guatemala, and it was decided to send a unit to that country to film authentic backgrounds in Color by Technicolor.

The unit remained in Guatemala only three weeks. The shortness of time required is ascribed to the thoroughness with which the expedition was mapped, planned and conducted.

Headquarters were established at Guatemala City, the capital. The first trip for shooting purposes was made to nearby Antigua, the ancient seat of government.

CONTINUED ON PAGE TWO
Two and a half years ago Joe Pasternak, Metro-Goldwyn-Mayer producer, declared that Color by Technicolor and musicals "are not only inseparably married—they're the happiest couple in the film industry."

It is pleasant to record that Pasternak is currently of the opinion that this Hollywood match is, if anything, happier than ever.

Pasternak has had unusual opportunities to observe the romance. He has acted as producer on 23 musicals in Color by Technicolor for Metro-Goldwyn-Mayer, the first being "Thousand Cheer," which was photographed in 1943.

Of his latest 14 pictures, 13 have been produced in Color by Technicolor. Among his recent outstanding productions in that medium are "The Great Caruso," "The Merry Widow," "Because You're Mine," and "Small Town Girl."

"Color by Technicolor," said Pasternak, "brings the musical closer to nature and adds to the gaiety of the occasion."

"What it does for the players is now well known. They have a different personality when they appear in pictures in Color by Technicolor. In my opinion the use of color lengthens their careers."

Color more quickly establishes an intimacy between players and audiences, Pasternak continued. In pictures in Color by Technicolor the camera may dwell longer on close-ups.

"When you look at a scene in black-and-white, you have seen it," the producer asserted. "But the longer you look at a scene in color, the more details it will impress themselves upon the eye."

Color by Technicolor, Pasternak believes, is especially helpful to the popularity of musicals abroad. Like music, color speaks a universal language.

Musicals in Color by Technicolor were a novelty at first, but that day has passed, said Pasternak. Now the emphasis is on good taste, and what it is believed the audience would most like to see.

Added to this is the great increase in the quality of color, and in the technique of handling it, in recent years, he concluded.

TECHNICOLOR PLANS FOR EXPANSION ABROAD

Continued from Page One

whether we should enlarge our facilities in England and the United States or establish foreign centers.

"Actually, we probably shall do both. Negotiations for a plant in France are farthest along at the present time. But I am not in a position to announce anything definite now."

On his European trip Dr. Kalmus visited the London plant of Technicolor Ltd., in his capacity of Chairman of the Board. His Continental itinerary included Paris, Munich and Venice, where he attended a motion picture convention. He conferred at London and Paris with film executives from Rome and Berlin.

"The lush green verdure of the jungle glistened with humidity," Metzler recalled. "It was a dramatic subject for a picture in Color by Technicolor."
EXHIBITORS, ATTENTION! This full-page color portrait of beautiful DOROTHY LAMOUR, Paramount actress, is the seventh 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 Lamour has recently completed "Road to Bali" in Color by TECHNICOLOR, for the Paramount Studios.
DORIS DAY and RAY BOLGER lend effervescence to Warner Bros.' "April in Paris". Color by TECHNICOLOR.
MAUREEN O'HARA and ERROL FLYNN have romantic roles in Universal-International's "Against All Flags". Color by TECHNICOLOR

PETER PAN, in the title role of Walt Disney's animated feature (for RKO release) introduces WENDY to some charming mermaid friends. Color by TECHNICOLOR

TYRONE POWER as a member of the Northwest Mounties goes into action in 20th Century-Fox's "Pony Soldier". Color by TECHNICOLOR

VICTOR MATURE'S protegée, ESTHER WILLIAMS, apparently is in costume trouble with the law, in Metro-Goldwyn-Mayer's "Million Dollar Mermaid". Color by TECHNICOLOR
CURRENTLY RELEASED

"I Love Melvin" — M-G-M
"Importance of Being Earnest" — Rank, Univ.-Int'l
"Invitation to the Dance" — M-G-M
"Iron Mistress" — Warner Bros.
"It Started in Paradise" — G.F.D.-British Film Makers
"Jack McCall, Desperado" — Columbia
"Jamaalor" — Panorama Film, Rome
"Jet Pilot" — RKO
"Jeanie-Ki-Rani" (British) — Madhi Ltd., Bombay
Johnny Ringo — Edward Small, United Artists
"Le Borgere et la Romanease" (British) — Les Geneveaux
"Law and Order" — Univ.-Int'l
"Lawless Breed" (formerly "Bad Man with a Gun") — Univ.-Int'l
"Life of Puccini, The" (British) — Univ.-Int'l
"Lili" — M-G-M
"Lone Hand" — Univ.-Int'l
"Love Song" — M-G-M
"Made in Heaven" (British) — G.F.D.-British Film Makers
"Man from the Alamo" — Univ.-Int'l
"Man With a Gun" — Univ.-Int'l
"Man Who Watched the Trains Go By, The" — Raymold Stross
"Man's Country, A" — Univ.-Int'l
"Meet Me at the Fair" — Univ.-Int'l
"Meet Me Tonight" — Univ.-Int'l
"Melba" (British) — M-G-M
"Mississippi Gambler" (British) — Univ.-Int'l
"Monsieur" (British) — F.G. Films Ltd. (India), United Artists
"Maulin Rouge" (British) — Jamalor Films Ltd., United Artists
"Mr. Gilbert & Mr. Sullivan" — British Lion Pictures, Ltd., United Artists
"Naked Sparrow" — Univ.-Int'l
"Nagdora" — 20th Century-Fox
"Pathfinder, The" — Univ.-Int'l
"Penny Princess" (British) — Univ.-Int'l
"Peter Pan" — Disney, RKO
"Plaisir Island" — Univ.-Int'l
"Ponty Express" — Nat. Hal, Paramount
"Powder River" — 20th Century-Fox
"Prince of Pirates" — Univ.-Int'l
"Red Beret, The" (British) — Warwick, Columbia
"Redhead from Wyoming" — Univ.-Int'l
"Return to Paradise" (British) — Univ.-Int'l
"Road to Bally" — Univ.-Int'l
"Rock Grayson's Women" — Univ.-Int'l
"Selam" — Univ.-Int'l
"Sea Devil" (British) (formerly "The Terrors of the Sea") — Coronado Prod. (England) Ltd., RKO
"Semidetected" — Univ.-Int'l
"Serpent of the Nile" — Univ.-Int'l
"Shane" — Univ.-Int'l
"Shen of the Pirates" — Univ.-Int'l
"Slaves of Babylon" — Univ.-Int'l
"Small Town Girl" — Univ.-Int'l
"Sonja" — M-G-M
"Stars Are Singing, The" — Univ.-Int'l
"Sword and the Rose, The" (British) — Univ.-Int'l
"Swords Against the Most" — Univ.-Int'l
"Swords Over the Indies" — Univ.-Int'l
"Swiss Family Robinson" — Univ.-Int'l
"Tightrope" — C.B.S. Films
"Till the Clouds Roll By" — Univ.-Int'l
"Trees of the Golden Condor" — Univ.-Int'l
"Two Cities" (British) — Panorama Film, Rome
"Un Caprice de Caroline Charley" (British) — Univ.-Int'l
"Vicki" (formerly "My Mother and Mr. McChesney") — M-G-M
"War of the Worlds" — George Pal, Paramount
"Young Boss" — M-G-M

IN PRODUCTION

"Animal Farm" (British) — Warner Bros.
"Apache Landing" — Univ.-Int'l
"Bend of the Wagon" (British) — Univ.-Int'l
"Blazing Wild" — Warner Bros.
"Bodily" — Warner Bros.
"Cant of Carnal" — Univ.-Int'l
"East of Sumatra" — Univ.-Int'l
"Edgar Counter, Story, The" — Warner Bros.
"Gentleman Prefer Blonds" — Univ.-Int'l
"Give a Girl a Break" — Univ.-Int'l
"Golden Blade" — Univ.-Int'l
"Golden Years, The" (British) — Warner Bros., Univ.-Int'l
"Grace Moore Story, The" — Warner Bros.
"Hall Smoke" — Univ.-Int'l
"Here Came the Girls" — Paramount
"Immortal, The" (British) — Columbia
"Italian Lovers" — Allied Artists
"Lion In the Streets, A" — Warner Bros.
"Lion Of the Brethren" — Allied Artists
"Prince of Baghdad" (British) — Univ.-Int'l
"Purple Plain, The" (British) — M-G-M
"White Witch Doctor" — 20th Century-Fox
"Who Will Gander Please?" (British) — Univ.-Int'l
"Woodhawk" — Columbia

IN PREPARATION

"Afro-American Hero" — G.F.D.-Ealing Studios Ltd.
"All the Brothers Were Valiant" — Columbia
"Americana, The" — Columbia
"Bengal Tiger" — Univ.-Int'l
"Big Song and Dance Man, The" — Univ.-Int'l
"Brigadoon" (British) — Univ.-Int'l
"Cameraman, The" — Kramer, Columbia
"Charge of the Lancers" — Columbia
"Chippy" — Columbia
"Dust Busters, The" (British) — Univ.-Int'l
"Elephant Walk" — Univ.-Int'l
"Executioners, The" — Univ.-Int'l
"Five Shores of Blue" (formerly "Five Shores of the Blue") — Univ.-Int'l
"Hell and High Water" (formerly "Hell and High Water") — Univ.-Int'l
"Here Comes the Showboat" — Columbia
"Husband for Mammon, A" — Univ.-Int'l
"King of the Khyber Rifles" — Univ.-Int'l
"King of the Wind" — Univ.-Int'l
"Kiss Me Again" — Warner Bros.
"Lips" — Columbia
"Love Lottery, The" (formerly "Sally") — Univ.-Int'l
"Magambo" (British) — Univ.-Int'l
"Outlaw Haven" — Columbia
"Outlaw's Trail" — Columbia
"Part of the Prize" — Univ.-Int'l
"Prisoner of the Carlists" — Paramount
"Ragtime" — Columbia
"Rhapsody" — Paramount
"Rab Ray" (British) — Watt Disney British Films Ltd.
"Rede, The" — Univ.-Int'l
"Reina and Juliette" (British) — Univ.-Int'l
"Romeo" (British) — Univ.-Int'l
"Sally" — Univ.-Int'l
"Sanger's" — Univ.-Int'l
"Sanger's" — Univ.-Int'l
"Scarlet Flame" (British) — Univ.-Int'l
"Sea Hounds" (formerly "Sea Hounds") — Univ.-Int'l
"Sir Walter Raleigh" — Univ.-Int'l
"Sky of 12°" (formerly "Sky of 12°") — Columbia
"South Sea Story" — Univ.-Int'l
"Spring Story of Danes, The" — Univ.-Int'l
"Tora" — Columbia
"There's No Business Like Show Business" — Columbia
"Two Million Rifles" (formerly "Two Million Rifles") — Columbia
"Two Soldiers" — Warner Bros.
"Walking My Baby Back Home" — Columbia
"Wings of the Vulture" — Columbia
"White Woman, The" (British) — Univ.-Int'l

SIX
INDIA CALLED ACTIVE FIELD FOR TECHNICOLOR

In India audiences like their pictures long and colorful with a potpourri of elements, according to Mehboob Khan, head of Mehboob Productions, Inc., of Bombay, who visited Hollywood this autumn to inspect American production facilities.

Khan produced “Aan,” first all-Indian feature to be exhibited with prints by TECHNICOLOR. He is now going into production of “The Immortals,” photographed in TECHNICOLOR’s Monopack.

“Aan” (the word means “honor,” “prestige,” “dignity,” “self-respect,” all that is implied in the term “face”) began production in 1949. It was three years in the making, although not all this time was consumed in actual shooting.

“Aan” was photographed in Kodachrome, its prints being processed by TECHNICOLOR LTD. at London. Khan used an all-Indian cast and technicians. In addition to the effort expended in dealing with a new medium, there were equipment difficulties.

Also, “Aan” had to be shot in two languages, Hindi and Tamil, oldest of the Dravidian tongues, much used in southern India. For London exhibition there were sub-titles in English.

How well Khan surmounted his obstacles of production is illustrated by the fact that in its first four weeks of exhibition in 98 Indian theatres “Aan” grossed 40 lakhs of rupees, about $220,000. This, according to Khan, is a box-office record for India.

The picture, released in August, also went into exhibition in Pakistan, Burma, Ceylon, Africa and the Middle East, and began a long run in London.

“Aan” screens two hours and 45 minutes in Indian release, but was cut to about two hours for London.

“Our audience in India like their shows long,” said Khan. “They also like pictures consisting of various elements of entertainment, such as drama with songs and dances. ‘Aan’ might be described as a musical with romance and action.

“Indian audiences prefer color in their pictures, and our country is a colorful subject for the camera. I view India as a very promising field for production in Color by TECHNICOLOR, and hope to see a TECHNICOLOR laboratory established there.

“India is now second only to the United States in the number of films produced.”

TECHNICOLOR PROFIT 3RD QUARTER AND FIRST NINE MONTHS OF 1952

The consolidated net profit after taxes on income of TECHNICOLOR, INC., for the quarter ended September 30, 1952, is estimated to be $474,087, equivalent to 50¢ per share, as compared to $470,131, equivalent to 54¢ per share, for the corresponding quarter of 1951, with taxes for the third quarter of 1951 adjusted to the effective rate paid for the entire year, according to Dr. Herbert T. Kalmus, President and General Manager.

The consolidated net profit after taxes on income of TECHNICOLOR, INC., for the nine months ended September 30, 1952, is estimated to be $1,499,507, equivalent to $1.60 per share, as compared to $1,561,525, equivalent to $1.68 per share, for the corresponding nine months of 1951, with taxes for the nine months of 1951 adjusted to the effective rate paid for the entire year, Dr. Kalmus stated.

Simultaneous Showings at 20 L. A. First-Run Houses

Twenty first-run houses in the Los Angeles territory were showing pictures in Color by TECHNICOLOR concurrently during early September.

“Son of Paleface” (Paramount) was showing at seven theatres; “Where’s Charley?” (Warner Bros.) at three houses; and “Merry Widow” (Metro-Goldwyn-Mayer), “Rainbow ‘Round My Shoulder” (Columbia), “What Price Glory” (20th Century-Fox), “The Wild Heart” (United Artists) and “The World in His Arms” (Universal-International) at two theatres each.

* * *

Paramount Has Three on Broadway Concurrently

Three Paramount pictures in Color by TECHNICOLOR playing on Broadway simultaneously was the subject of a Paramount double-page advertisement in Boxoffice (Sept. 20).

The three productions in Color by TECHNICOLOR were “Just for You” (Bing Crosby) at the Capitol; “Son of Paleface” (Bob Hope) at the Paramount; and “ Somebody Loves Me” (Betty Hutton) at the Roxy.

Technicolor Short Subjects

“Barney’s Hungry Cousin” — M-G-M
“Busy Body Boo” — M-G-M
“Calling on Capetown” — FitzPatrick, M-G-M
“Cruise of the Zaza” — Warner Bros.
“Fiesta in Sports” — Warner Bros.
“Foot Coverage” — W. B. Cartoons
“Gerald McBoing Boing’s Symphony” — United Prods., Col.
“Hare Cut-Ups” — Terrytoons, 20th-Fox
“Here Lift!” — W. B. Cartoons
“Hotsy Foosty” — United Prods., Col.
“How to Be a Detective” — Disney
“In the Land of Diamonds” — FitzPatrick, M-G-M
“Mice Copades” — Famous, Por.
“Missing Mouse, The” — M-G-M
“Mouse Meets Bird” — Terrytoons, 20th-Fox
“Rabbit’s Kin” — W. B. Cartoons
“Shut-eye Popeye” — Famous, Por.
“Snappy Snapshots” — Terrytoons, 20th-Fox
“Tee for Two” — M-G-M
“Terrier Stricken” — W. B. Cartoons
“ Trick or Treat” — Disney, RKO
“True Boo” — Famous, Por.
“Two Weeks Vacation” — Disney, RKO
“Wise Quocks” — Terrytoons, 20th-Fox

© WARNER BROS. CARTOONS, INC.
“SUGS BUNNY”
Edward Selter, Producer

© JERRYLIT, INC.
“JERRY, JUMBO and Tom”
Fred Quimby, Producer

© COLUMBIA PICTURES, INC.
Scene from “MADELINE”
United Productions of America
Stephen Bosustow, Producer

© WALT DISNEY PRODUCTIONS
“PLUTO and MICKEY MOUSE”
Walt Disney, Producer

SEVEN
SEEKING LOCATIONS FOR COLOR BY TECHNICOLOR
CONTINUED FROM PAGE TWO

background, but the greatly increased traveling habits of the American people have made location work more complicated, according to Hal Fisher, Columbia's location manager.

Fisher, who has scouted locations in all parts of the western United States, says "Americans now travel around so much, especially in their own country, that they are quick to spot inaccuracies in a background. Authenticity is especially important when you are shooting in Color by Technicolor, for then you are dealing with 'live' backgrounds, as compared to the deadness of black-and-white.

"With color it is possible to establish immediately the locale of your picture, and swing into the action without delay. Color gives you the opportunity to photograph at the start of a picture a setting which will cause the audience to say immediately 'Spain' or 'Japan.'"

Fisher cited Lone Pine, Calif., as a favorite location spot because of moss formations in red, green and other shades. With the color camera, such a background may be used for scenes in different climates and altitudes.

Southern California's varied topography has one handicap — lack of green grass, he said. Even the Russ "Unfinished Symphony" Ranch in the Malibu Lake region of Los Angeles County, much favored for location shooting, suffered from a long period of drought and was only recently restored by timely rains.

"The great virtue of this location site is its similarity to country landscapes not only throughout the United States, but also in many other parts of the world, including England, France and Italy," Fisher stated.

Not only is the background itself a more complicated matter when shooting in color, but the human element as well. When the location department has turned up a site, there will be discussions which may also involve the producer, director, cinematographer and Technicolor color consultant, said Fisher.

As there are differing tastes in color, such conferences are sometimes spirited.

"You may find a location with a white house on it," Fisher concluded, "and then find yourself with a cameraman who has a phobia about shooting white houses. So he'll demand a location with a red or green house instead."

MARQUEES OF LONDON'S LEICESTER SQUARE THEATRES ACCENT COLOUR BY TECHNICOLOR

RKO Hillstreet — Los Angeles — RKO Theatres.

Leaw's Theatre — Evansville, Indiana — Loew's Inc.

Pickwick Drive-In Theatre — Los Angeles — Pacific Drive-In Theatres.

Arcadia Theatre — Philadelphia, Penn. — Merton and Bernard Shapiro, Owners.


THE GREAT CARUSO
"If you feel like singing" JUBILEE
TEA FOR TWO

Ritz Theatre
Empire Theatre
Warner Theatre

TECHNICOLOR
IS THE TRADE MARK OF
TECHNICOLOR MOTION PICTURE CORPORATION
HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER