For Nearly Two Decades Walt Disney and Technicolor Together Have Brought Untold Pleasure to Millions

"There never was a time in our own work when we were not conscious that we needed color to achieve maximum entertainment in our pictures. For too long it was unavailable to films—and then came TECHNICOLOR."

These words, spoken by Walt Disney, keynoted the conversation which took place at the "Wonderland" Disney film plant in Burbank when the creator of Mickey Mouse, Donald Duck and a host of other elfin cartoon characters was visited by Dr. Herbert T. Kalmus, President and General Manager of TECHNICOLOR MOTION PICTURE CORPORATION.

In that simple phraseology Disney described the happy wedding of the two complex processes whose end result is a delight in charm and simplicity—the Disney productions in Color by TECHNICOLOR which have won the heart of the world.

In his office in the sprawling, 51-acre Burbank studio wherein hundreds of men and women dedicate their lives to fantasy, the cartoon genius elaborated on his initial statement.
WONDERLAND—IN COLOR
BY TECHNICOLOR
CONTINUED FROM PAGE ONE

Grauman, master showman whose business acumen even then was legendary in Hollywood, Grauman took one look at the new TECHNICOLOR film sample and fairly erupted with excitement.

"Wait, if you make 'Flowers and Trees' in the TECHNICOLOR process, you've got a looking at the Chinese," he said. "The picture and TECHNICOLOR are made for each other!"

This was Disney's opinion, too—but there was one obstacle. "Flowers and Trees," a Silly Symphony, was already half completed in black and white.

"I started on the greatest campaign of persuasion in my life," Disney said. "There were plenty of our associates—including sales and financial—who thought I was crazy. Cartoons sold well in black and white, they argued. Why change?"

Whatever the arguments in the negative, Disney's must have been better. The monochrome version of "Flowers and Trees" was scrapped, and the venture began anew in Color by TECHNICOLOR. Its reception by the public afforded the greatest testimonial to the Disney personal judgment that it has ever received. That particular Silly Symphony broke all existing records, as said by Disney over the 16-year period since the first.

"Alice in Wonderland" is the film the world is eagerly awaiting at this moment—and it will be released through RKO shortly. With "Alice," Disney and his staff feel they have achieved a new peak in artistry and TECHNICOLOR excellence.

"Perhaps it's not the greatest picture we'll ever make," Disney commented, "for I hope never to stop improving our product. But, up to now, "Alice" is our top. There were no problems of technique to solve, no bugs to work out. We knew where we were going, every simple minute of the time, and I think we got there."

Slated for the future is "Peter Pan" and "The Story of Robin Hood," the latter to be filmed in England entirely in live action. Disney experimented with this more orthodox medium in some of his earlier films, inserting live-action sequences in "Saludos Amigos" (1942), "The Three Caballeros" (1945), "Song of the South" (1946)—in which latter two films animated and live figures performed together—"Fun and Fancy Free" (1947) and "Melody Time" (1948). The success of the all-live "So Dear To My Heart," followed by the recent "Treasure Island," has convinced Disney that he can transfer to human drama the same whimsical imagery and appeal which characterizes his cartoon fables. CONTINUED ON PAGE EIGHT

BETTY HUTTON—
TECHNICOLOR'S
SUPER-SALESWOMAN

In Hollywood, the majority of actors and actresses are staunch supporters of TECHNICOLOR, but none more eloquently so than Betty Hutton.

"It's not just my preference for a 'prettier picture,'" Betty insists. "No, indeed—my liking for TECHNICOLOR can be figured on a straight dollars-and-cents basis. I look better in it; audiences like me better in it. And besides, it usually results in higher grosses at the box office—which all of us like to see."

That the actress has the courage of her conviction in the matter is best illustrated by an anecdote relating to one of her pictures of a few years ago.

She had been signed for a musical called "Let's Dance," in which she was to co-star with Fred Astaire. For Betty, this was more than a good role opposite an established, well-loved screen favorite. It was the realization of a years-long dream—Betty Hutton, the poor kid from Battle Creek, Mich., who had literally sung and danced for her supper in those lean days, now the dancing-partner of the greatest master of modern terpsichore that the American stage and screen had ever known.

Glowing at the wonderful prospect before her, Betty learned with a definite shock that the picture was to be made in black-and-white.

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Dr. Kalmus inspects the vast "color lab," wherein thousands of jars of paint reflect every hue of the rainbow. More than 1000 shades are maintained in stock.

A Disney laboratory worker mixes dry pigment in the preparation of paint. He will add liquid compounded from a "secret formula" which causes the paint to adhere firmly to celluloid and prevents cracking.

A girl places "color key" letters and numbers on model sheets as guides for Disney artists. Coloring an individual "cells" (frames) is then done according to numbered areas on the master model sheet.

From then on, the hand-in-glove future of Disney and TECHNICOLOR was clear. "The Three Little Pigs" constituted another sweeping triumph of color for the Disney studio. In 1935, Disney turned to full-scale TECHNICOLOR, and has worked exclusively in the medium ever since, except for a few official government films connected with the war effort.

"Snow White and the Seven Dwarfs," begun in 1935 and completed in late 1937, was the first feature-length Disney film. It brought the fullest acclaim of critics and public to the shy, modest man who possesses an uncanny knack of imbuing tiny brush-and-ink creatures with full-grown, immensely appealing personalities. Counting productions currently on the drawing boards, exactly 19 feature-length pictures in Color by TECHNICOLOR have been es-

A laboratory worker mixes paint to match the "standard color chart." So accurate are these values that a Disney artist can use a color by number, perfectly assured that the superimposition of the clear plastic of a "cell"—which alters the color fractionally—will bring it exactly up to a desired matching shade.

Cameramen photograph completed individual "cells" superimposed on background. "Cell" is replaced with another, advancing action, with each frame of film.
JEANNE CRAIN
TECHNICOLOR'S HALL OF FAME
No. 1 of a series of color portraits of distinguished stars who appear in color by TECHNICOLOR productions.

EXHIBITORS, ATTENTION! This full-page color portrait of lovely JEANNE CRAIN, 20th Century-Fox actress currently starred in "TAKE CARE OF MY LITTLE GIRL," is the first 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.

Splendor of the East: Piper Laurie and Anthony Curtis are seen in Universal-International's tale of old Bagdad, "The Prince Who Was a Thief," in which the pageantry of the ancient east is captured splendidly, in Color by TECHNICOLOR.

Marine saga: Robert Ryan is brought face to face with the grim realities of war in this scene from "Flying Leathernecks," RKO's Color by TECHNICOLOR tribute to the airmen of the Marine Corps.
She created a sensation: In Universal-International's "Little Egypt," filmed in Color by TECHNICOLOR, Rhonda Fleming portrays the dancer who introduced the eyebrow-elevating "Hootchy-Kootchy," which was one of the more memorable features of the 1893 Chicago World's Fair.

Tender meeting: Mary Beth Hughes and Richard Travis share a romantic moment in the Pine-Thomas production for Paramount, "Passage West," filmed in Color by TECHNICOLOR.

He loves his work: Gene Kelly, an art student in Paris, is in love with Leslie Caron, whom he has portrayed on canvas here in Metro-Goldwyn-Mayer's "An American in Paris." The Color By TECHNICOLOR film introduces Miss Caron to the American public.
**Technicolor Feature Schedule**

**CURRENTLY RELEASED**

- "Al Jennings of Oklahoma" — Columbia
- "Apache Drummer" — Univ.-Int'l
- "Bird of Paradise" — 20th Century-Fox
- "Double Crossbones" — Univ.-Int'l
- "Excuse My Dust" — RKO
- "Flying Leatherneck" — 20th Century-Fox
- "Great Caruso, The" — M-G-M
- "Half Angel" — M-G-M
- "Last Outpost, The" — Paramount
- "Lorna Doone" — Columbia
- "Lullaby of Broadway" — Warner Bros.
- "Mr. Imperium" — M-G-M
- "On the Riviera" — 20th Century-Fox
- "Painted Hills, The" — M-G-M
- "Pueblo" — LeMay-Templeton, Paramount
- "Royal Wedding" — M-G-M
- "Sansan and Delilah" — DeMille, Paramount
- "Sons of the Desert" — Warner Bros.
- "Take Care of My Little Girl" — Columbia
- "Tales of Hoffmann" — London Films Production
- "Valentino" — Columbia

**TO BE RELEASED**

- "Aaron Slick from Punkin Crick" — Paramount
- "Across the Wide Missouri" — M-G-M
- "Alice in Wonderland" — Disney, RKO
- "Anne of the Indies" — 20th Century-Fox
- "Bonnie Prince Charlie" — London Films Production
- "Captain Horatio Hornblower, R.N." — RKO
- "City of the Angels" — Warner Bros.
- "Cattle Drive" — Univ.-Int'l
- "Cove, The" — Univ.-Int'l
- "Cimarron Kid" — Univ.-Int'l
- "Crosswinds" — Pine-Thomas, Paramount
- "David and Bathsheba" — 20th Century-Fox
- "Distant Drums" — Warner Bros.
- "Elisabeth of Lolymerod" — Warner Bros.
- "Eulensipimpern, The" — London Films Production
- "Fine Day" — Univ.-Int'l
- "Flame of the Desert" — Univ.-Int'l
- "Flying Feather" — Nat Holt, Paramount
- "Friendly Island" — 20th Century-Fox
- "Golden Horde" — Univ.-Int'l
- "Gone to Earth" — London Films Production
- "Half Breed" — RKO

**IN PRODUCTION**

- "African Queen" — Rolumus Pictures, Ltd.
- "Battle of Apache Pass, The" — Univ.-Int'l
- "Bolus of New York" — M-G-M
- "Big Trees" — Warner Bros.
- "Bronze Busters" — Univ.-Int'l
- "Bugsy in the Afternoon" — Warner Bros.
- "California Conquest" — Columbia
- "Cimarron Kid" — Univ.-Int'l
- "Denver & Rio Grande" — Nat Holt, Paramount
- "Golden Girl" — 20th Century-Fox
- "Greatest Show on Earth, The" — DeMille, Paramount
- "House on the Square, The" — 20th Century-Fox Prod., Ltd.
- "Ivanhoe" — 20th Century-Fox
- "Le Jockey" — 20th Century-Fox
- "Me and Vultures Fly" — Ealing Studios

**Technicolor Short Subjects**

**CURRENTLY RELEASED**

- "Alpine for You" — Famous, Par.
- "As the Crow Lies" — Famous, Par.
- "Barefaced Flatfoot" — United Prds., Col.
- "Cat Napping" — M-G-M
- "Cheese Chasers" — WB Cartoons
- "Chow Hound" — WB Cartoons
- "Double Cross Country Race" — Famous, Par.
- "Droopys Double Trouble" — M-G-M
- "French Rerebit" — WB Cartoons
- "Georgie and the Dragon" — United Prds., Col.
- "Golden Egg Goose" — Terrytoons, 20th-Fox
- "Hare Raising Tail" — WB Cartoons
- "His Horse is Horsy" — M-G-M
- "Hound of the Prairies" — Famous, Par.
- "Injun Trouble" — Terrytoons, 20th-Fox
- "Kings of the Outdoors" — Warner Bros.
- "Land of Lost Watchers" — Famous, Par.
- "Leghorn Swogled" — WB Cartoons
- "Magic Maestro" — Warner Bros.
- "Manna's Forty Niners" — Famous, Par.
- "Nutty-Kitty Kitty" — M-G-M
- "Rabbit Fire" — WB Cartoons

**IN PREPARATION**

- "African Intrigue" — Grainger, RKO
- "Beachcomber, The" — George Maynard Productions
- "Bell's on Their Trousers" — 20th Century-Fox
- "Big Cat, The" — M-G-M
- "Big River" — Warner Bros.
- "Brave Warrior" — Columbia
- "Caballero, The" — Columbia
- "Corb Gold" — Warner Bros.
- "Coyote Bus" — Columbia
- "Dad's a Strip" — 20th Century-Fox
- "Gilbert and Sullivan" — British Lion-Korda
- "Golden Hawk" — Columbia
- "Hans Christian Andersen Story, The" — Goldwyn
- "Huckleberry Finn" — M-G-M
- "I Ain't got a Heart" — 20th Century-Fox
- "Imposer, The" — Edw. Small, Columbia
- "Lavoly to Look at" — M-G-M
- "Lumberjack and the Lady, The" — Warner Bros.
- "Merry Widow" — 20th Century-Fox
- "My Music" — RKO
- "Pan Tang" — Univ.-Int'l
- "Queen of the Mosquitoes, The" — Dzanziger Brothers
- "Sapphire Sal" — Paramount
- "Scarabaeous" — M-G-M
- "Shane" — Paramount
- "Silver Nutmeg" — George Maynard Productions
- "Skirts Ahoy" — M-G-M
- "Sleeping Beauty" — British Lion-Korda
- "Smoking Love Me" — Paramount
- "Son of the Paleface, The" — Paramount
- "Student Prince, The" — M-G-M
- "Thief of Damascus" — Columbia
- "Three's Company, The" — Sydney Box
- "Twenty-One Days" — M-G-M
- "Under All Flags" — Univ.-Int'l
- "U.S.O. Story, The" — Wald-Kraftan, RKO
- "Ways of a Gaucho" — 20th Century-Fox
- "Will Rogers Story, The" — Warner Bros.
NEVER the one for indecision, she went before a meeting of Paramount executives. She dwelt on the qualities of the script, the eminence of Astaire, the star of stars. The picture deserved Technicolor, she pleaded, and asked that the shooting schedule be changed accordingly.

Politely, but firmly, she was turned down.

The picture was ready to roll; Mr. Astaire had already agreed to black-and-white. That was how it would be.

Shortly thereafter, Miss Hutton was guest of honor at the annual Press Photographers’ Ball in Washington. Among the scheduled festivities was a dinner at which she was the sole feminine guest. Among those present was Barney Balaban, president of Paramount.

CORRECTION
In the March, 1951, issue of TECHNICOLOR News & Views, color photograph No. 7 on page 4 was erroneously identified as a still from the Pine-Thomas film, “The Last Outpost,” released by Paramount. The picture should have been credited to the Nat Holt production, “War Path,” a Paramount release.

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TECHNICOLOR ANNUAL REPORT
CONTINUED FROM PAGE ONE

Dividends per share of capital stock amounted to $2, for a total of $1,846,300.00. (1949—$2; total, $1,840,189.00.)

Consolidated current assets were $8,282,041.87 and consolidated current liabilities were $4,082,877.59. The cash balance and United States Government obligations together, including accrued interest, amounted to $6,233,290.93, on Dec. 31, 1950.

“The expansion program was completed within the estimated cost of $3,500,000.”

After giving effect to this investment in permanent assets, net current assets have decreased slightly from $4,362,200.80 as of Dec. 31, 1949, to $4,199,204.28 as of Dec. 31, 1950.

The TECHNICOLOR company, Dr. Kalmus stated, “closed the year in a very strong liquid position with more than $6,200,000 in cash and United States Government obligations; approximately $4,200,000 net current assets; no bank loans; no preferred stock; no mortgages.”

In May of 1950 TECHNICOLOR announced a reduction of 1/2 cent per foot for 35 millimeter motion picture theatrical feature release prints on single orders of 250 prints or more and 125 prints or more of short subjects, for distribution and use solely in the United States.

TECHNICOLOR Ltd., the British affiliate company, enjoyed a record breaking increase in both profit and film output in its fiscal year ended Nov. 30, 1950.

Net profit reported was £204,923. (1949—£125,272.) Footage sold and shipped was 101,486,243, an increase over 1949 of 9,304,397 feet. Seven feature pictures were produced by TECHNICOLOR Ltd. in 1950.

With 17 feature films now in production or in act of preparation the report states that “the present outlook is that TECHNICOLOR Ltd. will again exceed the record of previous years in the number of feature length productions photographed and processed by it.”

A second announcement of importance during 1950 revealed that a new TECHNICOLOR photographic system had been developed, permitting use of uncorrected incandescent lighting in color photography and decreasing the lighting requirements to a point within the range used for black and white.

“Major studios have tested this new TECHNICOLOR system and the results in all cases received high praise from customers, who foresee not only important savings in production costs, but also photographic achievements hitherto unobtainable,” Dr. Kalmus said.
When Betty was asked to say a few words, she rose and faced the assembly. “Gentlemen,” she said, “you see me in my true colors—blonde hair, brown eyes, blue dress. Right?”

Appreciatively viewing the pretty young star, the audience acquired resounding. “Now, tell me something else, fellows,” Miss Hutton went on. “How would you rather see me on the screen—in TECHNICOLOR, which shows me as I am now, or in black-and-white?”

A thundering chorus of “TECHNICOLOR!” swept the room. Betty Hutton, diplomat without portfolio, turned and smiled. “You see, Mr. Balaban?” she asked demurely.

The picture, “Let’s Dance,” was made in Color by TECHNICOLOR.

From that film Betty went into “Annie Get Your Gun” for MGM—another triumph both for TECHNICOLOR and for her. She is now before the cameras in “The Greatest Show On Earth” for Cecil B. DeMille, a super-extravaganza which presents all of the gay, gaudy spectacle of the circus in Color by TECHNICOLOR.

By now, Betty refers to herself as “The TECHNICOLOR Kid”—a slangy but nonetheless accurate description of the girl who is so wholeheartedly a proponent of the process.

“I’m afraid it runs in the family, too,” Betty smiles. “My 5-year-old, Lindsay, saw her first thunderstorm in the mountains this summer. She wasn’t scared a bit—she just stood and watched the lightning zipping around, and then she looked up at me and said: “Mama—wouldn’t that be just BEAUTIFUL in TECHNICOLOR?”

During World War II, Disney training films were in use by every branch of the Armed Forces.

“In some of the technical subjects we were obliged to deal with, adequate representation would have been impossible without TECHNICOLOR,” Disney said to Dr. Kal- mus, “Weather maps, for instance, became enormously more readable by use of color. Again, when we had to simulate the flare patterns of a bombing run for an RAF training film for pilots and bombardiers, TECHNICOLOR was invaluable.” Among the many official government films made by the Disney studio during the war were four educational pictures which quickly became rated as classics in their fields: “Aerology” (depicting the “inside” of storms, for Navy pilots), “Education for Death,” “Reason and Emotion” and “Chicken Little.” In January, 1943, 94% of the Disney product bore the label of governmental agencies. In that month, 30,000 feet of negative was exposed—the same amount as had constituted the output of the Disney plant’s “biggest year” only a short time before.

Disney’s impudent, debunking “Der Fuehrer’s Face” won for its creator an Academy Award at a time when the cartoon’s prototype was strutting arrogantly through stricken Europe. The effect of this spirited and colorful assault on Nazi ideology perhaps could not be measured precisely in terms of its uplift of American morale, but it was great.

The Disney plant of today is a veritable fairyland to visitors fortunate enough to see the inner workings of the mammoth studio. On the “story board” can be seen key sketches in color, which outline the major action of the latest Disney production. Moving along the “production line,” the visitors penetrate the color laboratory (picture on page two) where, as one astonished viewer commented, “it looks as if a rainbow had exploded.” Here the myriad colors necessary to cartoon production are mixed from raw pigments. Here, row upon row of jars of paint line shelves which extend from floor to ceiling, the colors covering every shade of the spectrum. Disney artists work with more than 1000 tones, all carefully numbered, so the matching of shades becomes a mechanical matter.

In connection with the requirements of his everyday work in the animated cartoon field, Disney summed up TECHNICOLOR by describing it simply as “an ideal commercial product.”

“It gives us everything we paint,” said the Wizard of Wonderland, “and that’s all any artist can ask.” It is quite obviously all that his public asks, too: the privilege of seeing, faithfully reflected in Color by TECHNICOLOR, the sprightly wit, the elfin whimsicality and the superb artistry of Walt Disney on the nation’s theatre screens.