

Delta Kappa Alpha

National Honorary Cinema Fraternity



1977
SPRING AWARDS
BANQUET

honoring

JERRY GOLDSMITH

ALBERT WHITLOCK

Sunday, May 15, 1977

Universal City Studios

Delta Kappa Alpha

National Honorary Cinema Fraternity



Division of Cinema

UNIVERSITY OF SOUTHERN CALIFORNIA
SCHOOL OF PERFORMING ARTS
UNIVERSITY PARK
LOS ANGELES, CALIFORNIA 90007

DKA Honoraries

Julie Andrews
Fred Astaire
Lucille Ball
Lucien Ballard
Anne Baxter
Richard Brooks
Frank Capra
William Castle
Stanley Cortez
George Cukor
John Cromwell
Delmer Daves
Stanley Donen
Irene Dunne
Allan Dwan
Blake Edwards
Rudy Fehr
Sylvia Fine
John Flory
Glenn Ford
Gene Fowler
Marjorie Fowler
John G. Frayne
Arthur Freed
Lee Garmes
Greer Garson
John Green
Conrad Hall
Henry Hathaway
Howard Hawks
Edith Head
Alfred Hitchcock
Wilton Holm
Ross Hunter
John Huston
Norman Jewison
"Chuck" Jones
Gene Kelly
Stanley Kramer
Jack Lemmon
Mervyn LeRoy
Sol Lesser
Rouben Mamoulian
Walter Matthau
Steve McQueen
Paul Newman
Les Norvins
Jack Oakie
Charles Palmer
Gregory Peck
Mary Pickford
David Rakvin
Hal Roach
Miklos Rosza
Rosalind Russell
Mark Serrurier
Jean Simmons
Mogen Skot-Hansen
Sidney Solow
Robert Snyder
Barbara Stanwyck
George Stevens
James Stewart
Robert Strasser
Gloria Swanson
Daniel Taradash
Norman Taurog
William Tuttle
Svytko Vorkapich
King Vidor
Hal Wallis
Jack Warner
Mae West
Wally Westmore
Haskel Wexler
Charles Wheeler
Lyle Wheeler
Billy Wilder
Elmo Williams
Robert Wise
Roy Walford
Forrest Woodward
William Wyler
Fred Zinnemann

Dear Friends:

On behalf of Delta Kappa Alpha, I would like to take this opportunity to welcome you to our 1977 Spring Awards Banquet.

Twice a year, DKA honors members of the motion picture industry for outstanding contributions to their specific crafts and talents.

This year, we are proud to initiate as honorary members of DKA Albert Whitlock, who will receive the Pioneer in Film Award, and Oscar winning composer Jerry Goldsmith.

This evening, these gentlemen will join the 109 other artists who have been honored over the past forty years.

Once again, I would like to thank you for coming. More importantly, I would like to thank you for your continued support of both DKA, and the USC Division of Cinema.

Robert R. Klaus
President

RRK/gm

In Memoriam

Eric Berndt
Charles Brackett
Joe E. Brown
C. B. DeMille
John Ford
Karl Freund

William Goetz
Sir Cedric Hardwicke
James Wong Howe
Eli Lasker
Fritz Lang
Jesse Lasky

Harold Lloyd
Frances Marion
William Cameron Menzies
Fred Metzler
Arthur Miller
Boris V. Morkovin

William Perlberg
William Seiter
George Stevens
Gregg Toland
Jerry Wald
Lawrence Weingarten
Adolph Zukor 10/76

PROGRAM

1) WELCOME

Robert Klaus: President, DKA
Dr. E. Russell McGregor: Cochairman,
USC Division of Cinema

2) INTRODUCTION

Gordon Meyer: Chairman, DKA Banquet Committee

3) TRIBUTE TO ALBERT WHITLOCK

Henry Bumstead
Verna Fields
Frank McCarthy
Bill Taylor
Mort Zarcoff, Moderator

4) PIONEER IN FILM AWARD

Alfred Hitchcock

5) TRIBUTE TO JERRY GOLDSMITH

Saul David
Verna Fields
Frank McCarthy
John Milius
Franklin J. Schaffner
Arthur Knight, Moderator

6) PRESENTATION OF AWARD

Lionel Newman

Program Coordinated and supervised by Gordon Meyer

Delta Kappa Alpha, National Honorary Cinema Fraternity, was founded at the University of Southern California in 1936. Its purposes are to provide an opportunity for fellowship among students of Cinema; to maintain a relationship between the motion picture industry and film students; and to promote the phases of film that are symbolized by the initials D K A: Dramatic, Kinematic, Aesthetic.

Matte Demonstration Reels compiled by Bill Taylor
Film Clips coordinated by Rick Victor and Gordon Meyer
Treasurer: Chris Huntley
Typist: Sylvia Lowery
Decorations: Leilani Empeno

DKA Banquet Committee:

Gordon Meyer, Chairman

Mark Fisher

Chris Huntley

Sylvia Lowery

Irene Dean

Bob Klaus

Vicki Rhodes

Dika Ryan

Ken Voss

Marcus Weaver

Barry Zetlin

J. Brent Shroyer

Special Thanks To:

USC

Lynn Jewell

Arthur Knight

Universal Pictures

Bonnie Clark

Tom Grey

Bill Taylor

Verna Fields

Twentieth Century-Fox

Bob Dingillian

MGM

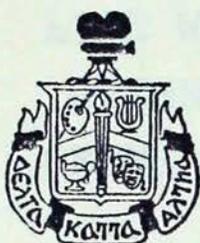
Ted Hatfield

Paramount Pictures

Bob Goodfried

United Artists

Delta Kappa Alpha



National Honorary Cinema Fraternity

AWARDS BANQUET

JUNE 13, 1976

USC FACULTY CENTER

1976 DKA AWARDS

HONORARY MEMBERSHIPS

LYLE WHEELER

GLENN FORD

DELMER DAVES

PIONEER IN FILM
AWARD

HAL ROACH

HAL ROACH

At the turn of the century, the movies were not only an incredible, exciting phenomenon of moving images and captured moments, but by far the damnest business you could imagine. In truth, the flickering images represented a genuine frontier... a place where every step was fresh and new... a territory without rules and established pathways.

The men who pioneered the movies reflected this frontier spirit in their diverse and unlikely backgrounds: a laborer, a mule skinner, a truck driver, a freight supervisor, a saloon swamper, a prospector, a cowboy. Actually, one man was all of these before he came to Los Angeles. Hal Roach was lured into the business about 1912 by a newspaper ad for the Bison Company (Later Universal) offering "dollar, car fare and lunch to work in motion pictures in Western costume." The rest, as they say, is history.

Quickly recognizing his shortcomings as an actor, Roach moved behind the camera to become an assistant director, try his hand at writing and directing, and soon form his own production company. Forshadowing his hybrid ability to spot and develop comic talent, in 1915 Roach asked an extra named Harold Lloyd to appear in his first picture. Later, the two men developed the character of Lonesome Luke for their series of "Phunphilms," some of which Roach directed.

In the years to follow, Roach's comic genius brought about the pairing of Stan Laurel and Oliver Hardy as one of the screen's greatest and most enduring comedy teams, created the ever-popular "Our Gang" series, and world reel with the antics of Charlie Chase, Patsy Kelly, Harry Langdon, Zazu Pitts, Will Rogers, Thelma Todd and a host of other comic delights.

In a 1969 interview with author Anthony Slide, Hal Roach described his love affair with comedy in this way:

Laughter comes from children...the great comedians imitate children. That's their ability. To be a great comedian, you have to be a great actor, you have to portray something. There is not a great visual actor that I know of whose every movement is not that of a child...that is the basic idea of so-called slapstick comedy.

But despite this strong identification with comedy, Hal Roach has also been responsible for a Ruth Roland serial, a quartet of westerns, and dramatic films like the John Steinbeck classic OF MICE AND MEN (1939) and the original version of ONE MILLION B.C. (1940). In all, a remarkable output of nearly two thousand shorts and features ranging from the early venture with Harold Lloyd to the compilation film THE CRAZY WORLD OF LAUREL AND HARDY (1965) qualifies Hal Roach as film pioneer extraordinaire.

James C. Wagner

LYLE WHEELER

Mr. Wheeler, a graduate of the USC School of Architecture, entered the motion picture industry in 1931 as a Sketch Artist and Designer at MGM, becoming an Assistant Art Director on TALE OF TWO CITIES in 1934. At the request of David O. Selznick, he became Supervising Art Director for Selznick-International in 1935. He worked with Alexander Korda from 1941 to 1943, then returned to MGM for a brief period. Mr. Wheeler joined Twentieth Century Fox in 1943 as Supervising Art Director and Color Director, an association which lasted seventeen years. Since becoming an Independent Production Designer in 1960, he has worked on films produced by Otto Preminger, Lawrence Turman, Sam Spiegel, Jerry Lewis, William Frye, and M.L. Frankovich. During his career, Lyle Wheeler has been the Supervising Art Director or Production Designer for more than 700 motion pictures and over 200 television segments.

Mr. Wheeler has received 42 nominations for Best Art Direction, and has won five Oscars, for GONE WITH THE WIND, ANNA AND THE KING OF SIAM, THE ROBE, THE KING AND I, and THE DIARY OF ANNE FRANK. His other filmic achievements include ALL ABOUT EVE, TITANIC, DADDY LONG LEGS, JOURNEY TO THE CENTER OF THE EARTH, and THE DAY THE EARTH STOOD STILL. One of the most prolific and consistently inventive art directors in Hollywood, Mr. Wheeler has earned the admiration and respect of the film making community.

Steve Robertson

GLENN FORD

"I never really set out to be an actor... I only knew that I wanted to be connected with the theater in some capacity." So said Glenn Ford, one of the most modest and versatile actors around, who can play the most intensely serious character with the depth and concentration that he gives to the lighter comedic roles. A typecast Glenn Ford is hard to imagine.

After graduating from Santa Monica High, he became active in five local theater groups, with a different function in each one. At The Players group in Santa Monica he acted in over 50 plays before some Hollywood talent scouts saw him, which soon resulted in a screen test and a contract with Columbia in October, 1939.

After service with the Marine Corps during World War II, his career took a strong turn upward with roles in A STOLEN LIFE and GILDA. He has won many awards for his social and humanitarian involvements, as well as a number of film honors, including two "Silver Spur" awards as the outstanding western star.

His strongest, most thoroughly expressed dramatic characters were created in THE BIG HEAT, THE BLACKBOARD JUNGLE, TRIAL, EXPERIMENT IN TERROR, and THE BROTHERHOOD OF THE BELL. As for the comedy roles, the most distinctive were in THE SHEEPMAN, TEAHOUSE OF THE AUGUST MOON, POCKETFUL OF MIRACLES, and THE COURTSHIP OF EDDIE'S FATHER.

Perhaps if it weren't for eating that dish of chocolate ice cream in his first play, Tom Thumb's Wedding, at the age of four, the world would have been denied a great, consummate, thoroughly likable talent. In the actor's own words, "That sold me on becoming an actor."

Dale Winogura

DELMER DAVES

With a total of 28 hobbies, its a wonder that Delmer Daves found any time to write and direct movies. But he did, and the world is all the richer for his contributions to the western, war film, epic and romantic melodrama. He is one of the best liked directors in Hollywood, and was one of the first major discoveries in the French auteur theory circles.

Mr. Daves got his first studio job in 1927 as an assistant property man with James Cruze productions at the old Metropolitan lot. A year later, after submitting 20 pages of ideas to director Sam Wood, he was made technical advisor on THE DUKE STEPS OUT, thus beginning his writing career. At Warner Bros. in 1934, Daves was the scenarist for his own story, FLIRTATION WALK, a Frank Borzage musical with Dick Powell and Ruby Keeler.

After a period of free-lancing, Daves returned to Warners to write and direct his first picture, DESTINATION TOKYO, released in 1943. In subsequent films, there emerged a varied and unique body of work that proved to be stylistically intriguing and consistently personal. Film buffs have been quick to point out such unusual technical flourishes such as the subjective camera in DARK PASSAGE (reportedly the first ever executed by an Arriflex), the use of infrared film to create the youth's state of mind in THE RED HOUSE, and the red filters to create the drought effect in 3:10 TO YUMA, so essential to the story. Daves was one of the first to consistently use actual locations in his films, with only DEMETRIUS AND THE GALDIATORS shot entirely on the studio lot. For some reason he has not been given enough credit for making SPENCER'S MOUNTAIN, the film which spawned the popular TV series THE WALTONS.

As to his own feelings on film-making, Daves has said:

"a greatly talented director needs to acquire practiced skills, a soaring imagination, a fountainhead of energy, an ever-reliable sense of humor, the ability to get the absolute best out of not only the cast but the crew, the blessing of flexibility, and the ability to think swiftly whenever the inevitable emergencies arise. And - to put it in the lingo of the new generation - 'without ever losing his cool, man.'"

Andrew Sarris provided Daves's work with a most affectionate defense: "Call it Camp or call it Corn. The director does not so much transcend his material as mingle with it."

Dale Winogura