



# NEWSLETTER

## DKA BANQUET

Glenn Ford, Delmer Daves, Lyle Wheeler, and Hal Roach, Sr., will be honored on Saturday, May 8, at a luncheon being held by Delta Kappa Alpha, the national honorary cinema fraternity, at the University of Southern California. The luncheon will be held at the Los Angeles Hilton, with screenings of the honorees' films scheduled over two weekends at USC. Tickets will be \$7.50 each for a member and one guest. Additional guests and outsiders will be charged \$11.

Glenn Ford began his film career with "Heaven With A Barbed Wire Fence" in 1939. This film and others such as "3:10 To Yuma", "The Blackboard Jungle", and "The Sheepman" will be included in the screening program.

Delmer Daves, who directed Ford in "Jubal", "3:10 To Yuma", and "Cowboy", was an actor in film who later became a writer. Daves became a director with "Destination Tokyo" in 1943. Among his directing credits are "Dark Passage", "Broken Arrow", "Demetrius And The Gladiators" (the second cinema-scope film), "A Summer Place", and "Spencer's Mountain".

Lyle Wheeler, a former USC architecture student, became an art director at Selznick, where he won first academy award for "Gone With The Wind". In the mid forties Wheeler became supervising art director at 20th Century Fox, working on such films as "The Robe", "Anna And The King Of Siam", and "The Diary Of Anne Frank".

Hal Roach, who will receive

the 'Pioneer in Film' award, was the founder and director of Hal Roach Studios. The Roach Studios specialized in comedy shorts such as those of Harold Lloyd, Laurel and Hardy, and the 'Our Gang' series.

Tentatively lined up as presenters or speakers at the DKA Banquet are: Allen Dwan, director of "Sands Of Iwo Jima", "Rise And Shine", "Aboard With Two Yanks". Robert Wise, director of "Day The Earth Stood Still", "The Sound Of Music", and "The Hindenburg". Gordon Douglas, director of; "Them", "In Like Flint", and "General Spanky". Dale Hennesy art director and visual concept for; "King Kong", (Dino de Laurentis). Arthur Knight, critic for the Hollywood Reporter.

Gen. Frank McCarthy, producer of; "Patton" and "McArthur"; Delbert Mann, director of; "Dear Heart", "Marty", and "A Gathering Of Eagles"; Walter Plunkett, costume designer for "Gone With The Wind"; Barry Shear, director of "The Deadly Trackers"; Cornell Wilde, actor/director of "The Treasure Of The Golden Condor", "Beach Red", and "Shark's Treasure"; George Duning, composer of; "3:10 To Yuma", "From Here To Eternity", and "Picnic".

For additional information contact Brent Shroyer at: 213-747-0783.

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Ed.'s note: This is the second of two articles concerning the problems of 480

## A LOOK AT THE "OTHER SIDE" OF THE 480 PROBLEM

by John Blizek

The 480 problem is basic and clear cut - more students want to take the production course than can be accommodated by the department under the present setup. The corollary problems, especially project selection by the faculty, begin to complicate the 480 issue so that in the end, neither those supporting nor protesting the present situation can claim a basic and clear cut solution.

The "givens" are a. cinema enrollment has grown, increasing the demand for production experience: b. this demand has been intensified since 480 was made a degree requirement: c. the department has a limited budget which restricts the growth needed to meet the increasing student demands.

In order to expand the number of 480 productions to accommodate all students wishing to enroll, one must consider the costs involved. The equipment available, which many feel is sorely inadequate at the present would have to be augmented. The costs of maintenance, repair and expendable items would grow. The faculty to student ratio must be thinned or additional personnel hired. Additional production budgets must be made available. With increasing raw stock and processing costs, the present 480 budget is in need of expansion. There is a distinct possibility that present budget allotment may shrink next semester.

With restrictions on the most desirable and direct solution causing a situation in which a selected few may work on a 480 production, the selection process becomes the focal point for

criticism. What are some of the criteria for project approval? Should they be codified? Favoritism toward some, discrimination against others and preference for certain types of films are some of the accusations leveled at the selection committee. (It is possible to avoid the selection process though it is most likely unfavorable to all concerned. The scope of the 480 project may be reduced with people assigned to crews as was done in the past.)

What does the selection committee look for in a project proposal? Fundamental criteria to Dave Johnson are "Is the project viable - can it be done under the 480 conditions?" and "Does it offer a proper learning experience, a variety of problems that can be solved by a variety of people in a variety of ways?"

Is the competence of individual crew members considered as part of the overall project and therefore a factor in approval? Johnson said he feels it is. "If you get some wimpy guy in there as production manager, you know it's impossible."

Bob Kaufman disagrees, "We try not to make judgements based upon whether or not we think the student can accomplish the project because someone may come in with something that we think is too difficult - should we say 'no don't try it'? We go on the basis of whether or not the script is in a stage that looks like it will be ready to go in time for the semester. Some of these things they say they submitted as scripts weren't really scripts. They might not even be considered ideas yet."

Of the approximately 20 proposals submitted, six to eight were not considered 'ready to go' because either a full crew complement had not been formed or the idea was not in script form. Johnson cites another reason for project disapproval.. "They come

! Flash !

If you haven't been able to find Dr. Kantor lately, there's a reason. When Grant Beglarian, Dean of Performing Arts, left on sabbatical this semester, our chairman was chosen to take over the temporary position. Now he is dividing his time between the Cinema Department. Russ McGregor has been helping out so that Cinema doesn't fall apart in his absence.

MINUTES FROM THE DKA MEETINGS OF  
APRIL 5 & 22

1. \$200 was again voted for a typewriter, although no typewriter has been purchased.
2. The screening of films based upon the works of Sinclair Lewis is scheduled for May 29.
3. Invitations have gone out and, and provided that there is some response, the first (and only) job seminar, part of the series entitled "Avoiding Unemployment In The Film Industry" will be held Saturday, May 15 at 7:30 pm. Panelists will include various editors who will give sage advice on their noble profession.

4. NOTABLE QUOTE --  
"Stuff that"

-- Bob Klaus --

--4/22/76--

uttered in disgust by anonymous member, Bob Klaus at last meeting, which included various activities such as stuffing and addressing envelopes of the banquet invitations.

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--NEXT DKA MEETING--  
WILL BE MAY 5

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CBS SCHOLARSHIPS

For the past two years CBS has donated \$100,000 to the Cinema Department. This grant has been obtained by Dr. Kantor. Unfortunately this fund must be applied for each year by Dr. Kantor and there is no guarantee that the network will continue its present policy. By awarding students of special merit, CBS hopes to develop talent and possibly benefit from it in the future. This year's honors went to eight students. In History/Criticism: Alan Cranis, Ron Elwood, and Betsy McCaine. The Production awards went to Harold Burke, Paul Plouff, Pak Tong Cheuk, William Martin and Charles D. Wilbert.

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INACTIVE LIST  
by Mike Justeson

Once again many of the fold have strayed, and have found themselves in the clutches of the "excrement" list (inactive list). Their reasons vary from egotism to innocence. But the real reasons are that they've missed three meetings or have not attended committee meetings. If, in short, you've just sat on your can, you are now a member of the list. But ignorance of the law is no excuse. Alas, their fate is the dreaded inactive list. To redeem themselves in the eyes of the faithful and become active and thus gain all the benefits, i.e. Wed/Fri. screenings and member-priced banquet tickets, they must attend two or more meetings in a row; join a committee; or do special work such as putting up posters. See Tim McHugh to remove yourself from the excrement list. Don't delay -- the place is beginning to smell funny.

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WEDNESDAY/FRIDAY  
SCREENINGS

May 5-	"Return Of The Pink Panther"
7	"Love And Death"
12	"French Connection II"
14	"The Four Musketeers"

in with a feature script; 25, 30, 40 pages and proceed to cut it down to fit a 10, 15, 20 minute time slot and it's ridiculous. Better to start the other way.... write something for a 10 to 20 minute format."

A codified set of criteria has been suggested as a means to prevent the alleged personal prejudice which influences the selection committee. Russ McGregor feels the students would be worse off with this alternative. He thinks it would be extremely difficult to engineer meaningful and acceptable criteria and would deteriorate into a situation of testing the system. At best, students concern and energy would be diverted from developing a project to satisfying essentially arbitrary requirements.

So where does this leave us? Without enough money to solve the problem properly we must piece together an alternative from several proposals each having drawbacks of their own. The following is a list of proposals which may or may not be acceptable to all concerned but reflects the thoughts of several people involved in the 480 situation.

1. Offer 480 during the entire 11 week summer session with 479 during the preceding spring semester.

2. Involve more people in a large project like a feature film similar to "Oh Brotherhood: with speculative funding from a production pool with profit (if any) being returned to the pool.

3. Sponsored films, budgeted from outside sources with student creative control.

4. Develop more alternative courses to 480 and make the present alternatives (479, 449, 549) more attractive.

5. Video, which will likely be in operation in two and a half years with both studio and mobile facilities, can bear some of the 480 burden.

6. Student financing of their own projects.