



Delta Kappa Alpha

ALPHA CHAPTER

NEWS-LETTER

FOUNDED 1936

UNIVERSITY OF SOUTHERN CALIFORNIA

FALL 1978

Steven Spielberg Given Associate Membership

by Peter Pampusch

On the evening of Wednesday, October 4th, writer-director Steven Spielberg was the featured guest at a DKA-sponsored seminar held in Norris Cinema Theater. Spielberg answered questions from moderator Michelle Manning and the near-capacity audience, which consisted of DKA members, their guests, and students in advanced cinema production courses. Clips from all of Spielberg's films, from *Amblin'*, a 35mm short film, to the current *Close Encounters of the Third Kind*, were screened during the seminar.

When asked about his cinema school experiences, Spielberg said, "My ambition was to go to U.S.C., but I couldn't get in, my grades were so poor."

He seemed genuinely embarrassed during the film clips from *Amblin'*, and he explained afterward the reason for his making the film. "I wanted a calling card (at the studios). . . . Before *Amblin'*, I made 16 short films, and they didn't get me anywhere. . . . *Amblin'* I shot in 35mm, and in color. I thought I'd have a chance to exhibit it in a theater. . . . *Amblin'* was not typical of my work. This was the last short film I made." He went on to say that, "This was the most polite, this was the most sugary, this was the most deadheaded movie I've ever made."

On *Duel*, his only made-for-television film, Spielberg said, "I think I enjoyed making this movie more than I've enjoyed making any other feature. I guess that's because when you have to work fast, that precludes heavy thought process. . . . I sometimes think that. . . the enemy of the movie maker is too much time, too much money, too much of the though process. . . . I would do a movie for television the moment I found a piece of material conducive to the small screen."

"If you get the chance to do TV. . . take it! I would kill to do television, because I think it's the greatest training ground in the world. I think it's very, very healthy to learn what compromise means. It's very healthy to know that your compromised idea may be better than your original idea. I've seen my best ideas happen when I had to find another way."

Spielberg had nothing but praise for Vilmos Zsigmond, his cinematographer. "He's a remarkable man. . . . He's very enthusiastic. . . . I love working with people who have their own ideas, because I don't have all the ideas." As for his working relationship with John Williams, the composer, Spielberg said, "You just turn John loose, you don't work with him."

As for films that feature many special effects: "The difficulties of working with special effects films, as you can probably see, are enormous. I mean, they're unfathomable. I swear to you: don't make a special effects movie, never make a special effects movie. It's worth it sometimes in retrospect, but while you're making it you have absolutely no hope in the world. I was never more depressed on a movie than on *Close Encounters*, especially the special effects area. . . . We spent so long trying to make the effects like nothing seen before, and at the same time trying to make them realistic. . . . It took a long time because we aren't capturing sight

so much, we're capturing emotion. It's very hard to visualize emotion. To make light effervescent and moving and making you want to walk into the light as opposed to running away from it. . . . We experimented. *Close Encounters* is literally an experimental film."

Spielberg talked about Cary Guffey, the four year old co-star of *Close Encounters*; "He has to grow up. I wish he wouldn't. He's very special. . . . He was chosen at the very last moment. At the very last moment of production he showed up, almost like he dropped out of the sky. It was very strange."

Spielberg said that one filmmaker with a great influence on him was animator Chuck Jones. "His cartoons have had a great influence on me. . . . I've known who Chuck Jones was ever since I was a kid. . . . I think Chuck is really a genius. I don't think there's anybody quite like Chuck working today. He's still active in animation. . . . He does chases better than anybody else. He does chases better than Billy Friedkin. He does chases better than Peter Yates. I invited him to be technical consultant on *1941*."

1941 is Spielberg's newest film, currently in the pre-production phase. "*1941* is a broad, broad comedy. It has nothing to do with any movie I've made before. It's just wanting to stretch a little bit, do something different, a little crazy. I had a chance to do something that doesn't make a lot of sense. . . . The movie is off the wall. . . . It's just basically a World War II movie that happens to take place in Hollywood. It's about the Japanese attack on Southern California, and it never really happened, obviously. Toshiro Mifune is the star, along with John Belushi and Danny Ayckroyd. . . . It was written by Bob Zemeckis and Bob Gale. . . . It could sink Columbia, but it's a lark."

And as for the future: "I'd love to do an animated feature. . . . That someone can take an idea and so carefully translate it onto canvas using just light and shadows just fascinates me."

With the formal conclusion of the seminar, DKA officers presented him with a certificate naming him an associate member of Delta Kappa Alpha (On being presented with the certificate, Spielberg, in reference to the infamous fraternity in *National Lampoon's Animal House*, exclaimed, "Oh, no! The Deltas!"). Spielberg was last seen leaving with the print of *Amblin'* under his arm, with the probable intention of destroying it later.



Steven Spielberg during the director's seminar with DKA members

Coming, next issue!

The National Organization: STATUS
The Fall 480's (Student Film Revues)
SPECIAL: 50th Anniversary of USC Cinema
MONTAGE: DKA's 1st Film Festival

Neil Simon to be Honored at DKA Banquet

by Margaret Guerra

It has long been a DKA tradition to honor those people who have contributed greatly to the art of filmmaking. On November 12, DKA has the privilege of honoring stage and screen writer Neil Simon at their Fall Banquet.

The Banquet will include an entertaining look into Mr. Simon's work—past and present. Clips of such popular Simon films as "The Odd Couple", "Barefoot in the Park", "The Sunshine Boys", "The Out of Towners", "Murder By Death", "The Cheap Detective", and "The Goodbye Girl", will augment comments by guest panelists on Mr. Simon's contributions. Rounding out Neil Simon's well-deserved salute, and highlighting the evening will be an interview with Simon by noted film critic Charles Champlin.

The Banquet is to be held at the Variety Arts Theatre, 940 S. Figueroa, where cocktails and dinner will be served. Tickets are priced at \$30 per guest and \$15 for faculty and DKA active members.

Student Film Festival

by Gary Rydstrom

DKA's Student Films Committee will be presenting *Montage: American Film Schools Festival* on December 8, 9, and 10 in Norris Cinema Theatre. Included will be student films from UCLA, NYU, CalArts, and Loyola, in addition to USC. Other schools may attend, but at their own expense. The festival will also be presented at UCLA, most likely the weekend before the Norris screening.

In order to be eligible, each film submitted must be in 16mm, and should be no more than one or two years old. The choice of films is solely up to the individual schools, with the Student Films Committee selecting the USC entries. The films will be evenly divided between the five major schools, and will be judged for festival awards. The judges, not yet chosen, will be people from the industry rather than from the schools.

The festival will run the evening of Friday, December 8, and all day Saturday and Sunday. It is free, and open to everyone. If this initial program proves successful, DKA's multi-school film festival will become a bi-annual event. For more information, contact Robert Orenstein at 746-8251 or Ben Rosales at 747-5643.

"The Many Functions of DKA"

Since its humble beginnings in 1936, Delta Kappa Alpha, like the motion picture industry itself, has managed to survive its numerous ups and downs. As an honorary cinema fraternity, DKA was organized with the vision of helping cinema students to get and maintain contact with the film industry. Today, that vision has evolved and grown to include not only Cinema/Television students, but any USC student with a captivation for films. Members have the opportunity to work together as young filmmakers and to extend their ideas and energies to any one of DKA's 14 committees.

In reaching for professional goals, DKA, with the help of the motion picture industry, has held informative seminars with veterans in various aspects of film production.

Acknowledging that there are no limits to what can be accomplished, DKA has recently initiated a proposal and extended an invitation to the film schools of UCLA, CAL-ARTS, LOYOLA, and NYU to participate in a film school film festival. Another of DKA's recent additions is the Expansion Proposal Committee (EPC). Organized for the purpose of helping acquire a resource center for the fraternity and Cinema/Television department, EPC has set as its goal possible internships with various unions in the industry.

Weathering the changes in philosophy and organization that come with each new generation of filmmakers, DKA now has grown to make room for its 150 active members. The possibilities are endless.

NEWSLETTER COMMITTEE

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Concessions	PAT MCALLISTER
Disneyland Party	ADAM BEZARK
EPC	STEPHEN GREENFIELD
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Publicity	JOHN FULLER
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Special Programs	STEVE BONDS STEVE WALLER
Student Action	AMILE NAJAR
Student Films	ROBERT ORENSTEIN
Weekend Screenings	BRIDGET KILEY
Yearbook	SANDRA WILLARD

DKA MINUTES--Wednesday, November 1, 1978

The meeting was called to order at 12:40 pm by vice president Stephen Greenfield in the absence of President Eric Schubert.

BUSINESS:

Stephen Greenfield proposed that the membership approve \$75 for social committee to use for a party scheduled for either November 10th or 11th, depending on possible Woody Allen screenings. The motion was seconded and unanimously passed, with three abstentions.

Adam Bezark reviewed what has been done on the UCLA/USC Disneyland night project. He said that the idea had been brought up to crowds at the Wednesday/Fridays and that reactions were positive. He suggested that if ticket prices were set at \$5.75 per ticket, this would mean a \$7,000 profit to be split with UCLA. The night would be scheduled to coincide with the opening of the new Big Thunder Mountain Railroad ride at Disneyland. Adam proposed that the membership approve the formation of a Disneyland Project Committee to be responsible for organizing the event. The motion was seconded and unanimously passed.

Nominations were held for the open office of secretary. Laura

and Sandra Willard were nominated for the office. As a quorum was finally present, elections were held. After a tally was made, Sandra Willard was elected to the office.

Steve Bonds announced that Special Programs has arranged a series of tours at Paramount of the Star Trek set. These tours would span over the next few months and each group would be comprised of only five people at a time. The tours will be happening usually on Tuesdays, and sign up sheets will be posted. He also announced that a tour of Warner Brothers is upcoming.

Student Films discussed the upcoming student film festival which has been titled "Montage." The festival will take place on two consecutive weekends, December 1-3 at UCLA, and December 8-10 here at Norris Theater. The same films will be shown at each screening. There will be a competition held with name judges presiding. However, massive publicity is necessary for the event, and UCLA has already forwarded \$800 towards it. Ben moved that the membership approve \$100 for student films to use for publicity for "Montage." The proposal was seconded and passed.

The meeting was adjourned at 1:25.

Respectfully submitted, Sandra Willard



Adam Bezark, Newly Appointed Disneyland Party Committee Chairman and Co-Chairman of the Banquet Committee

Film Clips:

The DISNEYLAND PARTY COMMITTEE was formed November 1 to organize and bring about a Private Party at Disneyland for the entire University. The party is scheduled for May 12 from 8:00 pm to 1:30 am. Adam Bezark, who presently is co-chairman of the Banquet Committee, will serve as chairman. More information concerning the party will be available next spring.

NEW SECRETARY—On November 1, 1978, Sandra Willard was elected by the general membership as the Secretary for the fall semester. As such, she will be responsible for keeping a record of all the proceedings of chapter meetings, and the executive council meetings as well. Currently Sandra is also the chairman of the Yearbook Committee.

FALL ORIENTATION—DKA got the current semester underway at the Fall Orientation meeting in the Norris Cinema Theatre on September 23. After each of the committee chairmen gave a "sales pitch" for his/her respective committee, the film STAR WARS was screened for all attending. Special thanks go to Twentieth-Century Fox, who allowed us the use of the 70mm multi-track stereo print.

The Delta System is the new data retrieval system which DKA will soon implement. The system will help to keep accurate records

of the membership and it will enable DKA to disperse information concerning upcoming programs at a moment's notice. Stephen Greenfield, vice-president of DKA, designed the program for the Delta System. An unique feature of the program is that member's names are used in the program without each being assigned an impersonal number, thus insuring the fraternal nature of Delta Kappa Alpha.

The Committees of DKA

by Lewis Wilkenfeld

DKA is made up of thirteen committees:

The Newsletter committee is responsible for writing and mailing out the DKA newsletter.

Weekend Screenings selects and obtains films for viewing by DKA on weekends. These screenings usually have a recurring theme, such as films by a certain director, or of a certain genre.

Student Films is the committee that works on screenings of student films from U.S.C. and other schools. It is the committee responsible for the upcoming American Film Schools Festival in December—Montage.

Special Programs is responsible for presenting seminars of special interest, such as a seminar of film composers, etc.

The Social committee plans parties and other social events, such as trips to Disneyland and barbecues.

The Casting Files committee is responsible for filing the resumes and pictures of actors and actresses that come in. These are filed for reference use by U.S.C. filmmakers.

The Banquet committee is responsible for all aspects of the banquet, which honors a prominent person in the field of cinema each semester.

The Photography committee takes pictures for the newsletter and for the yearbook, and the *Yearbook* committee is responsible for putting the pictures together to form a yearbook.

The Expansion Proposal Committee (EPC) plans for the future of DKA.

The Publicity committee is in charge of making sure that every DKA event is publicized.

The Student Action committee is where we go to complain about the cinema department. They work to get rules changed, in order to best serve the students.

The Concessions committee sells the popcorn and drinks at the Wednesday-Friday screenings.

The Disneyland Party Committee is a specially formed committee which will organize the DKA sponsored USC/UCLA Disneyland trip for the spring of 1979.



Michelle Manning, Banquet Co-Chairman

DELTA
KAPPA
ALPHA



Alumni Membership Renewal Application

Delta Kappa Alpha is a completely student operated service organization associated with the University of Southern California's Department of Cinema/Television. Alumni benefits include latest information on the fraternity's programs, free weekly screenings of recent and older films, special discounts to films and the banquets. But most importantly, your dues go to support the intellectual enrichment of not only the members of Delta Kappa Alpha, but every student in the Division of Cinema/Television.

For information regarding specific questions you may have concerning Delta Kappa Alpha, please feel free to call (213) 747-0783 or write to:

Delta Kappa Alpha
Daniel Heilman
Alumni Affairs-Alpha Chapter
Division of Cinema/TV
University of Southern California
University Park
Los Angeles, California 90007

.....
name

.....
Home address

.....
city state zip phone

.....
business address

.....
city state zip phone

- RENEWAL MEMBERSHIP \$5 Annual dues*
- Place my name on the Mon. Wed. Fri. mailing list.
- Keep my name on the "Delta System" mailing list as a FRIEND of DKA.

*Please make check payable to Delta Kappa Alpha, (additional donations accepted,) and mail to: Delta Kappa Alpha, USC Cinema/TV, University Park, Los Angeles, CA 90007.

DELTA KAPPA ALPHA
Division of Cinema/Television
University of Southern California
University Park
Los Angeles, California 90007



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USE 2 columns

Delta Kappa Alpha

National Honorary Cinema Fraternity



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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 — deceased
- Stanley Cortez
- George Cukor
- John Cromwell — deceased
- 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 — deceased
- 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 Novros — deceased
- Jack Oakie
- Charles Palmer
- Gregory Peck
- Mary Pickford
- David Raksin
- Hal Roach
- Miklos Rosza — deceased
- Rosalind Russell
- Mark Serrurier
- Jean Simmons
- Mogen Skot-Hansen
- Sidney Solow
- Robert Snyder
- Barbara Stanwyck — repeated below
- ~~George Stevens~~ — delete
- James Stewart
- Robert Surtees
- Gloria Swanson
- Daniel Taradash
- Norman Turog
- William Tuttle — deceased
- Slavko Vorkapich
- King Vidor
- Hal Wallis
- Jack Warner
- Mae West
- Wally Westmore
- Haskel Wexler
- Charles Wheeler
- Lyle Wheeler
- Billy Wilder
- Elmo Williams
- Robert Wise
- Roy Wolford
- Joanne Woodword
- William Wyler
- Fred Zinnemann

RONALD W. MILLER

JERRY GOLOSMITH

VINCENTE MINNELLI

ALBERT WHITLOCK

ERIC LARSON

JOHN LOUNSBERY

FRANK THOMAS

MILT KAHL

WOLFGANG

REITHERMAN

LES CLARK

WARD KIMBALL

KEN ANDERSON

OLIVER JOHNSTON

MARC DAVIS

In Memoriam

- | | | | |
|------------------|----------------------|-------------------------|---------------------|
| Eric Berndt | William Goetz | Harold Lloyd | William Perlberg |
| Charles Brackett | Sir Cedric Hardwicke | Frances Marion | William Seiter |
| Joe E. Brown | James Wong Howe | William Cameron Menzies | George Stevens |
| C. B. DeMille | Ub Iwerks | Fred Metzler | Gregg Toland |
| John Ford | Fritz Lang | Arthur Miller | Jerry Wald |
| Karl Freund | Jesse Lasky | Boris V. Morkovin | Lawrence Weingarten |
| | | | Adolph Zukor 10/76 |

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RONALD W. MILLER

DKA Honoraries

- ~~Julie Andrews~~
- ~~Fred Astaire~~
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- ~~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 Novros~~
- ~~Jack Oakie~~
- ~~Charles Palmer~~
- ~~Gregory Peck~~
- ~~Mary Pickford~~
- ~~David Raksin~~
- ~~Hal Roach~~
- ~~Miklos Rosza~~
- ~~Rosalind Russell~~
- ~~Mark Serrurier~~
- ~~Jean Simmons~~
- ~~Mogen Skot-Hansen~~
- ~~Sidney Solow~~
- ~~Robert Snyder~~
- ~~Barbara Stanwyck~~
- ~~George Stevens~~
- ~~James Stewart~~
- ~~Robert Surtees~~
- ~~Gloria Swanson~~
- ~~Daniel Taradash~~
- ~~Norman Taurag~~
- ~~William Tuttle~~
- ~~Slavko Vorkapich~~
- ~~King Vidor~~
- ~~Hal Wallis~~
- ~~Jack Warner~~
- ~~Mae West~~
- ~~Wally Westmore~~
- ~~Frankel Wexler~~
- ~~Charles Wheeler~~
- ~~Lyle Wheeler~~
- ~~Billy Wilder~~
- ~~Elmo Williams~~
- ~~Robert Wise~~
- ~~Koy Wolford~~
- ~~Joanne Woodward~~
- ~~William Wyler~~
- ~~Fred Zinnemann~~

out of order

JERRY GOLDSMITH

VINCENTE MINNELLI

Repeated below

out of order (dec.)?

In Memoriam

- | | | | |
|-----------------------------|----------------------|-------------------------|---------------------|
| Eric Berndt ✓ | William Goetz | Harold Lloyd | William Perlberg |
| Charles Brackett | Sir Cedric Hardwicke | Frances Marion | William Seiter |
| Joe E. Brown | James Wong Howe | William Cameron Menzies | George Stevens |
| C. B. DeMille | Ub Iwerks | Fred Metzler | Gregg Toland |
| John Ford | ✓ Fritz Lang | Arthur Miller | Jerry Wald |
| Karl Freund | Jesse Lasky | Boris V. Morkoyin | Lawrence Weingarten |
| | | | Adolph Zukor 10/76 |

NEEDED

Delmer Daves (5)

Glenn Ford (4)

in file, not listed

{ ART MURPHY

HAL ROACH (3)

in file, not listed

George Seaton

George Stevens (2)

Lyle Wheeler (1)

need file cards for all these

Albert Whitlock

7

87

13

17

25

23

7

30

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Blake Edwards
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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 Novros
Jack Oakie
Charles Palmer
Gregory Peck
Mary Pickford
David Raksin
Hal Roach
Miklos Rosza
Rosalind Russell
Mark Serrurier
Jean Simmons
Mogen Skot-Hansen
Sidney Solow
Robert Snyder
Barbara Stanwyck
George Stevens
James Stewart
Robert Surtees
Gloria Swanson
Daniel Taradash
Norman Taurog
William Tuttle
Slavko Vorkapich
King Vidor
Hal Wallis
Jack Warner
Mae West
Wally Westmore
Haskel Wexler
Charles Wheeler
Lyle Wheeler
Billy Wilder
Elmo Williams
Robert Wise
Roy Wolford
Joanne Woodward
William Wyler
Fred Zinnemann

Estimated Budget For DKA Spring '78 Banquet

Postage: \$416.00
Printing
(envelopes) \$180
(program) \$650
IMS \$500
Flowers \$200
Security (3men) @ 7 hrs.
\$180
Comps. \$864 @\$8.47 ea.
USC/25
WDP/16
Honorees/18
Performers/18
Tech/5
Press/20
O&M \$400

Total: \$3390

158 seats @ \$30.00 is breakeven

Estimated Attendance:

comp. 103
\$10 comp 40
\$10 60
\$20 10
\$30 150
sponsor 36

Total: 399
Estimated net:
\$1153

In Memoriam

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

William Goetz
Sir Cedric Hardwicke
James Wong Howe
Ub Iwerks
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

DKA COORDINATION PLAN

Function :

Special Events

Committees :

Special Programs

Student Films

Social

Banquet

Goals :

weekend screenings

educational seminars

student film programs

parties and socials

spring and fall

banquets

Student Services

Student Action

dept. guidebook

counseling service

Casting Files

maintain the files

Norris Research

special collections

service

Infor. Publications

Newsletter

cine-news

special reports

announcements

Publicity

publicity, posters

Historian

record of organi-

zations activities

extraneous committees :

National

establish other

charters

Membership

records of members

EPC

explore possibility

of finding a

house

Oscar Derby

Choose one winner for each category and mark the corresponding number on the ballot.

Best Picture

1. Annie Hall
2. The Goodbye Girl
3. Julia
4. Star Wars
5. The Turning Point

Best Actress

1. Anne Bancroft-"The Turning Point"
2. Diane Keaton-"Annie Hall"
3. Jane Fonda-"Julia"
4. Shirley MacLaine-"The Turning Point"
5. Marsha Mason-"The Goodbye Girl"

Best Supporting Actress

1. Leslie Browne-"The Turning Point"
2. Quinn Cummings-"The Goodbye Girl"
3. Vanessa Redgrave-"Julia"
4. Melinda Dillion-"Close Encounters"
5. Tuesday Weld-"Looking for Mr. Good
bar

Best Art Direction

1. Airport '77
2. Close Encounters of the Third Kind
3. Julia
4. Star Wars
5. The Turning Point

Best Costume Design

1. Airport '77
2. Julia
3. A Little Night Music
4. The Other Side of Midnight
5. Star Wars

Best Documentary Short Subject

1. Agueda Martinez: Our People, Our
Country
2. First Edition
3. Gravity Is My Enemy
4. Of Time, Tombs and Treasure
5. The Shetland Express

Best Actor

1. Woody Allen-"Annie Hall"
2. Richard Dreyfuss-"The Goodbye Girl"
3. Richard Burton-"Equus"
4. Marcello Mastrolanni-"A Special Day"
5. John Travolta-"Saturday Night Fever"

Best Supporting Actor

1. Mikhail Baryshnikov-"The Turning Point"
2. Alec Guinness-"Star Wars"
3. Peter Firth-"Equus"
4. Jason Robards-"Julia"
5. Maximilian Schnell-"Julia"

Best Directing

1. Annie Hall-Woody Allen
2. Close Encounters-Steven Spielberg
3. Julia-Fred Zinnemann
4. Star Wars-George Lucas
5. The Turning Point-Herbert Ross

Best Cinematography

1. Close Encounters of the Third Kind
2. Islands in the Stream
3. Julia
4. Looking for Mr. Goodbar
5. The Turning Point

Best Documentary Feature

1. The Children of Theater Street
2. High Grass Circus
3. Homage to Chagall-the Colours of Love
4. Union Maids
5. Who Are the DeBolts? And Where Did They
Get Nineteen Kids?

Best Film Editing

1. Close Encounters of the Third Kind
2. Julia
3. Smokey and the Bandit
4. Star Wars
5. The Turning Point

Best Foreign Language Film

1. Iphigenia
2. Madame Rosa
3. Operation Thunderbolt
4. A Special Day
5. That Obscure Object of Desire

Best Original Song or Adaption Score

1. A Little Night Music
2. Pete's Dragon
3. The Slipper and the Rose

Best Animated Short

1. The Bead Game
2. The Doonesbury Special
3. Jimmy the C
4. Sand Castle

Best Live Action Short

1. The Absent-Minded Waiter
2. Floating Free
3. I'll Find A Way
4. Notes on the Popular Arts
5. Spaceborne

Best Visual Effects

1. Close Encounters of the Third Kind
2. Star Wars

Best Screenplay Adapted from Another Medium

1. Equus
2. I Never Promised You a Rose Garden
3. Julia
4. Oh, God
5. That Obscure Object of Desire

Best Original Score

1. Close Encounters of the Third Kind
2. Julia
3. Mohammad-Messenger of God
4. The Spy Who Loved Me
5. Star Wars

Best Song

1. "Candle on the Water"-Pete's Dragon
2. "Nobody Does It Better"-The Spy Who Loved Me
3. "The Slipper and the Rose Waltz"-Slipper and the Rose
4. "Someone's Waiting for You"-The Rescuers
5. "You Light Up My Life"-You Light Up My Life

Best Sound

1. Close Encounters of the Third Kind
2. The Deep
3. Sorcerer
4. Star Wars
5. The Turning Point

Best Original Screenplay

1. Annie Hall
2. The Goodbye Girl
3. The Late Show
4. Star Wars
5. The Turning Point

Oscar Derby
Ballot

Mark one winner per category. Mark by number of nominee you think will win,

Best Picture: 1. ___ 2. ___ 3. ___ 4. ___ 5. ___

Best Actor: 1. ___ 2. ___ 3. ___ 4. ___ 5. ___

Best Actress: 1. ___ 2. ___ 3. ___ 4. ___ 5. ___

Best Supporting Actor: 1. ___ 2. ___ 3. ___ 4. ___ 5. ___

Best Supporting Actress: 1. ___ 2. ___ 3. ___ 4. ___ 5. ___

Best Directing: 1. ___ 2. ___ 3. ___ 4. ___ 5. ___

Best Art Direction: 1. ___ 2. ___ 3. ___ 4. ___ 5. ___

Best Cinematography: 1. ___ 2. ___ 3. ___ 4. ___ 5. ___

Best Costume Design: 1. ___ 2. ___ 3. ___ 4. ___ 5. ___

Best Documentary Feature: 1. ___ 2. ___ 3. ___ 4. ___ 5. ___

Best Documentary Short Subject: 1. ___ 2. ___ 3. ___ 4. ___ 5. ___

Best Film Editing: 1. ___ 2. ___ 3. ___ 4. ___ 5. ___

Best Foreign Language Film: 1. ___ 2. ___ 3. ___ 4. ___ 5. ___

Best Original Score: 1. ___ 2. ___ 3. ___ 4. ___ 5. ___

Best Original Song or Adaption Score: 1. ___ 2. ___ 3. ___

Best Song: 1. ___ 2. ___ 3. ___ 4. ___ 5. ___

Best Animated Short: 1. ___ 2. ___ 3. ___ 4. ___ 5. ___

Best Live Action Short: 1. ___ 2. ___ 3. ___ 4. ___ 5. ___

Best Sound: 1. ___ 2. ___ 3. ___ 4. ___ 5. ___

Best Visual Effects: 1. ___ 2. ___

Best Original Screenplay: 1. ___ 2. ___ 3. ___ 4. ___ 5. ___

Best Screenplay Adapted from Another Medium: 1. ___ 2. ___ 3. ___ 4. ___ 5. ___



TO: Herbert Farmer, Cinema/TV
on behalf of DKA

FROM: Grant Beglarian, Dean, School of Performing Arts

DATE: 30 January 1978

SUBJECT: Larry Germaine, independent producer (?)
Unnamed student organization

A handwritten signature in blue ink, likely of Grant Beglarian, written over the "FROM:" line.

Thank you for accommodating the request made by Larry Germaine through Vice President Hadley's office in vacating Bovard on February 15. On behalf of the persons, whose request I had conveyed to you as the faculty adviser of DKA, please express my appreciation to the Cinema students in DKA.

I, too, hope that DKA's loss of revenue is justified in the quality and scope of the service provided USC students by Mr. Germaine's organization.

GB:la

cc: Vice President Hadley
Prof. McGregor/Zarcoff
Larry Germaine c/o of Vice President Appleton



TENTATIVE BANQUET PROGRAM

- 1) GENERAL INTRODUCTIONS
 - A) Cinema Dep't. Co-chairman
 - B) DKA President
 - C) Banquet Chairman
 - D) M.C. (DON KNOTTS, TIM CONWAY, HELEN HAYES, DICK VAN DYKE, JONATHAN WINTERS, or DEAN JONES)
- 2) EXCERPT FROM "WALT DISNEY STORY" (scope)
 - A) STEAMBOAT WILLIE
 - B) SILLY SYMPHONIES
 - C) SNOW WHITE (plus clip)
- 3) STAR "A" (JIM JORDAN?) EARLY YEARS/ 40's FEATURES
 - A) PINNOCCHIO
 - B) BAMBI
 - C) FANTASIA
 - D) DUMBO
 - E) RELUCTANT DRAGON (Robert Benchley part)
- 4) STAR "B" (PEGGY LEE?) 50's FEATURES (ANIMATED)
 - A) SLEEPING BEAUTY (scope)
 - B) LADY & THE TRAMP (scope)
 - C) PETER PAN
 - D) CINDERELLA
- STAR "C" (RICHARD FLEISHER?) 50's FEATURES (LIVE ACTION)
 - A) 20,000 LEAGUES (scope)
 - B) TRUE LIFE ADVENTURES (50 HAPPY YEARS)
 - C) TREASURE ISLAND
- STAR "D" (ANNETTE FUNICELLO) 50's TV
 - A) XMAS 1950 NBC SPECIAL
 - B) MICKEY MICE
 - C) ZORRO
 - D) DAVY CROCKET
 - E) DISNEYLAND/WALT DISNEY PRESENTS/WONDERFUL WORLD OF COLOR/WONDERFUL WORLD OF DISNEY
- STAR "E" (FRED MACMURRAY) 60's FEATURES
 - A) 101 DALMATIANS
 - B) ABSENT MINDED PROFESSOR
 - C) MARY POPPINS
 - D) JUNGLE BOOK
- STAR "F" PARKS
- STAR "G" (EVA GABOR, OF HELEN HAYES) 70's FEATURES & TELEFEATURES
 - A) ARISTOCATS
 - B) LOVE BUG
 - C) ROBIN HOOD
 - D) THE RESCUERS
 - E) CANDLESHOE
 - F) PETE'S DRAGON
 - G) RETURN TO WITCH MOUNTAIN
 - H) GHOST BELONGS TO ME

UNIVERSITY OF SOUTHERN CALIFORNIA, UNIVERSITY PARK, LOS ANGELES, CALIFORNIA 90007, (213) 746-2235



- STAR "H" (JODIE FOSTER) THE FUTURE
 - A) THE SMALL ONE
 - B) SPACE STATION ONE (if available)
 - C) FOX & THE HOUNDS
 - D) BLACK CAULDRON
- STAR "I" PRESENTATION OF AWARDS



BANQUET SCREENING SCHEDULE
(revised 2/10/78)

DIVISION OF CINEMA / SCHOOL OF PERFORMING ARTS

Films to be seen at the studio (1:30 pm)

2-15 Wednesday

PETER PAN/ TREASURE ISLAND

2-17 Friday

TV STUFF (ZORRO, DAVY CROCKET, XMAS 1950SPECIAL,
LUDWIG VON DRAKE)

2/22 Wed

PECULIAR PENGUINS/DUMBO/ ABSENT
MINDED PROFESSOR

2/24 Fri

CINDERELLA/LOVE BUG

2/26 MONDAYS

PINNOCCHIO/ROBIN HOOD/RELUCTANT
DRAGON (excerpt)

3/3 committee holiday. chairman's birthday
HOORAY !!!

3/6 mon

SNOW WHITE/PETE'S DRAGON

3/10 fri

CANDLESHOE/101 DALMATIONS

3/13 mon

ARISTOCATS/SWORD IN THE STONE

FILMS SCREENED HERE:

Sunday, April 2, Norris

FANTASIA (4 channel/members only)

20,000 LEAGUES UNDER THE SEA (stereo)

LADY & THE TRAMP (stereo)

SLEEPING BEAUTY (70mm)

dates and places to be arranged:

MARY POPPINS

BAMBI

THE RESCUERS



DIVISION OF CINEMA / SCHOOL OF PERFORMING ARTS

DISNEY FILMS SCREENING SCHEDULE (AT STUDIO)

2/15 PETER PAN/TREASURE ISLAND	2/17 TV STUFF (ZORRO, DAVY CROCKET, 1950 XMAS SPECIAL, LUDWIG VON DRAKE)
2/22 PECULIAR PENGUINS/DUMBO/ ABSENT MINDED PROFESSOR	2/24 CINDERELLA/LOVE BUG
3/1 PINNOCCHIO/RELUCTANT DRAGON (EXCERPT)/ROBIN HOOD	3/3 no films. (chairman's birthday, hooray!)
3/8 SNOW WHITE/ PETE'S DRAGON	3/10 101 DALMATIANS/CANDLESHOE
3/15 ARISTOCATS/SWORD IN THE STONE	

FILMS SCREENED HERE:

MARY POPPINS
BAMBI
THE RESCUERS
FANTASIA (4 channel)
SLEEPING BEAUTY (70mm)
LADY & THE TRAMP (stereo)
20,000 LEAGUES (stereo)

SPECIAL SCREENINGS AT STUDIO (TRADE SCREENINGS)

JUNGLE BOOK
RETURN TO WITCH MOUNTAIN

Delta Kappa Alpha

National Honorary Cinema Fraternity



Mr. Tom Jones
Director of Publicity
Walt Disney Productions
500 S. Buena Vista St.
Burbank, California 91505

Division of Cinema

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

January 6, 1978

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 Novros
Jack Oakie
Charles Palmer
Gregory Peck
Mary Pickford
David Raksin
Hal Roach
Miklos Rosza
Rosalind Russell
Mark Serrurier
Jean Simmons
Mogen Skot-Hansen
Sidney Solow
Robert Snyder
Barbara Stanwyck
George Stevens
James Stewart
Robert Surtees
Gloria Swanson
Daniel Taradash
Norman Taurog
William Tuttle
Slavko Vorkapich
King Vidor
Hal Wallis
Jack Warner
Mae West
Wally Westmore
Haskel Wexler
Charles Wheeler
Lyle Wheeler
Billy Wilder
Elmo Williams
Robert Wise
Roy Wolford
Joanne Woodward
William Wyler
Fred Zinnemann

Dear Mr. Jones:

As you know, Delta Kappa Alpha, the National Honorary Cinema Fraternity, has been paying tribute to members of the motion picture industry for almost forty years. Those previously honored are listed to the left and below (plus Vincente Minnelli, Albert Whitlock, and Jerry Goldsmith).

This year, we are considering paying tribute to Walt Disney Productions in recognition of over fifty years of family entertainment, twenty two years of television entertainment, and the various innovations introduced by Walt Disney Productions (1st synchronised sound cartoon, 1st use of Technicolor, stereophonic sound, etc.)

The program would probably include highlights from features, shorts, and TV shows, as well as, hopefully, some glimpses at projects in production or preparation (like "The Fox and the Hounds", "The Black Cauldron", or "Space Station One") We would also like to initiate, as Honorary Members of DKA some of your veteran animators, specifically, the surviving "Nine Old Men".

This year's banquet is scheduled for Sunday, April 9, 1978, and will be held here on the USC campus. We can, by the way, run 35mm film in our banquet hall. Also, since the date of the banquet is close to the time "Return to Witch Mountain" is due for release, we would be able to devote part of the program to that.

Please let me know as soon as possible what the Studio's position on this is. I look forward to hearing from you.


Gordon Meyer
Chairman, DKA Banquet Committee

In Memoriam

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

William Goetz
Sir Cedric Hardwicke
James Wong Howe
Ub Iwerks
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

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 Novros
Jack Oakie
Charles Palmer
Gregory Peck
Mary Pickford
David Raksin
Hal Roach
Miklos Rosza
Rosalind Russell
Mark Serrurier
Jean Simmons
Mogen Skot-Hansen
Sidney Solow
Robert Snyder
Barbara Stanwyck
George Stevens
James Stewart
Robert Surtees
Gloria Swanson
Daniel Taradash
Norman Taurog
William Tuttle
Slavko Vorkapich
King Vidor
Hal Wallis
Jack Warner
Mae West
Wally Westmore
Haskel Wexler
Charles Wheeler
Lyle Wheeler
Billy Wilder
Elmo Williams
Robert Wise
Roy Wolford
Joanne Woodward
William Wyler
Fred Zinnemann

Estimated Budget For DKA Spring '78 Banquet

Postage:	\$416.00
Printing	
(envelopes)	\$180
(program)	\$650
IMS	\$500
Flowers	\$200
Security (3men) @ 7 hrs.	\$180
Comps.	\$864 @ \$8.47 ea.
USC/25	
WDP/16	
Honorees/18	
Performers/18	
Tech/5	
Press/20	
O&M	\$400
Total:	\$3390
	2520
	+ 250
	2770
158 seats @ \$30.00	is breakeven
Estimated Attendance:	
comp.	103
\$10 comp	40
\$10	60
\$20	10
\$30	150
sponsor	36
Total:	399
Estimated net:	\$1153

In Memoriam

Eric Berndt	William Goetz	Harold Lloyd	William Perlberg
Charles Brackett	Sir Cedric Hardwicke	Frances Marion	William Seiter
Joe E. Brown	James Wong Howe	William Cameron Menzies	George Stevens
C. B. DeMille	Ub Iwerks	Fred Metzler	Gregg Toland
John Ford	Fritz Lang	Arthur Miller	Jerry Wald
Karl Freund	Jesse Lasky	Boris V. Morkovin	Lawrence Weingarten
			Adolph Zukor

USC GRAPHIC SERVICES

3716 S. HOPE ST.
LOS ANGELES, CALIF. 90007
TEL: (213) 741-2700

DELIVERY RECEIPT

DATE 3-27-78

TO Herb. Farmer

ADDRESS 659 W. 35 St

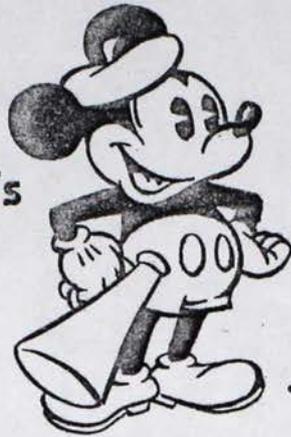
JOB NO. 5389 DELIV. BY HU

THIS DELIVERY ACKNOWLEDGES THE FOLLOWING:

1 Honorary Member cert
11 awards Decerts

I ACKNOWLEDGE RECEIPT OF THE ABOVE NAMED ITEMS IN ACCEPTABLE CONDITION
NO. OF PACKAGES 1 BY Nancy Marshall DATE 3-28-78

Delta Kappa Alpha's



39th. Annual Awards Banquet

GORDON MEYER
Chairman
(213) 741-2235

BANQUET PROGRAM: FINAL REVISION (4-6-78)

1) General Introductions: Gordon Meyer, Russ McGregor, Mort Zarcoff

2) M.C.: Arthur Knight

Disney was in cartoon business before Mickey Mouse. clip from ALICE IN CARTOONLAND starring Walt and Virginia Davis (35mm silent)

Arthur introduces Virginia Davis McGhee who talks about Walt and ALICE

3) Arthur explains that to better understand how cartoons are made, let's follow Robert Benchley through the Camera Dep't. at Disney's in this clip from THE RELUCTANT DRAGON (16mm) 2:06

4) Arthur introduces Clarence "Ducky" Nash, voice of Donald Duck, who talks about Mickey's 50th Birthday. Mickey accepts cupcake with candle.

5) Arthur says that Walt himself will explain what happened after Mickey. clip from WALT DISNEY STORY (35mm, scope, interlock) 5:10 which goes right into clip from SNOW WHITE (35mm, 1.33) 3:00

6) Arthur introduces Ward Kimball who talks about the following films from the 40's: (all 35mm, 1.33)

PINOCCHIO (escape from Monstro) 3:40

BAMBI (Opening and Bambi's birth) 3:00 (approx.)

THREE CABALLEROS (title song and dance) 2:20

FANTASIA (Dewdrop Fairies & Mushroom dance from NUTCRACKER) 3:30

DUMBO (Pink Elephants) 4:45

7) Peggy Lee talks about 50's with following clips:

LADY & THE TRAMP (35mm, 1.33, interlock) 1:40

PETER PAN (35mm, 1.33) 3:00 (approx.)

SLEEPING BEAUTY (35mm, scope) 1:40

TRUE LIFE ADVENTURES montage (35mm, 1.33, interlock) 3:00 (approx.)

20,000 LEAGUES UNDER THE SEA (35mm, scope) 1:40

8) Segue to TV sequence .

clip of opening montage: titles from DISNEYLAND, WALT DISNEY PRESENTS, WONDERFUL WORLD OF COLOR, WONDERFUL WORLD OF DISNEY (35mm, 1.33) 4:00 (approx.)

Fess Parker comes on, talks about following TV shows & clips:

XMAS 1951 SPECIAL (35mm, 1.33) 3:00 (approx.)

Walt's speech on Disneyland's 10th Anniversary (audio tape)

DAVY CROCKETT (16mm) 2:00

ADVENTURES IN COLOR (35mm, 1.33, interlock) 3:00

9) Arthur says, "Ladies and gentlemen, the voice of the Magic Mirror, Mr. Hans Conried." Conried lit from bottom for entrance, then light removed during first clip.

101 DALMATIANS (35mm, 1.33) 3:00 (approx.)

SWORD IN THE STONE (35mm, 1.33) 3:00 (approx.)

MARY POPPINS (35mm, 1.66) 2:30 (approx.)

JUNGLE BOOK (35mm, 1.66) 3:00 (approx)

10) Ray Bradbury comes on to talk about the Parks & EPCOT (slides)

11) Arthur introduces Jodie Foster who talks about films of the 70's

THE RESCUERS (2 clips, 35mm, 1.66) total time: 3:20

PETE'S DRAGON (16mm) 2:22

ROBIN HOOD (35mm, 1.66) 2:30

CANDLESHOE (16mm) 1:10

RETURN FROM WITCH MOUNTAIN (16mm) 1:58

12) Arthur introduces Mel Shaw who talks about The Future w/ slides from following:

THE SMALL ONE

SPACE PROBE

HERO FROM OTHERWHERE

THE FOX AND THE HOUND

THE BLACK CAULDRON

13) Presentation of Awards from Eric Schubert, DKA President, to:

1) Honorary Membership for Ron Miller, Chris Miller accepting.

2) Pioneer In Film Awards to 10 Animators, proxy acceptances: Florence Lounsbery for John Lounsbery, Marc Davis for Milt Kahl.

3) Pioneer In Film Award to Studio, Donn Tatum accepting.

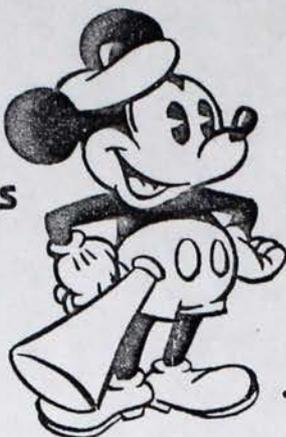
14) Goodnights from Arthur
clip from ARISTOCATS (35mm, 1.66) end title.

th-th-th-that's all folks

cc: Howard Green
Tom Jones
Tom Wilhite
Arthur Knight
Mort Zarcoff
Russ McGregor
Herb Farmer
Peter Collister

Delta Kappa Alpha's

39th. Annual Awards Banquet



© Walt Disney Productions

GORDON MEYER
Chairman
(213) 741-2235

BANQUET PROGRAM (revised 3-27)

1) GENERAL INTRODUCTIONS

Cine Dep't Chairmen, DKA rep.

2) M.C. (Edgar Bergen or Charles Champlin)

How animation works: clip from "RELUCTANT DRAGON" (16mm)

3) "ALICE" comedies : Virginia Davis McGhee

4) 30's Animation: Clip from "WALT DISNEY STORY" 5:10/"SNOW WHITE" 3:00

5) 40's Animation : Ward Kimball

"THREE CABALLEROS" TBA

"PINOCCHIO" (Pinocchio's "birthday" party) 1:37

"BAMBI" (Bambi's birth, opening of film)

"FANTASIA" (Nutcracker: Fairy dance & mushrooms) (3:30)

"DUMBO" (pink elephants) 4:45

6) 50's : Peggy Lee

"LADY & THE TRAMP" ("He's a Tramp" from Cavalcade of Songs) 1:40

TRUE LIFE ADVENTURES (from "50 Happy Years")

"PETER PAN" (hunt for shadow)

"20,000 LEAGUES" (tba)

"SLEEPING BEAUTY" (dragon fight)

7) TV: Hans Conreid

XMAS 1951 SPECIAL (Magic Mirror & Willoughby)

Opening montage

DAVY CROCKETT (grinning a "bar" to death)

ADVENTURES IN COLOR (Ludwig Von Drake & piano song) 3:38

8) 60's (star tba)

"101 DALMATIONS" (Cruella's 1st entrance)

"MARY POPPINS" ("Supercalifragilisticexpialidocious")

"JUNGLE BOOK" (fight w/ Kaa & Mowgli)

9) Disneyland , Walt Disney World & EPCOT (Ray Bradbury)

10) 70's (Jodie Foster)

"ROBIN HOOD" (Trojan fight song) 2:30

"RETURN FROM WITCH MOUNTAIN" (gang fight)

"CANDLESHOE" (gardner)

"PETE'S DRAGON" (cave w/Rooney & Buttons)

"RESCUERS" (tba)

11) The Future (tba)

"SMALL ONE" (pencil test ?)

"SPACE PROBE"

"FOX AND THE HOUND"

"BLACK CAULDRON"

12) Presentation of Awards: DKA President

Goodnights "ARISTOCATS" (the end)



TO: Gordon Meyer
FROM: Mimi Fink
DATE: 3/4/78
SUBJECT: DKA Banquet Potpourri

Mimi

Time: 6:00 - Coctails at Faculty Center (no host)-- Bar open until 8:00 please!
7:00 - Dinner at Town & Gown

SECURITY GUARDS:

Will need to send an OFFICIAL memo to:
James Bowie, Chief
Campus Security

Cost will be \$8.38 per hour per guard. This needs to go ASAP.

MENU:

Salad: Chilled Tossed Green
Entree: Chicken Cordon Bleu with Supreme Sauce
Vegetables: Green Beans Almondine
Baked Potato with Sour Cream
Dessert: Chocolate Mousse
Hot Rolls & Butter
Coffe or Tea

Cost will be \$8.47 per plate including tax and gratuity

With wine, which we furnish, a glass will cost \$.40 or total of \$8.95 per.

Linens: Tablecloths: Gold
Napkins: ?

SPECIAL MENU:

Fish may be substituted and/or an all vegetable plate ordered.
A count on this will be necessary a week before the banquet.

We can get into the Faculty Center on Saturday and there was no mention of a charge.

We can get into Town and Gown on Sunday. However:

From 10:00 a.m. - 3:00 p.m. there will be a room charge of \$40.00
For time before 10:00 a.m. there will be an additional \$15.00 per hour
After 3:00 p.m. there will be no charge.

PARKING:

The latest I got was that the space has been reserved, but we will need to send a requisition for \$1.00 per car one week prior to the event. This is in negotiation, but they aren't budging at the moment.

TO: Gordon Meyer
FROM: Mimi Fink
DATE: 3/4/78
SUBJECT: DKA Banquet Potpourri

RITA and CHRIS will need 3 separate lists constantly updated. They are:

Acceptances who are paying
Comps who accept
VIPs who accept

Also, by April 5th all lists should be double checked by Studio, Russ, Rita, and Chris, and possibly Authur.

We would like to have (perhaps we have already) ribbons for hostesses, hat check girl, valets, etc. They could simply say "DKA" so that they can be used again.

Also, we will need place cards. Can the Studio furnish anything?

How about the cut-outs for the table decorations?

When can we get some pictures and a list of characters? I have someone who may be able to do artist interpretations if we can't get the actual thing.

Flowers are being checked on.

Did you get a copy of the Minnelli list?

For the moment -- tha-tha-tha's all.

cc: Russ McGregor
✓ Herb Farmer
Chris & Rita

VIEWPOINT

ON THE ARTS



STATE
OF
THE
ARTS

MAR. '78

LETTERS TO THE EDITOR

Dear Editor:

I am interested in writing. Can I submit my work to **VIEWPOINT**?

Bob Lamill
Canoga Park



Dear Editor:

I was sent an issue of **VIEWPOINT** from a friend at Capitol Records, and we would both like to congratulate you on the format and contents.

I would be most obliged if from time to time you would arrange to send me future issues.

Kind regards,
G.D., EMI Television Productions
Hollywood



Dear Editor:

Regarding your opinion piece "The Death of Elvis" (12-77), it seems to me that you went around the entire point on what Elvis Presley meant, not only to music but to an entire generation. You state that he served as a reminder of our high pressured society; not at all. He was a release. You also call him a martyr which seems a bit pompous. I was not aware that he sacrificed for others. His personal hell is what did the man in. He was not "a casualty of the rock and roll era" as he was loved and respected by his fans and the industry too much to put the blame on them. He died within his own fortress.

There seemed to be some surprise on your part that there was still a great reaction three months after Elvis' death. Weren't you aware that you were writing about a legend? I can't see how you could forget, there are so few these days.

Diane Evans
Torrance CA

Dear Bob:

VIEWPOINT welcomes work from interested contributors. It was begun to provide an outlet for writers to have their work published, particularly student writers. The magazine places no limitations on submitted work other than it should pertain to the arts. All material should be sent to our office at 4674 LaMirada, Hollywood CA 90029. If you want it returned, please, send a stamped, self-addressed envelope.



Editor

Dear Editor:

I find **VIEWPOINT Magazine** to be a low quality publication. Not only are many of the articles poorly written, but the artwork lacks, and the spelling is juvenile. Maybe some of the staff members should go back to high school?

Gene Fraser
Los Angeles

Dear Gene:

We are a relatively new publication and are still enduring growing pains. However, as we grow (and we are growing) we learn. We're proud of the fact that we're constantly improving—a process we will never stop.



Editor

Dear Editor:

I have received **VIEWPOINT** since it first came out in Dec. 1976, and must say that it's come a long way. What are your future plans?

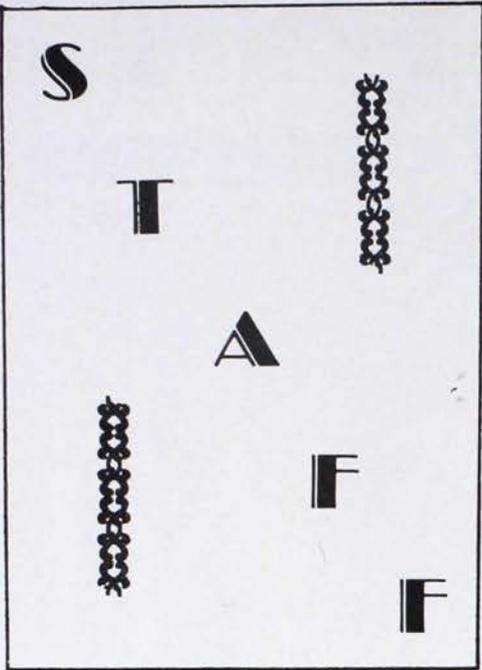
Mike Garrone
Glendale

Dear Mike:

We agree with you, and it hasn't been easy. At the present we are planning to expand further into the entertainment industry. We are also planning on increasing our size in the near future. Eventually we will go to color when the funds will allow it. We feel very optimistic about the future.



Editor



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*With thanks to the Becks, Laurel,
Robert and Carol*

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OPINION:

The State of the

ARTS

by

Roy Moosa

What is the present state of the arts in America? This is a rather difficult question to answer because it must be taken from two points of view, the state of the arts in the cities and the state of the arts in the suburbs. First, let's consider the cities.

For the first time in many years, the arts are doing well in our urban centers. Motion pictures after having hit rock-bottom in the early seventies are back on their feet again with financial blockbusters. Of course, there are fewer films than before, but the ones that are released prove to be grander, better made, and represent more variety, a fresh change from the depressing anti-everything films of five years back. Today one has a choice of comedy, drama, science fiction, adventure, and more. A few years ago, all one could see were detective films which usually addressed themselves to drugs and inner-city crime. Today films are once again on the path of providing the audience with entertainment.

Elsewhere in the urban society, other arts are following suit. According to Neal R. Pierce, "The Symphony outdraws professional football in ten cities and hockey in seven cities. In Houston and New York, more people go to the opera than either football or hockey games." He continues, "Between 1965 and 1975, the number of professional orchestras rose from 58 to 110. Professional opera companies were up from 27 to 45, dance companies from 37 to 157, theaters from 23 to 145. Folk arts and craft activities grew at similar tempo." In eight

of the nation's largest cities, according to the National Education Association, attendance paid at cultural events and museums actually topped paid sports attendance. In New York City, the arts are a \$3 billion industry vital to the livelihood of the nation's largest metropolis.

So it is obvious that the arts are doing better than ever in the nation's cities, the nation's cultural centers; but what of the other America—the suburbs?

Sadly, those living in the suburbs seem to dwell in another world where there is little room for art. Motion picture theaters are struggling for survival by dividing themselves into much smaller theaters. It is virtually impossible to view a foreign film in the

therefore, only a few who have been surrounded by these influences in their homes would have any interest in registering. It is ironic that physical education is required by law yet the arts are not. We are attempting to build the bodies of our youth but not their minds or creativity. The recent failure of many high school graduates to pass even the simplest tests corroborate that fact.

Why then are the arts doing well in the cities? Did not these people attend the same schools as those in the suburbs? The answer is, "Yes, they did." The reason that the arts are thriving in the urban centers is because of the exposure they receive.

What this all leads to is the fact



suburbs for lack of interest on the part of the local inhabitants; a night at the opera is no more than a Marx Brothers' film to most suburbanites; symphonies are a rarity as are ballets, museums, theaters, and other cultural events. Why does this state exist?

I, for one, believe the fault lies in the educational system, a system which until recently has not exposed its children to any of the arts except to a classical few. It wasn't until the last decade that high schools began teaching courses on Mass Media and introducing their students to the world of motion pictures and television. If a survey were to be taken as to how many people were exposed to opera, ballet, music, drama, and other arts, the results would be poor, for these courses, if they are even offered, are merely electives and not required:

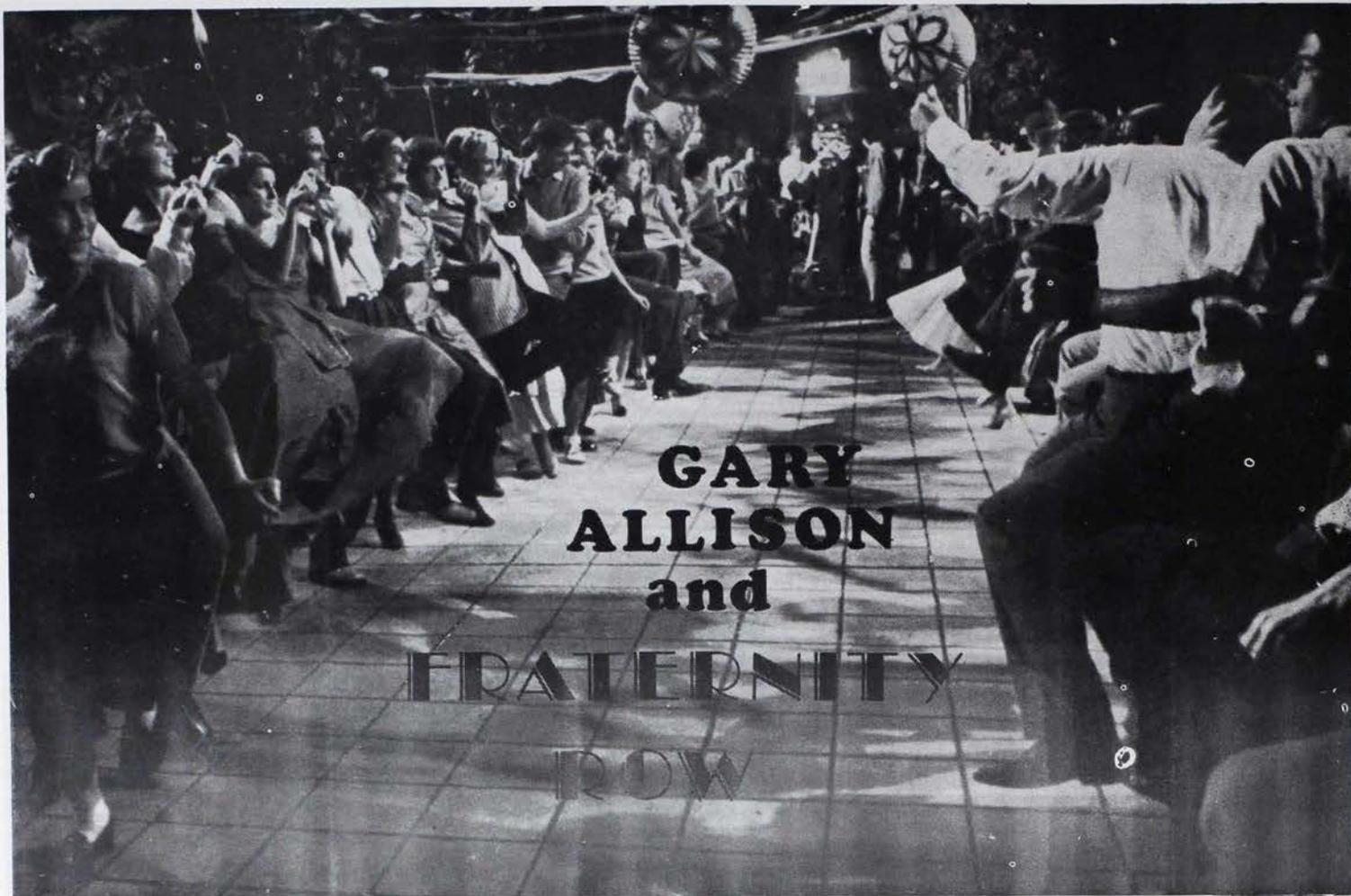
that in America there are two different societies, one that is art-minded and one that is less so. What it also shows is that we are extremely deficient in our educational system when it pertains to the arts.

Is it possible that we are stunting the creativity of future pioneers through our educational system? The issue bears further notice.

All correspondence and articles may be mailed to:

Editor: *ViewPoint*
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by
Stuart A. Fischman

More often than not, people involved in the entertainment industries fall into one of two categories when asked about the state of the arts. (1) They hail the system and point out its vast growth, or (2) they become the cynic and criticize everything from A to Z.

It is refreshing to find a third category which not only recognizes the necessity of 'the system' and works within it, but also expands upon it in order to open its world to untapped talent and originality. It is a bonus to also see that these ideas have already taken seed with the success of Gary Allison's *Fraternity Row*.

Already touted by movie-goers and critics alike as a cult film, *Fraternity Row* has been swimming in controversy and conflicting tales involving its conception to final distribution. In an interview with **VIEWPOINT**,

Gary Allison put to rest much of the gossip but more importantly explained the main force that resulted in the celluloid creation. Over and above anything else, *Fraternity Row* was to be a total learning experience.

Allison came to the University of Southern California to accomplish two things. First, "to try and learn to write in the filmmaking sense," and second, to write his Ph.D. dissertation which was titled, "The Problems of a Producer While Making a Feature." To actually make a film was never his initial goal. "I had not so much as even touched a Super-8 camera in my life." The whole project began to grow a step at a time and none of the major advances was ever planned. When the decision was made to actually shoot the film, it was a decision that was born out of the fact that it would be the next logical step to make his project a total educational experience.

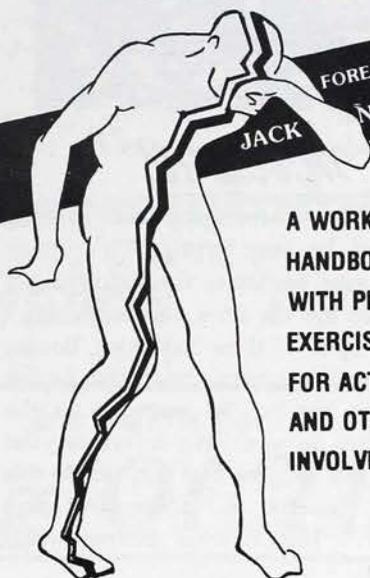
At each point in the film's development, students at USC were at-

tracted to the effort which Allison says was a beautiful thing. "All of these kids who came to a cinema school with visions of becoming Bob Altman were willing to take jobs as grips and dolly-pushers. They knew that they would be learning in a way that cinema schools don't provide." This is not to say that Allison and his senior staff had it easy with a willing crew. There were several times that a few faculty members tried to talk students out of participating on the project thinking that it wasn't worthy of their time. Allison says he lost five members of his crew to such pressure and was deeply concerned that this inflicted attitude could ruin the entire project. Amazingly, it proved to do just the opposite. If anything, it pulled his crew more tightly together. His senior staff was under strict orders that no pressure was to be put on the students to stay with the film. It was to be a completely voluntary decision on the part of each individual. Allison knew that

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NO ACTING PLEASE



FOREWORD BY
JACK NICHOLSON

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WOMEN IN MUSIC

Bonnie Goldman is 31 years old, married, and a mother. She likes music. It affects her intellectually and spiritually.

We sat next to a huge knob-covered mixing console in a darkened recording studio. Before us was the recording stage. In the background could be heard various bits of music including the Electric Light Orchestra as well as Frank Sinatra. Bonnie was sitting alongside me as she began to tell a little bit about herself. At the present, she is producing her first record album, a task that many wouldn't undertake. However, this is the first of many tasks which lay ahead for Bonnie for she also aspires to being the first woman to receive a "Grammy" for the best engineered and produced album. She also wants to organize her own recording studio. I began to wonder about the odds against Bonnie attaining these goals. I asked her about the present state of the industry.

Bonnie remarked that there are very few women in the recording industry today. She realizes the difficulties ahead. She feels that the industry, for the most part, is struc-

tured like a fraternity and entering it can be very trying. "It's ironic that men dominate the industry yet women are the ones who support it."

In spite of these hardships, Bonnie is very optimistic about the future. "There are no job openings in the industry so you have to create your own job and the best way to do this is to become an independent producer." This is what Bonnie wants to do.

What did Bonnie feel about the music facing today's producer? She shook her head and replied: "The technical aspects of the industry are far superior to the music itself. There is a definite gap between the music and the actual finished recording. We're advanced in our techniques, yet we still play one-, two-, and three-chord pieces." Bonnie sat up and mentioned another point on her mind. "Another thing is that maybe we've been listening to men's music too long as compared to people's music." I asked her to elaborate. She explained that mostly men decide what sort of music we should hear since they're the one in the executive positions; what would

happen if women held positions where they could influence our tastes?

I began pondering this when Bonnie interjected that this is her main goal in the industry—to provide an opportunity for women to reach these positions, to help them get on their feet. This is the main intent behind an organization which Bonnie coordinates: Ladies Association of Sound Services (LASS). This program was encouraged by the "Organization of Women in Music," of which Bonnie is a member. "Women in Music" consists of women who are involved in all aspects of the music industry. Bonnie continued to talk about LASS; it was specifically designed to give women practical experience with remote recording, meeting professionals in the industry, producing albums, mixing on a console, and working in a studio. The program trains women in a field which has been relatively male-dominated.

I was surprised when Bonnie said that the LASS program is free. "Why don't you charge the pupils?" I asked.

"Because most women really can't afford to pay. Many of our trainees are housewives and college girls."

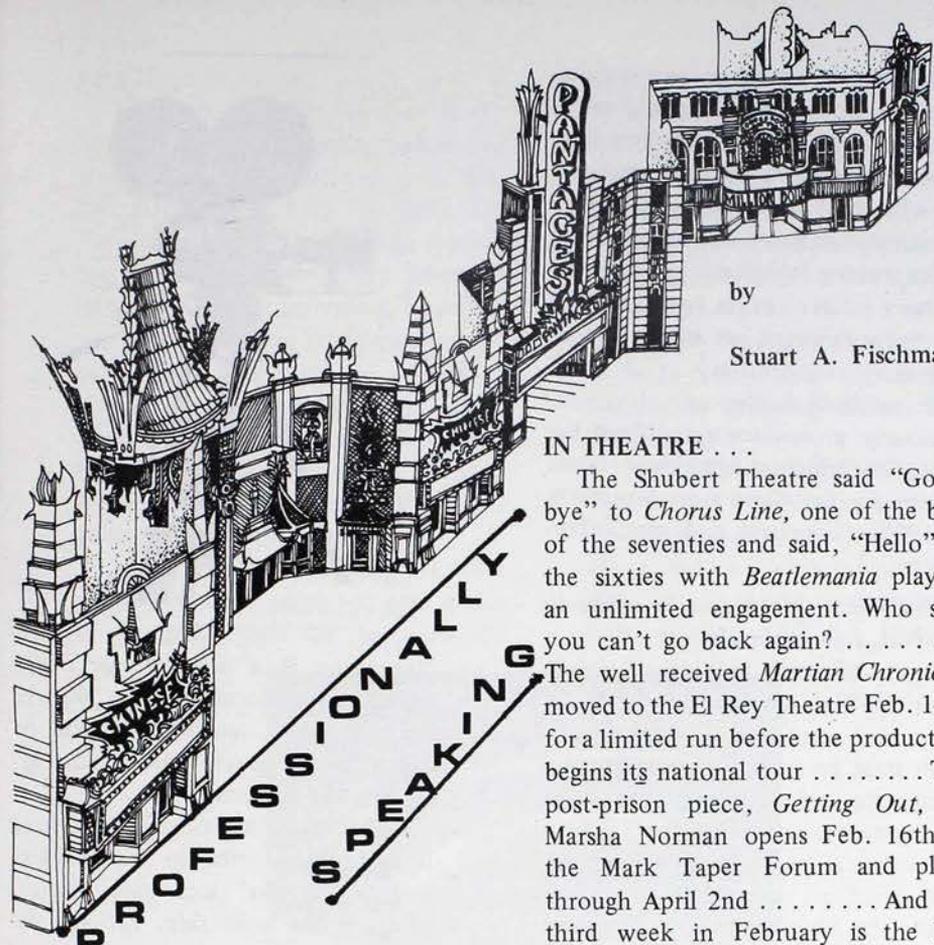
"How do you survive?"

"It's been difficult. We're attempting to obtain private funding. I hope to get the recording companies involved. It's a great way for them to receive well-trained personnel."

My immediate impression, "Why should a male-dominated industry support a female-oriented program?" I asked Bonnie about accepting men into the program.

"I wouldn't mind at all, as long as the same opportunities are provided for both sexes. We aren't separatists."

As we continued to talk, our conversation moved onto a more personal level. I asked Bonnie why she's doing all this. Are all the headaches worth it? She nodded yes, and replied that she is doing what she really wants to do. She's directing her talents toward influencing others who may have talents. She wants to help people make it, especially women. "We're all conditioned to do what we think we should do rather than what we really



by

Stuart A. Fischman

IN THEATRE . . .

The Shubert Theatre said "Good-bye" to *Chorus Line*, one of the best of the seventies and said, "Hello" to the sixties with *Beatlemania* playing an unlimited engagement. Who said you can't go back again? The well received *Martian Chronicles* moved to the El Rey Theatre Feb. 14th for a limited run before the production begins its national tour The post-prison piece, *Getting Out*, by Marsha Norman opens Feb. 16th at the Mark Taper Forum and plays through April 2nd And the third week in February is the last

week to see Victor Buono's grand performance in *The Last of the Marx Brothers' Writers* at the Solari Theatre.

IN MUSIC . . .

When the holiday season is over there is always a big drop in the number of concerts, but there's no drop in the variety of what is offered From jazz, to R&B to the outrageous *The Pablo Jazz Festival* will be at the Dorothy Chandler Pavilion for two nights only, Feb. 19th and 20th with *Ella Fitzgerald, Count Basie, Oscar Peterson, and Joe Pass* At the Pantages Theatre with five performances in three days, *The Dramatics* and *The Man-hattens* entertain from Feb. 17th through the 19th The Pantages has a quick follow-up beginning on Feb. 22nd with five days of *The Tubes* playing through the 26th. The ads suggest to dress appropriately which means the audience will probably become the second billed act Enjoy!

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*A Film Fan
Takes
A Stab At
The OSCARS*

by

James Craig Taylor

I've long been an avid aficionado of the silver screen. Believe it or not, my passion has become such an obsession that I have diligently compiled and filed honest-to-god lists of my favorite films and performances each year since 1963. Given that particular obsession (quirk? neurosis?), you will appreciate my delight at having the opportunity to expound upon my predilections in what has turned out to be a very good year—both artistically and financially—for motion pictures.

Drawing comparisons and passing judgment on someone else's creative endeavors and artistic accomplishments can be a rather supercilious pastime. But what fun! I thoroughly enjoy the pyrotechnic debates one can foment by expressing opinions on such an arbitrary matter as film criticism. And this one's opinions are often as contrary as they are arbitrary.

So, without further ado, I punctimoniously pronounce my official list of the five (arbitrary, again) best (oops! I mean my favorites) motion pictures of 1977. (Trumpets and much fanfare.)

The Oscar Contenders, la crème de la crème, alphabétiquement:

Equus (directed by Sidney Lumet). Peter Shaffer's electric psycho-drama underwent an admirable transition from stage to screen, and remained a fascinating and valid case study of a boy gone bananas. Director Lumet's often-clinical yet highly-personalized analysis of an outrageous act of violence (the bloody blinding of a slew of beautiful thoroughbred horses) is spell-binding from start to finish, and the finish is a shattering cinematic experience. There is much soul-searching and horsing around before a dedicated (fixated) psychiatrist is able to reach the boy and purge his psyche of a hideous hang-up. Shaffer himself wrote the script, and quite nicely at that. *Equus* is sure to join Lumet's *Network* as one of the most important films in recent years.

Julia (Fred Zinnemann) is an expertly-crafted motion picture dealing with a very special freindship amidst the pre-war turmoil of Nazi-infested Europe. The screenplay by Alvin Sargent is an engaging adaptation of one of Lillian Hellman's many remembrances of things (hopefully) past.



Zinnemann is a director par excellence, the performances are superb, and the more technical aspects of *Julia* (cinematography, sound, editing) are virtually flawless.

Looking for Mr. Goodbar (Richard Brooks). Much criticism has been leveled at Brooks' socio-psychological walk on the wild side. Perhaps the most fatuous and insipid complaint of all is that *Looking for Mr. Goodbar* fails to explain "why a dedicated teacher by day is a doomed and amoral swinger by night." Incredible naïveté. The screen version of Judith Rossner's hauntingly human novel is haunting and human indeed. What's more, *Looking for Mr. Goodbar* offers something that many of today's fanciest flicks lack, a good old-fashioned moral: Never pick up a pansy playing pin ball.

1900 (Bernardo Bertolucci). Italian director Bertolucci's long-awaited and highly-touted epic *1900* is not only an ideological indictment of fascist folly, but also a visually-mesmerizing movie that never lags, drags or fags, despite its four-hour running time. The historical histrionics of an all-star international cast are an added attraction. If *Last Tango in Paris* was Bertolucci's view of the human experience in the specific, then *1900* is surely his view of the human experience in general. Bertolucci has succeeded in cinematizing his strong socio-political ideals in grand fashion, in a film that is neither sanctimonious nor pedantic, but consistently boggling to the mind as well as the eye. A truly befitting

Last Tango in Rome.

The Turning Point (Herbert Ross). Some very personal performances and the choreographic capers of Mikhail Baryshnikov help to make *The Turning Point* a bedazzling motion picture. The milieu of the American ballet serves as a refreshing backdrop for Ross' relentless probings into the hearts and minds of the characters. The original screenplay by Arthur Laurents is, indeed, original. *The Turning Point* is as entertaining as it is enlightening, and that in itself is something to rave about.

As far as performances go, I don't think I need to point out that it was a remarkable year for the ladies. I'll



choose ten performances; you keep score.

Again, alphabetically:

ANNE BANCROFT, *The Turning Point*. I'm beginning to think that Bancroft is incapable of anything but a first-rate performance. She is superb as an aging ballerina wondering if she should have been a housewife.

RICHARD BURTON, *Equus*. Burton's portrayal of a highly-involved psychiatrist is highly-introspective and highly-stylized. As an actor, Burton has had his ups and downs. *Equus* is a pinnacle for the old boy.

PETER FIRTH, *Equus*. A very hot new property in Celluloid City, Firth is most convincing as the patient with whom Burton is professionally and personally embrangled. A perfect lunatic.

JANE FONDA, *Julia*. The most talented of a talented family, Fonda gives a great performance as a great lady. Her characterization of Lillian

Hellman screams with subtlety.

DIANE KEATON, *Annie Hall*. This versatile chick's comedic side is well displayed as the resident space cookie in this farcial romance.

DIANE KEATON, once more, *Looking for Mr. Goodbar*. I'm inclined to believe Keaton can be even more powerfully dramatic than she is hysterically funny. Her two-sided performance as Theresa Dunn is done damned well.

SHIRLEY MACLAINE, *The Turning Point*. I'm beginning to think that MacLaine, too, is incapable of anything but a first-rate performance. She, too, is superb as an aging housewife wondering if she should have

been a ballerina.

MARCELLO MASTROIANNI, *A Special Day*. A haunted, hunted homosexual in fascist Rome, Mastroianni is still very much the ladies' man. One of his finest roles to date.

KATHLEEN QUINLAN, *I Never Promised You a Rose Garden*. As a young girl institutionalized where the walls are closing in, Quinlan is frighteningly real.

GENA ROWLANDS, *Opening Night*. Rowlands is impelling and powerful as an actress trying to escape nightmarish neuroses in a bottle of booze. A ballsy broad, and then some.

Supporting performances were particularly supportive this year. Five, from among many:

JOAN BLONDELL, *Opening Night*. A veteran of ninety-some films, the grande dame is in damn grand shape indeed. As a many-seasoned playwright, fading fast but steadfast, Blondell has never been better.

VANESSA REDGRAVE, *Julia*. Redgrave has a charm all her own in any role she plays. She is an intriguing title character in a supporting role.

JASON ROBARDS, *Julia*. Robards makes a dashing Dashiell Hammett, and his portrayal of the colorful and controversial author is one in a long string of fine performances.

TOM SKERRITT, *The Turning Point*. As an all-too-understanding husband Skerritt delivers a characterization worthy of a film of its own.

DONALD SUTHERLAND, *1900*. Sutherland is effectively odious as a fascist landowner, arch-enemy of the people and a rapacious reprobate to boot. An admirably perverse performance.

Now, I just can't resist sticking my neck out to predict this year's Oscar honorees:

Best Picture, *Annie Hall*, by default. I think *Julia* and *The Turning Point*, two excellent dramatic films, will cancel each other out, as will those two super (box office-wise, that is) space epics, which are the other inevitable nominees.

Best Actor, Richard Burton, long overdue.

Best Actress, Diane Keaton, for either of her films. Bancroft, Fonda, MacLaine and Rowlands are all brilliant, but a voice keeps whispering in my ear, "Keaton, Keaton . . ."

Best Supporting Actor, Jason Robards. Two years in a row? Yes.

Best Supporting Actress, Vanessa Redgrave or—a longer shot—Joan Blondell. Both ladies are unforgettable.





A WAY OF DEVELOPING
YOURSELF
OR
HOW TO PROVE YOU HAVE
TALENT IN SPITE OF WHAT
THEY SAY

by

Roy Moosa



There seem to be many people in our present day fast-paced society who are fairly ignorant about the arts. These are the people who have seen only one theatrical play in their entire life, who have no idea what opera is about, who become bored with ballet, who think that the best paintings are ones with nice sceneries, and who feel the only good music is that to which you can dance.

There also dwells within our society many frustrated would-be artists who have painting kits gathering dust in the closets, who have pianos but never use them, and who are ashamed to sing too loud in the shower.

Alongside these are many who don't realize what talents they may have. These are the ones who used to write exceptional poems in grade school, who would enjoy speaking in front of a group, who would love to creatively decorate their own homes, and who have always wanted to sing in the church choir. Many of these individuals are afraid to try and discover what they feel has always existed within themselves.

This unfulfilled desire can be witnessed through the immense popularity of many of our entertainments such as: spectator sports, movies like *Rocky* (about a guy who makes it), and plays like *A Chorus Line* (about getting in a show).

For the most part, people want to perform; they want to become involved in the other aspects of life. It is these people who can benefit most from the University of Southern California's College of Continuing Ed-

ucation.

The College of Continuing Education addresses itself to those people who are on the average non-students. Its informal classes contain a wide variety of subjects including such interesting topics as "The Treasures of Tutankhamun," "Vaudeville Lives," "Performing Comedy," "How to Become a Commercial Producer," "Acting for the NON-Drama Major," "Women in Theater," "Marketing Movies," and others relating to developing painting skills and interior decorating. In these diverse classes have been some very prominent guests including Charleton Heston and Gardner McKay.

The main approach of these courses and the main intent of the instructors is to instill within their pupils a keen eye for noticing small details, to create an ability to notice those things at a play or movie that would normally not be considered such as costumes, lighting, makeup, music, and scenery. At the same time, the program attempts to help the student to attain a sense of personal satisfaction with themselves; it helps them to find out what their individual talents are and it encourages development of these talents. "Be satisfied with yourself."

Among the people involved with this program are two women who attain a sort of personal satisfaction in watching and helping others develop; one is Terry Shannon. Terry is a young active girl who seems to glow with excitement and really enjoys her work. Her care for people shows, and helping to develop their talents, helps her to develop her own

The other coordinator is Trina Ripley, a drama teacher who is presently working on her doctorate. Trina is personally teaching a course in the program designed for people who rarely attend the theater. One of her main goals is to increase the reputation of the Performing Arts School. She also wants to obtain professional advice and criticism for the student productions which appear on campus through a rapport with the entertainment industry. Aside from sharing her love for the theater with others, Trina hopes to make theater courses available at a lower cost because it is a sad but true fact that most people involved with the theater professionally are not as well off as they'd like to be.

In talking with these two individuals, one perceives a sense of personal contentment and purpose. There are very few people in life who know what they actually want. Trina and Terry seem to possess this rare knowledge. Not only is their goal clearly defined, but it is also a non-selfish one. The influence of their enthusiasm for the program is enough to rub off on the most sour of faces. If one does nothing else, an effort to meet these two would be recommended. The College of Continuing Education is providing a service for the community, a service which is much needed. More information on the program and courses offered is provided on the back cover of this issue.

GARY ALLISON

(continued from page 4)

"If I was to get my goodies, the students should get theirs in return." By goodies, he means an education. After each shot was set up, the crew would stop, and the reasons for the way it was set were explained; why this light was here, why the microphone was there—every detail. While the film was being shot, Allison was in an office being the producer in the pure sense of the word. "I was trying to run the whole operation as a well run business using the best known methods. That's what the whole exercise was about. At the same time, I wanted to keep it as much of a student project as possible." As much as possible was a great deal, though there were several times Allison and his staff called on professionals to answer some of their questions. At this point, the question comes to mind, why? Why was this personal project necessary? Don't the cinema schools have included in their curriculum courses that train the would-be producer? "There aren't any," says Allison. "The really good producers are too busy to teach such a course." There are, however, many people to talk to and learn from. Allison cites Bernard Kantor, past Chairman of the USC Cinema Department, as one of those most responsible for answering questions and helping steer him in his work. "Bernie opened all the doors in many ways."

In turn, Allison wants his work to help steer others. He intends his experiences with *Fraternity Row* to be a record of the entire endeavor behind producing a film—the right ways, the right guesses, the mistakes, and even the luck. For example, one scene deals with the film's school band members. Since they had no access to a studio's wardrobe facility, they were going to film the actors in street clothes. The night before the scene was to be shot, Allison and a crew member were walking across the USC campus when they saw some workmen throwing some clothes into a large trash dumpster. When they

found out that they were old band uniforms that weren't needed anymore, well . . . The scene was shot, complete with costumes the next morning.

But far beyond the luck and the cute little anecdotes, Allison wants cinema students to know the details of the hard work that goes into the production of a film. He feels too much attention is paid to the successes in the business without dealing with the realities. "The knowledge of what really goes on in the industry



Gary Allison

has a tendency to come out in *hype*. By the time a cinema student reads it, well, unfortunately he believes what he reads." The stifling of an education which is an element that Allison had to contend with was the worst ob-

stacle he encountered in making the film. "Idiocy is the great destroyer of our work."

Though Allison is critical of certain elements of cinema schools, he is not a critic of the whole system. He simply found ways to work around the system while working within it. *Fraternity Row* has succeeded on many levels and being a commercial and critical achievement may not be the most important. Above everything else it gave several students the opportunity and the luxury of learning by doing in a field where doing is usually the final goal. It has also opened doors for them in the established professional world.

Is there any possibility someday of there being a professional studio that works totally with students? Allison doesn't believe it will reach that point but there are already groups that are trying to do what the theatre has done with the concept of regional theatres. The idea of Regional Film Companies around the nation that would employ students is not to be discounted.

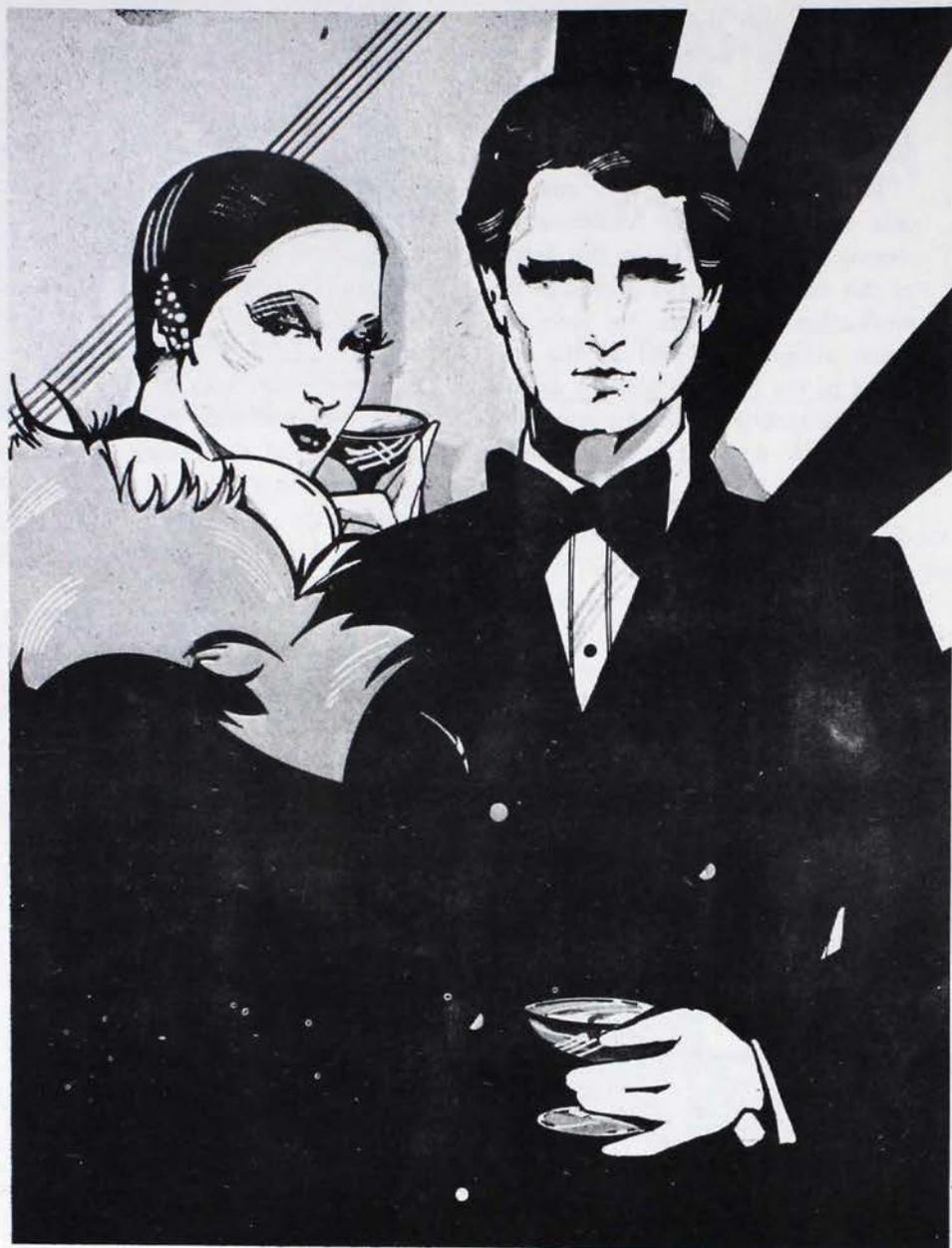
It is obvious that Gary Allison believes strongly in the complete education of young film makers. He is emphatic about his ideas and sees young people in general as being this nation's true Gross National Product. He even used the letters GNP as the initials on one of the fraternity houses in his film. Some people, he says, like to dwell on the word "gross," but that was not his intent. He believes in the youth of today. He has great hope, and he is a good example that this hope is not unfounded. As Allison says, "It's happening already. We just have to define it."

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INDUSTRY

Gene Taft is an independent film producer who occupies himself with more simultaneous projects than most. He calls himself a "workaholic," a title demonstrated by the fact that he produced his first motion picture in 1964 at the age of 23. It was *Kisses for My President* with Fred MacMurray and Polly Bergen.

Our informal **VIEWPOINT** interview took place in a disheveled office with large pillows scattered on the floor. Gene who wore pants with the same name related how he got into the film business. "I started as a manager. There was a girl singer that I saw at the Venice High School graduation in the late fifties, and I became her manager for a while." Gene took off his shoes and sipped his cold coffee.

"I kicked around a lot back then. I did a lot of different things to survive. I remember that I had to literally walk into a restaurant, order a meal, eat, and then leave fast without paying. It was then that I met a friend who was working on a screenplay. I pride myself on my instinctual ability to know what's good and bad, and I began to guide him through his treatment, which was then titled, "Woman for President." This was back in '61 or '62. When it was finished, we submitted it to Fred MacMurray, who liked it, and Warner Brothers got involved."

Gene then received a phone call. As he spoke about some undecipherable legal matters, I glanced around the office. I noticed that it seemed to be in the process of being wallpapered. The table in front of me was cluttered with all sorts of papers. There was no desk.

After the phone call, I was curious, "Why did you decide on Fred Mac Murray?"

Gene smiled, "Because Cary Grant didn't want to do it, and Glenn Ford passed on it. Besides, Fred had just finished several Disney films and the business side made him realize that a change was needed."

"What sort of effect did all this have on you?"

"Oh, terrible. I was in pain; I was in pain 24 hours. I was 23 physically

but 12 emotionally. I could hold my own artistically and creatively, but not socially. I thought part of the game was to get them to like me, and I was so busy doing it that everybody hated me. It's strange, but nobody likes anybody in this business. There are exceptions, but that's not a general rule. Jack Warner once said in reference to a certain producer or director, 'I don't want him on the lot; I don't want to see him; I don't want to hear his name; I don't want to know anything about him . . . until we need him again.' I never understood the value of that statement until the period when I dropped out of the industry."

Gene went on to state that there were a great many difficulties with his first film because of its timing. It was a comedy on the White House, and it came out at the time that President Kennedy had been shot. There were also problems with the German director who Gene said, "was about as funny as a wall." After that experience, Gene took a leave and went to work for Judy Garland.

He lit another cigarette (which must have been his fifth), and reflected, "I was her assistant, her companion, her accountant, her errand boy, her designer of musical numbers, her schlepper, everything. It was a marathon: who can stay awake the longest; it was three days without sleep at a time. I had to do it because she could do it. Oh, she slept, an hour here and an hour there, but the minute I'd go to sleep, she'd wake me up. I once fell asleep in the shower, and she reached in and turned the cold water on. If she couldn't sleep, then nobody else could."

At this point, Gene's secretary, wearing a T-shirt, came in and asked if she could borrow the *Daily Variety*. Gene mentioned that it was in the corner on the floor alongside the other papers. After several minutes of searching, it was found under some magazines on the table.

I asked Gene about producing a film at a young age. "It's rough," he answered, "because you're starting. You have to get the script written, then get a director, the writer, the

actors; and, man, I'm telling you, nine out of ten times you don't get anywhere because you don't have any money, and you can't buy a big book or a hot script; you have to use your brains, instead. I also think there's too much competition today, and the chances of a picture being made are one in a thousand. There must be 500 scripts a day submitted to the seven or eight major studios. There are also too many dummies who own shopping centers who invest in films. There is a man who is a shopping center king now, who put up several million dollars for a former real estate agent, who doesn't know a book from a script from a union meeting, who's going to direct a film. I admire that former real estate agent because obviously he's got the mentality to reach the shopping center man."

Gene went on to state that none of his present projects have any name stars involved which adds an additional problem: "There are only a handful of directors that are approvable, dealable, and makeable. There are some coming up. There are only a handful of writers, and there are only a handful of stars; you have to wait in line for them."

Realizing that time was running out, I asked Gene what some of his present projects were, one was a remake of *Love Affair*. "Two people agree to meet at the top of the Empire State Building and one doesn't show up because of an accident." *Menage*, another, is an intrigue, a story about two women and one man. Gene also remarked that he is working on the remake of the Hitchcock film, *Notorious*, as well as a film on the life of Ingrid Bergman.

(continued on page 14)

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*MANAGER

(continued from page 13)

THE NEW HOLLYWOOD



Our time had run out, and I left Gene's Sunset Blvd. office. As I was in the elevator, I thought of the other offices of some veteran producers which were also located in the same building. How they contrasted Gene's office. I remembered that at one point Gene mentioned he didn't have a desk because he felt it intimidated people.

I also remembered his walls in the process of being re-papered. The renovation somehow seemed to have a significance.

MUSIC . . .

(continued from page 6)

want to do." A person should pursue the goals that will really make them happy, she claims. So many people settle for less, "Don't be a receptionist; go for the real thing."

Going for the real thing is what Bonnie Goldman is doing. And helping others to reach their aims is part of her plan. She's 31 years old, married, and a mother. How much chance does she have? In my opinion, plenty!

Roy Moosa

There was a time when almost all American films were produced and shot in Hollywood. The perpetually beautiful weather and the seemingly endless variety of terrain made it the ideal place to make films. The only trouble was that people who had nothing to do with films began migrating to the area for the very same climatic reasons. Urban sprawl gradually took over the favored shooting spots. The growing power of the unions and other factors caused film budgets to skyrocket. Hollywood's golden days were gone; the area itself becoming a victim of urban decay.

Little by little, because of bad business deals, miscalculations of audience's tastes, the advent of TV and other forms of entertainment, the studios began to lose money. Some sold off much of their property merely to stay in existence, a few totally folded, and others became subsidiaries of large corporations. Afraid of losing money, and perhaps going completely out of business, the studios were hesitant to try new directions and clung to what they thought were sure things.

Over the past decade or so, the independent producer became a major force in the theatrical film business. He was not as afraid to take chances. By shooting in actual locations and using skeleton crews, entire productions were moved out of town. The films became more realistic, and for the most part less expensive than shooting on a sound stage.

It is refreshing that producers are beginning to realize that L.A. is not the only place to make films. *Legend of Boggy Creek*; *Eagle Hawk, Texas*; *Chain Saw Massacre* are highly successful films produced by people who have nothing to do with Hollywood. More and more state governments are forming film commissions to not

only assist Hollywood film companies in shooting within their state, but to encourage and aid producers who wish to base their entire productions in the state. Alabama, Georgia, Nevada, Utah, Louisiana, all have well organized film commissions. These states realize that film production can generate a great deal of money. The latest report from the Louisiana Film Commission states that there were 9 movies, 3 TV movies, 7 documentaries, 3 commercials, and 4 other TV films committed to shooting in that state within the next year. The combined budgets for these 26 projects total \$25,935,000. Phil Oakley, director of the commission, believes that within 10 years it is quite possible that Louisiana could have its own film studio, and be totally independent of Hollywood.

The time has come for the film industry to move out of the super-saturated market of L.A., for it is no longer the ideal place to make films. Theatrical films need a new direction and fresher ideas. The varied cultures and enthusiasm of other states, hopefully, will provide an impetus for breaking the Hollywood formula approach to making films, which has caused the stagnation of Hollywood films.

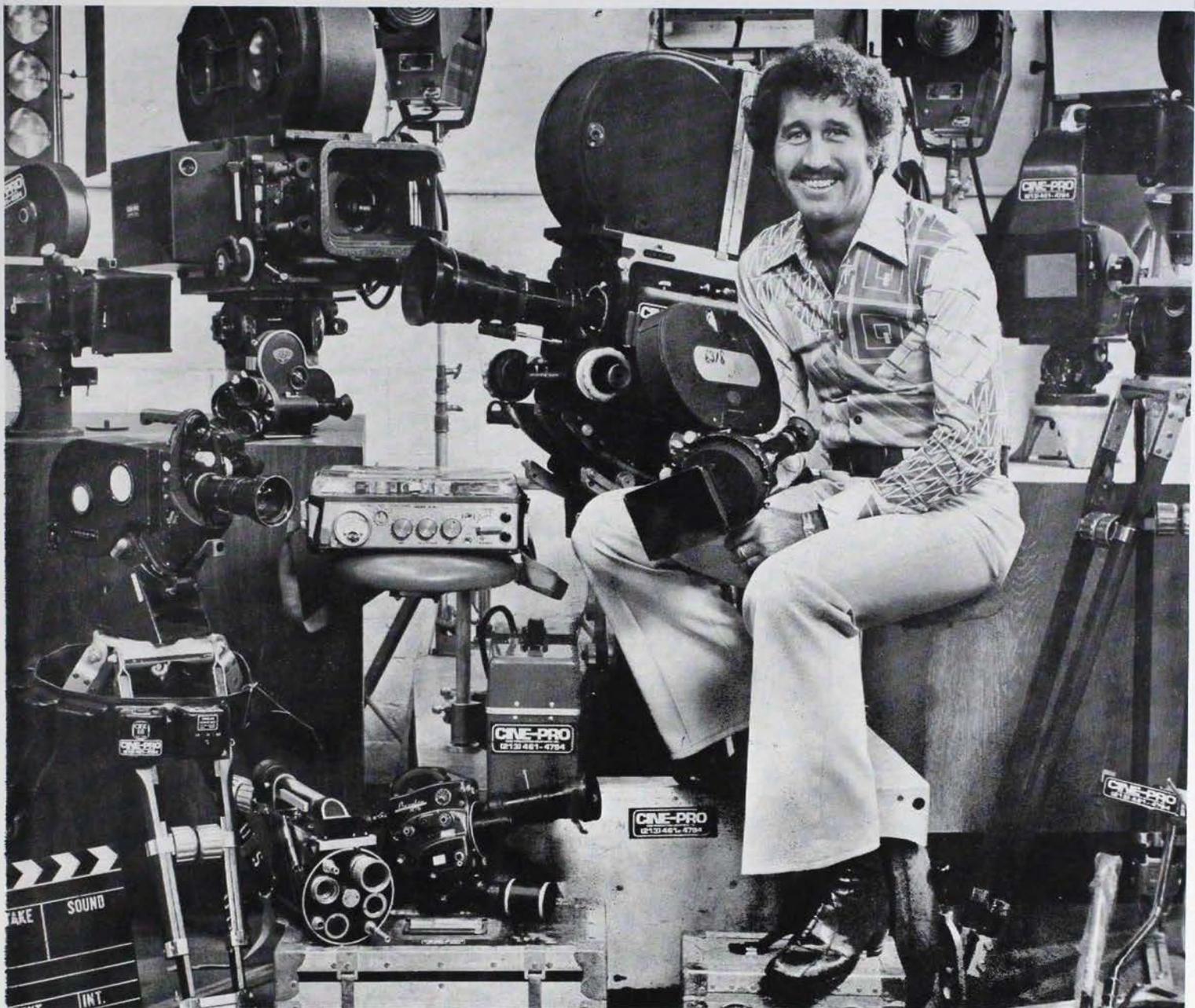
RICHARD BIENVENU

WHO RECEIVES

VIEWPOINT ?

This magazine not only reaches the students of the USC campus, but is also distributed at UCLA, and is distributed to New York University, Columbia University, Boston University, Miami University and others. It is also distributed to all the major motion picture, television, and recording studios including the various guilds and unions involved. This is done to inform those who are in the art industry of what their patrons, and future co-workers, think.

The main purpose of *ViewPoint* is to provide insights and opinions on the arts. It's an outlet for students to express themselves.



Seen here: some of CINE-PRO's rental equipment and Carl Porcello, President of CINE-PRO

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7-9 p.m. fee: \$75

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Playhouse, 1653 So. La Cienega
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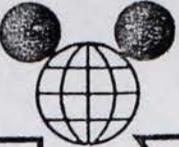
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WALT
DISNEY
PRODUCTIONS



DISNEY NEWS

500 South Buena Vista Street · Burbank, California · 91521

© Walt Disney Productions

From: Tom Wilhite
Director of Television Publicity
Telephone: (213) 845-3141

DISNEY STUDIOS TO BE HONORED BY NATIONAL HONORARY CINEMA
FRATERNITY AT DELTA KAPPA ALPHA'S 39TH U.S.C. BANQUET, APRIL 9

Walt Disney Productions will be honored by the National Honorary Cinema Fraternity at Delta Kappa Alpha's 39th annual awards banquet. Milestone achievements in the studio's 55-year history will be highlighted at the tribute, Sunday, April 9, at U.S.C.'s Town and Gown.

Focusing on Disney animation, the banquet will feature scenes from the studio's first full-length feature, "Snow White and the Seven Dwarfs," and other selected films including "The Rescuers" and "Pete's Dragon," both released in 1977. Several veteran animators, ^{each} representing ~~the~~ more than 40 years of animation, will be honored with ~~each~~ special awards.

Recent DKA honorees have included Fred Astaire, Mae West and Vincent Minelli. This year's banquet is the first tribute to a film company's cumulative accomplishments.

In addition to animated works, the banquet will feature scenes from Disney's live-action films including "Treasure Island," "The Shaggy Dog," "Old Yeller," "Freaky Friday" and the two forthcoming releases, "Candleshoe" and "Return From Witch Mountain." Also set are highlights from "The Wonderful World of Disney," which begins its 25th season this fall as network television's longest running

1978 Delta Kappa Alpha Banquet

When: Sunday April 9, 1978; Cocktails at 6:00/Dinner at 7:00

Where: Town & Gown (on campus)

Price: \$30.00 per plate

RSVP by March 24

Tribute to Walt Disney Productions/ Salute to Disney animation

Pioneer In Film Award to "Nine Old Men": Les Clark, Marc Davis, Ollie Johnston, Milton Kahl, Ward Kimball, John Lounsbery, Eric Larson, Wolfgang Reitherman, and Frank Thomas.

Film Clips WILL be shown. Titles TBA

If anyone wishes to make a reservation, please take name and address and we will mail an invitation when they are printed. Please tell them that if they do not receive one by the second week of March to call back.



Mr. Tom Jones
Walt Disney Productions
500 South Buena Vista Street
Burbank, California 91521

DIVISION OF CINEMA/SCHOOL OF PERFORMING ARTS

Dear Mr. Jones:

As a result of a meeting with DKA officers and Cinema Department officials, we have decided that, contrary to our previous discussions, this year's banquet would be treated more like last spring's program at Universal than the fancy Black Tie affair we originally had in mind.

We felt that, especially because of the potential competition from the Friends of the Libraries banquet the week before, that the less similar the two banquets seem, the better off we both will be.

Therefore, we have decided to make this a festive affair (as opposed to a snooty formal one) with as much of a party atmosphere as possible, hopefully maintaining the informality of the Whitlock/Goldsmith tribute.

Keeping this in mind, when your artists design the announcement (or invitation), we would like them to convey the "spirit of fun" which we hope the evening will become. How they lay the thing out, we will leave in their capable hands, as long as the following information is included:

Delta Kappa Alpha's 39th Annual Awards Banquet
Sunday April 9, 1978
USC Campus at Town & Gown
Cocktails at 6:00 Dinner at 7:00
\$30.00 per plate
Tribute to Walt Disney Productions, featuring a salute to
Disney animation
RSVP by March 25
For further info call 741-7170

Once again, I leave the order and exact wording to your discretion. Since, at this point, we plan to have the invitations printed by offset, we would appreciate camera ready copy. Thanks again for your help and support.


Gordon Meyer
Chairman
DKA Banquet Committee



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Delta Kappa Alpha

National Honorary Cinema Fraternity



Division of Cinema

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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
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Wilton Holm
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May 15, 1977

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C. B. DeMille
John Ford
Karl Freund

William Goetz
Sir Cedric Hardwicke
James Wong Howe
Ub Iwerks
Fritz Lang
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Delta Kappa Alpha

National Honorary Cinema Fraternity



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Norman Jewison
"Chuck" Jones
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In Memoriam

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Frances Marion
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Fred Metzler
Arthur Miller
Boris V. Morkovin

William Perlberg
William Seiter
Gregg Toland
Jerry Wald 1/75



Walt Disney Studio's veteran animators, as caricatured by artist Mel Shaw (top left, clockwise). Milt Kahl, Les Clark, Marc Davis, Ollie Johnston, Ken Anderson, Frank Thomas, Woolie Reitherman, John Lounsbery, Ward Kimball and Eric Larson. (378-282)

DIVISION OF CINEMA/SCHOOL OF PERFORMING ARTS

Wolfgang Reitherman
Les Clark
Ward Kimball
John Lounsbery
Milton Kahl
Marc Davis
Frank Thomas
Eric Larson
Oliver Johnston

KEN ANDERSON

Delta Kappa Alpha



This certifies that

LES CLARK
is hereby presented a
Pioneer in Film Award

Delta Kappa Alpha
National Honorary Cinema Fraternity

April 9, 1978

Herbert E. Jensen
Executive Secretary

Richard A. Biewener
President

Delta Kappa Alpha



This certifies that

has been initiated an Honorary Member
of the Alpha Chapter
University of Southern California

Delta Kappa Alpha
National Honorary Cinema Fraternity

April 9, 1978

Hester E. Farmer
Executive Secretary

Richard A. Biewener
President

Delta Kappa Alpha



This certifies that

RONALD W. MILLER

has been initiated an Honorary Member
of the Alpha Chapter
University of Southern California

Delta Kappa Alpha

National Honorary Cinema Fraternity

gives this to

Herbert E. Palmer
Executive Secretary

Richard A. Biewener
President

DKA - Neil Simon Banquet

11/12/1978 Variety Arts
c/o 79-19192-3729

Income

Cash and Check Deposit
Columbia Pix Table

4095.50

400.00

4495.50

Expense

R 75384 Image Graphics
R 75595 Moskatis
CR 49944 Variety Arts
CR 51407 " "

302.42

454.66

2,500.00

1,764.88

5021.96

account total

<526.46>

Plus burial expense

National Screen Service - photo
Press - Simon Certificate
Permapaque

143.85

12.00

10.50

166.35

Net Loss on Banquet.

692.81



DIVISION OF CINEMA/SCHOOL OF PERFORMING ARTS

*Neil Simms -
DKA.*

MEMORANDUM - November 17, 1978

TO: Bob Jenkins
FROM: Herb Farmer
RE: Deposit to account # 79-9192-3729

Please deposit the enclosed check in the amount of \$400 from Columbia Pictures Industries, Inc. from sales and services to account # 79-9192-3729.

Thank you.

COLUMBIA PICTURES INDUSTRIES, INC.
1001

No. 31726

LOS ANGELES MAIN OFFICE
UNITED CALIFORNIA BANK
707 WILSHIRE BOULEVARD
LOS ANGELES, CALIFORNIA 90017

ColGems Square
BURBANK, CALIFORNIA 91505

16-282
1220

MO.	DAY	YEAR	VENDOR NO
11	13	78	

CHECK AMOUNT
****400.00****

PAY EXACTLY ***400***** DOLLARS AND 00 CENTS

GENERAL ACCOUNT

TO THE
ORDER OF

U.S.C. Cinema
c/o USC, University Park
Los Angeles, California
90007



Raymond G. Engel
[Signature]

⑈031726⑈ ⑆1220⑈0282⑆ 149142023⑈

11

11/8

31726

REMITTANCE ADVICE				ITEM CODE	INVOICE			NUMBER	GROSS AMOUNT	DISCOUNT	NET AMOUNT
MO.	DAY	YEAR	VENDOR NO		MO.	DAY	YR.				
11	13	78	MP								
											400.00

One sponsor table, 40th Annual Awards.
Re: Neil Simon,

ITEM CODE

#1 — YOUR CREDIT MEMO

#2 — OUR CREDIT MEMO

#3 — OUR DEBIT MEMO

DETACH HERE BEFORE DEPOSITING



DIVISION OF CINEMA / SCHOOL OF PERFORMING ARTS

MEMORANDUM - November 14, 1978

TO: Bob Jenkins
FROM: Herb Farmer
RE: Deposit to account # 79-9192-3729

Please deposit the enclosed checks to the above account for sales and services involved in the DKA Banquet held on Nov. 12, 1978.

These checks total \$4,095.50.

Thank you.

T

5 5. 2 3

7 4. 2 0

1 4. 4 2

1 4 3. 8 5 T

Bayer & Associates

PICTURE TITLE	TRAILER	COLOR	NO. OF WEEKS	CROSS PLUG		24 X 60	24 X 82	30 X 40	40 X 60	STANDEE	SHEET	SHEET	BLACK & WHITE		11 X 14	22 X 28	14 X 36	SPECIAL MATS	11X14 HALF SETS	
				NO.	NO. OF WEEKS								8 X 10	COLOR						
MURDER BY DEATH	C														2					
CHEAP DETECTIVE	C														2					
HEARTBREAK KID	C														2					
PRISONER OF SECOND AV	C														2					
GOODBYE GIRL	C														2					
SUNSHINE BOYS	C														2					

INCOMPLETE ORIGINAL
 NOV 18 1978
 REQ. NO.
 P. O. NO.
 (X701)

DUPLICATE
 INVOICE

TRAILERS	COLOR CHARGE	CROSS PLUG TRAILERS	52.10		STANDEE	3.13	55.23
			SPECIALTIES	STANDARDS	WRLY. SVC CHG ON A/C OF INCREASED COSTS	SALES TAX	PAY THIS AMOUNT

TERMS: NET 10 DAYS

UNIVERSITY SO CALIF
 659 W 35TH ST
 LOS ANGELES CAL 90007

NSS
 A/R

REMIT TO
NATIONAL SCREEN SERVICE CORPORATION

P.O. BOX 8426 CHURCH ST. STA.
 NEW YORK, N.Y. 10049

ACCT. NO. 8164-7 INV. DATE 11/13/78 WEEK BEGINNING 11/02 INV. NO. 66460538

L774 IBM 9/77 400M

SERVICED BY NSS LOS ANGELES, 2001 S LACIENEGA BLV LOS ANGELES, CAL 90034

Banquet Decorations

DKA

PICTURE TITLE	TRAILER	COLOR	CROSS PLUG		24 X 60	24 X 82	30 X 40	40 X 60	STANDEE	SHEET	3 SHEET	BLACK & WHITE		11 X 14	22 X 28	14 X 36	SPECIAL MATS	11X14 HALF SETS
			NO.	NO. OF WEEKS								8 X 10	COLOR					
MURDER BY DEATH CHEAP DETECTIVE BAREFOOT IN PARK ODD COUPLE OUT-OF-TOWNERS PLAZA SUITE LAST OF RED HOT LOVER HEARTBREAK KID AFTER FOX PRISONER OF SECOND AV GOODBYE GIRL SUNSHINE BOYS																		
<p><i>BANQUET DECORATIONS</i></p> <p>D U P L I C A T E I N V O I C E</p>																		
70.00										4.20		74.20						
TRAILERS	COLOR CHARGE	CROSS PLUG TRAILERS	SPECIALTIES	STANDARDS	WRLY SVC CHG. ON A/C OF INCREASED COSTS	STANDEE	SALES TAX		POSTAGE OR DELIVERY	PAY THIS AMOUNT								

COMPLETE
 NOV 18 1978
 REQ. NO.
 P.O. NO.
 CITY

TERMS: NET 10 DAYS

UNIVERSITY SO CALIF
 659 W 35TH ST
 LOS ANGELES CAL 90007



REMIT TO
NATIONAL SCREEN SERVICE CORPORATION
 P.O. BOX 8426 CHURCH ST. STA.
 NEW YORK, N.Y. 10049

ACCT. NO. 8164-7 INV. DATE 11/06/78 WEEK BEGINNING 10/13
 INV. NO. 66450598

L7/4 IBM 9/77 400M

SERVICED BY NSS LOS ANGELES, 2001 S LACIENEGA BLV LOS ANGELES, CAL 90034

PICTURE TITLE	TRAILER	COLOR	NO. OF WEEKS	CROSS PLUG		24 X 60	24 X 82	30 X 40	40 X 60		STANDEE		SHEET	SHEET		BLACK & WHITE	COLOR	11 X 14	22 X 28	14 X 36		SPECIAL MATS	11X14 HALF SETS		
				NO.	NO. OF WEEKS																				
EYES OF LAURA MARS		C											1												
GREASE		C																							
SUGARLAND EXPRESS		C																							
JAWS <i>Gene Geary</i>		C											1												
CORVETTE SUMMER		C																							
D U P L I C A T E I N V O I C E																									
<i>Change to DKA for DKA office</i>																									
NOV 19 1978																									
RECEIVED NO. _____																									
P.O. NO. _____																									
FACTORY _____																									
						13.60												.82		14.42					
TRAILERS		COLOR CHARGE		CROSS PLUG TRAILERS		SPECIALTIES ACCESSORIES		STANDARDS		WKLY SVC CHG. ON A/C OF INCREASED COSTS		STANDEE		SALES TAX		POSTAGE OR DELIVERY		PAY THIS AMOUNT							

TERMS: NET 10 DAYS

UNIVERSITY SO CALIF
659 W 35TH ST
LOS ANGELES CAL 90007

NSS
A/R

REMIT TO
NATIONAL SCREEN SERVICE CORPORATION
P.O. BOX 8426 CHURCH ST. STA.
NEW YORK, N.Y. 10049

WEEK BEGINNING 08/24

ACCT. NO. 8164-7

INV. DATE 10/16/78

INV. NO. 66420514

L774 IBM 9/77 400M

SERVICED BY NSS LOS ANGELES, 2001 S LACIENEGA BLV LOS ANGELES, CAL 90034

CHECK REQUEST



CHECK REQUEST FORM
UNIVERSITY OF SOUTHERN CALIFORNIA

DATE PREPARED 11-16-78	DEPARTMENT: Cinema
DATE NEEDED: routine	PHONE: 2235
PERSON TO CONTACT: H. E. Farmer	

C.R. NO. **51407**

PAYROLL OTHER

Financial Services Approval

ACCOUNT NUMBER **79-9192-3729** OBJECT CODE

PAYROLL DEPT. ONLY

EMPLOYEE NUMBER

ISSUE CHECK TO: (NAME-LAST, FIRST, INITIAL) Farmer, Herbert E.	PLEASE ROUTE CHECK TO: <input checked="" type="checkbox"/> Cashier For Pick Up <input type="checkbox"/> Mail To Home Address (#10) Or Address Below (#12)
ADDRESS LINE ONE c/o Cinema Dept.	ADDRESS LINE ONE
ADDRESS LINE TWO	ADDRESS LINE TWO
ADDRESS LINE THREE	ADDRESS LINE THREE
SOCIAL SECURITY NUMBER (IF APPLICABLE)	ADDRESS LINE THREE

GROSS	
TIAA	
DEF. COMP.	
SUB-TOTAL	
FWH	
FICA	
SIT	
DIS	
SUB-TOTAL	
11/8	

EXPLANATION:

Piano Player 100.00

Less Deposit: 10.00

Please issue a settlement check for expenses involved with DKA Banquet. As per form 0305 and receipts attached.

THANK YOU

SEA 4/16/78

AUTHORIZED SIGNATURE

TOTAL **1764.88**

GOVERNMENT CONTRACTS AND GRANTS APPROVAL

FINANCIAL SERVICES USE ONLY

Account

Check Request No. Partial Final

TAX	Use	LA City	Amount

Invoice: Date No. Amt. Disc. Processed by

ACCOUNT NUMBER	REQUISITION NO.	INVOICE DATE	INVOICE NO.	INVOICE AMOUNT	DISCOUNT	AMOUNT PAID
1 79 9192 3729 360	1- 51407-1	11	22 8	1,764 88		1,764 88
				CK NO	99001	1,764 88

DETACH BEFORE CASHING OR DEPOSITING CHECK.

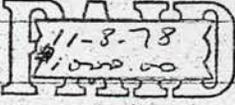
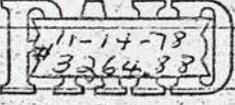
UNIVERSITY OF SOUTHERN CALIFORNIA
University Park, Los Angeles, Calif. 90007

DKA
 Univ. So. Calif. Cinema
 University Park
 Los Angeles, Calif. 90007
 ATTN: Mr. Herbert E. Farmer

PLEASE RETURN THIS STUB WITH REMITTANCE. AMT. \$ _____

POST-RITE SYSTEMS, CLEVELAND, OHIO - DALLAS - TULARE, CA LITHO IN U.S.A.

HOSPITALITY SALES - (233-4217)

DATE	DESCRIPTION	CHARGES	✓	CREDITS	BALANCE
PREVIOUS BALANCE					
11/12	Banquet:				
	260 x 11.98	3114 80			
	77 Wine x 4.25	327 75			3442 05
	Tip	516 31			
	Tax	206 52			4164 88
	Piano Player	100 00			4264 88
	Less Deposit:			1000 00	3264 88
THANK YOU					
 					
<i>Paid in full</i> <i>WH</i>					

THE SOCIETY FOR THE PRESERVATION
 OF VARIETY ARTS, INC.
 940 S. FIGUEROA • LOS ANGELES, CA 90015
 TELEPHONE 823-9100

ACCOUNTS DUE AND PAYABLE
 UPON PRESENTATION

CHECK REQUEST



CHECK REQUEST FORM
UNIVERSITY OF SOUTHERN CALIFORNIA

DATE PREPARED 11-8-78	DEPARTMENT: Cinema
DATE NEEDED: ASAP	PHONE: 2235
PERSON TO CONTACT: H. E. Farmer	

C.R. NO. **49944**

PAYROLL OTHER ⁽⁸⁾

Financial Services Approval

ACCOUNT NUMBER **79-9192-3729** ⁽⁶⁾ OBJECT CODE ⁽⁷⁾

ISSUE CHECK TO: (NAME—LAST, FIRST, INITIAL) ⁽⁹⁾ Herbert E. Farmer	PLEASE ROUTE CHECK TO: ⁽¹²⁾ <input checked="" type="checkbox"/> Cashier For Pick Up <input type="checkbox"/> Mail To Home Address (#10) Or Address Below (#12)
ADDRESS LINE ONE ⁽¹⁰⁾ c/o Cinema	ADDRESS LINE ONE ⁽¹²⁾
ADDRESS LINE TWO ⁽¹⁰⁾	ADDRESS LINE TWO ⁽¹²⁾
ADDRESS LINE THREE ⁽¹⁰⁾	ADDRESS LINE THREE ⁽¹²⁾
SOCIAL SECURITY NUMBER (IF APPLICABLE) ⁽¹¹⁾	ADDRESS LINE THREE ⁽¹²⁾

PAYROLL DEPT. ONLY	
EMPLOYEE NUMBER	
GROSS	
TIAA	
DEF. COMP.	
SUB-TOTAL	
FWH	
FICA	
SIT	
DIS	
SUB-TOTAL	
11/8	

EXPLANATION: ⁽¹³⁾

Expense advance for DKA banquet \$2,500.
(approved by Donna Lum)

AUTHORIZED SIGNATURE ⁽¹⁴⁾

TOTAL **2500. 00** ⁽¹⁵⁾

GOVERNMENT CONTRACTS AND GRANTS APPROVAL

FINANCIAL SERVICES USE ONLY

Account

Check Request No. Partial
Final

TAX	Use	LA City	Amount

Invoice: Date No.

Amt. Disc.

Processed by

ACCOUNT NUMBER	REQUISITION NO.	INVOICE DATE	INVOICE NO.	INVOICE AMOUNT	DISCOUNT	AMOUNT PAID
1-19-2501-0000	1-49944-1	11	10 8	41614 2,500.00		

— NOTICE —

THIS ADVANCE MUST BE SETTLED BY THE DATE
INDICATED ON ATTACHED S.E.A. FORM #0305

UNIVERSITY OF SOUTHERN CALIFORNIA
University Park, Los Angeles, Calif. 90007

ACCOUNT NUMBER	REQUISITION NO.	INVOICE DATE	INVOICE NO.	INVOICE AMOUNT	DISCOUNT	AMOUNT PAID
79 9192 3729 360	1- 51407-1	11 22 8		1,764 88		1,764 88
				CK NO	99001	1,764 88

CASH BEFORE CASHING OR DEPOSITING CHECK.

UNIVERSITY OF SOUTHERN CALIFORNIA
University Park, Los Angeles, Calif. 90007

Date 11-8-78

REQUISITION

No. **75584**

Requested by Cinema 2235
(Department) (Ext. No.)

Chargeable to 221922 79-9192-3729
(Account No.)

Univ. Delivery Farmer, 659 W. 35th St.
(Person-Building-Room No.)

Date needed _____

Purchasing Department, Please Furnish the Following:

Image Graphics

PURCHASE ORDER
No. **75163**
THIS NUMBER MUST APPEAR ON
SERVICES, CONTAINERS, B/D,
CORRESPONDENCE, ETC.
UNIVERSITY OF SOUTHERN CALIFORNIA
CENTRAL RECEIVING

Item	Quantity	Unit	Description	Code	Leave Blank
			For DKA Banquet:		
	300		Program books		
	300		place cards		
			Tax Included: \$302.42		302⁴²
			<i>Confirmation</i>		
			Vendor: Image Graphics 5900 Hollywood Blvd. Los Angeles, CA		
			<i>[Signature]</i> (Authorized Signature)		

INSTRUCTIONS TO DEPARTMENTS

Disposition of items requested will be advised by return of the third copy (pink) of this requisition, except when request is for issuance of a check or for service from another University department. Any deletions necessary will be reported to you.

When monthly strip statements show partial payments, use the box to the right to record the reduced balance.

Inquiries regarding procurement of physical commodities and services should be directed to the Purchasing Department giving Requisition Number as reference.

75163

PAYMENTS			
Date	Balance	Date	Balance
ADVISE PUR		DATE	BALANCE

RETAINED BY ORIGINATING DEPARTMENT

DEPARTMENT Cinema 2235/Farmer	BUILDING/ROOM	ACCOUNT NO. 79 9192 3729/360	REQ. NO. 75584
----------------------------------	---------------	---------------------------------	-------------------



UNIVERSITY OF SOUTHERN CALIFORNIA

AN EQUAL OPPORTUNITY EMPLOYER
 LOS ANGELES, CALIFORNIA 90007
 (213) 741-2281

PURCHASE ORDER
 No. **75163**
 THIS NUMBER MUST APPEAR ON
 INVOICES, CONTAINERS, B/L,
 CORRESPONDENCE, ETC.

• **Image Graphics**
 5900 Hollywood Blvd.
 Los Angeles, Calif.

- DELIVER PREPAID TO LOCATION CHECKED BELOW**
- UNIVERSITY OF SOUTHERN CALIFORNIA
 CENTRAL RECEIVING
 3600 SOUTH GRAND AVENUE
 LOS ANGELES, CA. 90007
 -

clp/NW EXEMPT FROM FEDERAL EXCISE TAX. SUBJECT TO CALIFORNIA STATE SALES TAX UNLESS SPECIFIED.

DATE	ATTENTION	F.O.B.	SHIP VIA	PROM. DELY.	TERMS	QUOTATION		
11/14/78		USC		complete	net 30			
LINE NO.	QUANTITY	UNIT	DESCRIPTION			UNIT PRICE	DISC.	TOTAL
			FOR DKA Banquet:					285.30
	300		Program books					17.12
	300		Place cards					302.42
			CONFIRMATION					

COPY FOR REQUESTING DEPARTMENT TO ADVISE PURCHASE HAS BEEN MADE.
VERIFY THIS COPY WITH ORIGINATOR OF REQUISITION.

IMAGE

Graphics

(213) 467 - 9778

5900 HOLLYWOOD BOULEVARD, HOLLYWOOD, CALIFORNIA 90028

INVOICE #108840

DATE

11/13/78

TERMS

NET 30 Days

ORDER NO.

Purchase 75763

(Cinema Dept.)

U.S.C.

Accounts Payable Dept., University Park

Los Angeles, CA 90007

PHONE:

DESCRIPTION

300 - Programs, per spec.

269.15

300 - Placecards, per spec.

16.15

COMPLETE
 PARTIAL
REQ. NO. 75763
P.O. NO. [Signature]
OK TO PAY
DEC 18 1978

SUB TOTAL

285.30

SALES TAX

17.12

TOTAL

302.42

IMAGE GRAPHICS, in processing your job uses the most advanced procedures and modern equipment. While in most cases the finished product will be a facsimile of the original, the final results will be governed by the original copy furnished.

CUSTOMER SIGNATURE X

Date 11-16-78

REQUISITION

No. **75595**

Requested by Cinema 2235
 (Department) (Ext. No.)
 Chargeable to 79-9192-3729
 (Account No.)
 Univ. Delivery Farmer, Cinema, 659 W. 35th St.
 (Person-Building-Room No.)
 Date needed _____

No. 20804
 THIS NUMBER MUST APPEAR ON
 ALL CHECKS, CONTACTS, ETC.,
 COURSE CORRESPONDENCE, ETC.

Purchasing Department, Please Furnish the Following:

UNIVERSITY OF SOUTHERN CALIFORNIA
 CENTRAL PURCHASING

Item	Quantity	Unit	Description	Code	Leave Blank
			<p>Flower arrangements for DKA Banquet on 11/12/78</p> <p>approx. \$450.</p> <p>Flower arrangements for DKA Banquet on 11/12/78.</p> <p>Vendor: Moskatel's 733 San Julian Los Angeles, CA</p>		

45466

[Signature]
 (Authorized Signature)

INSTRUCTIONS TO DEPARTMENTS

Disposition of items requested will be advised by return of the third copy (pink) of this requisition, except when request is for issuance of a check or for service from another University department. Any deletions necessary will be reported to you:

When monthly strip statements show partial payments, use the box to the right to record the reduced balance.

Inquiries regarding procurement of physical commodities and services should be directed to the Purchasing Department giving Requisition Number as reference.

75441

PAYMENTS			
Date	Balance	Date	Balance

RETAINED BY ORIGINATING DEPARTMENT

DEPARTMENT Cinema 2235/Farner	BUILDING/ROOM 35th St. CINEMA 659 W.	ACCOUNT NO. 79 9192 3729/360	REQ. NO. 75595
---	--	--	--------------------------



UNIVERSITY OF SOUTHERN CALIFORNIA

AN EQUAL OPPORTUNITY EMPLOYER
LOS ANGELES, CALIFORNIA 90007
(213) 741-2281

- **Moskatel's**
733 San Julian
Los Angeles, Calif.

PURCHASE ORDER
No. 75444
THIS NUMBER MUST APPEAR ON
INVOICES, CONTAINERS, B/L,
CORRESPONDENCE, ETC.

DELIVER PREPAID TO LOCATION CHECKED BELOW

UNIVERSITY OF SOUTHERN CALIFORNIA
CENTRAL RECEIVING
3600 SOUTH GRAND AVENUE
LOS ANGELES, CA. 90007

clp/DC

EXEMPT FROM FEDERAL EXCISE TAX. SUBJECT TO CALIFORNIA STATE SALES TAX UNLESS SPECIFIED.

DATE	ATTENTION	F.O.B.	SHIP VIA	PROM. DELY.	TERMS	QUOTATION		
11/21/78		USC		noted	net 30			
LINE NO.	QUANTITY	UNIT	DESCRIPTION			UNIT PRICE	DISC.	TOTAL
2			Flower arrangements for DKA Banquet					
3			on 11/12/78.			apprx.		450.00
4								
5								
6								
7								
8								
9								
10								
11								
12								
13								
14								
15								
16								
17								
18								
19								
20								
21								
22								
23			CONFIRMATION					
24								
25								
26								
27								
28								

COPY FOR REQUESTING DEPARTMENT TO ADVISE PURCHASE HAS BEEN MADE
VERIFY THIS COPY WITH ORIGINATOR OF REQUISITION.

DKA - Neil Simon Banquet

11/12/1978

Variety Arts
of 79-19192-3729

Income

Cash and Check Deposit	4095.50
Columbia Pix Table	<u>400.00</u>

4495.50

Expense

R 75384	Image Graphics	302.42
R 75595	Moskateles	454.66
CR 49944	Variety Arts	2,500.00
CR 51407	" "	<u>1,764.88</u>

5021.96

Plus buried expense

account total <526.46>

National Screen Service - posts	143.85
Press - Simon Certificate	121.00
Permapaque	<u>10.50</u>

166.35

Net Loss on Banquet. 692.81

Date 11-16-78

REQUISITION

No. 75595

Requested by Cinema 2235
(Department) (Ext. No.)

Chargeable to 79-9192-3729
(Account No.)

Univ. Delivery Farmer, Cinema, 659 W. 35th St.
(Person-Building-Room No.)

Date needed _____

Purchasing Department, Please Furnish the Following:

Item	Quantity	Unit	Description	Code	Leave Blank
			<p>Flower arrangements for DKA Banquet</p> <p>on 11/12/78</p> <p>approx. \$450.</p> <p>Vendor: Moskatel's 733 San Julian Los Angeles, CA</p>		<p>45466</p>
			<p><i>[Signature]</i></p> <p>_____ (Authorized Signature)</p>		

INSTRUCTIONS TO DEPARTMENTS

Disposition of items requested will be advised by return of the third copy (pink) of this requisition, except when request is for issuance of a check or for service from another University department. Any deletions necessary will be reported to you.

When monthly strip statements show partial payments, use the box to the right to record the reduced balance.

Inquiries regarding procurement of physical commodities and services should be directed to the Purchasing Department giving Requisition Number as reference.

75444

PAYMENTS			
Date	Balance	Date	Balance

Date 11-8-78

REQUISITION

No. **75584**

Requested by Cinema 2235
(Department) (Ext. No.)

Chargeable to ~~22-1922~~ 79-9192-3729
(Account No.)

Univ. Delivery Farmer, 659 W. 35th St.
(Person-Building-Room No.)

Date needed _____

Purchasing Department, Please Furnish the Following:

Item	Quantity	Unit	Description	Code	Leave Blank
	300		For DKA Banquet:		
	300		Program books		
			place cards		
			Tax Included: \$302.42		<u>302⁴²</u>
<p><i>Confirmation</i></p> <p>Vendor: Image Graphics 5900 Hollywood Blvd. Los Angeles, CA</p>					
<p><i>[Signature]</i></p> <p>_____ <small>(Authorized Signature)</small></p>					

INSTRUCTIONS TO DEPARTMENTS

75163

Disposition of items requested will be advised by return of the third copy (pink) of this requisition, except when request is for issuance of a check or for service from another University department. Any deletions necessary will be reported to you:

When monthly strip statements show partial payments, use the box to the right to record the reduced balance.

Inquiries regarding procurement of physical commodities and services should be directed to the Purchasing Department giving Requisition Number as reference.

PAYMENTS			
Date	Balance	Date	Balance



CHECK REQUEST FORM
UNIVERSITY OF SOUTHERN CALIFORNIA

DATE PREPARED 11-8-78	DEPARTMENT: Cinema
DATE NEEDED: ASAP	PHONE: 2235
PERSON TO CONTACT: H. E. Farmer	

C.R. NO. **49944**

PAYROLL OTHER

Financial Services Approval

ACCOUNT NUMBER **79-9192-3729** OBJECT CODE

ISSUE CHECK TO: (NAME—LAST, FIRST, INITIAL) Herbert E. Farmer	PLEASE ROUTE CHECK TO: <input checked="" type="checkbox"/> Cashier For Pick Up <input type="checkbox"/> Mail To Home Address (#10) Or Address Below (#12)
ADDRESS LINE ONE c/o Cinema	ADDRESS LINE ONE
ADDRESS LINE TWO	ADDRESS LINE TWO
ADDRESS LINE THREE	ADDRESS LINE THREE
SOCIAL SECURITY NUMBER (IF APPLICABLE)	ADDRESS LINE THREE

PAYROLL DEPT. ONLY

EMPLOYEE NUMBER

GROSS	
TIAA	
DEF. COMP.	
SUB-TOTAL	
FWH	
FICA	
SIT	
DIS	
SUB-TOTAL	
	11/8

EXPLANATION:

Expense advance for DKA banquet \$2,500.
(approved by Donna Lum)

AUTHORIZED SIGNATURE

TOTAL **2500.00**

GOVERNMENT CONTRACTS AND GRANTS APPROVAL

FINANCIAL SERVICES USE ONLY

Account

Check Request No. Partial
Final

TAX	Use	LA City	Amount

Invoice: Date No.

Amt. Disc.

Processed by



CHECK REQUEST FORM
UNIVERSITY OF SOUTHERN CALIFORNIA

DATE PREPARED ① 11-16-78	DEPARTMENT: ② Cinema
DATE NEEDED: ③ routine	PHONE: ④ 2235
PERSON TO CONTACT: ⑤ H. E. Farmer	

C.R. NO. **51407**

PAYROLL OTHER ⑨

Financial Services Approval

ACCOUNT NUMBER ⑥ **79-9192-3729** OBJECT CODE ⑦

ISSUE CHECK TO: (NAME—LAST, FIRST, INITIAL) ⑨ Farmer, Herbert E.	PLEASE ROUTE CHECK TO: ⑫ <input checked="" type="checkbox"/> Cashier For Pick Up <input type="checkbox"/> Mail To Home Address (#10) Or Address Below (#12)
ADDRESS LINE ONE ⑩ c/o Cinema Dept.	ADDRESS LINE ONE ⑫
ADDRESS LINE TWO ⑩	ADDRESS LINE TWO ⑫
ADDRESS LINE THREE ⑩	ADDRESS LINE THREE ⑫
SOCIAL SECURITY NUMBER (IF APPLICABLE) ⑪	ADDRESS LINE THREE ⑫

PAYROLL DEPT. ONLY	
EMPLOYEE NUMBER	
GROSS	
TIAA	
DEF. COMP.	
SUB-TOTAL	
FWH	
FICA	
SIT	
DIS	
SUB-TOTAL	
11/8	

EXPLANATION: ⑬

Please issue a settlement check for expenses involved with DKA Banquet. As per form 0305 and receipts attached.

SEA 4/16/78

AUTHORIZED SIGNATURE ⑭

TOTAL ⑮ **1764. 88**

GOVERNMENT CONTRACTS AND GRANTS APPROVAL

FINANCIAL SERVICES USE ONLY

Account

Check Request No. Partial
Final

TAX	Use	LA City	Amount
.....

Invoice: Date No.

Amt. Disc.

Processed by



DIVISION OF CINEMA / SCHOOL OF PERFORMING ARTS

Neil/ Junior
DKA

MEMORANDUM - November 17, 1978

TO: Bob Jenkins
FROM: Herb Farmer
RE: Deposit to account # 79-9192-3729

Please deposit the enclosed check in the amount of \$400 from Columbia Pictures Industries, Inc. from sales and services to account # 79-9192-3729.

Thank you.

COLUMBIA PICTURES INDUSTRIES, INC.
1001

No. 31726

LOS ANGELES MAIN OFFICE
UNITED CALIFORNIA BANK
707 WILSHIRE BOULEVARD
LOS ANGELES, CALIFORNIA 90017

ColGems Square
BURBANK, CALIFORNIA 91505

16-282
1220

MO.	DAY	YEAR	VENDOR NO
11	13	78	

CHECK AMOUNT
****400.00****

PAY EXACTLY ****400***** DOLLARS AND 00 CENTS ****400.00****

GENERAL ACCOUNT

TO THE
ORDER OF

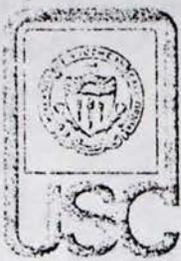
U.S.C. Cinema
c/o USC, University Park
Los Angeles, California
90007



Herb Farmer
[Signature]

⑈031726⑈ ⑈1220⑈ ⑈0282⑈ ⑈149142023⑈

11



DIVISION OF CINEMA/SCHOOL OF PERFORMING ARTS

MEMORANDUM - November 14, 1978

TO: Bob Jenkins
FROM: Herb Farmer
RE: Deposit to account # 79-9192-3729

Please deposit the enclosed checks to the above account for sales and services involved in the DKA Banquet held on Nov. 12, 1978.

These checks total \$4,095.50.

Thank you.