

# DKA CineNews

**USC**

**APRIL 17, 1978**

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

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# NEWSMAKERS

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## ① *... and the Winner Is*

For all you Oscar Derby entrants on the edge of your seats regarding the outcome of our illustrious contest, the lucky winner this year is Michelle Manning, freshman at large. Michelle was not able to ace out on the awards, but managed a respectable -6. Considering the average scores ranged from -10 to -12, we salute her perception and canny evaluatory abilities.

The prize for our derby winner has not yet been determined, but may possibly be a case or two of Verner's ginger ale (hint hint), a favorite of Michelle's.

Once again, congratulations Michelle!

## ② *Election Extra*

Congratulations are also in order to Stephen Greenfield who is now our acting vice-president. Elections were held on Wednesday, April 5 for the office, and the attending membership elected Steve to the vice-presidency. For all you who may not be up on the political events going on in DKA, former vice-president Eric Schubert is now our acting president, after the resignation of Ed Coates. We again have a complete executive council.

Felicitations to Stephen.

## ③ *Social Scene*

DKA banquet aside, the social event of the month took place on Friday, April 7 at Troy Hall. A pre-banquet party held at the Eric Schubert-Steve Greenfield-Dietrich Smith-Tim Spika apartment opened up the April social season for DKA. Although party invitations were somewhat tardy through a slight confusion with the mailing system, the turnout was good and exuberant DKA members and friends drank their way through a series of fruit flavored daquiris and crunched through a variety of munchies. For those not enamored with daquiris, a

selection of fine California wines was available, as well as the All American standby, Pepsi. More adventurous attendees sampled other blender goodies, including a harmless looking concoction called Combat (we needn't go into that one). The party lasted until the wee hours of the morning, but everyone managed to make their way home, leaving at least 36 hours to recuperate until the banquet.

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## Up Coming Movies

For all of you DKA members who like to plan your movie going ahead of time, here's a partial list of films that will be hitting the theaters in the next few months. All release dates are tentative. Here goes. . .

### 20TH CENTURY FOX

"A Wedding" Directed by Robert Altman, all star cast (May 3)

"Damien--Omen II" Directed by Michael Hodges. Starring William Holden and Lee Grant. (June 9)

"The Driver" Directed by Walter Hill. With Ryan O'Neal, Bruce Dern, and Isabel Adjani. (July 29)

### UNITED ARTISTS

"The Last Waltz" Directed by Martin Scorsese

"F.I.S.T." Directed by Norman Jewison. Starring Sylvester Stallone and Peter Boyle. (Both films tentative for April).

### WARNER BROTHERS

"The Medusa Touch" Directed by Jack Gold. Starring Richard Burton, Lee Remick. (April 14)

"A Long, Dark Night"

"Big Wednesday" (Both films set for April)

"Sea Gypsies" (Tentative for May)

"Capricorn One" With Elliot Gould, James Brolin and O.J. Simpson. (June release)

"The Swarm" Directed by Irwin Allen. All star cast. (July release)

COLUMBIA

"If Ever I See You Again" Directed by Joseph Brooks.  
(May 19)

PARAMOUNT

"Pretty Baby" Directed by Louis Malle. Starring Keith Carradine, Susan Saradon, and Brooke Shields.  
(April 14)

"Grease" Directed by Randall Kleiser. With John Travolta, Olivia Newton John. (June 16)

"Heaven Can Wait" Directed by Warren Beatty and Buck Henry. Starring Warren Beatty, Julie Christie and Jack Warden.  
(June 16)

"The Bad News Bears Go to Japan" Directed by John Berry  
(June 23)

"Foul Play" Directed by Colin Higgins. With Chevy Chase and Goldie Hawn. (July 28)

**Meet the Press**

Newsletter Committee:

Bruce Akiyama  
Marc Iverson  
Brian Kagy  
Ronald Martin  
Cindy Naley  
Jim Piechocki  
Stephen Waller  
Sandra Willard

**GENERAL  
MEETINGS :**

**APRIL 26**

**MAY 3**

SPECIAL SHOWING!  
— THE **BEST** of —  
**USC** INEMA  
— STUDENT FILMS —

MAY  
10  
FOH

# The BIG Event

USC's Town and Gown was the center of activity Sunday night, when DKA held its 39th annual Spring Banquet. As you all should know, the honorees were ten veteran animators of Disney studios, as well as the studio itself.

Festivities began at 6:00 p.m. with a cocktail party in the faculty center. It was a novel experience seeing the usually be-denimed cinema majors arrayed in a variety of evening finery. While most spend the initial hour and a half mingling, there was also activity in the press room, located off the dining hall. Photo bulbs flashed as the press beseiged some of the celebrity hosts with questions.

In the dining hall, guests sat down to dinner at 7:30. For you gourmets, the meal consisted of salad, chicken cordon bleu, and chocolate mousse. While the meal progressed, a slide show accompanied by music review the past fifty years of Disney films.

The program began with banquet chairman Gordon Meyer acknowledging those who helped coordinate the banquet. Following Gordon were the department co-chairmen, Russ McGregor and Mort Zarcoff, who also spoke regarding the banquet and Disney.

Master of Ceremonies, Arthur Knight, took over the podium and the review of Disney history began. Each host covered a particular decade or aspect of the Disney story. Virginia Davis McGhee--the 20's, Clarence "Donald Duck" Nash--Salute to Mickey Mouse's 50th birthday, Ward Kimball--the 40's, Peggy Lee--the 50's, Fess Parker--television, Hans Conreid--the 60's, Ray Bradbury--the parks and EPCOT, Jodie Foster--the 70's and Mel Shaw--the future. Highlights of each section were film clips from such movies as Snow White, Sleeping Beauty, Pinnochio, Freaky Friday, Pete's Dragon, 101 Dalmations, Fantasia, plus others.

At the closing, DKA president Eric Schubert presented honorary DKA membership to Ronald Miller, pioneer in film awards to animators Ken Anderson, Les Clark, Marc Davis, Oliver Johnson, Milton Kahl, Ward Kimball, Eric Larson, the late John Lounsbery, Wolfgang Reitherman and Frank Thomas. A special pioneer in film award went to Walt Disney Productions.

In all the banquet lasted about four hours. A special thanks goes to the banquet committee who did an excellent job in coordinating this rather awesome project.

# On The Move

This semester a new acronym is being bandied about DKA circles. EPC, or the Expansion Proposal Committee was coordinated this semester to explore the practicalities of acquiring a house for DKA members.

The six member committee is chaired by Stephen Greenfield and consists of DKA members chosen for their strong interest in the possibilities of the project. Steve organized the committee after hearing of a "cine manor" an apartment complex converted by cinema students in the 60's to a house where majors could work. The manor contained facilities for the students, including projection equipment. However, like many organizations during the 60's, "cine manor" died out from lack of interest. That interest is being sparked again by the EPC. Steve added that he hoped a house might unify DKA into a more tightly knit organization.

"The committee is really great", says Steve. "They work on a purely volunteer basis and have done a great deal on their own time." The committee members are: Michelle Manning, Randy Crane, Dan Heilman, Darryl Bates, Bob Klaus, and Steve Greenfield.

A visible example of the committee's efforts to raise funds towards "cine manor" is the refreshment area now available at the Wednesday/Friday movies. Currently they are limiting themselves to popcorn and soda, classic theater goodies, but they hope to branch out into candy, peanuts, and snacks enough to rival any Westwood theater. The venture is proving quite lucrative and popular, even in its early stages.

Upon reaching their goal, EPC hopes to equip the house with projection facilities, videotape and script libraries, and moviolas. Currently the committee is contacting alumni in hopes of obtaining equipment donations.

EPC is not limiting itself to one project. They also want to be involved in other new programs, such as professional seminars. As a plug, anyone who is interested in helping EPC or working on the refreshments, please contact Steve at 746-0309.

# EDITORIAL

A THANK YOU IS NEVER ENOUGH

Paddy Chayefsky's rebuff of Vanessa Redgrave's political comments at the Fiftieth Academy Awards ceremony is not only an insight into the differences between the two film personalities. It is also a subtle comment on the type of film maker which the new Hollywood has embraced.

Redgrave had received embarrassed applause for her attack on "Zionist hoodlums" and for her pledge to "fight against fascism and anti-Semitism everywhere." Chayefsky berated her for using the ceremony to expound upon her own political beliefs "when a simple thank you would have sufficed." After a great amount of applause, he then proceeded to tear open the envelope containing the winner for Best Original Screenplay without reading the nominees.

Chayefsky's rebuff is indicative of the kind of screen writer he is: one who compromises a story's essential premise for the sake of flowery phrases and ludicrous characters. Both Network and The Hospital are examples of this craftsmanship; both films decay into directionless millieus of unrelated events. True to form, he attacked Redgrave for pointing to the essential premise of Julia (albeit lost in flowery phrases and super slick cinematography)--that fascism is a terrible and uprooting political ideology.

Redgrave did not exploit her award as a means of promoting untimely political philosophy. Rather, she attempted to attract attention to a theme in Julia which melodramatics may have watered down. As have many concerned film makers and actors, she has recognized that certain political and economic institutions ignore the individual's right to simple justice. Such oppression can only be overcome if people are forced to see it and are willing to actively overcome it. This awareness is what Redgrave sought by her comments.

It is unfortunate that Chayefsky has chosen to waste his talent by promoting such lack of direction. He has found it more desirable (and certainly more profitable) to cater to the whims of an awards panel and a consumption crazed audience. This is a mistake made by many a Hollywood filmmaker. By attacking Redgrave with his own curious brand of common sense nonsense, Paddy Chayefsky has comprised the integrity of social and artistic values for the sake of hilarity, acceptance and escape artistry.

---Jim Piechocki

*Delta Kappa Alpha*

*National Honorary Cinema Fraternity*

