

ΔKA

NOVEMBER 1946

THE PRESIDENT SPEAKS -

Dear Brothers:

Among the many problems of peace facing each one of us has been the reestablishment of this Fraternity's activities. With this purpose in mind, Herb Strook, our President and mainstay during the war, called a meeting of all available members at his home several months ago.

After much discussion, the membership present unanimously decided that activities should start by the election of new officers, and most importantly, the rejuvenation and overhaul of the constitution to fit the needs of a new day. Accordingly, as your new President, I appointed Harold Albert, Mel Sloan, and Herb Strook (chairman) to a committee of three to revise the constitution. With the counsel of Harris Moore, this committee has worked hard and diligently on the revision. Your copy is included with this issue of the Newsletter. Please read it carefully.

You will also find a ballot by which you may indicate whether or not you wish to ratify the revised constitution. I urge you to mark your ballot in favor of adoption, so that we may proceed with the activities planned. If the constitution is not adopted, it may take months to revise again and obtain ratification. If there are certain sections which you do not favor, these points of contention can be brought up at the next National Convention which will be in late January or early February of 1947.

Ballots for the nomination of new officers will be mailed out with the Newsletter in December, so be thinking about potential nominations between now and then. The election will be held in January.

Upon receipt of your responses, and as soon as feasibly possible, I will call a general meeting to handle whatever business there is at hand, and to afford as many as possible a chance to get together.

Faternally,

Lyman Hallowell

POST WAR CONCLAVE

After many a hard winter, the D.K.A. gavel tapped once again at Herb Strook's home on the evening of March 14, 1946. No less than 15 members were present. After happy re-unions and short snorts in the kitchen all members settled into an active business meeting which included election of officers for the fiscal year, revision of the constitution, and appointment of committees.

Newley elected officers are: Lyman Hallowell, President; Al Bailey, Vice-President; Dick Neal, Secretary; and Dave Johnson, Treasurer.

After the election, Lyman assumed the duties of President and the pros and cons of constitutional revision were carried on. The outcome of this was the appointment of a committee by the President for the drafting of the new constitution. This committee was instructed to consider all suggestions and criticisms made during the session and to re-write the DKA constitution accordingly, which is no small task. Members included Herb Strook as Chairman, Mel Slaon, and Harold Albert.

The Newsletter committee was appointed, consisting of Al Bailey, Chairman, Ellis Yarnell, Jack McClelland (Washington correspondent) and Harris Moore.

Other topics of discussion were plans for the re-activation of the Alpha Chapter, and establishment of new chapters at other Universities, and sponsorship of the Trojan Newsreel.

The Ladies Auxiliary (wives, to you) held forth in the living room during all this time and served the refreshments at the end of the evening. We all appreciate and thank Herb for his hospitality. The meeting was a great success and much enjoyed by all present. If you missed it, you shouldn't!!! Make it a point to be there next time!

DICK NEAL
National Secretary

315 South Harvard
Los Angeles DR-5902

TREASURER'S REPORT

AS OF OCT 27, 1946

TURNED OVER TO ME AT LAST GENERAL
MEETING, SPRING 1946:

	CASH	\$ 67.00
CREDITS:		
	1. Check on 1st National Bank of Bel Air, Maryland from Brother Baskerville for balance due on key	8.09
	2. Money order dated May 23, 1944 from Brother Tarleton for dues	<u>2.25</u>
		\$ 77.34
DEBITS:		
	1. Telegram for Farmer's wedding	\$ 1.25
	2. Paid to Robert L. Parker Co for duplicating machine	<u>46.80</u>
		<u>48.05</u>
	CASH BALANCE	\$ 29.29

DAVID W. JOHNSON
National Treasurer

427 Beirut Avenue
Pacific Palisades, California

ALPHA CHAPTER

The reactivation of the ALPHA CHAPTER of DELTA KAPPA ALPHA was planned at the meeting held recently at the Cinema Department. As most of you probably know, the Alpha Chapter was temporarily suspended during the war.

Officers elected were: Eugene Moriarity, President; Don Duke, Vice-President; Hal Albert, Secretary; Mel Sloan, Treasurer. Alumni Member Herb Farmer, now Assistant in Cinematography at the University, was chosen Faculty Advisor.

The program planned for this present year includes a monthly business meeting; a monthly forum open to all students interested in Cinema, at which a guest speaker, outstanding in the field of Cinema, will be presented; a photographic salon held in the middle of January; and various field trips of interest to cinema students. It is also hoped that certain film production can also be undertaken.

RECENT ACTIVITIES AT ALPHA

On Monday, October 14, DKA held an Open Forum in Room Eight of Cinema Building at which Tommy Dawson of the Men's Wardrobe Department, Columbia Pictures, talked on THE PREPARATION OF MOTION PICTURE WARDROBES.

Features of Dawson's talk included stills of before production costumes for the recent Columbia picture GALLANT JOURNEY, and also stills of the costumes as actually worn in the film. These stills were given to D.K.A. and will provide a welcome addition to its files.

On October 22nd the first business meeting was held at which 23 applications for membership were received. Current Cinema students number over 600 so it is expected that many more applications will be received as soon as current publicity material is released by Secretary Hal Albert.

NEWS OF THE BROTHERS

BOB TAYLOR has finally turned up after a long absence. Writing to Lyman Hallowell, he states that he is now living at 490 West 187th Street, Apt 3-J, New York City and working in a Devega Camera Store, but he fails to mention which one. Reveiling his history briefly, he tells Lyman (and the Brothers) that he spent a year on Midway while he was in the Navy, then four months in Washington, D. C. and another four months in Seattle, Washington, after which he was discharged from Great Lakes on 25 December 1945, which sounds like Christmas to us.

HERB FARMER, Instructor of Cinema at U.S.C., was married at Pensacola, Florida on the 15th of March. At that time he was a JG, as was his wife, however, she made Lieutenant on her wedding day. Fine stuff, but take it from us she's worth it.

JACK McCLELLAND also took the fatal step on the 26th of January and spent a swell honeymoon on a trip to California. His wife is one swell girl -- we've met her, naturally -- and they both are mighty happy. In fact they're expecting -- to move into a house they're building in Maryland. Jack, who is now with the Navy Film Bureau in a civilian capacity, seems to be settled back in that there territory.

WALTER EVANS is also back in the Navy as a civilian. He and Jack are in the same outfit, or whatever one calls it in the Ship Service.

DOC MORKOVIN is now in the USC Speech Department. Is going great guns on the production of films to help the deaf to hear through lip reading. It's a wonderful service to humanity, and the product is going to all parts of the world.

HERB STROCK and Jerry have announced a new addition to their family -- feminine variety, and mighty cute.

DAVE JOHNSON also reports on the off-spring front with a Timothy Allen, now six months and a prospective DKA'er already.

GENE MORIARTY married the first of September. And he says he managed to shoot three good rolls of Kodachrome on his honeymoon. Must have a patient wife.

DAN WIEGAND is another of those guys who got married -- a week after Moe. Recommends it for all the rest of the brethern.

NEWS OF THE BROTHERS (continued)

IN CASE YOU HADN'T HEARD.....

BOB MINTON, naval aviator, returned the end of June from 14 months on Tinian in the Mariannas, where he had been based as a flyer of Ventura bombers for the Naval Air Corps. Following a thirty-day leave with his wife in Pomona and parents in Ontario, he reported to Atlanta, Georgia, for training the Navy's Air Transportation Service. But he's probably a civilian by now.

PAT SPRAGUE, who served 39 months with the AAF as a photographer, is living in Beverly Hills with his wife.

DAVE JOHNSON now working as assistant to Pat Dowling, ace commercial film producer.

DON BARTELLI is stationed in Washington as a write and director of navy motion pictures.

WARREN SCOTT, former director of the Cinema Workshop and head of the Cinema Department, has returned to Washington, D.C. after nearly three years on the India-Burma-China front where he was a big shot.

RAM BAGAI is back in circulation in Hollywood, although we don't know where. Call us up, Ram, Olympis 7209.

DON DUKE just floated in with a big cegarr -- or should we say a big ceegar floated in with Don Duke.

ELLIS YARNELL is free-lancing in Hollywood. Really up with the big producers.

JIM CONLEY back in the magic business somewhere near Grand and Jefferson.

IMPORTANT NOTICE

Enclosed you will find a government repely postal card which has space for your vote either in favor or not in favor of the constitution.

It also has space for your new, correct, address, phone number, place of business, and business phone.

PLEASE COMPLETE AND MAIL THIS CARD IMMEDIATELY!!!!

NEWSLETTER



delta kappa alpha

FALL 1950

GREETINGS:

It's been a long time since we first talked of renewing the NEWS-LETTER. After many false starts and trials and tribulations beyond number it finally is being published. All has not been idleness during those months, as evidenced by the news on page 4-5 about the National Members. It gives me a sense of deep pride to see the good work that all the fellows are doing and softens the anguish a little to know that they have been busy in the right direction.

Now that we have started again let's not get too busy to keep up our contact with each other. DKA was founded in a spirit of fraternity and interest in each other. To keep it going, however, will take a little effort. The National will have to hear from each of you occasionally so that it can keep its information up to date. We've grown to three chapters now and a National membership of 217. At present we are long overdue for an election. Our present officers have been wearily plodding along for several years in most cases and the time is clearly ripe for a new election to bring a wider representation into the affairs of the National. I would therefore like to request that nominations for the office of President, Vice-President, Secretary and Treasurer be sent to the National office during December. Ballots will be sent out in January, and the new officers can assume office in February.

It's been a grand experience being associated with all of you these last few years and being able to serve as a National Officer. I want to extend the Season's Greetings to you all and wish the greatest success to the new National officers.

Fraternally,

Herbert L. Strock
National President

November 28, 1950
Impro Incorporated
Hal Roach Studios
Culver City, California

SNARKS AND BOOJUMS

By Dr. Lester F. Beck
Head, Department of Cinema
University of Southern California

When looking at new films, I am sometimes reminded of the poem "The Hunting of the Snark" by Lewis Carroll. Anyone who has never read that masterpiece of whimsy must now be informed that the hunting party includes a Bellman, a Banker, a Beaver, a Baker and several other equally improbable characters. While they are sailing toward the habitat of their prey, the Bellman tells his companions how they can recognize the quarry. The outstanding characters of the genus Snark are said to be its taste which is described as "meager but hollow", its habit of getting up late, its very poor sense of humor and its overweening ambition. There are several species of Snarks. Some relatively harmless varieties have feathers and bite, and others have whiskers and scratch. But, the Bellman adds, there are a few Snarks that are Boojums.

When the Baker hears the word, Boojum, he faints dead away, and after his companions have revived him he explains his weakness by recalling for their benefit the parting words of his Uncle.

"If your Snark be a Snark, that is right:
Fetch it home by all means -
You may serve it with greens
And it's handy for striking a light.

But oh, beamish nephew, beware of the day,
If your Snark be a Boojum! For then,
You will softly and suddenly vanish away,
And never be met with again!"

Much later in the story the Baker sights a Boojum, and so of course the effects are pronounced -- the Baker suddenly vanishes away.

I feel that the film world needs more Boojums and fewer Snarks. The educational field in particular has had a superabundance of Snarks - films that are quite harmless with hollow tastes and a poor sense of humor. The difficulty is an unwillingness on the part of most film makers to come to grips with social problems. A plausible reason for this is not hard to find. So long as the producer confines himself to mountains or soybeans or butterflies or bananas, he need have no fear of encountering a Boojum. Yet it is the Boojums in the world that are important. We must discover the powerful qualities of the Boojum that caused the Baker to faint dead away. These characteristics must be captured on film and held up for the world to see and to understand - if the world, like the Baker, is not to disappear suddenly.

We are making progress in tracking down Boojums. It is encouraging to see sensitive and scientifically accurate films depicting the emotions of children, the roots of prejudice, the tensions accompanying prolonged poverty and hunger, the dynamics of group conflict, the meaning of democratic leadership, and the nature of unconscious motivation. These are subjects of paramount importance to all men, wherever they live in the world. And these are subjects that can best be described in the language of the film. Words, by comparison, are mere puffs of air. It is only when we seriously begin the task of educating others to understand and to want to satisfy basic human needs and motives of all people that we can expect peace and tranquillity to reign on earth.

Dr. Beck, the new Head of the Department of Cinema at U. S. C., joined the faculty this fall. He formerly was with the University of Oregon where he built a national reputation as a psychologist and producer of educational films. Two of them, "Human Growth" and "Human Beginnings", have been widely distributed and have caused a great deal of educational interest. During the war he was first a civilian advisor to the Army Pictorial Service in its film program and later was commissioned by the Navy to do a similar job. In the short time he has been at S. C., he has built up a warm following and has developed plans for the more extensive production and distribution of educational films. He holds appointment as a full professor of psychology and of cinema in addition to his administrative duties as department head.

A PROMINENT CRITIC ONCE WROTE

"It is entertainment of mushroom growth with a tradition extending only over a few decades...freely exploiting the sensational, the trivial, and the vicious...an evil influence on youth...entertainment that stems from purely commercial motives...it parasitically snatches plot material from any source...it travesties historical accuracy by making a brave soldier into a poltroon, a wise monarch into a timorous fool...it aims for an audience that is not subtly critical and that welcomes a clownish comedian in the most serious scene for comedy relief..."

The eminent critic-writer was Sir Philip Sidney, and the above tirade was against the new work of a young upstart who wrote plays under the name of William Shakespeare.

WITH THE NATIONAL

Since the last NEWSLETTER, our National Members have been busying themselves in the film world. Following is a quick resumé of those DKA men we have tracked down:

Lookout Mountain Laboratory, USAF, here in Los Angeles has claimed a number of alums from S.C. Hal Albert has become Civilian Head of Production. John Norwood and Luke Wolfram joined their ranks last spring as cameraman and editor respectively. On "the Hill", as Lookout Mountain is commonly referred to, are Bernie Kantor (50) as sound technician and George Pratt (47) as production designer. Bill Morrison (47), cameraman and Anton Schmaltz (48), a writer, have been with the air force on "the Hill" for the past year. Capt. B. A. Mangum (49) is Military Chief of Production.

Mel Sloan took over Hal's position as editing instructor and production manager at U.S.C., while Luke continues to teach one night class in editing. Hal Albert and Bill Blume (46), S.C. Production head, have been working together on a couple of educational films in what little spare time they have.

Herb Farmer (39) can still be found heading the Audio Visual Services at U.S.C. Dan Wiegand (39) is plant engineer for the Cinema Department. In addition to his job as 16 mm. Representative for Ansco, Gene Moriarty (41) teaches a still photography class at S.C. A new addition to the S.C. faculty is William Mehring (47), who is teaching the Motion Picture Technology and Introduction and Survey courses.

Al Walker, Lennie Blondheim, and Craig Curtis (50) are working on the KTTV newsreel staff in L. A., while Sheldon Kaplan (49) is Ass't Stage Manager at KLAC-TV. Bill Edwards (50) is also with KLAC-TV in the Engineering Department. John Barnwell (47) is producing documentary educationals for Louis DeRochemont, and Robert Beck (47) is working for Bruno Studios Color Laboratory. Robert Bell (47) is an instructor at Fred Archer's.

Dan Chapman (47) just left his job with the Hancock Foundation for a position as Assistant Head of the Photographic Section, Fish and Wild Life Service, in Washington, D. C. Speight Cooper (47) is writing-editing for the Southern Educational Film Association in Athens, Georgia. Helen Crosby (47), now Mrs. Lewey, recently made a trip around the world with her husband, a faculty member of U.C. at Berkley. Helen is currently writing and working in visual education.

The group of Signal Corps Officers (Alpha '49) is now back at the Signal

Corps Photographic Center, Long Island City. This group includes: Capt. James Beaumont, Maj. Hollis Dakin, Maj. Norman Gray, Maj. Herbert Harback, Lt. Hugh Oppenheimer, Maj. John Quick, Maj. Ralph Randle, Capt. Richard Taylor, and Maj. Ralph Tudor.

Turgit Demirag (42) is President of AND Film Co. in Ankara, Turkey, producing feature films. Don Duke is in Japan with the Civil Information and Education Section of the Army, as a civilian. William Fortin (47) is with the Eastman Laboratory in Hollywood, and Norm Franzen of the Mercury International Pictures is production manager in Corona del Mar, California. Francis Grandy (47) and Jim Sloan (48) are in Europe taking pictures on assignment, and according to a letter recently printed in the L.A. TIMES, they almost succeeded in being the first to climb the Matterhorn this late in the season. They were driven back by the snow when only 300 yards from the top.

Charles Hobin (47) is with NBC-TV in Chicago, and Chester Hogan (37) is in charge of Register Control for Technicolor. Roy Hollingsworth (47) and Henry Miller (47) are with the Publicity Department at Universal International Studios. John Humphrey (47) is engaged in film production at the University of Minnesota. David Johnson (39) is assistant to the head of Pat Dowling Productions, making commercial and advertising films. Leigh Kelly (40) is doing TV advertising in Atlanta. Bob Rogers (48) has joined Vic Duncan (S.C. alum) at WFAA-TV in Dallas, Texas. Krishan Khandpur (46) is working in film production for the Indian Government in Bombay. James Love (37) is Film Director at KFI-TV in Los Angeles, and Ted Miller (46) is with Howard & Ted Miller Photography in Eagle Rock, California. Joe Russel (40) is Business manager for Family Theater, Inc., producers of religious programs, radio TV, motion pictures, etc. Sam Slavik (49), past president of Alpha, writes "Jump, Jump of Holiday House" for TV and free lances in between. George Volger (36) is managing KWPC in Muscatine, Iowa, and Des Wedberg is now touring the country producing "Musicarnivals".

This is a sample of what little we know about our National Members. We have a good cross-section of the industry represented in our own ranks... now, wouldn't you like to know more about each other, or learn something about other aspects of the business? All of you should have some interesting things to say about your jobs, your training (both in and out of school), new trends as you see them, et cetera. If you will send such material in to us, we will keep the NEWSLETTER coming.

NATIONAL ELECTIONS ARE IN
PROCESS. NOMINATIONS ARE
IN ORDER. SEND THEM TO
Gene Moriarty, Department of Cinema,
University of Southern Calif.

ALPHA CHAPTER

Alpha Chapter of U.S.C. opened the fall semester with one of the most ambitious programs in its history. The chapter is attempting to promote closer cooperation with the University by instituting an educational film program and with the National by publishing the NEWSLETTER and organizing the National files.

A bid for campus and University recognition was made by Alpha when they jointly sponsored the "Film Classics Series" with the Department of Cinema. Backed by a sparkling publicity campaign and a booth decorated with one-sheets and production stills, sales were pushed beyond the anticipations of the administration.

Carried away with success the chapter co-sponsored with 20th Century Fox a display depicting fifty years of motion picture advertising which was displayed on the sound stage for a week.

This semester the pre-war pledge system is being revived and expanded. A work program has been arranged to indoctrinate the pledges into the duties of an Alpha member. To stimulate the curiosity of potential freshmen and sophomore members, the pledges must wear a strip of film pinned to their shirt and dark glasses, scarf and beret as symbols of their interest in DKA. Pledge meetings are held each week to explain the history, purposes, constitution, projects, etc. of DKA and the Cinema Department. Pledge work projects include work on this NEWSLETTER, filing National records, ushering for the Film Classics, bringing old photograph and clipping files up to date, laying groundwork for a DKA sponsored departmental library, and conducting the DKA sponsored Cinema Department decal contest just completed.

In the near future Alpha hopes to present to the student body a new service of an educational nature. Recent releases of educational film producers will be brought to the department for preview. Education and cinema majors will participate in discussing and evaluating the merits of each film from both the educational and cinematic points of view.

ALPHA ACTIVES:

John MacMurray is working with an experimental film. Mac is going Fiddle Dee Dee one better, using only a needle to simulate both picture and sound.

Skip Lowdermilk and J.D. Allred have begun work on their film about the Future Farmers of America. They have secured excellent locations and plan to finish shooting by the end of the semester.

Georges Pessis has completed his documentary "Mistress Paris" and sold it to a local TV station. He shot it while home in Paris during the summer months. The film concerns the travels of an American student through the city.

Mel Kells and John Mattias are researching a film on spelling for the Los Angeles Board of Education.

Marvin Weinstein and two other students in the department, Jack Couffer and Conrad Hall, have completed "Sea Theme", a bit of filmic poetry depicting the beauty of sailing.

Since the last NEWSLETTER DKA members have been active in departmental productions. "Hast Any Philosophy in Thee?" was done for the Department of Philosophy by Bill Mehring, Jesse Senn, Mel Kells and John Mattias. "And 10,000 More" was done for the L. A. Housing Authority by Al Walker. "Out of the Shadows" was done for the Spastic Children's Foundation by George Pratt and Phil Leff. Bill Mehring did the Trojan Band film last year and is now working on a bigger and better one for this year. Georges Pessis is unit managing the job. Mel Shapiro and Jesse Senn worked on "The Film Maker", which Don Henderson (S. C. Staff) produced for the UFPA convention in Norman, Oklahoma. Hollis Dakin, Hugh Oppenheimer, Herbert Harback, Norman Gray, and John Quick, all Signal Corps officers, were kept busy on "Troy A.D. 1950", which the University Office of Development sponsored.

Bernie Kantor and Lennie Blondheim produced a short visual treatment of "Basin Street" as recorded by Herb Jeffries. Bill Mehring made "Fear", an educational film, independently in his spare time.

Alpha Chapter had 22 active members this semester, and 15 pledges. In the fall of 1949 we initiated 19 new members, and 9 were initiated last spring. Our associate members now include Andrew Marton, Lazlo Benedek, Malvin Wald, and Dr. James D. Finn of Audio-visual education. Honorary members include William Cameron Menzies, Jerry Wald, and Slavko Vorkapich.

Officers this semester are: John Mattias, president; Jesse Senn, vice-president; and Bob Moore, treasurer. Craig Curtis was secretary until he left for KTTV-TV, and Orren Harris is acting secretary. Assistant Professor Wilbur T. Blume is faculty advisor.

Alpha has received its first transfer members from other chapters this fall when George Alwan, Harry Kapzansky, and Mark Letherman came from the Gamma chapter at New York University.

BETA

Beta Chapter, organized at the close of the 1949-50 school term at Boston University, is the newest addition to DKA. Membership of Beta is composed of its twenty-two charter members. The chapter this year is under the direction of: Norman C. Locke, president; Tom B. Flischoff, vice-president; Sherman F. Speth, secretary; Joseph F. Ryan, Treasurer; and Ross Patton as the faculty advisor.

Cinema courses at Boston University are under the jurisdiction of the School of Public Relations which offers the two year course leading to a Bachelor of Science degree. Including all phases of motion pictures, cinema is under the supervision of Dr. Abraham Krasker and Ross Patton, formerly of U. C. L. A. and U. S. C. Although the Public Relations, Advertising, and Business films are stressed, several courses are given on the motion picture as an art and entertainment form. Several films have been produced in the Boston University studio.

The NEWSLETTER staff regrets that better communications have not yet been established with Beta and that this is all the material we have to present on it. We extend congratulations and a hearty welcome to Beta from all of us together with our expressed desire to know about the activities of their chapter and its members.

THE NATIONAL CHAPTER has moved all of its records to the Department of Cinema, University of Southern California, University Park, Los Angeles 7, California, and all correspondence for the National officers should be addressed accordingly. The present National officers are: Herb Strock, president; Wilbur T. Blume, vice-president; and Gene Moriarty, secretary-treasurer.

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HELP US KEEP THE NEWSLETTER GOING!!! Keep us posted about what you are doing, your changes of address, who you are working with, what you know about other members, etc. Send in your observations in the field, criticisms, suggestions, ideas you can't use or wish to share. We can use anything and everything you have to offer at this point, because anything would be news in our outdated files. Alpha will do the job of printing, but we cannot undertake to create the news. Feature articles concerning any phase of your investigations or experiences in cinema will be greatly appreciated, and it is suggested that each chapter and the National submit one article by an authority in the field for each issue.

GAMMA CHAPTER

The 1949-50 calendar year was a most successful one for Gamma chapter at N. Y. U. Starting at the beginning of the year with only the handful of its original founders, Gamma has successfully increased in number and tightened itself organizationally into an effective compact unit.

In expanding, the chapter was most discriminating in its selection of pledges, as to their sincerity, initiative proficiency in motion pictures and service to the fraternity.

Gamma's activities during the year were both interesting and varied. In addition to the many lounge affairs, the chapter had a number of guest speakers. The first was Des Wedberg, who gave an interesting talk on the history of the National, and briefed us on the aims of DKA. In addition, he brought along a colleague of his, Tommy Batton--an active member of the Screen Actors Guild, who gave an informal summary of his various experiences as a performer in Hollywood.

At our second get-together, Professor Haig Manoogian spoke on the topic of "Style in Motion Pictures", which was extremely interesting and most informative.

The next speaker was Mr. Micheal Nebbia, well-known free-lance cinematographer, who spoke on "Filming the Informational Film". In addition to screening some of his films, he engaged in a cross discussion with the members on various phases of his production problems and experiences. He ended up the session by giving us a very enlightening lecture on camera and lighting techniques.

For the final guest speaker of the year, the chapter was fortunate in getting Mr. Sidney Mesibov, Director of Publicity and Exploitation for Paramount Pictures. After discussing the important functions of his department, Mr. Mesibov kept the members in stitches while recounting the many humorous incidents he experienced during his past years in the profession.

Besides our regular speakers, two semi-annual dinners were held. The first was held in January at famed "Leone's" restaurant in mid-town Manhattan. This was the second installation dinner for the chapter of the newly accepted members. Present were Professor Robert Gessner, Chairman of the Motion Pictures Department at N. Y. U., Professor Manoogian, and our guest of honor, Mr. Jack Glenn, Senior Director of the March of Times and president of the East Coast Screen Directors Guild.

The second dinner of the year was held in June at "Le Marmiton". Guest of honor was Jean Benoit-Levy, noted French director and Honorary Director of Films and Visual Information at the United Nations.

Through the efforts of Professor Gessner and our own Bill Boden, the first student chapter of SMPTE on the East Coast was established with Gamma forming the nucleus.

The chapter also turned out, after much planning, its first NEWSLETTER, with original articles by the members. Throughout the year, the members of Gamma wrote scripts, prepared directorial analysis, created character make-up, and conceived and carried out production designs. Most of the members were engaged in extensive production work during the year.

The chapter has scheduled a number more speakers including Elia Kazan for the spring semester. More dinners and a possible production are under contemplation. This semester we have already had two film forums and are planning three more. Both the previous forums were highly interesting and extremely successful. The first was held on October 5. Albert Rosenberg, head of the Text-Film Department of the McGraw Hill Publishing Co., spoke on the Educational Film. Mr. Rosenberg was a pioneer in the Text-Film field--the making of films to be used in conjunction with specific text-books. For the second forum held on November 2, we had Mel Gordon, Head Film Programmer for CBS-TV, speak to us on "Films for TV". He covered the latest information about marketing, prices, and techniques for TV films.

Gamma now has three graduates who will go into the National Chapter. They are: Bob Braverman, Al Casutto, and Gerry Rosenfeld.

Elections were held last spring. The officers are: Albert J. Ungar, president for his second term in office; Frank Pechmann, Jr., vice-president; Henry Dapkewicz, secretary; and Bill Boden, treasurer.

Gamma activities have become de-rusted, well-oiled, and are beginning to function properly.

VOTE

VOTE

VOTE

National elections are upon us. All members of the National Chapter (All alumni of any active chapter) should send nominations to Gene Moriarty, Department of Cinema, University of Southern California, University Park, Los Angeles 7, California. Ballots will be mailed to National members in January. SEND ALL NOMINATIONS IN IMMEDIATELY.

INTO KING SOLOMON'S MINES

From an interview with
Andrew Marton
by Harry Kapzansky (Alpha)

One of the greatest productions to come forth from Hollywood this year had the good fortune of being directed by the artistic hand of one of our own associate members--Andrew Marton, DKA '49. "Bundy", as he is affectionately known has been on the USC faculty for several years and will be remembered by many students for his inspiring and witty lectures.

The story of the filming of this production is almost as dramatic as the film itself. For this was no ordinary "Africa in Hollywood" turkey, with most of the action being staged here in the states with process backgrounds. This film was shot almost in its entirety on location and in the depths of the African interior--with all of its dangers of deadly animals, infestuous diseases, poisonous snakes, and unfriendly natives included. This was MGM's idea of authenticity with a capital "A".

To begin with, full credit for the production of King Solomon's Mines belongs to its versatile producer, Sam Zimbalist who envisioned the powerfulness of the epic from its inception. The film was started with Compton Bennett in the drivers seat as director and Andrew Marton as second unit director. Marton and Bennett first scouted and selected the various locations and native cast in the dark continent. For the first six months they were unable to view the rushes until they came back to the states. At the end of that period, the trio of Zimbalist, Bennett and Marton got together and viewed the results of the production thus far. The film was disentangled, broken up and had shots together from so many different locales that there was differing opinion among the heads as to the outcome of the production. Only Marton was convinced that all of this completed so far showed powerful possibilities. Because he felt so sure about himself and the film, the production was dumped into Marton's lap for completion. His job was to take all of this loose association of scenes and patch them up to blend all of it into a homogenous whole.

Though many of the personal scenes between Deborah Kerr and Stewart Granger were already completed by Mr. Bennett, Marton retook numerous scenes and many close-ups of others, so as to combine them together to his own interpretation. One of these was the introductory sequence between Granger and Kerr in his hut at their first meeting--which is one of Marton's favorite scenes. Marton restaged this so as to bring out in the beginning the individual independence of each of these two characters and to emphasize the conflict between their two strong personalities.

He also re-shot many close-ups in later sequences so as to keep their characters in phase during their ensuing relationship.

Probably the greatest comical moment in the story owes its success to a suggestion of the producer Sam Zimbalist. It was the reaction of the native guide to the fainting of Miss Kerr at the sight of the tarantula. Though staged by Marton, he gives full credit for its idea to the producer.

One of the immense difficulties was in the handling of the natives. The tribes they worked with were the Watussi from Ruanda Urinde, the Massai, the fierce tribe from Kenya, and the Wagenias. Umbopa, the Watussi who played the warrior king who travels with the Safiri, was 7'6" in height. The handling of these natives is what Marton considers a personal triumph. He attributes this success mainly by following two basic procedures: the first was that he was sincerely interested in them. He took pains to understand their customs; go into their personalities and got to know just what he could expect from them. The ensuing results were much better than anticipated. The second procedure in handling the natives was in directing them by a process of getting them to imitate his movements. He had to resort to this type of handling because of the language barrier. But because of his long experience in working with such types, he developed this technique to a high degree of accuracy so that its results were highly gratifying. When the natives, who were for centuries accustomed to being pushed around by white men, saw this big "Bwana" who was ordering all the other white men around, go through various bodily actions in trying to get them to follow and working close with them, they were highly flattered, and this increased their cooperation. However, this did not hold true in all cases, especially with the Wagenias who were the ones who rowed the expedition up the river in the story. They became wild and out of hand to the point that they almost threw the whole crew in the river, camera and all. Consequently, the sequence had to be omitted from the story. All that he was able to use was the party getting into the boat and rowing off.

Because of the unusual actions called for in the script, Marton had to resort to many unorthodox methods in achieving the results. For instance, the method of attaining the shot of the leopard scratching his way into Miss Kerr's tent is very intriguing. It seemed that the thing the leopard hated most was its owner. In order to make the beast perform to his wishes, Marton worked up a very ingenious set-up. Knowing of the beast's hostility towards its master, he placed the owner in a cage and put the cage inside the tent. Then the animal was released. Not only did the leopard's action look realistic-- it was. The sequence in which a panther was to creep up on Miss Kerr sleeping also has a comical twist. After much trouble a suitable python was obtained. The thing weighed over 200 pounds and was one of the biggest ever seen. Ironically though the reptile couldn't be made to perform. The script called for the python to strike, but after everyone had tried almost everything including prodding it with a stick and throwing stones at it,

it refused to move from its position. After awhile no one regarded it as very dangerous anymore. Then just for the heck of it, an assistant cameraman waved a technicolor "Lilly" before it. Boom! - the serpent struck and knocked the "Lilly" over 20 feet out of the hands of the bewildered cameraman. Actually he escaped a close death. Once he knew the "Lilly" to be the catalyst in forcing the snake to strike--the rest was easy.

The killing of the cobra by Granger was probably believed by many to have been a good example of a drugged or trained cobra. Actually that spitting cobra was the real "McCoy". Granger, who would do almost anything to get a good shot consented to go through with the action, after Marton convinced him it would be an extraordinary scene. Marton himself was almost killed by the cobra in trying to set it up for a shot. Having sealed the cobra's jaws with tape, he held a string tied to the cobra's tail end so that it wouldn't get loose. When setting it up on a log for a shot, the tape was accidentally pulled off its jaws and the cobra immediately sprang right for Marton, missing him by inches.

With all the difficulties in Africa, Marton still believes it is easier for a director there, thousands of miles away from the formalities and restrictions of the studios, because he enjoys the distinct advantage of freedom known to very few working within the strict confines of the sound stage.

Photographically speaking, this production probably faced more problems than any other of its type. The locations were scattered from Stanleyville in the center of the Belgian Congo to Mirobi in the Kenya Colony. Yet, the resulting photography under the direction of Robert Surtees is some of the most startling realistic jungle scenes ever to be seen on a screen. Since all the location shooting was done in monopack it was necessary to have good lighting conditions. Shooting in the dark jungle posed extra problems. Also since no lights or generators could be brought along, all the booster lighting had to be derived from reflectors. Mr. Marton says if it were not for the ingenious photographic work of Surtees, this production would not have turned out as it did.

Marton claims that he was quite fortunate in being able to work with two splendid actors like Stewart Granger and Deborah Kerr. Miss Kerr is a wonderful actress and has a grand personality. She was completely open to all suggestions and had a deep understanding of her part and all that Marton was trying to do. She portrayed her part very well. Mr. Granger is an actor who will do anything for the cause... as evidenced by his tangle with the cobra. He displayed one of the most splendid and honest performances of his motion picture career.

Before working with these two, Marton made sure that he knew them well and could judge their capabilities and style. He made every effort

to see as many pictures of Miss Kerr and Mr. Granger as was possible, in order to get a fair idea of their potentialities from their previous performances.

Marton is an old hand in the movie game. Trained in the silent European film industry, he has worked in all categories of production and learned film making from the ground up. He maintains he learned most about cinema principally from two men: Max Linder, the famed French director and the world renowned Ernest Lubitsch. He worked with Linder in Vienna in 1922 as his assistant director, and editor. Then he came to Hollywood in 1923 and soon became Lubitsch's head editor. His association with these two men meant much in shaping his film career.

Under Lubitsch he learned much about the directorial technique of movement and characterization for which Lubitsch is so famous. In the following years he directed in Germany, Hungary, France, and England. From 1940 on he went back to Hollywood and did pictures like "Gentle Annie", and one for Joe Pasternak which was called "Little Bit of Heaven".

"King Solomons Mines" has helped place Marton in the high ranks of Hollywood's most prominent directors, and has paved the way for his ingenious talents to be recognized by all filmdom. It is pictures like "King Solomon's Mines" and producers and directors like Zimbalist and Marton who are proving to the world Hollywood's current theme--that "Movies are better than ever".

The NEWSLETTER is an official publication of DELTA KAPPA ALPHA, National Honorary Cinema Fraternity. It is sporadic in its appearance, this being the first issue since February, 1949. This issue was prepared in the National office of Delta Kappa Alpha, Department of Cinema, at the University of Southern California, University Park, Los Angeles 7, California.

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NEWSLETTER

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#21

DKA's

VIEWPOINT

Dec. 1976

Vol. 1 No. 1





GET CONNECTED

The L.A. film industry attracts thousands of people a year from all over the world, people who feel that L.A. is the only place to make movies.

As you know, there are not that many jobs out there. The percentage of out of work filmmakers in this area is above 50%. It seems everyone wants to get into the big studio. Let's face it, finding a job there is not so easy. Talent is unimportant, but your connections are. They worry about your talent afterwards.

The best time to look for a job in film is now while you are still in school. Equally important is meeting and getting to know people, as many as possible, in the industry. In this business the more friends you have, the better off you are.

DKA, the National Honorary Cinema Fraternity, provides programs and seminars with industry professionals. All cinema students have the opportunity to come and meet these pros. Ask them questions, get to know them. They are as interested in us as we are in them. Many students have found their way to the industry through these programs.

Watch the DKA bulletin board for information concerning these programs, and come and make some friends. ♦

What is ViewPoint?

VIEWPOINT is a periodical of opinions published by DKA, the cinema fraternity. It is an outlet for those people who have something to say, whether it concerns cinema, school or just life in general. It is also a medium for those students who are aspiring writers to publish their works. It is our hope that students and faculty alike will take full advantage of this publication in sharing their feelings and thoughts with others.

Articles can be placed in the Delta Kappa Alpha mailbox in the Cinema Department Office c/o Roy Moosa---
Viewpoint.

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CALIFORNIA

WE HARDLY KNEW YE

Everyone knows that sooner or later California will drop off into the Pacific Ocean. It's in all the papers back East -- The New York Times, The Washington Post; everyone knows it's going to happen, but no one was able to say when. So adventurous persons from all the great cities back East are presently en route to this sullen state to sample its sunny climate before it becomes the New World Atlantis.

Of course, Californians, long resigned to their soggy fate, are perplexed at the numbers involved in this migration. Disneyland and other amusement areas have taken to locking their gates only a few minutes after opening. The sheer number of out-of-staters has led the state militia to guarding the border lines. Stores like "Ralphs" and "Two Guys" have been ravaged by large crowds of spend-thrifty Ohioans.

The situation for a while appeared hopeless until the USC Cinema department agreed to help stabilize the crisis.

Their answer to the problem has come to be known as the "all but seven percent solution." Under this plan, the USC Cinema department enrolls all but seven percent of the known world in its beginning production courses, 241 and 290, and in its beginning writing courses, 413 and 513. This mass acceptance will clear the parks, stores, and streets of the excess tourist trade. The adventurous Easterners will be busy making Super 8 films and writing about scripts, and unable to do any large scale harm. The University Residential Life

office has assured everyone that rooms are available -- if the interested parties select a set of sixty of their closest friends to share one bedroom.

A high official spokesman for the Cinema department pointed out that the "all but seven percent solution" will be very beneficial to the whole university and particularly the film school. The additional revenue from this move guarantees that the Trojan horse will not starve this winter. Implementation of this proposal began this September and high state officials appear satisfied that it will work. After one semester of the beginning courses most of the massive population of tourists will go back to their homes because of disillusionment, bad grades, or simply exhaustion of financial funds. And remarkably, they would have never seen the rest of California being too busy to ever venture off campus. All in all, another stroke of genius by the Cinema department, who assured state officials that if Step 1 of 241, 290, 413, and 513 failed, that Step 2 would be initiated immediately: the enrollment of the aliens into 310 and 325.



Painting With Light

What do Errol Flynn in, "The Adventures of Robin Hood," Judy Garland in, "Meet Me in St. Louis," and Betty Grable in "Moon Over Miami" have in common? Their era? Their fame? Their demise? Possibly, but the one trait inherent to the three, especially when related to these specific films is color. Why?

These films, all three made in the 1940's, were filmed in the old Technicolor process which differs greatly from the less expensive, more faded, more realistic color of today's economy-minded motion pictures.

An example of the former process and its attributes is, "Tonight and Every Night" with sultry Rita Hayworth. I recently sat through this engrossing film in a small theater which specializes in vintage films. What an experience! Of course, this semi-propagandist tale of war-torn London during the "Blitz" of the last world war did not possess a memorable script or unprecedented acting, but what color! It was a visual delight.

The story dealt with a small musical-revue theater which prides itself on never closing even during precarious air raids. The entertain- →

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UNIVERSITY VILLAGE

ment and spirits of the soldiers and spirits of the civilians as well must not be hindered. Red-haired Rita Hayworth is an American member of this ensemble who gradually falls in love with one of the British officers who frequents her shows. And it is during these musical interludes that color is utilized most spectacularly. For example, throughout the entire film, never did a swart shadow exist. There was no such tone as black. Whenever a shady area appeared, it appeared as a stunning navy blue, the type of deep blue which reminds one of moonlight. Whatever natural colors existed, such as Rita Hayworth's rubicund hair, was always high-lighted by a red light which managed to accent her cascading looks to a passionate degree. Green costumes were lit with green lights; blonde hair was given a golden aura by canary back-lights. Not only did the lights magnify the colors, but so did the choire of hues used for the costumes. No faded shades were extant. Every blouse, pants, or set was vibrant and radiated colors which created optical sensations in the viewer. What the cinematographer did, was paint with lights; he created kinetic paintings.

In those old films, even the worst of stories was a pleasure to watch just because of the color. So what has happened in the films of today? Why do we never leave a theater specifically remembering the color? As mentioned, the process is different but that in itself is not the culprit. What has happened is that today's films have forgotten the art of painting with light. In our quest for "social realism," we have delighted in creating scenes of nauseating drabness, squalor, and irritation. We seem to relish faded hues and melancholy city-tones which consist of variations of gray. The only real vibrant color remaining is that of red, and then only when associated with blood.

Films like "Dog Day Afternoon," and "Nashville" show a world void of meaningful excitement; all is sullen and the subdued hues relate this.

I suppose that one who hasn't seen the cartoon-colored films of the past does not really know of what I am speaking, having been exposed only to recent films (i.e. in the past twenty-five years). I hope that this malady will be corrected, for to see a film such as "Tonight and Every Night" in the theater is a truly memorable experience, an escape into a visual fairyland containing spotless floors, and dazzling color. It is a world where darkness and permission have no place.



"I find television very educating. Everytime somebody turns on the set, I go into the other room and read a book."

--Groucho Marx



A Matter of Gravity

Like the queen mother, she parades across the stage in her traditional baggy dress and Victorian hair-do. With over 40 years of acting behind her, Katherine Hepburn wears her age with dignity, declaring, "Time has left a mark or two, but I removed them."

Miss Hepburn spotlights her own trademark of brilliance in the comedy "A Matter of Gravity." Enid Bagnold seems to have written the play solely for Hepburn, because it would have been a great loss in the theatrical world without her.

Bagnold employs a seemingly simple plot, but implies some mysterious undertones. One is left feeling that it was good, but not exactly sure what it was all about. One even gets an uncomfortable feeling that the whole play was a joke on everyone.



The play, directed by Noel William, takes place in one room in a grand but decaying English country house. Hepburn plays Mrs. Basil, an old wealthy woman who owns the mansion. Against the advice of her grandson Nicky (Richard Kelton), she refuses to give it up to the poor. Nicky and his avant-garde friends believe that feeding the poor is more important than preserving the beauty and art of the house. →



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Mrs. Basil takes everything in stride, refusing to be shocked. She picks up rather lunatic servants as she might stray kittens. Her current maid is Dubois (Charlotte Jones) who has this strange habit of floating in the air. She describes herself simply as "different;" Mrs. Basil agrees.

Nicky comes up from Oxford with four friends (Paddy Croft, Paul Harding, Wanda Bimson, and Gary Tomlin). Their style is blunt honesty, whether it hurts or not, and they chide Mrs. Basil for being old-fashioned and odd. In reality, she is the only character who makes any sense.



As the play progresses, events become more chaotic: Nicky runs off with their young guest Elizabeth (Wanda Bimson) who marries him only with the hope of inheriting the house. Another guest (Gary Tomlin) later commits suicide, and to top it off, the maid Dubois begins inexplicably flying about the house. This phenomenon is never actually shown or explained throughout the play.

During the eight-year absence of her beloved grandson, Mrs. Basil finds a new hope to depend on. Upon Nicky and his wife's return, she says contentedly to them, "Living alone I have this miracle--myself."

She plays with modern ideas like new toys, for in her perspective they aren't to be taken seriously. Finally she concludes, "I've been modern; I'm tired of it."

But inside she's still hungry and lonely and disappointed in the only things which were once important: her grandson who is no longer "magic," and the house, which is bound by "corners and straight lines."

She finds that she doesn't need the security of her house or grandson any longer, for they have become her limitations. ("There are things to which I'm tied that need loosening.") She and Dubois retire themselves happily to an asylum. She reasons, "I've been everywhere but an asylum," and stalks off for her own private flying lessons.

It's an eccentric play which requires much individual interpretation. It is difficult to understand at times, both symbolically and literally.

The dialogue is often simply incoherent.

Besides speaking unclearly, the supporting cast is generally poorly-timed and awkward; One is more conscious of their acting than the plot. In comparison to Hepburn, they come off as amateurs trying just a bit too hard.

Perhaps this is because Hepburn is given all the best lines; they fit her own tart personality comfortably. One moment she says lightly to her guests, "I'm so rich it's like having cancer." Then in defense of her wealth she claims, "If I gave it (the house) to the poor, the poor wouldn't be poor anymore, and I would."

The play, however eccentric, shows that hope and discouragement are as active in the old as in the young. The trouble is that none of the other characters see it. ♦

A FRIEND IS ..

You never really know who your friends are until you run into trouble and need someone to lean on. Then, your true friends are easily identified. They will be the only ones still around.

First of all, what is a friend? I think that, basically, there are three kinds of relationships regarding friendships: casual relationships or mere acquaintances, those with whom a semi-personal feeling is maintained, and those who could be called close friends. It is the latter whom I wish to comment about.

Your close friends are the ones with whom you can share your personal feelings, and not worry about being ridiculed or stabbed in the back. They will respect and like you for what you are, not something that they merely see in you and wish to obtain.

These type of friends are also the ones who will enjoy your company the most and you, theirs. They will listen to your problems even if they have a million of their own to deal with and don't really have the time to listen to you, and, if they are able, they will offer the best advice they can to help you. And, they will expect the same in return from you.

A friend of mine, in particular, has a very interesting effect on me. Being with him seems to complete some sort of circuit in my mind. I find myself flooded with a barrage of feelings, thoughts, and creativity. When I'm blue, I seek this person out because I enjoy this feeling of sharing his company and imagination.

Perhaps it's a kind of love. Yes, I think that's it...love. Not a romantic or possessive love; just the love of knowing that someone honestly cares and that feelings can be shared without shame.

Everyone should have a friend like mine to share with. We'd all be a little less insane and a little bit more satisfied at the end of the day. ♦

---S.S.
Junior

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a Poem

falling,
a light snow
a frozen earth waiting in quiet
for life
from a nearby chimney
smoke swirling
curling
and ever rising
towards the sky;
a thought and a dream
from the glowing embers
down inside the home
in someone's heart.

***T. Ahearne

∞ ∞ ∞

a few thoughts on FILM SCHOOL

I. (Parents, always)

- a. Becoming a film-maker wasn't a very practical thing to do.
- b. There's nothing else I want to do.

II. (310)

- a. I'm tired of people complaining about the film school.
- b. Nobody will listen to me anymore, when I complain about the film school.

III. (310)'

- a. I like people
- b. I like being alone, editing.

IV. (Post 310)

- a. I don't like southern California.
- b. My best friends, I have met in southern California.

V. (Post 310)'

- a. When I came here I didn't know hardly anything about film.
- b. Now, I'm sure I don't know hardly anything about film.

VI. (480)

- a. Film school is not healthy for personal relationships.
- b. I am learning an incredible amount about myself, others, and relationships from working on this 480.

VII. (2nd 480)

- a. When I came to the film school what I really wanted was my Professors' respect.
- b. This semester, I only want their knowledge.

VIII. (Old 414 & certain 480 days)

- a. I resent the apparent callousness towards the students from certain faculty members.
- b. My intimidation days are over.

IX. (The Graduate)

- a. Many people in "the business" think film school graduates are snobs.
- b. I don't want to run around getting coffee for people.

X. (Today)

- a. I don't think I'd like to spend the rest of my life in southern California.
- b. Did I ever tell you, however, I'd like to try Benedict Canyon, Pacific Palisades, Malibu...?

XI. (Today)

- a. There was a time when I wasn't sure what my commitment to film was.
- b. Now, I know I should just be committed...
(to some hospital)

--A GRADUATE CINEMA STUDENT

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ARE CINEMA MAJORS IGNORANT?

There seems to be a phenomenon among many students, particularly cinema majors which, in common terms, is known as ignorance. It is an ignorance which does not come from being un-educated but rather is derived from being close-minded and lacking a desire to further one's knowledge.

Have you ever noticed what cinema names are constantly repeated throughout the department---Alfred Hitchcock, Ingmar Bergman, Robert Altman, etc. These names can often be heard when passing a circle of chattering self-proclaimed intellectuals. And yet, it makes one wonder; have they never heard of Mitchell Leisen, Alexander Hall, Val Lewton, or Robert Siodmak? The sad truth is that these names are meaningless to nine out of ten people. Why? Possibly because these

names have the unfortunate situation of having existed before 1960; and here lies one of the main problems with cinema majors.

Cinema majors, for the most part, are ignorant of their own field. Ask them anything which dates pre-1960, and they are left with their mouths open. How do they expect to become good directors (as most of them claim they want to be) if they have no knowledge of what has existed before, of what has previously been done? How many people have you met who declare they want to be writers yet they never read; they know nothing of literature and rarely practise writing?

To be halfway sufficient at anything, a person must be well-versed in his area. He must also practise what he says he wants to be. If he yearns to be a writer, he must write, and often, whether it's in a diary or just letters. If he wants to direct, he must make films one after →

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another, whether they are for school or merely for himself. Ernest Hemingway once said that to be a good writer, one must write at least 500 words a day, no matter what they are. The key is to practise and, hopefully, begin to develop a style and perception of your own.

After having been in the cinema department for any period of time, one becomes accustomed to the existing two classes; the ones who are aspiring directors, writers, editors, and cameramen; and the ones who are filled with meaningless words---who speak and sound knowledgeable but really possess no perception or insight; they are cinema majors in name only.

Elia Kazan once remarked that the best way to become a good director is to live life to its fullest, to experience and learn all that one endures throughout his lifetime. In this way, hopefully, a perception and outlook would be developed by the individual which would be personal and unique like no other that exists or has ever existed. ♦

--- R.M.



Nothing Special

Attention...

Anyone can write this poem.
There is nothing special about
this poem.

This poem is a fraud.

Why, anyone can
write this
do-it-yourself
poetry fraud
insipid-
cartoonish-
uncommunicative
poem;

The statistics
are

quite frankly
that fifty
monkeys can
write this poem
given time;

So tell the poet
of this

poem that he's
a nobody,
tell him anyone
can do what he's
doing,

tell him he's a
commercial put-on
or worse still
that he's an
uncreative amateur
or a therapeutic
poetry freak;

Tell him that,
will you reader?

He's nothing
special under the
sun,
this life this time.

Unfortunately he has
connections,
such as head of this
poetry company.

---Jon Inouye



Legend of Sleep

tomorrow is the test; will I can
study late this afternoon;

next week is the final test, well,
I can study next monday but sleep
in the meantime restful sleep.

well today is Monday but i'm too
tired so guess I could study next
tuesday. well, it's next tuesday
(yawn) but i'm too tired so to-
morrow, tomorrow, tomorrow.

tomorrow is the test, for god's
sakes, what am I doing dreaming
about having already taken the
test; what am I doing already
asleep? for christ's sakes,

what am I doing asleep?

I missed the final.

say, why didn't someone tell
me I was asleep and dreaming
in the library and woke

up just now, and
there is the librarian
standing rubbing my hair;
she happens to be a
beautiful blonde, for god's
sakes,

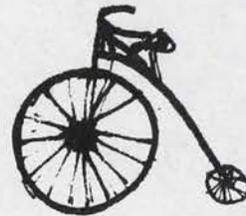
why didn't anyone tell me
all that worry was just
a dream, and now i'm awake
and I graduated ten years
ago?

Say no one told me I
died last year,
that I have to wake up
from the next sleep
and start all over again.

---Jon Inouye



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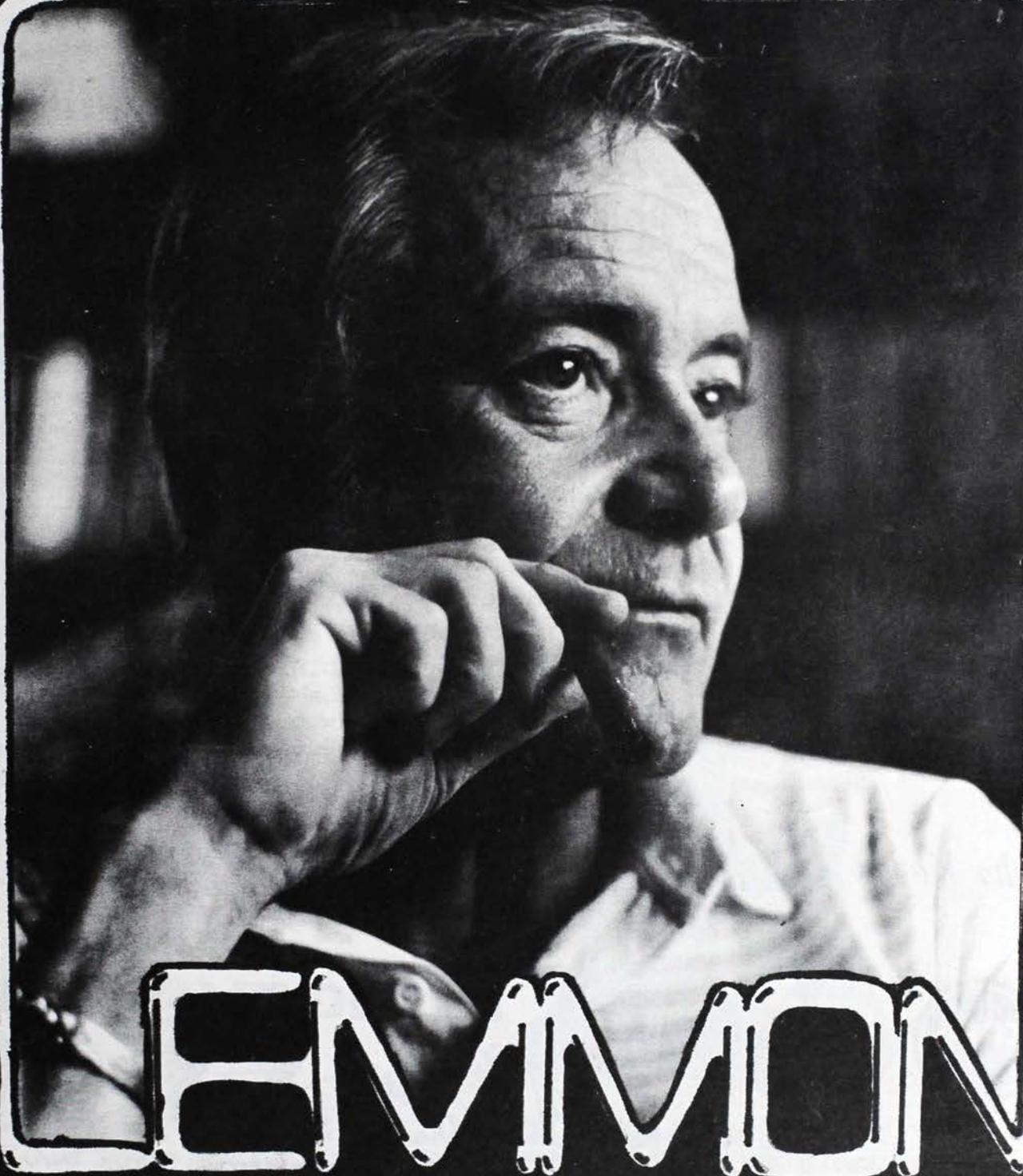
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VIEWPOINT



LEMMON

JUNE '77

A LETTER TO OUR CRITICS

By Richard Bonin

A couple of outspoken individuals have told us that our magazine is an "embarrassment," an "emasculatation," an "abortion of justice" to the English language, and above all, a discomfoting misrepresentation.

This encouraging rhetoric is equivalent to some stranger telling me that my son is stupid; or that my sister is ugly; or that my tennis game is atrocious; or that my first super 8-mm movie is so bad that I should think about another profession. I don't mind, though. Can't you tell?

The fact that the criticized issue (February 1977) was only our second issue, that the members of our staff are just beginning in the field of publishing, or that our staff membership numbers less than is necessary, made no difference. Also, having a limited staff leaves a multiple load of chores, such as the collection of advertising money, the writing of over ten articles per issue, and the upkeep of our grade point averages. I am sure that this bit of reality never entered the minds of our judges. Things take time to grow, my friends; the application of one's energy, creativity, and loving care are essential ingredients to the growth of any life form.

Yet, not one of our verbally abundant connoisseurs has offered his or her assistance, in any way. At least the Republicans drafted their own version of a national tax cut plan when they found President Carter's inadequate.

So, to those who are so generous with their criticism, or to anybody else, if you would only be as generous with some of your time or suggestions it would be greatly appreciated by the ViewPoint staff, for the overriding desire of the ViewPoint staff is to make this magazine as interesting and professional as possible.

-Richard Bonin-

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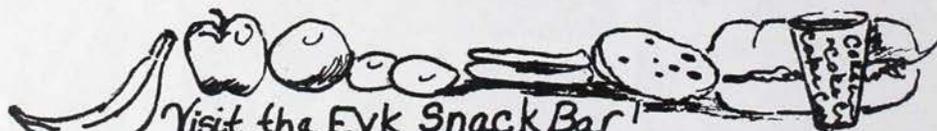
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Volume 1, No. 3

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"THE ART OF
SUBLIMINAL SEDUCTION
IN ADVERTISEMENT"

by Vincent Oliver

What is media rape? How does one identify it and defend himself against it? Why does the advertising industry have a hold on media, controlling what we read, see, and hear? For the answers to these questions, ViewPoint asked an authority in the field of "subliminals", Dr. Wilson Bryan Key.

A subliminal advertisement's effect is to cause the viewer to perceive an object or an "embed" at the unconscious level. An embed is a caricature or word placed in an advertisement in such a manner that it is only superficially conscious to the mind, but realized and persuasive to the unconscious. A good example of this would be "ice cubes" in most liquor ads.

Dr. Key is a professor of journalism at UC Santa Cruz, and is the author of the best-selling non-fiction paperback *Subliminal Seduction*, and also *Media Sexploitation*. Dr. Key got his Ph.D. at the University of Denver, and worked with Marshall McLuhan at the world-famous Centre for Culture and Technology at the University of Toronto, until his controversial resignation three years ago. He now lives in Costa Mesa, and is also president of Media-probe, Inc., a non-profit investigative organization.

VP: How did you "discover" subliminals?

WBK: Well, I had lived in a Spanish-speaking culture for ten years, and I would look at magazines and discover some sort of symbolism behind the advertisements. At first I wrote it off. Then I came back a few years ago and discovered more of the same. I knew that I had stumbled onto a really hot potato, but I wasn't sure exactly what it was; artists do play jokes, you know. At first, I thought it was a joke, and later I discovered it was no joke at all.

However, keep in mind that although subliminals in advertising have been in use for thirty-five, forty years, subliminals in art have gone back as far as the eleventh century. Let me give you an example: one of Pablo Picasso's most famous paintings. The painting is, "Woman Asleep: the Dream." It's a little different in French, but generally the same meaning. It was painted by Picasso in 1927 and is worth about three million dollars. It received about eighteen different reviews, and none of the reviewers discovered what was happening.

Anyway, look what's happening in the picture. Note that Picasso divided the woman's face in half and tilted it vertically. The top half is in red, the bottom is in flesh-tone. In the picture it appears that the woman is dreaming about something. Once



it hits you, you will realize what's on the woman's mind—an erect penis! Now look down towards her lap. You will count twelve fingers on her lap, in this case. This means that the fingers are moving and by where they are placed, it strongly suggests that the woman is masturbating. It's Picasso's report on the human condition.

VP: When did you get into the field of subliminals?

WBK: About seven years ago. As I said before, I pretty much stumbled into it. When I wrote the first book, the biggest problem I had was defending my sanity. My friends were telling me, "This can't be." And I started wondering myself for a while, "Am I going crazy, or what?" After all,

if this was actually going on, someone would have told us, right?

VP: In your first book, you mentioned an interesting hypothesis as to why magazines like *Playboy* sell well. What is it?

WBK: Believe it or not, the sexiest thing about *Playboy* is not the centerfold, as most would think. The sexiest thing about those magazines is that those girls are simply not real. *Playboy* spends about \$50,000 each month on the centerfold pictorial. A good deal of it goes for air-brushing. When you look at a centerfold, you are not supposed to look at a good-looking girl. You are supposed to look at a veritable goddess. (A good example would be the May '77 issue, in which the gatefold was not air-brushed, while the rest of the pictures were).

VP: But most of the greasier publications and under-the-counter porn don't use airbrushing, and they do well. What's the difference?

WBK: OK, here's the difference: with porn you are in control of the picture. Now with *Playboy*, the picture controls you. The proof is that in a research study by Masters and Johnson, it was discovered that most men reach more intense orgasms by jerking off to a picture than by actual coitus. In other words, it is easier to have sexual fantasies than to have sex.

VP: Back to advertising, how much does the industry spend each year in liquor and cigarette ads?

WBK: The advertising industry last year had a record \$31 billion worth of billings. Liquor and cigarette advertising comprised about \$600 million, or about 2% of all revenue. Keep in mind that in the cigarette ads, the target is usually the teenager. The idea here is pre-conditioning, starting from about two to three years before he takes his first drag. Liquor uses the same concept, but the average target age is older. To give an example of pre-conditioning, some brands will use jingles or songs to sell their product. In an urban study, a research group found a bunch of kids singing a cigarette jingle that they heard on the radio. And of course, there are the so-called "psychological" reasons for taking the first drag—it makes you feel like an adult, etc. Liquor ads aren't all that different.

Now, as for the cost of producing an ad, these can get terribly expensive, especially the liquor ads. It can cost up to \$35,000 for a liquor ad, while cigarette ads are relatively cheaper.

VP: How does the price become so high for liquor ads?

WBK: Simple. First of all, those aren't ice cubes you see, but specially made replicas. The reason ice cubes aren't used are two-fold; first of all, ice cubes don't photograph well under light, and second, it gives the



artist a chance to put subliminal objects in the cubes. If you ever look carefully at a liquor ad you'd be surprised.

VP: Do you think the advertising agencies control America?

WBK: Without a doubt! They control our minds, conditioning us with their subliminals, literally raping us mentally. They control the media, our major form of information, because without advertisers, the media would become extinct overnight. The last thing you want to do is offend the advertisers. In the newspaper business that's the first or second thing you learn. When I went on the Tom Snyder show (*Tomorrow*) there were several things that I wanted to use as evidence, and the censor wouldn't allow any of them because it would "offend the advertisers". However, after Snyder threw a few four-letter words at the censor, she allowed one or two things to go on.

As it is today, the newspaper business is just a bunch of bullshit. The idea of "investigative" reporting is bullshit. You simply can't have controversial stories about anything if it conflicts with the advertiser's interests. Newspapers are dependent on advertising for their everyday

survival. A good example of news suppression would be Watergate.

I was in Washington, D.C. in 1972 at the Washington Press Club where I first found out about what happened. If it wasn't for a stupid attack on the *Washington Post* by (Spiro) Agnew, the American public would never have known about Watergate. The *Post* made only a token effort to strike back, giving the Agnew and Watergate stories to two cub reporters, Carl Bernstein and Bob Woodward. Now, of all the talent that is writing on the *Post*, why would they select two cub reporters? Simple. It wouldn't offend the advertisers.

VP: Why would it offend the advertisers?

WBK: Because almost all of Nixon's men at one time or another worked for J. Walter Thompson (JWT is the world's leading ad agency). It would clearly offend JWT if this knowledge was printed on page one. Of course, it was buried somewhere else.

VP: What are some quick examples of subliminals?

WBK: Probably the most illustrative examples are "word games". The cigarette jingle that says, "taste me, taste me." What part of the male

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ROBERT FLAXMAN — ON THE HORIZON

by Sam Hopper



Robert Flaxman is one of the many independent filmmakers in the United States fighting the battle on his way to "success." His latest film, *A Labor of Love*, has the potential to put Flaxman in the public's eye.

A native of Chicago, Flaxman graduated from the University of Michigan in Ann Arbor where he became interested in film. While in college, Flaxman made a number of films, even though there was no film school. Only thirty years old, Flaxman's career has consisted of a wide variety of commercials, educational, industrial, and documentary films.

A Labor of Love, another documentary, is about the making of a film—specifically the making of a 'porno'. It was made very much in

the cinema-verite tradition, recording on film the events that took place each shooting day. The project cost \$100,000 to make and took a year and a half to complete. Flaxman had been approached to do a five minute promotional film on porno which he really did not want to do, "... but this was one day before they were actually going to start filming, so I told them if they wanted someone to make a film about the making of their film that I was more than interested and they could use whatever outtakes I had for their promotional film."

A Labor of Love is a documentary about people—the cast and crew of the porno. "This was going to be a film about a film, and since I hadn't read the script, I wanted to totally react spontaneously to what was happening that day." Indeed, *A Labor of Love* is an excellent account of the filmmaking process. Although his film documents explicit sexual material, Flaxman handled it with care and taste. He showed us the human element—how the cast and crew acted and reacted professionally, emotionally, and physically amongst each other.

Because of the subject matter, *A Labor of Love* is rated "X". Nevertheless, Flaxman's film is far from being pornographic. Quite obviously there are scenes which deserve the rating and, consequently, the film is X-rated. Unfortunately, there are people who refuse to look beyond the rating of a film. And there is the porno audience; they go to see X-rated films for pornography—which is absent in *A Labor of Love*. Although Flaxman does not deny that his film should be rated X, he feels the rating and the subject matter could hurt the film's chances for Academy consideration. Many

people wrongfully associate pornography with films rated X. Granted, most X-rated films are pornographic, but this generalization is a fallacy that many of today's filmmakers suffer from nonetheless.

Without a doubt, Robert Flaxman is by far not a porno director. When asked if he had a future in that field, he replied, "I certainly hope not. As a matter of fact, I want to get as far as possible away from that for a number of reasons—morality not being one of them. It has a very specific kind of audience and it's very difficult for me to turn my tastes to that audience." Although he has never been approached to do a porno, Flaxman says he is "... geared to do interesting things as opposed to doing things solely for money."

Flaxman's intentions are not to slander pornos, they are just not the kind of films he wants to make. He was somewhat hesitant in answering whether or not he felt making pornos was a good way into the business for up and coming filmmakers such as himself. But he did reply, "I'd say any way to make a film would certainly be a good way to get used to your tools. A film is a film." So on a large scale, it depends on how the director treats the piece he is creating. Films like *A Labor of Love* dispel the myth that sex on the screen is dirty. Roger Ebert of the "Chicago Sun-Times" summed up the essence of *A Labor of Love* perfectly in his review of the film, "An absorbing document... captures what pornography cannot permit: the human reality of the sexual experience."

* * *

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INSIDE JACK LEMMON

By Dan Morris

An interview with Jack Lemmon reveals that he is more than just a projected image onto a screen. He is a regular sort of fellow who happens to excel in his chosen field, that of acting. But, he isn't trapped in his own milieu; he is a concerned part of the real world.

There are many sides to this man: husband, father, performer, and humanitarian. An educated man, a graduate of Harvard, he is an activist in the affairs of mankind. He is also the only man to ever earn an Academy Award in both the supporting and lead roles.

There is no suitable way for me to convey the feelings which I received from the interview with this man other than to present an edited version of our conversation:

VP: What kind of films do you enjoy seeing?

Lemmon: I enjoy something that's done well. I was pleased with *Airport '77* because it was done well. That doesn't mean that someone should like it. It's not everybody's cup of tea. For a film of that kind, that's as good, you know that's pretty damn good, in my opinion. Usually though, I will appreciate anything well done. The films that will basically stick in my mind, over the years, almost always are not the films that show the technical expertises of direction. It's usually the writing, the evolution of the character; that's what gets to me. I guess because, basically, I'm an actor.

VP: Have you ever considered writing a script?

Lemmon: Not really. I don't know, I suspect that if I had some great hidden talent for it, it would have tried to come out. The only thing I've ever done is rewrite a little bit, as all actors will do now and then, if they can get away with it. Somebody else's script in the early days of TV, that's the only writing I've ever done. I haven't really had the drive, the need. I think that if there was something really there I guess I probably would have taken a crack at it. But I don't know whether I could write or not.

VP: You don't have any hidden idea in the back of your head?

Lemmon: No. I would have done it. Shit, I'm 52; I would have tried it.

VP: Is there any specific type role or character you enjoy playing more than another?

Lemmon: No, not really. What probably might attract me, overall, despite an appreciation for any kind of film if it's done well, would probably be the characters, the behavior of people in other words. The content itself, rather than just the execution

of it, in cinematic terms. I guess that's what drew me to acting. Or visa-versa. Because I became an actor I then became more interested in the behavior of people, in the behavior of characters.

VP: So, it's on each particular character's merits that you choose to accept a role?

Lemmon: Yeah, and there isn't any particular type, comedy versus drama, that attracts me more. They're both the same really. You don't approach comedy differently than drama; people think you do, but you don't.

VP: You're considered a comic actor, one of the top comic actors today. Don't you prefer comic over...

Lemmon: No, not at all. The only difference, in general, between comedy and drama is that comedy is tougher to successfully execute on any level.



It's much easier to fail, in comedy, as a write, director, actor, producer, whatever, than it is in drama.

VP: Aren't comedy and tragedy interrelated though?

Lemmon: Well, sure they're interrelated, but if you're doing a comedy you've got to be funny. That's the difference. You have to be funny. If you are not funny, it is a total failure. It's not a part failure.

VP: Do you consider yourself a funny person or are you just an actor in a funny role?

Lemmon: No. I'm an actor. I have to have the lines, a part. Oh, I can tell a funny story; we all can. But even if I'm telling a story, in a sense I'm acting it. And I have the material. I'm not "funny". What that means is that basically I'm an actor.

VP: Are there any screenwriters you prefer more than others?

Lemmon: Oh sure. I best that I've known personally, over the years, are Billy Wilder, and his collaborator I.A.L. Diamond, and Neil Simon. Because, when they are good, they are very, very good. That doesn't mean that somebody won't come along and write the best comedy of the last decade once, but these guys have done it over and over. It's like a good actor; the test is not giving one great performance. The tough thing about being a real actor is being able to turn the key in the lock and do it again and again, and at least get 85% of that "best performance" that you once gave and not look for lightning to strike or some God-given thing, or if you're in the mood or any of that crap. You've got to go out and do it. It's a craft and you're a professional.

VP: Would you consider TV as your medium; perhaps in a series?

Lemmon: TV? No, I would not like to. It doesn't mean I won't ever again. I've done five different series in my career. I did it in the forties and early fifties and I loved it. If anything, those were the greatest days, but I didn't know it. But, as long as I have a film career that is still viable, I would prefer that to the drudgery of doing a series. And even with the fact that you can make rotten pictures, and I've made as many as anybody, you still have a better chance to do something that is better, as a feature film, than you ever would for a week to week show. It's too tough to maintain the standard. I'm stunned at some of the shows that are doing it — *The All in the Family's*, the *Mary Tyler Moore's*, the old *Dick Van Dyke Show*, etc. How the hell they maintained that high level, considering the incredible number of hours they had to fit in the writing, directing, acting is just a miracle.

VP: Do you want to venture into more directing?

Lemmon: Yeah. It's a matter of suddenly at the right time, some script coming along and they want you, the bulb goes off and you want to do it. You feel that you're the fella to do it. Since the one film that I did, *Kotch*, I haven't. It just hasn't happened. A script where I felt I was the right guy and I got the same feeling where I did with *Kotch*; where I felt, God damn, I want to direct that. And without that feeling, while I have an acting career, I don't think I should. It's a year out of your life if you really stick with it, and you've got to really want to do it. And that just hasn't happened. But I hope it will, 'cause I loved it.

VP: In your 52 years, what yet haven't you've done that you would still like to do?

Lemmon: Something better.

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VP: And you don't have anything specific?

Lemmon: Just do what I've been doing, but I'd dearly love to do it a little better.

VP: What have you done that you really feel very good about?

Lemmon: A number. And that

isn't based on other opinions. You value that; anybody who tells you they don't, that's in the creative or interpretive arts, is full of shit. The reason you're doing it is to be judged and to affect other people. Basically what you're doing is you're expressing a point of view. And a point of view can only be interpreted, and it has to be interpreted by someone else. In other words, an audience must be involved. You do it for yourself, first, and you hope that enough other people agree with you. It's that simple. Most of the time they don't. But I have been lucky a few times. There are a number that I was proud of, whatever their limitations. *The Entertainer*, which was not really successful, was dear to me. *Save the Tiger*, *Wine and Roses*, and *Some Like It Hot* toward the other end of the spectrum. But I think that *Some Like It Hot* is an absolutely classic film. Absolutely classic! It has nothing to do with me being in it; it would be a classic with somebody else. But I was lucky enough to be in it. I also liked my performance.

There are a number of them that fortunately balance out an awful lot of the other. I think I've done 38 or 35? There has got to be six, eight, or ten maybe, which is a high percentage.

I'm pleased with that. I think they had more than some merit, whatever their faults. And it really isn't a bad average. Honest to God, it isn't. One out of four sounds simple. I'm still around, that's all I know. I thank God for that, too. It's only just a profession and it's short-lived usually. I've been around a long time. I hate to think about it, but it's true. It shocks me at times when I think, my first film was in '53, and prior to that I had done hundreds of shows and Broadway and whatever. But, I've done a lot of work.

VP: Why do you feel you've done as well as you have?

Lemmon: A combination of things. I guess I've got talent. There's not 100% of the people who'll agree with that; there are a number of first rate critics that would say that's a ridiculous statement. However, something's working there. Plus, the fact that I've loved it; I worked hard and I've been determined about it. That's the only thing I've ever really wanted to do. That's not true in most cases. Most men make a living because they have to support themselves, they have a family and everything else. They all have a dream to do something that they are not doing. Fortunately I'm

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doing what I wanted to do, all my life. Since the time that I was seven or eight years old I've wanted to act, and write music. But the music was secondary and I still get great joy out of just sitting with a piano and fiddling around.

But I guess that, and good luck, good fortune, the right time and the right place; all those things do enter into it. Anybody who tells you differently is crazy. There is an element of luck that must enter into it. I know a lot of actors that I worked with over the years that never got beyond that first level of making enough to live on by working. When I got the part of Pulver in *Mr. Roberts*, (Lemmon won an Academy Award for best supporting actor), John Ford (the director) saw a screen-test of me playing an 80-year old man. He never saw it until months later when some guy tacked it on at the end of daily rushes. So I played a scene where a man was 80 years old, with all this crazy make-up all over the place. And he apparently said this guy plays the worst old man I've ever seen; but my God, he'd be a good Pulver. And six months later, he remembered me. And, well tell me that there's no good fortune in that. There is some element of good luck, especially in a business where there's a thousand people standing in line to do the thing that you're up for. And you know that out of that thousand there's gonna be a couple of hundred that are pretty talented. Somebody is going to get it, but they've got to be able to do it. And somebody has to open the door. Once it's closed, you've got it made. Or you can come back through

it. But you got to get through the damn thing.

VP: How do you feel about the way that the cinema industry is going?

Lemmon: Well the dismaying thing is the lack of product, the lack of movies. There are fewer films being made which makes it tougher for actors, especially younger actors. Jesus. It is so tough to get the experience, to get the job. It's tough for me whether I've got a hit or a miss. It's tough for anybody to get a picture off the ground.

VP: It's expensive

Lemmon: The studios are so reluctant to make a great number of films. And they're looking for the big hit in every film. Each film is too important. In the old days they could take more chances because they knew they were going to have 60 or 70 films at each studio. And if 20 or 30 didn't make it, out of those 20 or 30 people were getting experience and also exposure as writers, and directors, and actors. Now, it's not true. There are a handful of feature films being made each year. The theatres are screaming for product, but somebody has to pay and the studios are scared to death. So there's just less work and it's tougher.

And one other thing happens that dismays me; in order to get people away from the TV set, all too often they put out films purely and simply because it will be something that you couldn't see on the tube, rather than something of real worth. That gives rise to the violence and the sex. Because they feel that if they don't do something unusual, then who in the hell is going to bother. It's too easy to stay home and flip the dial.

VP: What about your nude scenes in *Avanti*?

Lemmon: Oh no. *Avanti* is a fairy tale. God! There was the one nude scene there which was a comedy scene. There was a real reason for it, I think. It really pointed up the prude in my character. It was a key scene in the

difference of the characters – the very generous openness of the girl, and the totally different attitudes and backgrounds of the two people. You'd have a different thing if I took a look at her boobies hanging out and jumped on them. That would be different, but I'm shocked and I try to cover them up with my two socks. You know it became a comedy scene, but a legitimate scene of human behavior of these two totally different people.

VP: Who are some of the people that you admire?

Lemmon: You have an hour? It's endless. I have been very fortunate to start with, the people I've worked with. The first director I ever had was George Cukor, who's as good of an actor's director as I'm ever gonna know. And John Ford. And Robert LaCrosse. Some of the younger ones, the kid Donald Reilly who did *The Entertainer*, is an excellent director. I think that when he gets the right one and he happens to hit, then they'll all sit up and notice him. And John Avildsen who did *Save the Tiger*; I thought that he was wonderful then. And then finally *Rocky* comes along and now, Christ, he got the director's guild award, which is terrific. And I think he may get the Academy Award. I don't know where the hell he gets his training, but oh Jesus! Well, college is the main place they can get it. When I was at your age and position of development, most of the major colleges and universities in this country had really minor, if any, programs in the performing arts. Now, boom, thank God. I went to Harvard; you could get arrested looking for a play. They still don't have the hottest program going, but at least it's growing. But now there are universities like USC and UCLA.

VP: A lot of companies don't think that just going through school will give you a good idea of what's going on.

Lemmon: They're full of bullshit! Where do they think they're getting it. Where do they think all these kids

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are coming from. The only experience they ever actually got in the business, was if they got lucky enough to make a \$10,000 porno flick. And if they think they learned a helluva lot out of that, they're crazy.

VP: You've been seen around the U.S.C. campus a great deal, have you any desire to teach?

Lemmon: To teach? No. I love to rap, I love question and answer and if I say anything that can be of any help to anybody, terrific. But I just never felt that inclination to teach.



VP: What are some of your unfulfilled dreams either cinema-related or personal?

Lemmon: I wish that I was able to do a lot more that would make me happier, more well-adjusted. I wish that I could be more effective in the improvement of, not only the arts, but of making people more aware of the arts. There are people that live and breathe in this town, that make a decent living, that never go to a theatre in their lives. It would never occur to them. They might see a movie now and then, but they sit in front of a tube and they get mesmerized, because they don't have to do anything, they don't have to think. Which is why the quality of television will probably never be raised. They would destroy that. They would lose the audience which is a terrible thing, but it's true. Because people are very dumb. . .

I'm not happy because I've had a nice career; that doesn't bring happiness. The problems don't disappear, they don't change. And as you get older you become more aware; maybe innately you search. But you become aware of things other than just yourself and your career, which is what you must be concerned with when you're young. I don't think you can go through it otherwise. But you get

older and then you start to worry: what the hell are we doing, how do we live, where are we going? You decry the fact that things that you know are really very worthwhile, you can't get done. It's too tough. Not always, but sometimes you can. But the *Wines and Roses*' and the *Save the Tigers*', they don't happen that often. And they take years to get off the ground. Whether or not you've got a hot career going does not mean that the studio will automatically say, "Sure, anything you want to do, Jack." Not at all.

And it's very tough. The more you look around, the more suicidal you realize that the human race is. Especially when you are totally oriented towards comfort, ease, money, stature; all this shit. . . And you have to scream like hell to make anybody think about it. If you have a lot of money you're supposed to be a success; you could be a rum-runner and make a lot of money. Does that mean I'm successful? No, of course not.

So at times it just seems silly and hopeless and you worry and wonder because you know that things won't get done because of apathy. You've got certain symbols and a way of life and you don't care, you don't think. And if anybody says what are you doing to your kids, you hit them in the face and say, "How dare you say I don't love my children"? In the meantime, you kill them. You refuse to do anything about the environment around them. You let them grow up and die ten years too early. But you say they've got a roof over their heads and they get big plates of food. . . And in the meantime you go to your factory and you pay a fine rather than change it, 'cause that will save you some money, and you pollute the air that they breathe and you don't give a shit. Now that's called a success. That's a brilliant man! How the hell we got into this, I don't know. But anyway, it bothers me and I wish I could do more about it. Back to your question, I wish that I really could be more effective.

VP: Are you taking steps in that direction?

Lemmon: Oh, I try all the time. I'm always on this committee and that committee and I'm giving talks and doing spots and they help. I just wish there were more of them. And that each individual, like the many people like me, will at least take some part of their lives and give a shit and try to do something. I wish we could make more of a dent. Because I really don't know what the hell it's going to be like by the time my youngest, my eleven-year old, is up there. We don't tend to want to do anything until there's a disaster. A train wreck we take care of right away, brilliantly. It's incredible. But until there is a disaster we don't do anything. All of our ecological and social problems are like a cancer; it's slow and it's creeping. And it's so day to day that we ignore it because we are

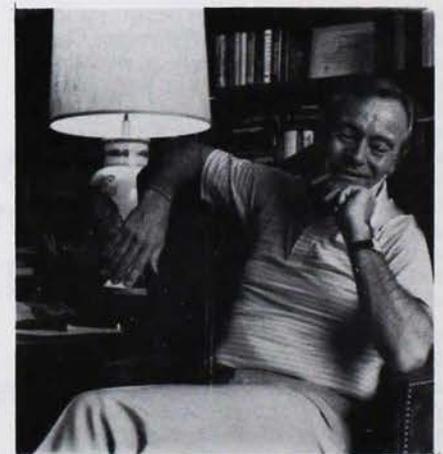
so involved in our own littler personal and familiar problems. But there's a big dark cloud up there; so there's no rain yet. But by the time it does open up and rain, it's too late. It's too late! Other than that, I am a very happy fellow.

VP: The future doesn't look that bright?

Lemmon: No, not really. I think it's too easy to say who am I to shoot my mouth off with all of the good fortune I've actually had. People say that to me and I can't believe that they are that short-sighted. How dare I, when this country has given me all this good fortune. And that's not what I'm talking about, not at all. It's not a matter of how personally fortunate I've been. That's a lot of crap. That is not what I'm talking about; of course I appreciate that. That isn't what bothers me, at all. It's where the hell are we all going, that bothers me.

VP: And what do you think some of the solutions would be?

Lemmon: Well, I don't know what the solution would be. Some guy, whose name totally escapes me, in the 1700's said, "All that is necessary for the forces of evil to take over the world is that enough good men do nothing." I think you have to constantly look to improve and counteract what I call evil, which usually is basically ecological. Because of one simple reason: people. People pollute, on every possible level. I'm not talking about pollutants in the air, or the sea, or the earth; that will kill us anyway. But on every level they pollute mentally and emotionally. . . And we cannot stop the population growth. That's the numero uno problem right there. In the next 25 years the world's population will double. You're going to have worldwide famine and pestilence. It is an incredible problem that we are not prepared for.



Manager: You've got five minutes.
Lemmon: To do what?

Manager: Wrap. You've got two other appointments.

Lemmon: Oy. Those I'll hate, this

(continued on page 11)

I'm enjoying. But that's life. To listen to me you'd think I'm saying, "Forget it, it's all over, you know, there's no hope, I'm a lone voice in the dark". But basically I'm an optimist. It's just that I care and I'm afraid that it may go too far and reach the point of no return. That's what I'm worried about. But I am an optimist basically.

VP: Do you read a lot?

Lemmon: Not enough. I used to read more.

VP: Do you read classics or...?

Lemmon: I used to read everything. One of the things that's a problem is that I read a lot of scripts. And I am a slow reader of scripts because they have to be read to be played and you've got to go very slow and think about each scene. . . They're not written to be read; they're written to be played, as averse to a novel. They are not supposed to really make sense unless people are saying the lines. So, in reading them as an actor or a director, you've got to envision all that and you can't just do that flightingly as you're going along.

VP: Do you read a book and say this will be good on the screen?

Lemmon: Yeah, sometimes. You hope. Because there it becomes, whoop, wait a minute, who's adapting it. And you never know, it depends on how good the script is. It's a very dangerous thing.

VP: Do you feel that you were typecast for awhile?

Lemmon: Oh yeah. Sure. I was learning about comedy and I had an inclination towards it, a talent for comedy, and that is special at times. I said you approach comedy and drama, as an actor, exactly the same. But there is a level of playing, an instinct, a sense of timing, a sense of humor, whatever, that you do have to have to play comedy. I started out and I did a comedy, and then the next one was a comedy, and then the third one was *Roberts*. Well, Jesus! Ninety percent of the scripts from that point on were all comedies; I was looking like mad for a drama. But they pigeon-holed me and it took over a year for me to get *Days of Wine and Roses* off the ground. And even as late as *Save the Tiger* (Lemmon won an Academy Award for best actor for this role) they said, "Why do you always want to do these downbeat dramas? Everybody wants to be Hamlet", and all this crap. Now fortunately, I get both, comedies and dramas. But it's hard not to get pigeon-holed. Hopefully, if *Airport* is the big commercial success that I hope it will be, and think it will be, it will probably make it easier when I get down to these little cuties that I want to do. . . Whatever the last picture or two that you did that worked, that's the way they think of you.

VP: You sound like you're pretty much of a realist about all this. Some people get very much involved with this typecasting stuff. It's too valuable, or it's not worthwhile to society.

Lemmon: It's all swell, but boy it can become talk too. It's very simple, for instance, for me to never talk about all the other films that I did, and just name a few that I think are great or that are respected, and say that you won't find me doing anything that I don't want to do. But the next thing you know, three years have gone by, you're still sitting at the drugstore, out of work. You're not doing anything. You're not improving yourself as an actor; you're still spouting about those great lofty ideas that you have and you'll never be caught doing this and that. That's fine if when you finally do get run over by a truck or a producer, you still won't have any more than what you've already done to be remembered by, because you weren't going to work unless it was artistically at your level. Well you try to maintain that, but now and then you've got to bend a little bit or you ain't going to be in the business. You won't have the chance to do those things. You also will not be plying your trade. . .

I don't think an actor is just responsible for the worth of every entity he's in. I think that he is responsible for the performance he did. God almighty, if Olivier was considered the only Lord that there ever was as an actor, and the world's greatest actor and everything. He's done everything from commercials on up and down to bits here and there and pieces of shit and everything else, but he's a great actor. You should never be judged just on the association of the material and call yourself an actor. You're a dilettante.

You couldn't help but to walk away from a meeting with Jack Lemmon and say, "Gee, he's a nice guy". If there were a few more Lemmons running around, the world would be a sweeter place to live in.

* * *

anatomy sounds like the word taste? Testes, right? Or car names, like the Datsun SX 10, or the Mercedes-Benz 450 SE, 280 SL, etc. They all imply sex.

VP: No interview would be complete these days without a question about the Farrah Fawcett-Majors poster. In my opinion, the Farrah poster was probably the most exquisitely embedded poster ever. The poster had everything, subliminally speaking. What do you think about the poster?

WBK: I've only glanced at the poster once or twice. However, several people across the country share the same belief as you do. Also a friend of mine in Detroit, a high school student, won a science-fair award using the poster as an example of subliminal embedding.

What has basically happened here is no different, really, than what happens in *Playboy*. What has happened is the advertising people have made an icon out of a modestly talented actress/model.

VP: So what you're saying is that she's a hype, right?

WBK: Exactly. I'm not trying to say, however, that she is not a beautiful woman, but you can work wonders with an airbrush.

VP: Well, then has the publishing industry made you a hype?

WBK: Yes, I guess so. But aren't most of us?

VP: Do you have anything final to say?

WBK: Well, what I'm hoping for is an eventual Congressional investigation of the advertising industry. It will probably take years, if it ever happens at all. The ad industry has a very strong lobby on Capitol Hill. I'm also working on a third and final book, a catch-all to what was not covered in the first two publications. It's sort of completing a trilogy. After that, I'd like to go into fiction.

* * *

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THE LETTER

by Ross J. LaManna

Rome, the Eternal City. "All roads lead to Rome" they say. But the Rome of 1534 was a different Rome, a troubled Rome. It seemed as though all the smart-ass painters were in Florence, making all the Roman artists look like dummies. Nobody did *that* kind of painting in Rome any more. They just did Icons and Madonnas; a lot of drab stuff.

The men in the Roman power structure got annoyed. "Reruns." Reruns they called all the drab Icons and Madonnas. Truly great art seemed to shy away from the city of the Seven Hills. The Muses smiled only on those with a Florence zip code. Romans feared their city would never again be brightened by the artist's touch, and all were sorely upset.

The people, their leaders, and all learned men turned to the Lord God Almighty for guidance. Surely He, in His divine wisdom could persuade some of the smart-ass painters to come to Rome, even for a weekend. Maybe they could knock out a masterpiece or two, so poor Rome would no longer be way out in left field when it came to art. But, alack and alas, even the Church came up with empty hands (ecclesiastically speaking) when she dipped into the grab-bag of spiritual inspiration.

Woe. Woe was Rome's plight. It seemed to them that even the Lord God had taken a cottage on Florence's east side. And what was worse, many were afraid He had to sign a six-month lease. Those east side landlords knew no mercy.

This was the Rome that smiled not when a babe was born on a sunny spring morning. His parents were poor, humble, God-fearing people. They held the newborn in their arms, and they did kiss his pointy little head. The proud mother beamed at the happy father.

"Whatta beautiful baby, don'ta you think so, Howard?" The woman looked at the contented babe in her arms.

"Howard, we're gonna name dis baby... Pope Urbine. Pope Urbine da Sixth." The father thought for a moment, and then leaned over and kissed his wife.

"Pope Urbine da Sixth. Dat's a beautiful name. My little Pope Urbine."

And so it came to be that the child was called Pope Urbine da Sixth. He grew up fast, as all children in short stories do. Soon he wanted to run and play with all the other happy, dirty-faced street urchins that awed tourists could see picking pockets on smiling summer days. But many of the children didn't play with Pope Urbine. Even though he was just like all the other boys and girls in Rome, many parents worried about their children playing with a little boy



named Pope Urbine da Sixth.

"What kinda mother would name he son Pope Urbine da Sixth?" they asked over tea.

So poor Pope Urbine was all alone. The other children shyed away from him, and he became very depressed. What a sorry, sorry situation indeed.

One day, little Pope Urbine was sitting in a small courtyard, doing what all playful little boys do on lovely autumn mornings; hog-tying a cat with a rosary. Not having his mind on his play, he became very tired, and fell into a deep sleep. There in the courtyard, sleeping a sleep like death itself, Pope Urbine had a strange vision.

In the vision, the Lord God Himself appeared to the amazed child. The Lord (we will just call Him "The Lord" for simplicity's sake) stood there in all His divine Majesty, and little Pope Urbine did cower and shake; and he did almost make a mess right there in his pants. Pope Urbine said nothing though, for he had never met The Lord before.

"How's it hangin'?", asked The Lord, in a rumbling voice not unlike Orson Welles'.

"Not bad, O Lord." Pope Urbine knew not what else to say.

"Good!", said The Lord, snickering at the struggling cat. "I've been watching you, Pope Urbine da Sixth."

"Me, O Lord?!"

"No, the cat. Yes you! How many Pope Urbine da Sixths are there in this courtyard, schmuck?"

"You're right, O Lord. How silly

of me." The Lord swept off the step next to Pope Urbine and sat down. Pope Urbine watched transfixed.

"Permanent press or not, who the hell wants to walk around with a brown spot on the ass-end of their robe?" Pope Urbine nodded at the logic of The Lord's statement.

"Well, little Pope Urbine da Sixth, why art thou so sad?" Pope Urbine looked up at The Lord, forgetting he didn't like people that called him by his full name.

"It's terrible, O Lord. I don't have any friends, and Rome is direly sad, for she has no artists of her own." The Lord nodded and listened. "And what's worse, O Lord, many learned men fear that even You have taken a cottage in Florence." The Lord laughed a mighty laugh. He laughed such a laugh that the cat stopped squirming and looked up at Him.

"Me? Me take a cottage from those thieves? And during peak season no less? No sir. Who am I, some dumb putz? Leave that crapola to the tourists." Pope Urbine laughed along with The Lord.

"This is good to hear, O Lord." The Lord looked serious again.

"Pope Urbine da Sixth, I didn't come here just to shoot the bull. No sir-ee, Bub. Rome is no place to come during rush hour just to shoot the bull. But you're a nice kid, Pope Urbine da Sixth. And I, your Lord God, am gonna help you out. Yes Indeed-ee. And I'm gonna help Rome out too." Pope Urbine couldn't believe his ears. Why, what more could a little boy hope for?!

"Pope Urbine da Sixth, I'm gonna give you a sealed letter. I want you to take it to the head of the city... what's his name?"

"I don't know, O Lord", Pope Urbine answered honestly. "I'm too young to vote." The Lord thought for a moment.

"This is true. Sorry kid. I should

(continued on page 13)

know these things."

"I understand, O Lord. I mean, running a whole universe and all, who's got time to think of everything?" The Lord smiled.

"You're a smart kid. Good. Anyway, take this letter to old what's his name, and tell him it's from Me. Got that? This letter contains an amazing prediction that will not only make you a very important and holy man when you grow up, but will put the minds of all Rome at ease about this business with the artists." The Lord handed Pope Urbine the letter.

"O Lord, how can I thank You?"

"No problem." With that, The Lord was gone, and Pope Urbine woke up. He rubbed his eyes, thinking it was all a dream. But lo and behold, there on the step was a white sealed letter. Pope Urbine and the cat looked at each other in amazement.

Pope Urbine clutched the letter in his sweaty little hand, and, like a dash, he ran down to the City Hall. He burst into the chambers, and held up the letter.

"What's this?" asked on the the Elders.

"It's a letter from The Lord God Himself!" called out Pope Urbine.

A hush fell over the chambers. Old what-siz-name (that was his name, and The Lord didn't know He knew) got up off his cushion and walked down to Pope Urbine, taking the letter from the trembling hand of the little boy. What-siz-name opened the

letter, read it, and then fell to his knees. Slowly he got up, and addressed the anxious gathering.

"This is a very holy little boy. And the contents of this letter will put the minds of all Rome at ease!"

"Read it, read it!" the gathering clamored. What-siz-name held the paper before him, and cleared his throat. Not a sound was heard in the chambers.

"The Lord God who art in Heaven hath wrote these very words with His own Holy Hand! The letter says:

"SOME DAY A MAN NAMED VITTORIO De SICA WILL MAKE A MOVIE IN ROME CALLED THE BICYCLE THIEF"

For a moment, silence. Then the gathering began to cheer. Art would return to Rome! The happy throng lifted Pope Urbine up on their shoulders, and that very day he was hailed as a hero. No more would he have to hogtie a cat all alone. All Rome knew his

name and, just like The Lord has said, Pope Urbine da Sixth grew up to be a great and holy man. And he never forgot the favor The Lord did for him.

And The Lord never forgot, for many years, He asked for a favor in return. One crisp winter The Lord appeared to Pope Urbine, and The Lord did spake:

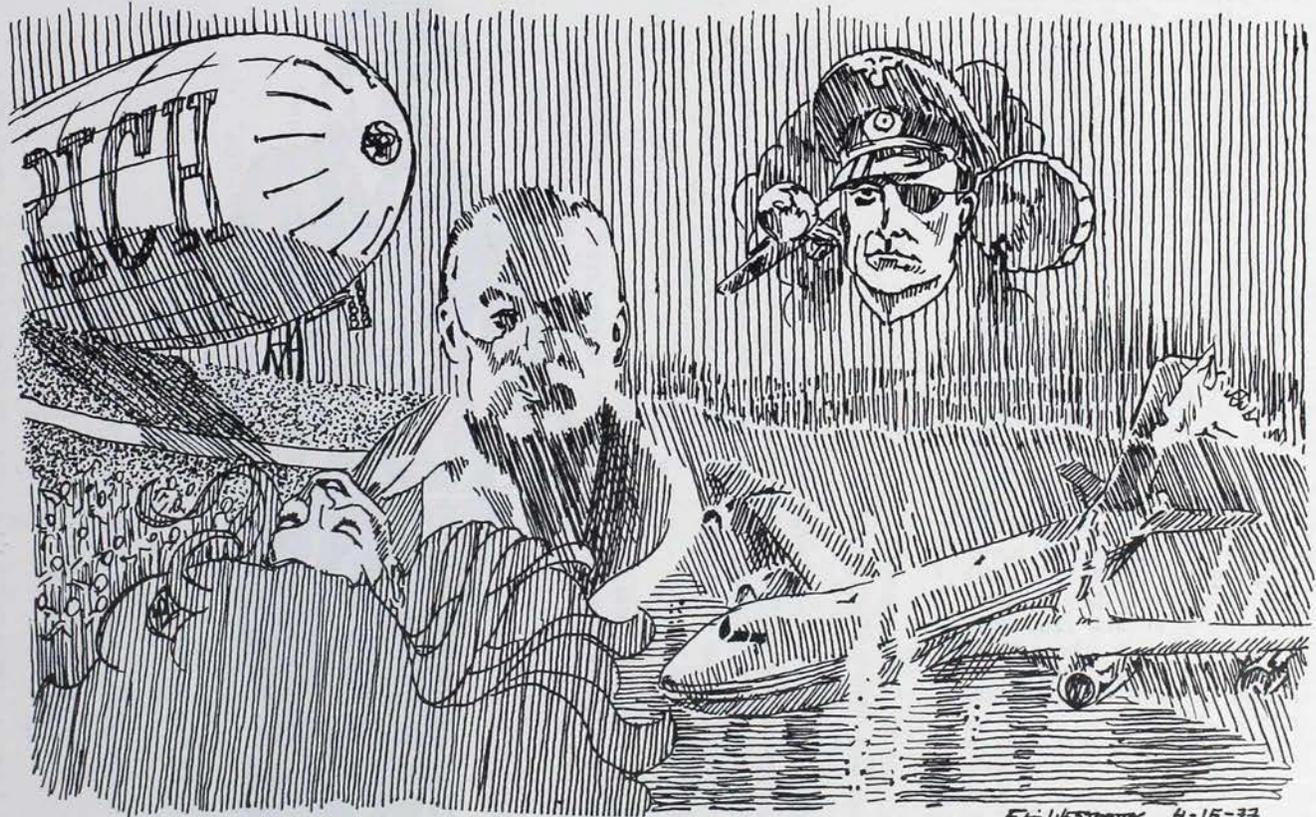
"Hey, listen, Pope Urbine da Sixth, I wonder if you could do Me a favor?"

"Sure, O Lord, I owe You one, remember?"

"Great. Here's the problem: I can't do a damn thing up here without being watched anymore. Seems as though there's some schmuck named Galileo with a new contraption called a 'telescope'. Who knows what the hell this could lead to... you wanna see what you can do?"

* * *

" Nothing in the world can take the place of persistence. Talent will not; nothing is more common than unsuccessful men with talent. Genius will not; unrewarded genius is almost a proverb. Education will not; the world is full of educated derelicts. Persistence and determination alone are omnipotent." —————Calvin Coolidge



54p WESTON 4-15-77

HOLLYWOOD'S LATEST

When Theatre Becomes Film⁶

By Dale Winogura

The divisions between motion pictures and theatre are not as apparently clear-cut as they seem. A *CHORUS LINE* challenges these distinctions stronger than any play of recent years, and if it weren't for the stage and the live actors, it would rank with the great film musicals of all time.

Some films of musical plays are so static and stagey in the use of camera and actors, especially *CAMELOT* and *HELLO, DOLLY!* that whatever elaborate outdoor staging appears in them is diminished by the incredible lack of expansive imagination within. Their qualities of charm are inflated out of proportion because the directors (Joshua Logan and Gene Kelly, respectively) displayed no personal involvement in the artistic choices they made. The monstrous, throat-plunging close-ups and filter indulgences in *CAMELOT* are equally matched by the in-and-out crane and two-shot emptiness of *HELLO, DOLLY!*

On the other end of the scale, George Cukor's deliberately theatrical style of directing *MY FAIR LADY* enhanced and serviced the Lerner & Loewe original. His simplicity of camera placing and movement was perfectly matched to the grace and gentility of the characters and story. Theatricality pays off here as it does in Mervyn LeRoy's film of *GYPSY*, especially vital in expressing the unity of theatre people with their roots and devotion. The master-shot style becomes non-stagey because it's used for definite and important reasons, not for want of imagination, and it therefore becomes an inseparable part of the meaning of the material.

The more obviously cinematic musicals, *LOVE ME TONIGHT* and *CABERET*, especially, use camera and editing rhythms to match and often enhance the musical values, becoming integral to the style of the material if over-emphasizing the meaning of it, especially in Bob Fosse's film. Film purists would probably prefer these kind of musicals, or at least a balance between film and theatre styles most evident in Stanley Donen's and Vincente Minnelli's extraordinary achievements (notably *SINGIN' IN THE RAIN* and *THE BAND WAGON*, respectively).

A CHORUS LINE proves to be an extremely cinematic stage production, with Michael Bennett's staging and choreography providing a unity of theatre, film, and emotional textures surpassing many films as well as stage musicals. This presents quite a paradox then, that the best stage work crosses over into film, and the worst films can be the stagiest.

The show employs group musical staging most common to the theatre than film; solos that could easily fit

into the lively energy of Donen's musicals, albeit more theatrical than filmic; monologues that are sung, spoken, which rank with the most affectingly austere scenes in Minnelli's films, more filmic in impact than theatrical in appearance; and the most cinematic form, montage and using lights for editing as it moves from one character and movement to the next. The final number, "What I Did for Love", combines elements of all these into an overwhelming emotional crescendo that transcends both its theatrical nature and filmic qualities. In one broad stroke, the definitions of theatre and film become blurred at this moment and only a dogmatic theorist would try to pin it down securely or pigeon-hole it into a definite category. It also sums up the play's theme, bringing it to an inevitable head, just as surely as it blends the stylistic elements, which is why the song is far more devastating in context.

So, film and theatre are not as far apart as academicists make it out to be. One of the main reasons why *A CHORUS LINE* is one of the great shows ever, if not the greatest, is because it helps to break down the walls dividing the two, not too dissimilar art forms. That is also why it will be around for a long time to come: to remind us of this.

* * *



"Sooner or later a busy man learns to write things down. It's the best way to capture things we are apt to forget. The strongest memory,' says an old proverb, 'is weaker than the palest ink'".

VIEWPOINT is mailed

out to all major motion picture studios, television stations, recording companies, and major cinema schools throughout the country.

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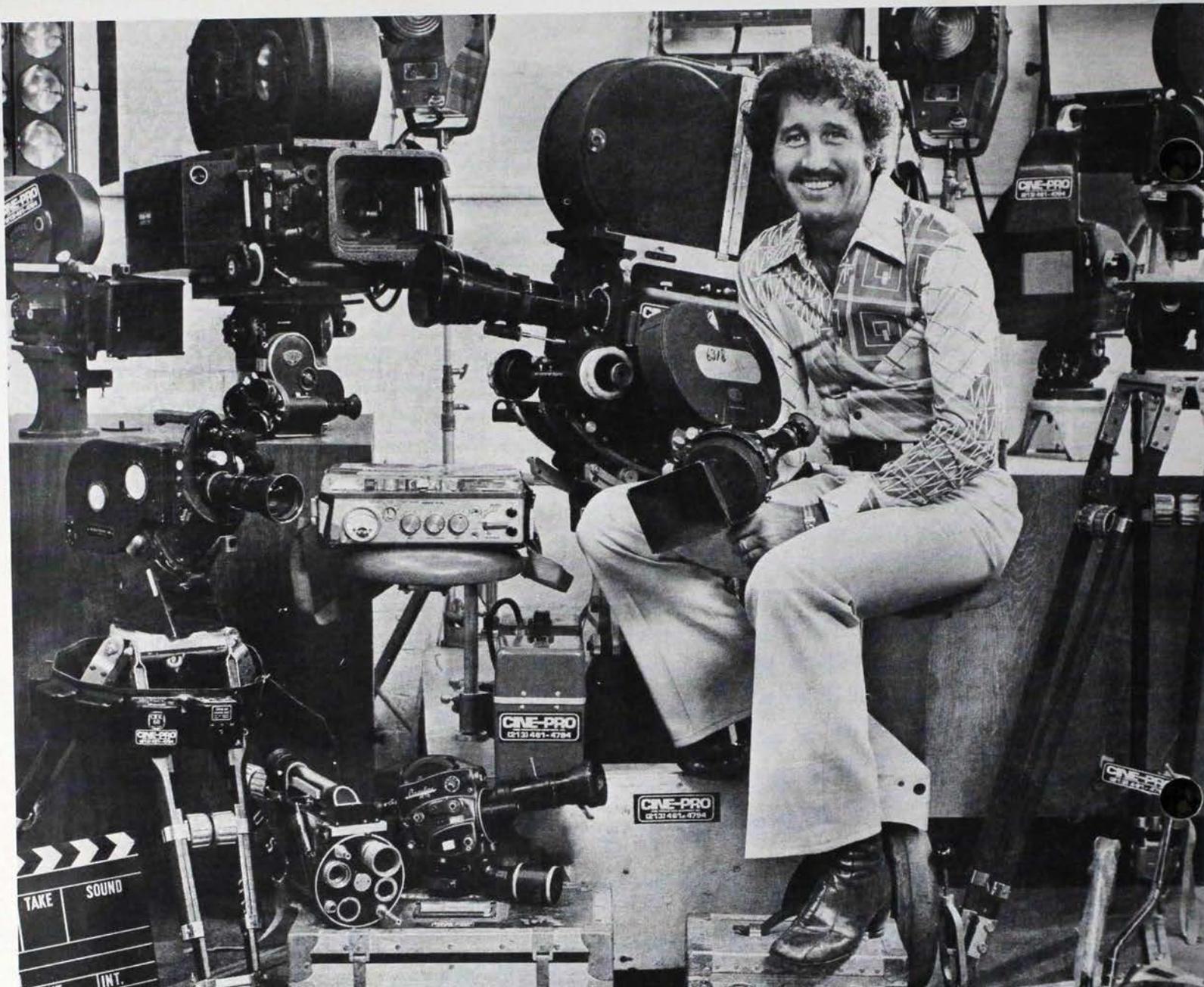
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VIEWPOINT

Vol. 1 No. 2

Feb. 1977



INSIDE: Conrad Hall

Yvonne De Carlo

Fade Out ON THE KISS



What's the reason for this osculating phenomenon? Well, there seems to be some kind of rumor going around our naive society which states that a kiss is "it." Once you reach that point, you've been "there." This accounts for women swooning for Lou Costello losing his hat for the steam in Bob Hope's ears, for Eddie Cantor's eyes whirling, for Oliver Hardy cooling off in a lake, and for the cracks in Woody Allen's glasses.

Well, I don't know how this rumor started, but let me here and now disappoint a few people by stating that this is not true! I learned this sad fact a few weeks ago. After graduating and obtaining my degree in cinema, I received a job working on the set of a new "disaster" film. The crew was just wrapping up the final scene. As I stood there repairing my broom handle, I watched the two well-known leads who were in the middle of a passionate embrace:

He gazed warmly into her glistening eyes. Her lips slightly pouted as his gentle fingers caressed her tingling back. Slowly his face leaned forward as her eyes sleepily closed. The soft music was all that could be heard as his lips reached closer. What light there was seemed to dim leaving only two oblivious silhouettes. The moment climaxed as the two figures melted into one.

Fade Out.

Have you ever noticed that 90.82 percent of all the motion pictures ever made end with a kiss? It makes no difference what type of film it may be, whether virile Clark Gable possessively clutches wide-eyed Joan Crawford or whether impish Doris Day is being seductively carried into the house by wooden Rock Hudson; the ending are the same. Even Roy Roger ends by kissing his Trigger while Frankie pecks Annette, and King Kong smacks the ground.

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DIRECTOR
"Cut! Let's check that
backlight!"

MALE LEAD
(after the kiss)
"Do you have to press your
mouth against mine so hard?"

FEMALE LEAD
"Yes. It's the only way I
can ignore your chapped
lips."

MALE
"Well, they wouldn't be so
chapped if you didn't gnaw
at them; who taught you
how to kiss, a gorilla?"

FEMALE
"I can't help gnawing at
them. You open your fat
mouth so wide that it cov-
ers my nose, and I can't
breath."

MALE
"If your nose wasn't so
long, maybe I wouldn't
have to kiss it to get to
your lips!"

FEMALE
"Listen, clown. I don't
get paid to put up with
this."

MALE
"I know what you get paid
for, and it sure as hell
isn't in front of a camera."

FEMALE
"One would never know the
way you press against me.
What's that I keep feeling
down there? Huh?"

MALE
"It's a big wart I got after
kissing you. Maybe I'm
turning into a frog?"

FEMALE
" would be an improvement."

MALE
"Aren't you funny?"

FEMALE
"About as funny as your per-
formance."

MALE
"Why don't you take that
oversized rump of yours and
situate it on a..."

DIRECTOR
"Ok, kids, could we try it
one more time? Action!"

MALE
"Darling, I'm unable to des-
cribe my feelings for you."

FEMALE
"Don't try; I know how you
feel, sweetheart."

And so, that was how I
learned the sad lesson that things
don't really end with a kiss.
But maybe it's better that movies
end that way. Who wants to see
reality? That's why I love them
so much, and why I spent five
years studying cinema so that I
could work in motion pictures.
It was then that a cigar butt
landed on the floor and remind-
ed me to get back to work. Why
can't these guys use ash trays?

--Roy Moosa

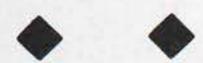


Studying for an exam
the night before:

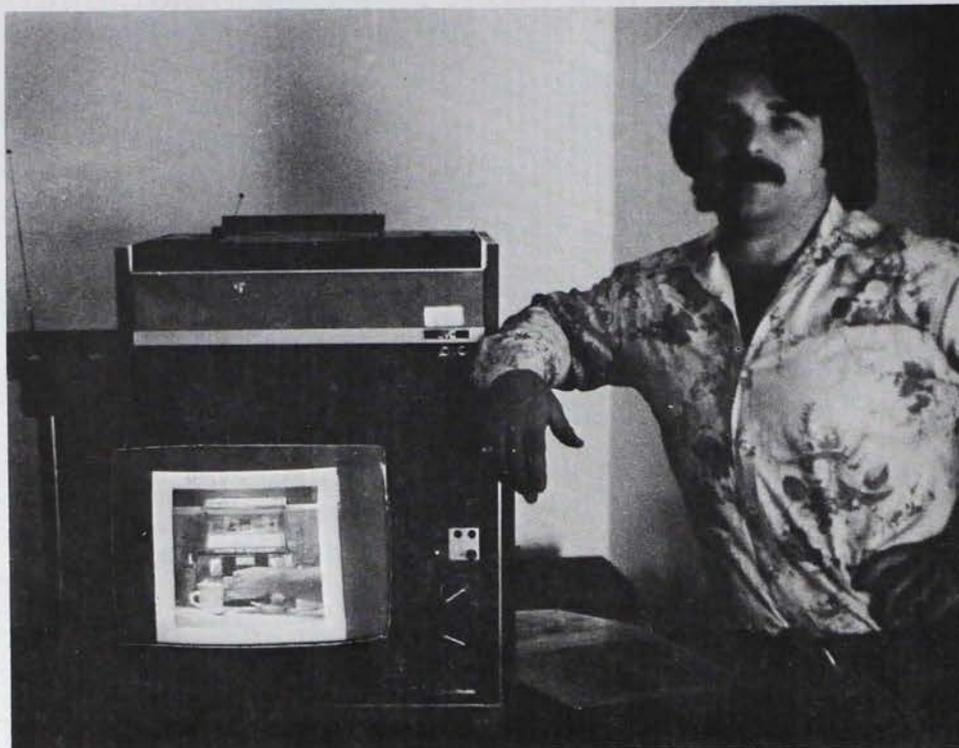
eight hundred years
in four weeks

four weeks
in two hours

--Jon Inouye



VIDEO is Here To Stay



What do you do if you have only a million and a half dollars to shoot a two million dollar picture? What if your favorite rock group is putting on a special performance that is 2,000 miles away from where you are? Or, what if you are an entertainer who wants to see how good your own performance is? The solution to all these questions is Video.

Recently, Viewpoint had an enlightening discussion with Jerry Landry, a young man who owns his own video company in Hollywood. Landry started out in the music industry with the Doobie Brothers serving as their road manager. Upon leaving them, Landry went to work for Jethro Tull and later worked for Barry Fay as an assistant promoter for groups such as The Who, The Beach Boys, and Chicago. Then after a year away from the business, Landry came to Hollywood looking for something new-- something he could be a part of creating. Thus, Landry got started with video.

Video is still a fairly young medium, but it is getting more and more use in today's world. Video is being utilized in television extensively-- especially in situation comedies, commercials, and the ever increasing number of movies made for television. Popular rock groups have discovered video, using it to tape their rehearsals so they can see themselves in an effort to spot flaws and polish up their acts. And now, even filmmakers have turned to using video tape. Parts of Midway and nearly all of Norman Is That You were shot on video tape and transferred to film.

Indeed video's future is promising because of its many advantages. "Video is as clear and as sharp as life," says Landry. In other words, video, "...has a very realistic look to it." What is more, video is a very economical medium. Compared to film, it is much, much cheaper to use. But video's greatest advantage probably

lies in the fact that it is instantaneous. One can see what has been recorded by merely re-winding the tape, cutting out the whole-costly-developing process that film goes through before it can be viewed.

The future is where Landry's main interests lie, and the future is on the threshold of video. Equipment is being vastly improved. For example, television equipment has been made with 900 scanning lines, which is almost double the American television standard which currently uses 525. Consequently, movies can be shot on tape and transferred to film with very little loss of resolution when shown on the wide screen.

Another up and coming product is the video disc. The video disc is only a piece of plastic like an album but it enables one to hear the music and see the performers at the same time. Landry sees the video disc as, "...a very drastic change in the music industry. It's going to be an incredible shot in the arm to the economy." The video disc is, "...leading to a new industry." It will provide new ways to make, produce, promote, and market records.

With the video disc, Landry sees the coming of Video disco's. Once again, people would not only hear the entertainers, but

they would also see the performances. Video disco's would be set up in bars or cocktail lounges--places that already have a television. Instead of watching a television program, a song from a video disc is played. "You've got mom and pop, they're sitting in the bar and here comes Steve Miller singing a ballad--singing something that would fit in there. They go, 'gee, that sounds nice; he doesn't look so bad.' And you get them talking, they talk, and the next thing you know, Johnny Carson's got it--and that's how stars are made."

The future also holds great stock in two way video projections. A new company called World Stage is the fore-runner of this new concept for entertainment. "Let's say you have the Rolling Stones performing in Philadelphia, and in Philadelphia we have a truck which video tapes the stuff and transmits the stuff to a satellite--in stereo--and beams it down to a location, say, in San Francisco; Sidney, Australia; Rio de Janeiro; Anchorage, Alaska--maybe there's ten of them around." Audiences would watch the performances on a screen 75 feet long. Then, "...at each one of those installations, where the screens are, there's a camera video taping the audience and projecting it back to the artist." Two way video projection programs would not eliminate rock concerts, rather these special performances would provide larger audiences.

Landry believes video, with its bright future, will have a prominent position in the entertainment industry. Its function will not be to take over, but rather to enhance the world of entertainment.

--Sam Hopper

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ROCKY

Every so often, someone captures the magic of cinema.

There is an elusive quality that the highest of production values, the most bottomless budget, or the finest technicians can only contribute to, but not create on their own.

Call it heart, spirit, insight or luck, this trait that separates the masterpiece from the merely excellent.

Rocky is the fulfillment of that magic.

From the auspicious beginning--Bill Conti's gladiatorial fanfare complementing the massive letters ROCKY as they pass in "GWTW" style--to that supremely joyous conclusion--an embrace so beautiful as to rank with most any of the past--the film is a tonic to the soul, so lovingly crafted yet bearing the same teeth-gritting determination of the title character.

Sylvester (Sly) Stallone is the creator, instigator and protagonist of the piece. As the now-famous story goes, Stallone took his script to various producers who offered him as much as \$265,000 to use it as a vehicle for an established star. Stallone refused the money, though badly in need of steady funds to support his pregnant wife, their modest Encino apartment and their huge dog, Butkus.

Stallone finally struck up a deal with producers Robert Chartoff and Irwin Winkler, agreeing to take union scale for playing Rocky while they guaranteed the film's completion money.

After assembling the little-known cast (one notable exception: Burgess Meredith), the film was shot in 28 days, five on location in Philadelphia, the rest in Los Angeles--for under one million dollars. Total cost

of production: \$1.3 million. Anecdotes concerning Stallone, Talia Shire, and others buying their own wardrobes, about the beer-drinking owner of the Philadelphia apartment used as Rocky's home, and other tolerances in the production.

The film was previewed in late October and November--word-of-mouth has not stopped since. United Artists, realizing a monumental hit, ironically has more than matched the production costs with extensive publicity campaigns throughout the nation. Rocky is a sensation.

The plot is simple enough. Rocky Balboa, a fourth-rate club boxer and too-kind collector for the local loanshark, is the surprised beneficiary when a top heavyweight contender breaks his hand five weeks prior to the Bicentennial Bout with the champ, Apollo Creed (Carl Weathers). Creed, an excellent parody of Muhammad Ali, is unable to find a willing challenger among the ranked boxers...so, to add novelty to the fight, he decides to pick a "snow-white challenger, an unknown hometown Philadelphia boy to get the biggest chance of a lifetime." Who else but the self-proclaimed Eye-talian Stallion, Rocky Balboa.

Rocky is finally breaking through barriers within himself, overcoming his shyness and that of his distant love, the withdrawn, horn-rim adorned pet shop employee Adrian (Talia Shire). Both find a tenderness lacking for too long in their lonely lives.

Comes the "million-to-one shot" with the champ, and Rocky reluctantly accepts. The crusty manager of the local boxing gym who had always shunned him is first turned away, then taken in as Rocky's tainer and manager. They set about training as never before, the scenes taken from Stallone's own five month training for the film.

The fight itself, a finely shot sequence with the audience

inexorably drawn into its drama and meaning for the determined, resolved fighter, Rocky feels he must go the distance with the champ, "to prove for the first time in my life that I was anything more than a bum." With his girl in the locker room and his friends at ringside, he does battle more with himself than with the champ.

Old-fashioned? Unrealistic? Predictable? Yes. The image of the Noble Savage, however, has always been popular with mass audiences. The tale itself is easily symbolic, but actions are always subservient to the characters. One gets the feeling from Rocky, as opposed to, say, Marathon Man, that the characters decide their own failure or success, rather than the tornado of events. Viewers easily identify with the good-hearted Rocky, the repressed Adrian, the alcoholic Paulie, and involve themselves with the plot through their experiences. Rocky moves the viewer.

One of the film's most pleasing aspects is the lack of preconceptions that the actors and audience have concerning their characters. Rocky is a film that makes stars of the cast, rather than the cast making the film a star attraction by their mere presence.

Still with all the reality in characterization that Stallone's screenplay provides for the supporting cast to excel in, Rocky remains exclusively his film. Not overly bright, colorful, determined, possessing an innate goodness--Rocky Balboa is a thoroughly real, complete

character. Of all the working-class heroes in American cinema, he is the only one possessing a truly conscious sense of humor, a factor conspicuously absent in Brando's On the Waterfront or Marty. Compassionate and honest though he is, it is the image of the fighter which

ROCKY - continued on p. 12

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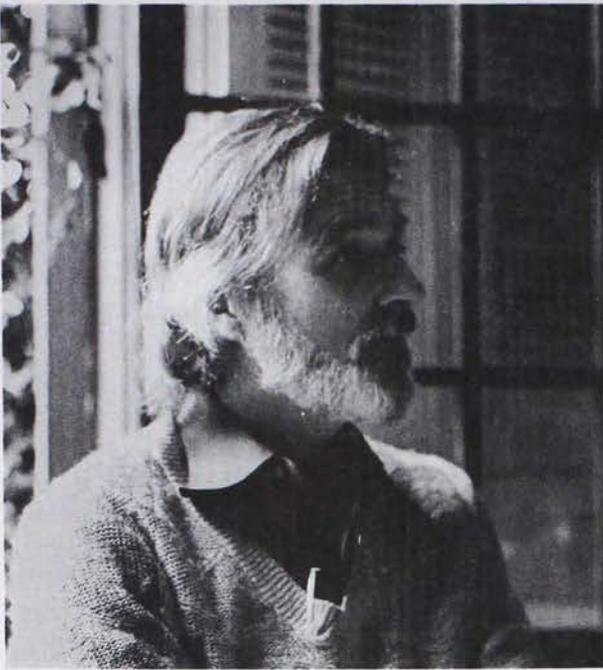
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MAS

Conrad

Hall



Conrad Hall is a man fifty years old and well known as a cinematographer. He has had thirty years experience photographing a wide variety of films including Butch Cassidy and the Sundance Kid (the photography of which won him an Academy Award), Day of the Locust, and his latest, the Marathon Man.

Mr. Hall is certainly not new to the business. He has been subject to the pressures and responsibilities of multi-million dollar productions for many years. Not only has he been deeply involved in professional production, but at the beginning of his film career he studied cinema at USC. Here he studied the art and language of film as well as the technical functions. When he graduated, he formed a small production company with some fellow graduates, and continued to learn about film on his own.

Conrad became a "cinematographer" not because it was the only job he could do, but by chance and because the unions said, "You must hold a particular position to be in the union, and you must be in the union if your film is to be distributed in theaters." So

when his film company invested in a script for a feature film, they drew lots on who would do what in the crew. Conrad's lot was "director of photography."

However, Conrad tells us he no longer wants to photograph. He has always considered himself an all around filmmaker. After emerging from what he calls his, "Dumb conformist period," he has become more and more frustrated with the limitations

placed on him by the title of "cinematographer."

"I always considered myself a filmmaker and never felt any particular kinship towards either producing, directing, writing, photography or anything else...I wanted a chance to do it all."

And now he wants very much to direct, but he must contend with a barrier. One which all of us entering into the film business will face. His barrier is caused by uncertainty and the huge sums of money at stake in a professional film production. Producers are often afraid to invest in untested talent because of the financial risks involved. In Conrad's case, the apparent risk results from the fact that he has never directed a major feature. (He has been directing commercials for years, and he has worked alongside many excellent directors.) But producers want proof that the person they hire will do the job well.

Frustrating as it is, Conrad is now taking a more objective look at his efforts to find a producer who will let him direct. He is presently using an

approach which is more likely to bring attention to his work.

Hall, over the years, has been developing a screenplay which he hopes to direct in the near future. About his past attempts at finding a producer, he says, "Now I see that on previous scripts I was not making a film except in my own mind. I wasn't allowing the window to open so that other people could see the film in my mind...I need two million dollars, and so I've got to open up that window so others can see it as well as I can."

Conrad explained that in his latest script, he is writing it with built in directing so that anyone who reads it can see his directorial choices on paper and be able to visualize the potential of the film as he, the artist, sees it.

What we see is a new young talent emerging. Conrad Hall, 50 years old, is fighting to become a director. He has been directing the photography of films for over twenty years and now he wants to change over to directing the production. His position is like that of the young untried talent in whom the producers and money controllers are not willing to sink their trust and funds. In his effort Conrad will help to break down the walls of uncertainty which confine the filmmaker's means of expression. It will set one more precedent of success and certainty in the eyes of producers who are afraid to take risks on what they consider to be "new talent."

What Conrad is doing is something all of us must take into account when trying to sell an idea, be it for a film or book or a space ship to Mars. We must make clear our intentions if we expect others to appreciate our work. Only after we have communicated our intentions clearly can we honestly evaluate the resulting feedback, and decide if that feedback is valid or not.

--David O'Brien

d-attitude

At the University of Southern California, as at many other schools, it is customary for students to leave a self-addressed, stamped postcard with the professor, requesting that he mark on it the final grade for the course.

While assisting the professor in recording the grades of one of his classes, we came across a postcard that stated, "Blessed are the merciful." The card was promptly returned with the following inscription, "Blessed are they that mourn, for they shall be comforted. Final Grade: D."

--Eleanora Newman

☪ ☪ ☪ ☪



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An Evening with Yvonne

"The use of travelling is to regulate imagination by reality, and instead of thinking how things may be, to see them as they are."

--Samuel Johnson

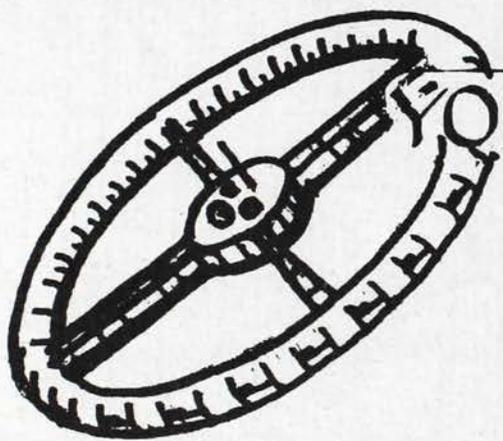
As I was driving to Yvonne De Carlo's secluded house, I began to imagine what it would look like. I figured that a woman who played as many leading roles in adventure and western movies, a woman who played major roles in higher quality pictures and comedies should be living in a pretty nice home. So, in this frame of mind, I imagined a long paved driveway leading from the road down to her house. I pictured thriving green life: trees, bushes, flowers, grass. The house would be phenomenal: big, sparkling, well-decorated, and probably very expensive.

Forty minutes on the road already and my imagination was flowing. The winding, hair-pin road that was leading me to Miss De Carlo's home was enhancing my fantasy. Finally I found the address. Sure enough, the driveway was steep, rolling down to the bottom of the mountain-side. The driveway, however, was dry and split with intruding weeds. The trees weren't vibrantly green, nor erect; instead, they were cold-looking brownish-green, and keeling frontwards with age. The front lawn was a cemetery for withered grass.

I parked my car, disillusioned by the reality of it all. The house wasn't sparkling and organized as I expected. This Spanish-style house was withered and scarred by the seasons and the years. Fallen leaves laid unraked and scattered about.

I knocked on the door and awaited Miss De Carlo. She told me I was ten minutes early and would have to wait a bit. I did.

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by JON INOUE

The house wasn't as opulent as I expected, either. It was worn and tired also; but it was alive nonetheless. The decorations consisted of healthy, thick wood pieces. To the side were petite, but sturdy, Italian antique corner pieces. There sat what was probably one of the first home televisions America ever saw. The couch my body sank into was comfortable, and the table I laid my pad of paper, pen, and elbows on was a two or three inch thick red-wood-like table that Robert Stack once burned with a cigarette.

Miss DeCarlo entered the living room with her finger nails freshly painted. She, of course, was a little older now. She wasn't that raving beauty in jungle or gypsy costumes; but the twinkle of her eyes persisted.

She began to tell me what's happening in her professional career now. She's starring in a movie that is tentatively titled, Satan's Cheerleaders,

which is a spoof on the Omen. John Ireland and John Carradine are also leading actors. However, I was interested in her early career for the time being. I wanted to know how she got started; what Hollywood was like for a starlet during its prime; and what's important to know for beginners.

Miss De Carlo told me how she came from Canada with her mother and quickly got a job dancing in a Hollywood night club called Florentine Gardens. From this smoke-laden, seedy atmosphere, she moved to Paramount Studios where she signed up for a four year apprenticeship-hitch. During the 1940's, major studios trained and primed their starlets into stardom. She learned how to walk and talk, how to take screen tests, and how to make commercials.

At this time, Miss De Carlo said she "became a product--a beauty product," which she did not mind. Displaying those nice legs, deep brown eyes, and

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olive-colored skin, she starred in movies like Slave Girl, and River Lady.

However, when Miss De Carlo wanted to star in more serious roles, the motion picture industry wouldn't allow her. They told her she was a beauty package that was selling, so why risk a change? "The candy was selling," as Miss De Carlo put it.

But since the candy was selling, a director-friend of hers arranged that she play a leading role in his next movie titled, Criss Cross. Subsequently, things fell into place for Miss De Carlo. She played leading roles in movies like The Ten Commandments with Charlton Heston, and Band of Angels with Clark Gable, whom she described as a guy who liked to drink and eat a lot--a lusty type." And perhaps the most important movie of Miss De Carlo's career was the comedy, Captain's Paradise because it secured her professional career by establishing her as a comedienne--"something not everybody can do," Miss De Carlo said. The more multi-talented the actor or actress is, the more plentiful the parts are for the performer. And since comedy is so difficult to do, those who can do it well, as Miss De Carlo can, find their careers further strengthened, Miss De Carlo indicated. To further this point, Miss De Carlo also said that she has performed in television and theater. This proved to be an important trilogy in providing for a successful career. Since parts aren't always available in any one of the three facets of the performing arts business, if an actor or actress can perform in all three of them, his or her chances of getting a role are multiplied. (Incidentally, Miss De Carlo said that while it is very common to be without a job for very long periods of time, it is equally common to be flooded with so many job opportunities that it is necessary to turn down a few. For example, Miss

De Carlo most recently had to turn down a part in "Mary Hartman, Mary Hartman," for 28 shows because she already had a couple of things going.)

Shortly before my conversation ended with Miss De Carlo, she gave a brief bit of advice and a bit of nostalgia. She said that aspiring directors should take acting lessons because it's important for a director to know what his actors have to go through. Then Miss De Carlo broke out a few still shots from her early career--she was beautiful. Almost lustfully, I gazed at pictures of Miss De Carlo dressed in a scrumpy jungle outfit; I gaped at those close-ups of Miss De Carlo's gorgeous face; I was hypnotized by her big, beautiful brown eyes. In jest, I asked Miss De Carlo what she's doing for Friday night--she chuckled.

I walked out of Miss De Carlo's debilitated house still entranced by her former beauty.

But this juxtaposition of fantasy and reality, of strength and beauty and age, of what I expected and what is, suddenly struck me. I realized I approached this whole interview from an ill-based, insufficient perspective. I was expecting red carpets, bright lights, greenness, vitality, glamour, a Hollywood artifact preserved in mint condition; but no--I saw, I experienced the real Miss De Carlo and a real part of her story.

I had the pleasure of meeting a Hollywood star in person, separated from the screen's illusion. It was me who carried the Hollywood illusion into Miss De Carlo's home: the fantasy was my fault, the reality is her beauty.

Miss De Carlo's honesty, candidness, her person proved to be more impressionable than Hollywood could ever depict, more overpowering than a weeded frontyard, withered home or landscape.

--Richard Bonin

strikes the viewer most. In the ring, violence is a job where perfection is the goal--metaphorically, boxing transcends mere brutality into the battle for and against oneself. And there is our beloved character, slugging it out to prove he isn't just another bum from down the street. Stallone's Rocky is a natural Everyman fighting for integrity and individuality in a stereotyping, dehumanizing world. Who needs an intricate plot with a character of this magnitude?

Is this film a dream? Can classic films still be made without the big money and big casts?

Rocky IS a dream. The Characters are real, definable, paradoxical. The plot is only possible. Therein lies Rocky's greatness--hope is still alive in the souls of men. As is love, dedication, determination and honesty.

Heroes live--now, today, in your neighborhood, in your life. Rocky focuses on one would-be hero, and his battle with himself, for himself and the girl he loves.

The focus on life...the magic of cinema.

--Gary Maloney

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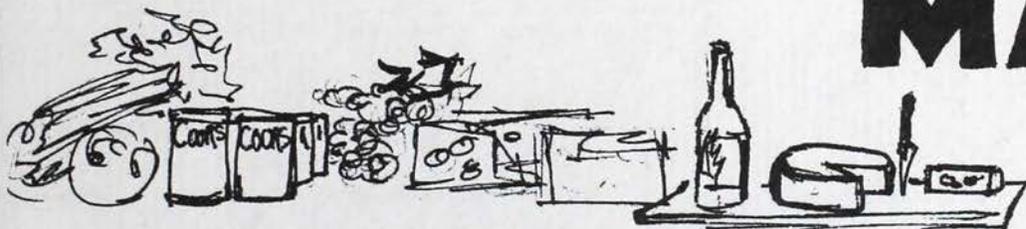
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What's Wrong With Today's Films?

When was the last time you left a theater really affected by the film you just saw? Deeply affected other than being frightened or nauseated? For myself, I know it's been a long time.

Why is this? First of all, let's consider what the big money of the past few years have been: Jaws, The Exorcist, Earthquake, Towering Inferno, Poseidon Adventure, etc. Now consider who really the stars of these films are: a shark, the devil, an earthquake, a building, and a ship. Where are the people? The humans? They play only secondary parts to the action.

Why? There is a theory that we, today as a society lack any sort of convictions; we don't believe in anything. What is a person willing to lay down his life for anymore? Who, nowadays, has any firm belief concerning love, marriage, religion or morals? And herein, lies the main missing ingredient of today's films.

The motion pictures of the past had convictions. Sure some of them were too black and white leaving no room for indecision, but to me that's much better than being totally undecided all the time. Mildred Pierce was willing to sacrifice all for her daughter inspite of the child's evil and selfishness; (Bette Davis) was willing to sacrifice her own life for the man she loved. Humphrey Bogart as Phillip Marlowe was willing to fight against threatening odds for the woman he cared for, usually Lauren Bacall. Scarlett O'Hara lived her entire life to preserve Tara. In all these cases, the protagonists felt deeply about something.

Today this is not so. In Robert Altman's Nashville, one of the many characters prepares to assassinate a candidate for the presidency at the end of the film and ends up killing a country and western singer instead. Why? We don't know; maybe it was just something to do. The epitome of our present day convictionless anti-hero can be seen in Martin Scorsese's Taxi Driver. Here Robert DeNiro lives an aimless life until he one day decides to take up a goal, to assassinate a candidate for no apparent reason. This perfectly characterizes where we are today; with Watergate and business corruption still within memory, we don't know what to believe in anymore.

And so it appears that we have become a bland society. We are a culture occupied by spineless little people who can only be stirred by catastrophe as our films show.

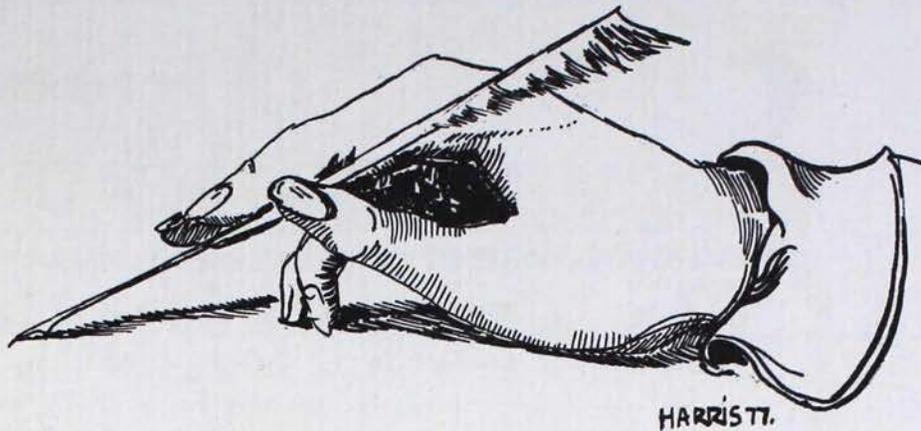
These few of our heroes who do have some sort of convictions are either warped or questionable as to their mental state as Al Pacino in Dog Day Afternoon or Jack Nicholson in One Flew Over the Cuckoo's Nest.

In spite of this state of things, I can't help but feel that people still yearn for something to believe in. Everytime I attend a retrospective, the theater is always packed, with young and old. Gone with The Wind and Doctor Zhivago are still the favorites of many people.

These type of films will come back (Robin and Marion?). Martin Scorsese is now working on a musical! People can only put up with so much for so long. It's time for a change.

--Roy Moosa

a writer's dilemma a



HARRIST.

It was a cold, dark, rainy night as the screeching automobile raced through the hills... No, scratch that.

Once upon a time a very long time ago...Damn, that only works in fairy tales.

It was in the quiet village of Cantiba where our hero found himself stranded on that unforgettable afternoon in the middle of the summer in 1885... Too wordy.

I sit amongst the knee-deep wadded balls of paper, madly pounding the keys of my Smith-Corona. (It is all so feutal. How to begin? What to write about? The creative juices are all drained up. I must produce a story. I must make enough money to put food on the table again, pay the rent.

How did the greats ever do it? Aye, there's the rub. Takes money to make money. The ol' "Catch-22." Of course there are those few incredible poor souls who make it. Ha.

Disgusted, I hammer at the keys once more.

Karen was a pretty girl. A girl who had everything going for her. Until she discovered she had...A true case for Marcus Welby--that is, if he wasn't off the air.

To make a buck. Do I sell myself out and write commercially? I suppose if I really tried I could write a great porno novel. They would probably make it into a movie and I would be an overnight smash! Dream on...

Plots, characters, action, conflict, places, times, paragraphs, sentences, words...Ye Gods, a person could go crazy! No wonder all of those writers got to "freak" out--Poe, Fitzgerald, Hemingway. The heroes all lost in one kind of a battle or another. Pathetic men. Is that "where it's at"?

I gaze around the room at the framed rejection notices. Oh, I have been cast off by the best--Cosmo, Redbook, Playboy, Seventeen, Reader's Digest, and even True Story!

Masochism. Pure self-punishment. Why are we the ones born with over-active imaginations? Why couldn't I be content to go into business, law, or even medicine? No, I had to go into writing, scrape, though I must, to survive. It's a gift, the desire to create. And as hard as it may be, it's one worth developing.

All of you writers, filmmakers, dreamers,--dream on. Someday, your fantasy will be real. Hang in there. Just remember, you have been given a gift. Even if your thoughts, your words, get no farther than a few scribbled lines on a page--you have created a masterpiece of your mind. So--write on!



"Imagine that we are sitting in an ordinary room. Suddenly we are told that there is a corpse behind the door. In an instant the room we are sitting in is completely altered; everything in it has taken on another look; the light, the atmosphere have changed, though they are physically the same. This is because we have changed and the objects are as we conceive them. This is the effect I want to get in my films."

--Carl Dryer



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NATIONAL Newsletter

20th Year: Number 1

September 1956

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CALIFORNIA
AT LOS ANGELES

September 11, 1956

To All Members of DKA:

The publication of this Newsletter sets in motion a new era in the annals of the fraternity. DKA has grown from its original ten members in 1936 to its current membership of over a thousand. It is the duty of the National organization to hold this group together.

This Newsletter is the first step in that direction. Your Executive Council, in its many meetings since last May, has developed a multi-faceted plan of action starting with this Newsletter. The next step is a completed National Directory. The Council is working on a program for National awards for individuals and films and is undertaking a plan to amass job availability information.

It is my personal hope that the four Active Chapters and new ones to come will be banded together stronger than ever, and that we can all set our sights high, moving forward together as a unified body.

Best personal regards,

DELTA KAPPA ALPHA FRATERNITY

Herbert L. Strock,
National President

From Your Editor

This Newsletter begins a new series being issued from the office of the DKA National Executive Council. We plan to start with two issues each semester, our hope being that this publication will keep all members of DKA in closer touch with one another by serving as a meeting place for reports of your activities and accomplishments.

We believe that the Newsletter will help encourage greater participation in the activities of both the Active Chapters and the National organization. Your editor will be grateful if you will encourage this belief by keeping him posted on a regular basis concerning your programs, the whereabouts of your alumni, etc. You need not wait till the end of a semester to pass on information about yourselves. The more information you make available, the finer we can make this Newsletter.

CONTINUED ON PAGE 2.

A word or two concerning our special features. In the 'Call Sheet' we have given you some idea of the opportunities constantly arising in the field of cinema. If you are aware of such openings in your locality, you will do yourself and your fellow members of the fraternity a service by letting the National Chapter (and the Newsletter) serve as a clearing house for positions. Our aim is to serve YOU, to fill YOUR needs. Perhaps we can help you round out your organization, or assist you in finding a needed position.

Mailing lists have a habit of becoming dated. If you know the whereabouts of any DKA member listed in our box 'Where Are They?', please let us know NOW. Your help will be appreciated, as it will enable us to obtain wider dissemination of the Newsletter.

We look forward to hearing from you.

RUSSELL BEMIS, Editor

Send all communications to:

Delta Kappa Alpha Executive Secretary
c/o Department of Cinema
University of Southern California
University Park
Los Angeles 7, California

NATIONAL NEWS

Reorganization of the National Chapter was begun last February in cooperation with Alpha Chapter. SC Chapter President Herbert A. Thurman and V.P. Martin Shelton and Russel W. Bemis, Treasurer, Delta Chapter, were particularly interested in getting the National on an operating basis. They spent much time working with Herbert L. Strock in accomplishing that goal. The present membership of the National Executive Council is as follows:

President:	Herbert Strock
Executive Secretary:	Herbert E. Farmer
Treasurer:	David Johnson
Members:	Melvin Sloan, USC Marlys Anding, UCLA Russell Bemis, UCLA Richard Duffield, UCLA Douglas Gallez, USC Richard Harber, USC Ron Jacobs, UCLA Ken Miura, USC Joel Swanson, UCLA

Herb Strock, a graduate of the SC Department of Cinema in the early forties and a DKA active while an undergraduate, is one of the most valuable men the fraternity has ever had. He helped DKA survive during World War II by sending out newsletters, stimulating increased activity in Alpha Chapter, and lending his support to fraternity programs

whenever possible. Presently a director for Ziv Productions, he recently completed the television series *Highway Patrol*, starring Broderick Crawford, which many of you may have seen on your local stations. He directed a number of the *I Led Three Lives* TV films, and the feature films *Gog* and *Battle Taxi*. Alpha alumni Herb Farmer, Mel Sloan, Ken Miura, and Dave Johnson are on the staff of the USC Department of Cinema. Russell Bemis and Marlys Anding are President and past President respectively of Delta Chapter at UCLA.

The above temporary appointments on the National Executive Council were made to facilitate reorganization of the National Chapter. We look forward to the National election in January, 1957, when the Executive Council will be elected by all Chapters, so as to contain a representative from each chapter. Meetings of the present Executive Council have been held the past few months, and groundwork is being laid for closer chapter ties.

A National Convention is contemplated in the spring of 1957, to be held in Los Angeles. It has been proposed that the fraternity establish National DKA Annual Awards for the best university-produced film and for the best professional film utilizing DKA alumni on its crew. Further news

CONTINUED ON PAGE 7.

Chapter Activities

Alpha - U.S.C.

Officers, Fall 1956:

President:: Douglas W. Gallez
Vice President: Christopher Seiter
Treasurer: Charles Finance
Recording Secretary: Erik Daarstad
Corresponding Secretary: Ramon Ponce
Sergeant at Arms: James Hatch
Faculty Advisor: William S. Mehring

Alpha Chapter's major project this past year has been its work in helping to reorganize the National Chapter. Alpha has also been active in other areas and is proud to report that 1955-56 was one of its best years.

Film Classics Society, an organization that shows twelve film programs per term to SC students and all other interested persons, has enjoyed DKA sponsorship with Alpha Chapter carrying the major burden of running it. The spring series was particularly successful and enjoyed large audiences thanks to hard work on the part of the Chapter Publicity Committee and some good publicity breaks with local radio stations. The Society was honored to have among its guests for the showing of *The General*, the great comedian Buster Keaton, and his younger counterpart, Donald O'Connor, both of whom are presently working on a film biography of Keaton for Paramount. Both were seated in the auditorium after the picture had started, and the audience was unaware that the two comedians were present until the film had been shown. Keaton received a tremendous ovation when he was introduced to the audience, and both guests spoke to the audience. The guests were quite impressed by the short film that was shown, a satire entitled *The Red Menace*, made in the Senior Production Workshop of the Department of Cinema. Other films exhibited during the spring term were *Intolerance*, *The Snake Pit*, *Son of the Sheik*, *The Jazz Singer*, *Them*, *The Lost Weekend*, *A Midsummer Night's Dream*, *Genevieve*, *Moussorgsky*, *Leaves from Satan's Book*, and a program of experimental films. The films are given two showings every Tuesday night in two large lecture halls in Founders Hall, one of the newest University buildings. Ramon Ponce served as Film Classics Chairman during 1955-56; he is being succeeded by John Apostolou this fall.

Most of you have probably heard of *The Face of Lincoln*, prize-winning two-reel short subject made by the staff of the SC Department of Cinema. This documentary has won an Oscar, a Golden Reel, and

many other awards. We are particularly proud of this film because it was made by Alpha Chapter alumni and associates. Wilbur Blume, producer, Dave Johnson, production manager, Dick Harber, cameraman and editor, and Danny Wiegand, sound director, are all alumni members, while Edward Freed, director, is an associate. The film is receiving widespread theatrical bookings and is being distributed to schools and other groups on 16 mm. Nearly 200 copies were sold in 16 mm. in the first six months.

Our new pledge program, inaugurated during the spring term by VP Martin Shelton, has been particularly successful, bringing to the chapter a new group of pledges who have demonstrated their interest and have closely allied themselves with chapter activities. Pledge projects, papers, and examinations were used to test the sincerity and competence of the pledges, and those who survived the rigorous program are expected to be definite future assets to the chapter and the fraternity.

One of our regular features is the bi-monthly Friday night programs held in the Department with people from the film industry participating. These people discuss their specialties and often bring along films on which they have worked. These meetings have recently featured James Wong Howe, Oscar-winning cinematographer; David Brown, Vice-President in charge of the Story Department at Twentieth Century-Fox; Art Leazenby, publicity director for the Todd-AO organization, and a group of production designers, who conducted an excellent symposium for the chapter. We are indebted to Barry Kirk, who served as Publicity Chairman during the spring term, for his help in arranging these programs.

Our newest honorary, initiated at the semi-annual banquet on May 18, 1956, is Charles Palmer of Parthenon Films, a non-theatrical company in Los Angeles. Fred Gately, ASC, a Hollywood cameraman who taught documentary film lighting in the Department last spring, was initiated to associate membership. Last fall, our honorary was Elmo Williams, well-known editor responsible for *High Noon*, *20,000 Leagues Under the Sea*, and other fine films.

All told, Alpha's activities during 1955-56 were highly rewarding, thanks to the able leadership of Presidents Daulat Masuda and Herb Thurman, and we anticipate even greater things for the coming year.

Beta - Boston U.

President: Louis Goldstein
 Secretary: Raymond Marinelli
 Treasurer: David F. Dowling
 Sergeant at Arms: Roy Brubaker

According to their December, 1955 Newsletter, Beta Chapter reports its most successful season. They were busy attracting new members, organizing a film society, arranging permanent wide-screen and color exhibits with the aid of Hollywood studios, and working with the British Information Service to arrange free showings of documentary films.

The *DKA Film Club*, organized in the fall of 1955, showed a program of Chaplin films, *Dream of a Rarebit Fiend*, excerpts from *The Last Laugh*, *Triumph of the Will*, selected Nazi newsreels, *The Battle of San Pietro*, *Un Chien Andalou*, and *Along Came Jones*, during its first series. During the spring semester, the Club showed *Ten Days that Shook the World*, *Battleship Potemkin*, *Storm Over Asia*, *To Be or Not to Be*, *The Grapes of Wrath*, and *Abraham Lincoln*. Beta Chapter members are admitted free to all showings; others may obtain membership in the club for one dollar.

The Chapter reports that many of its recent alumni are working in the industry, and they urge all other alumni to write the Chapter concerning their activities.

Gamma - N.Y.U.

ED. NOTE: As this issue of the Newsletter goes to press, we have no word from N.Y.U. regarding Gamma Chapter's activities. We hope by the next issue to be able to report fully their plans for the year.

Delta - U.C.L.A.

Officers, Fall 1956:

President: Richard L. Duffield
 Vice President: Abe S. Fawal
 Treasurer: Paul Bird
 Secretary: Joel Swanson
 Activities Chairman: Paul Gaer

A semester of furious activity was climaxed on June 2, 1956, when Delta Chapter held its annual banquet at the Bit of Sweden Restaurant in Hollywood. Approximately 120 people came that night to pay tribute to retiring faculty members



First Year Winners of the DKA, Delta Chapter sponsored departmental awards for top student achievement in Motion Picture Production, Spring, 1955. Left to Right standing: Don Weisburd, best documentary; Curt Courant, faculty member receiving award for best photography; Pierre Vacho, best actor; Wes Bilson, best documentary; Colin Young, best script. Seated left to right: Neila Tillotson, best film and color photography; Maria Romily, best

Kenneth MacGowan and Curtis Courant and to the chapter's new honorary, George Seaton. In a series of down-to-earth, factual speeches, the achievements and endowments of both the founder of UCLA's motion picture department and its leading professor of cinematography were recorded. Though he was not able to attend the banquet, Mr. Seaton was succinctly cited for his invaluable professional aid to the motion picture students at UCLA.

The evening's dramatic highlight came with the opening of sealed envelopes that contained hitherto secret names of winners in the annual DKA balloting to determine the year's best student films. Ralph Hummel's 'War Story' garnered a high percentage of the 'Golden Reels' in the sound categories, and awards went to students in various silent categories as well. Films to be entered in

CONTINUED ON PAGE 5.

Call Sheet

the eleven categories had first been shown to a five-man nominations committee, with the nominated films later being shown to the entire DKA membership for final voting.

Probably the most ambitious venture of Delta chapter during the Spring semester was its showing of five classic films on successive Friday nights. Despite our problems in booking, publicity, and conflicting campus activities, approximately 180 cinema-minded souls bought series tickets priced at \$1 apiece; they saw 'Snake Pit', 'Letter To Three Wives', 'You Can't Take It With You', and 'How Green Was My Valley'. For the final event of the series, Mr. Jerry Wald kindly lent us a print of Renoir's 'Human Beast', which enabled us to pay a very special farewell tribute to Mr. Curtis Courant, the departing cinematography professor on our faculty who had himself photographed the film in France in 1935. As a prelude to the film, 'Curt' spoke about the peculiar problems involved in shooting this picture from the various cars of a fast-moving train. The film proved stimulating for its practical illustration of so many theoretical points we had heard expounded in his classroom lectures.

As a bonus feature on several programs we included reels of advertising cartoons created for television commercials in the unique 'Storyboard' style. To these audience reaction was immediately and overwhelmingly enthusiastic.

The semester's activities sponsored by DKA began with an afternoon's showing of films from the UCLA motion picture department's vaults. 'Uirapuru', 'Crucifixion', 'Bird Hunt' and other highly honored films produced here proved as exciting and revealing to this new audience as they had to other earlier ones.

To the Village Theater in Westwood producer-writer Karl Kreuger brought a print of his latest film, 'Comanche', and invited all Theater Arts students to attend a showing of it under the sponsorship of DKA. Present at the showing were Mr. Kreuger, his editor and musical composer, and Miss Linda Cristal. During the discussion that followed the film, many interesting facts were revealed concerning the labor, processing, and special effects problems this low-budget film encountered while shooting on location in Mexico.

The Village Theater paid us a final kindness in June by inviting all DKA members to make complimentary visits to see John Ford's 'The Searchers'. Its manager and assistant manager also provided

Requests for personnel are coming to the Department of Cinema in greater quantities than we can fill from current graduates and local contacts. They are from all over the country, for varied specialties and at many different levels (salaries and abilities). Here are some examples:

1. Writer-Director - military installation, California area (GS9 \$5440).
2. Director-Cameraman - commercial producer, New York area (\$4500).
3. Laboratory technician - commercial producer, Boston area (\$4800).
4. Editor - University Producer - midwest (\$4000).
5. Editor-cameraman, University Producer - south (\$4500).
6. Editor-cameraman, industrial producer, southern California area (\$4800).
7. Sound engineer - military installation, California area (GS9 \$5440).
8. Writer-editor - military installation, California area (GS9 \$5440).

If you are interested in a change, let us know and we shall put you in touch with the possibilities. The more round pegs in round holes, the better for everyone.

HERB FARMER
Executive Secretary

for a tour through the theater's projection room, so that fraternity members studying Mr. Ford's finished work on the screen might also inspect the technical apparatus which put it there.

Two representatives from television came to tell us of some very special problems they met in preparing and presenting filmed half-hour shows. Bringing for our viewing a print of the Caesarian operation drama withheld from television showings, 'Medic' producer Frank LaTourette involved himself in a stormy discussion about the problems arising from pressure groups in television. From Mr. Murphy, who wrote a script of Robert Louis Stevenson's 'Markheim', we learned about the complexities of adapting a literary classic for dramatic presentation.

Through the efforts of DKA member Melvin Patridge, the Delta chapter rendered a unique service to the UCLA motion picture department. In weekly classes Pat gave lectures on and practice in the operation of sixteen and thirty-five millimeter motion picture equipment.

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Here and There with Members

ALPHA CHAPTER

BILL FORTIN, '50, and BILL MORRISON, '48, have recently formed their own production company in Hollywood--F.M Productions. Congratulations to Bill Fortin for his Oscar winning photography on 'Men Against The Arctic.'

DICK POLISTER, '52, Head of the Motion Picture Unit at Purdue University has just been re-elected Secretary of the University Film Producers Association.

BETH PATTRICK, '56, is currently employed as a secretary at Disney's and is doing part time work for 'Global' Zobel.

RALPH RODINE, '56, is at Clokey Films, Hollywood, and S MARTIN (TEX) SHELTON, '56, is with the Texas Industrial Film Company, Houston.

SAM GANDRUD, '52, is the proprietor of the Trojan Camera Shop near the SC campus.

Lt. Col. NORM GRAY, '50, has recently been called to the Pentagon to head the Signal Corps Television Program.

TURGIT (TED) DEMIRAG, '40, is the president of AND FILM, Istanbul, Turkey.

BRIGETTE REINER, '50, is now with the German TV Network in Munich.

ERWIN DUMBRILLE, '52, formerly with ZIV, is currently pining away at Astoria as an editor in the Signal Corps.

CRAIG CURTIS, '50, is in charge of the operations of the kine recording department at NBC Hollywood.

NANCY FARRELL, '53, is with H. W. Wilson as an editor (Educational Film Guide).

FLICK FLEISCHER, '56, is now with the University of Nebraska Production Unit as Director of Photography.

DELTA CHAPTER

JUSTIN PURCHIN, '54, is working in the film department of North American Aviation.

KARL KLING, '54, is at present working for the War



Initiation Banquet at Stevens Nikabob, December 7, 1941 (we think?). Left to right, front row: Lewis Physic, Rusty Wiles, Herb Farmer, Dan Wiegand, Paul O'Keefe; Second row: Rudy Rowland, Bob Lee, Turgit Demirag, Bill Ingall, Luke Wolfram.

Department in Washington, D.C.

RON JACOBS, '55, is associate producer on the Danny Thomas TV show.

SHAWN SAYLES, '56, is presently the assistant manager of the Village Theatre in Westwood, Los Angeles.

LEE STROSNIDER, '54, is free lancing in writing and directing.

RON MUNNS, '55, is a camera man on a pilot film on a new TV series on crime investigation.

MARLYS ANDING, '54, is with Douglas Aircraft in the library and research.

CONTINUED ON PAGE 7.

Where Are They?

The following people are among those who seem to have dropped out of sight. Can you help us with their correct addresses?

Whitney Alexander, '37
Terry Bissinger, '36
Steve Coakley, '55
Speight Cooper, '48
Allen K. Dallas, '36
Don Duke, '40
Stan Johnson, '49
Sheldon Kaplan, '49

Don McIntosh, '52
Henry Miller, '47
Ralph Papin, '49
Richard Shore, '52
Frank Smouse, '40
Louis Tarlton, '36
Charles Van Dusen, '37
Isabel Vick, '47

If you know of any others with whom we may have lost contact, would you take the time to send a card or note?

about these matters will follow in future Newsletters.

Alpha and Delta Chapters have agreed that the permanent National office be established at the SC Department of Cinema, inasmuch as the greatest concentration of actives and alumni are located in the Los Angeles area, and since past files are already located there, along with secretarial facilities. We would appreciate learning the views of other chapters on this matter at an early date.

Financial support for the National will be achieved by having each Chapter send in one dollar for each of its members, payable at the beginning of each fall semester, and for new members upon their initiation into the fraternity. Alumni dues of three dollars per year will be paid directly to the National office. The treasury will be used to pay for the Newsletter, mailing and duplicating fees, and the proposed National awards.

In order to standardize and facilitate ordering of pins, keys, and membership certificates for new actives, honoraries, and associates, all materials will be ordered from the National Headquarters. This will enable such items to be ordered on a bulk basis, eventually resulting in savings for each chapter. If each chapter sends the National office a list of names of those being initiated into active and associate membership, the National will see that necessary items are delivered in time for presentation ceremonies.

We have set for ourselves an ambitious program in reorganizing the National office, but it is an undertaking that can be of great benefit to all of us. A National Fraternity that serves a true professional function in the motion picture industry is the only organization worthwhile. It can help bring members into closer contact with the industry, providing vocational help for those starting out, and helping to unify the industry professionally. The cooperation of all Chapters with the National office will help the fraternity to realize these goals.

Please let us have your questions, suggestions, and complaints, and by all means--news of you or your chapter.

WHAT ARE YOU DOING? A card or a note to the Executive Secretary will provide the information for the next Newsletter. Your friends are interested.

Especially pleasing to old-time members of the Delta chapter was its pledge program, which during the Spring semester gained for us fourteen new members. The pledge list was compiled from names of interested applicants who had signed our announcement about the opening of pledging, and who could meet our standards of having completed one upper division motion picture course, of currently taking one such course, and of maintaining a 1.5 grade point average in the major. The pledges proved their mettle by selling tickets to our film series, by doing research for and helping to produce our mimeographed programs, by assisting in the house management at our various affairs, and by attendance at meetings.

Yes, we even had a semester party. Those not too wearied by the hectic round of more serious events and not too frightened by the prospect of forthcoming finals attended the soiree held in the semester's last week and had a merry time.

HERE AND THERE WITH MEMBERS (CONTINUED FROM PAGE 6)

CHUCK SACKS, '53, and MITCH ROSE, '53, are making a series of motion pictures for the Air Force.

STU ROE, '54, is with Disney Studios.

JOEL SWANSON, '55, is working for CBS TV in Los Angeles.

FRED ROOS, '55, is traveling in Europe and represented DKA at the Venice, Edinburgh, and Cannes film festivals.

RUSS BEMIS, '54, is with architect and engineer's office at UCLA.



Newsletter

NATIONAL

**NATIONAL HONORARY
CINEMA FRATERNITY**

ΔΚΑ



DELTA KAPPA ALPHA

National Honorary Cinema Fraternity

UNIVERSITY OF SOUTHERN CALIFORNIA
DEPARTMENT OF CINEMA

UNIVERSITY PARK LOS ANGELES 7, CALIFORNIA

The Cine Journal

NEWS LETTER

*Bringing information to the
members of Delta Kappa Alpha,
National University Men's
Honorary and Professional
Cinematography Fraternity.*

June 21, 1948

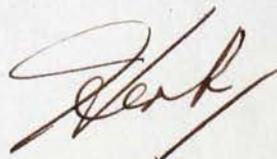
Dear Herb,

Please accept my personal thanks for your prompt reply to my urgent call for dues this year. I knew I could count on that old Farmer fraternal softness. I wish all the men would pay their money as well as their respects as promptly as you did. Enclosed is your membership card for this fiscal year.

I also wish to take this opportunity to wish you, on paper(for your files), all the luck you so rightly deserve in your naval career. As always, I have the utmost confidence in you and know that you will meet with nothing but success on this blind venture. I say, blind, only as it refers to the date of the outcome of this mess of tangled fleets and armies. Sincerely, you will carry both DKA's and my own personal best wishes with you no matter where you may be stationed or what you may be doing. My only request is that you do not fall into that pit of oblivion that so many of our brothers have tangled with in the past two years.

So don't fail to write us all your address changes and any time you may have something on your mind.

Hope to see you Thursday at the Nikabob..adios,



The Cine Journal

NEWS LETTER

*Bringing information to the
members of Delta Kappa Alpha,
National University Men's
Honorary and Professional
Cinematography Fraternity.*

October 15, 1941

A MESSAGE FROM THE ACTIVE PRESIDENT

Greetings, Brothers, from your new active president. In this brief message I would like to mention a few pains -- growing pains. At last DKA is beginning to stretch along with the Cinema Department.

The Department has received a shot-in-the-arm, so to speak, and into its veins have flowed all sorts of nourishing new blood. This is true, not only of new equipment that has been made available to us, but of increased enrollment in the Department. We now have new enlargers, sound-on-film recorders, a new recording studio, new darkrooms, sound projectors, and there are plans underway for a mobile unit. We also have a professional dolly, blimp, and a new Cine Special.

This IS news -- plans are underway for establishing the long-awaited Beta chapter of DKA. New York University has just announced a program of four years of cinema curricula. The assistant in the department has been contacted by me and is quite anxious to start a chapter of the Fraternity at NYU.

As for activity of the Alpha chapter -- we plan to initiate Mr. Keighley as soon as possible this semester -- and we have several new faculty members of the Department who will be welcomed as associate members. The Fraternity lost several staunch members during the past year, which leaves an opening for new material in the organization.

Meetings of the active chapter will be held at 8:45 P.M. Monday evenings, at which time we hope to get men from various motion picture studios to join us (one each Monday) for a bull session. If this idea works out we plan to hold the business meeting first, and the get-together will follow, and last until the wind gives out.

I know that all you National members will want to be in on these sessions. You will be notified if and when a working plan can be evolved, and those of you who can attend will be more than welcome.

As our active secretary and sergaent-at-arms were called to duty in the military and civilian armies of the government, we held a new election for the two offices. Our good friend Dave Johnson was "drafted" back into the job of sergeant-at-arms, which he so ably filled during the past year; and Pat Sprague a new brother, will fill the duties required of him as scribe.

DKA recently held open house in the cinema building to view the potential fraternity material. The party was quite a success. Brothers Scott and McClelland both did their bits by offering a word or two in behalf of the organization.

(continued on page 4)

RADIO & TELEVISION

GENE HAULOTTE



Not knowing to what extent the "reading" brethren of DKA are familiar with the departmental functions and general behind-the-scenes workings of broadcasting, perhaps the best approach to a column by a brand new Radio Editor would be to cover the scope of the entire field. In this manner we can best do a comprehensive job of covering the broadcasting front.

It is in order for you to know what experience this columnist has to back up the authority of his statements. Previous to 1937, I worked on a number of small stations in the Middle West -- WTAQ, WLBL, WHBY -- variously as a writer, announcer, and musician, mostly the latter. While attending U.S.C. I was associated with the Division of Radio writing publicity and continuity, and announcing. For the past two years I have been at CBS-KNX here in Hollywood, going from jobs as usher, PBX operator, marquee sign changer, driver for the Vice President, tour guide, to my present job in the transcription department.

To anyone not acquainted with the departmental set-ups used by large networks, let me here state that there is a well-defined line of demarcation separating the various departments. At CBS, in particular, this line separates the following four main divisions: Production, Public Relations, Sales, and Engineering.

Of all of these, I think the Production department is the most "immediately" important. Everything you hear when you dial your radio -- that is, the performers and what they do -- is the direct result of the work of this department. Of course, the other departments contribute in no small degree, and a performer would not be able to go on the air without their cooperation. The engineers set up and operate the technical equipment, Public Relations sees to the good will of the listening audience, and the Sales department provides the sponsor who pays for what you hear.

In succeeding issues I hope to take up these separate categories and elaborate upon their functions in broadcasting. END

HEY! We would like to find out some information on the following "lost" members of our DKA tribe: Jack Ford, Butch Brosseau, Jack Findlater, Jim Bullard, Bob Jenks, Jack Warner, Evert Rose, Jim Love, and Ward Lester. If any of the aforementioned brothers read this please write in. Or if any others know about them, drop us a postal.

Well, here we are again. And how long do you think you can stay out of the army -- or Lockheed? Speaking of Lockheed, it is rumored that one of our alumni members isn't working out there -- does anyone know who it is? Seriously, though, let's see how many of the fellows we can locate. To simplify matters, we have attempted to list the members under a few main headings as follows:

WITH THE MARINES:

Bill Halpern -- in photographic work at Quantico, Va. Now doing field work all over the Southern states.

Gene Moriarty -- also stationed at Quantico. Halpern directs and Gene edits. (Private)

IN THE ARMY:

Mike Bell -- applying his cinema training by projecting pictures in the hospital at Fort Lewis.

Ellis Yarnell -- also at Fort Lewis but seemingly unable to make contact with Mike. (Private First Class)

IN THE NAVY: (or about to be):

John Crowe -- on active duty in photographic work at North Island in San Diego. (When last heard from.) (Photographer Second Class)

Dick Neal -- now working at Plomb Tool but expecting a call to active duty with the photographic unit at any moment. (Photographer Third Class)

Chuck Van Dusen -- still flying for the Navy in the Philippines. (Ensign)

Robert Taylor -- trying his best to look bored in Hawaii with a pretty secretary gazing soulfully at him across his desk day after day. He has a car, too. (Ensign)

Bob Rodgers -- trying to keep warm up in Alaska. If you happen to be passing Kodiak Island, drop in and say "hello." (Ensign)

Bob Minton -- an aviation cadet at Pensacola when last heard from. Has anyone seen him? (Ensign)

Jack McClelland -- still at the Cinema Dept. but expecting a call from Uncle Sam at any moment.

AT LOCKHEED AIRCRAFT:

Al Bailey -- but he's still open for business at the same old stand.

Lyman Hallowell -- Those P-38's are his -- cute aren't they?

Jim Conley -- like Bailey, Jim has merely added his work at Lockheed as a sideline for the magic business.

Bill Figge -- also at Lockheed.



WITH THE MEMBERS

BY JACK
McCLELLAND

AT SCHOOL:

Don Duke	Harold Albert
Herb Farmer	Herb Strock
Dave Johnson	Pat Sprague
Dan Wiegand	George Kawamoto
Leigh Kelley	John Norwood
Paul O'Keefe	Bob Russell
Jack Brewer	Bob Jenks

That's all we have space for in this issue unless Adolph gets too cocky, we'll be seeing you again next month.

ATTENTION

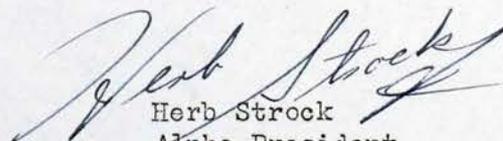
Play your part in Fraternity Activities! Here is your opportunity to see what the rejuvenated Cinema Department has to offer and impress the new pledges by showing them a united effort to make Delta Kappa Alpha strong.

Attend the meeting and open house at 9:00 P.M. Monday, Oct. 20.

A MESSAGE FROM THE ACTIVE PRESIDENT (continued)

It has been suggested that now that the department has both feet solidly on the ground, the fraternity act as permanent host for all on-campus cinema functions. The first of which will be the S.M.P.E. meeting the end of this month in Hancock auditorium, when we'll play host to all the industry's members in the society.

All in all little can be said for material accomplishments so early in the semester. We all have our hopes and ambitions, and we'll all pull together in a concerted effort to realize our goals in actuality.


 Herb Strock
 Alpha President

WATCH FOR THE ANNOUNCEMENT OF WILLIAM KEIGHLEY'S INITIATION IN NEAR FUTURE!!

The next issue of the DKA News Letter will appear the early part of November. Members please get their manuscripts in early so we may have a big and complete issue. Things look big for DKA, let's keep her going and growing!

The Cine Journal NEWS LETTER

*Bringing information to the
members of Delta Kappa Alpha,
National University Men's
Honorary and Professional
Cinematography Fraternity.*

FEBRUARY, 1940

A MESSAGE FROM THE NATIONAL PRESIDENT

A letter from Bob Purinton in another part of the present issue of the Cine Journal has served to again call attention to the state of affairs of the fraternity. You will recall that the alumni group held a dinner last fall for the express purpose of informing all alumni members of the efforts of the nuclear campus alumni group toward getting a better DKA national and local organization. Those who attended listened, applauded, and refused to serve on committees.

What is to be done? After all, the three or four who are continually working in the interests of the fraternity (preparing the directory, the Cine Journal, etc.) cannot help but get somewhat discouraged. They do the work and the others are just "the men who come around" when Hallowell furnishes the refreshments.

We are definitely open for suggestions. It has been proposed that a group get together once a week for several weeks and really work the problem out. Some might even have to park themselves at the business end of a typewriter and actually tap the keys, but I am sure that the results would more than justify the trying ordeal. In other words, a definite program of development and needs has already been established. We need only cooperation to get the whole thing whipped into shape and in operation. How to get that aid is the big problem. Will all those alumni members who live within 10 miles of Los Angeles report for duty if notified or will the usual faithful few try to carry double their load for a while and finally give up in discouragement? All we need is a word of encouragement from you and your expressed willingness to work several Thursday evenings. What do you say? Drop the Cine Journal a card today and give us your reactions. (Address Jack McClelland at the Dept. of Cinema, Univ. of So. Calif., University Park, Los Angeles.)

DOES THIS MEAN YOU?

BOB PURINTON writes: "...However, now that I am away from U.S.C. even the National Chapter seems inactive and to be fading into obscurity.

"It is easy to understand that the activities of ordinary college and university fraternities are usually of a local nature, but the D.K.A. fraternity with which you and I are now affiliated has been set forth as a national organization. Like every group made up of alumni, its scattered membership is kept informed about new developments, future plans, meetings, etc., principally by mail. However, for months no work has come out of D.K.A. national headquarters....

"Is the D.K.A. Journal....still in existence? Even the mimeographed sheet published would be news and well appreciated....."

You are right, Bob, something must be done -- but by whom? While everyone agrees that immediate steps should be taken, there are but three or four of the alumni members who are willing to devote any of their own time to the problem. Have you any suggestions?

J.H.McC.

DO YOUR FINANCIAL SHARE

ALUMNI DUES ARE \$2.00 ANNUALLY

HAVE YOU PAID YOURS YET?

Send Payments to: Lyman Hallowell, Nat'l Treasurer.

ACTIVE PREXY LAUDS NEW MEMBERS ----
SEES MUCH BRIGHTER OUTLOOK

The Alpha chapter of Delta Kappa Alpha welcomes in its new members. With you rests the future honor and reputation of the fraternity. The support and strength you give the organization is the strength that DKA will have. We are proud of our fraternity and if one understands and appreciates the ideals, traditions, and objectives he too will not only be proud of being a member but will love the fraternity deeply.

Into brotherhood have come: HERB FARMER, who was selected for outstanding work in extra-cine activities such as the Trojan Newsreel and Mr. Purington's master's thesis educational film. DAN WIEGAND also showed us promise of a real cine student in the knowledge shown in work on the Newsreel. DAVE JOHNSON not only is outstanding in outside cine activities, but has invaded honor-roll scholastic standing of the University. Truly an artist and loyal cinematography student (who was selected in his senior year and whol will have but a short active membership with us one of which we shall be proud) is MIKE (BOB) BELL. We pride ourselves on the selection of JOHN NORWOOD who was chosen when his achievements were but a hint and now are a reality. Last but by no means least was JACK WARNER, top-notch in still work and a worthy selection.

With active members such as these the future of our brotherhood looks very bright. The new semester will open with a meeting in which will be discussed future plans of one of the greatest semesters that has been or will be on the fraternity's books. We have great hope for, and a great confidence in DKA.

The active organization pledges its support to the national organization in the undertaking of the Cine Journal and the Annual. We intend to concentrate our efforts on selection of associate and honorary members, on furthering our name with the industry, and upon selection of more students who will be worthy and enthusiastic members of Delta Kappa Alpha.

DON DUKE

WITH THE MEMBERS

DR. MORKOVIN, recently appointed full professor by the University, will teach Aesthetics, Story, and Social and Psychological Aspects of Cinematography in the Department the second semester. Also Comparative Literature. After a sabbatical leave last semester spent in lecturing and researching on a new book in the East, Doc reports he is in fine shape and raring to go. Welcome back Doc!

An unverified report has it that our own genial LOUIS TARLETON has been tripping the light fantastic -- and we do mean fantastic -- on the stage of the Paramount Theater. And that he also is under contract with Leo at M.G.M.

LEWIS PHYSIOC is back teaching Production and Camera. Aside from U.S.C. he is free-lancing in the field of scene painting. Recently completed: miniature of Birmingham, England for Edward Small's U.A. release, "My Son, My Son."

An addition to the family is reported by TERRY BISSINGER and Rose Walton. They are still in Wasco where Terry is with the State. Hot in summer and cold in winter is their opinion. Oh yes, the addition is "Trojan".....a dog.

BOB RODGERS is selling at Eastern-Columbia -- and of all combinations: radios, typewriters, phonograph records, and cameras.

LYMAN HALLOWELL is still serving apprenticeship with Fox West Coast Theatres Corp. ---"the place to go."

WITH THE MEMBERS (continued)

India has claimed RAM BAGAI, who sailed December 12 from Frisco to enter the motion picture industry.

GEORGE VOLGER, personality-plus as usual, is back with guest relations at N B C in Hollywood after spending an interesting summer demonstrating television at R C ASs exhibit at Treasure Island. Didja see 'im?

Our associate member, MR CHARLES A. BUCKLEY (who in his spare time is Vice-pres. and head attorney for Fox West Coast Theatres Corp.) (same company member Hallowell is associated with - however definitely not in the same capacity) is generously giving his time and efforts to the class in Motion Picture Distribution and Exhibition during the second semester at S.C. If any brothers want a truly practical course, they will be wise in taking this one, which, as you may remember was voted the best Cinematography course on the campus.

School, that ominous spectre, has again claimed ex-prexy JOHNNY CROME, who is learning shorthand, typing, and how to handle women in the Bay Rrgion. Report has it he gets up at 5:00 a.m. to catch the school bus. Must be a woman driver.

BLACK McCLELLAND, Doctor to you, is teaching cutting, sound, and what-not at U.S.C. Haven't yet found out what goes on in the latter course, but we have our suspicions. He's National President, DKA, don't forget!

Professor ROBERT TAYLOR (our own) will be teaching Fine Arts at U.S.C. this summer. At present he is assistant (stooge to you) in the Cinema Dept.

ARTHUR BROOKS is now busy as a producer for independent company (name not yet uncovered by our operator B-33). Is about to start on some horse-operas and detective stories -- in color!

ELLIS YARNELL is working for Hubbard Hunt Productions and L.A. City with his camera. "Ace" Yarnell will soon be putting DKA GREGG TOLAND out of the running. At least none of Gregg's work has been released by Bailey Film Service (plug) as have three of Yarnell's latest.

BLACK NEAL is with Southern Counties Gas Co., but we've heard rumors that something more interesting is afoot. (continued in next issue)

CHUCK VAN DUSEN had the thrill of flying a navy bomber to Hawaii during the summer. The hula girls must have gotten him, for he's still over there. In case you haven't heard, Chuck is in the Navy Air Corps and whips about the world in one of our (note possessive case) million dollar airships.

Congratulations! Congratulations! from all the brothers to MR. ALFRED FREUDEMAN associate member out at Paramount. We wish we could make the new MRS. FREUDEMAN a member, however we must remember that this is a fraternity. We could almost call her an associate member as she is the associate of an associate member.

The state lays claim to genial GENE HAULOTTE, but perhaps not in the way you are thinkin'. At least he can leave whenever he wishes, and gets paid for it -- staying, not leaving, dummy.

JIMMY CONLEY, the magician, if you please, says "Howdy!" Has been playing his act all over the city. If you want to know how to make a rabbit come out of a film can or make your debts disappear, just wave your wand (or call Jimmy).

Anyone knowing the whereabouts of DONALD FISCHER please inform the DKA directory.

WITH THE MEMBERS (continued)

ED HARRISON has been working over the bird eggs in his private museum with the help of Mrs. Roberts. Will be staying at the Park-Wilshire (LA) during February before starting out on another picture-taking expedition.

ALBERT REID BAILEY, super-super-business-man is making lots of money in his own Bailey Film Service of Hollywood. If you are having any trouble in getting films or wish to consult with experts, call on Al.

We are wondering whether or not JACK FINDLATER, '36 alum., passed his bar exam OK.

Rumors have it that Jack Herzberg out at Paramount has had an advancement in position. Is this true, Jack?

The rest of YOU must all be busy or dead, for we haven't heard a thing one way or another from you or about you. WRITE IN.

ALFRED HITCHCOCK BUSY MAKING "PERSONAL HISTORY"

Plans for making Director Alfred Hitchcock an honorary member of D.K.A. have had to be postponed, due to the fact that he is preparing to make "Personal History" at United Artists Studio. We understand the demands of this business, so we will be glad to welcome Mr. Hitchcock into the fraternity when he is free to be initiated. Miss Stevens, his truly gracious secretary, informs us that Mr. Hitchcock is enthusiastic and desires to become a member.

NEW PUBLICATIONS.....

In November a new magazine made its appearance. It is published by Kamin Publishers, 15 W. 56th Street New York City, and is called "FLIMS, a quarterly of discussion and analysis." In the first issue were articles by Sawyer Falk, Harry Alan Potamkin, and Alberto Cavalcanti, also articles about scenario adaptations, "Films at the World's Fair," "Film Music of the Quarter", film reviews, and book reviews. Such topics as the documentary film, news-reels, film critics, film music, fan magazines and other interesting phases will be presented in future issues. Subscription price: 60¢ an issue, \$2. year.

Arch A. Mercey has written, "New Frontiers for the Documentary Film," a paper presented by him to the Society of Motion Picture Engineers. Write him at United States Film Service, Wash.D.C., for copy.

Hollywood Branch of Associated Film Audiences at 6513 Hollywood Blvd., publishes "FILM NEWS." Membership in the Association and subscription to FILM NEWS is \$1.00 a year.

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the CINE JOURNAL

AKA

December 1938

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Honorary Cinematography Fraternity

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Contributions are requested from all members: honorary, associate, and active. Articles, except those carrying special copyright, may be reprinted if credit is given to THE CINE JOURNAL.

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Greetings

Rose Walton

THE HISTORICAL SHORT

BY CRANE WILBUR

Reprinted thru courtesy Warner Bros. Pictures

The making of historical short subjects in Technicolor has become a highly specialized art at Warner Bros. Since the great success of Give Me Liberty, their Academy Award short of 1937, the department handling these subjects has bent every effort to achieve even greater perfection. Under the supervision of Gordon Hollingshead, who is in turn responsible to Bryan Foy, they have been given the same careful attention which is devoted to an "A" feature.

Since coming to the studio, I have directed, among other productions, The Romance of Robert Burns, Romance of Louisiana, and The Man Without a Country. The procedure in each case was to choose a virile subject of international, as well as national, interest, one that would provide a picturesque background, that would be historically informative and would, above all things, furnish a note of novelty to any program. Needless to say, a dramatic short subject must be more than just a slice of the same material as is served in feature form. It should be the touch of spice that livens an evening of varied entertainment, the novel note that jabs the jaded appetite of an audience which nine times out of ten will outguess every fictional device resorted to by screen dramatists. The bromide that truth is stranger than fiction may be given a new twist in saying that truth is frequently more entertaining if you prescribe it in quick, small doses.

In choosing the story of Robert Burns, we turned to the romantic life of a poet whose verse has been translated into every known language. Taking some liberty with the man's own love story, we projected it in novel manner against a musical background of the deathless songs that bear his name. Thus was provided some sixteen minutes of heart pull which has never failed to score.

In Romance of Louisiana, we had the subject of the famous Louisiana Purchase. Intensive research uncovered some little known historical facts. Not the least of these was that the infant republic of the United States bought from the French a vast territory of over one million square miles, which is now divided into thirteen states, at a cost of four cents an acre. Here is an absorbing lesson in history driven home with dramatic force in less time than it takes you to enjoy a Mickey Mouse cartoon.

The Man Without a Country tells Edward Everett Hale's immortal classic of an American army officer who foreswore his country and for sixty of her most stirring years was kept in exile aboard her ships of war in foreign waters. That story, since its first publication at the time of the Civil War, has been an object lesson to those who suffer from lack of patriotism.

(concluded on page 64)

DOCUMENTARY POSSIBILITIES

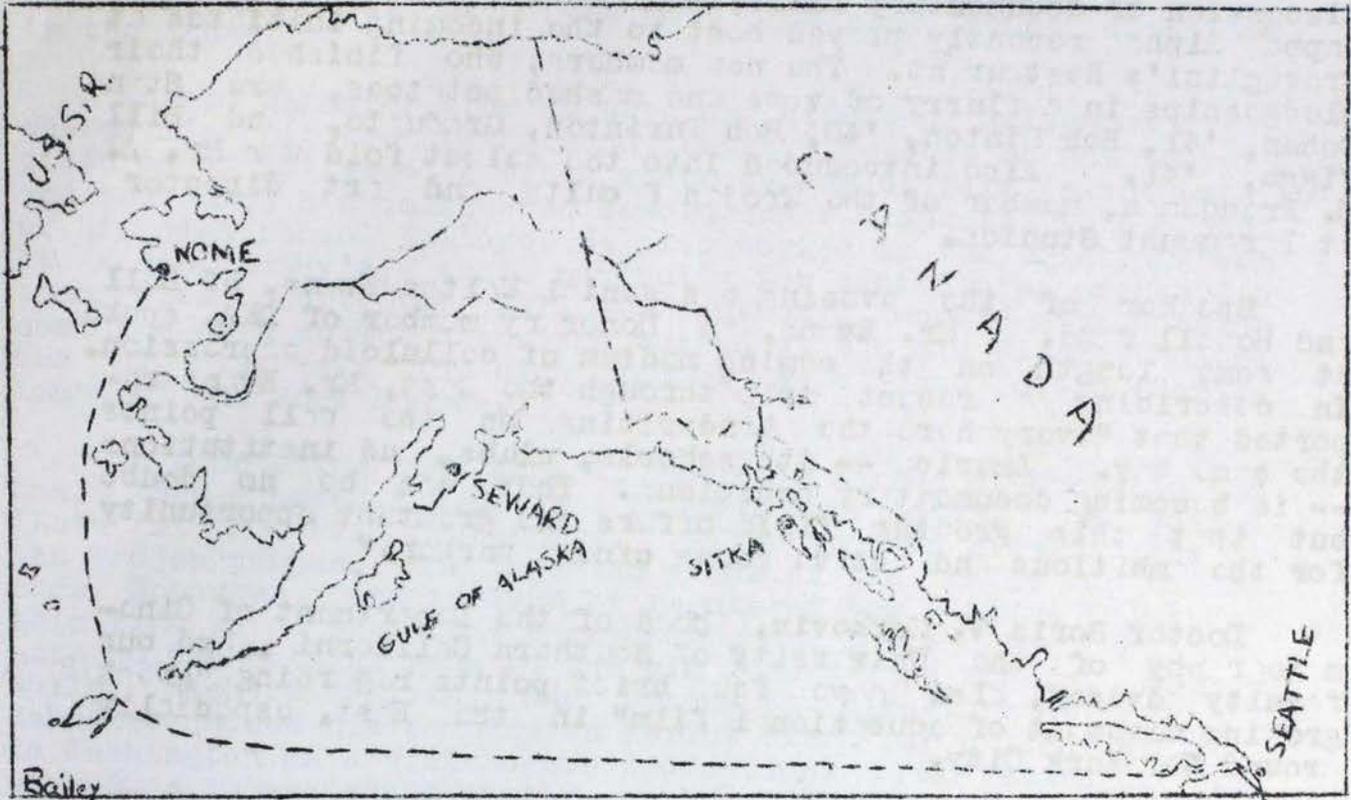
BY BOB RODGERS, DKA

Alaska is divided into two imaginary parts. One, the portion nearest the Canadian boundary, which embraces the well known cities of Juneau, Sitka, and Fairbanks farther inland. This section is located on what is called the "inside passage." The other portion of Alaska is that which includes the far western coast bordering on the Bering Sea. This is located on and is reached by what is known as the "outside passage." We might say that it extends from the Aleutian Islands up through the Bering Strait that leads into the Arctic Ocean, and around to the most northern settlement of the American Continent, Point Barrow. (see adjacent map)

It was the "outside passage" that my boat took when it went to the city of Nome with a load of diesel oil for the largest smelting and refining company in those parts. After sixteen days on water, without seeing land but once at the Unimak Pass, we nosed our way toward what looked like God's forgotten country. Mountains in the distance looked barren and brown. The low rolling country bordering the shore was as brown and as bare. There were no trees nor green life of any kind to speak of, and the whole first appearance was one of lifelessness.

Nestling on the edge of this vast brown spread could be seen the ragged outline of a small group of buildings; a church spire, a taller building here and there, now and then a structure of odd color. This was Nome; a city once with twelve thousand or more people, now with only twelve hundred, counting whites, natives, dogs, and babies. After anchoring and unloading had begun we went ashore on one of the lighters used in transferring oil from the boat to the shore where it was pumped to large storage tanks farther inland.

Once on the site of this quaint town one sees immediately a number of good motion picture subjects. The town itself would be fine for a film of documentary nature. Streets are not paved and the sidewalks are little better than the wooden style found in early western United States. There is one main street that parallels the water front; from this there are probably ten or twelve streets and roads running back through the remainder of the city, which extends inland about a quarter of a mile. In the center of the town one finds the "best" stores, shops, and hotels. Most of the stores deal in curios and skins provided by the natives from Kings Island and the Diomed Islands. Reindeer steak heads the menu in favorite epicurean establishments. Regular supply ship and airplane cargoes keep the shelves filled with standard articles such as Eastman supplies and the latest in Hollywood slacks. The picture San Francisco was playing at the local theatre. Other entertainment is found in the bar rooms



and dance halls. To many of the old timers, Nome wouldn't be real if it weren't for these places. Although whites are free to patronize dances regardless of social or political standing, there is, however, quite a prejudice against half breeds and natives.

The traffic situation in Nome offers no great problems. There are, however, a number of cars; some are good, others not so good. It really makes little difference because there is no place to go except to the market or back into the mountains. The Polar taxi service takes care of all who want to ride but haven't the means.

Believe it or not the weather in this supposedly frigid place made it only comfortable to be about in shirt sleeves. If it were not for the greatly oversized mosquitoes everything would have been most comfortable. As darkness does not come until late in the day during summer, it is possible to be outside and see things twenty-two out of the twenty-four hours. I even took still pictures as late as ten o'clock at night with a Kodak. They all turned out good.

(continued on page 70)

INITIATION BANQUET

BY BILL FIGGE, DKA

At a banquet featuring savory lamb chops and an extended discussion of documentary films, the active members of Delta Kappa Alpha recently played host to the incoming initiates at Travaglini's Restaurant. The new members, who finished their pledgeships in a flurry of vows and mashed potatoes, are Stan Cohen, '41, Bob Minton, '40, Bob Purinton, Graduate, and Bill Figge, '41. Also introduced into the select fold was Mr. A. E. Freudeman, member of the Trojan faculty and art director at Paramount Studios.

Speaker of the evening was genial Walter Evans, of Bell and Howell fame. Mr. Evans, an Honorary member of DKA, spoke at some length on the coming medium of celluloid expression. In describing a recent trip through the East, Mr. Evans reported that "everywhere the handwriting on the wall points the same way. America -- its schools, clubs, and institutions -- is becoming documentary conscious. There can be no doubt but that this growing field offers the greatest opportunity for the ambitious and active young cinema worker."

Doctor Boris V. Morkovin, head of the Department of Cinematography of the University of Southern California, and our faculty advisor, also gave few brief points regarding "great growing movement of educational film" in the East, especially around New York City.

After the writers and speakers had finished their work, President Richard Neal dismissed the meeting, and the various members hastened to a projection room on the lower floor, where they were treated to a fascinating sound-color picture filmed at Yellowstone by Ellis M. Yarnell (DKA) of Billy Burke Productions. Highlighting this work were color shots of geyser rainbows which drew applause from the onlookers. A second interesting film was A Trip in the High Sierras, produced and directed by Dr. Morkovin while on a saddle trip a year ago.

Those members present were: Louis Tarlston, Lewis Physioc, Albert Bailey, Terry Bissinger, Jack McClelland, Robert Taylor, Walter Evans, Bob Minton, Bill Figge, Stanley Cohen, Bob Purinton, Ram Bogai, Jack Herzberg, Bob Rodgers, Dick Neal, Dr. Morkovin, James Conley, Whitney Alexander, and Mr. Freudeman.

HISTORICAL SHORT (continued from 61)

The historical short serves its purpose, not only as entertainment, but it thrills an audience with that glorious spine-stiffening emotion which sometimes gets the best of blase sophisticates from six to sixty.

HAROLD SCHUSTER, DIRECTOR

BY LOUIS TARLETON, DKA
In the last Cine Journal I wrote about Universal's current college picture, Swing That Cheer, and of the actors in it. Any mention of the director was purposely omitted, as I wanted to devote a full article to this ex-Trojan. His name is Harold Schuster, and he is one of the most promising young directors in the industry.

Harold Schuster grew up here and attended Hollywood High, where his picture background began. He shot 35 millimeter pictures of Hollywood's track meets by buying film "short ends" and reloading his antiquated camera under blankets in the back of his high school jallope. He also worked in the printing room at Jesse Lasky's, wrote publicity for exhibitors, produced a commercial short for Earl C. Anthony, worked with Chester comedies as a script clerk and worked at the old Kinema theatre. Two of his pals in high school were Jane Peters (Carole Lombard) and Joel McCrea.

On completing high school, Schuster worked at Christie and Fox, then entered U.S.C. as a Liberal Arts major. He joined Theta Psi (Phi Psi) fraternity. After two and a half years on the Trojan campus, the injected virus of the "movie bug" overcame Schuster, and in 1923 he reentered the picture industry, this time as an assistant cameraman under Rowland Lee. He then entered the cutting room at the old Thomas Ince studio. Meanwhile, Richard Wallis, had become a director at Fox, and Schuster joined his company as script clerk for a location trip to Washington on a Will Rogers production. On returning, he worked as an assistant cutter.

Mr. Schuster resided at the Hollywood Athletic Club at this time and was friendly with sportsman Larry Kent. One day Kent invited him on a sailing trip in San Pedro which proved eventful for Schuster, for another guest was the eminent director, Murnau. Murnau took a liking to Schuster, who wanted to work under him; and as a result Schuster was later called by Fox Studios to begin cutting under Murnau. A humorous incident occurred here, typical of Hollywood. When the studio asked him what salary he demanded, Schuster modestly asked if \$85.00 a week would be too much. He found out later he could have asked for and received \$200.00.

He received valuable training under the taskmaster Murnau, who was an indefatigable artist. They made Sunrise, then Four Devils. Schuster was sent to William Fox in New York with this latter print, and on his returned trained in with a number of sound men and playwrights riding into Hollywood on the event of sound.

(continued on page 73)

THEATRE OPERATION

BY LYMAN HALLOWELL, DKA

In the first installment of this article the topic of Personnel Management was dealt with. In this installment, the second aspect of psychology in theatre management will be discussed. This aspect is that of Public Relationships. The next and last installment will be on the topic of Research.

PUBLIC RELATIONSHIPS

After the manager has dealt with the employees, he must then use psychological principles in dealing with customers and potential customers.

Manager as a Leader in the Community. In order to build good will, the manager should be recognized as a civic leader or as a prominent citizen of the community. This may be accomplished in part by the following:

- a. present good merchandise
- b. try to know everyone in town
- c. greet people at the door and also say good night
- d. be friendly to P.T.A., social clubs, ministers, school authorities, teachers, Lions, Kiwanis, and Rotary clubs Chamber of Commerce, police, etcetera
- e. realization of moral duty by not showing unclean films or sexy pictures
- f. cultivate relationships with other business men, newspapermen, bankers, merchants, the mayor, city council, health authorities
- g. occasionally give benefit shows.

Analysis of a Sale. As the manager is selling entertainment, he should be acquainted with the elements involved in the selling of anything. The following formula is credited to the steps of the buyer:

Want - Commodity - Trade Name - Purchase - Satisfaction

In terms of the theatre manager thus:

Want - desire for entertainment, something to occupy attention

Commodity - may be a motion picture, miniature golf, billiards, or a game of bridge.

(Continued on page 74)

TRIMS FROM THE CUTTING ROOM

BY THE EDITOR

This issue of the Cine Journal completes the first volume of our publication. With your continued and increased support we should have a great many future volumes. The thing to mention in this regard is your thirty cents for postage for one year. This small sum of money is something we really have to have. You will probably notice our cartoon says something about this!

WILL SOME OF OUR ASSOCIATE MEMBERS PLEASE WRITE SOME ARTICLES?!

This issue, thanks to all of the "Merry Christmas" pays for itself! May the next one do the same.

It is proper at Xmas time to thank our advertisers.

Congratulations to our four new members!

With this issue of the Journal we have some additions to the staff. Stanley Cohen is our advertising manager. The members of Alpha chapter did the mimeographing and stencil cutting. If you have any criticisms please write them in.

BULLETIN BOARD

Our private leased wires from the East tell us that James B. Bullard (DKA) and Ben B. Speidel have recently opened the Richmond Camera Shop, dealing exclusively in photo supplies, in Richmond, Va. Jim, you remember, was at S. C. last year. Good luck to you both!

The Directory is out!! You'll find a copy enclosed with this magazine. Unfortunately, there were several changes in address or telephone after the book went to press. The dittoed frontispiece takes care of these.

THE CINE JOURNAL NEEDS YOUR

SUPPORT! PLEASE SEND

IN YOUR POSTAGE

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Now that I have some space, I might be able to say something. The DIRECTORY list is being made up now, so if you haven't (by any slight chance!) mailed in your coupon, do so at once and it won't be too late.

If you want your Volume I of the Journal bound in one binding let us know. Several members have already expressed their desire. A regulation book binding, printed cover, will cost about two dollars, if you furnish the issues of the magazine. If you want extra copies of the magazine to fill missing numbers, they will cost ten cents each. And we have only a few left. This ends the page, so Merry Christmas to all!

BOOK REVIEWS ...

BY JACK MCCLELLAND, DKA

HOW TO REVERSE MOVIE FILM. 79pp. A VarHelen Publication,
6362 Hollywood Boulevard, Hollywood. 1938. 50 cents.

For years, the subject of 16mm. film reversal has been one of those topics generally avoided by concerns specializing in that type of film processing. The procedure apparently involved some factors which they did not want made public and that was that. For one thing, there was the possibility that amateurs might start processing their own film thereby affecting an economy in their own behalf -- simultaneously destroying a source of revenue for the film companies.

Of course, one found an occasional mention of bleaching formulas and so on in such books as the Cinematographic Annual for 1930, but none was at all satisfying. It was with a great deal of pleasure, then, that How to Reverse Movie Film was discovered. This 79 page book is published by the editors of Home Movies, and is remarkably complete and simple on the subject of home reversal of 16mm. motion picture film.

Mr. Arthur Kennedy devotes six chapters to one reversing technique, going into great detail with regards to primary development, bleaching and clearing, secondary development, equipment which the average amateur can make, and common mistakes resulting in faulty projection positives. Following his discussion, there are chapters contributed by Agfa, Dupont, and Gevaert in which each concern presents its formulas and methods of using. Also of interest to many amateurs are the chapters on "Positive Titles" and "Negative and Positive Processing" in which formulas of the necessary characteristics are given.

To satisfy the curiosity of those of you who do not have the time to look this book up and read it, it might be wise to briefly outline the process of reversal as explained in this handy little text. The first step, naturally, is development. Unusual, however, is the length to which this development must be carried. According to instructions given, the development should be continued approximately two and one half times as long as for ordinary negative development. At the end of this period (26 minutes for the developer formula given) the film appears completely black on the emulsion side while through the film base the negative image appears sharply outlined with jet black highlights. Bleaching follows in an

WITH THE MEMBERS...

JIM BULLARD, '37, resident of the South and lover of Virginia hams and yams, writes that he has a position in a camera store and consequently will not be searching for more cinematographic artistry. He also advises "Raise de hand" Morkovin to look for another, a substitute, genius!

GREGG TOLAND, '38H, started Wuthering Heights at United Artists on December 5.

CHESTER HOGAN, Jr., '37, becoming famous with Shell Oil, advises he is writing a book. Contents unknown by gossip editor.

ELLIS YARNELL, '36, working for Billy Burke Productions.

LYMAN HALLOWELL, '36, industrious for Fox West Coast Theatres.

WARD LESTER, '37, teaching dramatics at Beverly Hills High.

WILLIAM HALPERN, '35, assistant directing at Grand National in Hollywood. We're trying to get him to write article for C. J.

EVERT ROSE, Jr., '36, book-keeping for Bank of America. If any one wants backing for production, phone HOLLYWOOD 1931!

JACK HERZBERG, '37, is reading stories for leading studios. As far as we know he isn't a producer yet.

JACK McCLELLAND, '35, working on PhD at U.S.C.

GEORGE VOLGER, '36, now with NBC at Hollywood Radio City.

BOB RODGERS, '35, working on picture for hard of hearing.

HUGH STODDARD, '36, making educational films.

Letters to any of the above may be addressed in care of the Cine Journal, 3405 University Avenue, L. A. and will be forwarded.
NOTICE: Please write in any gossip you know about the members!!

acid potassium permanganate solution. It will be found that the bleach bath leaves a red stain on the film which must be removed with an appropriate clearing solution. The developer for the second development is made by simply adding sodium hydrosulphite to the clearing solution. This second development blackens all of the remaining emulsion resulting in quite a satisfactory projection positive.

J.H.McC.

On the wide sandy beach dividing the city from the sea, there are to be found all sorts of rocks and shells. Huge pilings and splinters of driftwood, washed in by storms, leave their mark. Now and then a huge piece of metal suggestive of a "Martian Tube" will thrust itself from the grainy depths. At one place an old engine and coach lies partially buried in the sand. This and the vacant lots piled high with all kinds of rusted machinery seem to be grim reminders of an age long since passed. They possibly are laughing in mockery at the ounces of gold taken where pounds had been. What a story these discarded tools of civilization could tell about the lives of men and gold!

But little remains of the romantic gold era. Where miners' sluice boxes and gold pans once washed the precious metal now stands a giant dredge fed by a continuous stream of sand, dirt and gravel gouged from the earth by bucket-shaped clams.

Yes, there are great opportunities for a person with a movie camera here in Nome. I would also like to see a picture made about the summer huts of the King Islanders who every summer come from their rock-like island some eighty miles north, near the Bering Strait, to make their home in Nome. To see how messy and dirty they are! Mostly made from scraps of wood and sheet metal these one room dwellings are built right on the ground with some sort of semi-permanent flooring. There is no order in such a place of residence; usually one corner is taken by a small size wood-burning stove, over which a single fish and a bowl of unclassifiable stew may be cooking. In another corner may be a table piled high with raw furs and skins, unfinished boots and walrus ivory. The poorly ventilated room is drenched with a wild, "gamey" odor; skin-covered windows do not allow for scientific ventilation. In another part of the room we see a bunk-like bed, wide enough for the entire family. Huge furs take the place of the sheets and blankets you and I are used to.

The people who live in these picturesque little dwellings go about the business of living at an easy pace. Men do the carving, skin tanning and trading, while the women take care of the house and the kids. Keeping the fuel supply up is also the woman's job. Here and there on the ground or stretched in hand-made frames can be seen huge walrus, seal or polar bear skins drying in the sun. These are used for trading or for making "parkas" for the body and head, or "muklaks" for the feet. The best and largest walrus skins are used for making "umiaks" which are very durable walrus-covered boats. This summer community of King Islanders is one of cooperative harmony. Everyone shares in the work and the play, and the pursuit of what most Americans think they have, happiness.

During my short visit to Nome I was fortunate to have the opportunity of meeting Father Hubbard, the famed glacier priest, who is at present making a study of the King Islanders. Having lived on their small island of a bare three square mile area,

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Father Hubbard and his staff have been able to obtain most valuable data about these pure-blood natives of strong Mongoloid characteristics. Being only a few hundred in number for the past several decades, this group has been content to remain on their rockbound island nine months out of the year with no contact with civilization during the period. They are strong, healthy people, spending their winters hunting and making souvenirs for the summer trade at Nome. The materials they use in their winter processes of existence are purely native except for the government-donated guns and field glasses. Skins, ivory, and skillful hands bring them enough income to obtain what necessities they want in Nome, such as cotton dresses, cigarettes and wrist watches. The wife of the chief had a watch but was most unable to tell time with it. However, she beamed with happiness when someone would ask her the time. Being unable to speak English and unable to tell time she merely pulled up the sleeve of her cotton dress, thus revealing the watch to whomever might be doing the asking. Her broad smile would uncover brown-stained teeth -- this the result of chewing hides to make them more pliable.

Not only did Father Hubbard obtain interesting biological and ethnological information; he also got some outstanding motion pictures of this group on their island home. Using mostly a Bell

(Continued on page 72)

DOCUMENTARY ALASKA (continued from 71)

and Howell Eyemo because of its ready accessibility, he also used a Mitchel hand-crank camera some of the time. It was all shot on Agfa 35mm stock.

Although he has several good shots and covers the subject aptly, he does fail to bring out the most dramatic effect possible from the subject matter present. This, I felt, could have been done with better cutting. As the construction was, it formed more of an everyday travel or home movie vacation picture.

Some very outstanding effects were obtained with Infra red film. Shots of the vast, white icy stretches with sharp eddies of wind circling and winding in and out of the rises and crevices were strengthened greatly by the effect obtained with infra red qualities. The sharp contrast of lifeless black sky and deathly white stillness of boundless ice created an effect I have never experienced by watching a picture. These scenes were the only ones where the lack of sound was not felt. They told their own story.

Consequently, I am looking forward to next April when Father Hubbard will return to our section. He tells me that he hopes to have the film better edited and more shots to build it up. From what I have seen of his work so far, I have a strong suspicion that this famous priest of the north, with his great understanding for human nature, has a dramatic sense unlike any who have had a hand in expeditionary films heretofore. If he can satisfy this inborn feeling by the manipulation of film I expect to see something really fine.

I also think it might be interesting, when he comes next time to make an endeavor to obtain him for a meeting of the Fraternity. He would have some interesting technical data about the different obstacles he faces in his film work. I know that his personal experiences with the camera would be as interesting as those of any newsreel cameraman.

Season's Greetings Dr. Morkovin

☆ GREETINGS

bill figge



Dick Neal says

MERRY CHRISTMAS



Murnau left Fox to do his famed Tabu in the islands, but Schuster wisely preferred to stay at Fox as head cutter. He cut top pictures such as Berkeley Square, Farmer Takes a Wife, and then had the honor of cutting Zoo in Budapest, which captured the Academy award. Schuster pressed directorial ambitions and was assigned a B picture to direct when a change of studio regime blasted this opportunity. He then was put in charge of the readers in the scenario department where he held forth for five months until director Sam Taylor, coming to Fox to do Ambassador Bill, requested and received Schuster as his cutter. He then cut top Fox pictures featuring their stars, Will Rogers and Shirley Temple. During this period he worked under producer Robert Kane.

At this time Fox was having difficulty with a B picture called Spring Tonic. The third director to work on it had still not succeeded in satisfying studio heads. Schuster and a writer named Ed Burke worked on the story attempting to correct it, and Schuster, convinced he was right, blankly offered his suggestion to the producers with the result that he was assigned to shoot the suggested retakes. He dug in, completed eight days work in five; the preview was a success, and Schuster emerged the fair haired boy. He was then assigned to direct King of Burlesque when another change of regime cancelled this picture. He then

(continued on page 76)

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Satisfaction - getting seated, being entertained, enjoying entertainment

In my opinion, the last step is grossly underexaggerated by the theatre managers.

The manager's duty is plain from this analysis. People either want or do not want entertainment. If they do, they will seek it. The manager must then influence people who want entertainment to go to a motion picture, and also to influence them to come to his particular theatre. He must also try to influence those who do not want entertainment to want it. Methods of influencing will soon be outlined. It should be definitely noted that the PRIMARY FUNCTION OF THE MOTION PICTURE INDUSTRY AND OF THEATRE MANAGERS ESPECIALLY, IS INFLUENCING PEOPLE. Those trained in psychology are better equipped to do so.

Principles of Influencing Others

Sales Strategy. Briefly, the determination of sales strategy may be outlined as follows:

1. wants
 - a. just what are wants of prospects?
 - b. just how strongly does prospect desire to satisfy wants?
2. obstacles
 - a. just what obstacles prevent the prospect from satisfying his wants?
 - b. just how clearly does prospect comprehend these obstacles?
3. solution
 - a. what specific proposition will remove the obstacles and give prospect what he wants?

Appeals. An appeal functions to intensify the prospective theatre goer's want to go to the theatre. It must demonstrate that attending the theatre is an adequate solution to the want for entertainment, and it should facilitate action. Good appeal guarantees that theatre-going will furnish satisfaction for a reasonable length of time. Analysis of the present release, and the customers will reveal appeals. Investigation into previous box-office value of pictures and stars, preview reports, and mouth-to-mouth inquiries should help determine appeals and their relative strength.

Motivation. Motivation develops sentiment; thus, try to associate picture-going with pleasant emotions. For example: use ads which show actions of love, the dispelling of fear, overcoming of anger, etc., so that when your theatre is mentioned, immediately pleasant sentiments are automatically aroused. Motivation can be positive or negative. The latter depicts and stresses unpleasant situations which prospects may find themselves in, and offers or outlines a way of escape by attending the theatre. Positive motivation stresses the enjoyment to be secured by attending the theatre. All good motivation is simple, short, and points out the action to be taken. As a general rule, humor should be used guardedly, and the appeal should be made to psychological, not physical side of the sex instinct when sex is the motivation.

Propaganda. Propaganda is the presentation of ideas to a group to develop attitudes. It includes sponsored general news, announcements of information, advertising, publicity, rumor, radio broadcasts, and face-to-face communication. Application of propaganda makes clear what action is recommended, while concealed propaganda does not reveal the proposed action. Propaganda may be intentional or unintentional, hence the manager should always guard his tongue, and at the same time persuade employees to speak kindly of the theatre at all times. Direct propaganda is a straightforward campaign. Counterpropaganda is an attack on opposite points of view. Here ridicule and aspersions are generally used. It is recommended that theatres do not use counterpropaganda due to the ill feeling encountered. It is assumed here that the purpose for which propaganda is used by the manager will always be an ethical one.

Advertising. Although this is of major importance to the manager it involves so many aspects that it is enough to say here that advertising is influencing people to increase sales via the news-organ. The principles involved in influencing people is outlined above apply here.

Good Will. Psychologically speaking, good will is a habit in which emotion or pleasant feeling and attitude are emphasized. It is the disposition of one person to act in a friendly way toward another. It will arise from the satisfaction of theatre going associated with the name of the theatre. Some methods of obtaining good will were heretofore outlined.

Children. Of the theatre-goers, a great many of them are children. The same psychological methods apply to them, as in the case of adults. It should be remembered however, to revamp campaigns to children's wants, and appeals will automatically take care of themselves. One thing always to remember about children is that they are the coming adults and potential good customers.

End of Part Two

SSHUSTER (continued from 73)

cut MAN WHO BROKE THE BANK AT MONTE CARLO, and left town on a Hawaiian vacation. While in the islands he received a call to come to England and cut WINGS OF THE MORNING. Robert Kane was producing for 20th Century-Fox release there, so he accepted. Arriving, he soon found himself directing the production. A story argument had resulted in the assigned director bowing out. He finished the film, and returned with it to the States to add Technicolor. The picture has grossed five million and is still going.

He again went abroad and directed SERVICE AT THE RITZ in France with Annabella, David Niven, and Paul Lukas. Visiting England before returning home, he met an attractive, intelligent young lady connected with his agent's office. A few weeks later they were married, and he returned to America with his wife. He has lately directed for Universal Studio's SWING THAT CHEER and EXPOSED.

A personable, frank personality, Schuster is a keen student and critic of the cinema art, and believes over-commercialism of Hollywood is often injurious to the industry. He believes the French turn out the most imaginative product. Speaking of directing, he urges the use of inserts in the telling of the story and as a protective measure for cutting; he believes that cutting is the best training for directing; and states that the biggest problem facing stage actors is adjusting themselves to screen is becoming "angle-conscious" or "screen-wise"; and believes the best way to handle actors is "to be real and human in dealing with and directing them." He values his contacts with the reactions of exhibitors and the public gained during his employment in exhibition. He believes the best scene he ever directed was the haymow quarrel scene in WINGS OF THE MORNING because of its emotional "umph". "Everyone possessing creative jobs in Hollywood should travel several months a year and gain a fresh viewpoint," he states. "It is necessary to prevent staleness."

At present, Schuster is vacationing before his next picture, living in Westwood, and revisiting his old haunts and friends. Let us hope he will honor the University of Southern California with a visit!

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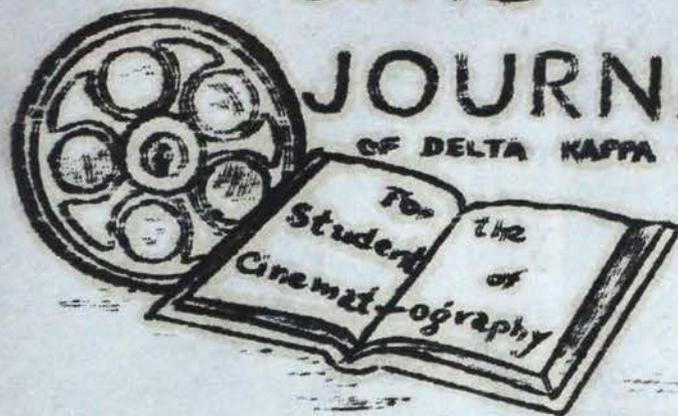
Ellis M Yarnell

George Volger

and Happy New Year
too!

Bob Taylor
Jim Conley
Lyman Hallowell
Whitney Alexander

THE CINE
JOURNAL
OF DELTA KAPPA ALPHA



For
the
Student
of
Cinematography

Volume I, Number Two
August, 1938

Δ KA

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August, 1938

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Issued at Los Angeles, California, August 1, 1938

ART OF MAKE-UP

By ROBERT TAYLOR, DKA

With the advent of panchromatic film, one which is sensitive to all colors, it was necessary to create a new kind of make-up; one which would give the cinematographer a more natural and pleasing result. It was in the year 1928 that Max Factor, with the aid of Warner Brothers Studio, directed many experiments testing different colors of make-up under all kinds of lighting conditions. This resulted in the creation of the now famous Max Factor "Panchromatic Make-up," ranging from number 21 (light) to number 31 (dark).

Each person to be made up presents a new problem, as there are no two complexions which are entirely alike. As Mr. Factor says, "make-up must start where nature has left off." One of the first considerations in making a person up for a part is to study the character, see what the actor hasn't that he should have, or what he has that he shouldn't have: such as the shape of the nose, eyes, mouth, head; whether his chin is too long or too short; how his teeth are, does he have enough or should he have more or less. All these are problems which take much time and thought. After these are solved the rest is just practice and patience.

In applying make-up it is necessary to first have the face thoroughly cleaned, using good soap and water, then, if desired, a thin layer of cold cream, which is not necessary with Factor make-up, is spread over the face to keep it soft and prevent chapping.

A small amount of the desired shade of grease paint is squeezed into the palm of the hand and then dabbed onto the face with the finger tips of the other hand. With a small amount of water, the grease paint can be easily spread in a thin layer over the face, being careful not to get too much on. A movement from the center of the face outward helps to give a smooth, thin layer of grease paint.

Then a small amount of eye shadow on the upper lid should be used, blending it carefully with the rest of the make-up. To give a slight accent to the eyes, they should have a line on the upper and lower lids at the base of the eye lashes, using the dermatograph pencil, extending it a fraction of an inch beyond the eyes.

The lips are rouged both inside and out so that when the mouth is opened there will not be a rouge line. Before the eyebrows, eyelashes, and lips are finished, there is a shade of Panchromatic face powder patted onto the face. Enough powder should be used until absorption by the grease paint stops, then the remaining powder should be removed with a soft brush. This gives a soft finish to the face.

(Continued on page 32)

FILM AND RADIO

ARE THEY DIFFERENT ?

by George J. Volger, DKA '36

"Oh, Mildred, did you happen to hear that radio play on the Happy Hour program last night?" says Mrs. Grand over the Monday morning telephone. "No, I didn't," says Mildred, "but I did see that same story in a motion picture last week and I didn't like it at all -- so I didn't even bother to turn it on." Retorts Mrs. Grant, "Hmph -- that's funny, because I don't see why you shouldn't like such a perfectly darling story. Why, I was never so thrilled in all my life when the boy and girl..." And on and on.

Now, we could very easily just forget about the whole thing. Perhaps the two women just didn't agree on what constitutes an interesting story -- if both had heard the radio version the argument may have occurred anyway.

But let's not let the matter slide so easily. There may be more to this than we at first suspect. Perhaps the story was much more intriguing over the radio than in the motion picture. If so -- why is it? Are there certain basic differences in the two media that may explain why the same story sets up different reactions when produced on the screen and on the radio?

There are naturally certain obvious similarities about the air and screen drama. In both there is dialogue, the use of voice in reading lines, sound effects, etc. But there are certain dissimilarities which are more indefinite. In the film the prime function is the visual, aided of course by sound effects, music, and dialogue; the radio drama is wholly aural.

Experiments and human experience prove that the ear "moves" much less readily than the eye. Although the latter will accept a number of visual images in quick succession, the ear demands simpler, purer things.

Pudovkin, the Russian director, was one of the first to realize the importance of this fact in connection with the sound film. He points out that it would be impossible to combine the quick short shots of the Odessa riot scene in Potemkin (1925) -- the soldiers marching, shooting, women screaming, children weeping -- with sound which is cut in a parallel manner.

A Message From
DICK NEAL
President, Alpha Chapter

Delta Kappa Alpha Fraternity.

Brothers:

First I wish to thank all of you for electing me as president of Alpha Chapter. I feel highly honored to have been chosen for this office, and I fully appreciate the responsibility which it involves.

As John Crowe told us in his message in the last CINE JOURNAL (see Cine Journal for June, 1938) we have laid the ground-work during the past year for the achievements which we must realize in the future.

We have prepared a tentative ritual of initiation, and one of our first duties of the new semester will be to elect a competent group of new pledges to the Fraternity and prepare them for membership in Delta Kappa Alpha.

We have elected four Associate members and one Honorary member during the past year, and, while we shall progress further with new members of this type, we must derive full value from the experience and knowledge of these men who have shown their willingness to co-operate.

THE CINE JOURNAL has been established during the past year, and with its aid we shall be able to keep our Associate and Honorary members in closer contact with the active chapter; and it will also serve as a valuable influence in the establishment of new chapters by the National Board of Control. Both of these purposed are important to the future of Delta Kappa Alpha and are worthy of our full co-operation.

Another of our aims for this next year should be to co-operate with and aid the Department of Cinematography more than we have in the past. This will improve our standing within the University, and gain the respect and good will of all who are connected with the Department.

(Continued on page 29)

HOLLYWOOD FORUM

Anyone interested in the educational and documentary film missed a valuable two and a half days by not attending the fourth annual Hollywood Motion Picture Forum Educational Conference held July 15 and 16 in Hollywood.

Space won't allow us to review all of the films shown or tell about all the educational leaders present, but it will be valuable to describe some of the outstanding ones.

The Forum is under the leadership of Bruce Findlay, of the Los Angeles Chamber of Commerce, Mrs. Leo B. Hedges, Ivalou B. Bollinger, Dr. Wm. J. Klopp, and most important of all, Walter Evans (DKA-A'38). They planned a comprehensive program of pictures, discussions, talks, and exhibitions, without the usual pedanticism of educational meetings.

To discuss the films briefly, we will start with the Friday morning program and continue down the list. ERFI, producer of the leading sound educational pictures for the classroom, presented "Heart and Circulation." Certainly not a film to immediately precede or follow lunch, this film showed in great detail, through actual close-ups of a living heart, diagrams, and human subjects, the various functions and operations of the heart, as well as some of its variations under different conditions.

"Design of an Idea," a film of beautiful black and white photography was presented by Frank Judson of Art Center School. This film, while it might be entirely adequate for their purpose, is not a film to sustain one's interest for as long a time as they attempted. They verged in many cases on the dramatic side in their construction of a model, but never quite got there. A different musical score would have helped.

"Educated Feet" was interesting through its use of titles superimposed over the picture. The fault of this lies in the fact that the audience's attention is torn between the title and the picture, detracting from both. In many cases, however, this was excellent, especially in the comparisons of good and bad feet.

"The Elephant" presented by Paul L. Hoefler, F.R.G.S., producer of "Africa Speaks," had excellent wild-animal photography and good educational cutting and commentary. Produced on on of Mr. Hoefler's expeditions to Africa and India, it is the first of a series of films he expects to make. This is a Filmo-Sound Library Release.

"A Day of Threshing Wheat," discussed elsewhere in this issue, was also shown. (see page 25)

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FOUNDER RETURNS

Allen Kenneth Dallas, founder of Delta Kappa Alpha at the University of Southern California in 1935, is attending USC this summer. Having completed his Master's Degree in Cinematography last summer, he received the degree this June and is staying throughout the summer to study Zoology and work toward his Superintendent's Credential.

The past year Mr. Dallas spent in Reedley, California, where he was teaching in both the high school and Junior College. Those of you who personally knew Dallas will remember what a hard worker he was; it is not a surprise, then, to view the following list of subjects he taught while in Reedley: Surveying, beginning photography (still), advanced photography (motion picture), a night course in each; applied electricity, high school and college physics, house-hold physics for girls, track, algebra; as well as sponsoring the radio and photography clubs.

Such hard work has been amply rewarded by Phi Delta Kappa, national honorary educational fraternity, which has elected Allen to their organization.

But of more importance to Dallas than the Phi Delta Kappa honor, however, is Mrs. Dallas. On October 23, 1937, the lovely Miss Dorothy Collum and Allen were married and are living happily ever after.

HOLLYWOOD FORUM (continued from page 22)

The afternoon's treat was a visit to RCA-Victor Laboratories in Hollywood. Here was a demonstration of advances in studio research and technique in recording sound. A dramatic comparison of past and future by Mr. A.C. Lindquist of RCA. Climaxing features were the Stokowski recording of "Sorcerer's Apprentice," a yet unreleased Tommy Dorsey recording, and "The Practical Pig," an unreleased Silly Symphony of the pigs and wolf.

"Mount Zao" winner of the ASC International Award for excellence in photography was shown at the banquet. This film featured beautiful black-and-white snow photography but needed cutting and a different musical score to make it fully effective.

U.S.C. films shown were "Home Builders at Work" by Robert Furinton; "ABC" of Pottery Making" by Albert Bailey and Robert Raylor (DKA) (see June issue, Cine Journal); and the "Night Blooming Cereus" by Frances Christensen and Harry Merrick, which had some interesting stop motion photography of the bloom opening and closing.

Under USC auspices was the showing Thursday afternoon of "The River," "The Romance of Radium," and "Man Without a Country" -- all of the educational type, at the Boulevard-Fox Theatre.

Book Reviews

MOTION PICTURE LABORATORY PRACTICE AND CHARACTERISTICS OF EASTMAN MOTION PICTURE FILMS

Definitely a "must read" book for all who are interested in the why's and wherefor's of film characteristics and motion picture laboratory practice. It is a book that comes immediately to the point and presents a wealth of desirable information in a well-illustrated and readable form. To one who has struggled through stacks of painfully simplified booklets on still photography and confusing tomes on theory of development in an attempt to discover something useful in motion picture processing, this little book stands out like the proverbial sore thumb. The persons who assembled it have the knack of telling what you want to know when you want to know it and in a way that is understandable.

Just as an example (and to prove that all of the above superlatives are not misplaced) suppose we glance at a few of the points treated. The first chapter takes up the problem of sensitometry -- usually a rather dry topic for pleasurable reading in any man's language. However, while the discussion does delve into emulsion characteristics, inertia, gamma, and so on, it is put into practical form. For instance, pictures of the latest sensitometers as used in modern laboratories are presented along with diagrams showing the internal mechanism. The pictures and diagrams are letter similarly so that reference can be made from the pictures to the diagrams or vice versa.

Again, quick but accurate methods for determining gamma from a given emulsion curve as used in actual laboratory practice are described. One of the cleverest is the gammeter -- a graph which may be superimposed on an emulsion curve enabling one to read gamma directly

Next, there is a detailed and practical study of specific motion picture films (all Eastman, of course) and their uses. Here, too, you will find easy-to-use tables giving filter factors of fully described filters with respect to different types of films. Incidentally, if you are interested in the exact light bands that any particular filter passes, this chapter will be of interest to you.

(continued on page 29)

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REVIEWS

OF PRODUCTIONS

A DAY OF THRESHING GRAIN

In the middle-western section of the United States, thousands of farming communities become alive with activity during the early fall months. When the fields of grain are fully mature threshing begins in full force. It is this subject which was chosen by Terry E. Bissinger and George J. Volger (both DKA) for production as an educational film.

From the first fade-in, which takes place immediately after dawn, to the final fade-out, late in the afternoon, the film is packed with numerous bits of action revolving about the many activities of the farm scene. The initial scene opens as children rush out of the farm to greet the gigantic, trumling thresher, which is pulled by a small tractor.

While the wind is studied and the locale of the grain pile is determined, high boarded wagons roll slowly out into the expansive grain fields. Piled high with their loads of grain shocks for the threshing machine the wagons return -- making this circle continuous through the day, from thresher to fields to thresher.

It is the next episode, the actual threshing, which is particularly well done. The churning wheels, whirling belts, throbbing motors, are all portrayed in a dynamic manner on the screen. In beautiful slow motion the chaff floats from the long, metal blower -- and simultaneously the grain kernels rush down a chute to fill the waiting wagons. The kernels are then loaded into large bins, in the near-by barns.

Bissinger, photographer, and Volger, director, have worked out a smooth continuity for the film. All details of the threshing may be easily followed -- the tempo is slow enough to enable young audiences to get all the information, but not so slow as to lose interest. Choices of camera angle in field and threshing sequences are particularly good, and the long panning shots are smoothly done. Filter shots aid greatly in contrasting sky, fields, and people. The production is compact, contains no extraneous material, and has been well received by visual education authorities.

Technics: Filmed on Agfa Plonachrome film with an Eastman Cine-Kodak Special.

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LIVING AND LEARNING IN A RURAL SCHOOL

This is a film to show teachers how they can better their teaching program by using more student-interest motivated projects. It does this by showing how one rural school actually built a small Indian camp and went through the living routine of the Indians who formerly occupied the locality. The interest of the students was aroused when they found an arrowhead on one of their field trips. They inquired about the Indians, gathered information; made costumes, tepees, and other Indian implements; and then concluded with a pageant on the life of the Indians.

The film was photographed at 24 frames with the intention of adding sound, which would be commentary and sound effects. The sound will be dubbed on 16mm. equipment in a New York laboratory. A teaching-aid booklet will be distributed with the picture to give further information about the film and its subject matter.

The picture is a little slow in getting started and shows too much scenery. Too many long shots with a corresponding lack of medium and close shots are used. No cinematic devices, to speak of, are evident, and all scene changes with but few exceptions, are direct cuts. A scenario was written but the greater part of it had to be scrapped when the company arrived on location -- it couldn't be adapted to fit the new situations occasioned by the new locale. Picture will not stand on its own -- needs commentary.

Technics: Photographed by Irving Harley (Columbia University) with a Cine-Kodak Special on Agfa Supreme 16mm. negative film. Laboratory work by Cinelab, Inc., New York City. Produced by the Publication Department of Advanced School of Education, Columbia University, New York City.

J. A. C.

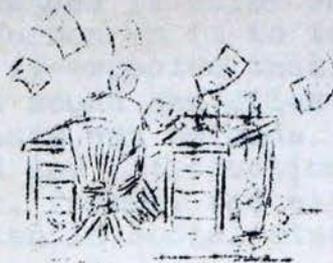
ELEVATED TRAINS

This is the first of a series of films produced on the subject of transportation for use in elementary school grades. Each will be between 150 and 200 feet in length and sell for \$12.00 each. Purchased in series it will run less than this. With the elementary school in mind the film has a very straightforward treatment showing just what elevated trains are, and where. From a suggestive cinematic standpoint, or for use of cinematic devices, the film is quite lacking. No attempt is made at illusion, building up, or mood.

Technics: Filmed with a Filmo TODA on Eastman Super-X negative

(Continued on page 28)

From the Editor's Desk



PRAISE

Our advertisers should have a word of praise for their advertising adventures in THE CINE JOURNAL. Purinton put in the first ad in last month's issue, and was so modest that some asked, "What is Purinton Pictures?" Well, to be brief, Purinton makes educational films of which several have been big successes in various schools of the country.

EXPANSION

THE CINE JOURNAL is expanding! This issue being, as you have probably noticed, mimeographed. Thanks go to Lyman Hallowell (DKA) and his father for the use of the mimeographing machine. But along with this expansion comes a word from your editor -- HELP! There is too much work for one, two, or even three people to do.

For this coming school year, then, we have LAW PLANS and need more people to help carry them out. This is what THE CINE JOURNAL staff will call for: An editor, to take charge of the assembling of the magazine and business matters. A publisher, to take charge of mimeographing. An artist, to do the art work and advertising copy. And a writer to supervise the re-writing of all material. And this doesn't mention all those who will be asked to write articles for us.

But, of course the most important thing is the whole-hearted support from all members of DKA who must turn in articles, bits of information, ideas, and also solicit ads to help pay for the magazine.

And please be PROMPT, as THE JOURNAL must be out the first of every other month, and this requires steady work for the two months preceding in writing and soliciting, mimeographing, etc. Keep these things in mind.

JUST A WORD

The Delta Kappa Alpha DIRECTORY, being prepared and published by THE CINE JOURNAL, is on its way. We have reports on sixteen of our members. There are forty members to date, so that leaves a balance of twenty-four members who have not sent in their coupons which appeared in the last edition. PLEASE DO THIS AT ONCE! If you do not want to spoil your magazine (remember, it's a first edition) please make a facsimile of the coupon and send it in as soon as possible.

MOUNT VERNON, HOME OF GEORGE WASHINGTON

This film was photographed in color and is by nature a travelogue. It shows Mount Vernon as it is today with good detail and expressiveness. It is expected that release prints will be made in black-and-white sound and silent, and possibly in color, if suitable arrangements can be made. The use of the picture is to form a background and introduction to the study of Washington, the man, soldier, farmer, and citizen; and the period of the American Revolution in social studies and other classes.

Technics: 70DA camera (Filmo), Kodachrome film. Titles by Russell Coleman, U. S. C.

CRATER LAKE NATIONAL PARK

Ellis M. Yarnell (DKA-'36), long a producer of excellent travel subjects, made this film two years ago. Now somewhat shortened, so it tells its story in 200 feet, it will be released in a series of travel pictures by Bailey Film Service.

Technics: Photographed on Kodachrome with a Cine-Kodak Special. Dupe negative and prints by Barkley.

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BOOK REVIEWS (Continued)

Wedge spectrographs of all of the more common types of filters are given. Even pola-screens come in for their share of consideration.

Following this, there are a few chapters dealing with developers, short-stops, fixing solutions, temperature control, rack and tank processing, continuous processing, techniques for washing the film, drying procedures, tropical processing, and so on.

Perhaps one of the most significant chapters is that on processing difficulties in which samples of film bearing various undesirable markings are presented along with explanations as to their causes and methods of prevention. Rather unusual, too, is the chapter on printers, and printing techniques in which the optical printer receives its share of attention.

It is difficult to do this book justice in a review of this sort. The topics mentioned are only a sampling of the contents, and, while they were of interest to your reviewer, another reader might select quite a different list. Regardless of the reader's tastes, however, he will find something new and something worth while.

J.H. McC.

DELTA KAPPA ALPHA

Pine-Keys



RICHARD NEAL

961 Third Ave, L. A.

MESSAGE FROM DICK NEAL (Cont.)

Our social activities should continue next year, because they are serving a definite purpose within the Fraternity. They are greatly enjoyed by all of us and they enable us to become more personally acquainted with our own members.

The above five points will serve as a general outline for us to work on during the coming semester. Each point must be expanded and specific duties assigned to fulfill its purposes. It is the duty of every member to aid in fulfilling these purposes, and in meeting any new problems which arise. Only by constant effort and co-operation can we maintain a professional fraternity that is respected by educational institutions and by the cinema profession.

Sincerely yours,

(Signed) RICHARD O. NEAL
President, Alpha
Chapter, D. K. A.

July 23, 1938.

HOW ABOUT IT?

How about this idea of getting pictures of all our members -- past and present -- for the purpose of eventually establishing a little rogues gallery of our own? I'm sure that our alumni will eventually become famous in the industry and it will be with no little pride that future generations of D. K. A. members will conduct visitors and neophytes through our still nebulous club-rooms and point out the various celebrities who started out as D. K. A. members.

J.H. McC.

AND RADIC -- ARE THEY DIFFERENT?
 (continued from page 20)

A more recent example of extremely fast cutting occurs in the Abel Gance production of Beethoven. In a subjective sequence the composer, upon his death bed, recalls the most important actions and incidents of his past life. There appear on the screen visual images existing but a fraction of a second. If a certain sound were to accompany each of these images, or "shots" nothing but a noisy hodge-podge would have been heard. The ear must be given time to orientate itself to certain sounds -- too much speed results in nothing gained. And this applies especially to the radio play, for there is no visual image at all to aid in accustoming the senses to the respective sounds.

To aid in understanding further this difference in sight and sound, and to judge its importance in connection with the film and radio play, a dramatic scene will be written in both motion picture and radio form. (The scene was suggested to the writer in an interview with Mr. Baz, chief sound technician at the N. B. C. studios in Hollywood.

The scene consists of a young man and girl riding in a car down the boulevard. Suddenly a dog runs in front of the car. The man slams on the brakes and the car stops but a few inches from the animal. Now, the sequence of scenes in a motion picture would be as follows:

(Continued on page 31)

ADVERTISE IN

THE CINE JOURNAL
 627 South Bronson
 LOS ANGELES

FILM AND RADIO

(continued from page 30)

1. A long shot of a car travelling down boulevard.
2. A closer shot of a dog running out in front of the speeding vehicle.
3. Girl throws her hands in front of her face.
4. Boy reaches quickly for the emergency brake.
5. Wheel skids to a stop, a few inches from the animal.

The scene has been completed in a few second's time, but the complete dramatic effect has been gained. The identical scene in radio requires much more actual time:

1. Announcer: "We now pick up our hero and heroine driving along Hollywood Boulevard in the hero's car."
2. Sound of the auto motor is heard.
3. Superimposed on Scene 2 is the sound of a dog barking in the distance, coming closer and closer to the microphone.
4. The girl: "Look out, dear -- that dog!"
5. The boy: "Gosh!"
6. Sound of tires screaming and skidding, and coming to a quick stop.
7. The dog yelps, unhurt, and runs away into the distance.
8. Running footsteps coming up to the car. The character, an Irish policeman, exclaims, "Be gorra now, you missed that dog by an inch."

Perhaps some critics would say that Scene 8 was unnecessary, but the writer believes most producers would insist on it, or its equivalent, being used. The chance should not be taken that some listener would not understand what had taken place.

In comparing the two methods it can be seen that the radio demands more time to "put over" certain action. Notice, for example, how the action of the dog is set in the two scripts. The motion picture may with one short shot give all the establishment necessary for the succeeding action, while the radio must slowly "fade-in" the sound of the barking. Of course, this establishing is aided a great deal by the accompanying dialogue, but the more the listener's imagination is allowed to work, the more effective the action.

The fact that the dog escaped being run over is shown in a second's time in the film when the wheel skids to a stop; the radio uses the dog running away into the distance. And just in case some listeners might not understand what had happened, the explanation is given by a third character. Not only were more scenes needed in the radio drama, but each scene on an average takes longer to carry over the idea of action. Radio, utilizing but one sense, cannot be hurried.

(Continued on page 32)

FILE AND RADIO
(cont. from page 31)

Mention was made in the preceding paragraph of the audience's imagination -- the more a person is allowed to imagine the more effective is the total reaction. Which media radio or film, allows the audience to mentally "see" more action?

Because one art is basically visual and the other completely aural, the two naturally vary in the impressions they make. The eye is much more the realist than the ear. Any slight disturbance in a supposedly realistic background is immediately obvious to the eye; it will take nothing for granted. In the sound-film there is a dramatic intergration of the visual and aural experiences which makes the impression highly realistic. Therefore, if the visual is to be believed, the illusion of reality must be carried out to a high degree.

The radio drama, dealing only in the aural, is not so realistic. When only the one sense is being used, less has to be given to make the dramatic presentation believable. Since only voice, sound effects, & music are heard there is no reality to destroy the sense of reality. The absence of human beings (in the visual), costumes, lights, sets, brings about a more firm belief in what is taking place. With only the voice, reality can be brought a little closer, and the imagination is allowed to create more impressions.

Because of this concentration of all action into sound, the radio's "blind" audience is much keener and more critical than the eye of the theatre-goer. So, it stands, that although radio drama is fundamentally less realistic, it conveys a great sense of reality.

(continued in next column)

ART OF MAKE-UP
(cont. from page 19)

The eyebrows are then penciled with a dermatograph pencil and the eyelashes are beaded by using masque or cosmetic. The powder from the lips is removed by running the tongue over them.

This business of running the tongue over them is used to give the lips that "luscious" appearance during shooting which comes out so well on the screen.

During shooting on the set or on location, make-up has to take a certain amount of beating, which it does. However, there are always make-up artists on the sets to touch up the bad spots after fights or the ardent love scenes. Some stars find that make-up is unnecessary.

Make-up for Technicolor pictures follows the same basic technique as the panchromatic, but the colors used are different. With color make-up, more than black-and-white more actors can appear before the sensitive lenses of the cameras in the flesh. However, for character work make-up is just as necessary as ever.

The Finish

The two discussions -- on speed of perception and realism -- in radio and motion pictures, do apply to every scene in both media, and must always be taken into account. Writers, in adapting a film story to radio, and vice versa, must be cognizant of the differences encountered. Many a scene in the film and on the air has lost its effect because the writer could not accustom himself to the peculiarities of that certain medium.

In succeeding issues other functions of radio and film will be discussed.

TITLES

"IN THE MODERN MANNER"

see:

"RETRIBUTION"

"THE LEAST TERN"

"HAMBURG IS DECEITFUL"

"ABC OF POTTERY MAKING"

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Dan Wiegand
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Hi ya!

Listen yous guys, there's been some talk of a banquet what type I don't know neither do I know the time, place or the price or what we will get to stuff our faces with, except a fork, knife and a spoon. Anyhow you three muggs be there and pay the price of admission or suffer the results with the rest of us who don't show up. I certainly am not going to the Carolina Pines, Sunday nite Dec. 1st at 6:30 P.M. and pay the price of \$.95 You would almost think they would tell you something about where it was going to be and what the occasion was but who cares as long as you get there

"uncle" john - "Long" john +

THE UNIVERSITY OF SOUTHERN CALIFORNIA
UNIVERSITY PARK
LOS ANGELES

April 22, 1941

TO THE EDITORIAL BOARD:

This is just a reminder that your manuscript for the last issue of the NEWSLETTER was due at my office on April 19.

Will you get the material off today so that we can again bring the issue out on time?

Thanks,

Jack McClelland

JMc:cy

THE UNIVERSITY OF SOUTHERN CALIFORNIA
UNIVERSITY PARK
LOS ANGELES

April 22, 1941

Mr. Herbert E. Farmer
653 West Thirtieth Street
Los Angeles, California

Dear Mr. Farmer:

There will be a meeting of the Executive Committee on
Friday, April 25, 1941 at 7:00 P. M. in the Cinema
Building.

Please plan to attend.

Cordially yours,

Jack McClelland

JMc:cy



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COVER PICTURE

Production still from Robert Taylor's
Sculpture in the Making
by Gene Moriarty

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University of Southern California
Department of Cinema
University Park, Los Angeles



RECENT EDUCATIONAL FILM DEVELOPMENTS

by WALTER EVANS,
DKA Associate

With the great national demand for trained technicians and workers, new and quicker ways of training them will be bound to result. We come immediately then to the immense importance of the motion picture, as a vital aid in training men in the army or navy. The United States Army Signal Corps, has for many years produced and used instructional films. With the mobilization of the National Guard, and the expansion of army personnel with Selective Service Men, the need for methods of teaching essential facts to large numbers in the briefest possible time has become imperative. According to Maj. General Jos. A. Mauborgne, Chief Signal Officer of the U. S. Army, motion pictures "are just as important as iron and steel."

In addition to technical films, the screen will be used as a means of building morale, both with the armed forces and with the public at large. We have just viewed a British documentary film produced by Anthony Asquith for the Ministry of Information titled "Channel Incident." This film re-enacts an episode of the evacuation at Dunkerque. News reel backgrounds are inter-cut with dramatized scenes to bring a life-like realism to the screen. As a means of reporting and crystallizing a concept, such as the courage under fire of the women of Great Britain, this film is a classic. We urge film students to view it, as an example of the possibilities of films for "morale."

Many of you know of the recent appointment of Kenneth MacGowan, Hollywood producer, as production director for the Council of National Defense of

Commercial and Cultural Relations between the American Republics. This title in itself is sufficient to indicate the potential scope of the motion picture in helping solve our own national problems, of creating better understanding between peoples of different interests and even various languages.

We should report a recent gain in the number of films produced dealing with American History. Such films as **Our Declaration of Independence** by Academic Films, deal with the past and not the present, hence have a limited value compared with current documentaries, and might embarrass present day "aid to Britain" adherents. Perhaps Clifford Nelson of San Francisco with his outstanding films **Sierra Nevada** and **Mystic Wonderlands of the Northwest**, is using the screen medium more effectively to bring to us all a deeper appreciation of all that is unchangingly great and beautiful and worthwhile in America.

Ministers have long been conscious of the influence of motion pictures on people, particularly adolescents. The filming of several stories from the Bible recently has stimulated the church and Sunday school field to give consideration to utilizing motion pictures to achieve their objectives of teaching Christian doctrine. Cathedral Films, headed by a young Episcopal clergyman, Rev. James K. Friedrich, has released such films as "A Certain Nobleman," "A Child of Bethlehem" and "The Prodigal Son." Dr. Robert Taylor, U. S. C. Dean of the School of Religion, has collaborated with Rev. Friedrich, writing the teachers "guides" which accompany the films.

. . . Please turn to 19 . . .

DKA MOVES ON

by JACK McCLELLAND,

National President, Delta Kappa Alpha



Another milepost has been passed and the DKA Limited thunders on! The amazing part of it is that the pulsating and roaring juggernaut that is Delta Kappa Alpha was, only a few mileposts back, a gasping one-lunger on a most uncertain track. On several occasions, we old timers thought that we could detect the final wheeze but somehow she staggered through. Now, we have power to spare, the track is clear, and the world lies before us.

To substantiate these claims let's take a quick look at the accomplishments for this year. Of primary interest is the active roster. It is a pleasure to report that for the first time in many years, the Alpha chapter has built its membership to the limit prescribed by the Constitution. Of even greater importance is the fact that the members all enthusiastically participate in fraternity activities and no longer have to be urged to come to meetings.

As evidence of this high morale, I should like to call attention to some of the events of the past year.

Take, for instance, the First Annual Delta Kappa Alpha Photo Salon held last fall. Entries galore were received from all over the University and an impressive display of prints more than filled all four walls of the large seminar room. With Buddy Longworth of the Warner Brothers' still department acting as judge, the event proved to be a sig-

nificant step toward calling attention to the fraternity and its importance in the University program.

As for new associate members, Delta Kappa Alpha made up in quality what it lacked in quantity this year. You all know and admire Brothers Keighley and Metzler. Their years of service to the motion picture industry and their expressions of confidence in the coming generations were most encouraging. We are looking forward to many years of pleasant association with two men who are tops in their lines.

This year, too, DKA has assumed certain responsibilities in campus affairs which are planned to extend its influence beyond the walls of the Cinema department. Aside from the notably successful all-university shutter-bug jamboree held at the Academy Review Theatre during the recent Studio Still Mens' Salon, the fraternity acted as sponsor for the cinema exhibit for the annual High School Senior Day in the gymnasium. The crowd gathered about the cinema corner spoke well for the care taken in planning and putting into operation the various activities.

Space does not permit further listing of this year's accomplishments but the above is certainly adequate to show that DKA is not stagnating. As a matter of fact, I'm darned proud of it—aren't you?

DKA on the HANCOCK EXPEDITION

by CHESTER L. HOGAN,

DKA Alumnus

The Allan Hancock Expeditions on the *Velero III* have been so widely publicized during the period since their affiliation with the University of Southern California that undoubtedly most readers are already familiar with their itinerary and their scientific accomplishments. A slightly different approach to the activity of the expeditions might be had through the experiences and problems of the staff photographer, a position which I held on the cruise to the Caribbean during the months of March, April and May 1939.

For 16mm work I chose the Bell and Howell 70DA which, though light, was considered the most rugged. Unfortunately this camera lacked any mechanism for making fades or dissolves. A magazine-loading B & H was also taken for quick work.

As the expedition was to cover many phases of photography it was necessary not only to choose good 16mm cameras, but 35mm cameras, 4x5 still cameras and extras of each type. The photographic work was to cover publicity, educational features and scientific photographs.

The type of lenses for the 16mm cameras ranged from 15mm to six inches. The telephotos were used mainly for increased image size rather than for distant shots. A special Zeiss f.1.4 1-inch lens was used to advantage in many places where the dark jungle growth overhung desired views and in native huts which invariably had no windows. Of inestimable value were the angle viewfinders used on all 16mm cameras, and without which many prize scenes could not have been taken. Often to secure good pictures of natives it was

necessary abstractly to focus the camera through the angle-finder and while talking to a companion, press the camera release button without attracting the subject's attention.

The test of all the preparations we had made came on our first landing of importance at Clarion Island, off the coast of Mexico. From the boat's deck the landing appeared to be one of beautiful simplicity. Being one of the most excited, I went ashore with the first load of scientists. This was a mistake. Our sailor decided to row the skiff with its load of seven men directly to the beach in the center of the small bay. About a half mile from shore we passed through some mild combers which were breaking on the coral reefs underneath—ahead of us lay the smooth quiet of the lagoon. At this particular moment one of the men glanced back and to our horror there came the first of six giant towering breakers, each over fifteen feet in height. In my excitement at the first landing I had brought practically every camera ashore with me. This was my only thought as the first wave hit the skiff and tipped it practically vertical, leaving it filled with water. The other five waves followed the same procedure with the resulting damage. The man in the bow of the boat took the full force of the waves and apparently this was the only factor which kept us from being completely submerged.

To make matters worse, we found when the waves had passed that the underwater coral heads made further rowing impossible, so we had to shoulder our equipment and wade the remaining distance to shore. It seems unbelievable, but none of the camera equipment was lost or even badly wa-

ter-soaked because most of the things had been floating in their own separate cases in the bottom of the boat. After this instructive experience, if a rough landing was anticipated a large waterproof bag was used to carry the cameras ashore.

After the locality for a landing has been chosen, just what to expect ashore becomes the next problem. The scientists usually choose each locality on the basis of certain expected findings. For the photographer, however, each new locality is a complete blank. As soon as a landing is made everybody scatters to the four winds and the photographer is left to follow one person or choose his own pursuits.

As the expedition is run on a rather definite schedule a landing usually consists of not more than two days at each designated spot. The photographer usually is given some idea as to what is expected to be the most likely subject of the particular place, be it an Indian village, marine collecting grounds, or particular bird or botanical specimens worthy of recording on color film.

The Indian villages of the San Blas country located along the coast of Panama just east of the canal offered the most interesting cross-section of native life of the expedition, although they proved to be the hardest photographic subjects. A few tourists and trading boats have familiarized these Indians with the intrinsic value of modern trinkets, money and cigarettes and so in order to obtain photographs, a little gift of insignificant value is necessary. The

women with their colorful costumes offer the hardest subjects to photograph but with a great deal of careful planning and some monetary bribery we were finally able to secure some photographs of them. The women believe the "evil eye" is pointed their way along with the camera!

The most annoying problem in the Indian villages is the small boys—their faces are always appearing in the camera field at unexpected moments. By sending small boys on an errand for you or by having some member of the party decoy their attention much of this problem is obviated.

Other phases of the expedition covered the photography of cities, towns, and all subjects relating to them because a film, unless very short, must be relieved from too scientific an approach. The Carribean Sea has many islands with beautiful and interesting cities such as Port 'O Spain, Trinidad, Wilhelmsted, Curacoa, and the cities of the mainland of Panama, Colombia and Venezuela. Each has its particular lore of geographically and historically remembered locations.

The photographer's work did not end with sundown. All of the day's black-and-white negatives had to be developed and sometimes prints made. Once a week short test strips of negative stock were exposed in the 16mm cameras to check motor speeds and mechanical difficulties. This strip was compared with a test strip made before we left and any necessary corrections

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HISTORICAL SKETCH OF SOUND PICTURES

By LEWIS W. PHYSIOC,
DKA Associate

About the year 1906, a young man, working at the old Fourteenth Street Theatre, used to sneak down from the paint bridge to watch the "moving pictures." In those days they were projected upon a thin white curtain lowered at the end of the vaudeville acts. They were used as the "chaser."

The subjects were two hundred feet long (the longest strip then manufactured), taken from a single point of sight. In general they showed any kind of action. There was a scene of the naval maneuvers, a hansom cab driving down Fifth Avenue, a boxing match and the like.

Back stage, a clever fellow was working sound effects. For the battle ships, he had a quantity of fine shot in a box and rolled them back and forth, imitating the sound of heavy seas breaking over the bows of the ships. Now and then the great guns sputtered forth fire and smoke which the fellow simulated by a husky stroke on the bass drum. He had it nicely timed, waiting just long enough to compensate for the difference in the velocity of sound and sight. He watched the feet of the trotting horse and struck two cocoanut shells on a marble slab; and when the boxers struck each other on the jaw, he slapped a leather cushion.

The audience applauded. They evidently considered it a realistic effect. This probably was the first attempt to synchronize sound and pictures.

The young back-stage observer harbored a secret ambition to become associated with this new form of entertainment, but he dared not admit it to

anyone. The legitimate stage fraternity was greatly prejudiced against the pictures. Even when times were bad and poverty pinched and actors tried to frighten away the old wolf by threatening to join the movies, they sneaked in through the back door and appeared before the camera disguised in false whiskers and green goggles.

However, the young neophyte soon shocked his prejudiced associates by announcing that he was art director (they then called it "technical director") for the Cameraphone Co., the **first talking pictures**. They were operating in a small room over Daly's Theatre. What a wonderful system they had, too, when we review it according to modern motion picture practice. They merely turned on the phonograph, using any stock record that suggested a good subject, rehearsed the actors in following the words and music as closely as possible, then photographed the proceedings.

It was the interesting proposition of using the voices of Len Spencer and Ada Jones, Collins and Harlan and other favorite recorders of the day, with the photographs of any actors who had the nerve to pose for them in the face of so much prejudice.

The next step in the system was to try and start the record and projector together and keep them in synchronism by means of a governor attached to the projector. Any approach to success depended entirely upon the skill of the operator. Some of them were very clever. Musical numbers gave little trouble.

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STUDIO BUDGETING and the STUDENT

by ROBERT FORBES,

Head of Budget Bureau, Paramount
Studios As Told to Jack Herzberg,

DKA Alumnus



Not so long ago a group of movie enthusiasts started to make a big production—big for amateurs in the 16mm. field. The entire group spent several hours on a story and shooting script, the technicians and cast were chosen, and work started.

For the first few days all went well, then came trouble: money, film, camera, weather, etc. The climax was a fight among members of the group.

The use of a **budget** would have eliminated 90 per cent of the trouble, but amateurs completely overlooked the budget, which is one of the most important considerations of a film studio.

First problem of a major studio is the story. When a story is presented, the front office considers it in relation to cost as well as entertainment value. The budget bureau estimates the cost of the picture. If the estimate is higher than the figure planned by the **front** office, the story is cast out.

Full estimates are broken down into scene costs. Relative cost of scene and dramatic value is determined. If too high it must be "written down" in cost by eliminating extraneous sets, characters, etc. This gives a check on scenes of dubious value which do not warrant the added expense of individual treatment.

The budget bureau exercises cost control over production. It must see that costs don't run over the estimates. Final plans are never approved until all costs are within the budget. Daily reports tell the progress of each picture, and its relationship to its budget.

We can see that amateur budgeting is the same in principle as the studio, although different in detail.

In studio procedure every problem must be solved before it is met, hence scenes are minutely dissected to determine their exact allotment in the budget.

In individual budgets we are interested in the cost of each problem, therefore an estimate from each department concerned with the picture's production is necessary. The following questions and costs must be considered: Story, scenario; producer and directorial staff; players; cameramen and equipment; lighting; wardrobe; music, sound recording effects, and royalties; production staff; locations; sets, dressings, and props; transportation; living expenses; overhead; insurance and taxes; tests; cutting, editing, projection, stock shots; film, laboratory, and special effects.

The list is imposing, but it must be estimated accurately down to the last detail. An item not listed above, but equally important, is shooting schedule. Everything is geared to the number of days allotted to a picture. Extra days mean extra costs.

And so with the amateur—if a day element is set and maintained, a definite feeling of major studio pressure will be felt, and with it will come the end of unnecessary delay that accompanies student work.

The suggested procedure for the student is to make an actual miniature budget and stick to it. Go into detail in making out the complete shooting script, breakdown, and production schedule. As you go along you will undoubtedly find new ideas to incorporate into your budget that will give you better pictures.

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CINEMA

GOES TO TOWN

Once each year a sound business enterprise audits its operations to ascertain their true effectiveness. This statement is an informal, unofficial check up on where we stand today in our Cinema program.

Several items warrant special comment this year. Have you seen the new camera and editing facilities? Have you been inside the new 35mm projection room? Are you acquainted with the outstanding Hollywood experts now on our faculty and the new intensive courses which they offer? Do you know who constitutes the recently inducted and very resplendent Cinema Advisory Committee? Here's how things stand:

With What Do We Work?

You probably know the Old Architecture Building, which started out years ago as a Chemistry Building. It now houses the Cinema workshop. It has been equipped with camera laboratories, dark room, film editing quarters, sound recording studio, and a projec-

tion room. Our most recent addition is a make-up room with the most modern and efficient lighting set-up to be had. This room and its appointments have been made possible through the generous interest of Mr. Abe Shore, Director of Make-up for Max Factor and instructor for our make-up classes.

Last October we were able to make a three-way deal which brought us the use of the 200 seat auditorium in the new Harris Hall of Fine Arts, plus a pair of 35mm. RCA sound projectors. Now we are holding a film-clinic every Monday afternoon, with great films of past years as subjects for discussion. It's a far cry from Room No. 3, Old College!

Over a period of the past two years the Department has been accumulating a fine library of film scripts. Between two and three hundred are now bound and available in the Doheny Library Reference Room.



Left to right: Fred L. Metzler at initiation banquet; Bill Goodfellow receives DKA award for best still in annual fraternity salon from Buddy Longworth, Still Photographer at Warner Bros. as Herb Farmer, Alpha President, looks on; Lewis Physioc "kibitzes" at Metzler banquet; Boris Morros, DKA Associate.



by **WARREN P. SCOTT,**

DKA Associate

The Cinema Workshop, instituted this year, now serves as a center for all advanced studies. It is currently undertaking the production of educational films for other units within the University. "Yours for the Taking," a public relations and student-training film, is being made for the Doheny Memorial Library. A classroom film for the Harris College of Fine Arts and Architecture entitled "Sculpture in the Making," is also in production. There is in the offing a series of studies for the College of Engineering to show the relationship of descriptive geometry to various engineering processes. Next year we plan to go in more for dramatic materials.

As to production among the undergraduates, excerpts are currently being produced from successful films of recent years following the precedent set by drama schools in starting beginners on scenes from the classics or on one-acters.

What About the "Profs"?

The Department now has two full time men: National President, Jack McClelland, handling the basic work in motion picture techniques, yours truly handling history, story material, interpretation—both collaborating in the Workshop. Around this nucleus has been gathered a group of extremely able and prominent specialists.

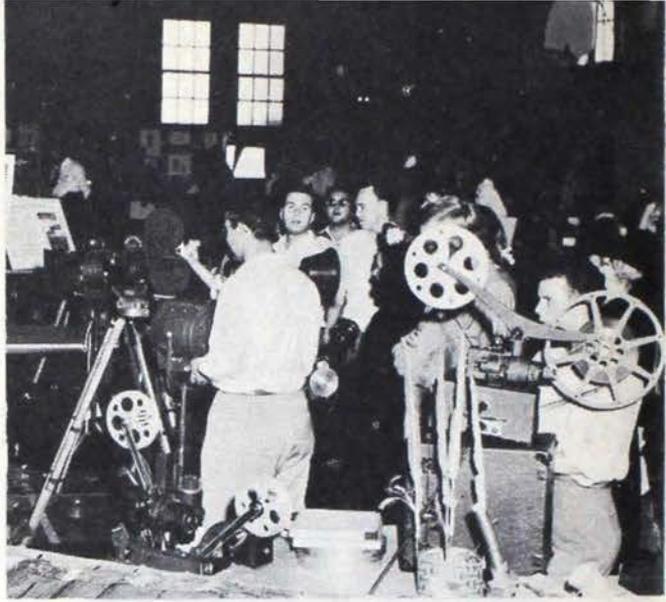
Charles A. Buckley, Vice-President and legal counsel for Fox West Coast Theatres, offers an extensive junior-level course for Cinema and Commerce majors in "Distribution and Exhibition."

A. E. Freudeman, for some time one of the key men in the Paramount Art Department, offers an advanced seminar in "Art Direction," for graduates in Architecture and Fine Arts.

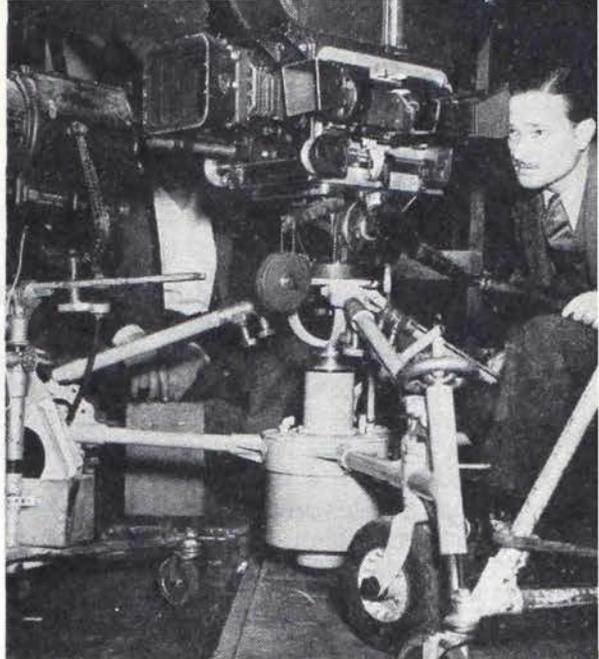
William Keighley, ace director for Warners, offers a basic "Cinema Directing" course for seniors as well as a technical seminar in the same subject for graduates in Speech and Cinema.

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Top to bottom: Bill Poulson and Jack McClelland checking sound; Newsreel recording in Hancock Building; Production class at work; Cinema Dept. High School Day exhibit; Donaldson at main recording amplifier.



Top to bottom: Don Duke and Herb Farmer shoot organ feature for Trojan Newsreel; John Cromwell's initiation; Gregg Toland, DKA Honorary; Cromwell directs cinema students; William Keighley, DKA Honorary, and class on location.



DKA on the HANCOCK . . . from 7 made. The magazine camera could not be inspected in this manner so it had to be carefully inspected visually.

Tropical moisture, salt spray and fungus have a bad effect on lenses so each night every lens was taken off and cleaned. One of the most troublesome annoyances was the keeping of tripod pan and tilt heads in good working condition. The metal of which they are constructed corrodes rapidly in the tropics, sometimes completely locking the heads.

After the day's marine collecting either from the small dredge boat or from the catch taken by the *Velero III* itself, particularly interesting or colorful specimens had to be photographed immediately before they died. This was done in specially constructed aquaria within the dark room. Other details of the night work covered flash-pictures showing the scientists dipping with long-handled nets for the many fish attracted by the powerful lights which were lowered over the side of the boat. These shots were taken in both black-and-white and color. The afterdeck of the *Veiero III* is fitted with individual tables and working trays for the scientists to mount and properly label each day's findings. This meant floodlighting the deck for exterior night shots for both motion pictures and stills.

It might be well to mention the uses to which some of the lens attachments were put. The pola-screens were used to advantage in back-lighted shots but couldn't be used in sea shots because of the abnormal rendering of the blue of the ocean. The haze filters were used only slightly as there was not one cloudy day on the whole trip. The main purpose for which I employed the haze filters was to cover the lens when breaking waves or spray showered over the camera!

An especially attached range-finder on the Bell and Howell cameras made focusing a simple and accurate matter. Regardless of literature to the contrary, correctly focused lenses have better definition than lenses of the 1 inch focal length which depend on the inherent depth of focus.

It might be entertaining to recall a few amusing incidents of the expedi-

tion. The first occurred during the shooting of a mirage. Late one afternoon the watch officer spied a beautiful mirage of an island in the distance. It was such a clear one that even the beach could be clearly made out, so, with a six inch lens we shot up a great deal of footage in color. As we approached, the mirage did not disappear but instead turned into an actuality—a factor attributed to a slightly misplaced bit of geographic knowledge!

At White Friars Island we found it necessary to land on the almost inaccessible towering cliffs by jumping from the skiff which was rising and falling ten to fifteen feet with the surge and hoping to achieve a toe-and-hand hold. Upon reaching the top of the island I shot one hundred feet of color on some very prized bird specimens only to find that the camera was not loaded! In our haste in leaving that morning I had picked up the wrong one of two identical cameras!

Perhaps the most trying ordeal of this type of photographic work is the necessity for a dual, yes, even triple existence! When a shore party gets ready to leave the boat it is desirable that we be in an advantageous spot to show the skiff being lowered from the davits. Then you must achieve a seat in the same skiff yourself. After you have taken a long shot of the approaching island foregrounded by the heads of the scientists in the boat, it is almost an expected fact that you should be first on land to show the same heads face to face as they land on shore. This necessitates a bit of fast wading on your part—and no little ingenuity.

Perhaps a more interesting fact than the scurrying haste of the photographer is his unique personal appearance when at work. With one 16mm movie camera and its tripod over your shoulder, two 35mm still cameras hanging about your neck (one for color, the other for black-and-white), from the other shoulder hanging a large bag containing a 4x5 speed graphic, plate holders and film for all cameras resting on top of a badly battered lunch, and around your waist, one canteen, two or three belt compartments with exposure meters and accessories—you are indeed a walking hazard for the camera insurance company.



SHOOTING BIRDS —with a CAMERA

The Story of Ed Harrison, DKA Alumnus,

As Told

by FRANCES ROBERTS

What started out to be a hobby has developed into a full time job for Ed Harrison, DKA '37 Alum. He is devoting his entire time to the production of films on Natural History subjects and birds in particular. He finds bird photography a fascinating occupation which requires plenty of hard work and patience. But the results usually justify any amount of trouble in making the film.

To take pictures of birds one must know where and when to find them. To make a worthwhile picture it is necessary to work when the birds are nesting so you can be sure to have them for the entire film. Nests are nearly always too much concealed for suitable pictures, but they can be uncovered to a certain extent with the use of care and judgment. If the nest is unduly exposed the birds may desert it, or an enemy may find and destroy it.

Most of the work is done from a blind which should be set up a day or two in advance to give the bird a chance to become accustomed to it. A blind is not always necessary if the birds have small young ones, or when you can shoot from a sufficient distance, or when they are nesting in colonies. In working from a blind it is better to have two people enter the blind, and one, a "go-er away-

er," leave. Birds cannot count and will feel safe and act normally if they feel they are alone.

When birds nest in colonies it is nearly always possible to make a life cycle film within a few days, as there will be eggs and young in every stage of growth. With individual nesting birds it is necessary to make many visits over a period of weeks, depending on the length of time the young remain in the nest. Weather is a prime factor, and lighting is another problem. Not all of the difficulties can be overcome in every case. Sometimes it is necessary to use more than one nest of the same species, or to take what you can and wait until the next year for additional shots.

Birds have a habit of nesting in rather inaccessible sites, in trees, in caves, on cliffs, off-shore rocks and islands. Various kinds of field equipment are necessary to reach these places.

Ed's photographic equipment consists of a Graflex and Leica cameras for still pictures, and Bell and Howell cameras for the movies. He uses an Eyemo occasionally, but practically all of his movies are 16mm. A magazine-loading camera is extremely useful because of its light weight and convenient loading. The

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GOES TO TOWN . . . from 11

William Cameron Menzies, eminent designer of such films as GWTW, and "Our Town," offers a junior-level course for Cinema and Art majors in "Art and Motion Pictures."

Fred L. Metzler, Treasurer and Business Manager for 20th Century-Fox, offers a graduate seminar for commerce and cinema majors on "Business Problems of the Film Industry."

Dr. Boris V. Morkovin, Professor at the University offers "Social and Psychological Aspects of Motion Pictures" and "Aesthetics of the Cinema."

Boris Morros, noted music impresario, former head of Paramount Music Department, and now an independent producer releasing through Paramount, offers a junior-level course on "Music in Motion Pictures," covering the whole range of music and showmanship.

Lewis Physioc, scenic artist and several years with the University, holds down the home plate on "Motion Picture Photography."

Dr. Ernst Toch, widely esteemed American composer of many film scores, offers a seminar for graduate music students in "Music and Direction."

The New Advisory Committee

President Rufus B. von KleinSmid recently invited a group of prominent executives to counsel with him on the educational policy of the University relative to Cinema and the facilitation of the University's relations with the industry. Among its members you would know: **John Considine** of MGM, **Cecil B. deMille** of Paramount, **Walt Disney**, **Howard Estabrook**, **Y. Frank Freeman**, Paramount and President of the Producers' Associa-

Don Gledhill, Secretary of the Academy of Motion Picture Arts and Sciences, **Col. Jason S. Joy** of 20th Century-Fox, **Jack Lawrence** of the Motion Picture Producers and Distributors of America, **Sol Lesser** of United Artists, **Frank Lloyd** of Universal, **Kenneth Mac Gowan** of 20th Century-Fox, **Kenneth MacKenna** of MGM, and **Henry M. Warner** of Warner Bros.

Each of these men has exhibited a sincere and helpful interest in the work being done at the present time in the Department. All were impressed with the importance of the graduate work program under which students working for professional standing in the professional fields—such as architecture, commerce, drama, education, electricity, fine arts, literature, and music—can acquire an acquaintance with the application of their studies of the film industry.

Several significant proposals came out of this meeting:

1. To continue the collection and codification of data for the teaching of Cinema.
2. To undertake an all-industry census operating on a continuing basis to provide scientifically accurate data on various current and recurrent problems.
3. To begin a long term study of the effects of public opinion on the American film and conversely the effects of the film on public opinion; in collaboration with the Academy of Motion Picture Arts and Sciences.

They as well as those of us who are standing-in here pitching, are looking forward to even better things to come.



FOX WEST COAST THEATRES

"The Place To Go"

HISTORICAL SKETCH . . . from 8

This idea — The Cameraphone — was conceived by one James A. Whitman; but it being somewhat of an encroachment upon the silent pictures met with no encouragement from the producers. There was a persistent cry that "the people didn't want them." Ever since the inauguration of public entertainment there have been sages who always claimed to "know what the people want."

Despite all opposition, at the end of two and a half years Whitman was operating a tremendous plant (for those times) with an extensive recording department licensed by the Columbia Phonograph Co., machine shop, matrix and moulding departments, a large orchestra, a numerous stock company and hundreds of trained operators on the road and in all the large cities. They used the Columbia Hiamaphone, a loud speaking phonograph, the principle of which was an amber friction shoe for amplifying the ordinary record.

This company represented one of the most imposing establishments in the picture business of that period. It was the cause of considerable uneasiness to the powerful Motion Picture Patents Co., which was, of course, the loudest crier of "no talking pictures."

A most interesting feature of this company was the fact that it was the first to invite the talents of headliners in musical comedy and vaudeville, paying them handsome fees for their services. Among them was a "whirlwind" Eva Tanguay, to whom they paid \$2500.00 for singing her famous song "I Don't Care." This was probably the first big movie check.

Despite the ultimate failure of the Cameraphone and the general cry of "no talking pictures," there were many others working on the idea. There were the Cinemaphone, Webb Talking Pictures, Gaumont, O. E. Kellum and others.

When the Cameraphone Co. suspended operations, Thomas A. Edison became interested again. We say again, because it is not generally known that some of Mr. Edison's earliest experiments anticipated the idea of synchronizing the record and film. He engaged Daniel Higham, a man of great mechanical genius, the inventor of the

forementioned Hiamaphone. The present writer was chosen as his assistant.

Higham had the task of designing for Mr. Edison a machine similar to the loud-speaking Columbia Hiamaphone without infringing his other patents. The Edison Co. eventually acquired these patents to insure the best possible results. In addition to the loud-speaking phonograph, Higham devised a mechanical amplifier which embodied the amber frictional device and an application of the lever. This amplifier, aided by some new ideas of his regarding mechanical recording, permitted of recording very delicate sounds. His most important contribution was the mechanical synchronizer which provided for making the picture and record simultaneously, for the first time.

Efforts have been made to secure some of these early attempts of the Edison Co. as a matter of historical interest and as a comparison with the elaborate productions of today. It is also interesting to speculate as to the influence on the industry had Edison continued his experiments. Even then he was close on the heels of electrical recording, electrical amplification, and the synchronous motor, all of which he might have availed himself.

And the Kinetophone productions were comparable to those of contemporary silent pictures—even to some of the first of modern sound films. There were commendable renderings of the classic dramas and operas, utilizing natural backgrounds—"The Bells," "Which Shall It Be," "The Bohemian Girl," and others, many of which were subsequently produced.

A striking and pathetic instance as to their value as a record for posterity was furnished when the surviving member of the celebrated team, The Rogers Brothers, viewed a Kinetophone picture made shortly before his brother's death. The late, well known, Edmund Breese thrilled at seeing himself in a tabloid production of his famous "The Master Mind." The popularity of the Kinetophone was further signified by Mayor Gaynor, of New York, having used it in campaigning for his election.

About the time the Edison Kinetophone was ready for the public, this company exhibited an attitude that cannot be explained. It may have been

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RECENT EDUCATIONAL FILM . . from 4

There is an ever increasing number of educators, students, writers and lecturers who are choosing the camera rather than the pen to record and communicate their observations to others.

An illustration of this point, that could apply to many other events, is the production of the campus news reel at U.S.C. Recently, the University dedicated the magnificent new Hancock Foundation. The news reel crew were on the job to record all events in color film including the direct recording of the dedication speeches of President von KleinSmid and the donor, Capt. Allan Hancock. What spoken or written description of this day will be comparable to this film for the student of 1991?

STUDIO BUDGETING . . . from 9

When you have mastered budgeting your pictures, try charting your picture scripts before you start shooting. Break the script down into graphs. Consider the time elements in relation to the action and continuity. Are there two heavy scenes of action following each other? Do you have a steady succession of slow scenes? Is your picture well balanced?

The result of budgeting will amaze you !

In these days of distorted radio news, censor controlled press, and "prudent" speech, the authentic documentary film, may emerge as the only valid record of events in our time.



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HISTORICAL SKETCH . . . from 18

due to Mr. Edison's well known trait of sometimes underestimating some of his most valuable ideas. Or, most likely, it was the pressure of the Patents Co. and their cry of "The people don't want talking pictures." It is generally believed that they considered the talking pictures injurious to their interests; and the Edison Co. was in the embarrassing position of being a member of that same patents company.

This last reason was probably responsible for the Kinetophone being introduced as a vaudeville feature of the United Booking Co. It was also the subject of a controversy between the booking company and Percy Williams who had just sold his interests to the United Booking Co. with a proviso that he would not re-engage in the vaudeville business. They proved the contention by buying it themselves. It became a headline attraction of unquestioned popularity, in proof of which we recall Zitel's famous Vaudeville Chart in the Evening Journal. For many months it read: "Edison Kinetophone runs first. . . ." "Eva Tanguay comes in second," etc.

But during the entire time it suffered the enmity of all connected with the silent pictures. Rumors were set afloat, by some more favorably inclined, that the operators were purposely paid to throw them out of synchronism. The operators were said to be antagonistic toward the Kinetophone pictures for various reasons—chief among which was the lack of extra pay for what they considered an added responsibility. At any rate, the Kinetophone was suddenly recalled long before the expiration of the contract.

Although the attitude of the Edison Co. suggested an acknowledgement of failure, there were many who refused to accept that assumption. They suspected other, more restraining, influences.

Many other bright minds persisted in their experiments to associate those two wonderful systems of reproduction—the phonograph and the motion picture. What could be more attractive to the scientific mind. Here was one system reproducing the speech of mankind and his wonderful musical accomplishments, independent of action; the other reproducing the action without the sound

accompaniment. Why should not the co-ordination of the two be the ultimate achievement?

We now introduce an interesting sequel to the foregoing discussion; and it illustrates the persistence of the student mind. After the retirement of the early "Talkies," the wise-aces began to buzz again. "I told you so" was heard on all sides. Some among them, a little more receptive in their attitude, said the talkies would never be successful until it was possible to put the record on the film simultaneously with the picture. They acceded to this with a sort of reservation which seemed to imply a suggestion of the impossible. They little realized, however, that their speculation embodied a prophecy. In truth, some of the most eminent scientists could not foresee any possible connection between this remarkable combination of sight and sound and that mysterious force at first called wireless telegraphy and now known as radio. However, there were a few who were beginning to observe this relation. It soon led to the conception of converting sound waves into electrical impulses and, again, these impulses into a source of light that would register upon a sensitive emulsion; and then reversing the process, i. e., re-converting the electrical impulses back to their relative sound waves. So, we soon began to hear of such names as the great Swedish inventor, Dr. Lee De Forest, and his "Filmotofilm;" Delmas A. Whitson and his "Photophone." Others experimenting along the same lines were Professor J. T. Tykociner of the University of Illinois; Grinnel Mathews of London, England, Sven Alson Bergland of Sweden; Eugene Lauste of France; Vogt, Engle and Massole of Germany; and William F. Alder, a former cameraman of Hollywood.

Their claims of priority are rather submerged in the actual developments of the large corporations like Fox-Case; Bell Telephone Co.; R. C. A.; Western Electric; ERPI and the major motion picture producers. The most dangerous threats to these big interests were the experiments of the young Los Angeles inventor, Delmas A. Whitson. Not only was he granted rather broad patents on a system of recording on film by

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SHOOTING BIRDS . . . from 15

70DA has advantages in this sort of work, with superspeed (128 frames per sec.) making wonderful flight shots.

It is possible to get close to some birds, but more often it is better to work from a distance of 50 to 100 feet. The use of several different lens-lengths, including a 12½ and 20 inches, is required. These long focal length lenses are adapted to fit all the cameras. The adapter provides one of Ed's greatest advantages—it shows the object right side up and going in the exact direction

Ed makes black-and-white stills as well as color, but practically all of the motion pictures are in Kodachrome. He has made life histories of several species, many groups of short scenes of birds in close relationship, also travel films showing bird life in different localities.

The Bell and Howell libraries have recently acquired several of these films, which are being released under the name "Harrison-Roberts Wild Life Films." Ed and his partner, Frances Roberts, also use the films for lectures, and furnish numerous stills for magazine articles.

It might seem that museums, bird clubs, and scientific groups would be more interested in this sort of work than others, but we find the general public equally interested.

Not many people have seen an Eagle in its nest, or Hawks feeding their young or a young White Pelican thrust its long beak far down the parent's throat and eat until it is too dizzy to stand, when the parent finally decides it has had enough. It is fun to make films on strange birds in far away places, but the birds most people ask to see are the visitors to their own yards and gardens—the so-called Common Birds.



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HISTORICAL SKETCH . . . from 20

polarized light (utilizing the Kerr Cell) but he actually claims priority in the use of the photo-electric cell for reproduction.

This latter patent has been pending since 1918, and if granted and adjudicated, would, indeed be a serious threat; because no matter by which method the record may be made, it must be reproduced by means of the photo-electric cell. Close upon his heels came Dr. De Forest, who actually preceded him in giving a practical demonstration. In substantiation of this we quote from the *Radio Journal* of September, 1922—"It seems certain that the Swedish inventor, De Forest and Whitson have both reached the same results. Whose is the better invention for commercial use, remains for the future to determine." Sad to say, this "future" has not decided in either's favor. An example of this fickle favor of Madame Future was the announcement by the Radio Corporation of America of its "Photophone" after twelve years, or more, of intermittent publicity about **Whitson's** "Photophone."

Then came the "Vitaphone"; "The Movietone"; and the announcements from the various motion picture producers of their contracts with the great electrical corporations.

In spite of these developments, there still prevailed that old cry—"The people don't want the talkies." But just as persistently was this denied in the

efforts of clever organists and orchestra leaders, endeavoring to keep time to dancing, musical numbers and the like.

Modern developments are centered around a comparison between the merits of the various systems—the R. C. A. variable area; the Fox Movietone Glow-tube and the Western Electric Light Valve; the latter two being examples of the variable density systems as compared to the former.

But over the scene of these modern developments, there looms a great shadow, like some great, dramatic eclipse, that temporarily dims the glory of those who rest within the great penumbra—the records of one solitary Mr. C. E. Fritts, deceased, who in 1880, long before these things were thought of, filed papers embodying such broad claims as to leave very little for his successors to conceive. This genius seemed so far ahead of his time that it is probable that this fact, alone, was responsible for his patents lying pending for the remarkable period of thirty-six years. In contemplating this man's breadth of knowledge, we are constrained to believe that there are minds so isolated by their brilliance and originality that their achievements are practically worthless to mankind until approved by the hosts of their successors. Nor should we discount the merits of these successors, for appreciation is a matter of equal values—the mirror will reflect no more than the intrinsic image.



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DELTA KAPPA ALPHA - NATIONAL HONORARY CINEMA FRATERNITY

December 1947

Of course it just wouldn't be cricket to start this issue off with any other thoughts than those pertaining to the season in which this issue is being written. So to calm any fears and to soothe the aching hearts, we of the staff of the NEWSLETTER and the National and Alpha chapter officers all join in wishing every fraternity brother a very merry Xmas and a prosperous as well as healthful New Year.

Many things have happen for better or worse since our fateful gathering at the Nikabob on December 7, 1941..Pearl Harbor Day..I believe that nearly every one of us has served in the armed forces or some allied connection...our wives have had children...our homes have been built...our businesses have taken form...in fact our lives have taken on a new destiny...thus it is both fitting and quite proper that HERB FARMER has called a meeting once again on December 7...six years later...there will be many faces absent...and there will be many new ones added to the roster. It is with mingled emotion that I cannot quite place my finger on that I sit here at this machine and write of the impending meeting at the Cinema Department on the 7th.

Dr. Louis Physloc will be the guest speaker at that occasion, and the group will see a preview of Albert and Blume's production about Idyllwild. After the program, the group will adjourn to a local pub, where the chit-chat may continue to the wee hours.

Herb Stroock, VP.

APPEAL APPEAL APPEAL

It seems that it is my usual unpleasant task that hits the front page again...an appeal. Oh, I've written about it until I'm blue in the face, and my wife and kids don't seem to enjoy the change, but I have to do it all over again, due to your usual lack of response. MAIL MAIL MAIL...where the Hell is it? I never see it..nor does anyone else. How can we keep the news flowing if we never hear from you guys? This time I'm going to try an old trick...write to me Herb Stroock at

1828 Stearns Drive, Los Angeles, 35, Calif.

and maybe I can get some information from you that way instead of the impersonal touch of the Cinem department..

WHAT'S GOING ON THAT YOU OUGHT TO KNOW DEPARTMENT

Two fraternity brothers, whom most of the old gang don't know, have broken into the news...they are PAUL GARRISON and BILL MORRISON. Both are completing films, which you might be interested in.

Garrison's is a 16mm short with musical background, called, MUSIC OUT OF THE MOON, which is quite interesting, and took a great deal of hard work, long hours, not to mention the money. Paul wrote, directed, and produced the film, which is a dance set to music, but which tells a story of mood and philosophy. Some of the boys who have seen it have been left quite cold, but others have seen in it an excellent attempt at a very difficult medium. The whole thing was shot to a musical playback, with professional dancers, costumes, miniatures, and some very good lighting effects. Some Hollywood biggies have view the epic..and have seen a great deal of merit in it..enough to back him in making three more.

Morrison's film, also in color, is a narrative short, very well done, on a commercial, yet artistic plane. It was made with the view of selling it to the American Airlines, and shows the many jobs done in the routine of cross country flight. The picture was made silent and the narration added to the finished photography. It was professionally narrated, and, on the whole, is another job well done.

Both brothers are students at USC and thus were afforded advice and physical aid as well as criticism from both students and instructors in the department.

CHIT-CHAT

The rumor you may have heard about Harris Moore leaving the department, although with a basis of truth, is not to be taken seriously at this time.

The Dave Johnsons have had another baby--yep, you guessed it..another boy...makes three (what a camera crew).

The Pat Spragues are in their new home...now know what expenses can pile up.

NOTE TO ALL BROTHERS IN THE LOS ANGELES AREA OVER CHRISTMAS.....

The Herb Strocks are planning their annual open house Christmas Day to which all DKA members are cordially invited. The welcome mat will be put by the door at 6 PM, December 25th, but Jerry and Herb would appreciate it very much if you would call and let them know that you can make it.

The Strocks, 1828 Stearns Drive, Los Angeles 35, Calif.
Whitney 1047 - phone

THE UNIVERSITY OF SOUTHERN CALIFORNIA
UNIVERSITY PARK
LOS ANGELES

December 15, 1947

Dear Brothers:

I wish it were possible to write each of you an individual letter but since it isn't, I hope you will consider this in the same light.

Our Fraternity has a purpose and program which is known to each of you. The Active Chapter is carrying out its part quite efficiently but this is relatively easy since all the Active Members are enrolled at the University in classes.

The National Chapter finds it considerably more difficult because of several factors. First, since the membership is located in all parts of the world, it is very difficult to keep up with changes of address without complete co-operation of each member. Secondly, the Newsletter, to be worth the paper and postage must contain articles of interest and value. Much of the material should and must come from you. Thirdly, active support in the form of dues is essential.

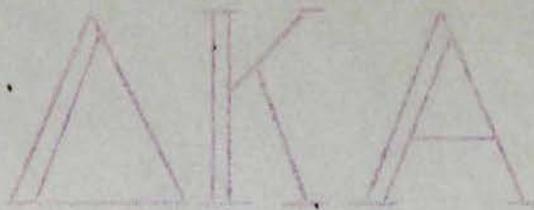
The very nature of the work at the University is such that time is perhaps more at a premium. Those of us responsible for the activities are taking as much time as possible but won't YOU help by taking a little of YOUR time in correspondence with us. All of the membership is very interested in knowing what you are doing. When you are in or near Los Angeles, won't you drop in at the University for a first hand account of the growth and expansion. I am here most of the time, day and evening.

In short, fellows, this is a request for expressions of your interest and a prediction that without YOUR ACTIVE SUPPORT in all forms, Delta Kappa Alpha will be just another one of "those" organizations. I for one do not want to see that but it is up to you.

May I wish you all a very Merry Christmas and a prosperous New Year.

Fraternally


Herbert E. Farmer
National President,
Delta Kappa Alpha



October 1947

DELTA KAPPA ALPHA - NATIONAL HONORARY CINEMA FRATERNITY

THE BOULLION CUP

Mel Sloan

The other night while working in the cutting room, I overheard some guy explaining story construction to his class. When he said "spring board" that was it! Was Scott back? No, it couldn't be..it was none other than the man with the glasses, Herb Strock. During the class break, he told me that the long lost Paul O'Keefe was back....the man with the Boston accent.. and as if pre-arrangement, while we were talkinh in walked Boston Blackie himself....a bit heavier from too much duck and wild oats...pardon...rice, but just as sporty..with the bow tie.

After the usual banter, it came time to show off the improvements around the joint. What with greater enrollment and most of the old gang back from DKA, things are humming...it is still rumored, however, that to get a degree in cinema, one has to build at least one wall. Now I know where they got the name, Cinema Workshop.

On completing the tour of the main office, which underwent a major face lifting from floor to ceiling...even the walss have been painted and used as a background for pictures of the entire teaching staff, we sauntered to old room #..4 that is. Someone once revolted against the old metal cutting tables and a few walls and 13 doors later two cutting rooms appeared with a 16

mm booth between. Few people ventured into these dungeons until after the war. Then the dead bodies were dragged out and soon there was a general cutting room palloer around the building. But it soon became apparent that a change was needed. Students complained of claustrophobia from being wedged in corners, and it was decided to do something about it before we found a body packed in a film can. Again the banging of hammers and the clanging of saws. The plan was to utilize some of the wasted space in the rear of the room and also the foyer of Mr. Gabless suite. There are now three cutting rooms, one with a window and one with a skylight(one guess where it is). There are 13 benches. This renovation brought many happy smiles, but some were unhappy to find a new wall between them and their goal. In case you are wondering how to find the place, head in the direction of Hedy and make a sharp turn to the left, and with the cine lab door right across from it, that has become one of the most popular walks in the department.

Speaking of the lab, let me warn you of the most recent change. I say "warn" meaningly. Do you remember the tricky light trap you had to weave thru to reach the inner sanctum, it used to lead off thataway. If you try that now you will break your neck or nose, which ever is the longer. Not only did they change the direction and paint the walls black, so that you can't see them, but at the end they put a sliding door, which stops you cold. I used to be able to go thru without touching the walls on the old joint, but this one is dangerous. From now on I go in the back way.

Lots of strange stories can be told about the building of the lab, but by far the strangest was the one about the missing pipe wrench. During the plumbing installations, a few other people

were knocking walls up, and when all the banging had stopped and the sawdust had been swept under the rug, there was a missing pipe wrench. The last person to see it claimed it was resting on a cross beam in the wall. We tapped around and even tried to see if a magnet would pull it, but no one dared to tear the wall down to retrieve it. Years went by. All the gang who wrought the labors of the installation went into the services, and whole affair was forgotten or so we thought. When the smoke cleared, and a few of us returned, one of the group was none other than Herb Farmer, our esteemed Pres. He looked fit and happy with the glory of newly married life. In fact that glint in his eye seemed quite appropriate with the new burst of activity about the place. But soon the truth will out. All those years he had wondered about that wrench, and now that he was back he had to find it if it was in that wall. He laid his plans carefully, so as not to seem obvious. His first step was to wrangle a Houston outfit so we'd have to enlarge the lab. Out came a section of the wall...no wrench..there had been some doubt as to which wall contained the wrench, so now the remaining wall had to be it.

This called for a more roundabout approach. This required modifying the printer so it would handle color. This now was a major production and even reflected itself in the mode of dress, whatb with color filters and kodachrome blues and hues reflected in the bright colored ties.

For awhile he seemed lost in this new color world, but when everyone had lowered his guard, he flashed out with a lightning stroke and tore down the rest of the wall. The pretense was to enlarge the lab again to house a separate printing room. Well, to

his utter shock and amazement the wrench was nowhere to be found. He ~~wasn't~~ (pardon..Ed.) had succeeded in tearing down the entire wall with no result. One could read the signs of utter frustration in his face. And so to gain revenge upon the cold cruel world that had played such a heartless trick upon him, he built a light trap into the lab. I wonder what would have happened if it had been a monkey wrench that WASN'T hidden in that wall.

* * * * *

TID BITS AND TIDINGS FROM THE EDITOR Herb Stock

First off, I wish to express my deepest sympathy, and that of the entire fraternal group to Jack McClelland on the passing of his father in September.

At a business dinner meet held at the Nikabob Oct. 5, news flashes were passed and business enacted..I shall pass them on to you in the order that they came to me.

First came news of Don Duke's trips..one to Japan, the other into matrimony... have no address for him, however. Congrats!

It was suggested that as the still photo salon was a floperodoo, we skip it, and pass on to brighter fields, such as sponsoring a salon for the best 16mm films awarding a statuette or scroll as prize captions. A committee of three..Sloan, Bailey, and Wedberg was set up to take out a few wrinkles and present their recommendation to the executive Committee, which it was decided, would meet every month.

It was also rubber-stamped that the general membership would be called to meeting on the first Sunday of every other month.. Notice will be posted.

One more committee got nailed. This is a Social machine, which will work out the problems of holding a social once during each semester to be attended by both the National and local groups. Gavey, Sloan, and Scott will be coordinated by yours truly to get things rolling.

There was some discussion to the end of forming a work pool of technicians and labor help to aid in the filming of productions around the department.

As it will at all meetings, finances were quietly mentioned..very quietly, for it was ascertained that the Alpha chapter has all the dough. The National struggling with about \$35 and the Alpha with well over \$100. Oh, well, good luck to them.

As there is little or no mail coming to our attention, it will be a practice of the NEWSLETTER to be published on the first of every other month instead of monthly, until we can gain a backlog of material. I need articles of all kinds, both technical and humorous, philosophical and personal are welcome.

I want to thank MEL SLOAN for his swell article this month, which I thoroughly enjoyed..we'll have more from him in the future.

* * * * *

MAIL TRAIN

..... (Condensation by E)

From Bob Purinton.....June 12.

"Lately I have worked with Bob Barkley on a couple of 16mm silents and dubbed in sound jobs; but have been doing mostly studio and commercial stills in off hours from regular hardware salesman hours. Purinton Pix keep selling, old as they are; Regards, and keep the news coming."

#####

From Bob Taylor....June 17.

"The life of a camera salesman in NY is one of many experiences, trying to sell to what seems to be a continuous line

of refugees who have an endless amount of green ****\$ cabbage. Nothing but Kodaks will satisfy them, and considering the fact that Kodaks are hard to get, business is not so good.

"If intentions were letters, DKA office would be overflowing with mail from this corner of the states. I've had the good intentions many times -- certainly the time too, but somehow the days and months slip by without getting that letter written.

"Thanks for the NEWSLETTER"

#####

From Jim Mc Cormick Aug. 29

"When I left L.A. for Dixie, Blume and the others asked for information regarding the production unit operating here in Athens, Ga.

"While they aren't setting the woods on fire, they are filling a real need here in the south. It seems to me with the support they have, that the unit will continue to grow and prosper.

"Processing is done in Rochester and recording in NY. Spent yesterday morning screening, 'The Wealth Within: Book & People' and 'Timber Growing Today.' They were both fair. If I had bells, I'd make 'em two bellers a la Fiddler.

"I'm just getting over being divorced from my appendix..be sure and give my regards to all our mutuals and brothers

"If you have any queries about SEFPS, I'll be glad to try and answer them." address..1300 S. Perry St. Montgomery, Ala

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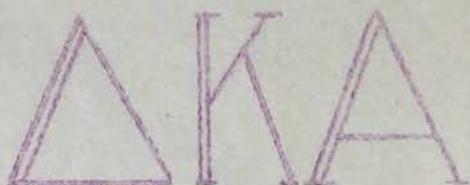
For your information and to attempt to further an inter-correspondence between the brethren, we will attempt in the very near future to put forth that very enlightening document known as a "Directory"...so please let us have your proper address so that we may include it in this masterpiece of tabulated info...

* * * * *

For the information of any who may have lost it, here is the correct mailing address of the fraternity:

DELTA KAPPA ALPHA
% Department of Cinema
University of Southern California
3551 University Avenue
Los Angeles 7, Calif.

At this address your letters with the word on your activities, a check for your dues, or just a change of address card will all be received with interest.



1 May 1947

DELTA KAPPA ALPHA - NATIONAL HONORARY CINEMA FRATERNITY

FROM THE NATIONAL PRESIDENT.....

Election season has come and past and as your new National President I am privileged to extend to our retiring officers the deep appreciation of our entire membership for their efforts in behalf of Delta Kappa Alpha during the past year. The period has seen the reactivation of the Alpha Chapter, dormant during the war years, and a re-establishment of contact with many of the alumni members whose wartime activities took them to all parts of the world.

Membership in DKA forms a bond of friendship between individuals which is hard to explain. During my travels, quite by accident I happened to run into Bill Halpern in Norfolk and Charles Van Dusen in Pensacola and several others and although I didn't know them before, our associations were immediately very cordial. One of the functions of the National is to help to keep the members in touch with each other and about the most effective medium is through this NEWSLETTER.

Our plans are to publish the NEWSLETTER on the first of each and every month with the deadline for articles being the 15th of the preceeding month. As in the past, it will include information about the activities of the members, articles of technical interest, the latest word on the Department of Cinema, etc. Publication of the NEWSLETTER is now the responsibility of Herb Strock, the new National Vice President and I shall see that he gets all the help possible from members in the Los Angeles area; will YOU see that he gets assistance from YOU in the form of articles or even just a note or post card about you YOUR activities?????

The official address of the fraternity is now DELTA KAPPA ALPHA, Department of Cinema, University of Southern California, 3551 University Avenue, Los Angeles 7, California. Your correspondence so addressed will be assured of reaching the proper individuals promptly.

A new directory of the members is now being prepared and you should receive yours soon. If your address on the envelope in which you received this NEWSLETTER is not correct, please let us know as soon as possible so that we can change your card. The accuracy and completeness of this publication depends entirely upon YOUR HELP.

All of this boils down to the fact that your National Officers:

President	Herb Farmer
Vice President	Herb Strook
Secretary	Mike Bell
Treasure	Lyman Hallowell
Executive Committee	Al Bailey
	Ellis Yarnell
	Dick Neal

in accepting office for the next year have committed themselves to do all they can for the organization and with your co-operation when necessary, the success and advancement of DELTA KAPPA ALPHA for the ensuing year is definitely assured.

Fraternally yours,

Herb Farmer
National President

REPORT TO THE MEMBERS.....

On January 27 the Executive Council of DKA, representing both the Alpha Chapter and the National, met at Al Bailey's home to map the policy for the forthcoming year.

After counting of ballots received on the adoption of the new Constitution, the new Constitution was accepted as law.

Next on the agenda was the ouirie posed by Al Bailey, "Shall we make a genuine effort to become established on a National Scale?" It was decided to undertake a sincere campaign to establish other chapters at accredited schools. Gene Moriarty was handed the job of checking these schools to see that they meet the requirements of the Constitution,

Resolutions passed that night were as follows:

- (1) Letters to establish interest will be sent to selected schools. A copy of the Constitution and future NEWSLETTERS will follow under separate cover.
- (2) NEWSLETTER policy was established.
- (3) A statement of financial obligations to the fraternity will be enclosed with each Newsletter where necessary.
- (4) Several copies of the NEWSLETTER will be sent to each of the selected schools with the request for a response.

AROUND THE DEPARTMENT OF CINEMA.....

Since the end of the war the growth of the Department has been just short of "terrific". Demobilization of the armed forces has seen the return of many former students for advanced study and instruction. In some respects it seems almost like old times with Albert, Norwood, Wiegand, Sloan, Moriarty, Farmer, Strock, and others back.

The prime changes in the department are in the number of students (over 150 majors, appx 75% G.I.'s) and in the equipment and facilities. At the present the department is equipped to handle all phases of production within the plant except the processing of color film. This includes shooting, editing, recording, black and white processing of color printing. Articles are forthcoming on such specific problems as "Recording and Processing Sound Track for Kodachrome Pictures", "Balancing Printers for Duplicating Regular and Commercial Kodachrome and Ansco Color", etc. Gradually the physical space available is being expanded; during the spring vacation the editing rooms were enlarged from four to thirteen benches and it is anticipated that by fall a larger shooting stage will be ready for use with increased lighting and power facilities.

The production program within the department is getting into full swing. A list of pictures in production with pertinent data may be of more than casual interest:

1. ON THE SCOUTING TRAIL Hal Albert and Bill Blume; 800 ft 16mm Regular Kodachrome - Sound. Sponsored by the Boy Scouts of America and Radio Station KFI.....A two weeks trip to the High Sierras - Blume and Albert really showed it. (Nearing completion)
2. HARBOR HIGHLIGHTS - Eugene Smith; 400 ft Reg. Kodachrome - Sound Produced for use in elementary grades...the role of the tugboat in harbor activities. (Completed)
3. IDYLLWILD (tent.) - Bill Blume, Hal Albert and others; 800 ft Kodachrome Commercial - Sound ... on the Idyllwild Foundation of Music and the Arts, affiliated with U.S.A. at Idyllwild, Calif. (Shooting)
4. WESTON METER (tent.) - Bill Blume, and Harmon Toy - 400 ft 16mm black and white - sound -...the proper technique and use of the Weston Master II exposure meter. (Incomplete)
5. BALANCES (tent.) - Gener Moriarty and Hal Albert - 400 ft 16mm Reg. Kodachrome - Sound -...the technique and use of the various types of balances found in the Chemistry department. (Incomplete)
6. AND NOW! TO LIVE.. - Mel Sloan, Dan Wiegand and Gene Moriarty 2000 ft 35mm black and white - Sound - ...produced for the Spastic Children's Foundation...to show that something can be done to help spastic children. (Editing)

7. JET * ,Moore, Norwood, Albert, Farmer and others; 400 ft
16mm Kodachrome Commercial - Sound *A Confidential film
prepared in conjunction with one of the Navy Research
Projects at USC. (Completed)

From this it may be seen that activities around the Department are humming, and are being spiked by DKA. It is hoped that soon some of the old pictures not yet completed such as Bob Taylor's SCULPTURING and PROFESSIONAL PROJECTION (use and care of B&H Filmsound Projector) can be dug out of the moth balls and completed. Next time you hit Los Angeles, stop around and take the "50¢ Cooke's Tour" for free. If you ever need any good men, let us know.

WITH THE ACTIVES.....

"Motion pictures are your best entertainment" so the saying goes. Actives and their wives found that to be true when they were guests of the Academy of Motion Picture Arts and Sciences on a recent Saturday evening. Main bill for the evening was "THE SEA OF GRASS" with the "FABULOUS DORSEYS" as the second feature. Gene (Doorman Moe) Moriarty arranged the deal.

May 18th is the date for a banquet for the new members; the affair will be held at Scully's on Crenshaw near Vernon. Notices are in the mail but in case you have lost yours, won't you join us? Just call Mel Sloan at the University for your reservation.

The Cinema Department seemed rather quiet last week...as many students took a jaunt to Chicago to attend the semi-annual Society of Motion Picture Engineers talkfest. Ramankatha Sarma and Krishan Khandpur were there for DKA.

FINANCES.....

Last Sunday inaugurated a new era in the financial setup of DKA National. As your treasurer, I consulted with an accountant on setting up the proper accounting system for our organization. He is making a comprehensive study of our needs to take into consideration our sources of income and types of expenditures. The accountant seemed to think that legally we might have to incorporate under California state laws. By the next issue of the NEWSLETTER, I hope to have full information and will report it to you then.

-4- /s/ Lyman Hallowell
Treasurer



June 1, 1947

DELTA KAPPA ALPHA - NATIONAL HONORARY CINCINNATI FRATERNITY

EDITORIAL.....

Now that things are begining to hummmmmmm along with DKA, the old familiar cry surges into the throats of those at the helm of the ship. That cry is well known to most of you older fellows, and probably has been heard a million times by the newer clan from other organizations which have faced the same molted problem.....that of co-operation.

Co-operation is a wonderful thing....probably more to be wondered at than about, for there are very few of us, as humans, that really do cooperate. And then there's the other side...what is meant by co-operation...and whom do we cooperate with...there are those who would call us pinked or even reddened if we over did this thing called cooperation. There is cooperation to both ends...good and bad...that we all know, but in this case we merely strive to seek a very very light shade of orange copperation.

You may well ask what is meant by that tint; well by helping the old gang in what we seek to do, you obtain the "light" shade. The orange comes in the hard way...by cooperating physically. That's the rough part, but a necessary one. It is the basis of the material part of things....M O N E Y.

Yep, dues time has once again rolled around to that alligator wallet or sow's purse, as the case may be. Please do join that light shade of orange group and cooperate with the National Organization by keeping us posted as to your address and pay your dues promptly when billed.

Many strange things roll into our mail box.. old tomato cans, bills, cigar stubs, and empty VQ bottles, but of all the strange things, the other day saw the strangest---- yes, you bet, you guessed it right off the bat, we received not one letter, but several.

When the smoke had cleared and Farmer was told to get rid of that stogie, we forced our way passed the amazed officers of DKA and found nestled like kittens against a cat, letters from George Volger, Jack McClelland, and...no, the third was a bill.

With the skill of a deft surgeon the two epistles were carefully removed with gloved hands and patiently slit at the head end so that their contents could be held up to the light and scrutinized by the whole fraternity... here is the meat of what they contained appendix and all;

from Jack came this pulse racing news---

"This new house we bought doesn't give me much time for the finer things in life (like DKA). However, I will neglect even the house to make sure you have my correct address. It is 7212 Central Ave., Takoma Park, 12, Maryland. (That's what I meant by the light shade of cooperation...Ed.)

"Will try to do better next time (the address or more length to the letter ? Ed) after we sod the yard, floor the attic, screen the porch, paint the front door, plant the shrubs, build the barbecue pit, cut the grass, finish the cellar rumpus room, etc. In the meantime best regards to all the gang....etc."

Boy, with stuff like that to do, we'll probably hear from Jack right after the inaugural in 1956.

George's masterpiece was a general greeting and a bit of a plug for his new radio station KWPC (no charge for the publicity...anything for a fraternity brother.)

Anyway, here's the dope from the corn belt;

"We have a fine little station here. We have already grown to sixteen people on the staff, have over a hundred local accounts, and the national business picture is picking up also. We are lined up with the Iowa Tall Corn Network. We're doing a lot in local sports and regional news with great emphasis on good music. We've also lined ourselves up with baseball games six days a week from both major leagues...".(etc.....ad infinitum Ed)

Well, it sure was good to hear from both Jack and George..and if anyone has a slightly used FM antenna lying about the attic or cellar, please contact the Editor of the Newsletter who will pass the information and the antenna along to brother George, who, I am sure can use it to better advantage than you're doing using it as a fishing tackle tsk..tsk...! Any old cans...with paint in them of course would be appreciated by brother Jack..so send them along to his above given address along with a self addressed(and stamped) envelope for a reply...as Jack will be to busy to address any envelopes he might receive.

Enough for the pitter and the patter...thanks to both of you guys from the bottom of the mail bag..and please keep the chatter coming....and that goes for the rest of you who read this thing too.

.....

Here's something that we can all take with a grin!

ALPHA CHAPTER TREASURY REPORT	-9/46 to 6/1/47
Money received.....	\$528.83
Money expended.....	395.08
	<u>\$133.75</u> Balance

Keep up the good work Alpha, you're doing fine!

POTPOURRI.....

This page is devoted to little bit of this and that gathered from the far flung corners of the City of Los Angeles, and its none too happy suburbestations...with apologies to Mayor Bowron...any similarity between that crack and San Pedro is all too clear.

Ah, yes, it was good news that night...that night at the Strock mansion..er..home, when all the local clan gathered to pin back the feathers on a cold turkey plate and icecream pie..(see what youse guys missed...Ed). Everyone of note was there..and not a sour one in the crowd. We all sipped from tall glasses, clinking with ice, and sat in the patio chewing up old times and polishing up the future of our illustrious organization. When the haze cleared, those of us that could, made for the buffet table, where the chow hounds rapidly buzzed the platters clean.

When the appetites were satisfied, which took some time, we retired to the living room while Herb played some records...the chatter and music continued far into the night...and I hope a good time was truthfully had by all...I had one anyhow.

Herb Strock.

.....

ORDER ISSUED.....

It was necessary for the National President to issue a directive to the Alpha chapter regarding length of membership prior to holding office..as the chapter is newly re-activated, brother Farmer saw fit to issue the order waving that section temporarily.

WITH THE AGGIES.....

INITIATION:

Members of the Alpha chapter again held an initiation banquet May 18 at Scully's restaurant. The management had to push back the walls to get the crowd in this time, as we had a turn out of 29 people, 14 of whom were new members. The new members were John Barnwell, Tom Gavey, Jimmie Johnson, Johnson Potter, Lorin Fife, Jagat Murari, Dick Hershey, Bob Beck, Bill Hobin, Des Wedberg, Ralph Smith, Roy Hollingsworth, Lesley Von Rosenberg, and our first woman member Helen Crosby. One associate member, Mr. Andrew Marton, lecturer in direction and a director at MGM was also taken in.

A couple of familiar faces came in out of the night — Mike Bell, Herb Strock, and Luke Wolfram. We had hoped to see more members of the national show up for our semi-annual get together, certainly an initiation would be more impressive to the pledges if some of the old-timers would be there to welcome them into the fraternity.

Beginning next semester this chapter will be almost entirely composed of new members, so if you men wish to become acquainted with the new members you should try to appear at any subsequent meetings. The new officers of the chapter are: Bob Scott, President; Tom Gavey, Vice-President; Ralph Smith, Secretary; Lorin Fife, Treasurer. We had to take some new members for some officers because almost all the old members are graduating.-----this is unconstitutional but necessary and sanctioned by the National President.

STILL SALON:

The still salon has been extended until October 31. A more extensive advertising and promotional campaign is being launched by a committee headed by Ted Miller. Any assistance by the national members in the carrying out of this campaign for a successful photo salon will be greatly appreciated.

SMPE :

SMPE picks USC! The Department of Cinema has been honored by the SMPE as the home of the first student chapter ever organized. Mr. Rider and Dr. Frame addressed a packed room 8 on the expanded program of the society which will attempt to provide more information on the related field of the cinema, rather than adhering to the strictly technical which has been their past policy. A temporary chairman and secretary-treasurer were selected by present members and prospective members. Tom Gavey, our VP, was elected chairman, and John Barnwell, one of our new members, was elected secretary-treasurer.

In the editing of the balance picture, one of the biggest problems was trying to keep track of the trims. Even though the work print was coded with the kodachrome original, it was much too laborious a task to refer to the production report and coding records to relocate scenes which were displaced.

To simplify matters in the cutting of the balance picture, a very unoriginal method was devised whereby every scene had its number inscribed on the edge when the slate was removed. Thereafter if any trim was removed from the scene it too was inscribed with the scene number. Having the number on the scene when it was in the picture made it very easy to move scenes back and forth in the continuity. Having the numbers on the trims made it impossible to lose any by dropping them in the bins, and facilitated the relocation of a trim for addition to the film. All trims were stored on a loose roll with the first sprocket hole on the head end of each, kept together by a paper clip. This made it possible to lift the entire roll from the can by the paper clip and to drop the ends into a bin. The head end of all trims could be rapidly thumbed thru in order to locate a desired trim with no possibility of losing any piece of film in the bin.

The practice of rolling trims on small rolls without a core and numbering a small piece of tape which is used to keep the roll together was discarded for the following reasons:

1. Too much time is required to make many small rolls.
2. Small rolls curl the film making it difficult to handle when unrolled.
3. If the tape becomes separated from the film, recourse must be made to the code number record.
4. Many small rolls are harder to keep track of than one large roll.

NEWSLETTER

DELTA KAPPA ALPHA

National Honorary
CINEMA FRATERNITY

659 West 35th St.
Los Angeles 7, Calif.

ADDRESS:

GREETINGS:

It's been a long time since we first talked of renewing the NEWS-LETTER. After many false starts and trials and tribulations beyond number it finally is being published. All has not been idleness during those months, as evidenced by the news on page 4 -5 about the National Members. It gives me a sense of deep pride to see the good work that all the fellows are doing and softens the anguish a little to know that they have been busy in the right direction.

Now that we have started again let's not get too busy to keep up our contact with each other. DKA was founded in a spirit of fraternity and interest in each other. To keep it going, however, will take a little effort. The National will have to hear from each of you occasionally so that it can keep its information up to date. We've grown to three chapters now and a National membership of 217. At present we are long overdue for an election. Our present officers have been wearily plodding along for several years in most cases and the time is clearly ripe for a new election to bring a wider representation into the affairs of the National. I would therefore like to request that nominations for the office of President, Vice-President, Secretary and Treasurer be sent to the National office during December. Ballots will be sent out in January, and the new officers can assume office in February.

It's been a grand experience being associated with all of you these last few years and being able to serve as a National Officer. I want to extend the Season's Greetings to you all and wish the greatest success to the new National officers.

Fraternally,

Herbert L. Strock
National President

November 28, 1950
Impro Incorporated
Hal Roach Studios
Culver City, California

SNARKS AND BOOJUMS

By Dr. Lester F. Beck
Head, Department of Cinema
University of Southern California

When looking at new films, I am sometimes reminded of the poem "The Hunting of the Snark" by Lewis Carroll. Anyone who has never read that masterpiece of whimsy must now be informed that the hunting party includes a Bellman, a Banker, a Beaver, a Baker and several other equally improbable characters. While they are sailing toward the habitat of their prey, the Bellman tells his companions how they can recognize the quarry. The outstanding characters of the genus Snark are said to be its taste which is described as "meager but hollow", its habit of getting up late, its very poor sense of humor and its overweening ambition. There are several species of Snarks. Some relatively harmless varieties have feathers and bite, and others have whiskers and scratch. But, the Bellman adds, there are a few Snarks that are Boojums.

When the Baker hears the word, Boojum, he faints dead away, and after his companions have revived him he explains his weakness by recalling for their benefit the parting words of his Uncle.

"If your Snark be a Snark, that is right:
Fetch it home by all means -
You may serve it with greens
And it's handy for striking a light.

But oh, beamish nephew, beware of the day,
If your Snark be a Boojum! For then,
You will softly and suddenly vanish away,
And never be met with again!"

Much later in the story the Baker sights a Boojum, and so of course the effects are pronounced -- the Baker suddenly vanishes away.

I feel that the film world needs more Boojums and fewer Snarks. The educational field in particular has had a superabundance of Snarks - films that are quite harmless with hollow tastes and a poor sense of humor. The difficulty is an unwillingness on the part of most film makers to come to grips with social problems. A plausible reason for this is not hard to find. So long as the producer confines himself to mountains or soybeans or butterflies or bananas, he need have no fear of encountering a Boojum. Yet it is the Boojums in the world that are important. We must discover the powerful qualities of the Boojum that caused the Baker to faint dead away. These characteristics must be captured on film and held up for the world to see and to understand - if the world, like the Baker, is not to disappear suddenly.

We are making progress in tracking down Boojums. It is encouraging to see sensitive and scientifically accurate films depicting the emotions of children, the roots of prejudice, the tensions accompanying prolonged poverty and hunger, the dynamics of group conflict, the meaning of democratic leadership, and the nature of unconscious motivation. These are subjects of paramount importance to all men, wherever they live in the world. And these are subjects that can best be described in the language of the film. Words, by comparison, are mere puffs of air. It is only when we seriously begin the task of educating others to understand and to want to satisfy basic human needs and motives of all people that we can expect peace and tranquillity to reign on earth.

Dr. Beck, the new Head of the Department of Cinema at U.S.C., joined the faculty this fall. He formerly was with the University of Oregon where he built a national reputation as a psychologist and producer of educational films. Two of them, "Human Growth" and "Human Beginnings", have been widely distributed and have caused a great deal of educational interest. During the war he was first a civilian advisor to the Army Pictorial Service in its film program and later was commissioned by the Navy to do a similar job. In the short time he has been at S.C., he has built up a warm following and has developed plans for the more extensive production and distribution of educational films. He holds appointment as a full professor of psychology and of cinema in addition to his administrative duties as department head.

A PROMINENT CRITIC ONCE WROTE

"It is entertainment of mushroom growth with a tradition extending only over a few decades...freely exploiting the sensational, the trivial, and the vicious...an evil influence on youth...entertainment that stems from purely commercial motives...it parasitically snatches plot material from any source...it traversties historical accuracy by making a brave soldier into a poltroon, a wise monarch into a timorous fool...it aims for an audience that is not subtly critical and that welcomes a clownish comedian in the most serious scene for comedy relief..."

The eminent critic-writer was Sir Philip Sidney, and the above tirade was against the new work of a young upstart who wrote plays under the name of William Shakespeare.

WITH THE NATIONAL

Since the last NEWSLETTER, our National Members have been busying themselves in the film world. Following is a quick resumé of those DKA men we have tracked down:

Lookout Mountain Laboratory, USAF, here in Los Angeles has claimed a number of alums from S.C. Hal Albert has become Civilian Head of Production. John Norwood and Luke Wolfram joined their ranks last spring as cameraman and editor respectively. On "the Hill", as Lookout Mountain is commonly referred to, are Bernie Kantor (50) as sound technician and George Pratt (47) as production designer. Bill Morrison (47), cameraman and Anton Schmaltz (48), a writer, have been with the air force on "the Hill" for the past year. Capt. B. A. Mangum (49) is Military Chief of Production.

Mel Sloan took over Hal's position as editing instructor and production manager at U.S.C., while Luke continues to teach one night class in editing. Hal Albert and Bill Blume (46), S.C. Production head, have been working together on a couple of educational films in what little spare time they have.

Herb Farmer (39) can still be found heading the Audio Visual Services at U.S.C. Dan Wiegand (39) is plant engineer for the Cinema Department. In addition to his job as 16 mm. Representative for Ansco, Gene Moriarty (41) teaches a still photography class at S.C. A new addition to the S.C. faculty is William Mehring (47), who is teaching the Motion Picture Technology and Introduction and Survey courses.

Al Walker, Lennie Blondheim, and Craig Curtis (50) are working on the KTTV newsreel staff in L. A., while Sheldon Kaplan (49) is Ass't Stage Manager at KLAC-TV. Bill Edwards (50) is also with KLAC-TV in the Engineering Department. John Barnwell (47) is producing documentary educationals for Louis DeRochemont, and Robert Beck (47) is working for Bruno Studios Color Laboratory. Robert Bell (47) is an instructor at Fred Archer's.

Dan Chapman (47) just left his job with the Hancock Foundation for a position as Assistant Head of the Photographic Section, Fish and Wild Life Service, in Washington, D.C. Speight Cooper (47) is writing-editing for the Southern Educational Film Association in Athens, Georgia. Helen Crosby (47), now Mrs. Lewey, recently made a trip around the world with her husband, a faculty member of U.C. at Berkley. Helen is currently writing and working in visual education.

The group of Signal Corps Officers (Alpha '49) is now back at the Signal

Corps Photographic Center, Long Island City. This group includes: Capt. James Beaumont, Maj. Hollis Dakin, Maj. Norman Gray, Maj. Herbert Harback, Lt. Hugh Oppenheimer, Maj. John Quick, Maj. Ralph Randle, Capt. Richard Taylor, and Maj. Ralph Tudor.

Turgit Demirag (42) is President of AND Film Co. in Ankara, Turkey, producing feature films. Don Duke is in Japan with the Civil Information and Education Section of the Army, as a civilian. William Fortin (47) is with the Eastman Laboratory in Hollywood, and Norm Franzen of the Mercury International Pictures is production manager in Corona del Mar, California. Francis Grandy (47) and Jim Sloan (48) are in Europe taking pictures on assignment, and according to a letter recently printed in the L.A. TIMES, they almost succeeded in being the first to climb the Matterhorn this late in the season. They were driven back by the snow when only 300 yards from the top.

Charles Hobin (47) is with NBC-TV in Chicago, and Chester Hogan (37) is in charge of Register Control for Technicolor. Roy Hollingsworth (47) and Henry Miller (47) are with the Publicity Department at Universal International Studios. John Humphrey (47) is engaged in film production at the University of Minnesota. David Johnson (39) is assistant to the head of Pat Dowling Productions, making commercial and advertising films. Leigh Kelly (40) is doing TV advertising in Atlanta. Bob Rogers (48) has joined Vic Duncan (S.C. alum) at WFAA-TV in Dallas, Texas. Krishan Khandpur (46) is working in film production for the Indian Government in Bombay. James Love (37) is Film Director at KFI-TV in Los Angeles, and Ted Miller (46) is with Howard & Ted Miller Photography in Eagle Rock, California. Joe Russel (40) is Business manager for Family Theater, Inc., producers of religious programs, radio TV, motion pictures, etc. Sam Slavik (49), past president of Alpha, writes "Jump, Jump of Holiday House" for TV and free lances in between. George Volger (36) is managing KWPC in Muscatine, Iowa, and Des Wedberg is now touring the country producing "Musicarnivals".

This is a sample of what little we know about our National Members. We have a good cross-section of the industry represented in our own ranks... now, wouldn't you like to know more about each other, or learn something about other aspects of the business? All of you should have some interesting things to say about your jobs, your training (both in and out of school), new trends as you see them, et cetera. If you will send such material in to us, we will keep the NEWSLETTER coming.

NATIONAL ELECTIONS ARE IN
PROCESS. NOMINATIONS ARE
IN ORDER. SEND THEM TO
Gene Moriarty, Department of Cin-
ema, University of Southern Calif.

ALPHA CHAPTER

Alpha Chapter of U.S.C. opened the fall semester with one of the most ambitious programs in its history. The chapter is attempting to promote closer cooperation with the University by instituting an educational film program and with the National by publishing the NEWSLETTER and organizing the National files.

A bid for campus and University recognition was made by Alpha when they jointly sponsored the 'Film Classics Series' with the Department of Cinema. Backed by a sparkling publicity campaign and a booth decorated with one-sheets and production stills, sales were pushed beyond the anticipations of the administration.

Carried away with success the chapter co-sponsored with 20th Century Fox a display depicting fifty years of motion picture advertising which was displayed on the sound stage for a week.

This semester the pre-war pledge system is being revived and expanded. A work program has been arranged to indoctrinate the pledges into the duties of an Alpha member. To stimulate the curiosity of potential freshmen and sophomore members, the pledges must wear a strip of film pinned to their shirt and dark glasses, scarf and beret as symbols of their interest in DKA. Pledge meetings are held each week to explain the history, purposes, constitution, projects, etc. of DKA and the Cinema Department. Pledge work projects include work on this NEWSLETTER, filing National records, ushering for the Film Classics, bringing old photograph and clipping files up to date, laying groundwork for a DKA sponsored departmental library, and conducting the DKA sponsored Cinema Department decal contest just completed.

In the near future Alpha hopes to present to the student body a new service of an educational nature. Recent releases of educational film producers will be brought to the department for preview. Education and cinema majors will participate in discussing and evaluating the merits of each film from both the educational and cinematic points of view.

ALPHA ACTIVES:

John MacMurray is working with an experimental film. Mac is going Fiddle Dee Dee one better, using only a needle to simulate both picture and sound.

Skip Lowdermilk and J.D. Allred have begun work on their film about the Future Farmers of America. They have secured excellent locations and plan to finish shooting by the end of the semester.

Georges Pessis has completed his documentary "Mistress Paris" and sold it to a local TV station. He shot it while home in Paris during the summer months. The film concerns the travels of an American student through the city.

Mel Kells and John Mattias are researching a film on spelling for the Los Angeles Board of Education.

Marvin Weinstein and two other students in the department, Jack Couffer and Conrad Hall, have completed "Sea Theme", a bit of filmic poetry depicting the beauty of sailing.

Since the last NEWSLETTER DKA members have been active in departmental productions. "Hast Any Philosophy in Thee?" was done for the Department of Philosophy by Bill Mehring, Jesse Senn, Mel Kells and John Mattias. "And 10,000 More" was done for the L. A. Housing Authority by Al Walker. "Out of the Shadows" was done for the Spastic Children's Foundation by George Pratt and Phil Leff. Bill Mehring did the Trojan Band film last year and is now working on a bigger and better one for this year. Georges Pessis is unit managing the job. Mel Shapiro and Jesse Senn worked on "The Film Maker", which Don Henderson (S. C. Staff) produced for the UFPA convention in Norman, Oklahoma. Hollis Dakin, Hugh Oppenheimer, Herbert Harback, Norman Gray, and John Quick, all Signal Corps officers, were kept busy on "Troy A.D. 1950", which the University Office of Development sponsored.

Bernie Kantor and Lennie Blondheim produced a short visual treatment of "Basin Street" as recorded by Herb Jeffries. Bill Mehring made "Fear", an educational film, independently in his spare time.

Alpha Chapter had 22 active members this semester, and 15 pledges. In the fall of 1949 we initiated 19 new members, and 9 were initiated last spring. Our associate members now include Andrew Marton, Lazlo Benedek, Malvin Wald, and Dr. James D. Finn of Audio-visual education. Honorary members include William Cameron Menzies, Jerry Wald, and Slavko Vorkapich.

Officers this semester are: John Mattias, president; Jesse Senn, vice-president; and Bob Moore, treasurer. Craig Curtis was secretary until he left for KTTV-TV, and Orren Harris is acting secretary. Assistant Professor Wilbur T. Blume is faculty advisor.

Alpha has received its first transfer members from other chapters this fall when George Alwan, Harry Kapzansky, and Mark Letherman came from the Gamma chapter at New York University.

BETA

Beta Chapter, organized at the close of the 1949-50 school term at Boston University, is the newest addition to DKA. Membership of Beta is composed of its twenty-two charter members. The chapter this year is under the direction of: Norman C. Locke, president; Tom B. Fischhoff, vice-president; Sherman F. Speth, secretary; Joseph F. Ryan, Treasurer; and Ross Patton as the faculty advisor.

Cinema courses at Boston University are under the jurisdiction of the School of Public Relations which offers the two year course leading to a Bachelor of Science degree. Including all phases of motion pictures, cinema is under the supervision of Dr. Abraham Krasker and Ross Patton, formerly of U. C. L. A. and U. S. C. Although the Public Relations, Advertising, and Business films are stressed, several courses are given on the motion picture as an art and entertainment form. Several films have been produced in the Boston University studio.

The NEWSLETTER staff regrets that better communications have not yet been established with Beta and that this is all the material we have to present on it. We extend congratulations and a hearty welcome to Beta from all of us together with our expressed desire to know about the activities of their chapter and its members.

THE NATIONAL CHAPTER has moved all of its records to the Department of Cinema, University of Southern California, University Park, Los Angeles 7, California, and all correspondence for the National officers should be addressed accordingly. The present National officers are: Herb Strock, president; Wilbur T. Blume, vice-president; and Gene Moriarty, secretary-treasurer.

**** *

HELP US KEEP THE NEWSLETTER GOING!!! Keep us posted about what you are doing, your changes of address, who you are working with, what you know about other members, etc. Send in your observations in the field, criticisms, suggestions, ideas you can't use or wish to share. We can use anything and everything you have to offer at this point, because anything would be news in our outdated files. Alpha will do the job of printing, but we cannot undertake to create the news. Feature articles concerning any phase of your investigations or experiences in cinema will be greatly appreciated, and it is suggested that each chapter and the National submit one article by an authority in the field for each issue.

GAMMA CHAPTER

The 1949-50 calendar year was a most successful one for Gamma chapter at N. Y. U. Starting at the beginning of the year with only the handful of its original founders, Gamma has successfully increased in number and tightened itself organizationally into an effective compact unit.

In expanding, the chapter was most discriminating in its selection of pledges, as to their sincerity, initiative proficiency in motion pictures and service to the fraternity.

Gamma's activities during the year were both interesting and varied. In addition to the many lounge affairs, the chapter had a number of guest speakers. The first was Des Wedberg, who gave an interesting talk on the history of the National, and briefed us on the aims of DKA. In addition, he brought along a colleague of his, Tommy Batton--an active member of the Screen Actors Guild, who gave an informal summary of his various experiences as a performer in Hollywood.

At our second get-together, Professor Haig Manoogian spoke on the topic of "Style in Motion Pictures", which was extremely interesting and most informative.

The next speaker was Mr. Micheal Nebbia, well-known free-lance cinematographer, who spoke on "Filming the Informational Film". In addition to screening some of his films, he engaged in a cross discussion with the members on various phases of his production problems and experiences. He ended up the session by giving us a very enlightening lecture on camera and lighting techniques.

For the final guest speaker of the year, the chapter was fortunate in getting Mr. Sidney Mesibov, Director of Publicity and Exploitation for Paramount Pictures. After discussing the important functions of his department, Mr. Mesibov kept the members in stitches while recounting the many humorous incidents he experienced during his past years in the profession.

Besides our regular speakers, two semi-annual dinners were held. The first was held in January at famed "Leone's" restaurant in mid-town Manhattan. This was the second installation dinner for the chapter of the newly accepted members. Present were Professor Robert Gessner, Chairman of the Motion Pictures Department at N. Y. U., Professor Manoogian, and our guest of honor, Mr. Jack Glenn, Senior Director of the March of Times and president of the East Coast Screen Directors Guild.

The second dinner of the year was held in June at "Le Marmiton". Guest of honor was Jean Benoit-Levy, noted French director and Honorary Director of Films and Visual Information at the United Nations.

Through the efforts of Professor Gessner and our own Bill Boden, the first student chapter of SMPTE on the East Coast was established with Gamma forming the nucleus.

The chapter also turned out, after much planning, its first NEWSLETTER, with original articles by the members. Throughout the year, the members of Gamma wrote scripts, prepared directorial analysis, created character make-up, and conceived and carried out production designs. Most of the members were engaged in extensive production work during the year.

The chapter has scheduled a number more speakers including Elia Kazan for the spring semester. More dinners and a possible production are under contemplation. This semester we have already had two film forums and are planning three more. Both the previous forums were highly interesting and extremely successful. The first was held on October 5. Albert Rosenberg, head of the Text-Film Department of the McGraw Hill Publishing Co., spoke on the Educational Film. Mr. Rosenberg was a pioneer in the Text-Film field--the making of films to be used in conjunction with specific text-books. For the second forum held on November 2, we had Mel Gordon, Head Film Programmer for CBS-TV, speak to us on "Films for TV". He covered the latest information about marketing, prices, and techniques for TV films.

Gamma now has three graduates who will go into the National Chapter. They are: Bob Braverman, Al Casutto, and Gerry Rosenfeld.

Elections were held last spring. The officers are: Albert J. Ungar, president for his second term in office; Frank Pechmann, Jr., vice-president; Henry Dapkewicz, secretary; and Bill Boden, treasurer.

Gamma activities have become de-rusted, well-oiled, and are beginning to function properly.

VOTE

VOTE

VOTE

National elections are upon us. All members of the National Chapter (All alumni of any active chapter) should send nominations to Gene Moriarty, Department of Cinema, University of Southern California, University Park, Los Angeles 7, California. Ballots will be mailed to National members in January. SEND ALL NOMINATIONS IN IMMEDIATELY.

INTO KING SOLOMON'S MINES

From an interview with
Andrew Marton
by Harry Kapzansky (Alpha)

One of the greatest productions to come forth from Hollywood this year had the good fortune of being directed by the artistic hand of one of our own associate members--Andrew Marton, DKA '49. "Bundy", as he is affectionately known has been on the USC faculty for several years and will be remembered by many students for his inspiring and witty lectures.

The story of the filming of this production is almost as dramatic as the film itself. For this was no ordinary "Africa in Hollywood" turkey, with most of the action being staged here in the states with process backgrounds. This film was shot almost in its entirety on location and in the depths of the African interior--with all of its dangers of deadly animals, infestuous diseases, poisonous snakes, and unfriendly natives included. This was MGM's idea of authenticity with a capital "A".

To begin with, full credit for the production of King Solomon's Mines belongs to its versatile producer, Sam Zimbalist who envisioned the powerfulness of the epic from its inception. The film was started with Compton Bennett in the drivers seat as director and Andrew Marton as second unit director. Marton and Bennett first scouted and selected the various locations and native cast in the dark continent. For the first six months they were unable to view the rushes until they came back to the states. At the end of that period, the trio of Zimbalist, Bennett and Marton got together and viewed the results of the production thus far. The film was disentangled, broken up and had shots together from so many different locales that there was differing opinion among the heads as to the outcome of the production. Only Marton was convinced that all of this completed so far showed powerful possibilities. Because he felt so sure about himself and the film, the production was dumped into Marton's lap for completion. His job was to take all of this loose association of scenes and patch them up to blend all of it into a homogenous whole.

Though many of the personal scenes between Deborah Kerr and Stewart Granger were already completed by Mr. Bennett, Marton retook numerous scenes and many close-ups of others, so as to combine them together to his own interpretation. One of these was the introductory sequence between Granger and Kerr in his hut at their first meeting--which is one of Marton's favorite scenes. Marton restaged this so as to bring out in the beginning the individual independence of each of these two characters and to emphasize the conflict between their two strong personalities.

He also re-shot many close-ups in later sequences so as to keep their characters in phase during their ensuing relationship.

Probably the greatest comical moment in the story owes its success to a suggestion of the producer Sam Zimbalist. It was the reaction of the native guide to the fainting of Miss Kerr at the sight of the tarantula. Though staged by Marton, he gives full credit for its idea to the producer.

One of the immense difficulties was in the handling of the natives. The tribes they worked with were the Watussi from Ruanda Urinde, the Massai, the fierce tribe from Kenya, and the Wagenias. Umbopa, the Watussi who played the warrior king who travels with the Safiri, was 7'6" in height. The handling of these natives is what Marton considers a personal triumph. He attributes this success mainly by following two basic procedures: the first was that he was sincerely interested in them. He took pains to understand their customs; go into their personalities and got to know just what he could expect from them. The ensuing results were much better than anticipated. The second procedure in handling the natives was in directing them by a process of getting them to imitate his movements. He had to resort to this type of handling because of the language barrier. But because of his long experience in working with such types, he developed this technique to a high degree of accuracy so that its results were highly gratifying. When the natives, who were for centuries accustomed to being pushed around by white men, saw this big "Bwana" who was ordering all the other white men around, go through various bodily actions in trying to get them to follow and working close with them, they were highly flattered, and this increased their cooperation. However, this did not hold true in all cases, especially with the Wagenias who were the ones who rowed the expedition up the river in the story. They became wild and out of hand to the point that they almost threw the whole crew in the river, camera and all. Consequently, the sequence had to be omitted from the story. All that he was able to use was the party getting into the boat and rowing off.

Because of the unusual actions called for in the script, Marton had to resort to many unorthodox methods in achieving the results. For instance, the method of attaining the shot of the leopard scratching his way into Miss Kerr's tent is very intriguing. It seemed that the thing the leopard hated most was its owner. In order to make the beast perform to his wishes, Marton worked up a very ingenious set-up. Knowing of the beast's hostility towards its master, he placed the owner in a cage and put the cage inside the tent. Then the animal was released. Not only did the leopard's action look realistic-- it was. The sequence in which a panther was to creep up on Miss Kerr sleeping also has a comical twist. After much trouble a suitable python was obtained. The thing weighed over 200 pounds and was one of the biggest ever seen. Ironically though the reptile couldn't be made to perform. The script called for the python to strike, but after everyone had tried almost everything including prodding it with a stick and throwing stones at it,

it refused to move from its position. After awhile no one regarded it as very dangerous anymore. Then just for the heck of it, an assistant cameraman waved a technicolor "Lilly" before it. Boom! - the serpent struck and knocked the "Lilly" over 20 feet out of the hands of the bewildered cameraman. Actually he escaped a close death. Once he knew the "Lilly" to be the catalyst in forcing the snake to strike--the rest was easy.

The killing of the cobra by Granger was probably believed by many to have been a good example of a drugged or trained cobra. Actually that spitting cobra was the real "McCoy". Granger, who would do almost anything to get a good shot consented to go through with the action, after Marton convinced him it would be an extraordinary scene. Marton himself was almost killed by the cobra in trying to set it up for a shot. Having sealed the cobra's jaws with tape, he held a string tied to the cobra's tail end so that it wouldn't get loose. When setting it up on a log for a shot, the tape was accidentally pulled off its jaws and the cobra immediately sprang right for Marton, missing him by inches.

With all the difficulties in Africa, Marton still believes it is easier for a director there, thousands of miles away from the formalities and restrictions of the studios, because he enjoys the distinct advantage of freedom known to very few working within the strict confines of the sound stage.

Photographically speaking, this production probably faced more problems than any other of its type. The locations were scattered from Stanleyville in the center of the Belgian Congo to Mirobi in the Kenya Colony. Yet, the resulting photography under the direction of Robert Surtees is some of the most startling realistic jungle scenes ever to be seen on a screen. Since all the location shooting was done in monopack it was necessary to have good lighting conditions. Shooting in the dark jungle posed extra problems. Also since no lights or generators could be brought along, all the booster lighting had to be derived from reflectors. Mr. Marton says if it were not for the ingenious photographic work of Surtees, this production would not have turned out as it did.

Marton claims that he was quite fortunate in being able to work with two splendid actors like Stewart Granger and Deborah Kerr. Miss Kerr is a wonderful actress and has a grand personality. She was completely open to all suggestions and had a deep understanding of her part and all that Marton was trying to do. She portrayed her part very well. Mr. Granger is an actor who will do anything for the cause... as evidenced by his tangle with the cobra. He displayed one of the most splendid and honest performances of his motion picture career.

Before working with these two, Marton made sure that he knew them well and could judge their capabilities and style. He made every effort

to see as many pictures of Miss Kerr and Mr. Granger as was possible, in order to get a fair idea of their potentialities from their previous performances.

Marton is an old hand in the movie game. Trained in the silent European film industry, he has worked in all categories of production and learned film making from the ground up. He maintains he learned most about cinema principally from two men: Max Linder, the famed French director and the world renowned Ernest Lubitsch. He worked with Linder in Vienna in 1922 as his assistant director, and editor. Then he came to Hollywood in 1923 and soon became Lubitsch's head editor. His association with these two men meant much in shaping his film career.

Under Lubitsch he learned much about the directorial technique of movement and characterization for which Lubitsch is so famous. In the following years he directed in Germany, Hungary, France, and England. From 1940 on he went back to Hollywood and did pictures like "Gentle Annie", and one for Joe Pasternak which was called "Little Bit of Heaven".

"King Solomons Mines" has helped place Marton in the high ranks of Hollywood's most prominent directors, and has paved the way for his ingenious talents to be recognized by all filmdom. It is pictures like "King Solomon's Mines" and producers and directors like Zimbalist and Marton who are proving to the world Hollywood's current theme -- that "Movies are better than ever".

The NEWSLETTER is an official publication of DELTA KAPPA ALPHA, National Honorary Cinema Fraternity. It is sporadic in its appearance, this being the first issue since February, 1949. This issue was prepared in the National office of Delta Kappa Alpha, Department of Cinema, at the University of Southern California, University Park, Los Angeles 7, California.

EDITOR: Wilbur T. Blume
ASSOCIATE EDITOR: Harry Kapzansky
COVER: John MacMurray
MULTIGRAPHED BY: Vicki I. Vick
ALPHA COORDINATION: John Mattias
Jesse Senn

Reading Group. While in New York, he appeared on a program prepared for a television station in Providence, Rhode Island, on "The Intellectual Life in America." He also served as a member of the Lincoln Sesquicentennial Committee and of the Theodore Roosevelt Centennial Committee. He appeared (January) in a national telecast of the latest of the hour-length Bell System Science Series. This program was an introduction to the science of linguistics, entitled The Alphabet Conspiracy. He is currently working on the next of these programs, dealing with genetics. The Sunday Harvest television program continued, with attention given to varied subjects, including etymology, Edward FitzGerald, the battle of Cowpens, and Lincoln and his reading. Dr. Baxter's work is repeatedly cited in books on educational television.

Harold E. Briggs and Mrs. Briggs are now established in England, where he is on sabbatical leave doing research on the life and poetry of John Keats. He is working in the libraries of the Victoria and Albert Museum and the British Museum. Address: Willoughby House, Peak Hill, Sidmouth, Devonshire, England.

Francis Christensen participated (March) in a workshop for in-service training of teachers at Dorsey High School. His subject: Usage and Structural Grammar.

Lynn Clark has in process a book of Filipino folklore, a collection of stories that were turned over to him by a former student, a retired Army chaplain, who had been stationed in the Philippines for a period of years. The stories were gathered by the chaplain's wife, an elementary school teacher, who asked her pupils to write down tales that their parents had told them. About sixty-five in number and averaging about one thousand words each, they require rewriting and editing. The student, Chaplain Joseph Clements, since deceased, will be named in the dedication. Several publishers have expressed interest in the book.

Walter M. Crittenden was elected (April; UCLA) Vice-President at the spring meeting of the Renaissance Association of Southern California.

Catherine Kuttner has had (June-April) four title credits for television dramas that she wrote for the Sugarfoot (Warner Brothers) series, an hour-long Western program. She is currently at work on the fifth in the series. Her novel Doomsday Morning, published two years ago (see earlier issues of the Newsletter), was recently reprinted in a paperback edition. Four mystery-adventure novels, on which she and her late husband, Henry Kuttner, collaborated (under the name of Henry Kuttner) have also recently been reprinted in the paperback format. Of these, two were issued in Italian, by a press in Italy, and one in Spanish, in Mexico City. A recent work of the Kuttner collaboration, published as a paperback original, Murder of a Wife, received special praise from Jacques Barzun, in a critical study of "suspense" fiction, "Suspense Suspended" (The American Scholar, Autumn, 1958), a summarized version of which appeared later in Time (December 8, 1958). (See Publications, below.) Mrs. Kuttner toured Europe (July-August) with a group of thirty-six students and teachers. She acted as co-director of the group, under the leadership of Dr. Russell Caldwell of the History Department (SC), who conducted the tour as a project of Study Abroad, Inc., of New York.

Eleazer Lecky was selected (March) as a member of a West Coast committee to plan a national conference on machine translation.

Bruce R. McElderry, Jr., was elected (January) Chairman of the University Senate. Members of the Department who previously held this office: Baxter, Lecky, and Templeman.

William D. Templeman gave (July) an address before the Graduate School Convocation of the Immaculate Heart College. Subject: "A Few Freedoms in Graduate Study." He served (October), in a three-day inspection of Pierce Junior College, as a member of the Accreditation Committee for the Western College Association.

Members of the Department attended meetings of various professional associations. The following summarizes these activities:

Modern Language Association (December; New York): Ronald E. Freeman and Bruce R. McElderry, Jr. Dr. McElderry read a paper before the English II Section: "The Transcendental Hawthorne."

American Studies Association (December; New York): Bruce R. McElderry, Jr., attended a meeting of the Executive Council, representing the Southern California Chapter of the Association.

Southern California Council of Teachers of English (March; Los Angeles State College): Francis Christensen was one of the (13) discussion leaders. Topic of the meeting: Applications of Structural Linguistics.

American Studies Association of Southern California (April; Whittier College): Eleazer Lecky, Bruce R. McElderry, Jr., and Drew B. Palette. Dr. Palette gave an address on "The Role of San Francisco in the Development of Western Literature."

Conference on College Composition and Communication (April; San Francisco): Aerol Arnold, Francis Christensen, Frederick Durham, Ronald E. Freeman, and Robert D. Lundy. Members of the Department participated in the program. Dr. Christensen served as member of the Program Advisory Committee, and attended meetings of the Executive Committee and the Editorial Board. He was the moderator of the Second General Session, a panel on Articulation; and in another panel on New Techniques he read a paper, "New Techniques in Teaching the Sentence." Aerol Arnold was one of the speakers on a panel that discussed Points of View in the Philosophy of Communication. Ronald E. Freeman participated as a resource person in a workshop on The Future Teacher of College Composition and Communication.

The Department presented the tenth consecutive Weekly Program of Readings at Noon, offering the following series:

General Theme: Writers of 1859

February	16	Frank C. Baxter--Edward FitzGerald: "The Rubáiyát of Omar Khayyám"
	23	William D. Templeman--Alfred Tennyson: "Idylls of the King"
March	2	Kennett Moritz--W. M. Thackeray: <u>The Virginians</u>
	9	Burton O. Kurth--Charles Dickens: <u>A Tale of Two Cities</u>
	16	Robert D. Lundy--O. W. Holmes: <u>The Professor at the Breakfast Table</u>
	30	James H. Butler--A Victorian Play: "The Octoroon"
April	6	Meredith Thompson--Journalism a Hundred Years Ago
	13	Eva S. Betts--George Meredith: <u>The Ordeal of Richard Feverel</u>
	20	Ronald E. Freeman--Mr. Vessey, English Traveler in America
	27	Julia N. McCorkle--Wilkie Collins: <u>The Woman in White</u>

The Newsletter is pleased to report that the new Who's Who of American Women (1958--Marquis-Who's Who, Inc.) includes, among the 19,000 biographical sketches, the following names: Ruth M. Harmer, Mrs. Bruce R. McElderry, Jr., and Florence R. Scott.

The English Club, reactivated in the fall, has held regular weekly meetings. The most recent programs have featured recorded readings of modern poets, including E. E. Cummings, T. S. Eliot, James Joyce, Dylan Thomas, and Archibald MacLeish. With the increase in membership during the current semester, James H. Durbin, Jr., has been invited to join Bruce R. McElderry, Jr., in sponsoring the group. Jerry Foster, a senior in English, has served as president.

SC Profiles, a literary magazine, has been one of the major activities of the Club during the current year. Gratified with the reception given the first issue of the publication, the Club, working closely with the Department, is now engaged in preparing the second issue.

The Department announced two essay contests, both of which have been held annually for a number of years:

The Mary A. Earl McKinney Contest, open to undergraduate students in the Schools of Engineering and Architecture, offers a first prize of \$75 and a second of \$50. The topic: Individualism. The committee in charge:

Walter M. Crittenden and Ronald E. Freeman.

The English Communication course and Phi Eta Sigma, the freshman honorary fraternity, are again jointly sponsoring an essay contest open to students who now are or last semester were enrolled in first-year English.

The first prize is \$30, and the second prize, \$20. A book will be given to each of the three students receiving honorable mention. The entries will be screened by a committee, and the five most distinguished essays will be passed on to a final judging committee, consisting of one member of the Department, one faculty member from outside the Department, and one student. The committee in charge of the contest and the screening: Ruth M. Harmer, Kennett Moritz, and Jack von Dornum.

The third Bing Fund Lecture was given (April) by Léonie Adams, American poet, who discussed and read a number of her own poems. The fourth was given (May) by Stephen Spender, British poet. The subject: "Trends in Modern American and English Poetry." The Library and School of Library Science co-sponsored these events.

NEWS OF FORMER STUDENTS (INCLUDING PUBLICATIONS)

John F. Fulbeck, formerly a student assistant in the Department, has joined the faculty of California State Polytechnic College in Pomona, California, with the rank of Assistant Professor of English.

Ben Siegel (Ph.D., 1957) is now Chairman of the Department of English and Speech at California State Polytechnic College, Pomona, California. He has an article, "Biblical Law and the Medieval Status of Women," in the Claremont Quarterly (Winter, 1959). In addition to this article, Dr. Siegel has had book reviews, within the past year, in the following publications: American Journal of Comparative Law, Ethics, Modern Drama, The Personalist, Religious Education, Western Folklore, and the Los Angeles Mirror-News. He is also a regular contributor to Abstracts of English Studies.

Wallace Nethery, Librarian in the Hoose Library, has recently issued from his private press a booklet, The Pioneer and Charles Lamb, which is "A Note on the San Francisco Pioneer and a little known poem attributed to Charles Lamb."

H. Edward Richardson, a graduate student working toward the Ph.D. degree, and an Instructor in English at Fullerton Junior College, Fullerton, California, has an article, "The 'Hemingwaves' in Faulkner's 'Wild Palms,'" in Modern Fiction Studies, IV (Winter, 1958-59), 357-360.

Frederick S. Bromberger, a graduate student working toward the Ph.D. degree, and an Associate Professor at Redlands University, has an article, "Medievalist of the Future," in the Redlands Faculty Review (Fall, 1958).

Lillian Beatty, formerly a graduate student at SC, has an article, "Natural Man Versus the Puritan," in The Personalist (Winter, 1959).

William A. Carmody, formerly a Teaching Assistant in the Department, is one of eight contributors to a recent book, Guidance Service: Organization and Administration, edited by Professor Emery Stoops of the SC School of Education.

Frances Winkler (Ph.D., 1952) has been chosen for admission to Who's Who of American Women. As reported a year ago, Dr. Winkler is a member of the English Faculty at East Carolina College, Greenville, N. C.

Frederick Shroyer (Ph.D., 1955) has recently been promoted to full Professor of English at Los Angeles State College. In February Dr. Shroyer lectured before the Wilshire Ebell Creative Writing Group and addressed the SC Faculty Club on "The Making of a Novel."

Patricia (Connor) Shroyer (A.B., 1946) had some light verse in the "Trade Winds" Department of The Saturday Review of Literature (January 31, 1959). Several other poems by Mrs. Shroyer have appeared in national magazines since the first of the year.

Richard H. Fossum, former graduate student, now a member of the faculty of Beloit College, has an article, "Poe's 'The Cask of Amontillado,'" in The Explicator (November, 1958).

Lydia M. Baxter (A.B., 1951; A.M., 1954, in Library Science) has just returned from two years of study in England. While in London, Miss Baxter lived at the William Goodenough House, a residence hall for foreign students, and attended lectures in the University of London.

J. Ralph Murray (A.M., 1939) is President of Elmira College. During his five years in this office Mr. Murray has raised the academic standards of the college and put the institution on a firm financial basis.

The Texas Christian University literary journal, Descant, has made Vol. III, No. 1 (Fall, 1958), a memorial issue to Paul Dinkins (A.M., 1937; Ph.D., Vanderbilt University, 1943). Except for an editorial and two concluding articles about Dr. Dinkins, the contents are reprints of contributions by him to the Saturday Review and other periodicals. His death in 1954 ended a most promising career.

Alfonso P. Santos, formerly a graduate student at SC, now of the English faculty of the University of the Philippines, writes that he has recently published a new book, Diliman Echoes, an anthology of poems by students of the University. The volume has been favorably reviewed in The Philippine Collegian (January, 1959). A copy of Diliman Echoes is now in the SC Doheny Library.

NEWS FROM THE CLASSES

The Winter (1959) issue of Accent contains an article written by Samuel Bleufarb as the result of a meeting with Wright Morris, who taught in the Summer Session of SC in 1958. It is entitled "An Interview with Wright Morris."

PUBLICATIONS

The following are recent publications by members of the Department:

Books:

- Henry Kuttner*: Murder of a Wife. New York: Pocket Books, Inc., 1958.
 William D. Templeman: Aids to Writing: A Book of Selected Exercises, with Notes. Los Angeles. Mimeographed. Copyright, 1958.
 Meredith Thompson: ed. pE WOHUNGE OF URE LAUERD, and Other Pieces edited from British Museum MS. Cotton Titus D. XVIII, C. Early English Text Society, Original Series No. 241. Oxford University Press. 1958.

Articles:

- Ruth Mulvey Harmer: "The World in a High School," Friends, 106 (January, 1959), 6-11. (Reprinted from Américas, September, 1958.)
 Ruth Mulvey Harmer: "They Turn Criminals into Craftsmen," Reader's Digest (January, 1959), 128-132.
 Ruth Mulvey Harmer: "Throw the Man Out . . .," Frontier, 10 (January, 1959), 24.
 Robert D. Lundy: "Mark Twain and Italy," Studi Americani, IV (1958), 135-149.
 Bruce R. McElderry, Jr.: "The Narrative Structure of Faulkner's Light in August," Mississippi Quarterly, XI (Fall, 1958), 177-187. (Reprinted from College English, February, 1958.)
 Bruce R. McElderry, Jr.: "J. R. Lowell and 'Richard III'--A Bibliographical Error," Notes and Queries, V (April, 1958), 179-180.
 Drew B. Palette: "Young Galsworthy: The Forging of a Satirist," Modern Philology, LVI, No. 3 (February, 1959), 178-186.

Reviews:

- Aerol Arnold: Paul N. Siegel, Shakespearean Tragedy and the Elizabethan Compromise. In The Personalist (Autumn, 1958).
 Aerol Arnold: John Drinkwater, Shakespeare; Robert B. Heilman, Magic in the Web. In The Personalist (Winter, 1958).
 Aerol Arnold: G. B. Harrison, Shakespeare at Work; Mary Clarke, Shakespeare at the Old Vic, 1956-1957. In The Personalist (Spring, 1959).
 Harold E. Briggs: E. C. Pettit, On the Poetry of Keats. In The Personalist (Autumn, 1958).
 Walter M. Crittenden: R. V. Sampson, Progress in the Age of Reason. In The Personalist (Summer, 1958).
 Walter M. Crittenden: Bernard Stambler, Dante's Other World; F. W. Bateson, Selected Poems of William Blake. In The Personalist (Autumn, 1958).

*The name under which the work of the collaboration of Henry and Catherine Kuttner was published (see Who's Who listing).

- Walter M. Crittenden: James Reeves, Selected Poems of John Donne; Roma J. King, The Bow and the Lyre; Lacy Lockert, tr. Racine's Mid-Career Tragedies; Oliver L. Dick, ed. Aubrey's Brief Lives. In The Personalist (Spring, 1959).
- James H. Durbin, Jr.: Irwin Stock, William Hale White (Mark Rutherford). In The Personalist (Winter, 1958).
- Eleazer Lecky: Joseph Warren Beach, The Making of the Auden Canon. In The Personalist (Winter, 1959).
- Bruce R. McElderry, Jr.: Leon Edel and Gordon Ray, ed. Henry James and H. G. Wells; Leon Edel and Dan H. Laurence, A Bibliography of Henry James. In Nineteenth Century Fiction, XIII (December, 1958).
- Bruce R. McElderry, Jr.: James Lyndon Shanley, The Making of Walden; George Frisbie Whicher, This Was a Poet: Emily Dickinson; A. F. Scott, The Poet's Craft; Hoxie Neale Fairchild, Religious Trends in English Poetry: Christianity and Romanticism in the Victorian Era; George Knox, Critical Moments: Kenneth Burke's Categories and Critiques; Van Wyck Brooks, From a Writer's Notebook. In The Personalist (Winter, 1959).
- William D. Templeman: Basil Willey, More Nineteenth Century Studies; Hugh Kenner, Dublin's Joyce; Hazard Adams, Blake and Yeats: The Contrary Vision. In The Personalist (Winter, 1959).

Tape:

Walter M. Crittenden: The Epic. Campus World, Inc. Los Angeles. 1959.

OTHER ACTIVITIES

Frank C. Baxter gave (December; Bovard Auditorium) the Annual Christmas Readings. He also spoke before various groups, assemblies, and forums both on and off the campus: December--SC Faculty Wives; assemblies of San Marino High School and Pasadena College. January--SC Faculty Club, on "The Fifty Authors of Shakespeare's Plays." February--institute for the language-arts teachers of Ventura County. March--Volunteer League of the San Fernando Valley, on "An Inventory of the Arts in America: 1959"; Pierce Junior College Forum, on "Human Values in Modern Literature"; Forum, Santa Ana College, on "One Man's Theater."

Walter M. Crittenden attended (February) a meeting of the UCLA Renaissance Society and has accepted an invitation to membership. He gave (March) a lecture for the SC University Dames.

Frederick Durham became co-sponsor of the SC Rifle Team, the Schoolers.

Ronald E. Freeman served (March) as a judge of the Southwest Regional Contest of the International Toastmistress Club.

Robert D. Lundy gave (February) a talk to a group of SC-UCLA professors on "Higher Education in Italy."

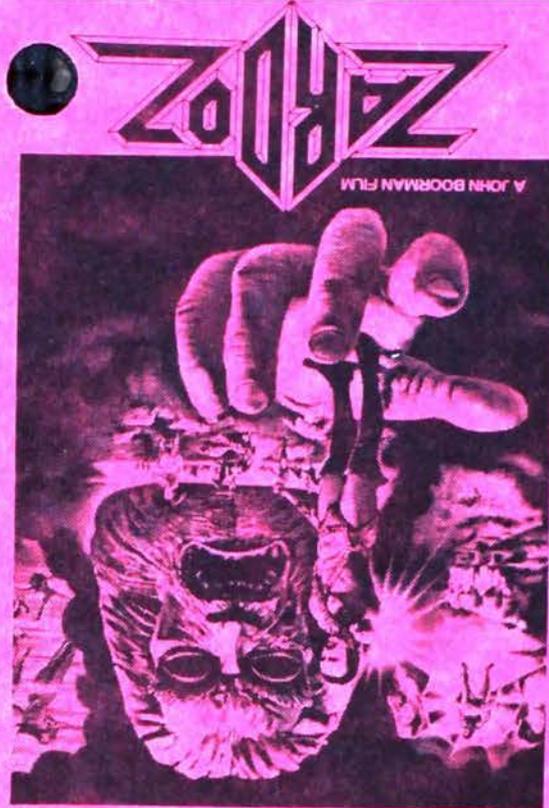
William D. Templeman gave two addresses on Browning: January--Pasadena Browning Society, on "Pleasure in Reading The Ring and the Book"; February--Hollywood Browning Society, on "Browning's 'Saul' and the Modern Search for a Soul."

DKA Cinenews

<p> WINNER OF 6 ACADEMY AWARDS!</p> <p>METRO-GOLDWYN-MAYER PRESENTS A CARLO PONTI PRODUCTION DAVID LEAN'S FILM OF BORIS PASTERNAK'S</p> <p></p> <p>DOCTOR ZHIVAGO</p> <p>IN PANAVISION AND METROCOLOR</p>	<p>MARCH 31 BOVARD 7:30 ONLY</p>
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MARCH 10, 1978

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



FOH 133

**WALKING
TALL**

BOVARD

SLITHER

72

7 & 9:30

Friday

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R FOH 133

MOVIES

ALUMNI! If you wish to renew your membership for 1978, please send your name, address, phone number and year you were in DKA (if you remember) and your annual dues of \$5.00, to DKA, Dept of Cinema, 659 W. 35th St., Los Angeles, CA 90007.

Also, if you would include the year you graduated, the department is currently trying to form an alumni list, and any information you can provide about yourself and any classmates you can remember, would be helpful. Even a name will do. THANKS....

Please remember that the next meeting will be on Thursday, March 16 at 12:30 on the Patio.

Persons who can not make General Membership Meetings must submit in writing to the secretary BEFORE the meeting of this fact. Remember, if you miss three general meetings and/or committee meetings, you become inactive.

All members who have not picked up their DKA membership cards for this semester may do so during regular office hours. As of this publication date, hours are from 11:30 to 1:00 MWF. Cine 102.

The roster can be picked up in the DKA office starting Wednesday, March 15. They will be available throughout the semester. It includes a list of all members (students.)

CN / TV-USC

by Cindy Naley

If you want to go places in Cinema, you've got to know video, says Cinema/Television Prof. Mort Zarcoff, explaining the premise behind USC's new Television program. The forty-six students

in this prototype degree program will get a broader base of "hands-on" experience while earning a B.A. in Cinema and Television. Besides working with Super 8 and 16mm film, as do regular Cinema students, the CN/TV students are using studio and portable videotape equipment.

There are two sections of the pilot program--students who were admitted in the Fall '77 semester and those who entered in Spring '78. This semester's Cinema/Television group discovered that some of last semester's problems have been ironed out for them. The required number of film and video projects has been reduced from eight to five a semester. More teachers have been assigned to the program to widen the range of expertise available. And the production classes have been moved from the Waite Phillips Hall studio to the Journalism School's better-equipped Hancock Hall studio (for the fall group) and the John Tracy Clinic (for the spring semester group).

Some problems still remain for both groups, however. The new studios are still lacking in operable equipment which results in crowding, split shifts, and tight schedules. Also, the CN/TV students are restricted from using some of the Cinema Department's better-stocked facilities, such as their sound room.

Although some years and \$10 million away from reality, the proposed Performing Arts Center is slated to be the new expanded location of the CN/TV department. Once the program is in full-swing, plans call for three large sound stages and up-to-date television equipment.

Nevertheless, some present-day Cinema/Television students resent the "guinea pig" aspect of today's program and regret the lack of facilities due to the policy of "freezing" the program's enrollment after two semesters. The faculty plans to evaluate the merits of the CN/TV program and to decide whether or not to continue it in the future.

In the meantime, however, other CN/TV students are grateful for the chance to be involved in USC's forward-looking Cinema/Television program.

DKA sponsored a Seminar of Film Composers on Sunday, February 12, 1978, at 8:00 pm. The Seminar was held in Norris Theater, and although the heavy rains kept many people from attending, the evening proved to be one of the most valuable seminars of the last past year-providing insights and information concerning the world of film music composition.

The three film composers included Craig Sasan, the youngest of the three composers whose familiar works include "The Bad News Bears in Breaking Training," (to be presented later this semester on the Wednesday-Friday Screenings.) Craig has also written the score to a film called "Corvette," which has not been released at this time.

Ernest Gold's film credits include "Exodus", "It's a Mad, Mad, Mad World," and "Fun With Dick and Jane."

Finally, David Raksin, who teaches MUHL 475 at USC was also present. He was born in Philadelphia and came to Hollywood after an unsuccessful attempt to write concerto music (unsuccessful thought the New York Critics.) He worked arranging music for Broadway shows, as well as playing as a stand in for other musicians.

He came to Hollywood by an invitation from friends who knew Alfred Newman. David's scores include "Laura" and Charlie Chaplin's "Modern Times."

In college, Craig worked scoring a student film using electronic music. After he graduated and made an unsuccessful attempt to get into rock music, he took on other jobs. His first film was a \$160,000 Super-16 Horror Feature. Another film which Craig scored was "The Great Texas Dynamite Chase." He said he would recommend this to anyone interested in composing music for films. He also suggested that the composer should have something on tape, some work that he did.

He recommended doing work on student films, for example.

He also said the composer should show that he can do the job ON TIME and pull it off. It doesn't really matter if the music is any good or not.

As to how to go about composing music for films, he pointed out the following steps:

1) sit through the film as many times as is necessary to familiarize yourself with the footage.

2) spotting -(this is done with the director and producer, music cutter and perhaps the musicians...)

3) consider and decide what the music can do for the film.

4) decide where music should go, and decide more importantly, where not to put the music.

5) the music cutter then times the film to 1/10 of a second.

6) the composer then works and writes the score.

7) the music is then orchestrated by the composer or an orchestrator

8) syncing is then done. This is very important because you don't want the music to distort or smear dialogue and sound effects.

Syncing is accomplished in several different ways. Usually in television, a click track is made, or a stop watch is used. Sometimes streamers, dots and diagonal scratches are made onto the film, which is then projected and the music is synced to these marks.

9) Once the music is composed, the dialogue tracks, the sound effects tracks and the music is mixed onto a master sound track.

All three composers pointed out that MUSIC SHOULD NOT EMPHASIZE THE SCENE, AND EXPLAIN WHAT THE SCENE IS, BUT RATHER THE MUSIC SHOULD

SAY WHAT THE CHARACTERS FEEL.

All three composers agreed that familiar music (pop music) can be obtrusive. Familiar music creates in each person's mind preconceived notions, this results in an uncontrollable factor which neither the composer nor the film maker can control.

Since the composer usually walks into the film production cycle near its tail end, it is important to realize that the composer has the advantage of seeing the film with fresh eyes. He can be very helpful to the film maker in this respect.

David Raksin pointed out that Directors and Producers have built into their heads and seem to have a notion of what film music should be like. But they can't express what music they want.

The director should know the limitations of film music, and he should not depend upon the composer to create a mood or atmosphere which visually does not exist. The director should respect the composer and give the composer feedback. The director and composer should also be aware of how recurring themes of music will affect an audience.

For example: If a theme has appeared several times before in previous scenes, its cumulative effect may and should bring about an emotional payoff at the end of the film.

COMING SOON FROM SPECIAL PROGRAMS: A sound effects seminar....

NEXT MEETINGS:

Thursday, March 16	12:30
Wednesday, April 5	12:30
Thursday, April 20	12:30

At Cinema Department Patio

WANT A SWITCH????????

The Alumni Affairs Committee need some fresh, spirited, and hard working (well 2 out of 3 ain't bad) people who can give some of their spare time to helping DKA, and the Department as well, perform one of the most vital tasks either one has ever committed itself to do. Stop by the DKA office

MWF 11:30 to 1:00 and seek further info. Or call 747-0783 or eves @ 746-1240. Dan Heilman, Chrnm.

Also needed, if there is an alumni member out there who would be willing to work closely with this committee, please feel free to call. Use above numbers....

VALENCIAN GRAFFITI

^{-OR-} How Cal Arts Stopped Worrying and Learned to Love Writing on the Walls

If you have ever had the dubious honor of visiting the California Institute of the Arts (hereafter known as Cal Arts or as they prefer to think of themselves, "CIA") you might have noticed some substantial differences between their cinema department and USC's.

CIA: THEY live it up atop scenic mountains.

USC: WE exist in not-so-cinematic Watts.

CIA: THEY have modern, sophisticated, state of the art equipment.

USC: OUR primitive, crude equipment is so old that its inscribed with George Eastman's signature.

CIA: THEY have separate editing rooms for every moviola

USC: TRUE to USC's "factory" concept of producing films and teaching students, we are all milled together like so many cattle with our burnt out moviolas. (Note: funny how the hippy burnout experimentalists at CIA get the good equipment while good, clean dramatic filmmakers like us get crap!)

USC: We use authoritative texts by THEIR professors: CINEMATOGRAPHY by Malkiewicz.

CIA: You can bet THEY don't have a single copy of THE LIVELIEST ART by you know who.

CIA: They have Magic Mountain.

USC: WE have Felix Chevrolet and the Shrine..

Now, we all know that all those wonderful advantages that Cal Arts has doesn't help them make good films. But Cal Arts has one thing that we don't have and sorely need: Graffiti, lots of it! George probably saw it when he was with us in '67. I saw it as late as last fall. But now it is extinct, except for a few comments about stifling free expression, located on the back of the men's john. But don't worry, they'll get the black spray paint treatment as soon as the stockroom can take a break from repairing the moviolas.

Once upon a time, atop a mountain that looks nothing like the one in "Close Encounters", our artistic colleagues had this problem too. When they would dare to inscribe their thoughts on the meaning of life, their mundane messages were swiftly painted over. But our valient Valencians, bright artistic men and women they are, found that they could beat the janitorial types who stifled their free expression which they paid so dearly for in tuition. As soon as the janitorial types painted over their profound pearls of wisdom, a crew of dedicated graffitiologists would sneak back in the dark hours of the morning and repaint the graffiti this time in huger proportions.

I don't mean tiny scralled messages on the walls--our CIA buddies painted full sized murals, vistas, panoramas, etc. Soon the janitorial types, who were actually instruments of the administration, could not afford to repaint entire walls every week--and the graffiti remained. Now almost every wall is covered with such beautiful works of art that only our fellow Cal Artsy friends could produce. And who is suffering from this sickening display of free expression?

I do not mean to suggest that we cover room 108 with caricatures of our beloved faculty or that we bring back the "piss on pesse" wall. But in our editing room, where we painfully remold reality on our renovated moviolas, we need an escape from reality, not various assorted spray paint blotches of grey, black and brown. And why is it that the women's john has super-sophisticated graffiti that totally outclasses their cinemalé counterparts? I think it is high time that we indulge in this harmless intellectual activity and prove that the brush IS mightier than the spray can!

____Phil Mick

MINUTES

I hope this condensed version of the DKA minutes will satisfy the half that think the minutes should be included in each newsletter, and the other half who think they should be excised.

February 16, 1978

I. Special Programs-Weekend Screenings

- A. Sound Effects Seminar--March 4--Jeff Gaul
- B. Weekend Screenings
 - a. Tear Jerkers--response apathetic
 - b. Titanic films--response undecided
 - c. James Bond festival
 - d. Science Fiction festival
 - e. Ten Worst Science Fiction festival

II. Treasurer's Report--DKA has \$70.98, not including Coke

III. Banquet - Invitations are ready. Cost to DKA for menu will be \$8.95. Volunteers needed for setting up decorations.

IV. Social Committee

- A. Saturday night party
- B. All In the Family taping--lottery next week for tickets.

V. Special Collections - new committee formed to help with files of scripts, etc donated to SC and kept in Norris. See Bridget for sign up.

VI. President - people are needed for publicity committee. Chairmen will be taking attendance this semester.

MONGO'S MOVIE MANUAL

THE BETSY (Paramount)

The question which springs to mind is "How does Laurence Olivier get involved in tripe like this?". The plot is a simple one, of intrigue in the auto industry, which has been convoluted by all manner of cross-generational sexual shenanigans. The patriarch of an automobile industry dynasty (Olivier) is devoted to a last hurrah in the form of a car that will surpass all others in economy and efficiency. He employs a race-driver (who has just inspired confidence by totaling his car) to develop the prototype, named the "Betsy" (for the ersatz Ford's beloved great granddaughter). What ensues is a plodding chronicle of lackluster corporate doubledealing and subversion. Of course, as with all Harold Robbins material, this gobbler is being marketed with the emphasis on the sex angle. Unfortunately Robbins' forte of detailing high-powered sex and scandal is hardly evident in the finished film. Trimmed of about four minutes this cinematic Edsel will no doubt be gracing the small screen shortly. Olivier hams it up to the hilt and one can only wish he had a better vehicle to display his still powerful talent in. Tommy Lee Jones as the driver cum "cigarette-add macho" hero gives new meaning to the word cardboard in a lifeless performance. Robert Duvall (doing his by now perfected corporate Snidely Whiplash) and many skilled actors are as wasted as Olivier. Production values are lush but the cinematography, particularly in the flashbacks, runs to much to the gauzy effect which made "Lucky Lady" such a visual cloud. Direction is pure TV (in the worst sense) and even the John Barry score is unmemorable.

Better to wait for "Sleuth" at the Nuart.

Marc "MONGO" Iverson

FILMS INCORPORATED

Carmen F. Zollo presents
Ingmar Bergman's



The MAGIC FLUTE

A SURROGATE RELEASE



MARCH 15
FOUNDER'S HALL
7 & 9:45

The Alumni Affairs Committee need people who can help with its obligations. Please stop by the office MWF 11:30 - 1:00 and see what it is all about.

A PHOTOGRAPHER is wanted to take pictures of DKA events and activities. All you need is a good camera, we'll provide the film and processing. Stop by the office MWF between 11:30 & 1:00.

- HISTORIAN -

A person is wanted to be DKA's historian. Preferably somebody who doesn't have the time for general meetings or committee meetings, and would like to rummage through our old files. He/she would have to collect the information from our files (they are well organized now) and then organize the information contained in these files into a book-type format. Preferable one person is needed, or a small group of two or three who can work closely together is needed for this work.

If you can help, please contact Bridget or Dan. Or better yet, stop by the office and just have a look, it can't hurt!!!



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The Legend of

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NOV 20

"SAVE THE TIGER"

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APRIL 17, 1978

UNIVERSITY OF SOUTHERN CALIFORNIA
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NEWSMAKERS

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.

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 besieged 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, Pinnocchio, 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

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