



THE UNIVERSITY OF WISCONSIN OSHKOSH
OSHKOSH WISCONSIN 54901

JACOBS
Radio-TV-Film

President
DKA, National Honorary Cinema Society
Department of Cinema
University of Southern California
University Park
Los Angeles, California 90007

IF NOT DELIVERED IN FIVE DAYS RETURN TO

Bank of America
NATIONAL TRUST AND SAVINGS ASSOCIATION

P. O. BOX 3609 TERMINAL ANNEX
LOS ANGELES 54, CALIFORNIA

VERMONT & 30th

335

Mark

Heck -
I found this
when I cleared
out my desk.
all DKA
stuff. Probably
should not
toss

Dave

Delta Kappa Alpha, National

STATEMENT OF ACCOUNT WITH

VERMONT-30TH BRANCH

Bank of America

NATIONAL FRANCHISE ASSOCIATION

LOS ANGELES, CALIF.

Delta Kappa Alpha, National
Department of Cinema
University Park
Los Angeles 7, California11
m8

OLD BALANCE	CHECKS—LISTED IN ORDER OF PAYMENT - READ ACROSS	DEPOSITS	DATE	NEW BALANCE
		135.04	OCT 31 '56	135.04*
135.04	126.48-		NOV 2 '56	8.56*
8.56	50.00-	84.00	DEC 5 '56	42.56*
42.56		24.00	JAN 3 '57	66.56*
66.56		46.00	JAN 31 '57	112.56*
112.56		94.73	APR 4 '57	207.29*
207.29	101.59-	30.50	APR 15 '57	136.20*
136.20	15.50-		APR 18 '57	120.70*
120.70		72.00	MAY 6 '57	192.70*
192.70	115.18-		MAY 8 '57	77.52*
77.52	29.64-		JUN 20 '57	47.88*
47.88		148.35	JUL 19 '57	196.23*
196.23	121.87-		JUL 29 '57	74.36*
74.36		195.00	DEC 12 '57	269.36*
269.36		7.50	JAN 7 '58	276.86*
276.86	6.90-		JAN 9 '58	269.96*
269.96	8.01-		MAR 18 '58	261.95*
261.95	1.25- 152.91-	166.00	APR 3 '58	273.79*

Please examine this statement at once. If no error is reported in ten days the account will be considered correct. All items are credited subject to final payment.

PLEASE ADVISE US OF
ANY CHANGE IN ADDRESSUSE REVERSE SIDE FOR
RECONCILING YOUR ACCOUNT

To reconcile your record with the bank's statement, we suggest the following steps :

1. Check the enclosed vouchers with the listing on the bank's statement.
Set aside any charges by bank such as those for loans, Xmas Club, etc. Observe any service charges listed on statement with symbol SC, LS, LST, etc. for which no voucher is enclosed.
2. On your stubs or other check records, mark off the enclosed vouchers. Check the deposits shown on the bank's statement with your record.
3. Then insert the appropriate amounts in the following columns. The total of both columns will be equal if no error exists.

Description	Amount		Description	Amount	
Bank closing balance _____ Date			My stub balance (same date)		
<u>Deposits not yet credited by bank</u>			<u>Checks Outstanding</u>		
			No.		
			No.		
			- No.		
			No.		
			- No.		
			No.		
			No.		
			- No.		
			No.		
			- No.		
<u>Charges by bank not deducted by me</u>			List above or make separate list and insert total only.		
Xmas Club					
Loan Charges					
Service Charges					
Other					
Proof Total			Proof Total		

4. Make adjustment on your record of any charges by the bank which were not previously deducted.
5. If the proof totals differ, then, to locate the error:
 - (a) Review last month's reconciliation to determine that any difference was corrected, bank's charges deducted from stub balance, etc.
 - (b) Check addition and subtraction on stub records.
 - (c) Review and check the figures used in this month's reconciliation.

Union + 30th 335
(BRANCH)

4-18-57
(DATE)

No. 832424

RETURN ITEM DEBIT
FOR UNPAID CHECK(S)

- A** Not Sufficient Funds
B Endorsement Missing
C Cannot Locate Account
D Signature Missing
E Post Dated

F Account Closed

Little missing

DEBIT

CHECK WHICH

☒ COMMERCIAL ACCOUNT

☐ SAV. ACCOUNT No. _____

TOTAL

RETURNED ITEM CHARGE

TOTAL AMOUNT

15.50

15.50

- CHECK WHICH
- ☒ We return herewith
- ☐ We hold at window _____; if not called for in 5 days, we will send to you by ordinary mail.
- ☐ We hold for instructions at window _____
- ☐ We _____

MADE BY _____ (TELLER)

APPROVED BY _____ (ASST. CASHIER-MANAGER)

MISC-24 4-56 (REVISED) **DUPLICATE**

*State Kappa Alpha National
Department of Cinema
University Park
Los Angeles 7, Calif.*

INVOICE #7521

VERMONT-THIRTIETH BRANCH

No. 101

Bank of America

NATIONAL TRUST AND ASSOCIATION
SAVINGS

8041 SOUTH VERMONT AVENUE

16-212

1223

LOS ANGELES, CALIF.,

October 31, 1956

PAY TO THE
ORDER OF

Industrial Litho

\$ 126⁴⁸

One hundred twenty-six and 48/100

DOLLARS

Walter W. Johnson, Treas.

Robert E. Farmer, Sec.

DELTA KAPPA ALPHA, NATIONAL

ORDER FOR NEW CHECK BOOK



VERMONT - 30TH Branch

Bank of America
NATIONAL TRUST AND SAVINGS ASSOCIATION

TENPLAN CHECKING DEPARTMENT

April 19 58

Please charge my account for new check book

\$1.25

CHECK
WHICH

- ☐ Deliver to Bearer
☒ Mail to me

DELTA KAPPA ALPHA, NATIONAL
David W. Johnson, Treas.
DEPT. OF CINEMA, Signature
UNIV. OF SO. CALIF
UNIV. PARK., CALIF Mail Address

ALL ORDERS SUBJECT TO ACCEPTANCE BY AN OFFICER OF THE L. G. BALFOUR CO. AT ~~ANY~~ ~~ANY~~ ~~ANY~~

P. O. OR OFF. SLIP NO.		ACCT. OR C. O. D. NUMBER		DATE SHIPPED		A 46792	
AREA	PROD.	DEPT.	SALESMAN		TERMS	OFFICE USE ONLY	
X	<i>Will call</i>				<i>S/B</i>		
THIS SPACE FOR ORDER DEPT. USE ONLY						DATE	
						<i>1-8-59 H</i>	

DO NOT WRITE IN THIS SPACE FOR ACCOUNTING DEPT. USE ONLY

Kindly make remittance payable to

CRES H. WELLS
 Mail to L. G. BALFOUR CO.
 527 211 PASEO
 LOS ANGELES 12, CALIF.

SHIP TO

STREET AND NO.

CITY AND STATE

BILL TO

STREET AND NO.

CITY AND STATE

DATE OF PARTY OR PRESENTATION

WHEN WANTED

ORGANIZATION

NATIONAL

SECONDARY

LOCAL

SPECIAL

COLLEGE

RING SIZE

QUAN.	SERIAL NUMBER	QUALITY ARTICLE	MOUNTING INSTRUCTIONS	UNIT PRICE	TOTAL
<i>15</i>		<i>Keys</i>	<i>Del (13)</i>	<i>7.00</i>	<i>105.00</i>
			<i>Back order (2)</i>		

<i>5</i>		<i>Pl. Badges</i>		<i>6.00</i>	<i>30.00</i>
----------	--	-------------------	--	-------------	--------------

ENGRAVING	<i>Only DKA National Check #111</i> <i>1-14-59</i> <i>2/1/59</i>	FOR OFFICE USE ONLY	NET SALE	135.00
			FEDERAL TAX	13.50
			STATE TAX	5.39
			CITY TAX	
			TOTAL	153.89
			FRATY CREDIT	
			DEPOSIT	

R			NR		CHECK TO		POSTAGE
	HOLD OFF		ACK.				
	SEND SLIP ONLY		OVER				AMT. DUE
	HOLD OFF BLK.						

California Balfour Company
representing
STATIONERS CORPORATION
Manufacturers of Diplomas • Certificates • Awards
Graduation Announcements and Personal Cards

Direct all Correspondence
to
California Balfour Co.
5919 West 3rd Street
Los Angeles 36, California
Phone WEBster 1-1856

NATIONAL CHAPTER DELTA KAPPA ALPHA
DEPT. OF CINEMA USC - UNIVERSITY PARK
LOS ANGELES, CALIFORNIA

FEB. 10, 1959

att; Herbert L. Farmer

SHIPPED VIA	ORDER NO.	REGISTER NO.	SALESMAN	TERMS
		7500-17 141		

POSITIVELY NO CREDIT ALLOWED FOR MERCHANDISE RETURNED WITHOUT PERMISSION • PRICES SUBJECT TO CHANGE WITHOUT NOTICE

250	7 X 9 CERTIFICATES ON MOTTLED PARCHMENT	@.27 Ea.	67.50
		TAX	2.70
			<u>70.20</u>

*Ply check 113
DKA National
H. Farmer*

DATE	ITEM	CHARGES	CREDIT	BALANCE (LAST AMOUNT)
1-9-59	11 certificates tax	17.00 .68		17.68
	 P'd by DKA Check #112 1-14-59 Hef. 			
	<u>Dixon Bell Press</u> #4778			

STATEMENT

In account with **Cres Wells**

REPRESENTING

L. G. BALFOUR COMPANY

BRANCH OFFICE

CARLTON HOTEL

527 SOUTH FIGUEROA STREET

LOS ANGELES, CALIFORNIA Mar. 1, 1958

ZONE 17

- Delta Kappa Alpha
Attn: Herb Farmer
- U. S. C. Cinematography Dept.
University of So. California
- Los Angeles 7, California

TERMS: NET ON RECEIPT OF STATEMENT

~~Delta Kappa Alpha~~

PLEASE RETURN THIS STATEMENT WITH YOUR REMITTANCE

~~2-12-58 - 1 key, 1 badge 14.82~~

236-549	2/17/58	6.90
224-326	2/12/58	14.82
119 552	2/27/58	99.18
29732	3/12/58	32.01
		<hr/>
		\$ 152.91



Here's California's best known check

ready to serve you...



Your Neighbor

Bank of America

NATIONAL TRUST AND SAVINGS ASSOCIATION

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Here's how you can help us serve you better!

This Tenplan checking account has been designed to make your personal banking as convenient and economical as possible. The account is subject to a few simple rules listed here; by observing these rules you will avoid unnecessary costs and help us to serve you better.



1.

Make deposits in person or by mail, whichever way is more convenient to you.



2.

Use only the check forms in this book. When checks are drawn on forms other than special TEN-PLAN checks, we must either (1) return them unpaid, or (2) charge 50c each for extra handling if they are paid. Stop-payment orders must be in writing and signed by the person who signed the check. A charge of 50c will be made for each such order.



3.

Please do not post-date your checks. Post-dated checks and checks drawn against insufficient or uncollected funds must be returned unpaid and your account will be charged \$1.00 for each such check.



4.

If any check which you deposit is returned unpaid, it must be charged back to your account. Should this happen, the check will be mailed to you.



5.

You may close your account at any time without giving previous notice. If your account is inactive for 6 months, 50c will be charged for each additional month of inactivity. No refund can be made for unused checks. Spoiled checks will be replaced without charge.



6.

We will send you a statement of your account as soon as a statement sheet is filled or otherwise ready for delivery. However, we will be happy to prepare extra statements for you at any other time at a cost of 25c each.

TENPLAN CHECKING ACCOUNT

DEPOSITED WITH

Vermont & 30th Branch 335
Los Angeles, California

Branch No.

Bank of America

NATIONAL TRUST AND SAVINGS ASSOCIATION

FOR CREDIT OF

1) ϵ/τ KAPPA

PRINT NAME HERE

Alpha, National

[illegible]

3/20/58

Dave -

Re: ΔKA National Chorus Cash.

Cash (donation)	10 ⁰⁰
Rich Carpenter (pin)	7 ⁰⁰
C B McHille (pin & key)	15 ⁰⁰
Ralph Papin - (donation)	25 ⁰⁰
	<hr/>
	\$ 57 ⁰⁰

AKS.

RECEIPT PORTION

DEPOSITOR:

PLEASE WRITE OR PRINT YOUR
COMPLETE MAIL ADDRESS HERE



DO NOT USE SPACE BELOW:

We Credit

\$ _____

to the

CHECKING ACCOUNT ☐

SAVINGS ACCOUNT ☐

{ No. _____

TENPLAN ACCOUNT ☐

in the name shown on the de-
posit ticket received with this
advice.

ENTERED IN PASSBOOK
RETURNED HEREWITH

DUPLICATE

Bank of America
335 N. VERMONT & 30th 335
NATIONAL TRUST AND SAVINGS ASSOCIATION

APR 3, 1958

\$ _____
Branch _____ Date _____

TELLER

By _____

DELTA KAPPA ALPHA, NATL.
DEPT OF CINEMA
UNIV. OF SOUTHERN CALIFORNIA
UNIVERSITY PARK, CA 7
CITY ZONE STATE

INVOICE

Printing

George H. Albertson

~~905 OLYMPIC BOULEVARD~~, MONTEBELLO, CALIFORNIA
PARKVIEW 8-1623Delta Kappa Alpha.
Alpha Chapter

INVOICE No. 343

DATE May 22, 1958

Please mail remittance to: 340 Morris Place, Montebello California

7 membership Certificates
imprinted

\$ 5.25

Sales Tax

.21

PAID
check 110

Total

\$ 5.46

INVOICE

Printing

George H. Albertson

~~905 OLYMPIC BOULEVARD~~, MONTEBELLO, CALIFORNIA
PARKVIEW 8-1623Delta Kappa Alpha
Delta Chapter

INVOICE No. 344

DATE May 22, 1958

Please mail remittance to: 340 Morris Place, Montebello California

22 membership Certificates
imprinted

Sales Tax

\$ 16.50
.66

Total \$ 17.16

Pd
check 110

RECEIPT PORTION

DEPOSITOR:

PLEASE WRITE OR PRINT YOUR
COMPLETE MAIL ADDRESS HERE



DO NOT USE SPACE BELOW:

We Credit

\$ 108.00

to the

CHECKING ACCOUNT ☐

SAVINGS ACCOUNT ☐

No. _____

TENPLAN ACCOUNT ☒

in the name shown on the de-
posit ticket received with this
advice.

Bank of America
NATIONAL TRUST AND SAVINGS ASSOCIATION

DUPLICATE

Branch

NOV 13 1958

Date

By _____

TELLER

DETA KAPPA ALPHA, NATIONAL
DEPT. OF CINEMA, UNIV. OF SO. CALIF.
UNIVERSITY PARK, LOS ANGELES, 7.
NAME ADDRESS CITY STATE

FOR OFFICE USE ONLY

ALL ORDERS SUBJECT TO ACCEPTANCE BY AN
OFFICER OF THE COMPANY AT
L. G. BALFOUR COMPANY~~AT BOSTON, MASS.~~

REPRESENTATIVE

ORDER NO.

DATE

TERMS

OFF. SLP. NO.

COMM.

DO NOT WRITE IN THIS SPACE

SHIP TO

STREET
AND NO.CITY AND
STATE

BILL TO

STREET
AND NO.CITY AND
STATEDATE OF PARTY
OR PRESENTATION

WHEN WANTED

ORGANIZATION

RING SIZE

QUAN.	SERIAL NUMBER	QUALITY ARTICLE	MOUNTING INSTRUCTIONS	UNIT PRICE	TOTAL
10 off		Badges		600	6000
1		Gavel			215
2		10K Keys		700	1400
1		Locobdo Gavel			750
		Engraving			410

ENGRAVING

OFFICE COPY

NET
SALEFEDERAL
TAXSTATE
TAXSHPG.
CHARGE

TOTAL

FRATY.
CREDIT

DEPOSIT

BALANCE
C. O. D.CUSTOMER'S
SIGNATURE

R

NR

CHECK TO

HOLD OFF

ACK.

SEND SLIP ONLY

OVER

HOLD OFF BLK.

P.P.-INS.

C.O.D.

AMT.
DUE

FORM #FO 1

FOR OFFICE USE ONLY

ALL ORDERS SUBJECT TO ACCEPTANCE BY AN
OFFICER OF THE COMPANY AT
L. G. BALFOUR COMPANY
ATTLEBORO, MASS.Jlce
REPRESENTATIVE

ORDER NO.

DATE

TERMS

OFF. SLP. NO.

1/10/57

COMM.

DO NOT WRITE IN THIS SPACE

ordered by: R. L. Ponce, Secy.

SHIP TO

Alpha Chapter

STREET
AND NO.

SECONDARY

CITY AND
STATE

LOCAL

BILL TO ΔKA Natl.

SPECIAL

STREET
AND NO.

Dept. of Cinema

U.S.C.

COLLEGE

CITY AND
STATE

L.A. 7-Coey

DATE OF PARTY
OR PRESENTATION

WHEN WANTED

ORGANIZATION

RING SIZE

QUAN.	SERIAL NUMBER	QUALITY ARTICLE	MOUNTING INSTRUCTIONS	UNIT PRICE	TOTAL
✓ 1		Off. Key			7.00
12		Off. Pins	11 delivered	6.00	72.00
			Engraving		1.50
Back order 1 (slip-228-57)					

Kindly make remittance payable to

CRES H. WELLS

Mail to L. G. BALFOUR CO.

527 SO. FIGUEROA ST.

LOS ANGELES 17, CALIF.

ENGRAVING

Engrave on Key
W.A.S.

HONORARY

A. F. '56

R. L. Ponce

CUSTOMER'S
SIGNATURE

R		NR	CHECK TO	P.P.-INS.	
	HOLD OFF	ACK.		C.O.D.	
	SEND SLIP ONLY	OVER		AMT. DUE	91.62
	HOLD OFF BLK.				

COMMERCIAL STATIONERS
OFFICE FURNITURE

HOLLYWOOD

STATIONERS



CORPORATION

SAN DIEGO

525-529 SO. SPRING STREET - TELEPHONE MADison 9-1311 - LOS ANGELES 13, CALIF.

SCHOOL SUPPLIES - SAFES
ENGRAVERS - PRINTERS

NATL. CHAPTER DELTA KAPPA ALPHA
DEPT. OF CINEMA USC
UNIVERSITY PARK 3551
L.A. 7, CALIF.

1/25/57 H.L.

SHIPPED VIA	ORDER NO.	REGISTER NO	SALESMAN	TERMS
WILL CALL PLANT	R.L. PONCE	4447-40	DOWNEY	

POSITIVELY NO CREDIT ALLOWED FOR MERCHANDISE RETURNED WITHOUT PERMISSION - PRICES SUBJECT TO CHANGE WITHOUT NOTICE.

100 7 X 9 MEMBER CERTIFICATES PRTG. 2 COLORS	26.25
100 7 X 9 OUTSTANDING SERVICE CERTIFICATES PRTG. 2/C	26.25
	52.50
1 GOLD DIE	45.00
5 CERTIFICATES FILLED IN MERIT AWARDS 1.00 EA.	5.00
11 CERTIF. FILLED IN MEMBERSHIP .75 EA.	8.25
	110.75
4% TAX	4.43
	115.18

ALL PRINTING PRICES ARE NET
NO DISCOUNT ALLOWED

Handwritten signature: R. L. Ponce

RECEIPT PORTION

DEPOSITOR:

PLEASE WRITE OR PRINT YOUR
COMPLETE MAIL ADDRESS HERE



DO NOT USE SPACE BELOW:

We Credit

\$ 84—

to the

CHECKING ACCOUNT ☒

SAVINGS ACCOUNT ☐

{ No. _____

TENPLAN ACCOUNT ☐

_____ ☐

in the name shown on the de-
posit ticket received with this
advice.

DELTA KAPPA ALPHA, NATIONAL

NAME

DEPT OF CINEMA, UNIV. OF SO. CALIF

ADDRESS

UNIVERSITY PARK, L.A. 7, CALIF

STATE

ZONE

CITY

Bank of America

NATIONAL TRUST ASSOCIATION

Yarmont & 30th Branch 335
Los Angeles, California

Branch

335 DEC 5 '56

Date

By

[Signature]

RECEIPT PORTION

DEPOSITOR:

PLEASE WRITE OR PRINT YOUR
COMPLETE MAIL ADDRESS HERE



DO NOT USE SPACE BELOW:

We Credit

\$ 77.00

to the

CHECKING ACCOUNT ☐

SAVINGS ACCOUNT ☐

{ No. _____

TENPLAN ACCOUNT ☐

_____ ☐

in the name shown on the de-
posit ticket received with this
advice.

DELTA KAPPA ALPHA, NAT'L C.

DEPT. OF VETERANS AFFAIRS
4414. OF SO. CALIF.

LOS ANGELES 7 CALIF

CITY ZONE STATE

Bank of America

NATIONAL TRUST AND SAVINGS ASSOCIATION

DUPLICATE

Bank of America

335 VERMONT & 30th Date

Branch

JUN 3 1958

\$ 77.00

By _____

TELLER

FOR OFFICE USE ONLY

ALL ORDERS SUBJECT TO ACCEPTANCE BY AN
OFFICER OF THE COMPANY AT
L. G. BALFOUR COMPANY
ATTLEBORO, MASS.

REPRESENTATIVE

ORDER NO.

DATE

TERMS

OFF. SLP. NO.

COMM.

DO NOT WRITE IN THIS SPACE

SHIP TO

STREET
AND NO.CITY AND
STATE

BILL TO

STREET
AND NO.CITY AND
STATEDATE OF PARTY
OR PRESENTATION

WHEN WANTED

ORGANIZATION

NATIONAL

SECONDARY

LOCAL

SPECIAL

COLLEGE

RING SIZE

QUAN.

SERIAL
NUMBER

QUALITY ARTICLE

MOUNTING INSTRUCTIONS

UNIT
PRICE

TOTAL

ENGRAVING

OFFICE COPY

NET
SALEFEDERAL
TAXSTATE
TAXSHPG.
CHARGE

TOTAL

FRATY.
CREDIT

DEPOSIT

BALANCE
C. O. D.P.P.-INS.
C.O.D.AMT.
DUE

Kindly make remittance payable to

CRES H. WELLSMail to **L. G. BALFOUR CO.**527 SO. FIGUEROA ST.
LOS ANGELES 17, CALIF.CUSTOMER'S
SIGNATURE

R

NR

CHECK TO

HOLD OFF

ACK.

SEND SLIP ONLY

OVER

HOLD OFF BLK.

INVOICE

Bar - hb
Printing

George H. Albertson

905 OLYMPIC BOULEVARD, MONTEBELLO, CALIFORNIA
PARKVIEW 8-1623

Delta Kappa Alpha

INVOICE NO. *324*

DATE *Feb. 28, 1958*

Please mail remittance to: 340 Morris Place, Montebello California

*11 Certificates imprinted with
name, date, etc*

\$
7.70

Tax .31

Total \$8.01

Check # 108

DKA - Dues Receipts

		<u>Dep</u>	<u>amt</u>	<u>Total</u>
Nov 7	Al Bailey	12-4	3-	
Nov 22	Hal Allport	"	10-	
Nov 24	Charles L. Betts	"	3-	
Nov 18	T.O. Gajinger	"	5-	
Nov 27	H. A. Thurman	"	3-	
Nov 24	Paul Levine	"	3-	
Nov 26	Al Walker	"	15-	12-
Nov 28	Sam Gaudsred	"	8-	
Nov 28	Jack Mc Clelland	"	3-	
Nov 28	Richard Soltyz	"	6-	
Nov 28	Donald Fisher	"	5-	64-
Dec 2	Gene Lemmon	"	5-	
Dec 2	Peter Lang	"	5-	
Dec 2	Joe LeGault (cash)	"	10-	<u>84⁰⁰</u>

SLA Checks

~~Dec 7~~
Dec 7
Dec 10
Dec 10
Dec 11
Dec 20
Dec 17

~~S. Martin Sheldon~~
S. Martin Sheldon
✓ P. M. Sands.
✓ Robert G. Keifer
✓ Leon S. Gobel
Jagat W. Bhatia
Bernie Kantor

Dep. Dec 28, 1956

5⁰⁰
3-
5-
3-
3-
5-

to bare Dec 27 →

24⁰⁰

Feb 26, 1957
Apr 10, 1957
Apr 15

May 3

Beth Patrick
Don Wald
Alpha Chapter Dues - Spring

D K A. affen
Dumbbell
(over)

5-
10-
1550

3050

5150
5-

5650

✓
✓

Jan 3, 1957 Eugene Fleisher
 Jan 3, 57 Helen Lervey
 Jan 3, 57 Jesse Penn
 Jan 7, 57 Johnson Potter
 Jan 11, 1957 Stanley L. Johnson
 Jan 23, 1957 ✓ Desj. Weckberg
 Jan 28, 1957 Lee Chaney

Rpt Jan 29, '57

✓
✓
✓
✓
✓
✓
✓

3-
10-
5-
10-
3-
10-
5-

46 00

We gratefully
acknowledge
tonight's sponsors:

Columbia Pictures

Mr. Jack Prentice

Rastar Pictures

We are pleased to
announce that

Mr. Emanuel Azenberg

Miss Marsha Mason

Miss Nancy Walker

will comprise
tonight's
discussion panel.

DKA Awards Banquet

Division of Cinema

University of Southern California

University Park

Los Angeles, California 90007



29887 C10

MR. & MRS. H. E. FARMER
6387 W. 80TH ST.
L.A.
CA

90045

DELTA KAPPA ALPHA
40th Annual Awards Banquet
November 12, 1978

Cocktails at 6:00

Dinner at 7:00

VARIETY ARTS CENTER
940 South Figueroa Street, Los Angeles

Please reserve _____ seats at \$30 per person.
I am unable to attend. Please accept my donation _____

Name _____

Address _____

City _____ Zip _____

Make check payable to University of Southern California
For information, call Michele Manning, Banquet Co-
Chairman, at 747-0783

RSVP no later than October 31, 1978

THANK YOU

DKA AWARDS BANQUET
University of Southern California
Division of Cinema
University Park
Los Angeles, California 90007

DELTA KAPPA ALPHA'S



ANNUAL AWARDS BANQUET

1966
AFTER THE FOX

1967
BAREFOOT IN THE PARK

1968
THE ODD COUPLE

1970
OUT OF TOWNERS

1971
PLAZA SUITE



You are cordially invited to attend
DELTA KAPPA ALPHA'S

40th

ANNUAL AWARDS BANQUET

Sunday, November 12, 1978
Cocktails at 6:00
Dinner at 7

Variety Arts Center
940 South Figueroa St.
\$30.00 per plate

TRIBUTE TO NEIL SIMON

R.S.V.P. by November 1st

For further information call: 741-2235

1972
THE LAST OF
THE RED HOT LOVERS
THE HEARTBREAK KID

1975
THE SUNSHINE BOYS
PRISONER OF SECOND AVENUE

1976
MURDER BY DEATH

1977
THE GOODBYE GIRL

1978
THE CHEAP DETECTIVE

And coming this Christmas Neil Simon's CALIFORNIA SUITE

Delta Kappa Alpha

National Honorary Cinema Fraternity



Division of Cinema

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

DKA Honoraries

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

Dear Friends:

Please let us take this opportunity to extend our own invitation to DKA'S 40th Awards Banquet. This year's program promises to be both exciting and entertaining. The Variety Arts Theatre, the location of this year's banquet, is located on Figueroa Street, just north of Olympic Boulevard in Downtown, Los Angeles. The Theatre will provide a no-host bar.

For those who are interested, there are a limited number of Special Sponsor Tables available for \$400. each. These tables seat 10. Dress will be semi-formal. Please remember to make your reservations early as seats are limited. We look forward to seeing you there.

Michelle Manning
Michelle Manning
Chairman

Adam J. Bezark
Adam J. Bezark
Co-Chairman

Gordon Meyer
Gordon Meyer
Advisor

In Memoriam

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

William Goetz
Sir Cedric Hardwicke
James Wong Howe
Ub Iwerks
Fritz Lang
Jesse Lasky

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

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

UNIVERSITY OF SOUTHERN CALIFORNIA—DIVISION OF CINEMA

announcing

SEMI-ANNUAL STUDENT FILM SHOWING

Friday evening, June 5, 1970—8:00 p.m.—Bovard Auditorium—USC Campus

Admission—\$1.00 per person

Tickets available at USC Ticket Office or at Cinema 9-4 each week day
or at box office on evening of June 5th

No reserved seating

*(Enter campus on 35th Street off Figueroa Street. The campus guard will
direct you for parking and to Bovard)*

Division of Cinema
University of Southern California
University Park
Los Angeles, California 90007
Telephone 746-2235



Cinema Notes

Department of Cinema, University of Southern California, Los Angeles 7, California

No. 58-4

October 15, 1958

1. FALL SENIOR PRODUCTION WORKSHOP--Production in the Department this fall is proceeding at its usual frantic pace. Cinema 480, the Senior Production Workshop, is again under the direction of Mr. Herb Skoble. The night section of 480 is being taught by Paul Levine. From the 55 students registered in the course, 10 crews have been selected, each of which will produce two complete short films during the semester. The first films are scheduled for completion during the first 6 weeks of the semester, while the second films, longer and more complex, will be completed during the last 10 weeks.
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3. GRADUATE PRODUCTION UNIT--This production unit, inaugurated in the fall of 1957, has expanded to include a second unit. "Intersection Control," a training film in traffic control techniques, is in its final editing phases. Rick Sanderson and Dustin Rawlinson are the film-makers. Russ McGregor and Lorry Silberman are currently working on an instructional film for physical education classes which deals with the differences between running and walking. The film demonstrates current experiments on the effects of various types of footwear on the efficiency of these actions.
4. STAFF PRODUCTION UNIT--The Staff Unit is completing final editing of "Teaching Today" produced for the California Teachers Association. Future production activities of the Staff Unit will be announced in a forthcoming edition of CINEMA NOTES.
5. HELP WANTED--The University of Nebraska, Photographic Productions, c/o Kaz Tada, Manager, West Stadium, Lincoln, Nebraska. Wants general production man with primary duties in sound. Have Stancil-Hoffman equipment. Salary not given. (Lincoln, Nebraska area.)
6. NEW CATALOG SUPPLEMENT--Film Sales is preparing a new catalog supplement using a new technique developed in cooperation with IBM of the University and Workman Service of Los Angeles. The system permits the publication of quick supplements; and, a complete reprint of the catalog for internal use within 36 hours. If you have an interest in the system, stop in and get acquainted with what is being done.
7. STUDENT WINS SCREEN DIRECTORS' GUILD SCHOLARSHIP--This year's Screen Director's Guild Scholarship has been won by Ramzi Thomas, a graduate student who wrote and directed THE DOOMED, a film about the issue of capital punishment. He will receive tuition and subsistence for a second graduate year at SC Cinema and will also have the opportunity to observe Hollywood directors at work on the set.

NEWS BUREAU
RICHMOND 8-2311

Miri Haber Ext. 509

FOR RELEASE

As Desired

UNIVERSITY PARK

LOS ANGELES 7

Twenty-four Spanish language-education motion pictures, made by the Departments of Cinema and Spanish at the University of Southern California, will be distributed under a contract awarded USC by the U.S. Department of Health, Welfare and Education.

The dialogues follow directly those in the textbook, "Modern Spanish", published by Harcourt, Brace and World, Inc. Professional actors whose native tongue is Spanish, portray life situations outlined in the text.

The films are in segments lasting from three to eight minutes. Action is designed so that whenever an actor speaks, he is in such a position, often a close-up, that his lip movements can be seen.

The Film Distribution Division of the USC Cinema department distributes films produced by the University to educational institutions, public libraries, clubs and other interested groups.

The films may be obtained on a purchase or rental basis.

March 28, 1962.



Cinema Notes

Department of Cinema, University of Southern California, Los Angeles 7, California

VISITS WITH A SCULPTOR

Description of Series:

In this series we visit the well-known sculptor, MR. MERRELL GAGE, in his studio at his home in Santa Monica, California. As he creates in the various media of sculpture, wood and stone--he tells of the problems of sculpture and demonstrates some of the methods of working in this creation of works of art. Sculpture is one of the oldest of the arts. Much of what we know about the people of past cultures comes to us through the works of sculpture which they left.

The intent of this series is not only to give the viewer a greater appreciation of the art of sculpture, but also a better understanding of the creative artist and his approach to his chosen medium of expression.

Personality:

Mr. Merrell Gage is a well-known California artist. He is a Professor Emeritus of Fine Arts at Southern California. His latest commission is a portrait of Supreme Court Justice Sherman Minton, which is now in the Indiana State Capitol at Indianapolis. He is perhaps best known for his Lincoln sculptures and for his lecture "The Face of Lincoln" which he has presented on platforms throughout the nation over the past 25 years. The film version of this lecture won an Academy Award as the best 2-reel short subject of 1955 and is currently being widely shown in theatres both in this country and abroad.

Program content:

- Program 1 - Modelling the Portrait--Special Guest, Dr. Rufus B. von KleinSmid, former President and now Chancellor of the University of Southern California, sits for a portrait by Mr. Gage.
- Program 2 - Terra Cotta Sculpture--Mr. Gage works with clay.
- Program 3 - Designing for Reproduction--Making of a plaster mold.
- Program 4 - Reproduction in Terra Cotta--Molding a mask of Beethoven.
- Program 5 - Finishing Ceramic Sculpture--Finishing and firing.
- Program 6 - Architectural Sculpture--Casting relief.
- Program 7 - Sculpture in Wood--Demonstrating "free carving."
- Program 8 - Sculpture in Relief--Models relief of bison.
- Program 9 - Sculpture in Stone--Mr. Gage carves head of Washington.
- Program 10 - Monumental Sculpture--Makes a monument of Walt Whitman.

Note: For further advanced information on these programs contact CINEMA NOTES.



Cinema Notes

Department of Cinema, University of Southern California, Los Angeles 7, California

No. 58-5 December 4, 1958

1. **TEACHING TODAY** - 14 minutes, color, sound. Rent \$4 - Sale \$120. This new film is aimed at bolstering and promoting teaching as a top quality professional calling. It opens with a detailed analysis of the marks of a "profession" and then illustrates the manner in which school teaching fulfills these qualifications. It points out the six marks of a professional. (1) diploma (2) post graduate training (3) research activities (4) consultation and collaboration with peers (5) persual and production of professional literature, and (6) membership in professional organizations. The film further explains that California schools for instance are probably the biggest single business in the State, with more than 125,000 teachers employed therein. This enormous employee group strives constantly to provide the concepts and means of better living to the students with whom it comes in contact. Top "professionals" are needed in the teaching corps if the job is to be done properly.
2. **HAVE I TOLD YOU LATELY THAT I LOVE YOU** - 16 minutes, black & white, sound. Rent \$3 - Sale \$60. The pressures of every day living are shown in almost clinical manner. By exaggerating the camera work, the producer attempts to impress the viewer with the inroads the "machine" has made on his daily activities and thus his personal and emotional life. This film has excellent use possibilities with adult groups interested in the sociological aspects of the present pressure age. Also, as a situation film leading to a discussion on person to person communication. Church groups, libraries, and college classes will find this film interesting. It was one of 20 American films shown at the Edinburgh Film Festival this Fall. The following is a quote from the Quarterly Review of Edinburgh: "A study of these machines an upper class American family lives with. There is a sociological message here in the film's attempt to argue how the machine has intruded into emotional relationships."
3. **THE PROTEST** - 25 minutes, black & white, sound. Rent \$3.25 - Sale \$90. As the title implies, this film protests the treatment given juvenile delinquents both from the standpoint of law and parental authority. It answers no questions but presents the juvenile problem as seen by those working with offenders, in a highly dramatic fashion. This point of view is positive in its approach but leaves the viewer to blame parents for much of the problem. The film needs a discussion leader who is well versed on the subject.
4. **THE DOOMED** - 22 minutes, black & white, sound. Rent \$3 - Sale \$75. This film is a step-by-step account of what happens to an individual committed to die in the gas chamber. The film takes the point of view that "Mr. and Mrs. Society" should know the cold calculated procedures taken by the State to dispose of its so called undesirables. It further attempts to instill in the minds of the viewers that capital punishment is, in effect, a barbaric and even wasteful process of dealing with the problem.
5. **THE FACE OF LINCOLN** - February, 1959, is the 150th Anniversary of LINCOLN'S BIRTHDAY. Do not fail to recommend this fine film to your organization EARLY. We have a limited number of prints for rent. This CINEMA NOTES sheet is worth \$1.00 to you on a booking of this film for next February. Return THIS SHEET with your booking date and receive credit against the February rental, making it \$7.00 instead of the regular \$8.00. The film sells for \$78.00.



Cinema Notes

Department of Cinema, University of Southern California, Los Angeles 7, California

No. 58-4

October 15, 1958

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CINEMA NOTES
UNIVERSITY OF SOUTHERN CALIFORNIA
UNIVERSITY PARK
LOS ANGELES 7, CALIFORNIA

No. 58-3
July 17, 1958
RI 8-2311--Ext. 354

1. JOBS FOR SC CINEMA ALUM - This entire issue of Cinema Notes is devoted to HELP WANTED and JOBS WANTED information. Although we want to be of as much service as possible, we have to be brief. PLEASE make your contacts direct. Send your needs to the above address.
2. HELP WANTED - Rocketdyne, Division of North American Aviation, Inc., Mr. G. Schaefer, Department 596-8, 6633 Canoga Avenue, Canoga Park, California. Diamond 7-5651, Extension 263 or 264. Wants writer-director and an editor (two people) for producing technical report films. (Canoga Park area.)
3. HELP WANTED - Boeing Airplane Company, S. M. Shelton, 9065 - 53rd Avenue, S., Seattle 18, Washington. AXminster 3214. Setting up Documentary Unit - all positions open. Also cameraman, editor combination needed at \$100.00 per week. (Seattle, Washington area.)
4. HELP WANTED - Alexander Film Company, James A. Anderson, Colorado Springs, Colo. Sound recordist who is familiar with mixing as well as music selection. Also, directors, writers, editors, etc., with experience, needed for Fall. Submit samples. (Colorado Springs area.)
5. HELP WANTED - Yale University A-V Center, David G. Anderson, 53 Sterling Memorial Library, New Haven, Connecticut, STate 7-3131, Ext. 357. Building production staff. Wants cameraman or cameraman-editor. Strict specialization not essential. Salary starts \$4,000. (New Haven area.)
6. HELP WANTED - Syracuse University, Don G. Williams, A-V Center, Collendale at Lancaster, Syracuse 10, New York. Need 2 writer-directors to act as own producers and supervise editors. One cameraman, one soundman, one lab technician, and one maintenance man. Two-year project. Details of job important, write. (Korea.)
7. HELP WANTED - Convair, R. M. Hall, San Diego 12, California, CYpress 6-6611. Need industrial cameramen and editors for sales, publicity and military film program. Send details of experience and complete personal data. (San Diego area.)
8. HELP WANTED - University of Wisconsin, F. A. White, Bureau of A-V, 1312 West Johnson Street, Madison 6, Wisconsin. Wants film producer for staff duties. General production work, heavy on creation side. Master's degree required, but need not be Cinema if experience in these. (Madison area.)
9. UFPA EMPLOYMENT HELP - If your name and personal record, experience resume, background, etc., is not in file with the UFPA, please send immediately to J. B. Watson, Jr., UFPA Personnel Committee, Dartmouth College Films, Fairbanks Hall, Hanover, New Hampshire.
10. CALVIN COMPANY LISTS OPENINGS - Write to the Calvin Company, 1105 Truman Road, Kansas City 6, Missouri, for copy of "The Aperture" in which listings for job openings are carried.

CINEMA NOTES
UNIVERSITY OF SOUTHERN CALIFORNIA
UNIVERSITY PARK
LOS ANGELES 7, CALIFORNIA

No. 58-2
June 27, 1958

1. CINEMA DEPARTMENT REPORT - Of the 58 motion pictures produced by the University of Southern California Cinema Department in 1957-58, 42 were made by student crews as part of their academic credit toward degrees in cinema, according to the annual report of the Department. The student films ranged from a thoughtful documentary comment on modern machine-dominated private life to a local joke about a mythical departmental character called "the reel eater."

During the four years Dr. Robert O. Hall has been head of the Cinema Department, the emphasis has been on production. This has not been at the expense of analytical courses like "Cinema History and Criticism" or "Cinema and Society." Nor has it taken the place of hundreds of individual camera and editing projects required for the introductory and specialized courses. The assumption at Southern California is that hard work on actual production crews--followed by showings and critiques of the finished sound films--is the best training not only for future jobs but for more mature thinking about the role of the film-maker in an increasingly visual age.

The quantity of completed work at Southern California is greater than that of any other American university, and it is believed to be greater than the volume of activity at any of the major film schools overseas--in Paris, Rome, Munich, and Moscow, the report said.

Volume and competition seem to encourage quality, also. Besides a number of prizes at the Venice and Edinburgh film festivals, six of the 15 Screen Producers Guild awards in the last five years have gone to Southern California, and the faculty production of "The Face of Lincoln" won an Oscar in 1956.

The staff unit, whose members also teach part time, has been active in film making for the Educational TV and Radio Center of Ann Arbor, Michigan. Just completed is a series about biochemistry, featuring Dr. Paul Saltman of the Southern California faculty.

Dr. Hall has resigned as department head to return to the SC School of Education faculty and meanwhile will take a year's leave of absence to be a program associate of the Educational TV Center. The new head of the Cinema Department is Dr. Robert W. Wagner, chairman of the Department of Photography at Ohio State University. He will arrive in September.

Among the senior workshop films last fall semester (ranging from four to ten minutes in length) were "Ode to Progress," a film analysis of machinery and men on a construction job, and "Chavez Ravine," an objective report on the controversial area where the Dodgers are expected to build their baseball stadium.

During the spring semester, the senior workshop enrolled an all-time high of eleven crews. Each crew of five or six students completed two separate films. Of the shorter, three-minute, beginning projects, "The Reel Eater" gave a somewhat sensational explanation for the disappearance of so many film reels during the height of production. "Ballad of the Door Key Child" was based on a poignant verse about a little Negro girl whose mother is away at work all day.

Among the longer ten-week projects were "Stranger," a story of a Southern California "Marty" who found his girl at the beach; "Music City," an

impression of teen-agers and others in a record shop; "The Experiment," a take-off on the mad scientists in Frankenstein pictures, and "Travel Town," a tour of the Los Angeles exhibit of old steam engines near Griffith Park.

A newly formed Graduate Production Unit, tied in with a newly announced program for a Ph.D. in cinema, has completed what is hoped will be one of a series, "On Seeing Film." Called "Film and Literature," it contrasts the problems of the film-maker with the author of books and uses behind-the-camera footage and actual clips from "The Bridge on the River Kwai" to guide high school students toward a more critical appreciation of motion pictures.

The Graduate Workshop is composed of students working toward a master's degree in cinema. Among its productions this year are "The Halo," a freely adapted dramatization of a story by Marcel Ayme, and "Have I Told You Lately That I Love You?" a calm, almost clinical study of the machines a middle-class family lives with, and the distances that grow up between them because of such machines.

2. ALUMNI DAY - June 14, 1958, was homecoming day for all Cinema alumni and former students. We are happy you came. REMEMBER, your correct mailing address is a "must" in order for you to get CINEMA NOTES and the details of the Department. Whenever you move, drop us a line!
3. PUBLIC LIBRARIES ASKING FOR FILMS - Our new film, ON SEEING FILM, FILM AND LITERATURE, is getting attention from public libraries. The American Library Association convention will show it at its convention this fall.
4. BELONG TO A CLUB? - We urge you as an alumnus or former student to recommend that some of the SC cinema films be shown at your favorite club. If you do not have a film catalog, write for one in care of CINEMA NOTES. Your group would enjoy AN INTRODUCTION TO SKIN DIVING or AN OCCURRENCE AT OWL CREEK BRIDGE.
5. ROOM 108 GETS IMPROVEMENTS - Dan Wiegand and Ken Miura are installing the new console in Room 108. Before fall, we hope to be able to dub pictures in that room using the fine equipment Dan has designed. Also, Room 108 has been equipped for Cinemascope presentations. The door at the end was closed and the entire end of the room is now "full of screen."
6. DKA BANQUET - The SC and UCLA chapters of the DKA held a joint banquet at the Beverly Gourmet Restaurant honoring Robert Schneider and James Harris. They were presented honorary memberships in DKA. Representative films from each school were shown at the conclusion of the banquet.
7. DKA HOLDS ELECTION AT SC - The SC chapter of DKA had its annual election of officers with the following results - Don Staples, president; Pete Clark, vice-president; Bob MacKinnon, treasurer; and, Del Evans, secretary.
8. SMPTE STUDENT CHAPTER HAS INTERESTING YEAR - SC's chapter of SMPTE has been active during the past year. Members have taken field trips to Sound Services, Inc., Ziv Productions, Mitchell Camera Corp., and to a western TV film location. They also assisted the Hollywood section in the presentation of their monthly meeting. Pete Clark was elected chairman and Karl Mylander secretary-treasurer.

CINEMA NOTES
UNIVERSITY OF SOUTHERN CALIFORNIA
UNIVERSITY PARK
LOS ANGELES 7, CALIFORNIA

No. 58-1
May 19, 1958
RI 8-2311 - Ext. 354

1. CINEMA NOTES - This sheet is being mailed to you for the purpose of keeping you informed as to the NEW RELEASES from the Department of Cinema. Also, if there is space, we may be able to insert some notes about productions as they are in progress. You may wish to file these for future reference.
2. NO MARGIN FOR ERROR - This 26 minute color sound film has just been made available to aircraft companies on a loan basis. The Aviation Safety Division of the University sponsored the film and it shows what they are doing to prevent aircraft accidents. The regular fee of \$5.00 still applies to all other users. The sale price is \$155.00.
3. ON SEEING FILM, FILM AND LITERATURE - Finally a film is available which gives English and literature teachers a sound basis for teaching film appreciation. ON SEEING FILM, FILM AND LITERATURE, 17 min, black and white, sound. Rent \$3.00 - Sale \$90.00. Made from footage filmed behind the scenes in Ceylon during production of the Academy-winning motion picture, THE BRIDGE ON THE RIVER KWAI. This university-produced educational film includes scenes of David Lean directing Alec Guinness in rehearsal, plus several "clips" from the feature film itself. The narrator explains that believable events, characters, and conduct combine to make a memorable experience, whether in a book or in a film.
4. FREE FILMS - For those of you who are interested in handicapped children, especially the hard of hearing, you will want to book these two films. REACH INTO SILENCE - 15 min, color, sound. LOAN - Sale \$120.00, and TOO YOUNG TO SAY - 15 min, color, sound. LOAN - Sale \$120.00. The first film is for recruitment of workers with the handicapped children and the second is a training film showing how very young children are tested for hearing defects.
5. OCCURRENCE AT OWL CREEK BRIDGE, AN - 17 min, color, sound. Rent \$4.50 - Sale \$120.00. We are happy to announce that this film won the first place award from the SCREEN PRODUCERS GUILD for the best university-produced film of the year. It is an adaptation of Ambrose Bierce's famous short story of the Civil War. It has a surprise ending. (You should know ahead of time that it deals with the execution of a man who tries to destroy the bridge.)
6. ESCAPE INTO NOWHERE - 9 min, black and white, sound. Rent \$2.50 - Sale \$45.00. This student-produced film - beginners at that - won the second place award from the SCREEN PRODUCERS GUILD. It is a short original done on an old theme, "A life of vice and crime has its own rewards." (Not recommended for children.)
7. INTRODUCTION TO SKIN DIVING - 27 min, color, sound. Rent \$6.00 - Sale \$200.00. This is a very interesting film on how to stay alive under water. It instructs the skin diver and the user of underwater breathing apparatus in the subject of underwater safety. This is an excellent subject for gym classes, skin diving clubs, public libraries, etc.
8. DKA NEWSLETTER - Because of pressing activities in the Department, we hope this will take the place of the DKA Newsletter for a while. We hope to get out another edition soon.

UNIVERSITY OF SOUTHERN CALIFORNIA

DEPARTMENT OF CINEMA

and

DELTA KAPPA ALPHA

National Honorary Cinema Fraternity

presents

A Preview of
Student Productions

CINEMA DEPARTMENT STAFF

Lester F. Beck	Head
Wilbur T. Blume	Director of Production
Nicholas Rose	Director of Research
Herbert E. Farmer	Director, Audio-Visual Services
David W. Johnson	Production Coordinator
Melvin Sloan	Instructor in Editing
William S. Mehring	Instructor in Production
Ralph Woolsey	Lecturer in Camera
Daniel H. Wiegand	Lecturer in Sound
Clara Beranger	Lecturer in Screenwriting
Andries Deinum	Instructor in Screenwriting
Robert Hall	Educational Consultant
John W. Raymond	Laboratory Supervisor

February 27, 1953

Founders Hall, 133

8:00 p.m.

PROGRAM

Planning the Museum Trip

Black-White, 10 Minutes

The first of a series of 3 films on conducting class visits, this film shows how one fifth grade class planned their trip to the museum. Produced by graduate students in Cinema in cooperation with the Los Angeles County Museum and the Audio-Visual Education Department, USC.

Direction
Richard Shoemaker
Photography
Bruce Linton
Frank Ruttencutter
Editing
Richard Harber
Sound
John Booth
William Leavenworth

Unit Manager
Martha Sheldon
*Additional
photography*
Richard Polister
*From an original
story by*
George Gerbner

A Theatrical Film Symposium No. 5, Jerry Brosler

Black-White, 20 Minutes

The fifth in a series of six lectures by well known theatrical film producers. Each lecture was filmed while being presented to students of Cinema 466—"Theatrical Film Symposium." Produced in cooperation with the Screen Producers Guild by students of Cinema 580—"Documentary Production."

Production Crew
Richard Polister
Richard Harber
Paul Levine
Frank Ruttencutter
David Welch
Robert Keifer
Jack Belsky
Herbert Skoble
Jay Connor

Sound
Ken Miura
Bill Leavenworth
Joe Legault

Film Editor
Erwin Dumbrille

Arranged Environment

Black-White, 5 Minutes

This short film, produced by students of the Senior Production Workshop, demonstrates the technique used by a fifth grade teacher to arouse student interest in the subject of Mexico by means of a planned arrangement of Mexican materials and artifacts.

Director
Richard Harber
Photography
Larry Courtney

Film Editor
Robert Oleson
Technicians
Robert Johnson
William Bradley

The Party

Black-White, 3 Minutes

A psychological test situation on film, produced by senior students in film production. It presents an everyday problem and two solutions to that problem. The viewer is then asked to indicate which solution he would choose.

Production Crew
William Hale
Harry Dorsey
Charles Eskridge
Mendel Sherman
Elaine Lindenbaum

Symphony in Stone The Story of a Civic Fountain

Color, 15 Minutes

Originally photographed in 1936-38 as a Federal Arts Project, this film was written and completed by Cinema students as a class assignment in 1952. It tells the story of the design and construction of the San Diego Civic Center Fountain.

Film Editors
Gil Greene
Francis Grandy
Orren Harris

Written by
Stan Taylor
Narrator
Bob Gray

Good Speech for Gary

Color, 20 Minutes

Produced by graduate students of documentary film production in cooperation with the Orange County Schools, the film shows how the modern public school curriculum helps children with speech difficulties and related psychological problems.

Director
Bud Hollzer
Photography
Jay Connor
Neil Kaplan

Assistants
Bruce Linton
Frank Ruttencutter

Sound
Eric Sjolander
Ralph Sogge
Music
Sam Dennison
Film Editor
Erwin Dumbrille
Unit Manager
Richard Luckey

Entertainment



DKA tribute traces career of 'charming' Gene Kelly

By Jeanine Cardilla

Gene Kelly, the handsome and charming star who has danced his way into the hearts of people everywhere, skipped down the aisle to the stage in Norris Theater last Friday night to reminisce about his prolific career. He received a standing ovation from a large gathering of university students who attended the informal program.

The Delta Kappa Alpha (DKA) cinema fraternity presented an organized and successful tribute to Kelly featuring a series of film clips depicting the man as a dancer, choreographer, actor and director followed by an informative question and answer period.

Jack Haley Jr., producer and director of *That's Entertainment*, and executive producer of *That's Hollywood* moderated the event. Haley took a relaxed and prepared approach to his part in the tribute, which ran smoothly largely as a result of his efforts. (Haley escorted *Scruples* star Lindsay Wagner to the affair).

Kelly's surprise entrance with an umbrella perfectly followed the first film clip of the evening — *Singin' in the Rain*. As Haley traced Kelly's career, he quoted Debbie Reynolds (Kelly's co-star in the film) as saying, "He (Kelly) is a monster to work with. But I would not be where I am today without him."

Reynolds, then a teenager, did not realize that Kelly was trying to instill the discipline she would need to become a star. "All she wanted to do was to return to the Girl Scouts," laughed Kelly in response to her statement.

Kelly related the changes in the film industry during the forties and fifties that came about through his work. *Words and Music* (1948) featured the first 8 minute ballet (Slaughter on 10th Avenue) within a film. Three years later in

An American in Paris, Kelly set another precedent by ending the film with an 18 minute ballet which he explained was difficult to do because of the many costume changes required for the dancers to become different characters.

When asked what his favorite film was he claimed not to have one but felt that *Summer Stock* (1951) was perhaps one of his best pieces of choreography. He explained how he incorporated ethnic and Scottish kilts dances to achieve a variety of steps and ways to strike a newspaper and a squeaky board in one of the numbers.

Kelly displayed his creativity and versatility as an actor in *Inherit the Wind* in which his part was truly uncharacteristic of the romantic roles he has become associated with.

During the evening questions touched on some sensitive issues for Kelly, some of which he did not want to discuss. As a director, he felt that *Gigot* (1962) was one of his finer films before it was severely edited for distribution in America. He was unhappy with the American version and said that it was an incident that was painful to remember.

Kelly recounted that while directing *Hello Dolly* he had to contend with the stormy working relationship between Walter Matthau and Barbra Streisand. "It was only Streisand's third film, and she was still learning the trade. Matthau was far more experienced and often became impatient with his co-star."

Throughout the evening, as he watched himself on the screen, he grimaced and at one point commented that there were some things he would like to change in his past performances. But the avid fans of Kelly would argue that there are no imperfections in any of his endeavors.

Interview

Gene Kelly — understanding the simplicity of brilliance

By James Grant

Entertainment Editor

When Gene Kelly strolled down the aisle of Norris Theater carrying an umbrella, at Delta Kappa Alpha's tribute last Friday night, he exuded an infectious charm that indicated why he has become quite possibly Hollywood's most beloved star. But in an exclusive interview shortly before the tribute, Kelly was not lovable. He was better than that.

Whether discussing his upcoming return to the screen, past achievements, colleagues, or his family, the dancer-actor-director-choreographer was modest, kind and open, displaying a simplicity that so often accompanies brilliance.

"I do not watch very many of my old films," Kelly said. "It is not wise to rest on one's past achievements. It can become a fixation that blocks the progression of life."

Kelly, who continues to "progress" in what has become one of the most durable careers in film history, is acting for the first time in 10 years in *Xanadu*, a disco-fantasy scheduled for a summer release that also stars Olivia Newton-John and Michael Beck.

"Each film poses a new challenge for me. In *Xanadu* I bring the two lovers together. I also play a character my own age (68), which is a change for me. But I dance for only five minutes with Olivia Newton-John. I do not predict that it will rank with any of my memorable films," Kelly said.

Kelly is understandably irked when people claim he is just having "fun" in his various cinematic capacities. "No. I do not have fun while I am dancing. But I get a sense of fulfillment after I have achieved my goal. But it is imperative that a professional be meticulous with every aspect of his performance."

The word "professional" is one Kelly

uses frequently and with reason. Kelly brings new meaning to the banal compliment "perfectionist." Not that he appears incapable of having fun. But he is not about to be involved with anything done in a slipshod manner.

"I have not dedicated myself to films for the glory or glamour involved in it. The movie business is not all that glamorous. Look at what I am getting for this event — one lukewarm diet pepsi."

Kelly believes there are many more opportunities for students to learn about the aspects of filmmaking than there were when he grew up. "There was no place someone interested in films could go to learn about the craft when I was growing up. I gathered all my earliest knowledge by what I could pick up in the silent films that were shown at the Museum of Modern Art. Now there are many film fraternities and societies such as DKA (at the university) that provide some knowledge for budding filmmakers."

The star looks pained when questioned about his personal life. "I have been away from the screen for personal reasons. I wanted to raise my family. That's all." The statement was delivered with iron-willed dimples. But more importantly, it was indicative of the man who has managed to live a reasonably simple life amidst the superficiality of Beverly Hills living.

Looking back over his 40 year career, Kelly commented on the studio system that flourished in the forties and fifties. "By the time I made my first picture in 1942 (*For Me and My Gal*) the major studios already had the top three leading Hollywood men — Clark Gable, Robert Taylor, and Tyrone Power. They already had enough trouble finding suitable romantic vehicles for them. Then Bogart, Cooper and myself came onto the

(Continued on page 12)



Gene Kelly and Judy Garland

'Neal and Caan in new roles

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y, a small-time
er, who has ac-

quired a new identity via the govern-
ment's corrupt protection system. Both
the government and Scolese are sealed
tight. Nobody will talk, and nobody
seems to care. With all these forces
against him Thomas Hacklin Jr. fought
eight and one-half years for the custody
of his children.

James Caan stars as Thomas Hacklin
Jr. in *Hide In Plain Sight*, a true story
that exposes government corruption and
a dramatic injustice to an everyday,
hard-working, law-abiding citizen.
(Caan also directed the film).

Hide In Plain Sight is a rare film be-
cause it exposes tender subject matter

and illustrates a man's fight with the
U.S. government.

The feelings Caan and the producers,
Robert Christiansen and Rick Rosen-
berg, have for this film are apparent.
They are not wholly concerned with the
brilliance or quality of the film. They are
instead satisfied to attain a public opin-
ion which will possibly lead to further
investigation of this story.

For the audience, this viewpoint may
be hard to comprehend. But *Hide In
Plain Sight* is not your ordinary film and
should not be taken as one. All the film
is asking for is a bit of pensive thought
and a pinch of understanding.

(Continued on page 13)



James Caan and friends



Trish Van Devere

Coley speaks and music

worships God, regardless of whether
they call him Jesus, Buddha or Allah.
The Bahais, he said, also believe in
the unity of all religions and one race — the
human race.

"It's something you apply to your
life," he said. "I tried to disprove it for
a couple of years and I couldn't do it.
Any tune we do now we try to have a
positive aspect in it."

Friday night's appearance by Coley
will include a talk by former actress Jean
Nemour. The talk, scheduled to begin
at 8 p.m., will also feature likely per-
formances by Coley with Leslie and Kel-
ly, two musician sisters, also Bahais,
who have been with Coley for about 11
years. In addition, there will also be a
screening of the slide show "Tomorrow
Belongs to the Children," the making of
which has kept Coley busy for the last
month. The show's title tune, "Tom-
orrow Belongs to the Children" is also
the official United Nations' song for
"The Year of the Child."

Currently enjoying "just not being on
the road," Coley, who is also taking a
break from recording, indicated that
lately he has been trying to incorporate
some classical overtones into his music.

"People are not educated anymore ex-
cept for three-chord rock 'n' roll. In the
(Continued on page 13)

'Ain't Misbehavin' great performance

By Janet K. F. McLaughlin
Entertainment Writer

The infamous Fats Waller,
made legendary by his zest
for life and high steppin'
style, once again has the
joint jumpin', really jumpin'.

Ain't Misbehavin' at the
Aquarius Theater is vibrant,
bawdy, bright, tragic and a
helluva good time.

Slickly and subtly, the life
of Waller is revealed to us
through a medley of songs,
either written or made fa-
mous by Fats himself.

Music and only music, is
all we need to get to know
the man. His emotions, the
times that influenced him,
his gustatory and sensory
pursuits that kept him in
and out of trouble, (more in
than out), come through lu-
cidly clear.

The concept of presenting
one of the greatest pianists
of the Jazz Age through his
own creations is carried off
splendidly by director Ri-
chard Maltby Jr. and a cast
of five.

Maltby, 40, directed his
first play in 1977, *Starting
Here, Starting Now*, at the
Manhattan Theater Club in
New York. Prior to this, he
wrote songs and created
crossword puzzles for *New
York* magazine and *Harper's*.

In December 1977 he cast
Ain't Misbehavin' with co-
producer Murray Horowitz.
It opened five weeks later to
rave reviews, and went on
to Broadway to win a Tony
and Grammy Award.

The original cast is here in
Los Angeles: Ken Page,
Andre De Shields, Nell Car-
ter, (Zoe Walker substituted
for Nell Carter the night I at-

tended), Armelia McQueen,
and Charlene Woodard.

Camping it up in Randy
Barcelo's authentic pre-
World War II costumes, the
cast shimmies, shakes, shuf-
fles and gives sure-footedly
through the entire medley,
never missing a kick or beat.

Ken Page mugs and struts
through seedy Harlem, wav-
ing a diamond-studded
hand, guzzling bath-tub gin
and always lovin' the ladies.
Is he Fats or isn't he? Some-
times when he is beaming
and belting out such num-
bers as "Fat and Greasy" or
"Your Feet's Too Big," we
begin to see him as Waller,
enabling us to reach out and
touch the man. Then just as
quickly as we begin to grasp
his personification, Page
slips away and again be-
comes one of the crowd.

But the spirit of Waller
never leaves us; it is always
inherently woven into the
fabric of a song-and-dance
show, ingeniously saying a
lot without saying too much.

Walker is a lusty, gusty,
heavy mama who keeps the
audience on the edge of its
seat with her menacing hu-
mor and a voice that won't
quit. Don't mess with her
man, if you know what's
good for you.

Woodard, naive and reed-
thin, doesn't always know
what's good for her. There
are three ladies and only
two men. It's obvious that
one the ladies will go home
without a man, and so they'll
do more than their share to
win the attention of these
fine gentlemen.

(Continued on page 12)

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Gene Kelly Interview

(Continued from page 9)

scene establishing a new breed of leading men."

Kelly speaks highly of another colleague, Fred Astaire, while pointing out some important differences in their screen persona.

"Astaire developed a somewhat introverted style early on in his career. His wonderfully classic style was the envy of many of my friends. This is because this introverted style lends itself more readily to the camera," Kelly said.

"On the other hand, my style is more extroverted and athletic. This necessitates paying particular attention to camera angles and how they are used. People have asked me why my films have taken such care in this matter and the simple fact is that without the right camera angles, one's dancing cannot be communicated properly on the screen."

The "auteur" approach to filmmaking (a method whereby the director has total creative control and is involved in every aspect of the production) has been the subject of much controversy

within the film industry and Kelly has some strong views about it.

"I simply do not believe in the auteur approach to filmmaking. Movies are a collaborative effort and it takes the creativity of everyone — from the actors to the lighting technicians — to make a film work."

One of the few people to have equal success in dancing, choreography, acting and directing, Kelly approaches each capacity from a different perspective. "The director plays a different role than the actor does. Consequently, the respective roles cannot be approached in the same way. As a director, however, I know what the actor needs in terms of support because of my own acting experience. Conversely, as an actor, I understand what the director is asking in many cases because I can think of it in terms of his perspective."

Indeed, Gene Kelly is a man of many perspectives. He can be lovable one moment, and shrewd the next. But he is not an enigma. Gene Kelly just knows what life is all about.



Gene Kelly

'Ain't Misbehavin'

(Continued from page 11)

Walker and McQueen (another lady of rotund dimensions) lay it on the line in a man-catching number, "Find Out What They Like, And How They Like It, And Let 'Em Have It Just That Way."

The ladies occasionally join forces, however, as in the lament caused by the shortages

of World War II, "When The Nylons Bloom Again." It's a lighthearted, amusing number; it makes those of us too young to remember wonder if times were really that bad.

But Andre De Shields exhibits the misery that's left when the party's over, as the victim of an all night high.

In "The Viper's Drag," he

slithers and writhes, dressed in an orange vest, green pants, and green shoes with orange spats. "Oh my good goodness," he drawls, his face contorting, as he takes a deep hit in "Dreams Is A Reefer, Five-Foot Long."

After so much merriment, it shakes us into being prepared for the pain; the pain of a man who lived hard to support his high-style of living, and died hard of bronchial pneumonia at the age of 39. The cast sings, "What Did I Do, To Be So Black And Blue?" The house is so quiet during this number you can hear thoughts drop.

In total, there are about 30 songs in the revue, and if that's not enough to get an overall picture of the man, take another look at the stage.

It's designed by John Lee Beatty in the shape of an old-fashioned radio, with two lighted archways in the center. The curtain over the rear arch opens during "How Ya Baby." The spotlight shines and a full size orchestra boldly and gleefully folds straight out to the center of the stage. The drive, the energy, the zest for life — they're all here.

'Specials' review

(Continued from page 10)

reggae band in the world, The Specials deserve equal merit as the best white ska band (or at least predominantly white) in the world. The Specials combine their own accelerated punk roots with the tropical kinetics of ska, and the resultant mix is simply rejuvenating.

In fact, their cultural conviction is such that you often wonder if these boys were raised in some obscure Trenchtown empire. Produced with accurate restraint by Elvis Costello, it's all blatty horns, sandpaper polished guitar clips and rollicking bassbeats, with just enough sass and irreverence to keep the momentum energized.

The vocals by Terry Hall and Neville Staples spill out in a rush of petulant jabberings and earthy, ethnic asides; as liberated as the music yet not without hints of tension and repression. There is a fine line here between the urgency of punk and the jauntiness of ska, and The Specials carry it off with all the panache of a rousing engagement in a Soho pub. Fun and delightfully essential. B

One Step Beyond

Madness

Madness caroused the native homeland with the Specials about a year ago, and it was a tour most Britainers won't soon forget.

These guys are all irreverence, as opposed to the Specials more agitated demeanor. Songs like "Tarzan's Nuts" and the (get ready for this Nureyev) ska version of "Swan Lake" are sheer delights, as are most of the 15 songs on this LP. Rockabilly meets ska ("Rock and Roll in Ab"), Beatles meet ska ("Bed and Breakfast Man"), New Orleans honky tonk meets ska ("Mummy's Boy").

Indeed, there's no end to the cartoon permutations which Madness throws out. Ska couldn't have picked a more better vehicle. It's all Madness, and a surprisingly sophisticated delirium at that. B

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(Continued on page 13)



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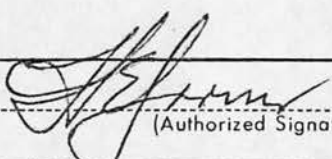
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Delta Kappa Alpha

ALPHA CHAPTER

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Dear Faculty Member:

Now that I have the chance, I would like to introduce myself to you. My name is Patrick McAllister, and I am the new chairman of Special Programs for Delta Kappa Alpha.

I feel that one of the first priorities of Delta Kappa Alpha should always be to the USC Cinema students, and we have not always reached them in the past with our programs. This is mainly because we have not always notified the faculty members in time to notify their classes of our programs.

I'd like to alleviate that situation immediately by giving you a run-down of the programs which we are planning for the coming semester. We have what I think could be some very exciting and informative programs for this semester, including:

A CHUCK JONES Seminar - Wednesday, March 21 - Norris Theatre - 7:30

A FANTASY WRITERS Seminar (With Richard Matheson and possibly Robert Bloch)
Saturday, April 21 - FOH 133 - 7:00

A NEW WORLD/MARKETING Seminar - Sunday, April 22 -

FANTASY WRITERS II - FOH - Saturday April 28 - 7:00

A MIKE JITLOV Seminar (The new sensation at Disney Studios) - Norris Theatre -
May 3 or 10 - 7:30

IN THE REALM OF THE SUPERHEROES (A tribute to the larger than life heroes in
the film media)

Saturday May 5 - Norris Theatre - 10:00 am

Our other programs, not fully developed yet, will hopefully include:

A DOUGLAS TRUMBULL Seminar (Possibly in early April)

A ZANUCK/BROWN Seminar, and possibly

A RUSS MEYER Seminar.

The screenings for these seminars will be announced at a later date. There will be no separate screening for the Chuck Jones seminar; we will have screenings on April 28 and 29 for the Super-heroes seminar. The screenings for the Fantasy writers seminars have yet to be worked out.

I do hope you will join us for some of these programs, as they promise to be exciting and perhaps a little fun.

Sincerely,

Patrick V. McAllister
Chairman, Special Programs
DELTA KAPPA ALPHA