

DELTA KAPPA ALPHA

CINEMATICS

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DELTA KAPPA ALPHA: NATIONAL HONORARY CINEMA FRATERNITY

D for dramatic; K for kinematic; A for aesthetic: D.K.A. was founded in the middle 1930's as a sort of fraternity, for which prospective members were required to work on service projects as a prerequisite for membership. The University of Southern California was first with its Alpha chapter and since then has apparently been the "father" chapter of D.K.A., constantly reorganizing and revitalizing the national branch, as well as its own chapter. The other three chapters are: Beta: Boston University; Gamma: New York University; and our own UCLA Delta chapter.

"The chief purpose of the fraternity is to provide its members with a point of contact with the film world and to provide an atmosphere for advancement in film work separate from but in cooperation with the universities themselves. In addition to its own program of activities D.K.A. acts unofficially as a kind of service fraternity to Cinema Departments." Thus, D.K.A. is both professional and academic.

In its professional capacity, the fraternity functions as a liaison between the university and the motion picture industry. In the past, various members of all phases of the industry have spoken to D.K.A. members. For example, James B. Harris, Stanley Kramer, William Perlberg, James Wong Howe, Joe E. Brown, Jesse Lasky, Arthur Freed, Jerry Wald, Miklos Rosza, George Scaton, and John Huston. As a matter of fact, most of these men are Honorary Members of D.K.A. The different branches have held annual banquets at some local restaurant with ceremonies conducted for the initiation of Honorary Members, who, at the same time, impart much of their own wisdom and experience.

Moreover, just last month, here on the UCLA campus, we established what is considered a most important activity--the Distinguished Filmmakers Series, a permanent program for which filmmakers from

all phases of the motion picture industry are invited to speak to interested students of film. A representative film is shown as well. The first meeting of the series welcomed Henry Koster, noted director of "The Bishop's Wife," "The Robe," and "Harvey," the latter film being the one screened. Then, Terry Sanders, UCLA graduate and co-worker with his brother, Denis, on the multi-award-winning "A Time Out of War." Peter Glenville was our next guest and the film shown was "The Prisoner." Mr. Glenville, now working at Paramount on Tennessee Williams' "Summer and Smoke," gave an illuminating speech on the difference between stage and screen.

As an academic fraternity, D.K.A. inspires the intelligent study of film by establishing Film Clubs on the respective campuses. Our own club here at UCLA currently has a series of ten films, which will be expanded to fifteen programs next semester. The Film Club is open to the entire campus and is on a membership only basis. Jorge Preloran, its current Chairman, has been meticulous in his selection of films, which included "Le Million," "Poil De Carotte," and "One Summer of Happiness." Jorge also has invited any student filmmaker to submit his completed film. Several have done so, among them Paul Bartel (two animated works) and the maker of "No Meeting in Stuttgart." Many of the short subjects on Jorge's program emanate from our Film Department, of which the animated films are undoubtedly superior. As a matter of fact, it is even said that our animated workshop productions equal U.P.A.'s in both cleverness and originality.

D.K.A. also encourages student productions by awarding its own "Oscar" to the Best Production, Best Cinematography, etc. in sound and silent categories. Plans for the revival of these awards on our own campus will be made shortly.

Another necessary academic objective of D.K.A. is the dissemination of the idea that film, theoretically, at least, is more of an aesthetic art than a popular art. By using the word "theoretically" in association with the two variant arts of the film, I mean to say that the technique and form of the motion picture is as much respected by studied critics as any other form of art. That the film has evolved into more of a practiced popular art and is now all too often called a "movie" or "picture" is illustrative of the fact that the wide and super-wide screen appears ready to drive the conventional screen out of existence.

Yet it is not at all likely that this will happen. It seems that a breach or gulf is developing between the spectacle, Todd-AO type movie and a film, the nature of which is best exemplified by "The 400 Blows" or "General Della Rovere," for example. In America, The Film Society, usually a comparatively small group of serious film enthusiasts, is constantly achieving a new status. This type of organization is propagated by the American Federation of Film Societies, a recent (1955) non-profit organization whose major purposes, among others, is "to arouse the public to the existence of fine films and to increase demand for them by creating an intelligent and discriminating audience."

In England as well there is a National Cinema Club, which is comprised of numerous "Film Theatre Clubs" and promotes the importation of otherwise "lost" films. Perhaps in the near future, then, this country will divide into two major film "camps": the Supermovie and the Cinemart, or some such name.

However--it should not be assumed that one type of film is the product of intelligence and is total art, while the other type is attended by feebleness and is complete entertainment. Although it is possible to dictate tastes to some extent, it is wholly impossible to tell the weary businessman or laborer, upon returning home from an exhausting day of work, that he is supposed to see the imagery and symbolism of the profound "The Seventh Seal." He merely sneers and snaps back: "Forget it. I already have seven tickets for "The Alamo"!"

D.K.A. FILM CLUB

On Friday, January 6th, there will be a free showing of John Ford's masterpiece "The Informer." Then, on January 13, the first famous film of Italian Neo-Realism, "Open City," starring Anna Magnani, will also be open free to the public. Shows will, as usual, be held in BAE 147 at 7:30 p.m.

Next semester's program is now being prepared. Among the films that will be shown are: SHOESHINE, UNDER THE ROCCO OF ~~XXXX~~, PARIS, THE GOLD RUSH, THE LOST WEEKEND, ARSENAL, THE GENERAL, MILLION DOLLAR LEGS, NIGHTS OF CABIRIA, and about twelve or thirteen more great films. As far as the policy is concerned, in addition to single admissions, members will be able to break up payments on a sort of "installment" plan. Full details will be announced shortly.

DISTINGUISHED FILMMAKERS

Dorothy Arzner will appear in 3L on Tuesday afternoon at 2:00 p.m. We will screen America's first great traditional epic: THE COVERED WAGON. Miss Arzner, who edited the film, was on location in Utah with James Cruze and Company, and has as many adventurous tales to tell as a Yukon prospector.

Coming in January and thereafter: Leslie Stevens, Greer Garson, Dimitri Tiomkin, Frank Capra, Harold Lloyd, George Seaton, Stanley Kramer, John Huston, and many other distinguished filmmakers. The program will be held about once a week.

Although this is the first issue of the new D.K.A. Cinematic, it will not be the last. Let's see if we can prepare one every week or almost that. I should appreciate any news articles, film criticisms, jokes, or rumors that anyone has to offer. As a matter of fact, film reviews will appear in the next issue. Please contact me, Lowell Harris, for any material you may have.

And--please reserve seats early for the Filmmakers Series. All film students will be given preference.