



University of Southern California News Service

University Park, Los Angeles, CA 90007

DKA

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Contact:

Lynne T. Jewell
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Academy Award-winning screenwriter Neil Simon will be honored at the 40th annual Delta Kappa Alpha awards banquet Sunday, Nov. 12, at the Variety Arts Theatre, 940 S. Figueroa St., Los Angeles.

DKA, honorary cinema fraternity at the University of Southern California, annually honors Hollywood personalities for their contribution to the art of film.

Adam J. Bezark, Michelle Manning and Gordon Meyer, students in USC's Division of Cinema/Television, are chairing the tribute dinner.

Tickets are \$30 per person. Reservations may be made by calling 741-2235.

The dinner will begin at 7 p.m.

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MS the 40th annual Delta Kappa Alpha awards banquet Sunday,
-USC- October 6, 1978
Nov. 12, at the Variety Arts Theatre, 940 S. Figueroa St., Los
Angeles.

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NEWS BUREAU
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Frank Whitaker

FOR RELEASE

Monday
Jan. 31, 1966

Five of Hollywood's leading personalities were honored Sunday night (Jan. 30) at the 28th annual banquet of Delta Kappa Alpha, national honorary cinema fraternity. The black-tie affair was held in the Foyer of Town and Gown at the University of Southern California where DKA was founded in 1936.

Movie scriptwriter Frances Marion and producer Sol Lesser were honored as the first recipients of the Pioneer Film Award, established this year by USC's Department of Cinema and Delta Kappa Alpha.

Honored with membership in DKA and inducted at the formal dinner were actress Lucille Ball, actor Gregory Peck and producer Hal Wallis. Actress Shirley Booth accepted for Mr. Wallis, who was unable to be present. Bob Crane, popular star of the television series "Hogan's Heroes," was DKA's master of ceremonies for the USC affair.

Miss Marion won two Academy Awards for screen writing-- "The Big House" in 1929 and "The Champ" in 1932. The highest paid scriptwriter in the industry for many years, she has written more filmplays than any other writer. Before coming to Hollywood, she
(more)

was a reporter in San Francisco and a writer of short stories.

Sol Lesser, co-founder of West Coast Theaters, built a multi-million dollar films distributing empire before organizing his own production company. Among his many films were two Academy Award winners--"Our Town" and "Kon Tiki". A leader in civic and charitable affairs, Lesser is a founder-member of the Los Angeles Music Center.

New students and associate members of DKA were also introduced at the banquet by national DKA president, Herbert Farmer, who is the USC Cinema department's chief of services.

DKA awards

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Charlyn Bridges

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(See Dates)

PUBLICITY SAVE

Lauded by international filmmakers as one of cinema's artistic geniuses, Luis Bunuel, surrealist writer-director, will be presented honorary membership in Delta Kappa Alpha, honorary cinema fraternity at the University of Southern California.

Bunuel's "The Discreet Charm of the Bourgeoisie," released in the U.S. by 20th Century-Fox, has been nominated by the Academy of Motion Picture Arts and Sciences for Best Foreign Language Film. Bunuel has also been nominated as author of the Best Screenplay.

The honorary DKA membership will be conferred during a Bunuel retrospective March 3 through 11 on the USC campus which will honor the Spanish-born director's films.

Films to be shown in Founders Hall include:

. March 3 -- "Un Chien Andalou," "Los Olvidas," and "El." The first film, a short, will be shown at 7 p.m., followed by "Los Olvidas." "El" will be shown at 9 p.m.

. March 4 -- "Nazarin," at 7 p.m. and "Viridiana" at 9 p.m.

. March 7 -- "El Angel Exterminadore," at 7 p.m. and "Simon of the Desert," at 9 p.m.

Bunuel is expected to attend a final showing March 11 in USC's Bovard Auditorium of "Tristana," at 7 p.m. and "The Discreet Charm of the Bourgeoisie" at 9 p.m.

Bill Blaylock, DKA president, said "Bunuel is one of cinema's most

(more)

creative artists who has been able to make a personal statement in almost all his films, which is significant in cinema -- a collaborative art. Bunuel's films, through surrealism, add a dimension of psychological depth that creates a haunting reality to the viewer."

Bunuel's selection to the honorary fraternity was a unanimous vote by its membership, Blaylock added. Bunuel joins other distinguished filmmakers so honored by DKA including directors: Alfred Hitchcock, John Ford, George Cukor, Robert Wise, Billy Wilder, William Wyler, George Stevens, and Rouben Mamoulian.

Although Bunuel is considered a Spanish director he also has directed films in France, Mexico and the U.S. He began his studies in literature and philosophy at the University of Madrid but in 1923 became an assistant to Jean Epstein and a frequenter of the surrealiste group in Paris. He became associated with Salvador Dali and made "Un Chien Andalou" in 1928.

The USC retrospective and DKA conferring of membership will be open to the public. Evening showings are \$3 each. A \$6 series pass admits the holder to all events. Series passes are available from the USC Cinema office or at the Founders Hall door the night of the first showing (March 3).

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Cinema

Film director Howard Hawks and Cinematographer Lee Garmes will be honored by Delta Kappa Alpha, honorary cinema fraternity at the University of Southern California, during the annual Alpha chapter award luncheon December 8.

New DKA members will also be initiated at the 1 p.m. luncheon at the Ambassador Hotel.

Proceeds from the event will be used to establish a DKA film archive fund at USC.

MS

- 30 -

November 26, 1973

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DKA
Anniversary Award

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Joanne Woodward, Paul Newman, Daniel Taradash and Lester Novros will receive honorary memberships in Delta Kappa Alpha, national honorary cinema fraternity, at the University of Southern California on April 1.

The memberships will be conferred at DKA's 35th Anniversary Awards banquet, at 7:15 p.m. in the Foyer of Town and Gown on the USC campus, for outstanding contributions to filmmaking.

Newman and Miss Woodward, both established professionally as stage and screen stars, have more recently become known as a man-wife, director-actress team.

Newman has directed his wife in "Rachel, Rachel," and "The Effect of Gamma Rays on Man in the Moon, Marigolds."

Miss Woodward holds an Academy Award for her role in "The Three Faces of Eve;" Newman was the recipient of the British Film Academy Award for his role in "The Hustler."

Taradash, president of the Academy of Motion Picture Arts and Sciences, has many credits as a screenwriter including, "Golden Boy," "Rancho Notorius," "From Here to Eternity" for which he won an Academy Award, "Desiree," "Storm Center," which he directed, "Picnic," "Bell, Book and Candle," "Morituri," and "Hawaii."

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PUBLICITY
SAVE

-2-

Novros founded Graphic Films Corporation after he completed "Fantasia" with Walt Disney Studios.

With Novros as its head, Graphic Films has received, since its beginning, more than 50 awards, both national and international, including three from the Venice Film Festival and two Cine Gold Eagles.

Since 1954, Graphic Films has been developing curvilinear projection systems, films projected on a dome or section of a dome.

Novros has been a member of the USC Cinema faculty since 1941 and teaches "Film Expression," form of the film. He received the USC Distinguished Service Award in 1963.



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Toward Century II / 1880-1980

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Assistant Director

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Walt Disney Productions will be honored at the University of Southern California April 9 at the 39th annual awards banquet of Delta Kappa Alpha, national honorary cinema fraternity.

Achievements in the studio's 55-year history will be highlighted at the tribute in USC's Town and Gown. This marks the first time DKA has saluted a film company.

Focusing on Disney animation, the program will feature scenes from the studio's first full-length feature, "Snow White and the Seven Dwarfs," and other films including "The Rescuers" and "Pete's Dragon."

Several veteran Disney animators, each representing more than 40 years of animation, are to be inducted as honorary DKA members

For reservations, telephone the USC Division of Cinema-Television at 741-2235.

MJG

-USC-

February 6, 1978



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-USC-

October 6, 1978

Toward Century II 1880-1980

DKA, honorary cinema fraternity at the University of Southern California

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Veteran director Fritz Lang of Beverly Hills, will have honorary membership bestowed on him by members of Delta Kappa Alpha, honorary cinema fraternity at the University of Southern California.

Lang will be honored at ceremonies in the Division of Cinema on the USC campus (Sunday) April 23. In a private screening, clips from Lang's films will be shown. His films include: "Metropolis," "M," "Manhunt," "You Only Live Once," "Fury," "Rancho Notorious," and "While the City Sleeps."

Before he fled the Nazis to come to the United States, Lang had directed experimental silent films for UFA, the government subsidized studio.

DKA, founded at USC in 1937, has honored top directors in the film industry including: Richard Brooks, Frank Capra, George Cukor, Blake Edwards, John Ford, Henry Hathaway, John Huston, Norman Jewison, Mervyn LeRoy, Sol Lesser, George Seaton, George Stevens, Norman Taurog, King Vidor, Robert Wise and the late C.B. DeMille.

JAR

-30-

April 20, 1972

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A change in the date for the annual black tie dinner of Delta Kappa Alpha, national cinema fraternity, and the names of four distinguished representatives of the film community who will be honored at the occasion were announced today by the University of Southern California.

Unforeseen circumstances have necessitated changing the date of the dinner to Saturday night, Feb. 5 at 7:15 p.m. instead of Sunday night Feb 6. It will be held in the Foyer of Town and Gown on the USC campus.

The 1972 honorees, announced today by DKA, will be designer Edith Head, director Alfred Hitchcock, actor Walter Matthau and Sidney Solow, an innovator in film technology.

Those to be honored at the Feb. 5 event will join the DKA roll of distinguished artists and film makers who have been recognized previously -- among them John Ford, George Cukor, Sol Lesser, Gloria Swanson, Mary Pickford, Robert Wise, and Norman Jewison, to name a few.

Delta Kappa Alpha was founded on the USC campus. Membership has spread through the years to most of the nation's major population centers, particularly those where various segments of the film making industry are situated.

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PUBLICITY SAVE

Film music and its composers from Max Steiner to Jerry Goldsmith was the theme of a retrospective presented recently on the USC campus by Delta Kappa Alpha, national honorary cinema fraternity at the University of Southern California.

The retrospective, given each semester at USC, was the tenth sponsored by DKA, and featured 40 films screened during its 11 weeks.

Composers who came to discuss their music for films shown during the event included:

- . Elmer Bernstein - "The Scalp Hunters" and "The Great Escape."
- . Hugo Friedhofer - "Boy on a Dolphin," "One Eyed Jacks," and "The Sun Also Rises."
- . Alex North - "The Long Hot Summer" and "Cheyenne Autumn."
- . David Raksin - "Laura," "Forever Amber," "The Bad and the Beautiful," and "What's the Matter with Helen?"
- . Miklos Rozsa - "The Thief of Bagdad" and "Spellbound."

A special tribute to the work of the late Alfred Newman was attended by Mrs. Newman, son David, Fred Steiner, and Raksin.

The program was coordinated by DKA members Rick Mitchell, Hollywood; aided by Stuart Cohen, Salt Lake City; Steve Greenberg, Philadelphia; Douglas Knapp, Calgary; Rex McGee, Burleson, Tex.; Aubrey Soloman, Montreal, and Kirby Timmons, Atlanta.

DKA's retrospective, initiated by USC's Alpha chapter, was open to all USC students of cinema.

Daily Trojan Tuesday, March 8, 1970

Stars come out for DKA fete

BY JIM HALL
Entertainment Writer



CITIZENS OF FILMDOM—Standing with Thomas P. Nickel (left), vice-president of university affairs, are, from left to right, Lawrence Weingarten, John Green, Barbara Stanwyck and William Castle. They were honored last Sunday by DKA for contribution to the film industry.

Despite the impressive array of celebrities in attendance, all regaled in dazzling gowns and tuxedos, and the momentous nature of the occasion itself, last Sunday's 36th Anniversary Honorary Awards Banquet of Delta Kappa Alpha, USC's cinema fraternity, was a simple yet significant affair.

Dr. Bernard H. Kantor, the chairman of the Division of Cinema, summarized that the annual gathering is, after all, meant to be a homage to distinguished citizens of filmdom: "We really want to say to the people who contributed to the art of film: 'Thank you for contributing your lives (to the motion pictures.)'"

Indeed, in this event sponsored by the cinema scholars of the university and supported by Cinema Circulus, a debt of gratitude was paid to Barbara Stanwyck, William Castle, John Green and Lawrence Weingarten.

The master of ceremonies, Norman Corwin, first introduced Arthur Knight, "the only faculty member of USC who both writes for *Playboy* and is on the editorial advisory staff of *Encyclopedia Britannica*," who presented Lawrence Weingarten, the veteran film producer, with DKA's "Film Pioneer Award."

At the upcoming Academy Awards ceremony, Weingarten is to receive the Irving Thalberg Award, but, noted Knight, "we thought of it first."

Ricardo Montalban, the suave and ageless star of many films including one of William Castle's, greeted that director at the dais. A montage of Castle's films, which are predominately of the horror genre was presented.

John Green, the gifted composer and conductor who is proficient in many musical fields, was the next to receive his award. Commandeering a strategically placed piano, he played a bit of his composition, "Body and Soul" which was one of the first five pieces to be named to the American Musical Hall of Fame at the Grammy Awards ceremony the night before.

Green's motion picture work includes the score to *Raintree County* and, along with Saul Chaplin and others, the musical arrangement for *An American In Paris*. A clip of the latter film was shown to illustrate Green's talk about the project.

It is a testimony to Green's talents and integrity that he could so ably adapt the music of Gershwin to the dictates of the screen.

The special tribute to Barbara Stanwyck that climaxed the evening's program called for a special host. Walter Matthau, always humorous and always endearing, was particularly apt as he amused the audience with a story of how he, years ago, endured an obnoxious dentist just so he might catch a glimpse of Stanwyck in the waiting room.

The stellar career of this popular and beautiful actress was graphically and eloquently presented via a carefully edited collection of her unforgettable roles in such diverse films as *Meet John Doe*, *Stella Dallas*, *Double Indemnity*, *Balls of Fire*, and *Sorry, Wrong Number*.

A rousing standing ovation greeted Stanwyck as she ascended the stage steps. Looking in a black sequin gown which revealed the slim, attractive figure that belies her 67 years, she accepted her plaque, turned and said: "This is a very proud moment for me. I'd never believe that a kid from Brooklyn who barely made it past the eighth grade would ever be standing here in this collegiate hall."

With a penetrating gaze emitting from her intense blue eyes, Stanwyck revealed in a few brief words her innate honesty and humanity that has endowed her screen characterizations with a very distinctive quality. She concluded, "I shall remember this night with pride and heartfelt gratitude."

It was an evening of nostalgia, tribute and honest sentiment. As such, it was the latest in the long line of successful DKA Honorary Awards Banquets and an appropriate showcase for the careers of four notable film personages.

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Sunday, March 3, has been selected as the date for the 36th anniversary awards banquet of Delta Kappa Alpha (DKA), honorary cinema fraternity at the University of Southern California.

That announcement came today from Dr. Bernard Kantor, chairman of the USC Division of Cinema, who said that the society would again use the founding anniversary occasion to honor a number of luminaries from the film world.

The banquet will be black tie with a no-host cocktail hour at 7 p.m. and dinner at 8 o'clock in the Foyer of USC's Town and Gown.

Recognized as the oldest and most distinguished cinema fraternity in the world, DKA was founded on the USC campus and has members in all major film-making centers.

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Jan. 9, 1974

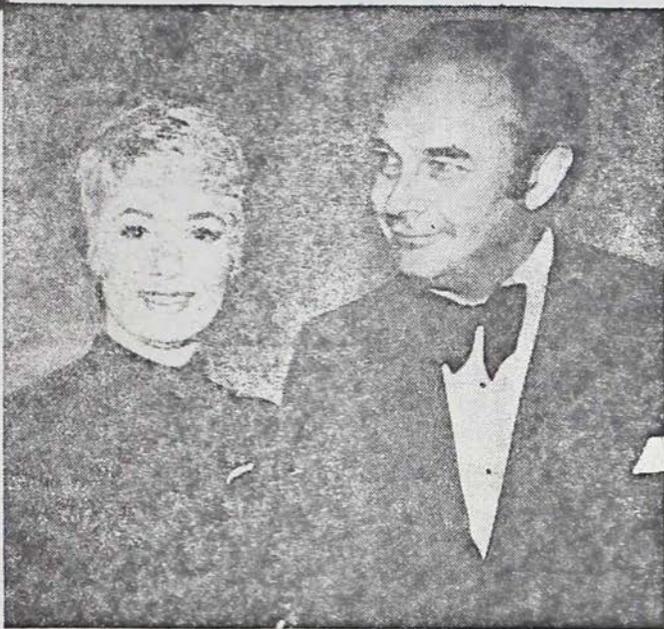
DKA AWARDS

Continued from First Page

ed films as "Royal Wedding," "Seven Brides for Seven Brothers," "Charade," "Bedazzled," "The Little Prince," "Singin' in the Rain" and "Funny Face."

Clearly pleased with the evening and nearly at a loss for words, the ever-debonair Astaire, who received his award from Miss Charisse, thanked everyone "for all the kind things said about me."

Preceding the presentation of Astaire's award, Lawrence Oleno and Cherry Davis Eliot performed a medley of songs associated with Astaire. Opening and closing the program was USC president John Hubbard. Representing USC's department of cinema was its chairman Bernard R. Kantor and representing DKA was its Alpha chapter president Paul Kozak.



FETED BY FILM FRATERNITY

Hostess Shirley Jones and honored director Stanley Donen, above, at Delta Kappa Alpha banquet at USC. At right, Fred Astaire received a DKA award from actress Cyd Charisse.

Times photos by Penni Gladstone



Cinema Group Honors Astaire, Donen

BY KEVIN THOMAS
Times Staff Writer

Delta Kappa Alpha, the national honorary (cinema) fraternity, paid tribute Sunday night at its 37th anniversary banquet to two masters of the Hollywood musical, Fred Astaire and director Stanley Donen.

By now the DKA evenings are just about the most enjoyable of the annual motion picture industry awards events. What sets them apart from all other such occasions, including the Academy Awards, is the sophistication and knowledge with which they are assembled. In general, most participants actually worked with or are friends of those being honored, something that's as rare as it is essential to the meaning of such tributes.

As always, DKA's black-tie banquet attracts a full house, sprinkled with celebrities. Among those present at USC's Town and Gown Auditorium were Mae West (seated next to Playgirl's Man of the Year Lou Zivkovich), directors George Cukor, William Castle and Rouben Mamoulian (who directed Astaire in "Silk Stockings"),

writer Dan Taradash, producer Robert Chartoff and film pioneers—and current USC professors—Sol Lesser and Arthur Mayer.

Between them and twice together—in "Royal Wedding" and "Funny Face"—the supremely stylish Astaire and Donen have created some of the screen's most joyous and enduring moments. Therefore, USC's Joseph Andrew Casper, the writer-director of this year's tribute, wisely kept the speeches and reminiscences to a minimum in order to devote most of the two-hour program to an apt and generous selection of film clips. The clips were introduced by such Astaire and Donen associates as Jane Powell, Yvette Mimieux, Ann Miller, Petula Clark and Cyd Charisse, with Lynn Redgrave substituting for Walter Matthau. Shirley Jones served as mistress of ceremonies.

Spanning Astaire's career from "Top Hat" (1935) to "Finian's Rainbow" (1968), the clips showed Astaire singing and dancing alone or with such partners as Lucille Bremer, Ann Miller, Jane Powell, Ginger Rogers, Judy Garland, Cyd Charisse, Petula Clark, and Audrey Hepburn.

(As to what it's like to dance with Astaire, Miss Clark, who appeared with him in "Finian's Rainbow," said "Once you get into his arms it's simple." Ann Miller pointed out that Astaire "doesn't step on your feet.")

In accepting his plaque from his wife, Yvette Mimieux, Stanley Donen paid tribute to Astaire, explaining that when he saw "Flying Down to Rio" at the age of 9 "I fell in love with two things: the movies and Fred Astaire. Ever since, I've tried to make movies in the spirit of Fred Astaire. There's a grace and elegance and romance about him that transcends all movies. I try to put back in movies what he's given me."

Donen's career, which began with him dancing on Broadway and later at MGM, was represented by clips from his first film, "On the Town," with Gene Kelly, Frank Sinatra and Jules Munshin, to his latest, the upcoming Prohibition era comedy-romance "Lucky Lady," starring Liza Minnelli, Gene Hackman and Burt Reynolds. They were followed by segments from such Donen-direct-

Please Turn to Page 20, Col. 1

file: cinema DKA

Hollywood, Calif.
Hollywood Reporter
(Cir.D.14,120)

NOV 18 1975

Allen's P. C. B Est. 1888

TUSHER AT LARGE: AT A QUIRK OF FATE

USC Fetes Astaire, Donen

By Will Tusher ²⁶³²

They turned on the nostalgia spigots again, and instead of the usual molasses, pure nectar flowed.

Fred Astaire and Stanley Donen were joint honorees at the 37th annual awards banquet of Delta Kappa Alpha, national honorary cinema fraternity at the University of Southern California Sunday evening.

They screened applause winning excerpts from Astaire's 33 musicals since 1933, and from the 22 films directed by Donen since 1949.

There was, fittingly, a special feminine presence. Shirley Jones was mistress of ceremonies. All the film clips and presentations were made by women — a number of them noted cinema dance partners of Astaire. The procession included Cyd Charisse, Jane Powell, Petula Clark, Ann Miller, Yvette Mimieux and Lynn Redgrave.

Mimieux indulged a pardonable bit of nepotism as she coupled the presentation of Donen's award with an embrace and kiss far exceeding ceremonial requirements, but telegraphed a moment earlier when she said:

"I've always admired his work — even before we were married."

But the most special part of the special evening was the confluence of the careers of the two honorees.

Jones touched on it when she related how "something exploded" when nine-year-old Stanley Donen saw "Flying Down to Rio," the first of the Fred Astaire-Ginger Rogers musicals. Like most red blooded American boys,

it was a cue for Donen to develop a vicarious crush on Rogers. Instead, it was Astaire who set his dreams spinning.

When Donen received his award he spoke not of his own achievements, but of Astaire's inspiration as he recalled the impact of "Flying Down to Rio."

"What seems to have happened," he recounted, "was that I fell in love with two things — movies and Fred Astaire. Ever since that day I've tried to make movies that Fred Astaire could be proud of."

"That is all I know to do in the world — is try as hard as I can to do what Fred seems to accomplish. He has the grace and elegance and ease and lightness and romance which to me transcends all movies. All I can do is try and put that same kind of delicious feeling that Fred gives me back into the movies that I make."

Astaire, nimble and quick witted at 75, bounced on stage — after mock obeisance to an aching back — and put cause and effect in a lighter perspective.

"He told me about how he'd seen me first and wanted to go into show business on account of that," Astaire related. "I said, 'Well, gee, don't blame it on me.' But I was thrilled, and I'm greatly honored by that, of course, because he's certainly a tremendously accomplished young man."

Astaire on Aging

Young turned out to be the magic word, and it triggered some bemused philosophical contemplation by Astaire.

"You know," he said, "being old is a lot of fun. You get a lot of respect. People are really nice to you. You get so much for doing nothing."

He had still another confession.

"So many things happened there on that screen (in clips from his films) that I honestly didn't remember," he exclaimed. "I began to say, 'Gosh, I didn't know I was that good.'"

There were a few charming slips of the tongue. Jane Powell spoke of the Donen-directed "Seven Brides for Seven Brothers" as a western "virgin" of "The Rape of the Sabines," corrected herself amid a burst of laughter, and reassured the black tie audience of campus and industry fat cats that "MGM girls don't talk like that."

In addition to celebrating the works of Astaire and Donen, USC Cinema Department chairman, Bernard Kanter, celebrated a number of acts of generosity — including forthcoming March dedication of the \$1.9 million Eileen Norris Cinema Theatre, donated by the widow of Kenneth T. Norris, founder of Norris Industries; a \$2,000 a year production fund donated by USC cinema alumnus Mardi Rustan, president of Mars Prods.; and a \$100,000 scholarship fund contributed for the second year running by the CBS Foundation.

Joseph Andrew Casper wrote and directed the program — not including the extemporaneous remarks of Astaire and Donen.



UNIVERSITY OF SOUTHERN CALIFORNIA

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Lynne T. Jewell

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DKA

Actress Jane Wyman will serve as mistress of ceremonies at the University of Southern California Division of Cinema's black-tie tribute to veteran movie director Vincente Minnelli Sunday, Feb. 6.

Among the participants on the program, chaired by Mrs. Harry Roman, are Liza Minnelli, Gene Kelly, Leslie Caron, Cyd Charisse, Lucille Bremer, Margaret O'Brien, Barry Sullivan, Yvette Mimieux, Martin Scorsese, Kathryn Grayson, John Kerr, Nina Foch, Stanley Donen, Nanette Fabray, Stella Stevens, Tom Drake, Marge Champion, Leon Ames, John Green and William Wyler.

Joseph Andrew Casper of USC's Division of Cinema is writer and director of the program.

The event begins at 6 p.m. in the Town and Gown on campus. For reservations, telephone USC's Division of Cinema at (213) 746-2235.

LM

-USC-

January 14, 1977

Los Angeles, Calif.
Herald Examiner
(Cir. D. 493,100)
(Cir. S. 493,028)

Cinema

OCT 15 1977

Allen's P. C. B. Est. 1888

USC's Tribute to Andrew Stone

By EDWARD KAUFMAN

Tomorrow evening, the University of Southern California's Division of Cinema, together with the Delta Kappa Alpha, the national film honor, will pay tribute to filmmaker Andrew Stone at the Eileen Norris Theatre on the USC campus. Admission is free, and the public is invited.

Stone's career as a writer-director-producer spans half a century, starting with a 1926 two-reeler silent ("The Elegy") for Paramount. Along with Stone, the evening's program will include the screening of the suspense-thriller "Julie" (starring Doris Day, Louis Jordan, and Barry

Sullivan), and selected segments from Stone's "The Last Voyage," "Cry Terror," "Stormy Weather," and "Song of Norway." Arthur Knight will moderate.

According to Russ McGregor, the cinema division's chairman, the evening with Stone is all-important for several reasons. "We're proud to share an evening with Andrew Stone and his fans and friends," he said. "We've all paid just homage to the Griffiths of our industry, and maybe it's about time we began to say 'thanks' to some of our other, lesser-known, pioneer filmmakers. We plan a whole series of 'evenings' of this sort, and we want to share them with all those interested or involved in films. So please be our guests."

Admittedly not a D.W. Griffith, Stone (in his zestful 70s) has managed over the years to write-direct-produce more than 50 films within the shadows of the Studio System — and still do it the Andrew Stone way: an artistic creator who takes pride in swimming upstream — and saving money — against the onrush of escalating production costs. Color him an original a gentle, genial rebel.

Somehow there's an aura about the tall, lean Stone that suggests a no-nonsense approach to all things, and that includes picture making. Call it the Andrew Stone formula: "Actually it's simple. All we did was cut down on a lot of the overhead — what we call production costs. And we used natural locations on a very limited basis. We carried everything in one truck, and we had a very small crew. We simply cut out all the fiddler. On the location of 'Julie' Doris Day would dress in a filling station washroom if need be and not in an expensive portable dressing room. You know 'Julie' only cost \$750,000 — \$250,000 under the line — and took less than 30 days to shoot."

"Under the line" in film jargon, at least, means all of those costs (sometimes astronomical) aside from the actual stars' salaries, which are budgeted as "above the line." Stone, like Jack Spratt, simply can't tolerate filmic "fat." You'd never believe it, but I was considered crazy when I introduced the idea of shooting on actual location. In truth I

had a terrible time convincing the studio brass that I could shoot outside of their studios at 10 cents on the dollar. We shot 'Confidence Girl' on location for \$56,000 and it grossed \$18,000 the first week. I thought studios would sit up and take notice.

"And you know what? Damn near did me in. I still had to go out and prove myself. Even after I made 'Steel Trap' and 'Blueprint for Murder' it was rough going. Only after I made 'Julie' with some big name stars did the skeptics back down. After that I encountered very little studio trouble."

After making films on just about every major studio

lot, Stone settled down for a 15-year stint at MGM. It was during these years, 1957-72, that he created a series of tight, taut, suspense-thrillers — again according to the Stone formula. "All I ever did was to keep my plots uncomplicated as possible. A complicated plot is exposition — and, face it, exposition was dull a hundred years ago on the stage — and in film it's a disaster. I always worked my suspense films around the same logic: Get the leads in jeopardy before the titles are over, and you keep them in jeopardy for the whole picture, until the end titles come on. Underlining the whole thing are the Greek unities of time, place, and action. 'The Last Voyage' was 90 minutes long, and audiences knew the entire plot before the titles were finished. After that, we had no more exposition."

Along with suspense genre films, Stone — again as writer/director/producer — made musicals, "so as not to get into a rut." "I first got into musicals with 'The Girl Said No.' When you think about it, it was a new type of musical; all the music came in logically — not just a bunch of production numbers without rhyme or reason. I brought it in with Gilbert and Sullivan music, which was in public domain, for \$65,000."

"Song of Norway" (for ABC) and "The Great Waltz" (for MGM) were big-budget (if you go by Stone's computations) films, with costs close to \$1,750,000: a fraction of what the films might cost in any other hands but Stone's. Again there was the Stone approach: "Song of Norway" was all shot on location. In fact, I haven't shot in a studio except for a couple of process shots since 1950. After looking up the locales of Grieg's life, I scripted a story that included Italy, Denmark, and Norway.



Andrew Stone (right) will be honored by USC Sunday.

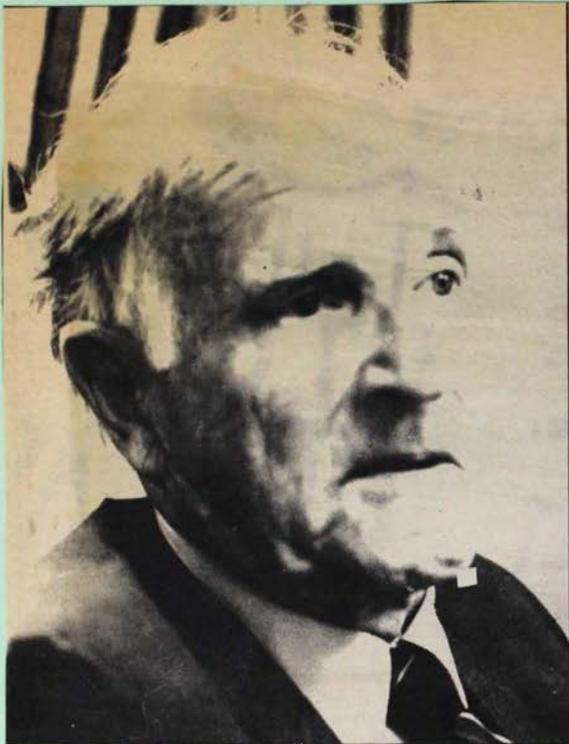
"You know, I don't think there was ever a picture made with the amount of sets of 'Great Waltz.' We averaged a different set per page. In some of the scenes we had hundreds of costumed dancers; still it was brought in under budget and took less than 50 days to film. In fact we were so much under budget that I could re-shoot one of the big numbers in Salzburg that was originally shot in Vienna. You know, there's never been a re-take that I can think of in any of my pictures."

As of now, Stone — in typical show biz fashion — is trying to make still another picture deal. But things have changed: "All the old studio heads that I've known over the years are either out of the business or dead. And filmmaking today is so different. Today money doesn't seem to matter all that much anymore. The last thing investors ask is about

DKA

D.T. 10/18/77

Andrew Stone: a rock of Hollywood



ANDREW STONE

By John Carraro
Assistant Entertainment Editor

Andrew Stone, who directed over 75 films in his fifty-year career, is one of the rocks upon which Hollywood was built. *Last Voyage*, *Stormy Weather*, *Song of Norway* and *Cry Terror* are each films marked indelibly with the Stone signature — carefully crafted vehicles remembered for nerve-shattering suspense, terse dialogue and painstaking attention to production values.

Stone was on campus recently to oversee the cataloguing of memorabilia he has donated to the Cinema school and discuss an evening of his films that was in the planning stages.

Opinionated and candid about what he considered as a lack of professionalism in today's films, Stone envisioned the event as an opportunity to state his views to young film makers "who are as yet innocent of the bureaucracy in the big studios."

In an interview Stone discussed many of the problems that he perceived as leading to the artistic decline of the American film.

"The heads of the studios and big business are at fault," he

said in an energetic voice belying his seventy-odd years. "No longer is a film a child of one man who has total control over every stage of development. Today's movies involve all the complicated red tape associated with huge corporations. It takes a huge effort to get an idea off the drawing board and is a minor miracle when a film of artistic merit is the result."

Not only was Stone discontent with the big business aspect of films, but he said the film makers themselves were partially responsible for crumbling standards.

"I don't think they know their business. It took me twenty years to learn my craft," he said. "Fresh from school, these kids rarely know the fine details one can only learn from experience. Such is the present situation in the studios that many times there is no opportunity to develop these techniques, soften the rough edges and become a craftsman."

At the heart of the film is the screenplay. When it is weak the rest of the film collapses, Stone said.

"I don't care how good a director is, if he's got a bad screenplay he's got a worse picture. I wrote all my screenplays since 1946. In this way I could better grasp the direction my films were taking, who would be best in the major parts and the technique I would use to tell the story. Today's directors don't consider this. I'm usually bored to tears and not interested in any of these people who masquerade as actors in stories as thin as paper." In reflecting on his own contribution, Stone became less outraged and more subdued, speaking with respect for what he considered a period in films never to be equalled.

"The environment then was conducive to creativity. I made three kinds of films: musicals, comedy and suspense. I got rave reviews for the suspense and was panned for musicals, yet I kept doing them because they were more fun. Its challenging to incorporate music, dialogue and photography into a cohesive unit that entertains."

Stone then explained why few of his pictures were showcases

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Andrew Stone

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for big stars.

"You have to be a politician with big names," he said. "Put them on the fanny and keep them satisfied until one day you realize you have no control. One thing a director should never

forget is that he, with the aid of a good screenplay is in total control."

With that said, Andrew Stone left the Cinema building where we talked, and stopped momentarily to grimace at a poster for upcoming D.K.A. films.

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Chronicle Dec. 4, 1978

Arthur Mayer receives award

Film pioneer Arthur Mayer, adjunct professor of cinema at the University, will be honored by the Delta Kappa Alpha honorary cinema fraternity at 11:30 a.m., Tuesday, Dec. 12, in USC's Town and Gown.

Mayer, 92, who has been teaching at USC since 1966, will receive the Pioneer in Film Award.

Mayer has been involved in almost every aspect of the movie industry, most notably as an exhibitor and distributor.

At USC, he teaches a seminar about the history of the film business.

Cost of the luncheon is \$5 per person. For ticket information, telephone the USC Division of Cinema/Television at X-2235.