## Hal Roach Honored As Film Pioneer Of The Year By Delta Kappa Alpha

Hollywood would be better off Will Hays, longtime film industry czar, still were ruling as an arbiter of morality in films, in the opinion of still-hale, hearty and articulate 84-year-old

hearty and artical hearty and artical hearty and artical hearty delivery pictures and "dirty" television, aired his views for Daily Variety honored Sunday night as film pioneer of the year at the 1976 awards banquet of Delta Kappa Alpha, USC's na-tional honorary cinema frater-

Beribboned with honorary DKA memberships were art director Lyle Wheeler, director Delmer Daves and actor Glenn Ford. Ford just returned from a trip to the Soviet Union. and missed the event.

Roach complained that the rating system merely identifies "dirty" films, rather than prevents them.

"Under the Hays organiza-tion," he said, "Hollywood had a code of ethics and lived up to it 1922 to 1948, when that went out the window. Tv had something to do with it. I think, but I think all to with it. I think, but I think all branches of amusement today are a little on the dirty side. If we could make great pictures from 1922 to 1948 without being dirty, why do we have to be so dirty today?"

Faulty Assumption Roach insisted that most soroach missed that most ocalled "dirt" is foisted gratu-itously on contemporary fea-tures prompted by the faulty premise that that is what the public wants to see. He said that under the rating system very few films are suitable for the en-

tire family.

"In so many pictures they put dirty things in that I don't think they have to do." observed the industry veteran who left his im-print with the "Our Gang" and Laurel & Hardy comedies, among others. "They could leave it out and they would be just as good without it (the dirt) as with it."

Four Our Gang comedy veterans — Daria Hood, Matthew "Styme" Beard, Jackie Lynn Taylor and Joe Cobb reminisced about working with Roach. After all took turns reciting his kindnesses, Roach said. I used to kick hell out of these

His acceptance remarks were

not florid.
"Thank you for the thing I just got," he said.

Roach offered the customary disclaimer that he was not a prude as he lashed out at excessive sex in entertainment after the formal ceremonies. He maintained there is a time and place for everything, and sub-mitted that neither picture mitted that neither picture houses nor the ty screen were the place for "dirty" enter-tainments always had our resource the place for "dirty" enter-tainments always had our resource the place of the p

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Roach commented that it was

By WILL TUSHER

"too bad" that no theatrical approximations of Hal Roach comedies are being done for theatrical films or television, but suggested that the double fea-ture killed off the format for theatres, and that cost makes such features prohibitive for television.

Closest to an off-color story in Closest to an off-color story in the anecdote-filled evening came when Delmer Daves revealed how he gave lessons in humility to a collection of actors including Ford. Cary Grant, Edward G. Robinson and Rod Steiger. He related that when performers sought to interpose their ideas on how to do a scene, he disarmed them by offering to do the take their way if first they would do it his way. Afterward he would invite them to see both scenes in the rushes and permit them to decide which one would e consigned to the cutting room

He recalled going through that four or five times with Grant. and quoted Grant as ex-claiming, 'Jesus Christ, I don't understand what the hell I was thinking of. I choose yours."
The first time Daves and Ford

worked together — on "Jubai" — Daves said Ford demurred at. — Daves said Ford demurred at. the opening scene, commenting, "If I were directing this scene, I wouldn't make it at all like that." He gave Ford the same choice offered to Grant, and Ford took him up on it. After filming it his way, Daves offered to short the same scene as Ford to shoot the same scene as Ford

"What the hell for?" Ford rejoined, according to Daves. "That was fine."

Daves also told stories about other stars with whom he has worked. He said he had a loveworked. He said he had a love-hate relationship with many, including Rod Steiger. He described encounters both with Steiger and Robinson in which he said he had difficulty dis-

suading them from overacting. He found no fault whatever with Gary Cooper, but told how Cooper, during the shooting of "The Hanging Tree," com-

plained of having trouble sitting on his horse, a problem he had never encountered before.

"He made one more picture," Daves said, "and died of cancer of the spine."

Director Barry Shear, sharing a panel with designer Walter Plunkett and director Delbert Mann, apologized for inability of the trio to meet a request for humorous anecdotes about

Ford.
"There's nothing funny about Glenn Ford," he declared. "I wish I could tell you that I was in a room with Glenn when he pounded his fist through a closet door, but that would be Tony Franciosa. I wish I could tell you that he bit a director on the head, but that would be Jerry Lewis. I wish I could tell you that he was falling-down drunk, but that would fill up this whole college. Glenn does drink. He does for-get his words. He does get angry at times. But above all, Glenn is a pro, as most of us in this room

a pro. as most or us in this room
know, especially the directors."
Ford Note
Rumor that Ford was seen on
campus and couldn't find his
way to the Faculty Center dissolved when Plunkett produced
a thank-you letter from Ford and
accepted his membership certificate at the actor's request.

Remember those who work "Remember those who work behind the camera are really responsible for the good things that work in front of the camera." Ford said in his note. "Now, after 167 films and many years of knowing the loneliness of that long distance runner, may I honestly tell you how true this is?"

Director-producer Wise and producer Frank Mc-Carthy joined in a tribute to multiple Academy Award winner Wheeler, only art director hon-ored by DKA other than Wil-liam Cameron Menzies.

Will Rogers was seen in one of his little-known roles as a silent arm actor in a screening of an excerpt from "Big Moments From Little Pictures." 1924 Hal Roach two-reeler spoofing the Mack Sennett comedies.

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