

# UNIVERSITY OF SOUTHERN CALIFORNIA

Division of Cinema-Performing Arts, University Park, Los Angeles, Calif. 90007

(213) 746-2235

June 10, 1976

TO: Campus Security  
Parking Operations

FROM: Delta Kappa Alpha  
Department of Cinema

This is to confirm our conversation of Wednesday, June 9.

On Sunday evening, June 13, Delta Kappa Alpha will hold its Annual Spring Awards Dinner in the Faculty Center of USC. Cocktails are at 6:00, dinner at 7:00. Dinner is followed by the awards program which should conclude about 10:00.

Approximately 160 people will be in attendance. They have been sent maps with directions to the campus, and have been asked to enter through University Entrance 2 (off Figueroa near Exposition) and to park in the Faculty Center parking area.

We should like to requisition two members of your staff for the evening: one as a parking attendant at the Faculty Center lot; the second as a security officer to be in and around the Center's entrance.

We thank you for your cooperation and assistance, and apologize for the delay in getting this memo to you.

Herb Farmer  
Department of Cinema



Paul Kozak  
president, Delta Kappa Alpha

*at Herb Farmer*  
*Send memo to*  
*Delta Kappa Alpha*  
*90 Cinema Dept. Herb Farmer*

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

Hollywood would be better off if 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 Hal Roach Sr.

Roach, deploring "dirty" pictures and "dirty" television, aired his views for *Daily Variety* after being honored Sunday night as film pioneer of the year at the 1976 awards banquet of Delta Kappa Alpha, USC's national honorary cinema fraternity.

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 organization," 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 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 so-called "dirt" is foisted gratuitously on contemporary features 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 entire 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 imprint 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 kids."

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 submitted that neither picture houses nor the tv screen were the place for "dirty" entertainment.

"You've always had burlesque and you've had dirty shows as long as I've been alive," he conceded, "and you always will have. But I don't think a motion picture theatre or television is the place for those things... I like dirty stories as well as anybody — in the right place. I don't think the right place is particularly television or even in the theatre — unless it's a burlesque house."

"They've got these places where they show dirty pictures. That's okay with me. But people ought to know when they go in there that that's what they're going to see. When you put dirty things in theatres in Westwood and Beverly Hills I think that's a mistake."

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 feature killed off the format for theatres, and that cost makes such features prohibitive for television.

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 be consigned to the cutting room floor.

He recalled going through that four or five times with Grant, and quoted Grant as exclaiming, "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 "Jubal" — 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 shoot the same scene as Ford wished.

"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 love-hate relationship with many, including Rod Steiger. He described encounters both with Steiger and Robinson in which he said he had difficulty dissuading 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 forget his words. He does get angry at times. But above all, Glenn is a pro, as most of 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 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 Robert Wise and producer Frank McCarthy joined in a tribute to multiple Academy Award winner Wheeler, only art director honored by DKA other than William Cameron Menzies.

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

VOL. 177 No. 7

Hollywood, California 90024, Tuesday, June 15, 1976

12 Pages

25 Cents



# THE HOLLYWOOD REPORTER

Vol. CCXLI, No. 46

Hollywood, California, Tuesday, June 15, 1976

Price 25 Cents

## VIEWING THE PAST, AFFECTIONATELY

### DKA Honors Roach, Daves, Wheeler, Ford

It was a retrospective kind of weekend, beginning Friday night with "The Carmel Myers Film Festival" at Walt Disney Studios (see story this page), and winding up Sunday with an affectionate look back at Hal Roach's early films as USC's Delta Kappa Alpha honored Roach with its Pioneer in Film Award.

As part of its 1976 spring awards, the honorary cinema fraternity also welcomed as Honorary DKA members: Delmer Daves ("for his work as a writer and director of such films as 'Destination Tokyo,' 'Broken Arrow,' '3:10 to Yuma' and 'Dark Passage'");

Lyle Wheeler (art director for "Gone With the Wind," "Anna and the King of Siam," "The Robe," "Diary of Anne Frank" and "The King and I"), and Glenn Ford (for his work in such films as 'Cowboy,' 'Blackboard Jungle,' 'Teahouse of the August Moon' and 'Midway'").

#### 'Our Gang' Remembers

Jackie Lynn Taylor, Joe Cobb, Darla Hood and Stymie Beard from Roach's "Our Gang" films (all of whom are still active in show business) painted a warm, glowing picture of how much fun it was to be a part of the Roach lot.

"That happiness was always there," Beard declared. "You looked forward to going to work," Cobb acquiesced.

Following the screening of a Will Rogers comedy (a very funny satire on Sennett's Keystone Kops), Roach reminded the audience that it was "made 50 years ago." He looked over his assembled former kid stars and said, "Listen to all that. I used to kick the hell out of these kids."

A genius at recognizing talent, Roach was the man who teamed Laurel and Hardy and Zasu Pitts, Thelma Todd and Patsy Kelly. Harold Lloyd and Charlie Chase were among his early stars. He also was one of the first film producers to see the future in TV, and in 1948 began a distinguished career in producing TV series, among them "My Little Margie."

#### Honorary to Wheeler

Producers Frank McCarthy and Robert Wise presented the Honorary award to Lyle Wheeler, who in addition to being art director on more than 700 features and 200 TV shows is a working architect. "I went to Lyle 20 years ago and asked him to design a house for me," McCarthy said, "and it's still my dearest possession. I wouldn't change a foot of it."

Wise noted that art directors have been "long overlooked" by DKA as honoraries and complimented the fraternity for choosing to honor Wheeler, whose work has been "a marvelous contribution to many of my films."

British writer John Russell Taylor and composer George Duning made the presentation to Delmer Daves, a law graduate from Stanford who got his start in showbusiness playing a fraternity president in "So This Is College" in 1929.

Barry Shear, Delbert Mann and Walter Plunkett were there to honor Glenn Ford, who was unable to attend. "I was told to come up with something funny about Glenn," Shear said, "but there's nothing funny about Glenn Ford." — And after the laughter subsided, "Above all, he's a pro."

DKA student president Paul Kozak emceed the event.

— BJF

*Delta Kappa Alpha*



*National Honorary Cinema Fraternity*

AWARDS BANQUET

JUNE 13, 1976

1976 DKA AWARDS

HONORARY MEMBERSHIPS

LYLE WHEELER

GLENN FORD

DELMER DAVES

PIONEER IN FILM  
AWARD

HAL ROACH

## HAL ROACH

At the turn of the century, the movies were not only an incredible, exciting phenomenon of moving images and captured moments, but by far the damnest business you could imagine. In truth, the flickering images represented a genuine frontier... a place where every step was fresh and new... a territory without rules and established pathways.

The men who pioneered the movies reflected this frontier spirit in their diverse and unlikely backgrounds: a laborer, a mule skinner, a truck driver, a freight supervisor, a saloon swamper, a prospector, a cowboy. Actually, one man was all of these before he came to Los Angeles. Hal Roach was lured into the business about 1912 by a newspaper ad for the Bison Company (Later Universal) offering "dollar, car fare and lunch to work in motion pictures in Western costume." The rest, as they say, is history.

Quickly recognizing his shortcomings as an actor, Roach moved behind the camera to become an assistant director, try his hand at writing and directing, and soon form his own production company. Forshadowing his hybrid ability to spot and develop comic talent, in 1915 Roach asked an extra named Harold Lloyd to appear in his first picture. Later, the two men developed the character of Lonesome Luke for their series of "Phunphilms," some of which Roach directed.

In the years to follow, Roach's comic genius brought about the pairing of Stan Laurel and Oliver Hardy as one of the screen's greatest and most enduring comedy teams, created the ever-popular "Our Gang" series, and world reel with the antics of Charlie Chase, Patsy Kelly, Harry Langdon, Zazu Pitts, Will Rogers, Thelma Todd and a host of other comic delights.

In a 1969 interview with author Anthony Slide, Hal Roach described his love affair with comedy in this way:

Laughter comes from children...the great comedians imitate children. That's their ability. To be a great comedian, you have to be a great actor, you have to portray something. There is not a great visual actor that I know of whose every movement is not that of a child...that is the basic idea of so-called slapstick comedy.

But despite this strong identification with comedy, Hal Roach has also been responsible for a Ruth Roland serial, a quartet of westerns, and dramatic films like the John Steinbeck classic OF MICE AND MEN (1939) and the original version of ONE MILLION B.C. (1940). In all, a remarkable output of nearly two thousand shorts and features ranging from the early venture with Harold Lloyd to the compilation film THE CRAZY WORLD OF LAUREL AND HARDY (1965) qualifies Hal Roach as film pioneer extraordinaire.

James C. Wagner

## LYLE WHEELER

Mr. Wheeler, a graduate of the USC School of Architecture, entered the motion picture industry in 1931 as a Sketch Artist and Designer at MGM, becoming an Assistant Art Director on TALE OF TWO CITIES in 1934. At the request of David O. Selznick, he became Supervising Art Director for Selznick-International in 1935. He worked with Alexander Korda from 1941 to 1943, then returned to MGM for a brief period. Mr. Wheeler joined Twentieth Century Fox in 1943 as Supervising Art Director and Color Director, an association which lasted seventeen years. Since becoming an Independent Production Designer in 1960, he has worked on films produced by Otto Preminger, Lawrence Turman, Sam Spiegel, Jerry Lewis, William Frye, and M.L. Frankovich. During his career, Lyle Wheeler has been the Supervising Art Director or Production Designer for more than 700 motion pictures and over 200 television segments.

Mr. Wheeler has received 42 nominations for Best Art Direction, and has won five Oscars, for GONE WITH THE WIND, ANNA AND THE KING OF SIAM, THE ROBE, THE KING AND I, and THE DIARY OF ANNE FRANK. His other filmic achievements include ALL ABOUT EVE, TITANIC, DADDY LONG LEGS, JOURNEY TO THE CENTER OF THE EARTH, and THE DAY THE EARTH STOOD STILL. One of the most prolific and consistently inventive art directors in Hollywood, Mr. Wheeler has earned the admiration and respect of the film making community.

Steve Robertson



## GLENN FORD

"I never really set out to be an actor... I only knew that I wanted to be connected with the theater in some capacity." So said Glenn Ford, one of the most modest and versatile actors around, who can play the most intensely serious character with the depth and concentration that he gives to the lighter comedic roles. A typecast Glenn Ford is hard to imagine.

After graduating from Santa Monica High, he became active in five local theater groups, with a different function in each one. At The Players group in Santa Monica he acted in over 50 plays before some Hollywood talent scouts saw him, which soon resulted in a screen test and a contract with Columbia in October, 1939.

After service with the Marine Corps during World War II, his career took a strong turn upward with roles in A STOLEN LIFE and GILDA. He has won many awards for his social and humanitarian involvements, as well as a number of film honors, including two "Silver Spur" awards as the outstanding western star.

His strongest, most thoroughly expressed dramatic characters were created in THE BIG HEAT, THE BLACKBOARD JUNGLE, TRIAL, EXPERIMENT IN TERROR, and THE BROTHERHOOD OF THE BELL. As for the comedy roles, the most distinctive were in THE SHEEPMAN, TEAHOUSE OF THE AUGUST MOON, POCKETFUL OF MIRACLES, and THE COURTSHIP OF EDDIE'S FATHER.

Perhaps if it weren't for eating that dish of chocolate ice cream in his first play, Tom Thumb's Wedding, at the age of four, the world would have been denied a great, consummate, thoroughly likable talent. In the actor's own words, "That sold me on becoming an actor."

Dale Winogura

## DELMER DAVES

With a total of 28 hobbies, its a wonder that Delmer Daves found any time to write and direct movies. But he did, and the world is all the richer for his contributions to the western, war film, epic and romantic melodrama. He is one of the best liked directors in Hollywood, and was one of the first major discoveries in the French auteur theory circles.

Mr. Daves got his first studio job in 1927 as an assistant property man with James Cruze productions at the old Metropolitan lot. A year later, after submitting 20 pages of ideas to director Sam Wood, he was made technical advisor on THE DUKE STEPS OUT, thus beginning his writing career. At Warner Bros. in 1934, Daves was the scenarist for his own story, FLIRTATION WALK, a Frank Borzage musical with Dick Powell and Ruby Keeler.

After a period of free-lancing, Daves returned to Warners to write and direct his first picture, DESTINATION TOKYO, released in 1943. In subsequent films, there emerged a varied and unique body of work that proved to be stylistically intriguing and consistently personal. Film buffs have been quick to point out such unusual technical flourishes such as the subjective camera in DARK PASSAGE (reportedly the first ever executed by an Arriflex), the use of infrared film to create the youth's state of mind in THE RED HOUSE, and the red filters to create the drought effect in 3:10 TO YUMA, so essential to the story. Daves was one of the first to consistently use actual locations in his films, with only DEMETRIUS AND THE GALDIATORS shot entirely on the studio lot. For some reason he has not been given enough credit for making SPENCER'S MOUNTAIN, the film which spawned the popular TV series THE WALTONS.

As to his own feelings on film-making, Daves has said:

"a greatly talented director needs to acquire practiced skills, a soaring imagination, a fountainhead of energy, an ever-reliable sense of humor, the ability to get the absolute best out of not only the cast but the crew, the blessing of flexibility, and the ability to think swiftly whenever the inevitable emergencies arise. And - to put it in the lingo of the new generation - 'without ever losing his cool, man.'"

Andrew Sarris provided Daves's work with a most affectionate defense: "Call it Camp or call it Corn. The director does not so much transcend his material as mingle with it."

Dale Winogura

DKA SPRING AWARDS LUNCHEON

I will attend. Please send me  
tickets at \$11.00 each.

(DKA Alumni who have paid 1976  
dues- \$9.50 each, 1st two tickets)

DKA Alumni submitting \$3.00 dues.

I will be unable to attend.

Name: \_\_\_\_\_

Address: \_\_\_\_\_  
\_\_\_\_\_

University of Southern California  
University Park  
Los Angeles, California 90007

**Attention: DELTA KAPPA ALPHA, Department of Cinema**

# Delta Kappa Alpha

Division of Cinema

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

National Honorary Cinema Fraternity



April 21, 1976

Members and Friends of DKA:

On Saturday, May 8, 1976, the Alpha Chapter will hold it's annual Spring Awards luncheon, at which time we initiate our new Honorary Members.

We are pleased to welcome as Honorary Members:

Mr. Delmer Daves

(3:10 To Yuma, Destination Tokyo, Broken Arrow)

Mr. Glenn Ford

(Cowboy, The Blackboard Jungle, The Sheepman)

Mr. Lyle Wheeler

(art dir.: Gone With the Wind, The Robe, Rebecca)

Mr. Hal Roach

(Pioneer in Film Award)

(founder of Hal Roach Studios)

This luncheon is planned as a less formal gathering to allow a more direct interchange between members and our honored guests and friends.

Lunch will be served at the Golden State Room, the Los Angeles Hilton, at 2:00 pm. Cocktails at 1:00 (no host bar). If you plan to attend please return the enclosed card with your check as soon as possible, or reservations may be confirmed by calling 747-0783 or 746-2235.

Upon receipt of your check we will send a map of the hotel and vicinity and a schedule of 'Banquet Screenings' on May 1, 2, 8, and 9.

Sincerely,

A handwritten signature in black ink that reads "Paul Kozak". The signature is stylized and written in a cursive-like font.

Paul Kozak, President

# Delta Kappa Alpha

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



*National Honorary Cinema Fraternity*



MR. & MRS. H. E. FARMER  
6387 W. 80th St.  
LOS ANGELES, CALIF.

90045

# Delta Kappa Alpha

September 1976

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  
Lucille Ball  
Lucien Ballard  
Anne Baxter  
Eric Berold  
Richard Brooks  
Frank Capra  
William Castle  
Stanley Cortez  
George Cukor  
John Cromwell  
Irene Dunne  
Allan Dwan  
Blake Edwards  
Rudy Fehr  
Sylvia Fine  
John Flory  
Gene Fowler  
Marjorie Fowler  
John G. Frayne  
Arthur Freed  
Lee Garmes  
Greer Garson  
Joan Green  
Conrad Hall  
Henry Hathaway  
Howard Hawks  
Edith Head  
Alfred Hitchcock  
Wilton Holm  
James Wong Howe  
Ross Hunter  
John Huston  
Norman Jewison  
"Chuck" Jones  
Gene Kelly  
Stanley Kramer  
Fritz Lang  
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 Rakain  
Miklos Rosza  
Rosalind Russell  
George Seaton  
Mark Serrurier  
Jean Simmons  
Mogen Skot-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  
Lawrence Weingarten  
Mae West  
Wally Westmore  
Haskel Wexler  
Charles Wheeler  
Billy Wilder  
Elmo Williams  
Robert Wise  
Roy Wolford  
Joanne Woodward  
William Wyler  
Fred Zinnemann  
Adolph Zukor

Dear Faculty Member,

We trust you enjoyed a rewarding summer and would like to take this opportunity to welcome you back.

We, the new Executive Committee of DKA, would like to begin this school term expressing our mutual concern for often-strained student/faculty relations. We feel that bridging the communication gap between teacher and pupil would lead to a more creative and productive atmosphere. To resolve this situation, we need your help. What do YOU feel students need? What would YOU like to see DKA accomplish this year? Your answers to these questions could help us direct our efforts to become a more useful organization for both students and faculty. Any suggestions you may have can be placed in the DKA mailbox.

Hopefully, this will be the first of many steps toward creating more fulfilling relationships between the cinema department members. We appreciate your time and consideration.

Thank you,

*Richard Bienvenu*

Richard Bienvenu  
President

*Roy Moosa*

Roy Moosa  
Vice President

*Leilani Empeno*

Leilani Empeno  
Secretary

*Christopher Bone*

Chris Bone  
Treasurer

## In Memoriam

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

William Goetz  
Sir Cedric Hardwicke  
Ub Iwerks  
Harold Lloyd  
Jesse Lasky

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

William Perlberg  
William Seiter  
Gregg Toland  
Jerry Wald



# Delta Kappa Alpha

National Honorary Cinema Fraternity



Division of Cinema

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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 Rosza  
Rosalind Russell  
Mark Serrurier  
Jean Simmons  
Mogen Skot-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  
Haskel Wexler  
Charles Wheeler  
Lyle Wheeler  
Billy Wilder  
Elmo Williams  
Robert Wise  
Roy Wolford  
Joanne Woodward  
William Wyler  
Fred Zinnemann

Dear Friend:

On Sunday, May 15, 1977, the Alpha Chapter of Delta Kappa Alpha will hold its annual Spring Awards Banquet at Universal Studios.

We are pleased to welcome as an Honorary Member of our fraternity Mr. Jerry Goldsmith, who has composed the music for such films as PATTON; A PATCH OF BLUE; CHINATOWN; THE WIND AND THE LION; and THE OMEN, for which he received the Academy Award.

DKA's Pioneer In Film Award will go to Oscar winner Albert Whitlock who has won world acclaim for his Special Effects work in such films as THE HINDENBURG; EARTHQUAKE; BOUND FOR GLORY; and AIRPORT '77.

This spring, the banquet is planned as a less formal, more personal gathering to allow a more direct interchange between members and our honored guests and friends.

A cocktail party will be held at 6:00 PM, with dinner to follow at 7:00 PM. Space is limited. If you plan to attend, please return the enclosed reply card, with a check for \$20.00 (payable to Delta Kappa Alpha), by May 1, 1977. For further information, phone 747-0783.

We look forward to seeing you.

*Gordon Meyer*

Gordon Meyer  
Chairperson  
DKA Banquet Committee

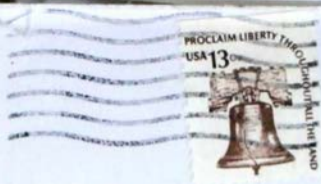
## In Memoriam

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



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

# 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 Rosza ✓
- Rosalind Russell ✓
- Mark Serrurier ✓
- Jean Simmons ✓
- Mogen Skot-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 ✓
- Mac West ✓
- Wally Westmore ✓
- Haskell Wexler ✓
- Charles Wheeler ✓
- Lyle Wheeler ✓
- Billy Wilder ✓
- Elmo Williams ✓
- Robert Wise ✓
- Ray Wherry ✓
- Bonnie Woodword ✓
- William Wyler ✓
- Fred Zinnemann ✓

old associates are missing  
 388 Cambridge  
 Claremont, CA 91711

unable to come  
 no longer have  
 a dramatic license  
 It is interesting that none  
 of your honorees  
 are publicly credited

Dear Friend:

On Sunday, May 15, 1977, the Alpha Chapter of Delta Kappa Alpha will hold its annual Spring Awards Banquet at Universal Studios.

We are pleased to welcome as an Honorary Member of our fraternity Mr. Jerry Goldsmith, who has composed the music for such films as PATTON; A PATCH OF BLUE; CHINATOWN; THE WIND AND THE LION; and THE OMEN, for which he received the Academy Award.

DKA's Pioneer In Film Award will go to Oscar winner Albert Whitlock who has won world acclaim for his Special Effects work in such films as THE HINDENBURG; EARTHQUAKE; BOUND FOR GLORY; and AIRPORT '77.

This spring, the banquet is planned as a less formal, more personal gathering to allow a more direct interchange between members and our honored guests and friends.

A cocktail party will be held at 6:00 PM, with dinner to follow at 7:00 PM. Space is limited. If you plan to attend, please return the enclosed reply card, with a check for \$20.00 (payable to Delta Kappa Alpha), by May 1, 1977. For further information, phone 747-0783.

We look forward to seeing you.

*Gordon Meyer*  
 Gordon Meyer  
 Chairperson  
 DKA Banquet Committee

Barrett A. Lester  
 833 Cambridge  
 Claremont, CA 91711

### In Memoriam

- |                  |                      |                         |                     |
|------------------|----------------------|-------------------------|---------------------|
| Eric Berndt      | William Goetz        | Harold Lloyd            | William Perlberg    |
| Charles Brackett | Sir Cedric Hardwicke | Frances Marion          | William Seiter      |
| Joe E. Brown     | James Wong Howe      | William Cameron Menzies | George Stevens      |
| C. B. DeMille    | Ulrich               | Fred Metzler            | Gregg Toland        |
| John Ford        | Frank Lang           | Arthur Miller           | Jerry Wald          |
| Karl Freund      | Jesse Lasky          | Boris V. Morkovin       | Lawrence Weingarten |
|                  |                      |                         | Abolph Zukor        |

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 1976

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

Hollywood would be better off if 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 Hal Roach Sr.

Roach, deploring "dirty" pictures and "dirty" television, aired his views for *Daily Variety* after being honored Sunday night as film pioneer of the year at the 1976 awards banquet of Delta Kappa Alpha, USC's national honorary cinema fraternity.

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 organization," 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 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 so-called "dirt" is foisted gratuitously on contemporary features 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 entire 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 imprint 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 "Stymie" 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 kids."

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 submitted that neither picture houses nor the tv screen were the place for "dirty" entertainment.

"You've always had burlesque and you've had dirty shows as long as I've been alive," he conceded, "and you always will have. But I don't think a motion picture theatre or television is the place for those things . . . I like dirty stories as well as anybody — in the right place. I don't think the right place is particularly television or even in the theatre — unless it's a burlesque house."

"They've got these places where they show dirty pictures. That's okay with me. But people ought to know when they go in there that that's what they're going to see. When you put dirty things in theatres in Westwood and Beverly Hills I think that's a mistake."

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 feature killed off the format for theatres, and that cost makes such features prohibitive for television.

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 be consigned to the cutting room floor.

He recalled going through that four or five times with Grant, and quoted Grant as exclaiming, "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 "Jubal" — 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 shoot the same scene as Ford wished.

"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 love-hate relationship with many, including Rod Steiger. He described encounters both with Steiger and Robinson in which he said he had difficulty disuading 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 forget his words. He does get angry at times. But above all, Glenn is a pro, as most of 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 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 Robert Wise and producer Frank McCarthy joined in a tribute to multiple Academy Award winner Wheeler, only art director honored by DKA other than William Cameron Menzies.

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

VOL. 172 No. 7

Hollywood, California 90024, Tuesday, June 15, 1976

12 Pages

25 Cents



DELTA KAPPA ALPHA

# THE HOLLYWOOD REPORTER

Vol. CCXLI, No. 46

Hollywood, California, Tuesday, June 15, 1976

Price 25 Cents

## VIEWING THE PAST, AFFECTIONATELY

### DKA Honors Roach, Daves, Wheeler, Ford

It was a retrospective kind of weekend, beginning Friday night with "The Carmel Myers Film Festival" at Walt Disney Studios (see story this page), and winding up Sunday with an affectionate look back at Hal Roach's early films as USC's Delta Kappa Alpha honored Roach with its Pioneer in Film Award.

As part of its 1976 spring awards, the honorary cinema fraternity also welcomed as Honorary DKA members: Delmer Daves ("for his work as a writer and director of such films as 'Destination Tokyo,' 'Broken Arrow,' '3:10 to Yuma' and 'Dark Passage'");

Lyle Wheeler (art director for "Gone With the Wind," "Anna and the King of Siam," "The Robe," "Diary of Anne Frank" and "The King and I"), and Glenn Ford (for his work in such films as 'Cowboy,' 'Blackboard Jungle,' 'Teahouse of the August Moon' and 'Midway').

#### 'Our Gang' Remembers

Jackie Lynn Taylor, Joe Cobb, Darla Hood and Stymie Beard from Roach's "Our Gang" films (all of whom are still active in show business) painted a warm, glowing picture of how much fun it was to be a part of the Roach lot.

"That happiness was always there," Beard declared. "You looked forward to going to work," Cobb acquiesced.

Following the screening of a Will Rogers comedy (a very funny satire on Sennett's Keystone Kops), Roach reminded the audience that it was "made 50 years ago." He looked over his assembled former kid stars and said, "Listen to all that. I used to kick the hell out of these kids."

A genius at recognizing talent, Roach was the man who teamed Laurel and Hardy and Zasu Pitts, Thelma Todd and Patsy Kelly. Harold Lloyd and Charlie Chase were among his early stars. He also was one of the first film producers to see the future in TV, and in 1948 began a distinguished career in producing TV series, among them "My Little Margie."

#### Honorary to Wheeler

Producers Frank McCarthy and Robert Wise presented the Honorary award to Lyle Wheeler, who in addition to being art director on more than 700 features and 200 TV shows is a working architect. "I went to Lyle 20 years ago and asked him to design a house for me," McCarthy said, "and it's still my dearest possession. I wouldn't change a foot of it."

Wise noted that art directors have been "long overlooked" by DKA as honoraries and complimented the fraternity for choosing to honor Wheeler, whose work has been "a marvelous contribution to many of my films."

British writer John Russell Taylor and composer George Duning made the presentation to Delmer Daves, a law graduate from Stanford who got his start in showbusiness playing a fraternity president in "So This Is College" in 1929.

Barry Shear, Delbert Mann and Walter Plunkett were there to honor Glenn Ford, who was unable to attend. "I was told to come up with something funny about Glenn," Shear said, "but there's nothing funny about Glenn Ford." — And after the laughter subsided, "Above all, he's a pro."

DKA student president Paul Kozak emceed the event. — BJJ

# DELTA KAPPA ALPHA CINEMA FRATERNITY

## *The Price of the Banquet*

Having read Kevin Thomas' (View, Feb. 8) interesting review on "A Salute to Vincente Minnelli" I want to express my admiration for the paragraph "at some point Delta Kappa Alpha is going to have to decide whether its banquet is to be cinematic or a social occasion."

I have attended many of these dinners through the years, and I've found that the ones who attend resemble "debutante ball" participants—and I rarely, if ever, see a past member of a graduating USC cinema class. Those who attend all seem to be self-made, without a USC degree—such as I achieved—and I know Dr. Bernard Kanter, with whom I shared a cinema lab classroom at USC in 1948, would not have wanted it to become as it has! But these are the people that can afford the price of the banquet—not the average cinema student or alumni . . . who attends this affair.

HELEN LYDIA DOLAN  
Los Angeles

*Los Angeles Times  
Calendar Feb. 20, 1977*

3/17/77 HR

## USC cinema fraternity cites Whitlock, Goldsmith

BY RAMELLE C. PULITZER

Alfred Hitchcock, honorary member of USC's Delta Kappa Alpha cinema fraternity, presented the "Pioneer in Film Award" Sunday night to his associate of 40 years, matte artist Albert Whitlock. "There is no question," Hitchcock said, "he is by far the finest technician we have in our business today."

Also honored at the DKA spring dinner was composer Jerry Goldsmith. Pianist and friend John Williams presented him with a plaque.

The DKA showed film clips of the best work by Whitlock and Goldsmith. Hitchcock then quipped, "You have realized by now that a 'matte' is not a thing upon which to wipe your feet."

The two men share credits in Universal's yet to be released film, "MacArthur." Director Frank McCarthy, among the night's guest speakers, commented that he could not have made the film without both men. For "MacArthur," Whit-

lock created 22 mattes and Goldsmith composed unique marching music to accompany a battalion of West Point cadets.

Whitlock's achievements include "The Birds," "The Sting," "Torn Curtain," "Day of the Locust," "Bound for Glory," "Hindenburg," "Marnie" and "Topaz."

Goldsmith composed music for "The Omen," (for which he won an Oscar this year) "Planet of the Apes," "Patton," "Sand Pebbles," "The Wind and the Lion" and "Logan's Run."

USC Prof. Mort Zarcoff moderated a panel "seminar" of celebrities honoring Whitlock. They were McCarthy, Henry Bumstead, Verna Fields and Bill Taylor.

The Goldsmith panel, moderated by USC Prof. Bill Sabados, was made up of Fields, McCarthy, Saul David, John Milius, Franklin Schaffner and Harry Logevsky.

The Delta Kappa Alpha fraternity is associated with the USC division of cinema and has given honorary tributes to outstanding members of the industry every year since 1936.

Gordon Meyer coordinated and supervised the evening's activities, held at Universal.

USC (DKA BANQUET)

2-8-77

# 400 attend USC Cinema's salute to Vincente Minnelli

BY ARTHUR KNIGHT

Director Vincente Minnelli was the subject of a star-studded tribute to the man and his films tendered by USC's Cinema Division Sunday night.

The black-tie affair, held at the university's Town and Gown banquet hall, attracted more than 400, many of them prominent in the motion picture and TV industries.

Nanette Fabray, pinch-hitting for an ailing Jane Wyman, was the spritely mistress of ceremonies, introducing, among others, Cyd Charisse, Nina Foch, Ann Miller, Margaret O'Brien, Stella Stevens and, of course, Liza Minnelli — all of them memorably associated with Minnelli's 38 years as a film director. Additional tributes came from Sammy Davis Jr., who describes himself as simply "a friend of the family," and from Martin Scorsese, a longtime admirer of Minnelli's work.

The two-hour tribute, which was organized for USC Cinema by Professor Joseph Casper, included 30 clips from films spanning Minnelli's entire career and a

musical interlude in which Deborah Ludwig and Denvil Jerome sang songs made famous by Minnelli movies. Professor Casper is the author of a full-length study of Minnelli that is scheduled for publication in May. Chairperson for the evening was Mrs. Harry M. Roman.

DKA BANQUET



Delta Kappa Alpha

see also

Lang, Fritz letters to Richard Mitchell in the Cinema Correspondence files

Delta Kappa Alpha

see also

Ballard, Lucien letter to Richard Mitchell in the Cinema correspondence files

Delta Kappa Alpha

see also

Holm, Wilton R. letter to Richard Mitchell in the Cinema correspondence files

DELTA KAPPA ALPHA

DEC 20 1976

### Minnelli to Be Honored at USC

Director Vincente Minnelli will be honored by USC cinema honorary Delta Kappa Alpha at its awards banquet banquet Feb. 6. Scheduled to participate in the program are Liza Minnelli, Gene Kelly, Leslie Caron, Margaret O'Brien, Kathryn Grayson, Barry Sullivan, Tom Drake and Joh Kerr.

*LA Times*