NEWSLETTER

delta kappa alpha

FALL 1950

GREETINGS:

It's been a long time since we first talked of renewing the NEWS-LETTER. After many false starts and trials and tribulations beyond number it finally is being published. All has not been idleness during those months, as evidenced by the news on page 4-5 about the National Members. It gives me a sense of deep pride to see the good work that all the fellows are doing and softens the anguish a little to know that they have been busy in the right direction.

Now that we have started again let's not get too busy to keep up our contact with each other. DKA was founded in a spirit of fraternity and interest in each other. To keep it going, however, will take a little effort. The National will have to hear from each of you occasionally so that it can keep its information up to date. We've grown to three chapters now and a National membership of 217. At present we are long overdue for an election. Our present officers have been wearily plodding along for several years in most cases and the time is clearly ripe for a new election to bring a wider representation into the affairs of the National. I would therefore like to request that nominations for the office of President, Vice-President, Secretary and Treasurer be sent to the National office during December. Ballots will be sent out in January, and the new officers can assume office in February.

It's been a grand experience being associated with all of you these last few years and being able to serve as a National Officer. I want to extend the Season's Greetings to you all and wish the greatest success to the new National officers.

Fraternally,

Herbert L. Strock
National President

November 28, 1950
Imppro Incorporated
Hal Roach Studios
Culver City, California

SNARKS AND BOOJUMS

By Dr. Lester F. Beck
Head, Department of Cinema
University of Southern California

When looking at new films, I am sometimes reminded of the poem "The Hunting of the Snark" by Lewis Carroll. Anyone who has never read that masterpiece of whimsy must now be informed that the hunting party includes a Bellman, a Banker, a Beaver, a Baker and several other equally improbable characters. While they are sailing toward the habitat of their prey, the Bellman tells his companions how they can recognize the quarry. The outstanding characters of the genus Snark are said to be its taste which is described as "meager but hollow", its habit of getting up late, its very poor sense of humor and its overweening ambition. There are several species of Snarks. Some relatively harmless varieties have feathers and bite, and others have whiskers and scratch. But, the Bellman adds, there are a few Snarks that are Boojums.

When the Baker hears the word, Boojum, he faints dead away, and after his companions have revived him he explains his weakness by recalling for their benefit the parting words of his Uncle.

> "If your Snark be a Snark, that is right:
> Fetch it home by all means -
> You may serve it with greens
> And it's handy for striking a light.
>
> But oh, beamish nephew, beware of the day,
> If your Snark be a Boojum! For then,
> You will softly and suddenly vanish away,
> And never be met with again!"

Much later in the story the Baker sights a Boojum, and so of course the effects are pronounced -- the Baker suddenly vanishes away.

I feel that the film world needs more Boojums and fewer Snarks. The educational field in particular has had a superabundance of Snarks - films that are quite harmless with hollow tastes and a poor sense of humor. The difficulty is an unwillingness on the part of most film makers to come to grips with social problems. A plausible reason for this is not hard to find. So long as the producer confines himself to mountains or soybeans or butterflies or bananas, he need have no fear of encountering a Boojum. Yet it is the Boojums in the world that are important. We must discover the powerful qualities of the Boojum that caused the Baker to faint dead away. These characteristics must be captured on film and held up for the world to see and to understand - if the world, like the Baker, is not to disappear suddenly.

We are making progress in tracking down Boojums. It is encouraging to see sensitive and scientifically accurate films depicting the emotions of children, the roots of prejudice, the tensions accompanying prolonged poverty and hunger, the dynamics of group conflict, the meaning of democratic leadership, and the nature of unconscious motivation. These are subjects of paramount importance to all men, wherever they live in the world. And these are subjects that can best be described in the language of the film. Words, by comparison, are mere puffs of air. It is only when we seriously begin the task of educating others to understand and to want to satisfy basic human needs and motives of all people that we can expect peace and tranquillity to reign on earth.

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Dr. Beck, the new Head of the Department of Cinema at U.S.C., joined the faculty this fall. He formerly was with the University of Oregon where he built a national reputation as a psychologist and producer of educational films. Two of them, 'Human Growth" and 'Human Beginnings", have been widely distributed and have caused a great deal of educational interest. During the war he was first a civilian advisor to the Army Pictorial Service in its film program and later was commissioned by the Navy to do a similar job. In the short time he has been at S.C., he has built up a warm following and has developed plans for the more extensive production and distribution of educational films. He holds appointment as a full professor of psychology and of cinema in addition to his administrative duties as department head.

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A PROMINENT CRITIC ONCE WROTE

"It is entertainment of mushroom growth with a tradition extending only over a few decades...freely exploiting the sensational, the trivial, and the vicious...an evil influence on youth...entertainment that stems from purely commercial motives...it parasitically snatches plot material from any source...it traversties historical accuracy by making a brave soldier into a poltroon, a wise monarch into a timorous fool...it aims for an audience that is not subtly critical and that welcomes a clownish comedian in the most serious scene for comedy relief..."

The eminent critic-writer was Sir Philip Sidney, and the above tirade was against the new work of a young upstart who wrote plays under the name of William Shakespeare.

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WITH THE NATIONAL

Since the last NEWSLETTER, our National Members have been busying themselves in the film world. Following is a quick resumé of those DKA men we have tracked down:

Lookout Mountain Laboratory, USAF, here in Los Angeles has claimed a number of alums from S.C. Hal Albert has become Civilian Head of Production. John Norwood and Luke Wolfram joined their ranks last spring as cameraman and editor respectively. On "the Hill", as Lookout Mountain is commonly referred to, are Bernie Kantor (50) as sound technician and George Pratt (47) as production designer. Bill Morrison (47), cameraman and Anton Schmaltz (48), a writer, have been with the air force on "the Hill" for the past year. Capt. B. A. Mangum (49) is Military Chief of Production.

Mel Sloan took over Hal's position as editing instructor and production manager at U.S.C., while Luke continues to teach one night class in editing. Hal Albert and Bill Blume (46), S.C. Production head, have been working together on a couple of educational films in what little spare time they have.

Herb Farmer (39) can still be found heading the Audio Visual Services at U.S.C. Dan Wiegand (39) is plant engineer for the Cinema Department. In addition to his job as 16 mm. Representative for Ansco, Gene Moriarty (41) teaches a still photography class at S.C. A new addition to the S.C. faculty is William Mehring (47), who is teaching the Motion Picture Technology and Introduction and Survey courses.

Al Walker, Lennie Blondheim, and Craig Curtis (50) are working on the KTTV newsreel staff in L.A., while Sheldon Kaplan (49) is Ass't Stage Manager at KLAC-TV. Bill Edwards (50) is also with KLAC-TV in the Engineering Department. John Barnwell (47) is producing documentary educationals for Louis DeRochemont, and Robert Beck (47) is working for Bruno Studios Color Laboratory. Robert Bell (47) is an instructor at Fred Archer's.

Dan Chapman (47) just left his job with the Hancock Foundation for a position as Assistant Head of the Photographic Section, Fish and Wild Life Service, in Washington, D.C. Speight Cooper (47) is writing-editing for the Southern Educational Film Association in Athens, Georgia. Helen Crosby (47), now Mrs. Lewey, recently made a trip around the world with her husband, a faculty member of U.C. at Berkley. Helen is currently writing and working in visual education.

The group of Signal Corps Officers (Alpha '49) is now back at the Signal

Corps Photographic Center, Long Island City. This group includes: Capt. James Beaumont, Maj. Hollis Dakin, Maj. Norman Gray, Maj. Herbert Harback, Lt. Hugh Oppenheimer, Maj. John Quick, Maj. Ralph Randle, Capt. Richard Taylor, and Maj. Ralph Tudor.

Turgit Demirag (42) is President of AND Film Co. in Ankara, Turkey, producing feature films. Don Duke is in Japan with the Civil Information and Education Section of the Army, as a civilian. William Fortin (47) is with the Eastman Laboratory in Hollywood, and Norm Franzen of the Mercury International Pictures is production manager in Corona del Mar, California. Francis Grandy (47) and Jim Sloan (48) are in Europe taking pictures on assignment, and according to a letter recently printed in the L.A. TIMES, they almost succeeded in being the first to climb the Matterhorn this late in the season. They were driven back by the snow when only 300 yards from the top.

Charles Hobin (47) is with NBC-TV in Chicago, and Chester Hogan (37) is in charge of Register Control for Technicolor. Roy Hollingsworth (47) and Henry Miller (47) are with the Publicity Department at Universal International Studios. John Humphrey (47) is engaged in film production at the University of Minnesota. David Johnson (39) is assistant to the head of Pat Dowling Productions, making commercial and advertising films. Leigh Kelly (40) is doing TV advertising in Atlanta. Bob Rogers (48) has joined Vic Duncan (S.C. alum) at WFAA-TV in Dallas, Texas. Krishan Khandpur (46) is working in film production for the Indian Government in Bombay. James Love (37) is Film Director at KFI-TV in Los Angeles, and Ted Miller (46) is with Howard & Ted Miller Photography in Eagle Rock, California. Joe Russel (40) is Business manager for Family Theater, Inc., producers of religious programs, radio TV, motion pictures, etc. Sam Slavik (49), past president of Alpha, writes "Jump, Jump of Holiday House" for TV and free lances in between. George Volger (36) is managing KWPC in Muscatine, Iowa, and Des Wedberg is now touring the country producing "Musicarnivals".

This is a sample of what little we know about our National Members. We have a good cross-section of the industry represented in our own ranks... now, wouldn't you like to know more about each other, or learn something about other aspects of the business? All of you should have some interesting things to say about your jobs, your training (both in and out of school), new trends as you see them, et cetera. If you will send such material in to us, we will keep the NEWSLETTER coming.

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NATIONAL ELECTIONS ARE IN PROCESS. NOMINATIONS ARE IN ORDER. SEND THEM TO Gene Moriarty, Department of Cinema, University of Southern Calif.

ALPHA CHAPTER

Alpha Chapter of U.S.C. opened the fall semester with one of the most ambitious programs in its history. The chapter is attempting to promote closer cooperation with the University by instituting an educational film program and with the National by publishing the NEWSLETTER and organizing the National files.

A bid for campus and University recognition was made by Alpha when they jointly sponsored the "Film Classics Series" with the Department of Cinema. Backed by a sparkling publicity campaign and a booth decorated with one-sheets and production stills, sales were pushed beyond the anticipations of the administration.

Carried away with success the chapter co-sponsored with 20th Century Fox a display depicting fifty years of motion picture advertising which was displayed on the sound stage for a week.

This semester the pre-war pledge system is being revived and expanded. A work program has been arranged to indoctrinate the pledges into the duties of an Alpha member. To stimulate the curiosity of potential freshmen and sophmore members, the pledges must wear a strip of film pinned to their shirt and dark glasses, scarf and beret as symbols of their interest in DKA. Pledge meetings are held each week to explain the history, purposes, constitution, projects, etc. of DKA and the Cinema Department. Pledge work projects include work on this NEWSLETTER, filing National records, ushering for the Film Classics, bringing old photograph and clipping files up to date, laying groundwork for a DKA sponsored departmental library, and conducting the DKA sponsored Cinema Department decal contest just completed.

In the near future Alpha hopes to present to the student body a new service of an educational nature. Recent releases of educational film producers will be brought to the department for preview. Education and cinema majors will participate in discussing and evaluating the merits of each film from both the educational and cinematic points of view.

ALPHA ACTIVES:

John MacMurray is working with an experimental film. Mac is going Fiddle Dee Dee one better, using only a needle to simulate both picture and sound.

Skip Lowdermilk and J.D. Allred have begun work on their film about the Future Farmers of America. They have secured excellent locations and plan to finish shooting by the end of the semester.

Georges Pessis has completed his documentary "Mistress Paris" and sold it to a local TV station. He shot it while home in Paris during the summer months. The film concerns the travels of an American student through the city.

Mel Kells and John Mattias are researching a film on spelling for the Los Angeles Board of Education.

Marvin Weinstein and two other students in the department, Jack Couffer and Conrad Hall, have completed "Sea Theme", a bit of filmic poetry depicting the beauty of sailing.

Since the last NEWSLETTER DKA members have been active in departmental productions. 'Hast Any Philosophy in Thee?" was done for the Department of Philosophy by Bill Mehring, Jesse Senn, Mel Kells and John Mattias. "And 10,000 More" was done for the L.A. Housing Authority by Al Walker. 'Out of the Shadows" was done for the Spastic Children's Foundation by George Pratt and Phil Leff. Bill Mehring did the Trojan Band film last year and is now working on a bigger and better one for this year. Georges Pessis is unit managing the job. Mel Shapiro and Jesse Senn worked on 'The Film Maker", which Don Henderson (S.C. Staff) produced for the UFPA convention in Norman, Oklahoma. Hollis Dakin, Hugh Oppenheimer, Herbert Harback, Norman Gray, and John Quick, all Signal Corps officers, were kept busy on "Troy A.D. 1950", which the University Office of Development sponsored.

Bernie Kantor and Lennie Blondheim produced a short visual treatment of "Basin Street" as recorded by Herb Jeffries. Bill Mehring made "Fear", an educational film, independently in his spare time.

Alpha Chapter had 22 active members this semester, and 15 pledges. In the fall of 1949 we initiated 19 new members, and 9 were initiated last spring. Our associate members now include Andrew Marton, Lazlo Benedek, Malvin Wald, and Dr. James D. Finn of Audio-visual education. Honorary members include William Cameron Menzies, Jerry Wald, and Slavko Vorkapich.

Officers this semester are: John Mattias, president; Jesse Senn, vice-president; and Bob Moore, treasurer. Craig Curtis was secretary until he left for KTTV-TV, and Orren Harris is acting secretary. Assistant Professor Wilbur T. Blume is faculty advisor.

Alpha has received its first transfer members from other chapters this fall when George Alwan, Harry Kapzansky, and Mark Letherman came from the Gamma chapter at New York University.

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BETA

Beta Chapter, organized at the close of the 1949-50 school term at Boston University, is the newest addition to DKA. Membership of Beta is composed of its twenty-two charter members. The chapter this year is under the direction of: Norman C. Locke, president; Tom B. Fischoff, vice-president; Sherman F. Speth, secretary; Joseph F. Ryan, Treasurer; and Ross Patton as the faculty advisor.

Cinema courses at Boston University are under the jurisdiction of the School of Public Relations which offers the two year course leading to a Bachelor of Science degree. Including all phases of motion pictures, cinema is under the supervision of Dr. Abraham Krasker and Ross Patton, formerly of U.C.L.A. and U.S.C. Although the Public Relations, Advertising, and Business films are stressed, several courses are given on the motion picture as an art and entertainment form. Several films have been produced in the Boston University studio.

The NEWSLETTER staff regrets that better communications have not yet been established with Beta and that this is all the material we have to present on it. We extend congratulations and a hearty welcome to Beta from all of us together with our expressed desire to know about the activities of their chapter and its members.

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THE NATIONAL CHAPTER has moved all of its records to the Department of Cinema, University of Southern California, University Park, Los Angeles 7, California, and all correspondence for the National officers should be addressed accordingly. The present National officers are: Herb Strock, president; Wilbur T. Blume, vice-president; and Gene Moriarty, secretary-treasurer.

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HELP US KEEP THE NEWSLETTER GOING!!! Keep us posted about what you are doing, your changes of address, who you are working with, what you know about other members, etc. Send in your observations in the field, criticisms, suggestions, ideas you can't use or wish to share. We can use anything and everything you have to offer at this point, because anything would be news in our outdated files. Alpha will do the job of printing, but we cannot undertake to create the news. Feature articles concerning any phase of your investigations or experiences in cinema will be greatly appreciated, and it is suggested that each chapter and the National submit one article by an authority in the field for each issue.

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GAMMA CHAPTER

The 1949-50 calendar year was a most successful one for Gamma chapter at N.Y.U. Starting at the beginning of the year with only the handful of its original founders, Gamma has successfully increased in number and tightened itself organizationally into an effective compact unit.

In expanding, the chapter was most discriminating in its selection of pledges, as to their sincerity, initiative proficiency in motion pictures and service to the fraternity.

Gamma's activities during the year were both interesting and varied. In addition to the many lounge affairs, the chapter had a number of guest speakers. The first was Des Wedberg, who gave an interesting talk on the history of the National, and briefed us on the aims of DKA. In addition, he brought along a colleague of his, Tommy Batton--an active member of the Screen Actors Guild, who gave an informal summary of his various experiences as a performer in Hollywood.

At our second get-together, Professor Haig Manoogian spoke on the topic of "Style in Motion Pictures", which was extremely interesting and most informative.

The next speaker was Mr. Micheal Nebbia, well-known free-lance cinematographer, who spoke on "Filming the Informational Film". In addition to screening some of his films, he engaged in a cross discussion with the members on various phases of his production problems and experiences. He ended up the session by giving us a very enlightening lecture on camera and lighting techniques.

For the final guest speaker of the year, the chapter was fortunate in getting Mr. Sidney Mesibov, Director of Publicity and Exploitation for Paramount Pictures. After discussing the important functions of his department, Mr. Mesibov kept the members in stitches while recounting the many humerous incidents he experienced during his past years in the profession.

Besides our regular speakers, two semi-annual dinners were held. The first was held in January at famed "Leone's" restaurant in mid-town Manhattan. This was the second installation dinner for the chapter of the newly accepted members. Present were Professor Robert Gessner, Chairman of the Motion Pictures Department at N.Y.U., Professor Manoogian, and our guest of honor, Mr. Jack Glenn, Senior Director of the March of Times and president of the East Coast Screen Directors Guild.

The second dinner of the year was held in June at "Le Marmiton". Guest of honor was Jean Benoit-Levy, noted French director and Honorary Director of Films and Visual Information at the United Nations.

Through the efforts of Professor Gessner and our own Bill Boden, the first student chapter of SMPTE on the East Coast was established with Gamma forming the nucleus.

The chapter also turned out, after much planning, its first NEWSLETTER, with original articles by the members. Throughout the year, the members of Gamma wrote scripts, prepared directorial analysis, created character make-up, and conceived and carried out production designs. Most of the members were engaged in extensive production work during the year.

The chapter has scheduled a number more speakers including Elia Kazan for the spring semester. More dinners and a possible production are under contemplation. This semester we have already had two film forums and are planning three more. Both the previous forums were highly interesting and extremely successful. The first was held on October 5. Albert Rosenberg, head of the Text-Film Department of the McGraw Hill Publishing Co., spoke on the Educational Film. Mr. Rosenberg was a pioneer in the Text-Film field---the making of films to be used in conjunction with specific text-books. For the second forum held on November 2, we had Mel Gordon, Head Film Programmer for CBS-TV, speak to us on "Films for TV". He covered the latest information about marketing, prices, and techniques for TV films.

Gamma now has three graduates who will go into the National Chapter. They are: Bob Braverman, Al Casutto, and Gerry Rosenfeld.

Elections were held last spring. The officers are: Albert J. Ungar, president for his second term in office; Frank Pechmann, Jr., vice-presedent; Henry Dapkewicz, secretary; and Bill Boden, treasurer.

Gamma activities have become de-rusted, well-oiled, and are beginning to function properly.

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VOTE ******** VOTE ******** VOTE

National elections are upon us. All members of the National Chapter (All alumni of any active chapter) should send nominations to Gene Moriarty, Department of Cinema, University of Southern California, University Park, Los Angeles 7, California. Ballots will be mailed to National members in January. SEND ALL NOMINATIONS IN IMMEDIATELY.

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INTO KING SOLOMON'S MINES

From an interview with
Andrew Marton
by Harry Kapzansky (Alpha)

One of the greatest productions to come forth from Hollywood this year had the good fortune of being directed by the artistic hand of one of our own associate members--Andrew Marton, DKA '49. "Bundy", as he is affectionately known has been on the USC faculty for several years and will be remembered by many students for his inspiring and witty lectures.

The story of the filming of this production is almost as dramatic as the film itself. For this was no ordinary "Africa in Hollywood" turkey, with most of the action being staged here in the states with process backgrounds. This film was shot almost in its entirety on location and in the depths of the African interior--with all of its dangers of deadly animals, infestuous diseases, poisonous snakes, and unfriendly natives included. This was MGM's idea of authenticity with a capital "A".

To begin with, full credit for the production of King Solomon's Mines belongs to its versatile producer, Sam Zimbalist who envisioned the powerfulness of the epic from its inception. The film was started with Compton Bennett in the drivers seat as director and Andrew Marton as second unit director. Marton and Bennett first scouted and selected the various locations and native cast in the dark continent. For the first six months they were unable to view the rushes until they came back to the states. At the end of that period, the trio of Zimbalist, Bennett and Marton got together and viewed the results of the production thus far. The film was disentangled, broken up and had shots together from so many different locales that there was differing opinion among the heads as to the outcome of the production. Only Marton was convinced that all of this completed so far showed powerful possibilities. Because he felt so sure about himself and the film, the production was dumped into Marton's lap for completion. His job was to take all of this loose association of scenes and patch them up to blend all of it into a homogenous whole.

Though many of the personal scenes between Deborah Kerr and Stewart Granger were already completed by Mr. Bennett, Marton retook numerous scenes and many close-ups of others, so as to combine them together to his own interpretation. One of these was the introductory sequence between Granger and Kerr in his hut at their first meeting--which is one of Marton's favorite scenes. Marton restaged this so as to bring out in the beginning the individual independence of each of these two characters and to emphasize the conflict between their two strong personalities.

He also re-shot many close-ups in later sequences so as to keep their characters in phase during their ensuing relationship.

Probably the greatest comical moment in the story owes its success to a suggestion of the producer Sam Zimbalist. It was the reaction of the native guide to the fainting of Miss Kerr at the sight of the tarantula. Though staged by Marton, he gives full credit for its idea to the producer.

One of the immense difficulties was in the handling of the natives. The tribes they worked with were the Watussi from Ruanda Urinde, the Massai, the fierce tribe from Kenya, and the Wagenias. Umbopa, the Watussi who played the warrior king who travels with the Safiri, was 7'6" in height. The handling of these natives is what Marton considers a personal triumph. He attributes this success mainly by following two basic procedures: the first was that he was sincerely interested in them. He took pains to understand their customs; go into their personalities and got to know just what he could expect from them. The ensuing results were much better than anticipated. The second procedure in handling the natives was in directing them by a process of getting them to imitate his movements. He had to resort to this type of handling because of the language barrier. But because of his long experience in working with such types, he developed this technique to a high degree of accuracy so that its results were highly gratifying. When the natives, who were for centuries accustomed to being pushed around by white men, saw this big "Bwana" who was ordering all the other white men around, go through various bodily actions in trying to get them to follow and working close with them, they were highly flattered, and this increased their cooperation. However, this did not hold true in all cases, especially with the Wagenias who were the ones who rowed the expedition up the river in the story. They became wild and out of hand to the point that they almost threw the whole crew in the river, camera and all. Consequently, the sequence had to be ommitted from the story. All that he was able to use was the party getting into the boat and rowing off.

Because of the unusual actions called for in the script, Marton had to resort to many unorthodox methods in achieving the results. For instance, the method of attaining the shot of the leopard scratching his way into Miss Kerr's tent is very intriguing. It seemed that the thing the leopard hated most was its owner. In order to make the beast perform to his wishes, Marton worked up a very ingenious set-up. Knowing of the beasts hostility towards its master, he placed the owner in a cage and put the cage inside the tent. Then the animal was released. Not only did the leopards action look realistic--it was. The sequence in which a panther was to creep up on Miss Kerr sleeping also has a comical twist. After much trouble a suitable python was obtained. The thing weighed over 200 pounds and was one of the biggest ever seen. Ironically though the reptile couldn't be made to perform. The script called for the python to strike, but after everyone had tried almost everything including prodding it with a stick and throwing stones at it,

it refused to move from its position. After awhile no one regarded it as very dangerous anymore. Then just for the heck of it, an assistant cameraman waved a technicolor "Lilly" before it. Boom! - the serpant struck and knocked the "Lilly" over 20 feet out of the hands of the bewildered cameraman. Actually he escaped a close death. Once he knew the "Lilly" to be the catalyst in forcing the snake to strike--the rest was easy.

The killing of the cobra by Granger was probably believed by many to have been a good example of a drugged or trained cobra. Actually that spitting cobra was the real "McCoy". Granger, who would do almost anything to get a good shot consented to go through with the action, after Marton convinced him it would be an extraordinary scene. Marton himself was almost killed by the cobra in trying to set it up for a shot. Having sealed the cobra's jaws with tape, he held a string tied to the cobra's tail end so that it wouldn't get loose. When setting it up on a log for a shot, the tape was accidentally pulled off its jaws and the cobra immediately sprang right for Marton, missing him by inches.

With all the difficulties in Africa, Marton still believes it is easier for a director there, thousands of miles away from the formalities and restrictions of the studios, because he enjoys the distinct advantage of freedom known to very few working within the strict confines of the sound stage.

Photographically speaking, this production probably faced more problems than any other of its type. The locations were scattered from Stanleyville in the center of the Belgian Congo to Mirobi in the Kenya Colony. Yet, the resulting photography under the direction of Robert Surtees is some of the most startling realistic jungle scenes ever to be seen on a screen. Since all the location shooting was done in monopack it was necessary to have good lighting conditions. Shooting in the dark jungle posed extra problems. Also since no lights or generators could be brought along, all the booster lighting had to be derived from reflectors. Mr. Marton says if it were not for the ingenious photographic work of Surtees, this production would not have turned out as it did.

Marton claims that he was quite fortunate in being able to work with two splendid actors like Stewart Granger and Deborah Kerr. Miss Kerr is a wonderful actress and has a grand personality. She was completely open to all suggestions and had a deep understanding of her part and all that Marton was trying to do. She portrayed her part very well.
Mr. Granger is an actor who will do anything for the cause...as evidenced by his tangle with the cobra. He displayed one of the most splendid and honest performances of his motion picture career.

Before working with these two, Marton made sure that he knew them well and could judge their capabilities and style. He made every effort

to see as many pictures of Miss Kerr and Mr. Granger as was possible, in order to get a fair idea of their potentialities from their previous performances.

Marton is an old hand in the movie game. Trained in the silent European film industry, he has worked in all categories of production and learned film making from the ground up. He maintains he learned most about cinema principally from two men: Max Linder, the famed French director and the world renowned Ernest Lubitsch. He worked with Linder in Vienna in 1922 as his assistant director, and editor. Then he came to Hollywood in 1923 and soon became Lubitsch's head editor. His association with these two men meant much in shaping his film career.

Under Lubitsch he learned much about the directorial technique of movement and characterization for which lubitsch is so famous. In the following years he directed in Germany, Hungary, France, and England. From 1940 on he went back to Hollywood and did pictures like "Gentle Annie", and one for Joe Pasternak which was called "Little Bit of Heaven".

"King Solomons Mines" has helped place Marton in the high ranks of Hollywood's most prominent directors, and has paved the way for his ingenious talents to be recognized by all filmdom. It is pictures like "King Solomon's Mines" and producers and directors like Zimbalist and Marton who are proving to the world Hollywood's current theme---that "Movies are better than ever".

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NEWSLETTER

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