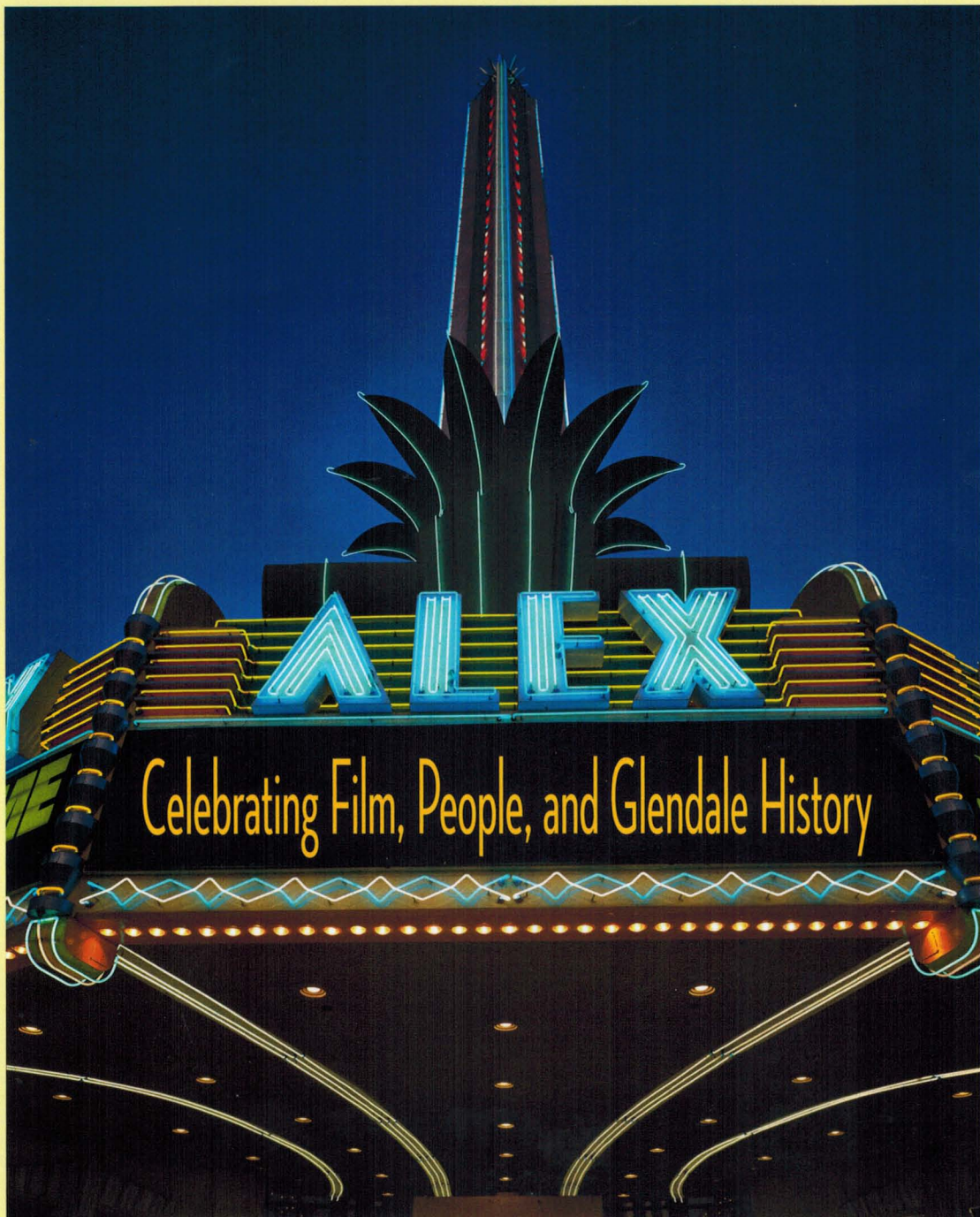


Alex Film Society and The Glendale Historical Society
in association with Glendale Arts Present

THANKS FOR THE MEMORIES!



July 13, 2019 | Alex Theatre



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**Congratulations to
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and The Glendale Historical Society
for their outstanding program
"Thanks for the Memories!"
at the Alex Theatre.**

GLENDALE ARTS IS PROUD TO MAKE MEMORIES WITH THE GLENDALE HISTORICAL SOCIETY & ALEX FILM SOCIETY



Be a part of making more memories at the Alex Theatre
by supporting the Glendale Arts Programming Fund
at glendalearts.kindful.com.

Glendale Arts contributes more than \$150,000 every year to
programs, like this one, through the GA Programming Fund.

GLENDALE ARTS IS THE MANAGEMENT COMPANY OF THE ALEX THEATRE
& COMMUNITY ARTS PROGRAMS

WELCOME

Welcome to "Thanks for the Memories!" The Alex Theatre is an extraordinary and special place in Glendale, and three of the City's special organizations with connections to the Alex have come together tonight to bring you an exceptional program. We're so happy that you've joined us this evening to share fond memories of this place, and to remember a time when Brand Boulevard was lined with movie theaters. Film, architecture and history converge to this day, as the Alex continues to be the site of dozens of productions. Memories continue to be made every month.

Glendale has many connections to Hollywood and the film industry – from Nell Shipman, the local multi-hyphenate who 100 years ago wrote, directed, produced and starred in productions on the silent screen, to Clarence Nash, the Glendale resident who provided the voice for Donald Duck. Tonight, you'll see other stars, films and images that recall a Golden Age when Glendale's movie screens flickered with the newest releases from its neighbor, Hollywood.

A special thanks to Adam Felber, our always sharp and talented host, for taking us on a nostalgic and entertaining journey this evening.

We very much hope you enjoy the show, and to our grand Alex and all the other theaters that once stood on Brand Boulevard, thanks for the memories....

Enjoy your evening!

Andrew Allison, Chairman, "Thanks for the Memories!"



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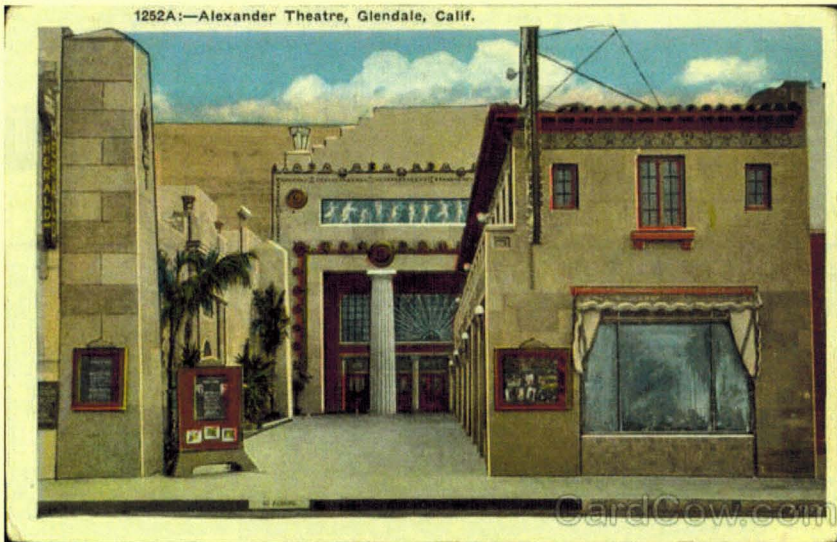
Richard Bardowell, MD
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Lilit Harutyunyan
Susan Hunt
Armen Karaoghlanian
Phil Kubel
Abraham Meltzer
Jenny Schwing
Paula Unger
Lisa Yeghiayan

THE ALEX THEATRE

Thanks For The Memories!

When the Alexander Theatre opened its doors on September 4, 1925, it ushered in a new era in motion picture and stage entertainment, not only for Glendale, but also for the entire San Fernando Valley. Operated by the fast growing West Coast Theatre Circuit, the Alexander reigned as the crowning achievement of a network of theatres, which would eventually form a near monopoly in Southern California.

At the time, the Alexander's unique Greco-Roman exterior and open forecourt entry was the latest and most impressive in a series of similar movie palaces throughout the state. Influenced by Sid Grauman's wildly successful Egyptian Theatre which opened in Hollywood a year earlier, the Alexander helped popularize an open-air lobby concept which capitalized on Southern California's mild climate and inspired spin-offs in Fullerton, Santa Barbara, Palm Springs Whittier and Sacramento.



Opening night featured an overture by the Alexander Theatre Orchestra, a newsreel, a "natural" color short subject, an Al St. John Comedy, an organ solo by Glendale area's own Frank Lanterman, the world premiere of Fox's latest John Ford feature film *Lightnin* (with an introduction of the film's stars by Master of Ceremonies, Lew Cody), and eight acts of vaudeville.

Stage attractions continued to pack the Alexander's 2,200 seat auditorium until 1931, when Fox West Coast chain discontinued touring shows in suburban theatres. Fortunately a new star had arrived on the scene to revive sagging attendance. A new \$40,000 sound system was installed in 1929 for the premiere of Paramount's *Close Harmony* starring Buddy Rogers and Nancy Carroll.

In the 30s, Hollywood studios began using the Alexander to preview films prior to general release. Celebrities such as Alice Faye, Don Ameche, Elizabeth Taylor for *National Velvet* (1944),

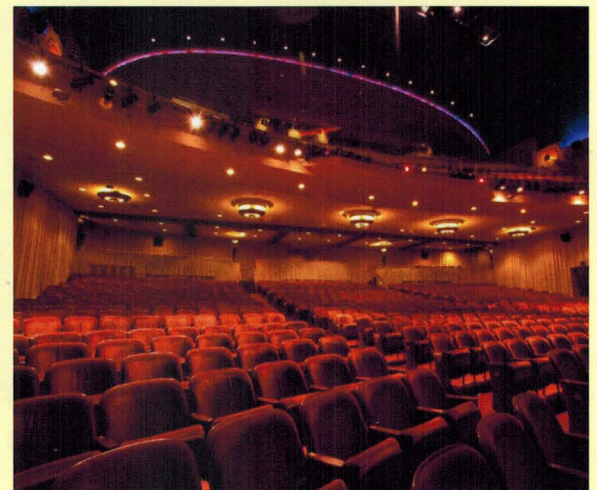


and Bing Crosby for *Going My Way* (1944) all appeared for these screenings.

Starting in the 1950s, the Alex showed blockbuster films such as *Ben-Hur* (1959) and *Indiana Jones and the Temple of Doom* (1984). A wide aspect ratio screen was installed in 1954, along with a stereophonic sound system to accommodate the new CinemaScope pictures. The Alex underwent an extensive renovation in 1993, which restored much of the original wall painting and decorations, as well as the neon spire added by S. Charles Lee.

Managed by Glendale Arts, a non-profit organization, the Alex Theatre Performing Arts and Entertainment Center has become the centerpiece of the Glendale's arts, culture and community events.

—John Miller, Los Angeles Historic Theatre Foundation





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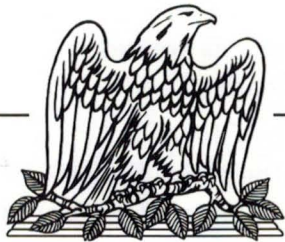
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while celebrating old ones



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Thanks

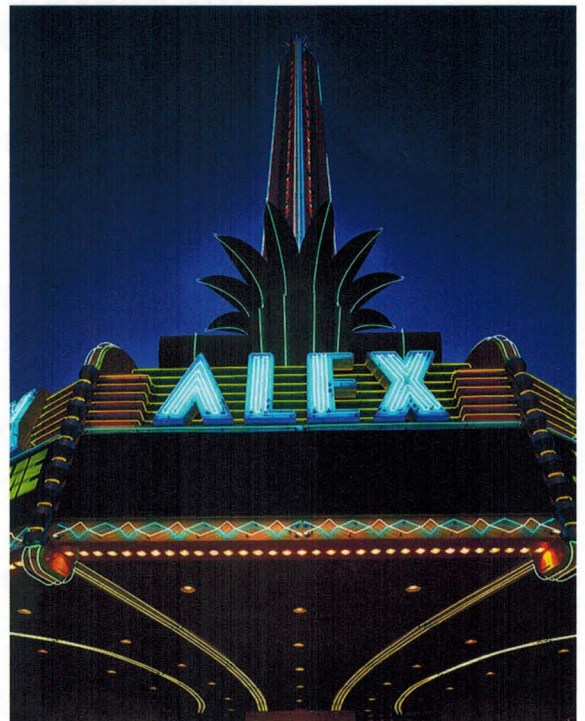
to the
Alex Film Society,
The Glendale
Historical Society,
and Glendale Arts

for the memories!

Bill Boyd



Celebrating 30 Years of Preservation Practice



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THANKS FOR THE MEMORIES!

Saturday July 13, 2019

PROGRAM

Host

Adam Felber

Pre-Show Music

The Kenton Youngstrom Trio—Celebrating the Great American Songbook

Opening Montage

The Silent Spot

The great stars, the thrills, the laughter and the heartbreak

Introduction To The Short Subject

Laurel and Hardy's two reeler *Tit For Tat* (1935)

The Reel News

Vintage newsreels and a visit with the stars "at home"

...And Then There Was One

Theatres on Brand: The Capitol, Temple, Vogue, Cosmo, Roxy, The Glendale and decades of hits

Salute To Animation

Clarence "Ducky" Nash and the voice of Donald Duck

Precious Images

Chuck Workman's Oscar®-winning salute to the movies!

Exit Music

"Thanks for the Memory"
Bob Hope and Shirley Ross

PROGRAM NOTES

Host

Adam Felber

Adam Felber is an American political satirist, author, radio personality, actor, humorist, novelist, television writer, and comic book writer. He is a regular panel member and host of the popular NPR radio quiz show, *Wait Wait...Don't Tell Me!* an hour-long, weekly news-based panel show. Broadcast on weekends by NPR member stations, the show averages about 6 million weekly listeners on air and via podcast.

Mr. Felber has written for several television shows including *Real Time with Bill Maher*, *Talkshow with Spike Feresten*, *Arthur*, *The Smoking Gun*, and *Wishbone*. He wrote the *Skrull Kill Krew* limited series for Marvel comics as part of their *Secret Invasion* Event and co-hosts the podcast *Nobody Listens to Paula Poundstone*, a comedic advice show.

Adam also co-hosts the podcast *Nobody Listens to Paula Poundstone*, a comedic advice show. On that show, Paula and Adam bring on leading expert guests and use their unique comedic sensibility to help us navigate life in the 21st century. Along the way, Paula attempts to explain existence through her kaleidoscopic perspective, and Adam tries to interject some rationality. You can find advice on topics from "How To Keep a Friend" to "How To Translate Your Verizon Bill?" or "What do I do if I encounter a Bear?"

Adam graduated from Tufts University and his mother is the late romance novelist Edith Layton.



Pre-Show Music

The Kenton Youngstrom Trio—*Celebrating the Great American Songbook*

Kenton Youngstrom, guitarist, composer, arranger and educator earned graduate degrees at the University of Southern California. His eclectic performing career has taken him around the world, including appearances as a soloist with the Los Angeles Chamber Orchestra, Los Angeles Jewish Symphony, New Haven [CT] Symphony and Jacksonville [FL] Symphony. He toured Europe, Asia, Mexico and Canada with the Falla Guitar Trio and appeared with numerous jazz notables including Dave Brubeck. He produced the Concord Records LP, *Virtuoso Music for Three Guitars*, which won a Record of the Year Award from Stereo Review magazine. Recent compositions include scores for the History Channel and *Mary Pickford – A Life on Film* (Milestone Films). He is on the faculty at the Colburn School of Performing Arts, Pepperdine University and Pasadena City College.



Marian Liebowitz Artist Management (marianliebowitz.com)

The Silent Spot

The single most important device in the standardization of film music was the cue sheet, a list of musical selections fitted to the individual film. The most sophisticated contained actual excerpts of music timed to fit each scene and cued to screen action to keep the accompanist on track. Cliff Retallick demonstrates cues from popular silent classics.

- *The Son of the Sheik* (United Artists 1926)
- *Robin Hood* (United Artists 1922)
- *Wings* (Paramount 1927)
- *Seven Chances* (Metro Goldwyn Pictures 1925)

Cliff Retallick has performed live accompaniment for silent films ranging from rare, newly restored prints to well known titles from the classic repertory. He is the resident accompanist for prestigious Los Angeles venues including the UCLA Archive of Film and Television, the American Cinematheque, the Egyptian Theatre and The Silent Treatment. He has been commissioned to score films by the Mary Pickford Institute, the Buster Keaton Society, the Santa Clarita Cowboy Festival and the International Laurel and Hardy Appreciation Society.



Introduction To The Short Subject

Tit For Tat

Hal Roach Studios (1935)

Producer: Hal Roach

Director: Charles Rogers

Written by: Stan Laurel, Frank Tashlin

Cinematography: Art Lloyd

Cast: Stan Laurel, Oliver Hardy, Mae Busch,

Charles Hall, Baldwin Cooke, Bobby Dunn

35mm Print Courtesy of Sonar Entertainment

Laurel and Hardy's Academy Award® nominated short subject *Tit for Tat* was one of the last short subjects the team made before abandoning the genre for feature length productions. A rare sequel of sorts, it is based upon a previous short called *Them Thar Hills* (1934), in which Laurel and Hardy travel to the country for rest and relaxation, only to end up in an elaborate reciprocal destruction battle with fellow travelers, Charlie Hall and his wife played by Mae Bush. In *Tit for Tat*, it is presumably some time later and "the boys" have now opened an electrical store that, just by coincidence, is next-door to a shop owned by, guess who? That's right, Charlie Hall and Mae Busch. Naturally, things do not go any better with the second encounter.



Tit For Tat Sonar Entertainment, LLC.

The comedy of "reciprocal destruction," in which a simple disagreement devolves into the warring parties destroying each other's personal property and dignity, was a staple of previous Laurel and Hardy comedies (including the silent classics, *The Finishing Touch* (1929), *Big Business* (1929) and *Two Tars* (1928) almost from the beginning of their screen partnership in 1927.

Stan Laurel (the thin one) in addition to acting, was generally considered by all involved to be the chief architect of the gags and stories in the shorts and features. Stan worked very closely with the writers, directors, and editors to carefully craft the comedy, while Oliver Hardy (the stout fellow) was

happy to merely act and leave all the creative decisions to his partner, who he trusted implicitly with ideas and material—and, equally important, to get him out to his beloved Lakeside Golf Club as quickly as possible when the filming day was done

The two forged a very successful partnership from 1927 until well into the 1950's when Oliver Hardy passed away.

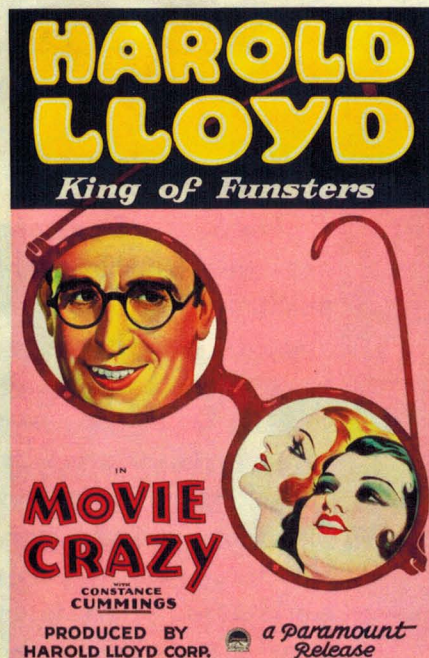
-Joe Furey is a writer and producer for TV and Film and current Board Member of the Alex Film Society



Howard Hughes



Walt and Roy Disney



The Reel News

1928 Hearst Metrotone News: Howard Hughes Outtakes

High-flying businessman, movie producer and aviation pioneer Howard Hughes is greeted by crowds at the local Grand Central Airport that opened in 1928 and saw its last airplane take off in 1959.

Hollywood: City Of Celluloid (1932)

Produced and photographed by Sten Nordenskiöld; narrative written by C. Court Treatt

Maurice Chevalier, Walt and Roy Disney, and other celebrities are glimpsed in this tour of the film colony.

35mm preservation prints courtesy of the UCLA Film & Television Archive. Special thanks to David Gillespi, Stephen K. Hill and Motion Picture Archivist Todd Weiner.

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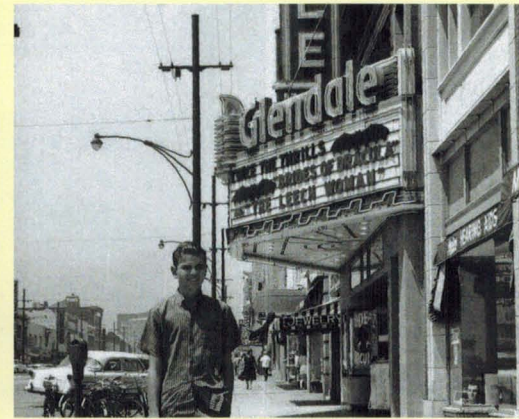
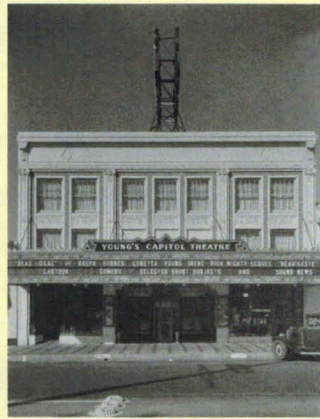
For complete and expert guidance on the proper aviation course for you, visit our school at Grand Central Air Terminal. Involves no obligation, and your visit will be well worth while—see phone CA-pistol 6-111.

...And Then There Was One

At one time there were as many as eight single screen movie theaters along Brand Boulevard. Heading southbound, one could look to the left and to the right and pick a movie by the time you got to Colorado Boulevard. Tonight, we salute that era; one that existed before television, before the multi-plex and way before...streaming video.

The Sound of Music Through the Decades

42nd Street (1932), *Yankee Doodle Dandy* (1942), *There's No Business Like Show Business* (1954), *Oklahoma!* (1955), *Bye Bye Birdie* (1963), *Viva Las Vegas* (1964), *Cabaret* (1972), *Fame* (1980)



Salute To Animation

Animated short subjects were a staple of motion picture exhibition for over half a century and Glendale has a long history with both Walt Disney Studios and later with DreamWorks Animation. Famous animators and voice artists like Clarence "Ducky" Nash called Glendale their home.



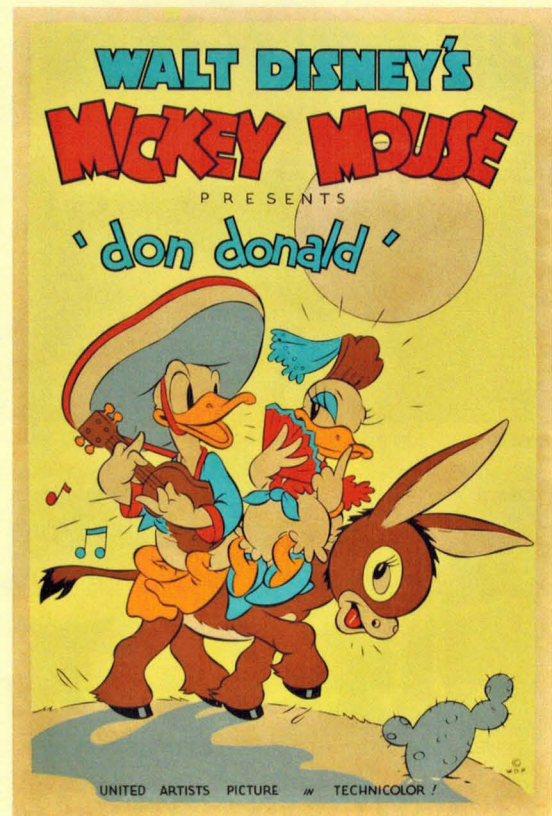
Clarence Nash

Featured cartoon:
Don Donald (Walt Disney
1937)

Guest Presenter

Frank Gladstone has held management positions for Disney, Warner Brothers and DreamWorks. He is the CEO of his own company, Gladstone Film, consulting on animation, filmmaking and story structure at major studios

world-wide. Frank is currently ASIFA-Hollywood's executive director and executive producer of the annual Annie Awards.



Precious Images

Director: Chuck Workman

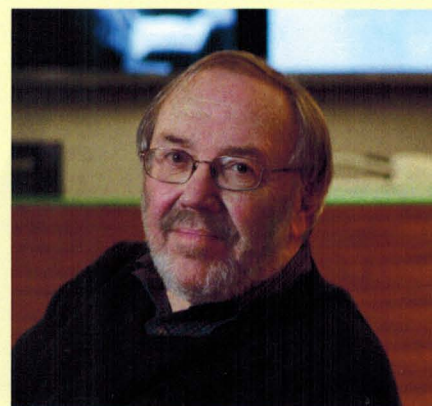
Director's Guild of America (1986)

Chuck Workman is a documentary filmmaker from Philadelphia, Pennsylvania. His 1986 film *Precious Images*, produced for the Director's Guild of America, won an Academy Award® for Best Live Action Short Film and has become the most widely shown short in film history. The Library of Congress National Film Registry recently selected the film for preservation.

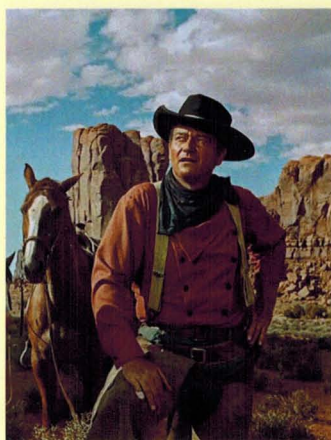
Precious Images features half-second-long splices from approximately 470 American films. In an interview with Scott MacDonald (UCLA Press), Chuck Workman described the film's editing structure as "a sprint. You take a breath and you go."

"Of course, I had so many movies I wanted to include that the time constraint forced me to compress the film more and more. The cutting got faster and faster, but I realized that the film was still working. And I was moving things around, and it was still working. I started finding these wonderful little combinations of shots, the kind of edits that I'd been doing for years in other things, but suddenly in this film I wasn't selling anything. It was a wonderful moment for me."

Workman has been nominated for Emmy Awards and frequently creates the montages seen on the televised Academy Awards shows, including the *In Memoriam* segment.



Chuck Workman



Exit Music

"Thanks For The Memory"

Bob Hope and Shirley Ross

The Big Broadcast of 1938 (Paramount Pictures)



Note: We proudly play Bob Hope's theme song to honor his appearance at the The Glendale Historical Society sponsored Alexander Then and Now Gala in 1990.



WHO WE ARE



The Glendale Historical Society

The Glendale Historical Society (TGHS) is celebrating its 40th Anniversary this year. It all began in 1979 when a small group of people banded together to save an old Victorian house from the wrecking ball, restore it and move it to Brand Park. Five years later, the Doctors House Museum opened its doors and since 1984 has welcomed over 90,000 visitors.

Today, with seven historic districts and over one hundred structures on the Glendale Register of Historic Resources, TGHS continues its vision of celebrating and preserving Glendale's history and architectural heritage.

We commend our wonderful colleagues at Glendale Arts for their fine preservation work on behalf of the Alex Theatre, a civic treasure. Working with the Alex Film Society and Glendale Arts this year has indeed been a pleasure.

glendalehistorical.org

The Alex Film Society

The Alex Film Society (AFS) is an all-volunteer, nonprofit community arts organization dedicated to preserving our film heritage through screenings at Glendale's historic Alex Theatre. Since 1994, the Alex Film Society has presented classic film programs at the Alex. Archival 35mm prints, celebrity guests, historical exhibits, classic cartoons, newsreels, and rare short subjects are hallmarks of AFS events.

The glory days of the single screen movie palace might seem a distant memory, but it is worth remembering that at one time watching a motion picture with a large audience or sitting in the balcony with a loved one as the screen flickered brightly was "The stuff that dreams are made of."

Please help us keep that light flickering and that dream alive.

www.alexfilmsociety.org



Glendale Arts

The Alex Theatre is managed and operated by Glendale Arts (www.GlendaleArts.org), a private nonprofit organization dedicated to integrating the arts into the identity, growth, and economic vitality of the City of Glendale by presenting programming and creating partnerships that benefit youth, patrons, artists, organizations and businesses in the community and at the Alex Theatre. The 1,400-seat Alex Theatre (www.AlexTheatre.org) has been a Los Angeles area landmark since 1925. The historic venue is a

world-class performing arts and entertainment center and hosts a year-round season of music, dance, theatre, film, comedy, cultural performances, location shoots, and a variety of special events. Located in the heart of Downtown Glendale's Arts & Entertainment district, the Alex is home to six Resident Companies - Alex Film Society, Gay Men's Chorus of Los Angeles, Glendale Youth Orchestra, Los Angeles Ballet, Los Angeles Chamber Orchestra, and Musical Theatre Guild.

Credits

Announcer – Tom Kane (Special Thanks to COPE Management/VO Express – Chaz Jolly, Manager)
Opening Montage and “The Silent Spot” – Edited by Russell Harnden III
“And Then There Was One” – Edited by Josh Rachbach
PowerPoint Assembly – David Nicholson-Fajardo

A Special Thank You To

Maura Duval Griffin, AUDIOMACHINE
Eric Kurland, 3D SPACE
Jon Converse, SEISMIC PRODUCTIONS
Lora Martinolich, Glendale History Room,
Glendale Downtown Central Library
Julie Rinaldi – Research

Bob O’Neill, Alex Theatre Technical Director &
Facilities Manager
Colin Perkins, Alex Theatre Event Manager
Josh Grayson – Display Board Design
Maura Grady, Sonar Entertainment

Event Planning Committee

Andrew Allison – TGHS, Event Chair
Randy Carter – AFS, Writer/Producer/Stage
Manager
Russell Harnden III – TGHS, Supervising Editor/
Associate Producer
Derek Catao – TGHS
David F Eisenberg – TGHS, Program Design
Elissa Glickman – Glendale Arts
Cathy Grayson – TGHS

Marcia Hanford – TGHS Event Coordinator
Bill Hogan – AFS, Projectionist
Andrea Humberger – AFS President
Steve Hunt – TGHS President
Steve McCoy – AFS
Stephen Meek – AFS
Anita Rinaldi-Harnden – TGHS, Glendale Film
History Research and Display Boards
Mark Wojan – AFS Treasurer/Projectionist

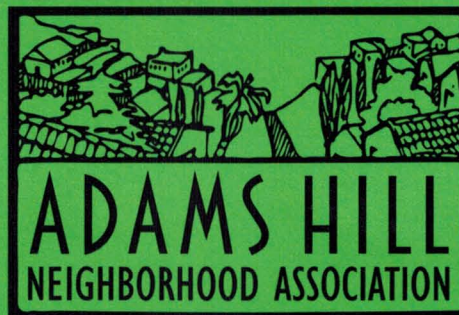
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Society,
and Glendale Arts
for their outstanding
program**

**“Thanks for the Memories”
at the Alex Theatre**

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