

Membership Benefits

Besides supporting our mission, members enjoy :

Free and Discounted Tickets

Wine and Beer Reception (8pm Show)

Early Entry to the Theatre

Mailed Programs

In addition, our *Dinner and a Movie* promotion can save you money all year!

Members save 20% at premium restaurants anytime. Patrons on show days with ticket stub receive 10% off! (Note: some restrictions apply, check when ordering)

PREMIUM PARTNERS

Show your AFS membership card for 20% off dining in (Happy Hour items excluded)

El Morfi	241 N. Brand
Foxy's	206 West Colorado
Lola's	230 N. Brand
Panda Inn	111 E. Wilson

SUPPORTING PARTNERS (no discount)

These Partners contribute to our World Famous Raffle or our Members-Only Reception:

Angela's Bistro	112 E. Wilson
Brand Bookshop	231 N. Brand
Golden Road Brewery	5410 W San Fernando Rd. (Los Angeles)
Outback Steakhouse	146 S. Brand
Porto's Bakery	315 N. Brand
Rayhun Sandwiches	120 N. Brand
Rocket Fizz	138 N. Brand
Urtu Coffee	119 N. Maryland
The Wine Cave	2427 Honolulu (Montrose)

Mail this application with a check to:

Alex Film Society P.O. Box 4807, Glendale, CA 91222-0807

Name(s) please print \_\_\_\_\_

Org/Business \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip+4 \_\_\_\_\_

Home Phone \_\_\_\_\_ Cell \_\_\_\_\_

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☐ I (WE) CAN VOLUNTEER. Please call.

☐ Enclosed is my (our) donation of \$\_\_\_\_\_

- |  |   |
|--|---|
| <input type="checkbox"/> Sustaining Member - \$500<br>10 discounted tickets per show<br>8 free tickets per year<br>Program acknowledgement | <input type="checkbox"/> Dual/Family - \$50<br>4 discounted tickets per show<br>2 free tickets per year             |
| <input type="checkbox"/> Supporting Member - \$250<br>8 discounted tickets per show<br>6 free tickets per year<br>Program acknowledgement  | <input type="checkbox"/> Individual - \$35<br>2 discounted tickets per show<br>1 free ticket per year               |
| <input type="checkbox"/> Patron - \$100<br>6 discounted tickets per show<br>4 free tickets per year  | <input type="checkbox"/> Senior/Student - \$25<br>1 discounted ticket per show<br>(full time student or senior 65+) |

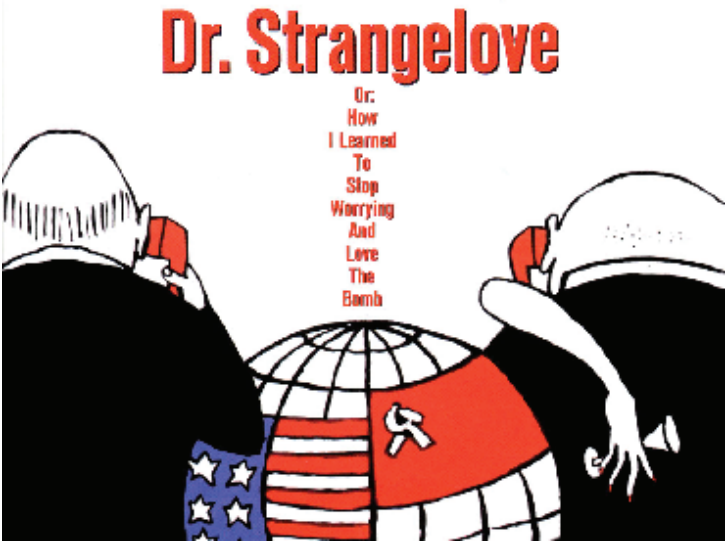
Please list your two favorite films:

\_\_\_\_\_

\_\_\_\_\_

Coming Event

Saturday, June 22, 2013 at 2pm & 8 pm only



Nominated for 4 Academy Awards, *Dr. Strangelove* was Stanley Kubrick's seventh feature film and holds third place on the American Film Institute's "100 Years...100 Laughs." It stars Peter Sellers, George C. Scott, Sterling Hayden, Keenan Wynn and Slim Pickens. (Columbia Pictures 1964)



SPECIAL THANKS

Founding Member and past President Brian Ellis (pictured) is retiring as of this month. Brian holds Membership Card #1 and has played as big a part of our organization as anyone.

Also retiring is current President Dean Briggs. We thank both of these gentlemen for their years of hard work. They will surely be missed.

THE GIFT OF MEMBERSHIP



Someone's birthday coming up? Consider a gift that will last all year – an *Alex Film Society Membership*. One of the best deals in town is now your perfect solution for that nagging problem of what to get for that special person. Who knows, with the free tickets they receive maybe they will bring you next time ;-)

STAY IN TOUCH!

Staying in touch is easy! Go to our homepage – [www.alexfilmsociety.org](http://www.alexfilmsociety.org) and provide us with an e-mail and we'll remind you about our next screening.

DONORS

Sustaining Members

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Jon & Ann Vitti  
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Supporting Members

Yudi Bennet  
Jim & Pam Elyea  
Bernard Vyzga  
Michael & Felice Feinstein

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Christopher & Diane Dixon  
Stephen Elliot  
Pam & Brian Ellis  
George & Cathy Fiendel  
John & Joyce Goodwin  
Kim Kenne & Rich Webster  
Richard Martin  
Sally Roddy Spalding  
Selena Walker

VOICE of the THEATRE

Journal of the Alex Film Society Volume 19, No.2  
Saturday, April 27, 2013 2pm & 8pm

Chinatown  
Paramount Pictures  
1974 131 minutes



CHINATOWN: WRITING A CLASSIC

Robert Towne's screenplay for *Chinatown* is considered one of the best ever written and a model of story-telling structure.

The seed of the script came from an *L.A. Times* article Towne read in 1969 called "Raymond Chandler's L.A." It wasn't the story that made an impression on Towne but the photographs that accompanied it, shot in 1969 but meant to represent L.A. in the '30s.

"There was a shot of a Plymouth convertible under one of those old streetlamps outside of Bullock's Wilshire. There was a shot of a beautiful Packard outside of a home in Pasadena. There was another shot of the old railway station downtown. I looked at them, and realized 'My God, with a selective eye, you could recreate the L.A. of the '30s'."

A neighborhood project gone bad gave him a close-up view of corruption at City Hall and then he came upon the idea of using water as the central element of the crime from Cary McWilliams' 1946 history *Southern California: An Island on the Land*. It included a chapter on the California Water Wars about the politics of building the Los Angeles Aqueduct and the triumph and then tragic demise of William Mulholland. An excerpt:

In order to secure approval of the bond issue, the project sponsors resorted to strange and devious tactics. Thousands of inches of water were clandestinely dumped into the

sewer system from reservoirs and storage dams, so as to create an artificial water famine.

The sponsors of the Owens Valley project, however, were not interested in bringing water to the parched City of Los Angeles; they were concerned about 108,000 acres of previously unirrigated land in the San Fernando Valley which they quietly bought up at prices of five, ten and twenty dollars an acre.

The "men of vision" who had engineered this extraordinary deal, proceeded to sell their holdings for \$500 and \$1000 an acre, making an estimated profit of \$100,000,000, at the expense of the residents of Owens Valley and of Los Angeles.

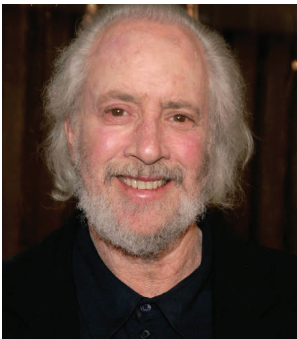
Towne said he wanted to do a detective movie that had real substance, about something that made him more than just a little angry. "The destruction of the land and that community [Owens Valley] was something that I thought was really hideous. It was doubly significant because it was the way Los Angeles was formed, really."

(continued on next page)

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(from previous page)  
He wrote the central character for his friend Jack Nicholson. “In his voice, so to speak. I could not have written that character without knowing Jack. We had been roommates, and we’d studied acting [together], so he was, in a very real sense, a collaborator.”

Towne took 10 months to write the first drafts. “Always the hardest part of any story is to figure out the point of entry, where your story begins.”

“In the case of Chinatown, I wrote at least 20 different step outlines—long, long step outlines, that got me about 70 percent of the way through it. Finally, after the 20th I said, ‘Well, this is far enough. I know where it’s going to end. Now, I’ll just devote myself to the problem of writing it.’”

Towne and director Roman Polanski spent six weeks re-writing the script, which originally ran 180 pages. Towne said, “We took the script and broke it down into one-sentence summations of each scene. Then we took scissors and cut those little scenes and pasted them on the door of the study at his house where we were working. And the game was to shift those things around until we got them in an order that worked.”

For the most part, the final screenplay was shot almost exactly as it was written. “Once Roman and I agreed on the script, he held everyone’s feet to the fire,” Towne says. “Whatever disagreements we had, they ended when the script was written. Nobody said, ‘Well, let’s try it another way.’ That was the way.”

When the two first began the rewrite, Polanski gave Towne a book: “How to Write a Screenplay.” In it he inscribed “To my dear partner, with fond hope.”



Jack Nicholson  
Faye Dunaway  
John Huston  
Perry Lopez  
John Hillerman  
Darrell Zwerling  
Diane Ladd  
Roy Jenson  
Roman Polanski  
Richard Bakalyan  
Joe Mantell  
Bruce Glover  
Nandu Hinds  
James O’Rear  
James Hong  
Burt Young  
Roy Roberts

J.J. Gittes  
Evelyn Mulwray  
Noah Cross  
Escobar  
Yelburton  
Hollis Mulwray  
Ida Sessions  
Mulvihill  
Man with Knife  
Loach  
Walsh  
Duffy  
Sophie  
Lawyer  
Evelyn’s Butler  
Curly  
Mayor Bagby

Director Roman Polanski  
Writer Robert Towne  
Producer Robert Evans  
Associate Producer C.O. Erickson  
Original Music Jerry Goldsmith  
Casting Jane Feinberg  
Mike Fenton  
Cinematography John A. Alonzo  
Editor Sam O’Steen  
Production Design Richard Sylbert  
Costume Design Anthea Sylbert  
Art Direction W. Stewart Campbell  
Set Decoration Ruby R. Levitt  
Assistant Director Howard “Hawk” Koch, Jr.



William Mulholland

**2013** marks the 100th anniversary of the opening of the Los Angeles Aqueduct. The following is taken from a 1910 *National Geographic* story written during the midst of its construction.

While this preliminary construction was in progress 18 months rolled around. In December, 1908, the Los Angeles Chamber of Commerce called upon the chief engineer to give a statement of how much of the aqueduct had been completed to that date.

Mr. Mulholland met the committee of this body with some trepidation. It is human nature, whether in Maine or California, for taxpayers to demand results, and these immediately. “Well,” he answered, “we have spent about \$3,000,000

all told, I guess, and there is perhaps 900 feet of aqueduct built. Figuring all our expenditures, it has cost us about \$3,300 per foot” - this defiantly. He waited for his words to sink in; then added, “But by this time next year I’ll have 50 miles completed, and at a cost of under \$30 per foot, if you’ll let me alone.”

“All right. Bill,” said the chairman. (In Los Angeles, grown from a village to a metropolis in a decade, the residents still call each other by their first names.) “Go ahead ; we’re not mad about it.”

## SHORT SUBJECT

### Closed Mondays

(Will Vinton/Bob Gardiner, 1974)

Vinton and Gardiner won an Academy Award for their 16mm animation utilizing a modeling clay based variant of the well established stop-motion technique that Vinton coined as “Claymation.” Vinton is probably the person most associated with the process (as well as the name, since he later trademarked it). Shot in Vinton’s basement in Portland, Oregon, the 8-minute project took 14 months to shoot. A reference film shot with real actors speaking and acting out the parts provided a guide for the animators. (Print courtesy of AMPAS and Pyramid Films.)



*Our thanks to the Academy of Motion Picture Arts and Sciences for providing tonight’s prints.*

Why did *Chinatown*, which was nominated for 11 Academy Awards, go home with only one statue? Maybe because it had the unfortunate luck of being released the same year as that juggernaut known as *Godfather II*, which also garnered 11 nominations, but received six awards. Jack Nicholson and Al Pacino were the frontrunners for Best Actor that year but were upset by 66-year-old Art Carney for his role as Harry Coombes in *Harry and Tonto*.



Novelist James Michener, no stranger to historical researched stories, presented Robert Towne with his Oscar® for Best Original Screenplay. Towne praised his co-workers. “If you’ve ever been on a film that didn’t quite work out you know how much you owe to the people on a film that did, and so I can only reiterate my gratitude toward everybody who worked on the film, toward Faye, and Roman, and especially to Robert Evans who put us all together into Jack, who’s really magic.”



Jerry Goldsmith was not the original composer hired to score *Chinatown*, Phillip Lambro was. But Robert Evans didn’t like Lambro’s work and hired Goldsmith to write a score reminiscent of the 1930s. Goldsmith said that the film already had a ’30s look and therefore didn’t need that feeling in the underscore. “You still feel, in the ’30s, tragedy the same way as you feel it today. So emotions are timeless.” By the way, Goldsmith had only ten days to complete the score, which went on to be nominated for an Academy Award and is considered one of the greatest film scores of all time.

Information for Cast and Crew from *IMDb.com*. Unattributed sources used for this newsletter include: *Hollywood Interview Blog*, *WGA-West*, *AMPAS*, *Los Angeles Times*, *Paramount Home Entertainment* and Will Vinton’s website.