



David Lean's LAWRENCE OF ARABIA



Sam Spiegel and David Lean: The Battle in the Desert

By Randy Carter

Director David Lean and his producing partner Sam Spiegel had a tremendous success with their adaptation of Pierre Boulle's best selling novel THE BRIDGE ON THE RIVER KWAI. Their 1957 production was an international smash hit and swept the Academy Awards™. Filmed on distant locations in the jungles of Ceylon (now Sri Lanka), the film was an exhausting undertaking and Lean was looking for a rest before his next venture. But offers were coming in.

Producer/Actor Kirk Douglas was at odds with veteran director Anthony Mann and invited Lean to take over the reins of *Spartacus* (the assignment eventually went to newcomer Stanley Kubrick), and William Wyler asked him to direct the chariot sequence in *Ben Hur*. The offers didn't resonate and Lean began work

on a project about the political and spiritual leader Mahatma Gandhi. He hired Emeric Pressburger to write a script that proved disappointing. Offers went out to French authors Romain Gary and Albert Camus, but Gary passed and Camus died in a car crash. Twenty years later Lean was still toying with the project when Richard Attenborough sought his blessing to move forward with his 1982 Academy Award® winning *Gandhi* starring Ben Kingsley.

It was Spiegel who approached Lean to do the story of Thomas Edward "T.E." Lawrence a military officer who led the Arab revolt against German-allied Turkey during World War I. British Producer Alexander Korda had wanted to do the story with Leslie Howard before World War II but, according to Lean, was dissuaded by Winston Churchill who wanted to have Turkey on board in the coming conflict in Palestine.

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Lean and Spiegel, eye to eye in the Jordanian desert.

In 1958 director Anthony Asquith was set to direct Dirk Bogarde in a script by Terrence Rattigan for producer Anatole de Grunwald. The project died and the script, now called *Ross* (one of Lawrence's alias's) became a West End play starring Alec Guinness. Spiegel's film would be adapted from SEVEN PILLARS OF WISDOM, Lawrence's own account of the desert revolt. Yet another British Producer Herbert Wilcox announced that he had bought the screen rights to *Ross* and would begin production with Laurence Harvey in March of 1961.

Spiegel and Lean beat them into production and began shooting in January. At the time they had no



Albert Finney as T.E. Lawrence.

script and no cast. In the early going Cary Grant was slated for General Allenby, Horst Bucholz for Sharif Ali and Laurence Olivier as Prince Feisal. For the title role Spiegel announced that newcomer Albert Finney had tested well and even looked like Lawrence.

Finney would work four days on the production before quitting. Lean said the actor told him he wasn't interested in becoming a star, but Lean suspected he dreaded the thought of being under a five-year contract to Sam Spiegel. Finney became an international film star in 1963 with the release of *Tom Jones*.

Lean and Spiegel both wanted Marlon Brando who was unavailable due to his seemingly endless commitment to the 1962 remake of *Mutiny on the Bounty*. Montgomery Clift begged to play the part, Anthony Perkins was considered and Lean thought Richard Burton would have been "marvelous". It was Katherine Hepburn, the star of Lean's *Summertime* (1955), who recommended Peter O'Toole, a 28-year-old Irish actor she had seen in the stage play *The Long and the Short and the Tall*.

When the play became a motion picture in 1961 its producers insisted on a star to play the lead. O'Toole, with few film credits beyond small parts in Disney's *Kidnapped* (1960) and a quirky turn in *The Day They Robbed the Bank of England* (1960) was replaced by Laurence Harvey.

Lean ordered up screen tests and both he and Spiegel agreed that they had found their star. An acceptable shooting script, however, still eluded them. Lean had given the first crack to Michael Wilson who had done a good job on *Kwai*, but numerous

drafts proved disappointing. Wilson would win a Writers Guild arbitration in 1964 giving him a credit for his contribution, but it has never been accorded. Spiegel wasn't interested in going to the desert without a good draft and he and Lean locked horns. Once again Spiegel found a solution in the form of playwright Robert Bolt, author of *A Man For All Seasons*, then a current smash at the Globe Theatre in London. This former history master and BBC radio-play author brought an intelligent script that evoked not only Lawrence's actions



Shooting in London, David Lean (sitting), From left: Peter O'Toole, Jack Hedley, Jack Hawkins.

but also his thoughts and feelings. In May 1961, it was time to head to the deserts of Jordan, Morocco and Spain for eighteen months of grueling production on this epic film. ■

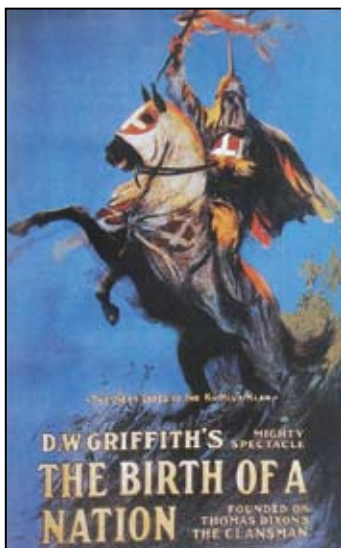
Note: These events have been well chronicled in numerous sources. For this account we have been almost totally dependent on DAVID LEAN by Stephen M. Silverman (Harry N. Abrams, New York)

When the ROAD SHOWS Were King

by Linda Harris

The nine reel Italian production of *Quo Vadis?* opened in New York on April 21, 1913 at an unheard of reserved-seat admission price of \$1. The film was then distributed directly to the exhibitors in a technique that came to be called “roadshowing.” By the summer, twenty-two “roadshows” were exhibiting the picture in large stage theatres throughout the United States.

The roadshow was perfected with the release of D.W. Griffith's *Birth of a Nation* in 1915. This 12-reel American epic surpassed all production costs of its time and ran for an astounding 2 1/2 hours. When Griffith's distributor suggested its release as a 12-part serial, Griffith steadfastly refused and organized the ultimate roadshow. The film opened with a full-symphony orchestra and intermission. The feature played twice daily with tickets sold in advance on a reserved-seat basis. The admission price was an astronomical \$2 considering the average income in 1915 was \$687 a year.



Gone with the Wind (1939), running almost four hours in length, was divided into the Overture, Entr'acte, and Exit Music. After its Atlanta, Georgia premiere on December 15, 1939, *Gone with the Wind* - The Roadshow - opened in New

admission price was an astronomical \$2 considering the average income in 1915 was \$687 a year.

York and Los Angeles where it stayed as a roadshow presentation for over a year. It premiered nationwide on January 17, 1941. Then the roadshow concept temporarily trailed-off somewhat, especially during World War II.

During the 1950's and 1960's, with the rise of television and the closing of some movie palaces, studios came up with ways to bring movie audiences back by making widescreen epics, again using the roadshow formula. As a result, there was an avalanche of roadshow films, among them *Oklahoma!* (1955), *Around the World in 80 Days* (1956), *The Ten Commandments* (1956), *The Bridge on the River Kwai* (1957), *South Pacific* (1958), *Ben-Hur* (1959), *Lawrence of Arabia* (1962), *Cleopatra* (1963),

My Fair Lady (1964), *The Sound of Music* (1965), *Doctor Zhivago* (1965), and *2001: A Space Odyssey* (1968).

The practice of roadshow presentations began dying out in the 1970s. Francis Ford Coppola's Oscar-winning epics *The Godfather* (1972) and *The Godfather Part II* (1974), for instance, were shown without intermissions in spite of their extreme length. The last film released to officially be labeled a “roadshow/reserved seat engagement” was the 1972 film version of *Man of La Mancha*, even though it was made to be shown without an intermission. ■



Radio City Music Hall, late 1930's, contains over 6,000 seats.

The Alex Film Society relies on membership support and tax deductible donations to present our classic film events. Our volunteer Board, and members make it possible. Please join us as members and donors. Information can be found on page 8 of this program.

David Lean's

LAWRENCE OF ARABIA

Technicolor – 1962 – 227 minutes
A Horizon Pictures Production (UK)
Print Courtesy of Columbia Repertory

Cast

Peter O'Toole.....	T.E. Lawrence
Alec Guinness.....	Prince Feisal
Anthony Quinn.....	Auda abu Tayi
Jack Hawkins.....	General Lord Edmund Allenby
Omar Sharif.....	Sherif Ali
Jose Ferrer.....	Turkish Bey
Anthony Quayle.....	Colonel Brighton
Claude Rains.....	Mr. Dryden
Arthur Kennedy.....	Jackson Bentley
Donald Wolfit.....	General Sir Archibald Murray
I.S. Johar.....	Gasim
Gamil Ratib.....	Majid
Michel Ray.....	Farraj
John Dimech.....	Daud
Zia Mohyeddin.....	Tafas
Howard Marion Crawford...	Medical officer
Jack Gwillim.....	Club secretary
Hugh Miller.....	RAMC colonel
Bruce Beeby.....	Captain, Officer's Club*
Steve Birtles.....	Motor bike rider*
Robert Bolt.....	Officer with pipe gazing at Lawrence*
Peter Burton.....	Sheik, Arab Council*
Barbara Cole.....	Nurse*
Basil Dignam.....	Cavalry general, field briefing*
Peter Dukelow.....	Driver, Cairo*
Harry Fowler.....	William Potter*
Mohamed Habachi.....	Talal*
Jack Hedley.....	Reporter at Lawrence's funeral*
Noel Howlett.....	Vicar at St. Paul's*
Cher Kaoiu.....	Khitan of Aleppo*
Patrick Kavanagh.....	Staff major, Murray's aide*
David Lean.....	Motorcyclist by Suez Canal*
Ian MacNaughton.....	Michael George Hartley*
Kamal Rashid.....	Auda's son*
Norman Rossington.....	Cpl. Jenkins*
John Ruddock.....	Elder Harith*
Fernando Sancho.....	Turkish Sergeant*
Stuart Saunders.....	Regimental Sergeant Major*
Cyril Shaps.....	Bartender, Officer's Club*
Ken Buckle.....	stunts*
Geoffrey Last.....	stunt pilot*
Joe Powell.....	stunts*
Nosher Powell.....	stunts*
John Sullivan.....	stunt double: Peter O'Toole*
Dan Wilmott.....	stunt pilot*

* (uncredited)



Directed by.....**David Lean**
Screenplay by.....**Robert Bolt & Michael Wilson**
Based on the writings of T.E. Lawrence
Produced by.....**Sam Spiegel**

Director Of Photography.....**F.A. "Freddie" Young**
Original Music by.....**Maurice Jarre**
Orchestrated by.....Gerard Schurmann
Music Conducted by.....Sir Adrian Boult,
The London Philharmonic Orchestra
Second Unit Directors.....Noel Howard, Andre Smaghe,
André De Toth*
Second Unit DPs.....Skeets Kelly, Peter Newbrook, Nicolas Roeg
Editor.....**Anne V. Coates**
Casting Director.....Maude Spector
Production Designer.....**John Box**
Costume Designer.....Phyllis Dalton
Production Managers.....John Palmer & R.L.M. Davidson*
Unit Production Manager.....Tadeo Villalba*
First Assistant Director.....Roy Stevens
Second Assistant Directors.....Bryan Coates*, Michael Stevenson*,
David Tringham*
Art Directors.....**John Stoll** & Anthony Masters*
Assistant Art Directors.....T. Marsh & G. Richardson,
A. Rimmington, R. Rossotti
Set Decorator/Dresser.....**Dario Simoni**
Property Master.....Eddie Fowlie
Construction Manager.....Peter Dukelow
Construction Assistant.....Fred Bennett
Make Up by.....Charles Parker
Hair Stylist.....A.G. Scott
Wardrobe.....John Wilson-Apperson
Sound Recordist.....Paddy Cunningham
Sound Editor.....Winston Ryder
Sound Dubbing.....**John Cox**
Special Effects.....Cliff Richardson
Chief Electrician.....Archie Dansie
Gaffer.....Steve Birtles*
Camera Operator.....Ernest Day
Script Continuity.....Barbara Cole
Location Manager.....Douglas Twiddy
Military Advisor.....L.E.M. Perowne*
Mr. Lean's Assistant.....Norman Spencer*
Thanks.....King Hussein

1989 Reconstruction and Restoration

Restoration Producers.....Robert A. Harris & Jim Painten
Presented by.....Martin Scorsese* & Steven Spielberg*
Sound Consultant.....Richard L. Anderson
Re-Recording Mixer.....Gregg Landaker
Editorial Consultant.....Anne V. Coates
Production Assistants.....Maggie Field, Joanne Lawson, Jude Schneider
Special Thanks.....Sir David Lean & Jon Davison

Academy Awards®
Italics: Nominated
Red: Won


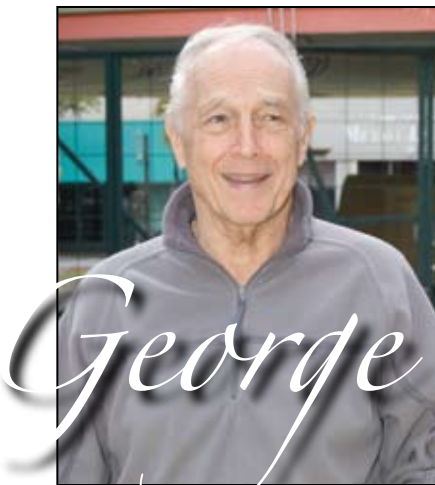
 information from
Internet Movie Database: IMDb.com

Photo Gallery





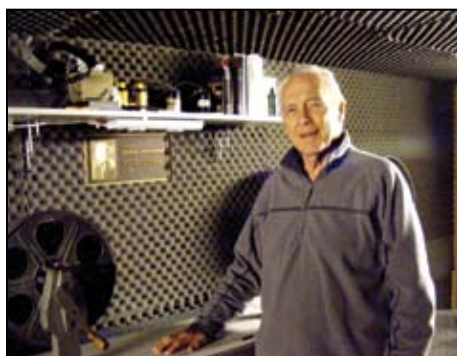
It is with deep sadness and a sense of great loss that we report the death of our friend and colleague, "Mr. Alex," George Crittenden.

Crittenden, Los Angeles Branch Manager for Films Incorporated and Chief Projectionist for the Alex Theatre in Glendale, died on Wednesday, June 4th at his home in Glendale, California, after a short illness. He was 80.

A lifelong Glendale resident and avid film fan, George grew up watching movies at the Alex Theatre every weekend, and in 1944 became an usher at the Alex. As a student at Glendale High School, Crittenden headed their stage crews for War Bond rallies featuring popular Hollywood personalities. George graduated from Glendale High in 1945 and served a tour of duty in the United States Navy from 1945 to 1946. He returned to Southern California to train as a film projectionist and he began working as a projectionist in 1950. He was a member of IA Theatre Projectionists Local 150 and worked at dozens of single screen venues in the Los Angeles area, including the Alex Theatre.

1928–2008 Projectionist Extraordinaire of the Alex Theatre

Crittenden served as the Los Angeles Branch manager of Films Incorporated from 1960 until its close in 1983, where he oversaw film bookings during the heyday of 16MM Non Theatrical Distribution. The Films Incorporated catalogue was a popular guide for colleges, summer camps, film clubs and service organizations and hundreds of prints were shipped daily from the Los Angeles exchange.



Never one to pose for pictures, George was proud of the projection booth plaque placed in his honor by the Alex Theatre.

Following his retirement from film distribution, Crittenden returned to the Alex Theatre in 1985 where he worked as Chief Projectionist until regular film presentations ended in 1991. A founding board member of the Alex Film Society (AFS), he spearheaded the rehabilitation of the theatre's projection equipment and facilities in 1994, making it possible for the Alex Theatre to continue to present film screenings after its restoration as a performing arts center. Since 1994, Crittenden has projected hundreds of classic films for AFS and other special film events at the restored Alex Theatre.

A lifelong member of Elks Lodge 1289 in Glendale, Crittenden was recently recognized for 60 years of service to the Order. Earlier this year, he received a Mayor's Commendation from the City of Glendale for his many years of dedicated service to his beloved Alex Theatre.

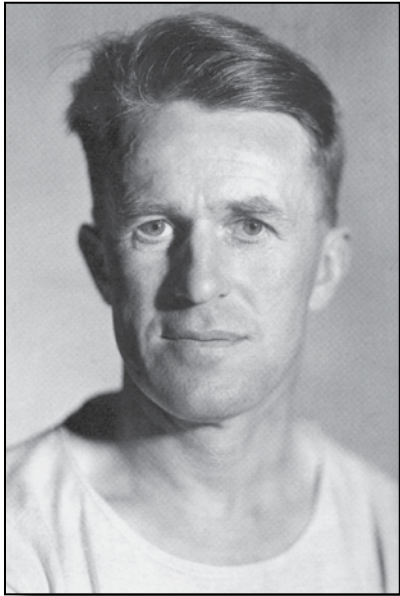
A tribute for George will be held at the Alex Theatre on Sunday, August 3 at 2 pm with a free screening of *State Fair*, his favorite musical and a film we never got a chance to screen.

In lieu of flowers, donations in George's memory may be made to the Alex Film Society. ■



**Join us, Sunday
August 3 at 2 pm
for a FREE SCREENING of
STATE FAIR (1945)
(doors open at 1:30 pm)**

A Man of Many Identities



T. E. Lawrence

By Victorian standards, T.E. Lawrence came from scandalous circumstances. His father, Thomas Chapman, was a baronet who left his wife and four daughters for Sarah Junner, the family governess, and adopted the last name Lawrence, T.E., born in 1888 in North Wales, was the second of their five illegitimate sons.

When World War I began, T.E. was posted with British Intelligence in Cairo. One of England's wartime enemies was the Ottoman Empire. When Arabian King Hussein rebelled against the Turks in 1916,



Lawrence with Lowell Thomas

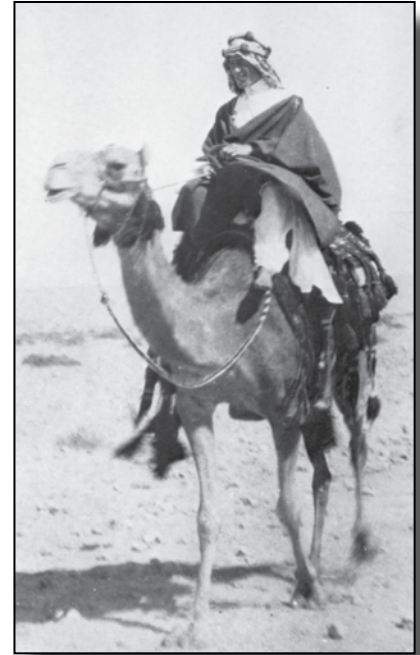
the British decided it would be strategic to support the revolt. Due to T.E.'s mastery of Arabic, he was sent to speak with Hussein and organize an Arabian force.

Desert conditions made a large army impractical. T.E.'s small band of Arabs, including Hussein's son Prince Feisal, practiced "guerrilla warfare." Their target was the "Pilgrim Railway" which transported Turkish troops and supplies between Damascus and Medina. The Arabs nicknamed T.E. "Prince Dynamite" for his explosives skills.

The attacks were so successful that a reward for Lawrence, dead or alive, was offered. He was almost recognized in Deraa, a railroad junction. T.E., scouting attack possibilities, entered the town disguised as a peasant. Unfortunately, the Turks detained and brutally tortured him. Despite the pain, he uttered only Arabic. Eventually he escaped, but that experience seriously impacted him.

British General Allenby wanted to capture Damascus. T.E. and his troops were the first to arrive and Feisal became Damascus' ruler. However, when World War I ended, Britain and France divided the Middle East. At the 1919 peace talks, T.E. reminded the British that Arab independence had been promised. Unfortunately, it wasn't delivered. Feisal had to leave Damascus and the Arabs received a small territory. Eventually, after Winston Churchill consulted with Lawrence, Britain created the nation of Iraq with Feisal as king.

T.E. wanted to quietly continue military service after the war. Instead, American Lowell Thomas who had filmed the Allied war



Lawrence in Arabia

efforts made him famous. Thomas' Middle East footage was a popular entertainment and *The Last Crusade- with Allenby in Palestine and Lawrence in Arabia* (1919) made T.E. an international figure. Soon, uprisings in Afghanistan, Russia, and Hong Kong were falsely rumored to involve Lawrence! Seeking anonymity, T.E. adopted the name Ross and then Shaw.



In 1935, T.E. retired from the military. Not long after, he died in a motorcycle accident. ■

*This is AFS member
Annick J. Downhower's first
contribution to the VOT.*

Society News

Omar Sharif's Laundry

By Randy Carter



Lean, O'Toole and Sharif at the 1989 restoration premiere

In 1980 I worked as an assistant director on *The Baltimore Bullet*, a James Coburn vehicle that featured Omar Sharif. On location in New Orleans, Omar regaled us with tales of his stay in the desert with David Lean.

His most vivid memory was that most of his scenes in the film required him to be absolutely filthy. Every day for almost two years, this man who lived in Paris, who dressed impeccably (and spent most of his time playing high stakes bridge), would take an early morning call and let hair, makeup and wardrobe attendants pummel him with dirt and Fuller's earth and ripped muslin costumes.

Sharif said that from that day he made a vow to read shooting scripts more carefully for references to Interior London Hotel versus Exterior Amazon Jungle. ■

MEMBERSHIP APPLICATION

08_07

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☐ I (WE) CAN VOLUNTEER, Please call.

☐ Enclosed is my (our) donation of \$

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(Eight discount passes)

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(Four discount passes)

☐ Individual \$25

(Two discount passes)

☐ Senior/Student \$15

(One pass) Senior over 60,
F/T student graduation date:

Please list your two favorite films:

www.AlexFilmSociety.org

Tickets: 818.243.2539

Saturday, September 20 at 8 pm only

6 - Live Acts - 6! Music, Magic and Mayhem plus classic comedy on screen!

9th Annual VAUDEVILLE EXTRAVAGANZA



For the 9th year, the grand tradition of Vaudeville returns the Alex Theatre to its roots when we present (for the first time) 6 live acts of period music, magic and mayhem. With much anticipation, we welcome back **Ian Whitcomb and his Bungalow Boys** with their classic brand of Vaudeville period music. **Davis & Faversham** perform "Frankfurter Sandwiches" a salute to comedy; plus the

Golden Voiced Tenor **Peter Nathan Foltz**; Marvelous Manual Manipulations with **Jack & Jeri Kalvan**. Special guests include **Mallory Lewis** and television legend **Lamb Chop**; and the Amazing Master Magician **Christopher Hart** and 'Thing.'

Our evening will be capped off by a cartoon and two comedy classics on the Big Screen: **Charlie Chaplin** in *The Cure* (Mutual 1915) and a Technicolor short, *The Royal Rodeo* (Vitaphone 1939). A family program not to be missed, come see what it's all about!



Saturday, October 25 at 2 and 8 pm

The Most Awesome Thriller Of All Time!

Carl Denham Presents KING KONG



The classic monster picture that spawned the rest is not simply a cinematic relic. King Kong was created to grip and thrill like no movie before, and these basic principles hold surprisingly true today. From Willis O'Brien's amazing technical effects to Max Steiner's score, the details add up to more than the pieces. King Kong has been remade, but never made better. As is usual, our Halloween show will be sure to delight both fans and families.

Saturday, November 29, 2008 at 2 and 8 pm

11TH ANNUAL THREE STOOGES™ BIG SCREEN EVENT!

Stooges fans of all ages make AFS' popular "Stooge-Fest" part of their Thanksgiving tradition. As usual, we will feature a collection of classic shorts and bonus films selected by our Blue Ribbon Committee of resident Stooageophiles. Additional surprises, live music and general mayhem from Larry, Moe, Curly and Shemp will be the order of the day. Fun? Soitenly! Prints courtesy of Columbia Pictures. Running time approximately 2 hours.

VOICE of the THEATRE

Published by and for members of the Alex Film Society

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