

The International
70 MM
Association

a promotion dub for 70 MM systems

Newsletter

no.2 February 1989

NEWLY RESTORED DIRECTOR'S CUT IN 70MM DOLBY STEREO
LAWRENCE OF ARABIA

"TWO THUMBS UP,
AND THEY COULDN'T
POSSIBLY BE HELD
HIGHER..."

—SISKEL & EBERT

"...NOW MORE
BREATHTAKING
THAN EVER...
A STIRRING AND
SPECTACULARLY
BEAUTIFUL EPIC."

—Janet Maslin, THE NEW YORK TIMES

"...LAWRENCE OF
ARABIA REMINDS
US OF THE
TRANSCENDENT
POWER OF THE
MOVIES."

—David Ansen, NEWSWEEK



COLUMBIA PICTURES PRESENTS THE SAM SPIEGEL DAVID LEAN PRODUCTION OF
LAWRENCE OF ARABIA STARRING ALEC GUINNESS ANTHONY QUINN JACK HAWKINS
JOSE FERRER ANTHONY QUAYLE CLAUDE RAINS ARTHUR KENNEDY
WITH OMAR SHARIF AS "ALI" AND INTRODUCING PETER O'TOOLE AS "LAWRENCE"
SCREENPLAY BY ROBERT BOLT PRODUCED BY SAM SPIEGEL DIRECTED BY DAVID LEAN
RESTORATION PRODUCED & RECONSTRUCTED BY ROBERT A. HARRIS AND TIM PAINTEK A HORIZON PICTURE
PHOTOGRAPHED IN SUPER PANAVISION 70 A COLUMBIA PICTURES RELEASE

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN

MPAA RATED PG

PHOTOGRAPHED IN
SUPER PANAVISION 70

A COLUMBIA PICTURES RELEASE



70MM

SPECIAL PRESENTATION
SIX TRACK DOLBY STEREO SDDS PRESENTATION

EXCLUSIVE LOS ANGELES ENGAGEMENT BEGINS WEDNESDAY FEBRUARY 15
LOS ANGELES CINEPLEX CENTURY PLAZA CINEMAS
ODEON
2040 AVENUE OF THE STARS 553-4291

Columbia Pictures is proud to announce the benefit for the American Film Institute's National Center for Film and Video Preservation is sold out

Intact 'Lawrence' to be screened

Spielberg, Scorsese, Col's Steel promote premieres to aid AFI film preservation work

New York Filmmakers Steven Spielberg and Martin Scorsese and Columbia Pictures prexy Dawn Steel gathered in Manhattan Dec. 14 to promote the American Film Institute's February benefit premieres of the fully restored "Lawrence Of Arabia."

David Lean's 1962 classic, which was nominated for 10 Oscars and won seven, will unspool in the director's original 222-minute version at gala screenings Feb. 4 at New York's Ziegfeld Theater, Feb. 5 at Washington, D.C.'s Avalon Theater and Feb. 12 at the Century Plaza in Los Angeles.

According to Steel, the restored "Lawrence Of Arabia" will have a limited commercial release in the three cities following the premieres. Further playoff sites have not yet been determined, but a Chicago release is likely, she added.

AFI director Jean Firstenberg said the institute hopes to raise \$500,000 for its film preservation activities through the benefit screenings, which will have heavyweight celebrity and industry support. She and the other participants at the Peninsula Hotel press conference lauded Robert A. Harris who headed the restoration effort with Jim Painten.

They were aided by Lean and by cast members Peter O'Toole, Alec Guinness, Anthony Quinn and Arthur Kennedy who contributed revoicings, as did Charles Gray standing in for the late Jack Hawkins.

"Saving films is as important as saving books," said Scorsese. He said he had seen Lean's masterpiece "many times" and found it "always different, always an event, always special, always exciting."

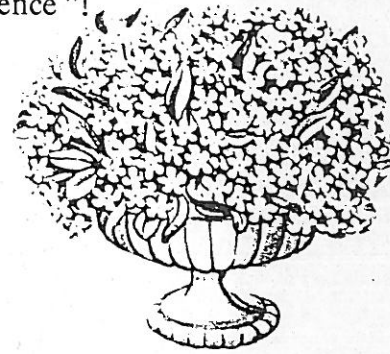
Spielberg recalled seeing "Lawrence" for the first time at the Palm Theater in Phoenix, an experience that inspired him to pursue his still unrealized goal, he said, "to become a filmmaker like David Lean." He hailed the AFI and participating exhibitors for providing the film a theatrical showcase.

Steel described "Lawrence" as a "definition of excellence for the next generation of filmmakers."

According to Harris, Lean never saw his entire film until Dec. 9, 1962 — the day it opened. Shortly afterward, producer Sam Spiegel, at the behest of exhibitors, had the film cut from 222 to 202 minutes. In 1971 "Lawrence" was cut again to 187 minutes for reissue.

The newly restored 70m version will feature new Dolby 6-track sound and appear on Eastman release stock. —Richard Gold

The 70 MM Association congratulates Mr. Robert A. Harris with the idea of restoring the 70 MM „Lawrence”!



The 70 MM Newsletter is published bi-monthly and sent free to the members of the International 70 MM Association.

The International 70 MM Association

The intention of the 70 MM Association is to get more people involved in bringing back the 70 mm films on to the screens of cinemas, also through international contacts.

By more publicity in papers and magazines we want moviegoers to be informed of the differences between 35 and 70 mm films. Also we want to try to convince producers that one of the ways of getting more people into the cinema is to have a large 70 mm screen with 6-channel stereophonic sound: they have a small screen at home: their television and video!

We shall also make lists of theatres that are still capable of showing 70 mm films, and lists of "reasonable" copies of old 70 mm films, shorts and trailers.

If possible we would like to preserve the original 65 mm negatives of the old 70 mm films.

We should very much like interested people to collect all the advertisements and publications about 70 mm films and 70 mm theatres that appear in papers, etc., and send these to the secretary of the 70 MM Association in the Netherlands. The membership is for everyone who likes to assist with plans for the re-issue of 70 mm films. Because of the international contacts, all correspondence and the planned newsletters will be in the English language. The address of the Association is:

The International 70 MM Association
Katwoudehof 36 - 6843 BX Arnhem
The Netherlands.

Membership: The Netherlands, Belgium and Luxemburg Dfl. 20.- per year. Rest of the world Dfl. 25.- per year. Only payable by Eurocheque or by International Money Order to the above address.

70 mm theatres in The Netherlands.

The following cinemas in the Netherlands and in Belgium are still equipped with 70mm projectors:

*The Netherlands:

- City I - Amsterdam,
- Tuschinsky I - Amsterdam,
- Bellevue Cinerama - Amsterdam,
- Rembrandt - Arnhem,
- Asta I - The Hague,
- Camera - Groningen,
- Palace - Haarlem,
- Casino I - Den Bosch,
- Festival - Maastricht,
- Thalia - Rotterdam,
- Cinerama I - Rotterdam,
- Catharijne I - Utrecht.

*Belgium:

- Kinepolis - Brussels (5 x 70 mm),
- Decascoop - Gent (4 x 70 mm),
- Pentascop - Kortrijk,
- Palace - Liège,
- Hubens - Antwerpen.

The following 70 mm copies still exist in the Netherlands and Belgium; however the condition is not examined

The Netherlands:

*Blow-up:

- The Great Race,
- Close Encounters of the third kind,
- That's Entertainment,
- Empire of the Sun,
- Dune,
- 2010.

*Original 70 mm:

- Battle of the Bulge,
- The Sound of Music,
- Playtime,
- 55 Days at Peking,
- Circusworld,
- Custer of the West,
- Krakatoa, East of Java,
- Fall of the Roman Empire,

Belgium:

*Original 70 mm:

- Hello Dolly,
- Brainstorm,
- Spartacus,
- Cleopatra,
- Ben-Hur,
- The Sound of Music.

Restored 'Lawrence' Conquers New York Premiere Audience

By PATH BROESKE

NEW YORK—A capacity crowd braved freezing temperatures here Saturday night to bask in the sun-scorched glories of the kind of film making that Hollywood doesn't do anymore.

The black-tie premiere for the newly restored "Lawrence of Arabia" culminated an epic struggle to locate, repair and re-edit footage that began disappearing within weeks of the film's initial release, back in December, 1962.

It was the first of three premieres marking the film's re-release. Sunday's Washington premiere was held at the Cineplex Odeon Circle Avalon Theater. And the Los Angeles premiere will be held Sunday at the Cineplex Odeon Century Plaza, where the film officially opens Feb. 15.

Hacked away over the years, first so that exhibitors could squeeze in more screenings, then so that television could squeeze the movie into a time slot (and squeeze its sprawling 70-millimeter images into a TV format), "Lawrence"—winner of seven Academy Awards, including best picture—acquired a kind of legend through the years, becoming a *cause celebre* among film historians/lovers.

The thunder of applause that greeted the film's latest adventure would seem to signify that the saga of T.E. Lawrence, the unlikely hero who helped to unite Arab tribesmen in their battles against the Turks, is once again off and riding.

Restored to director Sir David Lean's original cut, the 3-hour, 40-minute "Lawrence" mesmerized the crowd that filled the more than 1,200 seats of the Art Deco-studded Ziegfeld Theater on West 54th Street.

Adding to the night's excitement: the presence of Lean himself, and his two once-unknown stars, Peter O'Toole and Omar Sharif.

Also on hand were Oscar-winning editor Anne V. Coates (who wore a purple, rhinestone-studded Middle Eastern caftan "especially for the occasion") and Oscar-winning cinematographer Freddie Young.

The night's other VIPs included Robert A. Harris and Jim Painten, producers of the restoration; film makers/restoration-preservation advocates Martin Scorsese and Steven Spielberg; and Columbia Pictures President Dawn Steel. (It was Scorsese and Spielberg who convinced Steel that the studio should back the restoration.)

For O'Toole, the night marked the opportunity to "see my old chums again." (With understated aplomb, O'Toole said, "This is all awfully nice.")

With a nod to yesterday's epic motion pictures, O'Toole added, "We'd make them tomorrow if we could." He smiled at Sharif as he quipped, "Just think—if we did 'Lawrence' again, I could play the Alec Guinness part and he could play Tony Quinn's role."

For Sharif, it was his first "Lawrence" screening since 1962. "I can still remember that very first premiere in 1962. Then I was so nervous. I had no way of knowing how the audience would react. Would they like the picture? Would they like me?"

"I feel like I'm seeing an old friend I haven't seen for a long, long time," said a jubilant Lean. The seriousness of the night was echoed by Scorsese and Spielberg. Said Scorsese: "This is not a film that was made in 1925. It's not a movie no one has ever heard of. This film is a legend. It won Oscars. It has stars who have become household names. And there are moments from this film that people associate with those stars." He sighed: "That a movie like 'Lawrence' could have deteriorated so quickly. That is truly alarming."

American Film Institute director Jean Firstenberg introduced the "Lawrence" participants as they lined up in front of the theater's massive gold curtains. "We are in the midst of film history tonight," she exclaimed.

Underwritten by Columbia, the film's three premieres will benefit the AFI's film preservation efforts.

"Lawrence" will play only New York, Washington and Los Angeles to begin with. The reason: prints are costly (just under \$40,000 each) and few modern theaters are capable of showing a film of "Lawrence's" wide-screen scope.

Little wonder then that Lean created a stir among the Ziegfeld audience when he kicked off the screening by looking at the theater's massive screen, and proclaimed: "This is what the movies should be shown on."

That said, the overture began. (The film's stirring score earned Maurice Jarre an Academy Award.) So did the applause. It grew thunderous when Lean's name appeared. There was applause, too, for the stars' credits—as well as an audible gasp when the words "And introducing Peter O'Toole" appeared.

The "Lawrence" celebration continued later that night, as a crowd of 600 (who had paid \$250 to \$1,000 a ticket) gathered for a dinner in the Grand Ballroom of the Pierre Hotel.

There were lots of starry names among the crowd, including Sylvester Stallone, Christopher Reeve, Jane Alexander and Donald Sutherland.

The Resurrection of 'Lawrence of Arabia'

The rise, fall and rebirth of David Lean's epic is a saga as full of paradoxes as the subject himself

By CLIFF ROTHMAN

December 16, 1962: The nearly four hour epic, "Lawrence of Arabia" has just premiered at New York's Criterion Theatre. Producer David Selznick takes David Lean, director of "Lawrence," for a walk down 5th Avenue, puts his arm around him, and warns, "David, before you know it they're going to want to cut this picture. They wanted to do the same with 'Gone With the Wind' and I resisted it. You've got to resist it, because it's a wonderful picture. 'Gone With the Wind' is still the biggest grosser of any picture ever. They're about to do the same to you, and it's a lot of bull."

The legendary David Selznick was no stranger to bull, having himself ridden the ups and downs of Hollywood's whims. But unlike Selznick's "Gone With the Wind," "Lawrence" was cut. After going on to win seven Academy Awards, it was cut again. Within a decade it had lost about a fifth of its running time—and much of its reputation.

Now, nearly 27 years after its birth, "Lawrence of Arabia" rises again: A restored, Dolby-ed, new-Kodak-stocked, 70mm version headed for gala premieres in New York, Washington, D.C., and Los Angeles in the next two weeks.

Sandwiched between its triumphant return—and Selznick's battle-weary advice to Lean decades ago—is a saga every bit as controversial, combative and intriguing as "Lawrence's" paradoxical screen hero.

In fact, it is a yet-to-be-resolved blend of fact, fiction and myth—a quarter of a century in the making—that encompasses the following:

■ During the film's Oscar awards sweep, including the year's best picture and best director Oscars, none of the winners mentions that the hallowed winner's original running time had been cut by almost half an hour. In ensuing years, the film would undergo additional cuts.

■ Lean today maintains that those first cuts were done behind his back by the film's producer, the late Sam Spiegel. But both "Lawrence's" editor and Spiegel's longtime strategist have other recollections.

■ The most controversial of the truncated scenes—suggesting Lawrence's homosexual and sadomasochistic tendencies—gained mythic proportion after it was trimmed. (The restored and very subtle scene proves an industry truism: that where there's smoke there's often just smoke.)

■ Once the restoration plans got underway, so did the drama—which included middle-of-the-night phone calls (footage presumed lost had been found!) and a \$60 million lawsuit against Columbia Pictures by restoration producer Robert A. Harris.

For awhile, it seemed "Lawrence" might not ride again.

■ Just like in a Hollywood movie, two heroes rode in and saved the day. The personal support of film makers—and stalwart "Lawrence" lovers—Martin Scorsese and Steven Spielberg helped to get the mammoth "Lawrence" restoration undertaking churning again.

As befits any whodunit, there are still more twists and turns in regard to the legend of "Lawrence." There are also as many "takes" on what the film's rebirth signifies as there are players involved.

To Harris, it's about restoration and returning "Lawrence" to glory.

To Columbia president Dawn Steel, it's about "what Columbia was and what Columbia can be."

To former Columbia executive Doph, it's about the disintegration of a once-great studio.

To Arthur Canton, who was a partner in the late Blowitz & Canton P.R. agency—which represented the legendary Spiegel—it's about a conflict between "a man who's dead, and a man who's alive."

Then there are those who maintain that what the "Lawrence" restoration really symbolizes is classic Hollywood public relations/deal making, or, How to Win Over Martin Scorsese (so that he might one day make a deal with your studio).

Back to the Beginning

But first, flashback: It is 1959 and producer Spiegel and director Lean—who teamed for 1957's Best Picture Oscar-winner "The Bridge on the River Kwai"—are looking for a worthy follow-up.

They consider both Thomas Edward Lawrence and Mahatma Gandhi. The latter is eventually dropped. As Lean recently recalled, "I gave it up because I didn't think we got it good enough." Speaking by phone from his London office, Lean freely admitted there were several failed Gandhi script attempts.

Spiegel's motives were reportedly less pristine. Said Lean: "He didn't think a picture about an Indian would be box office."

As for T. E. Lawrence: his biographical "The Seven Pillars of Wisdom" had long enticed Hollywood film makers. When rights to the project became available, Spiegel grabbed for them.

"A rugby scramble" is how (then first-time) screenwriter Robert Bolt dubbed the 18-month "Lawrence" scriptwriting process.

Unwieldy and ambitious material was a factor: The complex internal and external facts of Lawrence's life had to be interwoven with an equally complicated Middle East political tableau.



In his first major film, Peter O'Toole landed the plum role of T. E. Lawrence.



O'Toole as the unlikely hero who led the Arab tribesmen to victory.

(For those unfamiliar with Lawrence's story: The Cairo-based map maker for British Intelligence went on to lead Arab tribesmen in their revolt against the Turkish (Ottoman) Empire during World War I.)

Then there was Spiegel himself. "Sam actually insisted on sitting in on all the scriptwriting processes, and he sat there day in, day out. And we spent half the day arguing Sam out of certain ideas he had," remembered Lean.

But the real action was on the casting front. Mouths dropped when Peter O'Toole—then 28, and a virtual unknown to moviegoers—was named to the role of Lawrence. (At the time, O'Toole had had small roles in only a few films; in one, "The Savage Innocents," his voice was dubbed.)

This after Spiegel had publicly vowed he'd never, ever use O'Toole. The reason—several years earlier, O'Toole had delivered an irreverent ad-lib in a Spiegel-ordered screen test for "Suddenly Last Summer."

In the end, casting went to runners-up and accidents. O'Toole was fourth choice, after Marlon Brando (who couldn't do "Lawrence" because he was doing "Mutiny on the Bounty"), Anthony Perkins and Albert Finney (on whom a \$100,000 screen test was lavished). Omar Sharif—at the

M OVIES



Recreating the 1917 charge on Aqaba—turning point of the Arab revolt. It is one of the film's many spectacular sequences.

time known only to Egyptian moviegoers—wound up playing Lawrence's friend, the Harith sheik (Sherif Ali), after Spiegel went to Egypt to screen test Sharif's then-wife, Egyptian movie queen Faten Hamama.

Cary Grant and Laurence Olivier were first choices for the part of General Allenby, commander-in-chief of the British forces in the Middle East; the role went to Jack Hawkins. Kirk Douglas was the choice for the role of the reporter (inspired by Lowell Thomas) who chronicles Lawrence's rise (and personal fall); the role went to Arthur Kennedy. (Others in the prestigious cast: Alec Guinness, Claude Rains, Jose Ferrer and Anthony Quinn.)

Casting epilogue: Grant and Douglas lost out because of a billing dispute. "They wanted their names over the title of the picture," reports Spiegel-consultant Canton. "And we all felt that 'Lawrence of Arabia' was the star of the picture."

The facts of the "Lawrence" shoot have been much-chronicled. It encompassed 15-months in Spain, Morocco and Jordan, in temperatures that climbed to 130 degrees,

and dropped below zero. The stars got trailers and air conditioners; the rest of the actors and crew lived in huts. Water was trucked in from 150 miles; food was flown in from Britain. The sprawling cast included thousands of Arab extras. And hundreds of camels. The whole thing came to a then-staggering price tag of \$12.5 to \$15 million.

The aforementioned underlines Lean's film making passion and prowess. And his persistence in capturing the seemingly uncapturable. (Within the industry, Lean is known as a visionary who takes his time, and waits . . . and waits for just that right sunset. *Whenever* it might come!) After spending nine months in the desert of Jordan, Lean was unwilling to move onto the next phase of filming in Spain and Morocco. To this day, Lean maintains that filmmaking "is like a love affair." Added Lean: "Once it gets into your blood, you can't let go."

Seed of Controversy

When shooting finally wrapped in August of 1962, 31 miles of footage had to be

edited, in order to meet the December world premiere set for London, to be attended by the Queen herself.

The film's original original cut is the source of controversy—the genesis, some believe, to the whole saga.

Anne Coates, film editor of both the original and restored "Lawrence," recalled the original cut being compromised by speed: "We cut it very, very fast . . . for a three-hour, 40-minute version to open for the Queen. We could have done with another couple of months to get it really trimmed down . . . maybe by 10 minutes."

But Lean said that, speediness aside, he got the cut he wanted. "It was quick. I'm quite quick. We worked like dogs cutting that picture. I remember no terrible pressure to get it on, except for the normal pressures, the interest adding up on the money."

Told of Lean's recollections, Coates expressed surprise. "That isn't what he said to me [at the time]. What did he say? 'That if he had had more time, the cut would have been—he didn't say shorter—but different,'" said Coates.

"Lawrence" was given its world launch before the Queen, as planned, on Dec. 1962. The tony roadshow attraction opened in New York on the 16th and in Los Angeles on the 21st.

Critics raved . . . but there was also concern that the man had been lost in the midst of such spectacle. L.A. Times' critic Philip K. Scheuer summed up the mood when he called "Lawrence" "one of the most magnificent—if not the most magnificent (film I've seen)," then went on to lament that it "makes such an aggravating question mark out of Lawrence himself."

The major naysayer, the New York Times (which dismissed the movie as "camel opera") would recant, come Oscar-time, that the film "is brilliant—but misses."

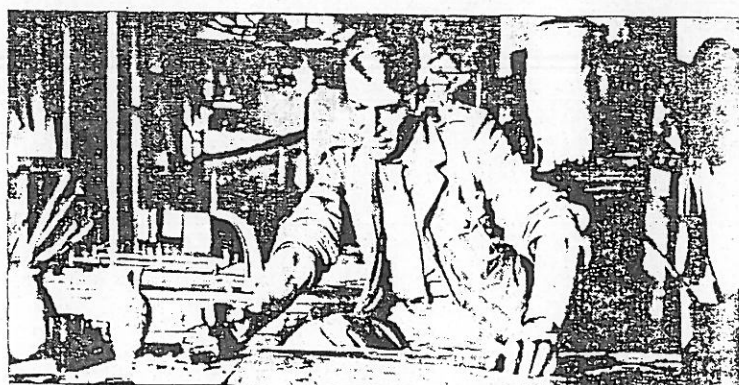
The industry itself was swept up in Lawrence-mania, with almost daily reporting of "Lawrence" promotions, advance sales, current sales, tie-ins and early box office grosses.

But those at work behind the scenes were less exultant. Exhibitors complained

Please see Page 25



O'Toole, left, and Jose Ferrer in the controversial scene suggesting Lawrence's homosexuality. The scene gained mythic proportion after it was trimmed.



The restored version includes a once-cut scene showing Lawrence to be a cartographer. His knowledge of Arab country leads to his work with the tribes.

'Lawrence'

Continued from Page 23

that the running time of nearly four hours cut out one showing per day—which substantially lessened the weekly take. There were concerns that once the film opened wide, general audiences would be discouraged by the length.

Recalled Coates: "Things were being said, like, the people literally couldn't get home. The last trains and buses had gone, and they couldn't get baby-sitters to stay that late. That sort of thing."

So in late January 1963—barely a month after its heralded delivery—the divine child was unceremoniously amputated. After less than 50 performances in five theatres nationwide, "Lawrence" went from three hours 46 minutes to three hours 29 minutes.

Who authorized the cutting of the 17 minutes? Who did the cutting? Who knew about the cutting? Those questions are at the crux of the "Lawrence" controversy.

The studio—the perennial heavy of restoration stories—is not to blame, according to an emphatic Leo Jaffe, the Columbia account executive who was assigned to Spiegel in the late '50s and on into the '60s. "The studio did not have any artistic controls in the making of 'Lawrence,'" declared Jaffe, Columbia's chairman emeritus. "That was between David Lean and Sam Spiegel, and that was the contract we made. They had the final cut and the artistic controls. We had the right contractually to consult with them. We had the right to give them viewpoints, but they make

the final decision what they want to accept or reject in its entirety."

Lean places the black hat atop Spiegel's head—and absents himself completely from the scene. "I was told it didn't hold up for more than a week, and Sam started cutting it after that. I never knew the film was shortened. And then found out much later that it was."

Editor Coates remembers the infamous January cuts. But she also remembers Lean being present. But, after double-checking with a colleague, Coates admitted in a follow-up phone call, "My memory must have been wrong. Somebody who would have known said that he definitely wasn't there."

Former publicist Canton is skeptical of Lean's recollections. The man who "spent 10 hours a day with Spiegel" (this according to former "Lawrence" marketing manager Richard Kahn) insists that Spiegel told him that Lean was involved with the cuts. Canton believes that Spiegel is getting a bum rap: "This whole thing is generating into a [difference between a] man who's dead, and a man who's alive."

Canton further questions why nobody—including Lean—complained at the time. "Why didn't he say before, 'It's not my cut?'" says Canton. "C'mon, you walk up and accept the Oscar, hey c'mon, you know how many directors have said, 'Oh, this is not my cut.' Lean never objected to it, neither did any of the cast members. I never heard a complaint about the film in all those years."

Lean does acknowledge authorizing—and participating in—the second cutting of "Lawrence." According to the Lean, the cuts were

made at Spiegel's request for the TV showing of "Lawrence." And so, Lean said, he "managed to take out about five or six [more] minutes."

Unbeknownst to Lean, the new version of "Lawrence" was reissued theatrically in 1971. And it was missing not five, but 15 more minutes. (That version went on to have a 1973 ABC-TV debut.) "[Those cuts] totally emasculated the picture," declared restorer Harris, who added, "I mean, you can't even tell what's going on."

Whose Idea Was It?

Through the '70s and '80s the "Lawrence" luster diminished—as did Lean's. After 1970's "Ryan's Daughter," he didn't return to the screen until 1984 with "A Passage to India." (But Lean, at 80, remains indefatigable. He is currently planning to film Joseph Conrad's "Nostromo.")

In the interim, "Lawrence" receded into that category of faintly remembered epic warhorses, a relic of the old "roadshow" days of the '50s and '60s when "big" pictures were showcased with printed programs, musical overtures and intermissions.

But not everyone forgot "Lawrence's" once-golden status.

Including Bob Harris—who had garnered worldwide attention for his restoration work on Abel Gance's silent epic, "Napoleon." Only 17 when he first saw "Lawrence," Harris considered it "the finest film ever made."

Said Harris: "I came up with the idea [of restoration] three years ago. I went to a gentleman named Dennis Doph, who was then head of Columbia's classics division. He thought it was a terrific idea."

Dennis Doph—who worked at Columbia from 1968 to 1988—remembers it differently. He had overseen the studio's 1986 distribution of the restored "Lost Horizon."

(The American Film Institute did the restoration.) "I knew I had to follow this act with something, and the first thing that came to me was 'Lawrence,'" said Doph, who noted, "If you had to take the entire 1800-film Columbia library, and list the top five films in any order, 'Lawrence' would have to be on the list."

But the studio still had to be persuaded. What better persuasion than commercial viability? "We put together a business plan, a proposal, to restore the film and release it as a special event," explains Arthur Goldblatt, the former Columbia vice president of pay-cable and home entertainment ("Lawrence" fell under his division's aegis.)

"[We] pitched the idea to David Puttnam, who at that time said, 'If you can do it under those terms, be my guest.'"

The biggest obstacle was verifying whether the cut footage still existed: Little wonder there was considerable tension in December 1986 and January 1987, as Harris sifted through 6,000 pounds of film bits and pieces.

It was beginning to seem like a futile search.

And then, Harris said, "In the middle of some cans of trims, we found the deletions. They'd been put back as trims, as if they'd never been in the film in the first place!"

Doph remembers a middle-of-the-night call. "[Bob] was almost delirious with joy. He told us he had it—he had all of it! It wasn't in good condition. Some of it was outtakes, some of it wasn't even sounded. But it was all there. We knew then that we had a real project."

A real project warranted real contracts. (Harris' two-month search, for which he worked unpaid, was conducted without any signed papers.) Puttnam wanted the restored "Lawrence" to screen at Cannes in May of 1987. While Harris toiled, attorneys went to

work.

What had seemed a *fait accompli* fell apart in mid-February when, said Harris, the studio tried to back out of a 50-50 joint partnership agreement with him.

A week later, Harris retaliated with a \$60 million lawsuit against Columbia and Goldblatt. (Today an independent producer, Goldblatt shrugs off past differences with Harris, saying, "We fell into some disagreement with Bob.")

As the project languished, Martin Scorsese—who has spoken out publicly about the need for film preservation ventures—interceded on Harris' behalf, to Puttnam. Nothing transpired. Six months passed, during which time Puttnam exited and Dawn Steel became studio president. Again, Scorsese entered the picture—this time with Steven Spielberg. Steel, who had been at the studio only three weeks, knew nothing about Harris. "The very first time I spoke with her," Harris reports with amusement, "she wasn't sure if I was suing her or they were suing us."

Not long after, the studio and Harris came to terms—and the lawsuit was dropped. Both Goldblatt and Harris have called the settlement "amicable." The terms? "Not a joint venture," said Harris, who explained, "We were compensated to do the restoration."

A month later, in March of 1988, Doph was axed in a round of studio firings.

Doph would not be entirely forgotten. On May 20, following a British Film Institute tribute dinner for Lean at Cannes, Puttnam gave him his due. This after Lean delivered a speech in which he praised Columbia for its restoration of "Lawrence," heralding "backing to the hilt" by Dawn Steel and others.

As Puttnam reminded, the person (Doph) who was really responsible for the project was fired after the Puttnam regime was ousted by Steel's. The Hollywood Reporter

The February issue of "Premiere" contains a lot of facts and pictures about the restored "Lawrence of Arabia":

VOL. 2 NO. 8

Contents

FEBRUARY 1989

PREMIERE

SHOT BY SHOT: 'LAWRENCE OF ARABIA'

BY JANE BAEUMLER

When Robert A. Harris learned that twenty minutes had been crudely cut from David Lean's masterwork five weeks after its 1962 release, he vowed to restore the film to its original glory. It took years of painstaking work—and a mighty assist from Steven Spielberg, and Martin Scorsese—but Harris and his team have done it. Among the "new" scenes that audiences will enjoy when the film is rereleased this month is a real dazzler: Lawrence proudly leading his small band of men into a rival's camp.

REAR WINDOW/

BY DAVID DENBY

In its new version, *Lawrence of Arabia* is more potent than ever!

When *Lawrence of Arabia* returns to the big screen this month in its new and improved form,

audiences will see it as it's never been seen before—in fact, in a way that few movies can be seen today. Restored to its original full-length version, Lean's vision will come alive on a new 70mm print

(from a large-format 65mm negative) that creates images so sharp they appear to leap from the screen. The resolution is 125 percent higher than is possible in today's films, so even small details will remain crystal clear in large-screen cinemas.



PREMIERE FEBRUARY 1989

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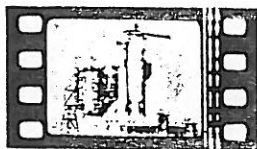
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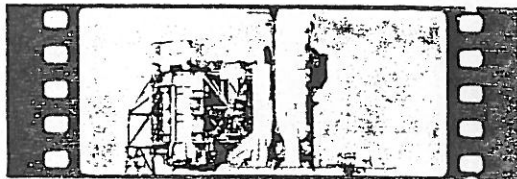
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5 auditoriums for 70 mm projection, on curved screens and Dolby THX Sound,
1 auditorium for IMAX projection, with 6-channel stereo sound,
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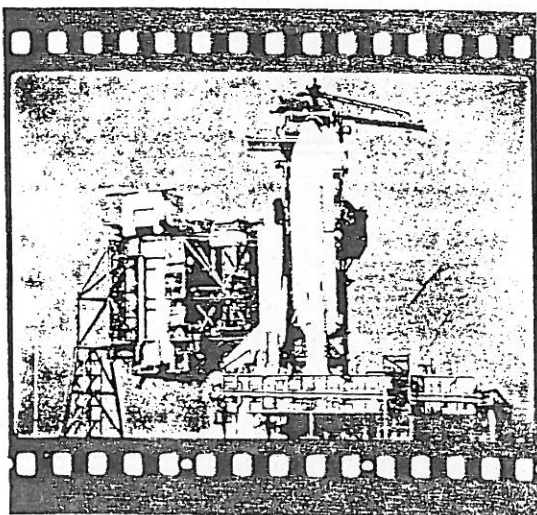
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IMAX® NEW THEATRES in 1989.

Rotterdam IMAX Theatre, Rotterdam, The Netherlands, opens March 31.

Science World, OMNIMAX Theatre, Vancouver, B.C., Canada, opens May 6.

Musée Français du Chemin de Fer, Ciné-Rail OMNIMAX Theatre, Mulhouse, France, opens in May.

The Canadian Museum of Civilization, IMAX/OMNIMAX Theatre, Ottawa/Hull, Canada, opens June 27.

Houston Museum of Natural Science, IMAX Theatre, Houston, Texas, USA, opens in July.

Tennoji Park, IMAX Theatre, Osaka, Japan, opens in September.

Osaka Science Museum, OMNIMAX Theatre, Osaka, Japan, opens in October.

Geelong IMAX Theatre, Geelong, Victoria, Australia, opens late 1989.

Tycho Brahe Planetarium, OMNIMAX Theatre, Copenhagen, Denmark, opens in November.

Note: opening dates are subject to change.

The Rotterdam IMAX theatre, opening March 31, will probably start with showings of old 70 mm films, just like the Bradford Imax theatre in Great Britain.



Fans Steaming Over 'Mad World' Showing

By JACK MATHEWS,
Times Staff Writer

Many of the movie fans who lined up for a wide-screen look at Stanley Kramer's classic comedy "It's a Mad, Mad, Mad, Mad World" at the Pacific Cinerama Dome Monday left feeling had, had, had, had, had.

"I'm steamed!" wrote Daniel Krause, in a letter to The Times. "I took the night off to see this comedy classic the way it should be seen, in wide screen [and in] stereo. . . . And they were showing a damn television print!"

Others wrote in echoing Krause's complaint and anger, claiming that the film they saw on the day of the Dome's 25th anniversary ("Mad World" opened the theater Nov. 7, 1963) was exactly the same as the one shown on television—with huge chunks of scenes lopped off, often at the expense of entire characters.

They were right.

Milt Moritz, vice president of marketing and public relations for Pacific Theaters, acknowledged that the 35-millimeter print used for three of four showings Monday was a studio copy that had been

"panned and scanned," meaning that about 30% of the film's original wide-screen images were sacrificed in transferring them to the nearly square format of the TV screen.

"We never said it was wide screen," Moritz said, when asked why management didn't inform customers about the print before they bought tickets. "We just said it was a 35-millimeter print."

Guests at the Dome's invitational gala showing of "Mad World" on Nov. 3 saw a pristine 35-millimeter wide-screen print that was out on a one-night loan from the UCLA archives, Moritz said. Another wide-screen print was borrowed from the Los Angeles County Museum of Art, but it was in such bad shape, it was pulled after one showing Monday and replaced with the TV print.

"Mad World" is one of 35 films being shown during the Dome's 15-day silver anniversary retrospective and is scheduled to be shown two more times on Nov. 17. Moritz said he is scrambling to find another wide-screen print before those performances. If he can't, he said, a sign will be posted at the Dome box office explaining to customers what \$5 will truly buy.

"We made the effort [to show it in wide screen]," Moritz said. "It's just unfortunate. A lot of these old movies just don't exist the way we'd like to show them."

The "Newsletter" of the International 70 MM Association, no. 1 and no. 2 have been sent to:

The Editor of Films and Filming, London, England.
The Editor of "Fremière", New York, U.S.A.
"Film Review", London, England.
The Editor of the "American Film Magazine", New York, U.S.A.
The Editor of "Image Technology" EKSTS, London, England.
"American Cinematographer", Hollywood, U.S.A.
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The Editor of "cinema", Antwerpen, Belgium.
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Next issue: April 1989 :

70 MM cinemas in Great Britain and France .

About the soundtrack of *Lawrence of Arabia* .

Porgy and Bess, an idea for the next 70 MM restoration !