

70MM

Newsletter

no. 9 - July 1990

PARAMOUNT PICTURES PRESENTS THE GREATEST EPIC OF ALL!

Cecil B. DeMille's The Ten Commandments

Completely Restored To The Original Stereophonic Version.
Presented In Super VistaVision



A PARAMOUNT PICTURE
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A PARAMOUNT COMMUNICATIONS COMPANY



STARTS TODAY

(70MM)
SIX TRACK DIGITAL SOUND PRESENTATION
*WESTWOOD ITEX
Mann Bruin (213) 208-8998
DAILY - 1:30 & 7:30
*MANHATTAN BEACH
Mann 6
(213) 640-1075

*HOLLYWOOD ITEX
Mann Chinese (213) 464-8111 DAILY - 1:30 & 7:30
Validated free parking Sat, Sun and after 5 pm
weekdays, with paid general admission only,
1/2 block south.

*ORANGE
Century Cinedome
(714) 634-2553
*WOODLAND HILLS
GCC Fallbrook 7
(818) 347-6091
*35 mm
DIGITAL SOUND
*70 mm
DIGITAL SOUND

*MISSION VIEJO
Edwards Crown Valley
(714) 364-0120

*NEWPORT BEACH ITEX
Edwards Fashion Island
Cinemas (714) 640-1218

* The success of the restored version of "THE TEN COMMANDMENTS"

* The conditions of the classic 70 mm copies.

* "DICK TRACY" starts with 25 x 70 mm copies and with DIGITAL sound !

WARREN BEATTY creates the best comic strip movie yet.

A gangland drama of wit, grace and unique visual style.

All this and AL PACINO, DUSTIN HOFFMAN and a knockout MADONNA, too.

IT'S GREAT MOVIE MAKING!

- TIME MAGAZINE, Richard Corliss

"TWO THUMBS UP FOR 'DICK TRACY'."

- SISKEL & EBERT

STARTS FRIDAY, JUNE 15th

70MM CINEMA DIGITAL SOUND

- WESTWOOD ITEX
Pack's Crest
474-7866
DAILY 12:00
7:45 1:30 6:45 10:45
FR & SAT
LATE SHOW 1:00
- CENTURY CITY ITEX
AMC Century 14
553-8000
SCREEN 1 DAILY 10:45 1:30
4:45 7:00 10:30
SCREEN 2 DAILY 10:15 12:30
4:00 7:00 9:50
FR & SAT LATE SHOW 12:15
1:00 4:00
1 HOUR FREE PARKING WITH
TICKET PURCHASE
- BEVERLY HILLS ITEX
GCC Beverly Connection
658-5811
SCREEN 1 DAILY 10:00 1:00
4:00 7:00 9:50 ITEX
SCREEN 2 DAILY 11:00 2:00
5:00 8:00 11:00
SCREEN 3 DAILY 12:00 3:00
6:00 9:00
FR & SAT LATE SHOW 12:00
1:00 4:00
FREE 2 1/2 HOURS VALIDATED PARKING
- ARLINGTON HILLS
SoCal's Cinemas
(714) 970-6700 70MM
- ARROYO GRANDE
Festival
(805) 481-7553
- AZUSA
Edwards Azusa Drive-In
(818) 989-0263
- AZUSA 70MM
Edwards Foothill Center
(818) 989-9632
- BAKERSFIELD
AMC Stockdale
(805) 324-6778
- BAKERSFIELD
Edwards East Hill Mall
(805) 872-9976
- BREA
Mann Brea Plaza (714) 529-5329
- ARLINGTON
Van Burn Drive-In
(714) 648-2360
- ATASCADERO
Century
(805) 466-4611
- BANNING
Park Plaza
(714) 849-3277
- BARSTOW
Barstow Station (819) 256-0085
- BUENA PARK
United Artists Movie
(714) 952-4900
DAILY 11:30 2:25
5:10 8:00 10:30
- BURBANK AMC
Burbank 10 (818) 953-9000
CARSON
Sourbyer 8
Drive-In 532-8811
- CHATEAUX
Pack's Winnebago
Drive-In (818) 349-6908
- CHICO
AMC Chico Town Square 10
(714) 580-2400
- CITY OF INDUSTRY
Pack's Vineland Drive-In
(818) 961-9262
- DIAMOND BAR
Kirkman Diamond Bar 8 (714) 580-SHOW
- COMMERCE
Pack's Commercial Theatre
728-8022
- CORONA
Edwards Corona 11
(714) 279-1160
- COSTA MESA
Edwards Cinema
(714) 546-3102
- COSTA MESA 70MM
Edwards South Coast Plaza
(714) 546-2711
- CUCAMONGA
Edwards Rancho Cucamonga
(714) 988-6687
- CULVER CITY
Pack's Studio Drive-In
308-8250
- DIAMOND BAR
Kirkman Diamond Bar 8 (714) 580-SHOW
- GOLETA
Cinema
(805) 967-9447
- HEMET
Holiday
(916) 925-6634
- HIGHLAND PARK
Highland
256-6343
- LANCASTER
Tom Center
(805) 943-2828
- LOMPOC
The Movies
(714) 925-1558
- OLAJ
Playhouse
(805) 646-1011
- PALM DESERT
Tom Center
(818) 322-3456
- PALM SPRINGS
Courtney
(805) 322-3456
- PALMDALE
Palmdale
(805) 274-0204
- PANORAMA CITY
Americana
(818) 823-6441
- POMONA
Meadow Drive-In
628-0511
- REDLANDS
Riviera
(714) 792-4423
- RIDGECREST
Ridgecrest
(818) 446-7771
- SAN BERNARDINO
Family Fun 2
(714) 822-3456
- SAN DIMAS
Canyon
(714) 599-2345
- SANTA BARBARA
Macro 4
(805) 563-3632
- SANTA MARIA
14 West Drive-In
(805) 837-2515
- SAN VALLEY
Sav Drive-In
(805) 526-6824
- SANTA ANA
Edwards Franciscan Plaza
(714) 661-0111 ITEX
- SANTA ANA ODSPO
Edwards Madonna Plaza
(805) 544-3488
- SAN PEDRO
Kirkman Terrace Cinema 8
831-SHOW
- SANTA ANA ITEX
AMC Marketplace
(714) 972-8500 70MM
- SANTA ANA 70MM
Edwards Hudson Center
(714) 662-2208
- SANTA FE SPRINGS
Macro 8
841-7747
- SHERMAN OAKS ITEX
GCC Cinema 70MM
(818) 985-9660 ITEX
- SIMI VALLEY
Macro 8
(805) 583-0711
- STANTON 70MM
Edwards Village Center
(714) 891-9567
- TARZANA
Mann Valley West
(818) 996-1400
- TEMPLE CITY
Edwards Temple
(818) 286-3179
- UPLAND
Edwards Upland 8
(714) 985-3308
- VALENCIA
Mann 10
(818) 256-3068
- VENTURA 70MM
Century 8
(805) 644-5668
- VENTURA
Pack's 101 Drive-In
(805) 644-5585
- VICTORYVILLE
AMC Victor Valley 18
(818) 241-8400
- WEST COVINA
SoCal's Eastland
(818) 338-7333
- WESTMINSTER
Edwards Corona West
(714) 881-3025
- WESTMINSTER
Pack's 19th Hwy 36
Drive-In (714) 891-2880
- WOODLAND HILLS
OGCC Fallbrook 7 ITEX
(818) 347-6091
- TWENTY-NINE PALMS
Smith's Ranch Drive-In
(818) 367-7713
- WESTLAKE
Hesslers Village
(818) 889-2919
- YUCCA VALLEY
Yucca Cinema
(818) 365-7050

70MM

- HOLLYWOOD ITEX
Hollywood Pacific
464-4111
DAILY 12:00 2:45 5:30
8:00 10:45
FR & SAT LATE SHOW 1:00
- UNIVERSAL CITY ITEX
Cinemas Odson
Universal City Cinemas
(818) 508-0508
SCREEN 1 DAILY 12:30 3:00
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FR & SAT LATE SHOW 12:45
3:00 5:30
SCREEN 2 DAILY 1:30 4:00
7:00 9:30
FR & SAT LATE SHOW 12:00
- MONROVIA
Mann Huntington Oaks
(818) 266-0545
- MONTCLAIR
GCC Cinema
(714) 828-3534
- MONTREY PARK
Edwards Monterey Mall
(818) 570-1028
- NEWPORT BEACH
Edwards Lido
(714) 873-8250
- NEWPORT BEACH
Edwards Newport Cinema
(714) 844-0760 70MM
- NORTH HOLLYWOOD
Pack's Lakewood Center
(818) 773-8404
- LAKEWOOD 70MM
Pack's Lakewood Center
(818) 950-9500
- LAKEWOOD
Pack's Lakewood Drive-In
565-5386
- LONG BEACH
AMC Marine Pacific
493-5521
- MARINA DEL REY
Cinemas Odson Marine
Marinaplex Cinemas 827-9508
- MISSION VIEJO
Edwards Crown Valley
(714) 364-0120 70MM
- MONROVIA
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Pack's Ontario 10 (714) 947-1562
- PANORAMA CITY
Americana
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- POMONA
Meadow Drive-In
628-0511
- REDLANDS
Riviera
(714) 792-4423
- RIDGECREST
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- SANTA ANA ODSPO
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- SAN PEDRO
Kirkman Terrace Cinema 8
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AMC Marketplace
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- SANTA ANA 70MM
Edwards Hudson Center
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- SANTA FE SPRINGS
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- SHERMAN OAKS ITEX
GCC Cinema 70MM
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Edwards Village Center
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Edwards Temple
(818) 286-3179
- UPLAND
Edwards Upland 8
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(818) 256-3068
- VENTURA 70MM
Century 8
(805) 644-5668
- VENTURA
Pack's 101 Drive-In
(805) 644-5585
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Edwards Corona West
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Drive-In (714) 891-2880
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OGCC Fallbrook 7 ITEX
(818) 347-6091
- TWENTY-NINE PALMS
Smith's Ranch Drive-In
(818) 367-7713
- WESTLAKE
Hesslers Village
(818) 889-2919
- YUCCA VALLEY
Yucca Cinema
(818) 365-7050

NO PASSES OR DISCOUNT CARDS
ACCEPTED FOR THIS ENGAGEMENT

EXCLUSIVE BIDDING MECHANISM
AVAILABLE AT THESE PARTICIPATING THEATRES

Most of this Newsletter no.9 is dedicated to the success of the re-release of "THE TEN COMMANDMENTS" in 70 MM SUPER VISTAVISION !

More and more studios are restoring and re-releasing classic films, and it is to be hoped that we are at a turning point ! And more and more presentations are in 70 MM.

The latest development is the 70 MM release of "Dick Tracy" with Digital Sound. Now we have to persuade producers to use the new 65 mm cameras for their coming productions. Let us start with STEVEN SPIELBERG : we are going to write him a special letter !

On these two pages a very interesting summary from Michael Hayes, writer of the book "WIDE SCREEN MOVIES" (the 70 mm "Bible"), about the conditions of many old and famous 70 MM films. Thank you, Michael !!

As for the desire of the readers to see 70 mm restorations of some of the films I would like to note:

Oklahoma - this has been restored, and was done so several years ago, by Samuel Goldwyn Jr. It is in 30fps and played in Atlanta, where a new print is still stored. The new advertising was very foolish as it stated "CinemaScope 70mm" instead of Todd-AO. This was not Dolby-ized and carries the original six track sound with Perspecta cues on track six for right, left and rear wall surround location .
South Pacific - this too was restored at the same time as Oklahoma by Goldwyn. As with the western it has not been treated to any new sound techniques and retains the 8 channel audio (6 tracks, Perspecta surround encoding).
Porgy and Bess - the Gershwin Estate has refused to allow this to be screened per demand of the deceased composer. However the master has retained in excellent r condition and a scene, in letterbox and stereo sound, was exhibited on network television here a few days ago as a tribute to the late Sammy Davis Jr. Samuel Goldwyn Jr. has made attempts to secure the film for re-release but the estate executors refuse to make the film available.
It's a Mad, Mad, Mad, Mad, World - the 65mm negative to this was cut and apparently destroyed. Efforts are being made to locate any prints in 70mm in an attempt to restore it, however MGM/UA executives have stated they have no desire or plans to re-issue it even if a complete version can be reconstructed. Stanley Kramer does not have a complete copy and as far as MGM/UA is concerned the version presently available is the only version they consider should be ever seen again!!!!!!
Cheyenne Autumn - Warner Bros. has the original negative in excellent condition and the U.S. home video version is complete with overture but with the intermission fadeout, title INTERMISSION and entr'acte music removed. The studio has one excellent mechanical shape, but badly faded, 70mm print. The home video and TV version is stere
Grand Prix - Turner Entertainment has restored the TV and home video version complete with overture, intermission and entr'acte. They have not only the original negative but three-color IB matrixes in 65mm but the condition is reportedly not good. There is some sound track deterioration noticeable on the video version.
West Side Story - this has been restored and is in re-release in 70mm in the US now. Unfortunately it has been Dolby-ized.
El Cid - This film is reportedly in poor shape and needs considerable work, but it is complete and was re-released several years ago.
Spartacus - Universal has restored this on home video and TV with overture, intermission and exit music but without an entr' acte. The negative is in very good condition and is stored in Atlanta about 1,5 kilometers from my apartment!
Patton - Fox has a very good studio copy in 70mm which was made about 12 years ago and which I have seen. The negative is in an excellent condition.
2001: A Space Odyssey - Dick May at Turner announced sometime ago that the original director's cut was being restored and would be shown on TV. So far this has not occurred. The negative is in fair condition and the TV and home videocassettes have recently been rerecorded in Dolby Stereo, but retaining the full discrete mix.
Zulu - has been restored for TV and home video in stereo here and the original "lazy 8" negative is in good condition.

The Hallelujah Trail - the negative is deteriorating reportedly, but the TV version has been restored and an announced home video release in stereo has not come to pass. Apparently MGM/UA is interested only in maintaining a good 35 mm version.

Cleopatra - this was restored more than 15 years ago and can be exhibited by interested cinemas. The home video version is intact and in stereo, as is the TV version. At least two 70 mm prints are here in Atlanta, but they have already lost their color. The studio may have a good color quality print in store!

Camelot - As of 1975 an excellent print was still available. The home video and TV versions are complete and in stereo.

The Alamo - A lost cause I fear. MGM/UA has just released a new edition on home video in "letterbox" (1.77:1 ratio with titles in 2:1) with stereo sound and now including the overture, intermission (but not the original intermission title card), entr'acte and exit music. The TV version is also in stereo. The video version is from 35 mm, but the soundtrack is from Mike Wayne's 70mm print. Since this was edited by Duke Wayne and the footage apparently destroyed, reconstruction seems very unlikely unless European prints intact can be located. Rather interestingly when this was re-edited it was done so differently for the U.S than Europe and hence the "short version" is longer in the States than in Europe, but they actually have different scenes in them!

Around the World in 80 Days - Warner Bros. now owns this having purchased it from Elizabeth Taylor. It is available in new 70 mm prints intact, in 35 mm intact and in 35 mm in a shortened version. The TV and home video versions are complete and are in stereo. The short 35mm version has been Dolby-ized. This film has played in Atlanta.

Mutiny on the Bounty - Turner Entertainment had this Dolby-ized for TV and it now has no stereophonic effect whatsoever. It sounds good, but it no longer sounds stereo as the tracks were "toed-in" for center only dialogue. The negative has lost much color and may be in horrible shape by now. The film has not been restored with the prologue and epilogue as seen on its world premiere engagement and which was immediately cut thereafter. However when this was exhibited on network television it was shown once, and only once, with the prologue and epilogue and I have a very poor audio cassette of the cut material.

War and Peace - This has just recently been released on home video here. As for the 65mm English language negative, that seems to no longer exist or at least to be "lost".

Tron - Disney still has excellent 70 mm prints of Tron and the TV and home video versions are intact and in stereo.

My fair Lady - CBS. Inc. owns this film and they have maintained the negative. The TV and video versions have the full overture, are in stereo, but are missing the intermission and entr'acte. 70 mm prints can still be booked but these are old and have faded extremely badly.

Raintree County - Turner has restored the TV and home video versions with full stereo sound and the negative reportedly is in good shape.

Those Magnificent Men in Their Flying Machines - Fox probably has an excellent negative but the available prints have faded.

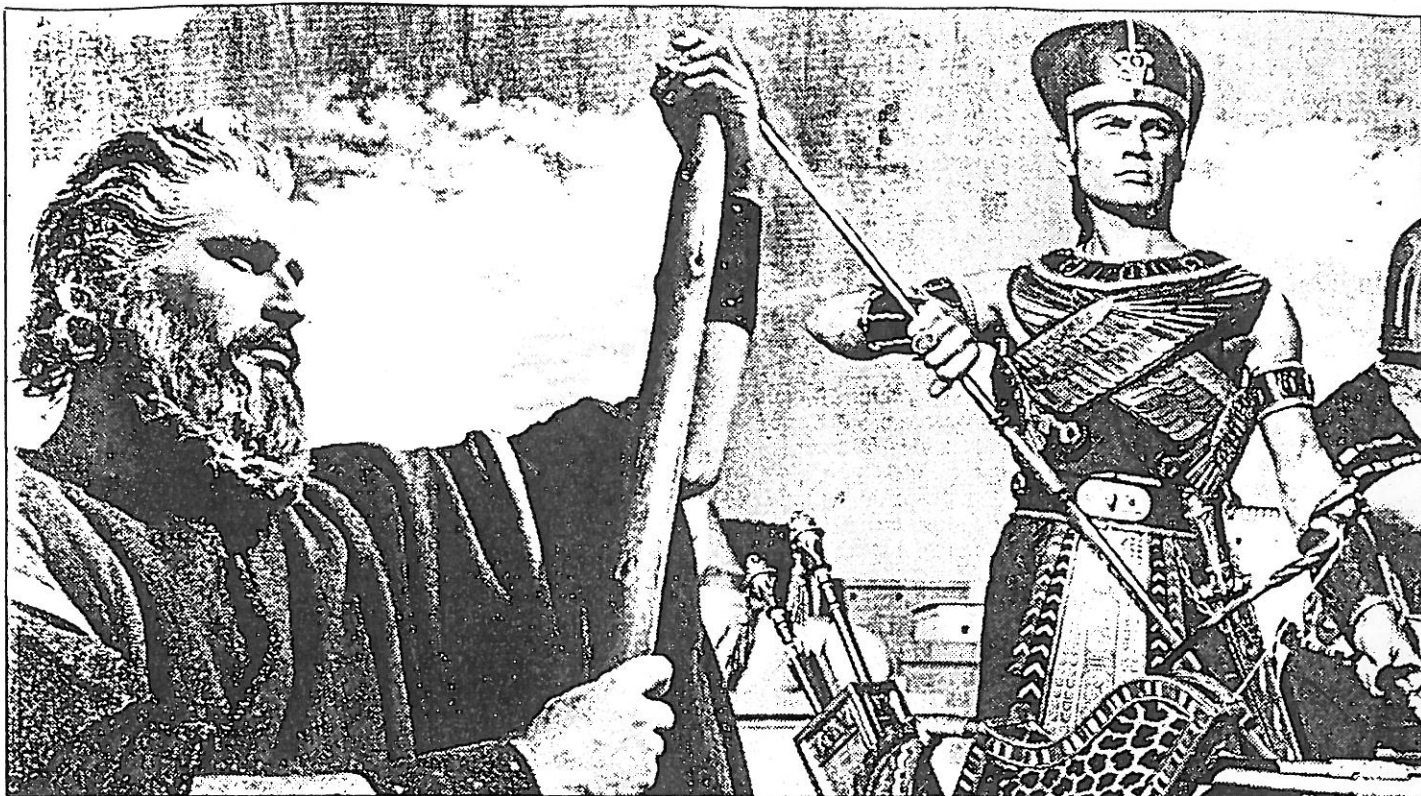
Funny Girl - Columbia has restored the TV and home video versions in stereo, but the 65 mm negative (a blow-up) has most certainly been allowed to deteriorate beyond use. However, a new blow-up, and probably better looking than the original, could be produced easily.

King of Kings, The Greatest Story Ever Told, Can-Can, Doctor Doolittle, Hello Dolly!, all in excellent shape and TV and video versions are intact with stereo sound except some are missing overtures, intermissions, entr'acte and exit music but these tracks are still being maintained. Greatest Story TV version now has the overture and a new video version, which was always complete storywise, is forthcoming. 70 mm prints still exist on all but are old copies. King of Kings and Can-Can have all the lead in and exit music plus intermissions, Hello Dolly has exit music but is missing intermission/entr'acte. That is the TV and home video versions, of course the masters are complete.

Regarding SHINE UP UNCLE as of now the producer still intends to use the Arri 765 camera, however such a decision will depend on the financing and the film may actually end up going to cable TV directly and not even be shown in cinemas! I will keep you aware of this situation as it comes to pass or if it doesn't.

31 May 1990.

Michael Hayes.



Heading the cast of "The Ten Commandments" were Charlton Heston, left, as Moses and Yul Brynner as Ramses II.

Value in the Vault

■ **Entertainment:** Re-releasing classic films such as 'The Ten Commandments' can generate solid profit. So more studios are doing it.

By ALAN CITRON
TIMES STAFF WRITER

With virtually no publicity budget, an ancient script and a star whose career peaked more than 30 years ago, the recent Paramount Pictures release hardly had the makings of a hit.

So it was almost tantamount to the Red Sea parting when Cecil B. DeMille's "The Ten Commandments" drew epic-sized audiences to the Cinerama Dome in Hollywood last week, performing so well that it was quickly booked into eight more Southern California theaters.

In that brief interval, it ascended into the pantheon of classic films, including "Lawrence of Arabia" and "Gone With the Wind," that are capable of generating cash and cachet for their owners long after their initial release. Those who champion Hollywood film preservation say motion picture executives are just starting to comprehend the full value of such movies.

"People around the world have discovered that their holdings are not dead storage but are in fact capital assets," said Robert Rosen, director of the UCLA Film and Television Archive. "So preservation is no longer an esoteric process. We're at a turning point in which the industry is realizing the economic value of putting those beautiful films back up on the screen."

While classic films have always been revenue producers, in the past they earned their keep mostly through television and revival house showings. Now those same films can generate big profits in video, pay-per-view cable television and other



Anne Baxter, left, played Nefretiri to Heston's Moses.

markets, especially when they are given high-visibility theatrical send-offs.

And while a "Ten Commandments" will never reap the huge profits of a "Batman," the financial risks are also infinitely smaller.

The restored "Lawrence of Arabia," which received reams of favorable publicity upon its theatrical re-release last year, earned about \$2 million in profit for Columbia Pictures. Alfred Hitchcock's "Rear Window" brought \$12 million in revenue to MCA/Universal Pictures. And "Bambi," the 47-year-old Walt Disney Co. feature, had the highest profit margin of any film in 1988.

The full impact from those windfalls can be seen all over town as Hollywood indulges in something akin to preservation mania. While there has always been restoration work—Columbia, for instance, has a 15-year-old film preservation program—studios

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panies

hesitant about major releases because of costs. Now it is allowable.

several weeks alone, Pictures announced king steps to preserve its entire library in with the planned re-whole crop of its properties. Warner d with news that 26 of were scheduled for And a group of top cluding Martin Scors-Lucas, Woody Allen Spielberg, have formed d the Film Foundation o raise \$30 million on re preservation work. It will be that Holly-onor its past while any potential profit

stry has mourned the stantial amount of the re-1960, and they are everything they can in e future," said Jeffrey analyst for the brovell, Weedon & Co. in s. "But I'm sure it's rmarily by econom-

laver, film curator at Angeles County Muse- estimates that there are lder films capable of espectably large theat- ces. And UCLA's Rods that the bulk of 's important movies lved for the cost of lget feature. Columbia ,000 restoring "Law- Arabia," considered a t. But experts say some can be done for as 000.

r studios will not dis- lval value of their li- l even securities ana- track the industry at it is virtually impos- rmine a library's worth the complex licensing under which they op- re's just no set rule," C. Marsh of Bateman ll Richards Inc. in Los

are some prime indica- es accounted for nearly isney's theatrical film ast year, bringing in million. MGM/UA Com- s Corp.'s library of 1,000 Artists films is consid- est asset. The library is e heart of a lawsuit ; the \$1.2-billion sale of to Pathe Communica- In that case, producer imaldi says he stands to ch as \$500,000 a year staples as "Last Tango e deal is allowed to

Disney has long been recognized as the master at breathing new life into old films. It is legendary for its skill at marketing such warhorses as "Bambi" and "Jungle Book" for periodic theatrical re-release. The studio's latest project, three years in the making, is the restoration of "Fantasia," timed to coincide with its 50th anniversary in October.

Richard Cook, president of distribution, said the key is treating reissues as new films. "In each case, we certainly make sure our [advertising] campaign is fresh," Cook said. "We don't just go back into the cupboard and dust something off. . . . Plus, you need a fabulous piece of product that doesn't age. . . . There will always be an audience for great entertainment."

And a profit to be made. "Bambi," which cost \$2 million in 1942, grossed \$39 million in 1988 alone, and has generated \$100.3 million in domestic release.

If Disney is the king of animation reissues, however, it is Ted Turner who is credited with doing the best job of mining Hollywood's live-action past. His \$1.3-billion purchase of the MGM library and subsequent deals for the use of films from other studios provided him with a rich source of movies for his cable channels and helped pave the way for today's preservation activities.

Once bitterly criticized for colorizing classic films, Turner is now widely credited with helping to save those films—since they had to be restored before they could be colorized.

Two of his all-time classics, "Gone With the Wind" and "The Wizard of Oz," got red-carpet treatment last year in recognition of their 50th anniversaries. Both were re-released theatrically and on home video, and both proved to be as golden as the jeweled city of Oz.

"Gone With the Wind," which cost \$350,000 to restore and promote, generated a \$7-million profit, with 220,000 copies of the videocassette being sold. "Wizard of Oz," was an even larger success, netting the company \$10 million and selling 3 million videocassettes.

Roger Mayer, president of Turner Entertainment Co., said anniversaries make for perfect marketing campaign tie-ins. With that in mind, the company is already preparing for next year's 50th anniversaries of "Citizen Kane" and the first "Tom and Jerry" cartoon.

"When those things occur and there is a reason to restore something, we have the means necessary to do it," Mayer said. "We're spending \$1.5 million to \$2 million a year, not counting special projects. That's the ordinary, routine cost of keeping a library in good shape."

There has always been some market for Hollywood's older films, even in the days when they were mostly shown in some crudely edited form on television or played for the benefit of film buffs on college campuses and in revival houses. What touched off the most recent spate of theatrical revivals was the 1981 restoration and re-release of Abel Gance's "Napoleon."

The silent 1927 masterpiece earned rave reviews and generated big business at special engagements that featured a live orchestra performing a new score for it. Encouraged by "Napoleon's" success, UCLA restored and re-released "Becky Sharp," the first color film. The re-release of other cleaned-up classics, such as "Intolerance" and "Lost Horizon," soon followed.

Not all have proven successful. The 1955 version of "Oklahoma!" and the 1954 version of "A Star Is Born" received lukewarm receptions from contemporary audiences. But the lessons learned from those re-releases have helped studios better plan their strategies.

Hollywood executives say "down times," such as the relatively quiet period before big-budget summer releases, are ideal for revivals. Studios have also learned that they can often get by on little marketing outlay, since the films attract a lot of press attention. Especially likely to generate enthusiasm is a restored film with added footage.

The cost of restoring films varies greatly. Some prints are basically dusted off and given remastered sound tracks, while others require tedious frame-by-frame reconstruction.

In the case of "Ten Commandments," Paramount's selling point was a totally restored 70-millimeter Super VistaVision print with six-track stereo. The studio played the 1956 classic, which had not been seen in its original state for more than 20 years, at various theaters around the country before putting together a splashy Los Angeles premiere at the Cinerama Dome. The venerable Charlton Heston, who played Moses, signed autographs at the premiere.

Paramount executives said they were stunned by the reaction to the film. "We sold out every seat in the Cinerama Dome, which is beyond belief," said Executive Vice President and General Sales Manager Jeff Blake. "It was as hot a ticket as there was in the city."

Milton Moritz, vice president of advertising and public relations for Pacific Theatres, confirmed that "Ten Commandments" was a major success, with more than 300 people being turned away at the door the

day of its final showing. The film grossed about \$40,000 during its four-day run at the 1,000-seat theater and is expected to take in much more in wider release.

Equally surprising was the strong showing of Paramount's "Funny Face," a 1957 Stanley Donen film. Scheduled for a special one-week engagement at the AMC Century City 14 Theatres, it lasted three. Among those pressing for admission to a sold-out show one recent weekend night was actress Shirley MacLaine. "We started it off in a smaller theater, then moved it to a bigger one," said Jeff Agnone, the manager. "The week it opened, it was our fourth-biggest picture. We're presenting this to our film buyer as a case for running more classic films."

Paramount won't discuss costs, but the studio has clearly made a significant commitment to future preservation projects by erecting a 40,000-square-foot Archive Building on its Hollywood lot. The state-of-the-art facility will house everything from "Queen Elizabeth," the 1912 film that launched Paramount, to popular television shows such as "Cheers."

Running the show for Paramount is Michael Schlesinger, formerly of MGM/UA. Schlesinger said Paramount selected its initial batch of re-releases by polling managers of classic movie houses. Future premieres of restored films will also be held at major theaters, he added.

"You have to counter the natural instinct of, 'Oh, that's on TV,'" he said. "What we are selling is the theatrical experience. Movies were meant to be seen in theaters."

Repertory theaters, which flourished in the pre-video years, may be among the biggest beneficiaries of those plans. Schlesinger said there are still 50 to 60 "prime" repertory houses in operation nationwide, all starved for pristine-quality prints.

Gary Meyer, executive vice president of the Landmark Theatre Corp., which owns 88 first-run and repertory theaters, including the Nuart in West Los Angeles and the Rialto in South Pasadena, said restoration efforts could lead to a resurgence in classic film houses. His company holds periodic classic film festivals at its first-run theaters and is working on getting restored versions of the Preston Sturges movies.

Meyer sees a bright future for such films. "Every time somebody goes to see a 'Manchurian Candidate,' a 'Ten Commandments' or a 'Funny Face' with a fine print—the way it was made to be seen—they come out excited, knowing this is the way to see those movies," Meyer said. "And those same people wind up becoming the audiences for the reissues that follow."



Charlton Heston as Moses, above; right, relaxing at home.

CRITIC AT LARGE

Heston Revisits 'Ten Commandments'

By CHARLES CHAMPLIN
TIMES ARTS EDITOR

Once, after being introduced at a large dinner party in San Diego, Charlton Heston announced that later on he would part the waters of the swimming pool. It was a bittersweet acknowledgement that of all the historic figures he has played—among them Andrew Jackson, Buffalo Bill, William Clark of Lewis & Clark, John the Baptist, Cardinal Richelieu, General Chinese Gordon and Michelangelo—Heston is most indissolubly associated with his portrayal of Moses parting the Red Sea in Cecil B. DeMille's 1956 epic, "The Ten Commandments."

The landmark film with its cast of thousands opens a short run today, in a restored cut that will be shown in 70mm format at the Cinerama Dome through Monday and in 35mm at the Crest (where it is scheduled to run through May 24).

Everyone, says Heston, has always reminded him that they've seen "The Ten Commandments" on television and often they add that they've taped it. "But I stop and think that by now there are

two generations who haven't seen the picture on the screen it was made to be seen on. And the picture they've seen has also had the edges cut off to fit on the small screen."

Heston himself will see "The Ten Commandments" for the first time in years at the Cinerama Dome. He can't wait, even if it entails two more generations of jokes about his parting of the Red Sea.

The actor recalled the making of the

■ REVISITING AN EPIC

Kevin Thomas reviews "The Ten Commandments," re-released in 70-millimeter, in Special Screenings. P 6

film in an interview Tuesday at his hilltop house in the Santa Monica Mountains. Just 30 when shooting began, he had come West from Broadway and live television with a five-picture commitment from producer Hal Wallis. Wallis dealt one of the commitments to Paramount for "The Greatest Show on Earth," Heston's first association with DeMille and, because of the long shooting schedule, another two commitments

to DeMille for "Ten Commandments."

"With the exception of two months on location in Egypt we shot the film on the Paramount lot, on what is now a parking lot." There was a vast sky cyclorama, used in many a Western, and a rugged environment that had been used in an earlier Heston film, "The Naked Jungle."

"There were 14 film elements in the parting of the Red Sea sequence," Heston says. Some of them, including the chariots and the throngs rushing through the gap in the waters, shot in Egypt, the rest on the lot.

The location work was done first. DeMille's people had built an enormous set in Europe. As Heston recalls, "The only one that might have been comparable was the one Sam Bronston had built for '55 Days at Peking.' He built most of Peking and didn't use all of it, at that. But DeMille had that double row of Sphinxes, some of them 120 feet high and the row must have been a quarter of a mile long."

The Egyptian government urged DeMille to leave the set standing and promised to make a museum of it. "But

KIRK MCKOY / Los Angeles Times

HESTON

Continued from P6

DeMille took it down. He knew that there would be 17 Italian film companies using the location the week after we left, and who knows, he may have been right."

Yul Brynner flew in for one day's shooting, interrupting his run in "The King and I." Doubles were used for other principals, who did not appear in close-ups until shooting resumed at the studio.

"Egypt was essentially a second-unit shoot, which is usually done concurrently with the main shoot, or later. But this was DeMille's own second unit." When it was finished, DeMille shut down the production for several weeks while he edited the footage together and blocked out specifically what he needed to do at the studio."

"In the meantime," says Heston, "I went off to Universal and did another picture, 'The Private War of Major Benson,' on a fairly brisk schedule."

DeMille, says Heston, "was courteously formal, very pleasant, although he could be a holy terror with AD's [assistant directors] and prop men. He arrived each morning at the set in suit and tie,

although jacket and tie would be gone and the sleeves rolled up by midmorning. He was famous for his jodhpurs and puttees out on location, but," Heston says, "he explained to me that he just wasn't as young as he had been, and wanted the support for his legs."

It drove DeMille crazy when performers were late to a shot. "But he couldn't rebuke them. It wasn't done; there was a scene to be photographed. Instead he would rebuke—not scream, it was icily done—wardrobe or makeup. If Anne Baxter was late, he would say to the makeup people, 'Do you realize that you've delayed Miss Baxter for 20 minutes. Don't you realize how important this scene is to her, and to the picture?' But Anne, of course, knew who was really being rebuked."

On the other hand, DeMille was remarkably kind and courteous to his extras, explaining scenes to them in great detail. "And if he had some big production scenes, he would try to schedule them between Thanksgiving and Christmas, so there would be a kind of Christmas bonus for the extras."

Adds Heston, "He used to say he'd made 73 films and one flop. That was a film called 'Four Frightened People' (1934) with Herbert Marshall and Claudette

Colbert. He said that when it was released, there were five frightened people."

Heston occasionally saw DeMille socially. "But I always called him Mr. DeMille. Yul rather daringly called him C.B., and he didn't seem to object. But for the most part the only people who called him C.B. were people like his cutter and his cameraman, who'd been with him forever."

Three of the great directors he worked with had remarkably different approaches, Heston says.

DeMille, who had come out of the silent era, was especially obsessed with the images. "He knew exactly how he wanted you to say the lines, and he told you," says Heston. "But he worked endlessly over the composition." William Wyler, for whom Heston was to do "Ben Hur" three years later, was legendary for the many takes he demanded. "It was not usually quite as many as legend says. But there would be seven or eight. DeMille would sometimes go with one take, but that was after he had rehearsed meticulously. George Stevens might only do three or four takes, but he did an usual number of set-ups, enormous coverage.

"DeMille was a highly efficient director."

SPECIAL SCREENINGS

DeMille's Re-Released 'Commandments' — Better Than Ever

By KEVIN THOMAS
TIMES STAFF WRITER

Paramount follows its successful reissue of "Funny Face" with Cecil B. DeMille's 1956 "The Ten Commandments," which opens today at the Cinerama Dome in 70mm Super VistaVision and six-track stereo and at the Crest in a fresh print with 35mm Dolby stereo. The movie is introduced by DeMille, who says that its theme is whether mankind is "to be ruled by God's law or the whims of a dictator."

DeMille's film is the last classic Hollywood spectacle made by a silent-era pioneer with deep Victorian sensibilities. (Many of the film's scenes have the look of Sir Lawrence Alma-Tadema paintings.) DeMille was never less than entertaining, and here he is stirring; critic Andrew Sarris has called DeMille "the last American director who enjoyed telling a story for its own sake."

Charlton Heston has endured parting-the-Red Sea jokes for 35 years, but his Moses is a great

heroic portrayal in which his physical presence is more than matched with an eloquent passion and conviction. He had, too, a worthy adversary in Yul Brynner's exotic, muscular Rameses. (Anne Baxter's Nefretiri is another matter: her heavy vamping could have used the light touch Claudette Colbert brought to Poppaea in DeMille's "The Sign of the Cross.")

In addition to the famous Red Sea sequence, the set pieces include the Exodus itself, the building of a monumental treasure city, the worship of the Golden Calf orgy and Moses receiving the Commandments on Mt. Sinai. Yet in a film with a cast of 25,000—the roster runs from Herb Alpert to H.B. Warner, star of DeMille's "The King of Kings"—it's surprising to realize how much of the film is chamber drama, all of it theatrical and much of it quite moving.

"The Ten Commandments" plays at the Cinerama Dome through Monday and at the Crest through May 24, where it may be held over if the audience warrants.

GENERAL AUDIENCES
All Ages Admitted

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Dolby Stereo—Richard Gere/Julia Roberts
PRETTY WOMAN (R)
12:30 • 3:00 • 5:25 • 7:55 • 10:25

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THE GUARDIAN (R) 3:45 • 8:15
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For members we have enclosed in this Newsletter a folder (in the Dutch language) from the CASINO Cinema in DEN BOSCH, The Netherlands, that started again with 70 mm screenings, as an example what a cinema can do to promote 70 mm film !



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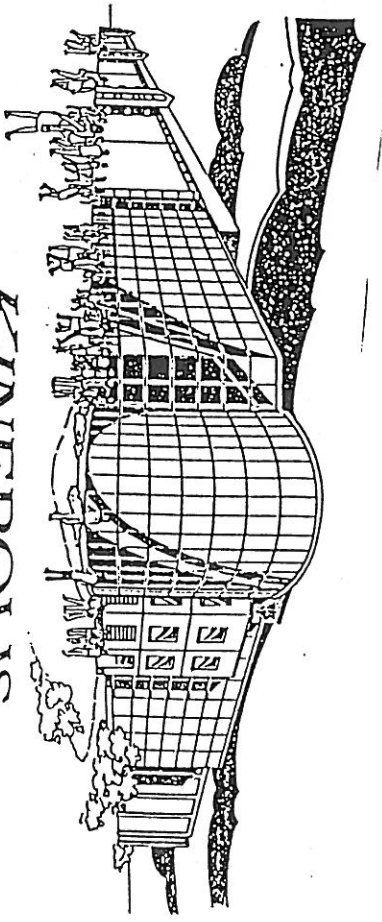
**Cecil B. DeMille's
The Ten Commandments**

PARAMOUNT PICTURE

THE ORIGINAL

APRIL 1956

THE ORIGINAL

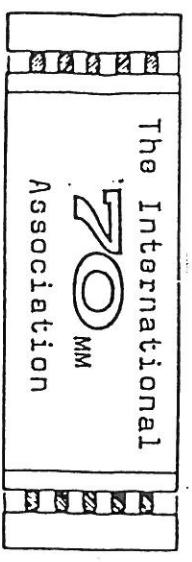


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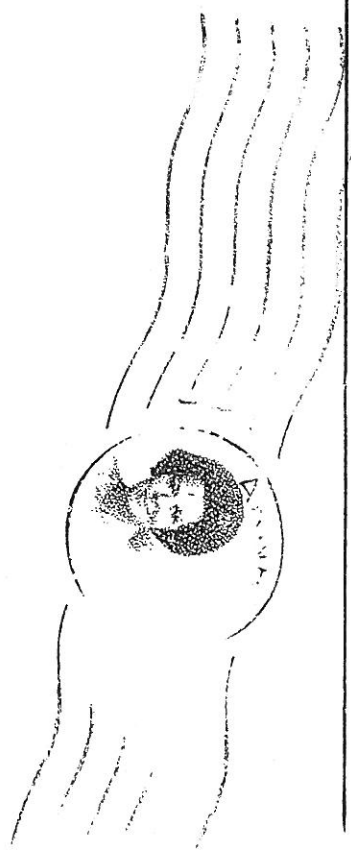
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