MORE THAN ANY FILMMAKER IN THE HISTORY OF THE MEDIUM, CECIL B. DEMILLE MASTERED THE ART OF THE SPECTACLE. DEMILLE’S GRANDDAUGHTER, CECILIA, AND WRITER HISTORIAN MARK VIEIRA SHARE BREATHTAKING IMAGES AND PERSONAL STORIES

CECILIA: I WAS SO CRAZY ABOUT HIM THAT I PAID ATTENTION TO WHAT HE WAS DOING AND WHAT HESAID AT HOME HE WAS A STORYTELLER HE'S VERY QUIET AT HOME THE WOMEN RAN HIS LIFE AND HE DID REDUCE TOLD HIM HE WAS POINTED IT WAS WONDERFUL HE WAS A FAMILY MAN BUT HE LOVES TO TELL STORIES HISTORY ANYTHING

MARK: HE FELT A RESPONSIBILITY TO HIS AUDIENCE HE FELT HE HAD A MESSAGE TO CONVEY BUT ALSO HE FELT THAT HE WAS GOING TO DO IT THE WAY HE WANTED TO DO IT AND NOT BE MESSED WITH BUT HE ALSO LET THE PEOPLE WORKING FOR HIM HAVE FREEDOM

WHEN HE MADE A FILM HE HIRED THE BEST ARTIST SHE COULD FIND FROM ALL OVER THE WORLD HE DIDN'T TELL THEM WHAT TO DO OR WHAT TO PAINT OR HOW TO CRAFT AN IDEA HE WANTED TO HEAR FROM THEM AND HE WOULD GIVE THEM THE SCRIPT AND TELL US ART DEPARTMENT OR HIS PRODUCTION DESIGNER AND GO AND THEY WOULD COME BACK WITH PAINTINGS THAT WOULD COMPLETELY INFLUENCE HOW HE SHOT A SCENE DEMILLE LEFT WOMEN HE LOVED WORKING WITH WOMEN AND OF COURSE SHE LIKED MEN TOO FOR THAT DAY AND AGE HE HIRED MORE WOMEN THAN ANYBODY ANY BUCKETS WITH HIS CUTTER FOR EVERY FILM HE EVER MADE I THINK SINCE THE FOURTH FILM HE MADE SHE WAS 97 WHEN SHE DID THE 10 COMMANDMENTS AND HIS WRITERS WERE WOMEN HE JUST LIKED WORKING WITH THEM

GRANDFATHER HAD A GREAT SENSE OF HISTORY WEATHER DIRECTORS AND PRODUCERS JUST LEFT THERE ARE THINGS AT THE STUDIO GRANDFATHER TOOK THEM HOME IN THE STUDIO DESTROYED THAT STUFF I MEAN THEY WERE TAKING BEAUTIFUL WORKS OF ART PAINTINGS AND WHITEWASHING THEM SO THEY COULD USE THE $.25 WHITE BOARD AGAIN GRANDFATHER TOOK ALL THESE THINGS HOME WHEN HE DIED WE HAD ABOUT 40,000 PIECES OF MOTION PICTURE ARTS FIRST I HAVE ALL THESE THINGS THAT I'VE NEVER BEEN SEEN AND THEIR MAGNIFICENT THE ARTWORK THE PHOTOGRAPHS THE STORIES ARE WONDERFUL AND IT'S IT'S A WAY IN WHICH TO LOOK AT TO MAIL THROUGH THE EYES OF HOW HE SAW ART AND HOW HE SAW HIS FACE BUT NO ONE IN MOTION PICTURE HISTORY HAS BEEN MORE IMPORTANT TO FILM THAN DEMILLE

IT'S TOO BAD THERE ISN'T A TREASURE TROVE OF EVERY MAJOR FILM PERSONALITY IN HOLLYWOOD BUT THIS IS UNIQUE THIS IS A UNIQUE COLLECTION AND IT'S GENESIS IN ITS EXECUTION AND IT'S PRESERVATION AND IN WHAT SHE'S DOING TO KEEP CIRCULATING AND SHARING WITH EDUCATIONAL INSTITUTIONS THE PUBLIC FILM STUDENTS IT'S GREAT SO THIS DOESN'T HAPPEN EVER

THE RESISTANCE THAT HE GOT FROM OTHER FILMMAKERS ESPECIALLY FROM THE HEADS OF THE STUDIOS ALMOST TO KIND OF JEALOUSY KIND OF TERRITORIAL RESISTANCE TO HIM AND HOW HE WORKED WITH IT WITH HUMOR WITH GRACE AND WITH A CERTAIN AMOUNT OF STRATEGY AND GOT AROUND IT AND MADE THE FILMS THE WAY HE WANTED THEM TO BE MADE HE WAS VINDICATED WHEN THE FILMS WERE SUPER SUCCESSFUL

BETWEEN THE TRUTH AND MENTION PRINT THE LEGEND WELL WHAT'S BEEN WRITTEN ABOUT DEMILLE THAT THE AUTHOR MARK BELL SAID JOHN DE ALL SAID 95% WHAT IS BEEN WRITTEN ABOUT THE MAIL IS SIMPLY UNTRUE IF YOU READ THIS BOOK WE DON'T MAKE ANYTHING UP WE JUST DO QUOTES FROM PEOPLE ALONG THE WAY ACTORS AND CREW PEOPLELIKE EDDIE ROBINSON WHO IS BLACKLISTED AND DEMILLE AND EDDIE ROBINSON AND HIS BIOGRAPHY SAID THERE WAS NEVER A MORE DECENT OR MORE HONORABLE MAN THAT LIVED IN HOLLYWOOD THEN CECIL B DEMILLE

IT HAS TO BE THE TRUTH I DON'T CARE IF IT'S COVERED WITH WARTS OR IF IT'S NICE BUT IT HAS TO BE THE TRUTH WE BECAME FRIENDS INSTANTLY AND HE FOUND OUT HOW MANY UNTRUTHS THERE WERE BECAUSE I MADE THEM DIG AND THAT'S THIS BOOK EVERYTHING IN THIS BOOK IS CORRECT

I THINK HE WOULD'VE LIKED THE BOOK VERY MUCH AND I HAD THAT IN MIND AND EVERY SINGLE PAGE WOULD HE LIKE THIS BOOK AND IF I THOUGHT HE WOULDN'T AND IT DIDN'T GET IN THERE