



How the West was Won

Widescreen Weekend 2012

Supported by



THE DAVID LEAN
FOUNDATION

The Widescreen Weekend is a celebration of all that is extraordinary in large format film. Today, cinemas everywhere are awash with 3D movies, the latest phase of over 100 years of experimentation in trying to recreate the way we see the real world via images on a screen. But from the first years of filmmaking, different gauges of film were used to try to make the best possible quality of images, including film stocks up to 65mm wide (see Kevin Brownlow's talk). Large film formats recorded more information in finer detail so that when projected, they would look closer to "the real thing". Cinerama, the ultra-wide format created sixty years ago this year, took this principle ever further, and used three 35mm film strips to gather a huge quantity of information and create a sharp, finely detailed image. This was then projected onto a 146° curved screen that filled people's field of vision and immersed the audience in their film experience.

In the 1950s, with televisions in most homes, the cinema industries searched for new ways of making cinema an exciting place to be and to bring people out from their homes. Widescreen processes developed rapidly and each film studio had its own technology; 20th Century Fox had CinemaScope and insisted that all its films were shot in that format. But the greatest of all remained Cinerama.

Since it opened in 1983 the National Media Museum has celebrated the excellence and excitement of large format cinema through the super-high quality images of IMAX. The Museum's Pictureville Cinema is equipped with 70mm projection equipment, and is one of three cinemas in the world (the only one outside North America) that is capable of replicating the full Cinerama experience. There is therefore no better place, and no better time, to experience the splendour of large format cinema than Bradford International Film Festival's Widescreen Weekend.

Please allow 10 minutes for introductions before all films in Widescreen Weekend. Intermissions are 15 minutes.

The 70mm version (right) of *Ben Hur*, with far more image information than the 35mm version.



SAMSARA



We wish to express our sincere gratitude to the individuals listed below, each of whom has contributed generously to our 'Cinerama is 60' campaign. This year's special edition of Widescreen Weekend would not have been possible without them.

- | | |
|-----------------------------|-----------------------|
| Brian Allsopp, UK | Tom March, USA |
| Francis Barbier, France | Bob Moorley, UK |
| Hugh Biggins, UK | Anders Olsson, Sweden |
| Malcolm Clarke, UK | Emily Petherick, UK |
| Peter Den Haan, Netherlands | Paul Rayton, USA |
| Dennis Furbush, USA | Rose Reeve, UK |
| Richard Greenhalgh, USA | Gareth Rickards, UK |
| Brian Guckian, Eire | Roger Rook, UK |
| Michael Hall, UK | James Slater, UK |
| Colin Hobson, UK | Keith Swadkins, UK |
| Andrew King, UK | Mike Taylor, UK |
| Ramon Lamarca, Spain | Eric White, Australia |
| Ian Larsen, UK | |

Special Thanks

We are particularly grateful to Anna Greenhalgh for her support of this year's Widescreen Weekend. Her generous donation in memory of her husband Richard, one of the great widescreen aficionados and long-standing supporter and attendee of the Widescreen Weekend, means that we are able to celebrate his beloved Cinerama in the style it deserves. We will all remember Richard during this year's Widescreen Weekend, and the great contribution he made towards its success.



Richard Greenhalgh

CINERAMA'S RUSSIAN ADVENTURE

Friday 27 April Pictureville

Dirs. Boris Dolin, Vasily Kafanian, Roman Karmen, Solomon Kogan USA/USSR 1966 122mins plus intermission (U) Digital
Voice: Bing Crosby

Originally shot on Kinopanorama cameras and released in 1966 in the States as a 3-strip Cinerama print, most venues played it in 70mm. The only prints we have found are badly faded to pink, and so here we screen a digitally recreated print, projected onto our curved screen. Filmed entirely in the Soviet Union, the scenes of Russia cover the sights of the Bolshoi Ballet, the Moscow State Circus, a cross-country troika race, the hunt for a ferocious wild boar and riding the logs down the Tisza River. With Bing Crosby's narration, this became part of an attempt to exchange films and culture between the United States and the USSR in the depths of the Cold War. A unique film.



THE WINDJAMMER VOYAGE: A CINEMIRACLE ADVENTURE

Friday 27 April Pictureville

Dir. David Strohmaier USA 2012 56 mins
Lasse Kolstad, Barbra Karine "Kari" Christensen, Kaare Terland, Alf Bjerke

This new documentary features never before seen, rare home movies taken during the production of the Cinemiracle film *Windjammer*, and behind the scenes photos of the voyage. Made in Norway and Australia last year, the film features crew and cadets, who share their incredible stories, the filming, and what happened to them in the years that followed. *Windjammer* was hugely successful in 1958-60 almost all over the world. Largely unseen since the original release, the "lost" film about a Norwegian school ship has undergone a digital remastering process.



THIS IS CINERAMA

Friday 27 April Pictureville

Dirs. Merian C. Cooper, Michael Todd, Fred Rickey USA 1952
120mins plus intermission (U) Cinerama

This is Cinerama attracts devotees and the curious alike, not least writer Bill Bryson who described the experience in *Notes from a Small Island* as "amongst the most enjoyable three hours of my life". Showing on three projectors, the film still offers a giddy, white-knuckle ride, and is about as fun a piece of Americana as you are ever likely to see. This is the original Cinerama feature which launched the widescreen era, here presented in a recently struck print in the original three-strip format, with seven-track stereo sound. There is no story, merely a variety of 'attractions': the famous rollercoaster ride is followed by a series of musical and travelogue episodes culminating in an aerial tour of America. More than a technological curio, it's also a document of its era.

Film source: National Media Museum



CINERAMA UPDATE

Saturday 28 April Pictureville

A chance to see some of the first Cinerama film shot for 50 years. Dave Strohmaier and Randy Gitsch, great supporters of the Widescreen Weekend and champions of Cinerama, will bring us up to date with what has been happening in the world of Cinerama over the last twelve months. And what a year it has been, in the lead up to this year's 60th anniversary. The Cinerama camera had been out on the road again, and shooting at 26 frames per second...

HOW THE WEST WAS WON

Friday 27 April Pictureville

Dirs. Henry Hathaway, John Ford, George Marshall USA 1962
162 mins plus intermission (PG) Cinerama
Carroll Baker, Lee J. Cobb, Henry Fonda, Carolyn Jones, et al.

Though there may be recent DVD and Blu-ray releases, we bring from the vaults a vintage print in Technicolor from 1962, and with new elements added. This makes it the longest version we have ever screened. Bringing together three of the best Hollywood western directors, *How the West Was Won* tells the story of a pioneering family from the 1830s to the Civil War. A remarkable cast of the Hollywood greats brings the mythic West to life and celebrates the wonders of the United States. The panoramic scenes across the three panels and the full curved screen are spectacular. The only way to see the film.

Film source: National Media Museum

+ THE CAST REMEMBERS: video recollections of making the film



CINERAMA'S SOUTH SEAS ADVENTURE

Saturday 28 April Pictureville

Dirs. Charles Dudley, Richard Goldstone, Francis D Lyon, Walter Thompson, Basil Wrangell USA 1958 120 mins plus intermission (U) Cinerama
Diane Beardmore, Marlene Lizzio, Tommy Zhan

A first screening at the Widescreen Weekend for a film depicting one of Cinerama's furthest journeys. Taking audiences of the 1950s to the other side of the world, the fifth of the classic Cinerama travelogues uses fictional elements to carry the narrative forward. As the Cinerama publicity of 1958 put it: "Cinerama takes you on a South Seas Adventure to tropical islands set like sparkling jewels in dreamy cerulean waters. Thrill to the lure of sun-browned, luscious maidens and a paradise of coconut palms, coral strand and blue lagoons... Stepping stones in the vast expanse of far-away seas, they promise romance, adventure, excitement — an irresistible blend of fascinating people and exotic places."

Film source: John Mitchell



RYAN'S DAUGHTER

Saturday 28 April Pictureville

Dir. David Lean UK 1970 206 mins (15) 70mm
Robert Mitchum, Sarah Miles, John Mills, Christopher Jones

Director David Lean, one of the greatest portrayers of landscape in the movies, follows the grand tradition of Cinerama, and with *Ryan's Daughter* the love of location was to the fore. Lean's Oscar-laden 'intimate epic' received a mixed reception on its original release, but is currently undergoing re-appraisal. On the west coast of Ireland, World War I seems far away: Recently married to the village schoolmaster, Rosy Ryan Shaughnessy is attracted to a young English officer. One stormy night some Irish revolutionaries are expecting a shipment of guns but are betrayed. The stunning scenery, filmed with 65mm film stock, created a magnificent backdrop to this sublimely told love story.

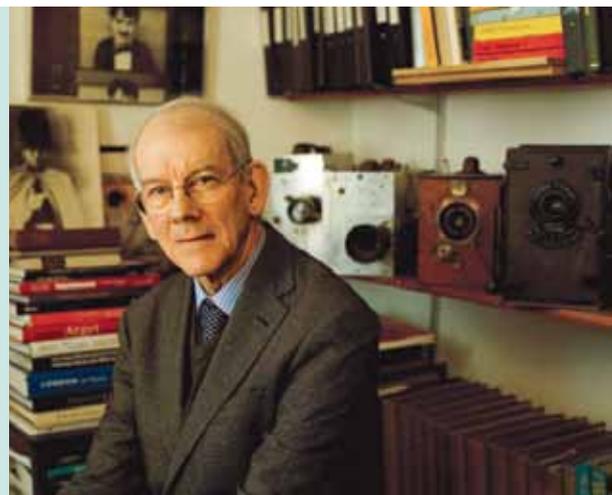
Film source: Swedish Film Institute



KEVIN BROWNLOW: FROM BIOGRAPH TO FOX GRANDEUR, THE BIRTH OF WIDESCREEN

Sunday 29 April Pictureville

We are delighted to welcome film director and historian Kevin Brownlow. While Mr. Brownlow is a director of some renown with *It Happened Here* and *Winstanley* to his credit, it is probably his lifelong fascination with Abel Gance's thwarted 1927 extravaganza *Napoleon* for which he is best known. Having collected every element of this film he could find in every available format, in the 1980s Kevin gave the world a reconstructed version of this remarkable lost film. Among many innovative techniques, Gance's original *Napoleon* foreshadowed Cinerama with an extraordinary multi-projector triptych sequence at its climax. In this special presentation Kevin will explain the wide-ranging techniques of widescreen cinema, from the first silent films to the early talkies.



THE WONDERFUL WORLD OF THE BROTHERS GRIMM

Saturday 28 April Pictureville

Dirs. George Pal, Henry Levin USA 1962
135 mins plus intermission (U) Cinerama
Laurence Harvey, Karlheinz Böhm, Claire Bloom, Russ Tamblyn

A Widescreen Weekend premiere of the classic 3-strip Cinerama spectacular. Based on the lives of the Brothers Grimm, and with three sequences from their tales *The Dancing Princess*, *The Cobbler and the Elves* and *The Singing Bone*, this is an all-singing, all-dancing film for all the family with invisible cloaks, dragons, elves and evil knights. Following his work on *The Time Machine* and *Tom Thumb*, director George Pal brings magic to the fairy tale sequences. Shot with the Cinerama camera, the composition can only be appreciated on our deeply curved Cinerama screen.

We hope to welcome camera operator Dieter Gäbler.
Film source: John Mitchell



AROUND THE WORLD IN EIGHTY DAYS

Sunday 29 April Pictureville

Dir. Michael Anderson USA 1956
178 mins plus intermission (U) 35mm
David Niven, Cantinflas, Robert Newton, Shirley Maclaine

Producer Michael Todd was a key part of the Cinerama team but became increasingly frustrated with the travelogue form and the restriction of only using specialist venues. Looking for a more cost effective process, Michael teamed up with the American Optical Company, and a new widescreen system was born. Oklahoma!, the first film made in Todd-AO, was an instant hit. This second film was derived from Todd and Orson Welles' stage production of *Around the World in 80 Days* and, like *Cinerama*, it travels all the locations the of world in presenting a comedy spectacular. We will screen this IB Technicolor 35mm print with magnetic sound on our huge curved screen.

Film source: Patrick Stanbury

CINERAMA! CINERAMA!

Sunday 29 April Pictureville

For one year only, our much-loved 'Cineramacana' event is renamed for the 60th anniversary of Cinerama! We will present treats and surprises from the world of widescreen cinema with clips, short documentaries and those special touches that make Sunday morning at the Widescreen Weekend so special. Don't sleep in!



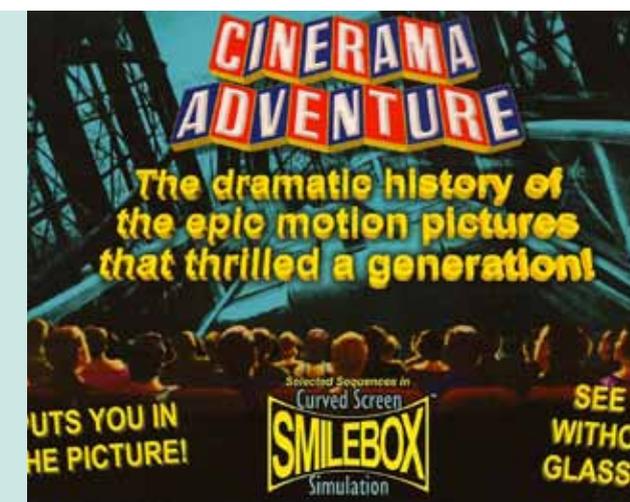
CINERAMA ADVENTURE

Sunday 29 April Pictureville

Dir. David Strohmaier USA 2001 100 mins (adv U) 35mm
Documentary with Debbie Reynolds, Carroll Baker, Eli Wallach, Russ Tamblyn

A labour of love and dedication, Dave Strohmaier's documentary tells the extraordinary story of Cinerama through the eyes of those involved in developing the process. From inventor Fred Waller's development of a multi-screen flight simulator system, to Cinerama's finest achievement *How the West Was Won*, this is a fine tribute to one of cinema's greatest technical achievements. Complete with newly re-printed elements and fascinating interviews with those who starred in and made these classic films, *Cinerama Adventure* is a must for all those who have ever seen and wondered at the magnificence of Cinerama.

Introduction by Dave Strohmaier
Film source: Dave Strohmaier



Widescreen Weekend 2012

UK PREMIERE

SAMSARA

Sunday 29 April Pictureville

Dir. Ron Fricke USA 2011

102 mins (adv 12A) Digital

Documentary

See page 24 for details



THE STAR CHAMBER

Monday 30 April Pictureville

Dir. Peter Hyams USA 1983 109 mins (15) 70mm

Michael Douglas, Hal Holbrook, Yaphet Kotto, Sharon Gless

The opening film in this Michael Douglas double-bill of 70mm prints is a classic conspiracy thriller from widescreen maestro director Peter Hyams. Douglas is a young idealistic judge who is becoming frustrated at the impotence of the law, which lets criminals go free on technicalities. When the experienced Judge Caulfield shows him an alternative, he reluctantly joins the secret Star Chamber, where judges pass sentence outside of the law. Tense and entertaining, this early morning screening is a great way to start the day.

Film source: 20th Century Fox

BLACK RAIN

+ THE DOT AND THE LINE (p.93)

Monday 30 April Pictureville

Dir. Ridley Scott USA 1989 125 mins (18) 70mm

Michael Douglas, Andy Garcia, Ken Takakura, Kate Capshaw

Black Rain is a classic Ridley Scott thriller, all the better in this 70mm print. When New York cop Nick Conklin and his partner Charlie Vincent arrest Yakuza gang member Sato, they are tasked with escorting him back to Japan. On arriving Sato escapes, and it's a matter of honour that Nick re-capture him rather than leave it to the Japanese police. As they attempt to track Sato down they sink deeper into the Yakuza scene, and learn that though breaking the rules New York-style is one way of getting the job done, Japan has different rules.

Film source: Paramount

