

National Media Museum

Widescreen Weekend
26 - 28 April 2013

National Media Museum
Bradford, West Yorkshire, BD1 1NQ
Box Office 0844 856 3797
www.nationalmediamuseum.org.uk
www.bradfordfilmfestival.org.uk

**19th Bradford
International Film Festival**

11 - 21 April 2013 in partnership with 

www.bradfordfilmfestival.org.uk



19th Bradford International Film Festival

Widescreen Weekend is part of Bradford International Film Festival and is kindly supported by:

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INTRODUCTION

The last two years have seen a significant shift in the way most of us now watch films, with the widespread switchover from viewing conventional film prints to digital ones. Continued steps to improve presentation standards from 2K to 4K mirror the efforts which were made to heighten visual quality during the 1950s, when 70mm became the recognised hallmark of excellence, compared to the normality of 35mm film across cinemas the world over.

However, the widescreen aesthetic remains and recent digital prints of West Side Story (2K) and Lawrence of Arabia (4K) formatted in their correct aspect ratio, allow both new – as well as older - generations of film fans – to enjoy them afresh in startling colour and clarity.

Pictureville Cinema at the National Media Museum is one of the last few remaining venues where cinema goers can enjoy the whole gamut of presentation standards. The 60th anniversary of 20th Century Fox's cinematographic process CinemaScope – which has remained to this day (albeit now as Panavision) – is just one of the celebrations we're hosting this year. Our programme features How To Marry A Millionaire in 35mm, The Guns of Navarone in digital 4K and The Longest Day screening from a 70mm print, so all three technologies can be experienced and compared, whilst showcasing the format everyone came to know quite simply as "Scope".

The Hollywood musical returns with two glorious 70mm road show prints and Cinerama is back too with the first three-panel film made in fifty years. Fascinating introductions to put all films in perspective, a strong war movie slant, a world premiere, a mini-celebration of the Oscar® winning DP70 (the Rolls Royce of film projectors) and a historical 150th anniversary are all here to behold.

The Widescreen Weekend is just that: big, grand and all encompassing. It celebrates why audiences want to see movies, immersing and encapsulating you all in a multi-formatted, surround sound extravaganza you will be hard pushed to find anywhere else on earth.

Sit back, relax and enjoy!

Duncan McGregor



Tickets

Tickets for individual screenings and events can be purchased from the National Media Museum Box Office (open 10am-9pm during the festival), on the phone 0844 856 3797 (8.30am-8.30pm) or via the festival website www.bradfordfilmfestival.org.uk

For details of how to book a widescreen weekend pass and a booking form, please see the festival website www.bradfordfilmfestival.org.uk

WIDESCREEN WEEKEND TICKETS AND PASSES

Widescreen Weekend Pass £90/£70*
Premium Films £10/£8*
Standard Films £7.50/£5.50*
Presentations £4/£3*

*Concessions available to those under 15, over 60, anyone receiving disability benefits, income support or Job Seekers' Allowance, students in possession of an NUS card, and Passport to Leisure card holders.

All programme information is correct at the time of going to print. Please check www.bradfordfilmfestival.org.uk for updates.

Widescreen Features

THE LONGEST DAY

Friday 26 April Pictureville

Dir. Andrew Marton, Ken Annakin, Bernhard Wicki USA 1962 169mins + intermission (PG)
b/w Original format: CinemaScope Projection format: 70mm flat screen
John Wayne, Robert Mitchum, Richard Todd, Henry Fonda, Rod Steiger, Robert Ryan

A rare 70mm screening of *The Longest Day*, an epic Hollywood production with an all star cast. The 6 June 1944 is seen from several viewpoints - British, American and French - as the events of the Normandy landings unfold. Beautifully shot in black and white CinemaScope, *The Longest Day* was awarded the Oscar for Best Cinematography in 1962, but was up against *Lawrence of Arabia* for Best Film.

The film will be introduced by Professor Sir Christopher Frayling, Film Historian, British Educationalist and Writer.

Film Source: 20th Century Fox/NMeM Archive

Standard Price

THE GREAT ESCAPE

Friday 26 April Pictureville

Dir. John Sturges USA 1963 172 mins (PG) Original format: Panavision Projection format: 4K digital flat screen
Steve McQueen, James Garner, Richard Attenborough

Shot in anamorphic Panavision, this should have been a 70mm production, but now we are able to screen a 4K version that will show it at its brilliant best. This is based on the true story of a group of allied soldiers who regularly attempt escape so are placed in an 'escape proof' camp - but that's just the sort of challenge they want. An all star cast creates magic with action director Sturges at the helm and, of course, Steve McQueen at his most glorious, with motorbike and classic stunts.

The film will be introduced by Cinema Retro editors-in-chief Lee Pfeiffer and Dave Worrall

Film Source: Park Circus

Standard Price

WIDESCREEN WEEKEND RECEPTION

Friday 26 April Kodak Gallery

Please join us for the annual Widescreen Weekend reception. This is your chance to meet other festival delegates and catch up over a drink.

Free to pass holders, £3 for non pass holders.

Tickets can be purchased on the door.

THE SOUND OF MUSIC

Friday 26 April Pictureville

Dir. Robert Wise USA 1965 174 mins + intermission (U) Original format: Todd-AO Projection format: 70mm curved screen
Julie Andrews, Christopher Plummer, Eleanor Parker

'Grossly underrated.' - Geoff Andrew, Time Out
The most popular musical ever made? Certainly, *The Sound of Music* is second only to *Gone with the Wind* as the most seen movie, and it was released nearly 30 years later. In the year of its release it was a phenomenon, running continuously in some cinemas for over a year. There were regular news items of people competing for the most times one person had watched it, and this was before video. Today it is a cult, for its campness, joyous celebration and solidly great tunes. Yet it is also a classic piece of Hollywood filmmaking by one of the masters, Robert Wise. It's a great romantic story told with great skill and dramatic flair that builds to a magnificent climax. In this recent 70mm print of the film that defined Julie Andrews as a star, there is everything from fantastic scenery, family saga, a great love story, the great war-time enemy and an escape plot all based, loosely, on Maria von Trapp's memoirs - this is bravura Hollywood filmmaking at its best.

The film will be introduced by film critic Wolfram Hannemann

Film Source: 20th Century Fox

Premium Price

Widescreen Features



Widescreen Features

REMNANTS

WORLD PREMIERE
Saturday 27 April Pictureville
Dir. Grant Wakefield UK 2013 36 mins (U) 2K Digital flat screen

In one of the longest cultural developments in history, from 3800 to 1000 BC the Neolithic peoples of Northern Europe constructed thousands of complex stone monuments. Their reasons for doing so remain largely a mystery to this day.

Utilising highly stylized, motion controlled timelapse photography, Remnants captures the essence and austere beauty of their amazing 'Megalithic' constructions, suggests and reveals their purposes, and poses a question to our current culture. History has proven repeatedly that no civilisation can last indefinitely. Will we share the same fate?

Shot in 4K resolution over the course of four years throughout the UK and Ireland, Remnants is set only to an original score by veteran Tangerine Dream member Thorsten Quaeschning and presented in a pristine 2K widescreen digital print.

The film will be introduced by the director, Grant Wakefield.
Film Source: Arts Alliance Media / Alex Hibbitt

Presentation Price

DIGITAL RESTORATION PRESENTATION + Q & A
SEVEN WONDERS OF THE WORLD
Saturday 27 April Pictureville
Presented by Dave Strohmaier and Randy Gitsch USA 45 mins (U)

Returning Widescreen Weekend guests Dave Strohmaier and Randy Gitsch preview on the curved screen some finished sequences from their ongoing digital restoration work taking place on Seven Wonders of the World (Cinerama -1956). Starting with the story behind the film's halting production, its marketing and public reception, the guys will reveal some new restoration techniques being developed and implemented on the picture's severely damaged original negative, so far the most challenging of all five of their re-mastered Cinerama/Cinemiracle efforts to date. From the original negative cutting to the disemboweling of this material for a derivative, educational, 16mm version in the 1960s, many examples of the picture's accumulated damage and their now applied, state-of-the-art digital fixes will be covered. And the first-time need to re-assemble the entire film, in order to accommodate the special "managed scanning" that is now used, will be revealed. Q & A will follow the presentation.

Film source: Cinerama Inc. & John Sittig

Presentation Price



CINERAMA HOLIDAY

EUROPEAN PREMIERE
Saturday 27 April Pictureville
Dir. Robert L Bendick, Phillipe De Lacy USA 1955 129 mins + intermission (U)
Original format: 3-strip Cinerama Projection format: 2K Digital curved screen
John Marsh, Betty Marsh, Fred Troller, Beatrice Troller

Cinerama Holiday, second of the original, 3-panel Cinerama travelogues, crisscrosses two travel adventures of the "Cinerama camera accompanied" whirlwind vacations of two real-life, married couples. Fred and Beatrice Troller from Zurich, begin their panoramic tour of America, driving a scooter into Las Vegas and catching a casino floorshow. Meanwhile, John and Betty Marsh leave their Kansas City home for a flight to Switzerland where John gets to ride a speeding bobsled, just one of the film's visually immersive "thrill" sequences, accentuated by the three-camera/curved-view format.

Everything from San Francisco cable cars, to a New Orleans jazz club, entrances the Swiss. While skiing the Alps, to the gaiety of the Parisian Lido, amazes the Americans. Fine music is plentiful and cineramic vistas from planes, trains and automobiles are fascinating. Newly digitally remastered from its original camera negatives, Cinerama Holiday again shines bright, a panorama that is breathtakingly colourful and sparkingly clear to hear.

The film will be introduced by Randy Gitsch, film archivist/producer.

This is the European Premiere of the 2012 digital re-master.

Film source: Cinerama Inc. and John Sittig
Thanks to Cinerama aficionado Tom March

Standard Price



Widescreen Features

IN THE PICTURE + PRESENTATION

EUROPEAN PREMIERE
Saturday 27 April Pictureville

Dir. David Strohmaier USA 2012 30 mins (U) 3-Strip Cinerama curved screen
Stanley Livingstone, Paula Drake, Elizabeth Dominguez

Taking its inspiration from Cinerama Holiday, a young couple visiting from out-of-town is led on a guided tour of Los Angeles and its environs, by a familiar resident and self-confessed child actor (Stanley Livingstone) and his wife (Paula Drake), all captured by the panoramic, triple-lensed Cinerama camera.

Some popular and some not so well known sights of the city shine in this urban travelogue lark, including the Griffith Observatory, Angel's Flight funicular railway and a sailboat cruise from San Pedro, culminating in the evening's highlight, a visit to the landmark Cinerama Dome theatre in Hollywood where the tour leader meets his one-time co-star, Debbie Reynolds. This is the first film shot in the 3-panel Cinerama system in 50 years. Film critic Leonard Maltin commented, "IN THE PICTURE makes perfect use of the Cinerama process."

Film source: David Strohmaier & Cinerama Inc.

+ THE LAST DAYS OF CINERAMA

EUROPEAN PREMIERE
Produced, edited and directed by Mike Celestino and Robert Garren
USA 2012 25 mins (U) Original format: HD Video Projection format: Blu-Ray
Matt Brewbaker, Lance Fisher ASC, Douglas H. Knapp

An affectionate look at the making of In The Picture, which is a celebration of the revival (and an examination of the demise) of the first major widescreen film process, as well as a behind-the-scenes documentary, detailing the making of the first 3-strip Cinerama film in 50 years.

Film source: What Happens Next Productions / Mike Celestino & Robert Garren

Premium Price



Widescreen Features

HELLO DOLLY!

Saturday 27 April Pictureville

Dir. Gene Kelly USA 1969 129 mins + intermission (U)
Original format: Todd-AO Projection format: 70mm curved screen
Barbra Streisand, Walter Matthau, Michael Crawford, Louis Armstrong

The last Todd-AO musical was only Streisand's second film but it catapulted her to superstardom. With set pieces that hark back to the golden years of the musical, no surprise given Gene Kelly at the helm, and a collection of award-winning songs, this is the last great musical. Set in the 1890s, it stars Streisand as a shop girl, Dolly Levi, trying to find a match made in heaven for her miserly, millionaire boss, Walter Matthau. Beautiful 65mm photography from veteran Harry Stradling.

This film will be introduced by film critic Wolfram Hannemann

Film source: 20th Century Fox

Premium Price

Widescreen Features

CINERAMACANA (TBC)

Sunday 28 April Pictureville

One of the most popular events of the Widescreen Weekend and a great way to wake up on a Sunday morning, Cineramacana will have the projection team attempt the impossible by handling most film formats known to man and sequencing them all for a trip through the wonders of widescreen cinema on both Pictureville's flat and curved screens. We'll unearth hidden treasures, recognise all those Widescreen Masters who are no longer with us and include some of your rare archive film footage. And then there's just time for the traditional photograph on stage of all the delegates.

Make sure you awaken bright and early!

Presentation Price

THE WONDERFUL WORLD OF THE BROTHERS GRIMM

Sunday 28 April Pictureville

Dirs. George Pal, Henry Levin USA 1962 135 mins plus intermission (U) 3-strip Cinerama curved screen

Laurence Harvey, Karlheinz Böhm, Claire Bloom, Russ Tamblyn, Buddy Hackett

Returning for a second Cinerama outing after receiving multiple plaudits last year – this is a great way to showcase the world's first commercially viable wide screen system. Experience the grandeur, majesty and pure fantasy of the Brothers Grimm and their tales in the world's only known, surviving 3-panel print. 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, this is an experience not to be missed on Pictureville's huge, deeply curved Cinerama screen featuring 7 track surround sound.

An original 50 year old print which still looks glorious and has maintained its beautiful Technicolor status, though the first 20 minutes have suffered from shrinkage which we hope will not affect the performance.

The film will be introduced by Duncan McGregor, Widescreen Weekend Programmer

Film source: John Mitchell / NMEm Archive
Premium Price

Widescreen Features

HOW TO MARRY A MILLIONAIRE

Sunday 28 April Pictureville

Dir. Jean Negulesco USA 1953 95 mins (U) Original Format: CinemaScope Projection format: 35mm flat screen
Marilyn Monroe, Betty Grable, Lauren Bacall

How to Marry a Millionaire was produced at the same time as *The Robe* and was actually released in the UK first, being the first CinemaScope film to be seen in Britain. For the festival we are delighted to be able to present a new 35mm print from a 4K master. This great comedy centres on three New York models living in an exclusive apartment. Frustrated by dates with low-income men, they set out to find millionaires who will treat them with the generosity and luxury they deserve.

The film will be introduced by Tony Sloman who had first-hand experience of working with director Jean Negulesco.

Film source: 20th Century Fox

Standard Price



Widescreen Features

THE GUNS OF NAVARONE

Sunday 28 April Pictureville
Dir. J Lee Thompson GB/USA 1961 158 mins (PG) Original format: CinemaScope
Projection format: 4K digital flat screen
David Niven, Gregory Peck, Anthony Quinn, Irene Papas

American blacklisted screenwriter, Carl Foreman, found his way to the UK to escape the hearings and find work. He quickly started work writing and producing some epic films, not least of which is this fictional World War II adventure. With two powerful German guns based on the island of Navarone, the Nazis control the eastern Mediterranean. The island is almost impregnable but needs to be taken. A team of six Allied and Greek soldiers try and destroy the guns. The antiwar message is Foreman's drive in this classic adventure that gave David Niven one of his finest roles. It will never look better than in this 4K digital restoration.

The film will be introduced by author Brian Hannan who has just written two books *The Making of the Guns of Navarone* and *The Making of Lawrence of Arabia*. This evening's screening will be preceded by book signings of both titles in Pictureville Bar at 7.00pm.

Film source: Park Circus

Standard Price



Widescreen Features

Gettysburg

Monday 29 April Pictureville
Dir. Ronald F Maxwell USA 1993 Part 1: 136 mins Part 2: 118 mins (PG) Original format: 35mm 1.85:1 Projection format: 70mm flat screen
Martin Sheen, Tom Berenger, Jeff Daniels

Screening twenty years after the film's initial release and the 150th anniversary of the actual struggle, this is a rare outing for this extraordinary Turner production. Released in 70mm, this is an original UK print. The greatest and most bloody battle of the American Civil War is captured magnificently in Ronald Maxwell's epic film. The strength of the film is the battle sequences that are awesomely reconstructed and shot with a clarity that brings understanding to the complexities of 19th Century warfare. With great performances from a largely unrecognisable bearded cast, the large screen 70mm images give an overwhelming sense of history unfolding, dividing families as well as a country.

The film will be introduced by author and film historian Sheldon Hall

Film source: Park Circus / NMeM Archive

Premium Price



Widescreen Weekend Staff and Thanks

WIDESCREEN WEEKEND STAFF

Widescreen Weekend Consultants Bill Lawrence, Duncan McGregor
Festival Producer Fozia Bano
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Film Sales Executive Jennifer Hall
Film Festival Assistant Rebecca Hill
Directors, Bradford International Film Festival Tom Vincent, Neil Young
Director, BAF Deb Singleton
NMeM Projection Team: Duncan McGregor (Projection Team Manager),
Tony Cutts, Roger Brown, John Cahill, Dave Chambers, Symon Culpan,
Allan Foster, Tom Perkins, Andrew Walker, Jennifer Weston-Beyer
Film Transport Coordinator Jennifer Weston-Beyer
Visitor Experience Coordinator Sarah Jarvis
Film Bookings Assistant Gillian Reid
Senior Marketing Executive Sophie Cann
Marketing Executive Shona Stevens
Press Officers Phil Oates, Clare Wilford
Head of Development Rob Shaw
Senior Development Executives Jodie Marsh, Daphne Mayer
Web Producer Peter Edwards
Senior Web Content Coordinator Emma Thom
Web Developer Jaspal Sahota
Audience Development & Volunteer Coordinator Mandy Tennant
Visitor Experience Operations Manager North Jim Lowe
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New Media Developer Emma Shaw
Technical Consultant Andy Atkinson
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Festival Identity: Designed by Joanna Houghton
Animated Trailer by Scott Lockhart

THANKS TO:

Brian Allsopp, Baroliant Press, Kevin Barrett, Schawn Belston,
Luke Belway (Hollywood Classics), Professor Sir Christopher Frayling,
Randy Gitsch, Sheldon Hall, Brian Hannan, Wolfram Hannemann,
Thomas Hauerslev (in70mm.com), John Hayes, Alex Hibbitt (Arts Alliance Media),
Richard Huhndorf (Warner Bros), David Jones, Pete Johnson, Tom March, Joe Nunes
(20th Century Fox), Louise Pearson (Warner Bros) Lee Pfeiffer (Cinema Retro), Howard
Rust Estate, John Sittig (Cinerama Inc), Jim Slater (Cinema Technology),
Tony Sloman, Dave Strohmaier, Melanie Tebb (Hollywood Classics),
Nick Varley (Park Circus), Grant Wakefield, John Wallace, Dave Worrall (Cinema Retro).

Widescreen Weekend Diary 2013

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

Friday 26 April

10:00	The Longest Day (169mins + intermission)	Pictureville	04
2:30	The Great Escape (172mins)	Pictureville	04
5:35	Widescreen Reception (100mins)	Kodak Gallery	05
7:30	The Sound of Music (174mins + intermission)	Pictureville	05

Saturday 27 April

10:00	Remnants (36mins)	Pictureville	06
11:00	Seven Wonders Presentation + Q&A (45mins)	Pictureville	06
1:30	Cinerama Holiday (129mins + intermission)	Pictureville	07
5:00	In the Picture + Presentation (90mins)	Pictureville	08
7:45	Hello Dolly (129mins + intermission)	Pictureville	09

Sunday 28 April

10:00	Cineramacana (120mins)	Pictureville	10
1:30	The Wonderful World of the Brothers Grimm (135mins + intermission)	Pictureville	10
4:45	How to Marry a Millionaire (95mins)	Pictureville	11
7:00	Brian Hannan: Book Signing	Pictureville	12
7:45	The Guns of Navarone (158mins)	Pictureville	12

Monday 29 April

10:00	Gettysburg Part One (136mins)	Pictureville	13
1:30	Gettysburg Part Two (118mins)	Pictureville	13

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