

National
Media
Museum

WIDESCREEN WEEKEND

10-13 APRIL 2014

20TH BRADFORD
INTERNATIONAL FILM FESTIVAL

IN PARTNERSHIP WITH



NATIONAL MEDIA MUSEUM
Bradford BDI INQ
Box Office 0844 856 3797
www.nationalmediamuseum.org.uk
www.bradfordfilmfestival.org.uk





Widescreen Weekend is part of
Bradford International Film Festival
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WIDESCREEN WEEKEND

INTRODUCTION

In 1954 the movie industry was facing fierce competition from television, and investing heavily in offering the best possible experience in the cinema. Quality counted, and that year a new widescreen process was launched. The words "Paramount proudly presents the first picture in VistaVision" appeared on screen and the letter V came flying towards the audience, creating a startling 3D effect. And with this introduction yet another widescreen process was presented to the public, the third in as many years. Each was designed to ensure that the only place you could witness vivid, exciting, detailed imagery, was in cinemas.

Hollywood had to strive continually in the 1950s to offer something which could not be rivalled in the home. Television had started gaining a foothold in American homes from 1948 and just like today – with large screen HD TVs, home cinema and uncompressed audio – the battle between the two media was intense.

The first film to promote single lens Cinerama, projecting from a large format 70mm print – *It's A Mad, Mad, Mad, Mad World* – will be the culmination of this year's Widescreen Weekend, and will demonstrate how ultra sharp images, made on large-scale film productions and presented to audiences in a unique, theatrical way as "road shows", set a new high in movie going standards.

Once again Widescreen Weekend plays host to a myriad of spectacular large formats and includes films from the 50s, 60s, 70s, 80s, 90s and 2010s. These include 35mm (*For A Few Dollars More*), 70mm (*Big Trouble in Little China*), Cinerama (*Search For Paradise*), Digital 2K (*White Christmas*) and the current gold-standard, higher resolution 4K (*The Way We Were*). Our Pictureville cinema's facilities are unique, and we employ both its flat and curved screens to maintain presentation standards for widescreen cinema.

It's this commitment to showing so many different formats at their best that ensures the continued success of Widescreen Weekend, the biggest and best of all wide gauge film festivals around the globe.

Prepare to be amazed!

Duncan McGregor
Programmer, Widescreen Weekend

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 website www.bradfordfilmfestival.org.uk

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

WIDESCREEN WEEKEND TICKETS AND PASSES*

Widescreen Weekend
Weekend Pass **£99/£79**
Standard films **£7.50/£5.50**
Premium films **£10/£8**
Presentations and talks **£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 time of going to print. Please check www.bradfordfilmfestival.org.uk for updates.



WHITE CHRISTMAS (U)

Dir: Michael Curtiz USA 1954 120mins Original Format 35mm Horizontal VistaVision, Projection Format DCP 2K 1.85:1 Flat Screen

Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen

Film Source: Park Circus

Thursday 10 April, 17.30, Pictureville, Standard Price
60th Anniversary Screening

A real crowd-pleaser packed full of Irving Berlin songs and stunning VistaVision images, *White Christmas* became a runaway success on its way to the top of the 1954 box office. Don't even worry about the plot, as this film is a pure vehicle for song and dance. The songs, to use a well-worn American description, are schmaltzy but audiences have loved them. *White Christmas*, still rated in many charts as the most popular recording of all time, is in a class of its own but *Sisters* and *Snow* are also memorable. The whole ensemble is handled by maestro Michael Curtiz who directed well over 150 films in his career, amongst them such treasures as *Casablanca* and *Yankee Doodle Dandy*.

The film will be introduced by film historian, Tony Sloman (Widescreen Weekend Academy)



THE BIG BLUE (15)

Dir: Luc Besson France/USA/Italy 1988 132mins (original theatrical cut) Original Format 35mm CinemaScope Anamorphic 2.35:1, Projection Format 70mm 2.20:1 Flat Screen

Jean Reno, Jean-Marc Barr, Rosanna Arquette, Paul Shenar

Film source: NMeM Archive

Thursday 10 April, 20.10, Pictureville, Standard Price

Two of the best 'free' divers in the world, who can dive to incredible depths without the aid of breathing apparatus are set to compete against each other at the world championships. The arrival of Rosanna Arquette as Enzo's love interest begins to cause complications and a fighting spirit between the two divers develops, with tragic consequences. Eric Serra's extraordinary score adds a dream like ambience to the proceedings, and the interplay between Reno and Barr is mesmerising. Reno steals nearly every scene he's in, and the 70mm format amplifies his screen presence. Barr should not however, be underestimated, as his sensitive portrayal of a man – who at times acts more like a dolphin than a human being – is captivating.

The film will be introduced by Jen Skinner – film education officer



SEVEN WONDERS OF THE WORLD (U)

EUROPEAN PREMIERE OF THE 2014 DIGITAL RE-MASTER

Dirs. Tay Garnett, Paul Mantz, Andrew Marton, Ted Tetzlaff USA 1956 121mins + intermission

Original format 3-strip Cinerama, Projection format 2K Digital curved screen

Lowell Thomas, with appearances by His Holiness Pope Pius XII, Butera, Sherif Hussein

Film source: Cinerama Inc., John Sittig and Tom March

Friday 11 April, 10.05, Pictureville, Premium Price

From the majesty of natural wonders like the Grand Canyon or Victoria Falls, to the awesomeness of those man-made, like Hoover Dam or the Parthenon, these luscious visuals in Cinerama are breathtaking. After a short 1:33:1 format prologue, in which he identifies the original seven wonders, host and producer Lowell Thomas then beckons you to join him in a far flung adventure. The screen opens wide to reveal three panels of crystal clear picture and rich stereophonic sound as you fly along beside him and his Cinerama crew. Thanks to Hollywood stunt pilot Paul Mantz flying the "Cinerama Clipper" and to Thomas having spent "40 years of his life wonder-hunting", the picture is fabulous, exotic and sometimes strange.

The film will be introduced by the director of the restoration, David Strohmaier (Widescreen Weekend Academy). Thanks to Image Trends of Austin, Texas



FORTRESS OF PEACE: DIGITALLY RESTORING 70mm PRINTS FOR THE CURVED SCREEN

Presented by Dave Strohmaier and Randy Gitsch 60mins

Film source: Cinerama Inc., David Strohmaier and Tom March

Friday 11 April, 13.00, Pictureville, Presentation Price

Dave and Randy – both long-standing members of the Widescreen Weekend Academy – will discuss their attempts to digitally restore 70mm prints and the problems they encounter when doing so. These guys are keen to secure a future for both classic films and other recognised titles, so future audiences can continue to enjoy a wide range of widescreen films from the past. They have just completed the restoration of *Fortress of Peace*, a spectacular action packed short about Swiss military manoeuvres in the Alps from 1964, filmed in MCS-70 Super Panorama. The film, which received an Oscar nomination for Best Short, will be screened in its entirety – along with additional titles which have received digital preservation attention – on Pictureville's deeply curved screen.



THE 2014 BKSTS / NATIONAL MEDIA MUSEUM STUDENT WIDESCREEN FILM OF THE YEAR

Friday 11 April, 15.00, Pictureville, Standard Price, 90mins

Based at Pinewood Studios, The British Kinematograph Sound and Television Society (BKSTS) is a long established professional body working within the moving image industries, whose membership has included the likes of Alfred Hitchcock and Richard Attenborough. It has been involved with liaising with and the accreditation of higher education courses in film making and media production from its very earliest days. This event showcases short films by emerging filmmaking talent working with the widescreen aesthetic. As a contrast to the repertoire of classic films from the past, this event presents a shortlist of widescreen shorts recently produced in UK film schools associated with the BKSTS. It will show them where they should be seen, on the big screen, and conclude with a presentation to the winning filmmaker.

The screening is introduced by Mark Trompeteler from the BKSTS



**National
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BIG TROUBLE IN LITTLE CHINA (PG)

Dir: John Carpenter USA 1986 99mins Original Format 35mm Panavision Anamorphic 2.35:1, Projection Format 70mm 2.20:1 Flat Screen
Kurt Russell, Kim Cattrall, Dennis Dun, James Hong
Film source: 20th Century Fox / NMeM Archive

Friday 11 April, 16.50, Pictureville, Standard Price

Kurt Russell (a John Carpenter regular) plays trucker Jack Burton who becomes embroiled in an age-old tale involving supernatural powers and mystical beings, as he takes on Lo-Pan and his three seemingly invincible henchmen – the Lords of Death – in order to save his friend's fiancée. Fun, fast-paced and action-packed, John Carpenter's 11th film as director is a big screen tribute to the martial arts and Chinese mythology genres, which receives its first airing at Widescreen Weekend. The real challenge for Carpenter was juggling the various generic elements of fantasy, comedy and action to provide a seamless whole which is showcased perfectly in this 70mm print.

**The film will be introduced by Andrew Staton – media editor,
Martial Arts Illustrated**



WIDESCREEN WEEKEND RECEPTION

Friday 11 April, 18.45, Experience TV

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 WAY WE WERE (PG)

Dir: Sydney Pollack USA 1973 118mins Original Format 35mm Panavision Anamorphic 2.35:1, Projection Format DCP 4K 2.39:1 Flat Screen
Robert Redford, Barbra Streisand, Bradford Dillman, Lois Chiles
Film source: Park Circus

Friday 11 April, 20.00, Pictureville, Standard Price

The original tagline for this 70s classic movie was “some memories last forever”, and more than 40 years later it still holds true. Set across three decades (1930s – 1950s) Streisand and Redford have an impetuous, fiery and strained relationship where the two never quite see eye-to-eye. Redford is the laid-back, well-to-do guy who succeeds as a writer, whilst Streisand is the struggling political activist with an over-zealous dedication to her causes. This is definitely Streisand's film and she turns in a truly remarkable performance which should have delivered the Oscar, with top marks also to Pollack for overseeing and handling what has become an acknowledged classic. This high resolution 4K DCP does supreme justice to Harry Stradling Jr's Oscar nominated cinematography.

**The film will be introduced by film historian, Tony Sloman
(Widescreen Weekend Academy)**



REMEMBERING WIDESCREEN (ADV. U)

Dir: Wolfram Hannemann Germany 2014 37mins Original Format HDCAM (1080p/25), Projection Format DCP 2.39:1

Brian Allsopp, Bruce Campbell, Sir Christopher Frayling, Bill Lawrence, Duncan McGregor, Tony Sloman
Film Source: Wolfram Hannemann

Saturday 12 April, 10:00, Pictureville, Presentation Price

If you ever wondered what Widescreen Weekend is all about, this brand new documentary may give you all the answers you need. Mostly filmed during last year's Widescreen Weekend at the National Media Museum in Bradford, Wolfram Hannemann's short film concentrates not just on the people organising the festival, but on some of the regular delegates as well. As you will find out, they are all enthusiasts who not only take the chance to watch old films in the best possible way, but also to have discussions with other enthusiasts about films in general and widescreen formats in particular. Come and join us for this unique family gathering!

The film will be introduced by the director, Wolfram Hannemann



SEARCHING FOR PARADISE

AN ILLUSTRATED PRESENTATION BY DAVID COLES

Saturday 12 April, 11.15, Pictureville, Presentation Price, 30mins

Australian historian and self-confessed Cineramaholic David Coles presents a quirky behind-the-scenes look at the Cinerama production Search for Paradise. David will take us on a search for Shangri-La including never before seen colour slides by production secretary, Jane MacLardy. He also benefited from detailed discussions about the shooting of the film when director Otto Lang visited Sydney 10 years ago to view the only surviving 3-strip print. His presentation will also include details about the tragic loss of actor Jim Parker on the savage Indus River and the shocking fate of the Nepalese Royal dynasty.

Due to personal circumstances David will be unable to join us in person. His presentation will now be shown from a digital source.

SEARCH FOR PARADISE (U)

EUROPEAN PREMIERE OF THE 2014 DIGITAL RE-MASTER

Dir: Otto Lang USA 1957 120mins + intermission Original format 3-strip Cinerama
Projection format 2K Digital curved screen

Lowell Thomas, James Parker, Christopher Young, with King Mahendra of Nepal

Print source: Cinerama Inc., John Sittig and Tom March.

Saturday 12 April, 13.00, Pictureville, Premium Price

When this picture premiered in New York in 1957, Cinerama ad copy confidentially reminded all comers that, "Imitations come and go, but only Cinerama puts you in the Picture". After all, 3D, the studio backed alternative to Cinerama, had all but died by then. *Search for Paradise* was the third and last of producer and commentator Lowell Thomas' Cinerama travelogues who now felt assured of his command of the 3-camera medium. After a stop in Ceylon, our on-camera host leads us to "The Roof of the World", which he likens upfront to a Shangri-La and the film culminates in a dangerous ride on the monstrous Indus River.

The film will be introduced by Randy Gitsch (Widescreen Weekend Academy), film archivist and producer on the restoration. Thanks to Image Trends of Austin, Texas.



THE WIDESCREEN AESTHETICS OF SERGIO LEONE

AN ILLUSTRATED PRESENTATION BY
PROFESSOR SIR CHRISTOPHER FRAYLING

Saturday 12 April, 16.00, Pictureville, 30mins

The acknowledged expert on all things Leone, Christopher Frayling delves into the mindset of a director who brought a new look and completely fresh approach to the traditional Hollywood western. This style of 'cowboys and outlaws' was radically different from what had come before. Leone utilised over-the-top violence with sombre or wicked humour and his work spurned a new term in cinema vocabulary – the Spaghetti Western – due to its European roots. Numerous spaghetti westerns utilised the widescreen Techniscope format to dazzling effect (including the film which follows this event) and Christopher Frayling will cover the use of this and how the look and style created a different dynamic to the conventional western.

+ FOR A FEW DOLLARS MORE (15)

Dir: Sergio Leone Italy/Spain/West Germany 1965 132 mins, Original Format 35mm Techniscope, Projection Format 35mm Anamorphic Scope Flat Screen

Clint Eastwood, Lee Van Cleef, Gian Maria Volonté

Film source: Park Circus

Saturday 12 April, 16.30, Pictureville, Premium Price

Eastwood returns as a gun toting bounty hunter and teams up with Lee Van Cleef. They are both out to claim the bounty on the head of Volonté – the sadistic and violent outlaw who has just escaped from jail. But what is Van Cleef's real motivation for tracking down Volonté and his gang of fugitives? This picture contains all the hallmarks Leone became famous for; wonderful set pieces raised to another level by Ennio Morricone's musical accompaniment, stylish editing, multiple long shots, detailed close ups of the key protagonists and full use of the widescreen Techniscope format. And it all peaks at the climax with the three gunslingers prepared for a showdown – beautifully framed by Massimo Dallamano.

Dedicated to screenwriter Luciano Vincenzoni (1926 – 2013)



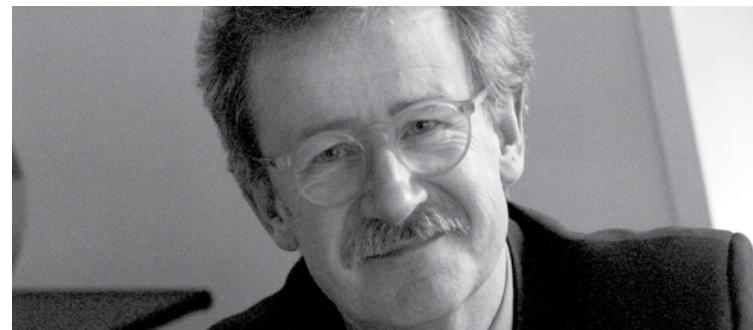
WEST SIDE STORY (PG)

Dirs: Robert Wise, Jerome Robbins USA 1961 152mins + intermission,
Original Format Super Panavision 70, Projection Format 70mm 2.20:1 Curved Screen
Natalie Wood, Richard Beymer, Russ Tamblyn, George Chakiris, Rita Moreno
Film Source: Park Circus

Saturday 12 April, 19.40, Pictureville, Premium Price

West Side Story's basic concept is quite simple: take Shakespeare's classic *Romeo & Juliet*, lift it from Renaissance Italy to the back streets of modern day Manhattan, replace the Montagues and the Capulets with the Jets and the Sharks and add lots of singing and dancing! The winner of 10 Academy Awards once again returns to Pictureville in all its 70mm splendour, bringing Leonard Bernstein's musical score back to life with the original 6-track discrete stereophonic soundtrack, which was only recently discovered and hasn't been heard for decades. With its clever staging, Jerome Robbins' fantastic choreography, its perfect cast including Natalie Wood and Russ Tamblyn, and Daniel Fapp's Super Panavision 70 cinematography, this classic still sets our curved screen on fire.

The film will be introduced by Wolfram Hannemann – film critic



PROFESSOR SIR CHRISTOPHER FRAYLING – BOOK SIGNING

Saturday 12 April, 18.40, Pictureville Foyer

Following his presentation and the film screening of *For A Few Dollars More*, Christopher will be signing copies of his books *Sergio Leone: Something to Do with Death*, *Spaghetti Westerns: Cowboys and Europeans from Karl May to Sergio Leone* and *Once Upon A Time in Italy*. These three books cover in depth the range of Leone's movies, their impact on film culture and their effects on the westerns Hollywood subsequently produced. The level of detail provided in the study of Leone and the behind-the-scenes info provided by many of the stars and key integrators of Leone's work is fascinating, fun and utterly readable. Have your pens at the ready!



CINERAMACANA

Dirs. Pictureville Projection Team Multiple Formats

Sunday 13 April, 10.00, Pictureville, Standard Price, 120mins

Sunday morning just wouldn't be the same without Cineramacana, one of the most popular and fun slots of the weekend. As always, we will be featuring a vast array of sequences and specialist clips which demonstrate what widescreen is all about and showcase it at its best. The projection team will be handling multiple film and digital formats and arranging them all for a trip through the wonders of widescreen cinema as we unearth hidden treasures and expose them on Pictureville's flat and curved screens, whilst demonstrating the unrivalled quality of our sound system. The event concludes with our annual audience on stage photograph, so don't miss what has become one of the most eagerly awaited highlights of Widescreen Weekend.

Hosted by Duncan McGregor. Thanks to: Irish Film Institute, Culture Ireland and The Arts Council



CITY HEAT (15)

Dir: Richard Benjamin USA 1984 97mins Original Format 35mm 1.85:1, Projection Format 70mm 1.85:1 Flat Screen

Clint Eastwood, Burt Reynolds, Jane Alexander, Madeline Kahn

Film source: Park Circus / NMeM Archive

Sunday 13 April, 13.15, Pictureville

30th Anniversary Screening

Another first for Widescreen Weekend as *City Heat* celebrates its 30th birthday with a very rare 70mm screening. A troubled production, including the departure of Blake Edwards as the original director, sees Eastwood and Reynolds having to work together to solve the murder of Reynold's partner and cut down on the mobster racketeering of the 1930s in Kansas City. This should have been a guaranteed bankable hit at the box office, but it missed the mark by a wide margin. The film offers a strange mixture of violence and comedy, and never seems quite sure of how to mix the two successfully. However this 70mm print serves up *City Heat* at its finest, leaving you to decide on its success or failure.

The film will be introduced by Ian Fryer – film historian



TERMINATOR 2: JUDGMENT DAY (15)

Dir: James Cameron USA/France 1991 137mins Original Format Super 35 2.35:1, Projection Format 70mm 2.20:1 Flat Screen

Arnold Schwarzenegger, Linda Hamilton, Edward Furlong, Robert Patrick

Film source: Park Circus / NMeM Archive

Sunday 13 April, 15.30, Pictureville, Standard Price

James Cameron is at his exhilarating best in this non-stop 70mm action fest.

Schwarzenegger returns as the cyborg but this time he's a good guy, sent back through time by John Connor, the leader of the resistance against the machines, to protect himself as a young boy. Judgment Day, the day the machines take over, is fast approaching and he's in grave danger from the T-1000. Cameron never allows the pace to slow and piles one action set piece on top of another, which has his stunt team working overtime. Combined with razor sharp editing and a dynamic soundtrack, this will put Pictureville's sound system through its paces, so have your ear defenders at the ready!

The film will be introduced by Lisa McKnight – Senior Lecturer, Northern Film School, Leeds Metropolitan University



IT'S A MAD, MAD, MAD, MAD WORLD (U)

Dir: Stanley Kramer USA 1963 192mins + intermission, Original Format Ultra Panavision 70 (Super-Cinerama), Projection Format 70mm 2.20:1 Curved Screen

Spencer Tracy, Ethel Merman, Terry Thomas, Buddy Hackett, Mickey Rooney

Film Source: Park Circus

Sunday 13 April, 19.00, Pictureville, Premium Price

Widescreen Weekend finishes on a high with this extravagant, raucous romp with gags-a-plenty. You're sure to laugh out loud at this sheer, crazy, spectacular epic. This tale of honest, decent people turning into crazed fanatics out to steal some money and intent on destroying everything in their paths to get it, has become an all time favourite. The first film to promote Super Cinerama after the 3-strip process was shelved, went to inordinate lengths to strive for one spectacle after another, leaving original audiences breathless with excitement. This recent 70mm print is the only way to see it as intended, opening with Saul Bass' wonderful animated title sequence, then it just gets better and better. So sit back and prepare to be amazed, whether it's your first viewing or just your most recent.

The film will be introduced by author, Brian Hannan



NATIONAL MEDIA MUSEUM (NMEM)

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Museum director: Jo Quinton-Tulloch

FESTIVAL STAFF

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Film transport coordinator: Jennifer Weston-Beyer
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Digital cinema consultant: Darren Briggs, Arts Alliance Media

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IMAX theatre manager: Dick Vaughan
Projectionist: Tony Cutts
Projectionist: Roger Brown
Projectionist: John Cahill
Projectionist: Dave Chambers
Projectionist: Symon Culpán
Projectionist: Allan Foster
Projectionist: Tom Perkins
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THANKS

Brian Allsopp
The Arts Council
BKSTS Accredited Course Leaders, Staff & Students
Cinema Technology
Daily Herald Archive at the National Media Museum
David Coles
Jonny Courtney
Culture Ireland
Margaret Durkan (Royal College of Art)
Professor Sir Christopher Frayling
Ian Fryer
Randy Gitsch
Brian Hannan
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Mark Trompeteler
Mark Truesdale (Park Circus)
Grant Wakefield (www.grantwakefield.com)
Johan Wolthuis
Dave Worrall (Cinema Retro)

Festival identity:
Design by David Doran
Animated trailer by Curve Agency

Catalogue and publicity materials design:
Sally Walker Design



TIME	EVENT	VENUE	PAGE NO.
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THURSDAY 10 APRIL

17.30	White Christmas (120 mins)	Pictureville	p.2
20.10	The Big Blue (132 mins)	Pictureville	p.2

FRIDAY 11 APRIL

10.05	Seven Wonders of the World (121 mins plus intermission)	Pictureville	p.3
13.00	Fortress Of Peace: Digitally Restoring 70mm Prints For The Curved Screen (60mins)	Pictureville	p.3
15.00	Student Widescreen Film of The Year (90mins)	Pictureville	p.4
16.50	Big Trouble in Little China (99mins)	Pictureville	p.4
18.45	Delegate Reception (75mins)	Experience TV	p.5
20.00	The Way We Were (118mins)	Pictureville	p.5

SATURDAY 12 APRIL

10:00	Remembering Widescreen (45mins)	Pictureville	p.6
11:15	Searching For Paradise Illustrated Presentation by David Coles (30mins)	Pictureville	p.6
13.00	Search For Paradise (120mins plus intermission)	Pictureville	p.6
16.00	The Widescreen Aesthetics of Sergio Leone – Presentation Professor Sir Christopher Frayling (30mins) + For A Few Dollars More (132mins)	Pictureville	p.8
18.40	Professor Sir Christopher Frayling – Book Signing (60mins)	Pictureville	p.9
19.40	West Side Story (152mins plus intermission)	Pictureville	p.9

SUNDAY 13 APRIL

10:00	Cinemasacana (120mins)	Pictureville	p.10
13.15	City Heat (97mins)	Pictureville	p.10
15.30	Terminator 2: Judgment Day (137mins)	Pictureville	p.11
19.00	It's A Mad, Mad, Mad, Mad World (192mins plus intermission)	Pictureville	p.11

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

