



Wide Screen Weekend 2002

Friday, March 15

- 13:30 "This is Cinerama" in Cinerama
- 17:00 Widescreen Welcome - drinks for the weekend delegates
- 20:00 "2001: A Space Odyssey" In 70mm Super Cinerama

Saturday, March 16

- 10:00 "Cinerama Holiday" in Cinerama
- 13:15 Cinerama Technical Seminar
- 14:15 "How the West Was Won" in Cinerama
- 17:15 "The Big Trail" in 35mm Grandeur
- 19:30 "Patton" in Dimension-150

Sunday, March 17

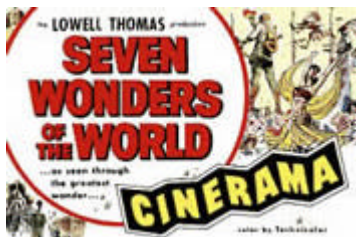
- 10:00 "Seven Wonders of The Word" in Cinerama
- 14:00 "Cinerama Adventure"
- 17:00 Cinerama: The Next 50 Years
- 19:30 "Where Eagles Dare" in 70mm

Monday, March 18

- 10:30 "Funny Girl" in 35mm digital sound

Venues and Tickets

National Museum of Photography, Film & Television Bradford, BD1 1NQ, +44 (0)1274 202030. Tickets may be booked by telephone (daily) from 8.30am-8.30pm or in person (Tuesday - Sunday) from 10am-9pm, to avoid busy times please call or drop in during the mornings. There will be a weekend ticket priced at £50 for adults and £35 for concessions that includes access to all films, talks, discussions and drinks on the opening night welcome. Titles and times may change slightly before the weekend, and other titles may be squeezed in as well as guests.



Creating the Wide Screen Weekend



Mr. Bill Lawrence flanked by Francois Carrin (L) and Paul Rayton (R) 2001. Photograph by Thomas Haverslev.

The Widescreen Weekend is a celebration of all that is extraordinary in large format film and has become a highlight on the film festival calendar. From humble beginnings, it is very satisfying to find the similar festivals being established around the world and the original going from strength-to-strength.

We screened a stunning 70mm print of "The Sheltering Sky". The other thing I remember, I had a stinking cold and so didn't enjoy it. But it wasn't as bad as the vicious flu

I had in 1997 that kept me out of the entire weekend!

During 1994, we experimented with an Italian Film festival and planned to launch the first Bradford Film Festival in March (a quiet month in the Film Festival calendar) 1995. As ideas formed during 1994, it was obvious that the way to host the widescreen section was over a weekend and encourage people to come and stay and

watch films from morning to midnight. I suppose that overall the results were disappointing (with the exception of "2001: A Space Odyssey"), but the foundations had been laid.

The real success by this time, and what proved to be the most important part of the success of the WSW, was the message was out. Fans from all over the globe knew we existed and rumours and messages started to pour in: tales of missing Cinerama prints; private collections of 70mm prints; and links into European archives. One of the earliest



After we had installed Cinerama facilities in 1993, I was given the task of organizing a festival to celebrate widescreen cinema. I was given two months to pull it together. I'd never organized a festival of any kind before and the result was mixed. A seven day event of classics with "This is Cinerama" as the only 3-strip contribution. 70mm prints of "Lawrence of Arabia" and "2001: A Space Odyssey" were the big hits. Guest of honour was Jeremy Thomas to talk about his work in producing "The Last Emperor" and the soon to be released "Little Buddha" in 70mm.

and still the most exciting was the discovery of the print of "How the West Was Won". The screening of this classic at the 1996 Weekend remains one of the highlights of my career. The resurrection of this was possible due to the efforts of several people in different European countries. But what a night! Not to be forgotten by anyone who was there.

In that film alone, is the essence of the Widescreen Weekend. The community of supporters of 70mm and Cinerama is a broad and often generous one. The energies and commitment that go into creating the WSW are not just within the Museum. They also include many across the globe who provide

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entirety of the Widescreen Weekend.

At the time of writing, we are thinking of the programme for 2002. Of course, it is the 50th anniversary of Cinerama and so that will be key to the festival. But we are also looking for those rare titles that make the weekend; from the Hollywood classics to barely seen DEFA productions. We are thinking about the structure – how can we get 12 hours of film, 2 hours of eating, 2 hours of seminars, 3 hours chat and 8 hours sleep into a day. We are wondering what little things are going to make it better this year than last. But some of these we will keep a secret until you arrive.

Bill Lawrence, Head of Film



information, technical support, campaigning, encouragement and the occasional nudge back on the tracks.

In honour of these people, we have created the Academy of the Widescreen Weekend. To date only three have been selected for the Academy – Howard Rust, John Belton and Thomas Hauerlev. It is now their duty to select others and expand the Academy. The aim of the Academy is to promote Cinerama, 70mm and 'scope formats in all their splendour. It is the duty of the Academicians to ensure that the membership grows year on year. It is their duty to create whatever rules are necessary to the pursuance of these aims. It is also their duty to punish any member of the Academy who

Cinerama fans all dressed up (Fashion have many faces)

betrays its aims by forcing them to watch videos on a portable television through the



Projecting the Wide Screen Weekend

By Thomas Hauerlev

Here, projectionists Mr. Tony Cutts and Mr. Duncan McGregor discuss working on the 1998 Widescreen Weekend at Bradford's Pictureville Cinema (England).

This year's festival went much better than last year. Last year [1997] we had no time to prepare the films, because the prints came very late and the scheduling during the weekend was very tight. This year all prints came in time, except "Ryan's

Daughter" which arrived only hours before the screening. And we had a lot more advance notice of what we were going to show. Some 70mm prints are on site like "The Big Blue", "The Last Valley", "The King and I" and "Custer of the West". We had plenty of time to recover them and re-check them. It does take a lot of time to run the Wide Screen Weekend. Giving credit where it is due, management realized a lot of the problems we had last year. We have plenty of time this year and yes, we are quite happy. Because of the re-building of the museum we were able to have two make-up tables. That meant two projectionists at a time checking films. We can move faster, and that helps a lot.

The old prints are not in the best condition so we have to check *everything*. Just think of it. A Cinerama film is not only twice as much work. It is 8 huge reels of film that have to be synchronized perfectly, just to show one film! A lot of time goes into preparing a 3-strip movie performance. The



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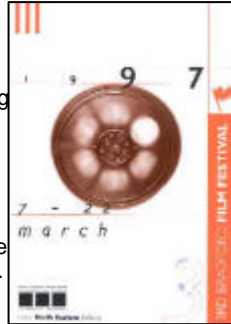
projectors have to be re-aligned for each format. *Cinemiracle* is different from *Cinerama*.

Last year [1997] we spent a considerable amount of time preparing "**Windjammer**" in *Cinemiracle*, but we did not have time to line the projectors up before the show. That was actually done during the show while presented it to the public! We did the alignment 3 weeks ago this year, and we are a lot happier about that. Nothing makes us feel worse than a bad performance because we did not have time to check it. In 1995 Duncan and I spent weeks preparing "**How the West Was Won**" for the festival, matching the picture up with the sound. After a perfect show the public was applauding madly and telling us how brilliant we were. We were floating out of the projection room as two happy projectionists. Last year with all those mistakes, we just felt like going home after the show. It upsets the audience and it upsets us. The audience was not very happy, so what went wrong? We did not have time to run it before the performance. Last year we were actually checking part two of "**How the West Was Won**" while part one was running in the projectors. It was a nightmare! Management is

time, unfortunately. Our own 70mm prints of "**The Last Valley**" and "**Custer of the West**" are slightly pinkish but otherwise in really good condition.

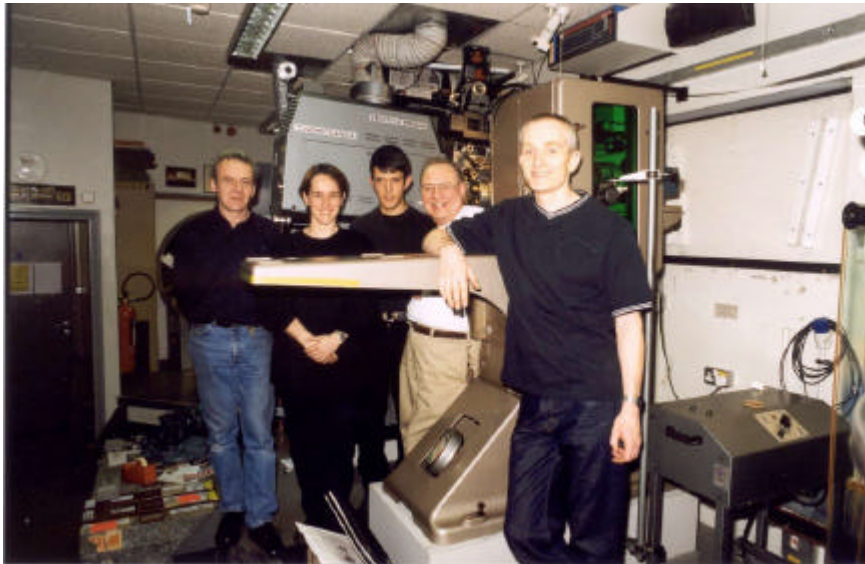
Every year I look forward to this weekend. We work from 9 am until 11 pm every day during the Wide Screen Weekend. Those are long and very tiring days, but when everything is rolling smoothly, you are running on the adrenalin. It is absolutely fantastic to

how brilliant it is. They want to know what kind of sound systems we have and we show them the processor. We have Dolby Digital and SDDS. We have DTS 70mm on loan, but we hope to get it permanently. And they usually comment on how splendid the sound is. Paul Gerber, director of several 70mm short films, told us "*Bill, you've got a fantastic sound system in this theatre*". It is very good to hear that from people inside the trade.



run all these old 70mm films. It is so nice to see people coming in from all over the world and enjoying themselves. *Compliments!, compliments!*

They ask about the difference between the curved and flat screen. They are very keen to see what happens on the different screens. Some films are made to be shown on the *Cinerama* curve, and if it is well done, it looks good and develops a more 3-dimensional aspect. You feel more drawn into the picture. They forget everything else because of the picture in front of them. The audiences clearly prefer the curve to the flat screen. Generally, we have a difficult job explaining the difference between the formats and what film goes on which screen. "*Why don't you show this on the curve?*" they often ask. New films are not filmed for curved screens and we show them on the flat screen. "**Hamlet**" would have looked awful on the curve. A real close-up of somebody's head fits nicely on a small multiplex screen, but getting it on THAT [*motions towards the large deep-curve screen, - ed*], you would feel it a bit overpowering and you want to go away. Due to the curve, a lot of the frame is cropped and you lose important information.



aware of the difficulties. This year [1998] we have been given more time and it is paying off. The audience is happy and we are happy, although we still have a lot to do with the *Cineramacana* show tomorrow. That's going to be very interesting. People are coming up to the booth to ask about it.

Years ago, back in Leeds at the *Majestic*, I used to get butterflies in my stomach just before I started the projector whenever we had a new 70mm Todd-AO film. I got the same feeling today, bringing the fader down, pushing the button and starting "**Can Can**"! I have not seen the film since I was 19. It was the first 70mm I ever ran. A very nice sensation.

We have a few problems with the prints. They buckle both sideways and top/bottom which means that you cannot focus on the entire screen. The frame is popping in the gate like a slide projector. Jennifer had a hard time trying to keep "**Ryan's Daughter**" in focus. Some of the older prints are also faded, which means the green and blue colors are gone, leaving a pinkish look. It is caused by the passage of

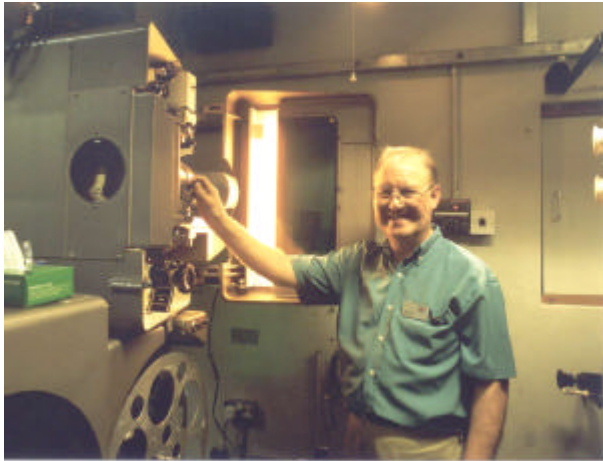


compliments!, all the time.

There is immense interest from the audience. They want to know which projector does what and how *Cinerama* works. The general public cannot get it into their heads how we can run 3 projectors at the same time without the pictures getting out of sync.

Many people comment on the image,

The audiences love the curve. 70mm and a big screen has a great impact on them. They come to *Pictureville* to see it. It is unique and they can't get it elsewhere.



(SDDS). Digital Theater Systems S—DTS-6 processor (DTS). 10-JBL 8330-DK surround speakers (Surrounds will be upgraded soon). Electro Voice screen speakers. One set of 5 screen channels behind both screens.

Amplifiers: 3-QSC USA 1300 (2x650 Watt) for screen speakers and 3-QSC USA 850 (2x425 watt) for subwoofer and surrounds.

Auditoria

306 seats including 2 wheel chairs on 12 rows A-M (Row A is nearest to the screen). Pictureville cinema opened April 8, 1992 (1st Cinerama performance: June 16, 1993).

in70mm.com The 70mm Newsletter

in70mm.com - The 70mm Newsletter publishes articles about 70mm cinemas, 70mm films, 70mm sound, 70mm film credits, 70mm history and 70mm technology. Articles are by invitation and often written by subscribers or guest writers. The aim is to record the history of the large format movies and the 70mm cinemas as remembered by the people who worked with the films. Both during making and during running the films in projection rooms *and* as the audience, looking at the curved screen.

in70mm.com - The 70mm Newsletter is building a collection of documentation, 70mm equipment, stills, ads, movie credits and a complete list of all known movies shown in 70mm and 3-panel and filmed in photographic processes wider and larger than 4 perf/35mm film. Processes like ARRI 765, Cinema 180, Cinemiracle, Cinerama, DEFA 70, Dimension 150, Grandeur, IMAX, Iwerks, MCS-70 Superpanorama, MGM Camera 65, NaturalVision, OmniVision, Showscan, 65mm Realife, Super Technirama 70, Todd-AO,

Ultra Panavision 70 etc.

Editor and head office

in70mm.com The 70mm Newsletter

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Pictureville Cinema

Just the facts please
By Thomas Hauerlev



Screen & Projection

Louvered 146° Cinerama screen. 15,6m (51'2") wide along the curve. 5,9m (19'5") high. Screen supplied by Hurley Screen, Inc., Baltimore, USA. Depth of curvature

is 3,9m (12'11"). Screen chord is 13,0m (42'8"). Throw to center of screen chord of Cinerama screen 18,1m (59'4"). There are 1360 louvers. Flat roller screen 10,2m (33'5") wide and 4,6m (15'2") tall from Harkness, Ltd, England. A "Cinerama Red" curtain covers both screens.



3-Cinemeccanica Victoria 8 Cinerama projectors (Able, Baker & Charlie) electronically locked together by Selsyn motors. 1-Cinemeccanica Victoria 8 70/35 projector. 1-Philips DP70 Todd-AO projector (SN 1622). Cinemeccanica CNR-5 70/35 non-rewind platter system with 5 decks.

3000 watt/110 amps Osram xenon on each Cinerama projector. 4500 watt/140 amps Osram xenon on the Victoria 8 70/35 (and the DP70 when installed).

Two projectionists operate 3-strip Cinerama. Projection lenses are from Schneider and ISCO in Germany. Fixed lens on Baker. Zoom lenses on Able and Charlie.

Focal length on lens for flat screen 70mm film is 85mm. Focal length for 70mm on Cinerama screen is 65mm.

Sound Equipment

Cinemeccanica A6 Cinerama Sound 35mm dubber with specially made Tecon 7-track Cinerama head. Dolby Stereo CP200 cinema sound processor. Dolby MPU-1 (Magnetic sound). Dolby SRA5 Spectral Recording. Dolby DA20 Dolby Digital. Sony Dynamic Digital Sound DFP-D2000 processor

Academy of the Wide Screen Weekend



The Academy was organized in November 2001.

Purpose of the Academy of the Wide Screen Weekend:

- To promote Cinerama, 70mm and 'Scope formats in all their splendour.
- It is the duty of the Academicians to ensure that the membership grows year on year.
- It is their duty to create whatever rules are necessary to the pursuance of these aims.

Academy Board of Governors:

Howard Rust, John Belton and Thomas Hauerlev

Membership in the Academy is by invitation of the Board of Governors and is limited to those who have achieved distinction in promotion of wide screen activities of a caliber which reflect the high standards of the Academy or making of an outstanding contribution to the wide screen film community.

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