

er. The Blu-ray mastering engineer then has to deal with unwanted low-frequency rumble or noise. If that had been heard on the dub stage, it would have been addressed early on. Now the mastering engineer has no choice but to roll off the bass on everything.

CT: But surely cinema sound has long been defined by a standard, which basically limits the reproduced bandwidth? The X-curve starts to roll off at around 2kHz and is down significantly by 16kHz.

RL: Yes, the X-curve is designed to provide some consistency for implementing cinema systems. However, just because a loudspeaker meets this basic standard doesn't mean it's acceptable in all circumstances, and this includes a lot of older loudspeakers that go into distortion.

Many elements in today's sound tracks demand a lot more from the loudspeaker-

ers than the levels set with just pink noise, like explosion effects in action movies. The loudspeaker system has to be able to handle these extremes, without the woofer voice coils slipping out of position and the high-frequency drivers breaking up.

CT: Would you say that the push for immersive formats is breathing new life into cinema sound among consumers?

RL: At the end of the day, it's not realistic for the audience to decide which format they wish to stand behind. The goal of all this technology is to envelop the audience and transport them into the story, so the viewer really shouldn't be thinking whether a sound is coming from an overhead loudspeaker or from the sidewall. However, all this conversation is certainly encouraging more moviegoers to pay attention to the sound tracks, and that's fabulous.

And I've seen that some exhibition chains are trying to hold a higher standard, like ArcLight La Jolla here in Southern California. When I know they are putting in 4K projectors and the best sound systems, I can be confident that when I spend my \$18, I will get my money's worth.

www.meyersound.com

Ron Lagerlof, is a leading design and integration consultant for dubbing stages, screening rooms, and commercial exhibition. After serving as operations manager at Lucasfilm's Skywalker Ranch, Lagerlof formed Visioneering Design in Los Angeles, where he has played key design roles in new facilities for Pixar, Dreamworks, 20th Century Fox, and Technicolor, among others. Lagerlof is one of a few in the industry to have implemented both Atmos and Auro 11.1 systems, some of which are installed in the same theatre.

The BKSTS / National Media Museum Student Widescreen Film of the Year 2014

Regular readers may be aware of how in the UK the National Media Museum and the Bradford Film Festival team foster and encourage the appreciation of widescreen films and cinema most notably through their annual Widescreen Weekend event. The BKSTS similarly through its accreditation scheme has in recent years been encouraging film schools to take greater account of the aesthetics and production issues of widescreen in their programmes and production output.

In a first co-operation between BKSTS and the film festival team at NMM the BKSTS / National Media Museum Student Widescreen Film of the Year 2014 competition was held earlier this year.

Entries were invited from courses within the BKSTS Accreditation Scheme and a shortlist of six films was screened at this year's Widescreen Weekend on the afternoon of Friday 11th April.

The films were:-

"Through The Fire"

2.35:1 Greenwich University <http://vimeo.com/79925824> trailer

"Doused In Violet"

2.35:1 Staffordshire University <http://www.filmannex.com/movidoused-in-violet/37934>

"I Refuse"

16:9 Sheffield Hallam University <http://vimeo.com/92498734> trailer

"Secret Shelters"

2.35:1 Staffordshire University <http://vimeo.com/69171589>

"Howl"

16:9 UCA – Farnham Film School <http://howlshortfilm.com> website

"No Place"

2.35:1 UCA - Farnham Film School <http://vimeo.com/74886290> trailer



L-R Professor Sir Christopher Frayling, Clare Barwell, Mark Trompeteler

The overall winner was "Howl" and a winner's certificate was presented to Claire Barwell, the course leader from UCA Farnham Film School, by Professor Sir Christopher Frayling with Mark Trompeteler, the BKSTS Accreditation Scheme Co-ordinator, introducing

the event. A certificate of commendation was presented to Dan Hopkins, the course leader from Staffordshire University, for the film "Secret Shelters" for its superb use of widescreen framing, composition and widescreen aesthetics. Unfortunately these student film makers could not attend the event due to prior work commitments. Staff representatives and some students from the shortlisted institutions attended. The event successfully presented a shortlist of widescreen shorts from emerging new talent in UK film schools associated with the BKSTS, and provided a contrast to the repertoire of classic widescreen films from the past normally associated with Widescreen Weekend. .

www.bkstsaccreditation.com

photo by Linda Carfagno