

Potters Bar FilmMakers

The Video Club for East Herts.

<http://www.pottersbarfilmmakers.co.uk>

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Spring Newsletter 2016

Affiliated Member



The Film & Video Institute
North Thames Region

The Variable Competition 21 January.

ODD ODE ODD ODE ODD ODE ODD ODE FROM PENNY LOVE

The subject was 'First on the left' this time
But how many would there be for this rhyme
More than expected I'm glad to say
It wasn't long before we were under way.

'First on the left' came from **Dominic**
Brought along on a memory stick
Lovely pictures but silent sad to say
Despite best efforts the sound wouldn't play.

Ed Kinge then with **'Great Houses Revisited'**
Our guide, Lady Frownton, (so she said),
At one hundred and two she took us around
Her family home, the house and the grounds.

'The Four Squares', Edward, Heather, Brian and Geoff
Showed us their film, **'First on the Left'**
A man was desperate for the toilet you see
So mistook the 'ladies' for the 'gents' to go for a ***.

'Just turn left' then from **Andrew Saunders**
A chap following arrows as he wanders
He just kept going and it wasn't long
Before ending up back where he started from.

An experiment from **Andrew Tweed**
Using his mobile for us to see
What can be filmed and edited on the go
The whole lot finished before he got home.



POTTERS BAR FILM MAKERS
ANNUAL DINNER AND
FILM OF THE YEAR
AWARDS EVENING
ON 12TH MAY 2016.

MAKE A NOTE IN YOUR DIARY THAT ON THURSDAY THE 12TH MAY WE ARE IN THE OLD MANOR RESTAURANT FOR THE ANNUAL DINNER, 7PM FOR 7.30PM, THEN OVER TO THE WYLLYOTTS CENTRE FOR THE FILM OF THE YEAR AWARDS PRESENTATIONS AT 9.15PM. WE ARE WAITING FOR THE NEW MENU FROM THE OLD MANOR TO BE ISSUED AND THE CHOICES OF FOOD WILL BE GIVEN AS SOON AS THEY ARE KNOWN.

THE TICKET PRICE IS £27.50 PER PERSON, AND IF ANYONE WOULD LIKE TO PAY BY INSTALLMENTS, (AT A MINIMUM OF £10 PER PERSON), WITH THE FINAL INSTALLMENT, OR FULL PAYMENT, TO BE PAID BY 28TH APRIL, JUST GIVE THE MONEY TO PENNY WHO WILL PASS IT ON TO OUR TREASURER.

WE WILL BE SEATED ON THE GROUND FLOOR OF THE OLD MANOR, PROBABLY SPLIT BETWEEN TWO TABLES AS IN 2015. THIS WORKED VERY WELL LAST YEAR AND ENABLED EVERYONE WHO WANTED TO, TO ATTEND, AS NO PROBLEMS WITH STAIRS.

MAKE SURE YOU DON'T MISS THIS SPECTACULAR EVENT BY TELLING PENNY HOW MANY TICKETS YOU WOULD LIKE AND SHE WILL ADD YOU TO THE LIST.

DON'T LEAVE IT UNTIL THE LAST MINUTE TO BOOK AS THIS COULD MEAN THAT YOU MAY BE TOO LATE AND HAVE TO MISS OUT ON THIS SPECIAL EVENING.

BE SURE YOU ARE AT THE FILM OF THE YEAR AWARDS TOO AS THERE ARE ALWAYS SOME SURPRISES, AND WHO KNOWS, YOU COULD LEAVE WITH ONE, OR MORE, OF THE COVETED TROPHIES.

Interesting information about two of our members.

From Bob Chester

One of the other groups I belong to is the Southgate Civic Trust. In the January Newsletter is an interesting article which mentions "Palmer's Green Tales Website" an interview with Christine See below:

An interview with Christine Collins

We recently interviewed Christine Collins who has led a very interesting life. She worked with David Garner who ran an editing suite for Armand and Michaela Denis, who were both famous for their TV series On Safari. This was one of the first wild life programmes. She later worked for Gateway films, they were based in Palmer's Green and produced educational and corporate films.

Except from January Newsletter

There is also a filmed interview of Jacques Wainwright Where he talks of the Time he came to London 1966. and his early boyhood years in Paris during the war, when his father was deported Auschwitz the German concentration camp.

To See the Interview with Jacques Wainwright
do the following:-
With Internet access available,
Hover over the following Hyperlink then
Operate Ctrl Key and Click Left button on mouse
simultaneously.

<https://youtu.be/PG8pZtsO4c0>

Ideas Abound

At our meeting on 4th. February was a lively and interesting meeting, Members were encouraged to put on their thinking caps and try to come up with ideas for scripts for members to produce story films during the coming year.

The brain storm was started by our Chairman Andrew Tweed who put forward several suggestions to start the members off.

These were "A Customer in a Coffee Shop being falsely accused of stealing". "A Broken mobile phone".

The members divided up into four groups and there were some lively and animated discussions as the groups formulated their ideas to come up with a story that could be filmed.

After the interval the various Groups that had formed earlier explained a synopsis of their ideas, and several groups came up with very filmable suggestions. And I think that at least two groups are actively going to take the ideas up, and convert them into a movie.

In all it proved a very worth whole exercise and it is more than possible the Club will benefit from the production of at least two new story films next year.

Very Sad News

It is with great sadness that I have to tell you all that Gill passed away peacefully at 11.15 pm on Saturday 2nd April. On Wednesday the surgeon had told us that with so little bowel left she just did not have enough to absorb sufficient nutrients and fluids to sustain her life.

She was quite lucid until about 7 pm after which she became drowsy. Later her breathing became laboured and noisy until just before 11 pm when all became peaceful again. It was very fortunate that our son in law and daughter in law and all the grandchildren had visited on Friday. At the end I was present with our three children David, Marion and

Kevin.

From Phil Elmer.

HELLO, I'M ANGELA.

That's how most of you will remember being greeted when you came to PBFM for the first time, whether you had spoken to me, (Penny), on the phone already or just come along from one of our open days, our stall at the Potters Bar carnival or even one of the publicity days in Tesco's.

Angela took over as membership Secretary 17 years ago, yes, you did read that right, 17 years, so it's no wonder she knows all there is to know about the job, and PBFM of course. The first time I spoke to her when she came along, (John Parkes had told her about us), she said, 'There aren't many ladies here'. 'No need to worry about that' I said, 'We sometimes make more films in the year than the men, are on the committee, and unlike some other clubs, we aren't here just to make up the numbers or make the tea'.

We must have made a very good impression as she joined us straight away and although not many, the films we have seen from Angela have always been most interesting as she has been to some fantastic places and had some very exotic holidays.

Needless to say, she has reorganised and updated the job over the years and is always ready to help with ideas and suggestions at committee meetings, and nothing gets past her when proof reading the programme before Ron prints it. She can spot a missed full stop or one too many 'at fifty paces', as the saying goes.

Angela is a good actress too, especially facial expressions. Do you remember the Triangle Productions one, (Christine, Penny and Angela) to a set theme where she had a photo of David Beckham on her table and ended up shoving a huge cream cake in her mouth?

Another, 'The Way Forward', was filmed on one of the hottest days of the year and was when Sat Navs first came in. Four of us ladies were going to a WI meeting but used the Sat Nav to get us there with 'the voice' pointing out bargains on the way. When we arrived we asked if it was a worry leaving it in the car but she said it wasn't, opened the boot, and 'the voice', Robert Ginter, with his trusty copy of street maps, stepped out and escorted us into the meeting.

She is also a member of The 'A' Team of course and has taken on many roles, the receptionist at the hotel for instance, and the family councillor in one of the one minute films more recently, and who can forget the 'tin of peas' episode with Marie Jones.

Its only due to her not being so mobile now that she has decided to hand over Membership to someone else otherwise she would, I am sure, still be welcoming folk wanting to know more about, and to join us.

That won't stop her chatting to everyone though but not in an 'official' capacity.

PENNY LOVE.

Comments made by David Moore – Co-Judge at Bourne End K.O. Competition. March 10th 2016

1: Bourne End Video Makers - A Good Year with My Bees

A most interesting subject matter clearly filmed by someone passionate about bees. The film was extremely informative for those of us who know nothing about bees and very entertaining as we drew to the end revealing the number of hives!

The amount of information was considerable as indeed it needed to be but it is difficult to ensure viewers can gather and retain so much information without a carefully crafted commentary.

Whilst it is difficult to put over so much information in just four minutes, it is often better to simplify the number of facts and let the pictures speak for themselves at times.

Try considering using music, supported by the lovely natural sound of the bees and this would have made an enjoyable sonic interlude and allowed us a brief moment to consider what information had already been explained and to try and digest what we had learned. In my opinion, a good choice of music in this genre of film can really lift the spirit!

Now a somewhat tricky subject and please forgive me if you consider this rude as I have no intention of offending you. Anyway, here goes....

Just because you have made this film, is it always best that you provide the commentary with your own voice? OK, you have the information that you want to put over BUT always consider if a different and possibly more engaging sounding voice would be better to read the commentary.

For example...how many programmes have you watched on BBC4 or BBC2 where you have found the sound of the commentator to be a little un-engaging? This might be down to the tone in the voice of the commentator or that the inflections are somewhat flat and a little lack lustre. It is cruel fact of life that some voices are simply more interesting to listen to than others.

I felt that a different more engaging sounding voice would have benefitted this film and more consideration to the words in the commentary would have made it more professional. Try to leave out phrases such as.....*here you can see*....we are looking at the pictures and a picture can replace many words!

The commentary is very important in films of this kind as it is the tool that guides and informs the viewer through each sequence. I felt that the sound of the commentator was difficult to engage with at several points in the film. Try to record commentary in as 'dry' or as 'dead' an acoustic as possible – such as a bedroom for example and have the microphone as close as is practical to the commentator's mouth. Ensure that no rustling of scripts, coughing or other annoying noises make it through to the final edit!

I enjoyed the shots and sequences throughout this film and found it most interesting.

2: Bourne End Video Makers - Waterloo Sunset

I really enjoyed the simple idea that was the basis for this film. The film grabbed my attention from the start and I felt the concept of the film was very clever and was executed extremely well throughout. The camera work and picture editing was very accomplished. *March 10th 2016 - North Thames Region I.A.C. K.O. Competition – Comments from David Moore*

When using such a well known piece of music, it is essential in my opinion that shots are cut precisely to fit with changes in the music. I felt that this was perfected from the middle of the film onwards but noticed some changes at the top of the film where the pics and sound changes could have been edited a little more carefully...I am only talking frames but a frame is a frame!

Whilst it is a great achievement to have produced all of these shots on an i-phone, I genuinely felt that the perceived quality of the pictures suffered from the technology used and I found this regrettable. During the film I did wonder why you used camera phone technology to produce and record your pictures, but as an exercise I think you did an excellent job. However, I wonder what the end result might have looked like had you selected different technology for your pictures...I venture to suggest the film might have been even better!

3: Bourne End Video Makers - Rhone River Cruise

The title of the film indicated exactly what we were going to see and it did not disappoint. The film maintained the brief of your cruise throughout and I was glad to see you were not tempted to include any spurious material which, whilst interesting to you, would have made the film too long and a little disconnected for viewers. This is a common criticism in films of this type and I think you did an excellent job keeping focussed on the cruise itself.

I enjoyed the choice of pictures in each of the sequences and I thought the editing was very accomplished and creative throughout. The film guided me at a very watchable pace.

The length of this film really allowed the viewer to engage with the wonderfully enjoyable subject matter and take away some of the immense pleasure that must have been experienced by the film maker when producing this film.

Music, when carefully chosen and skillfully placed, genuinely lifts the spirit in this type of film genre and I thought this was handled very skillfully throughout.

The film was made up of a wonderful range of thoroughly pleasing pictures, well framed and edited. I loved the sequence in the lock and the building-art at Lyon...very interesting. As mentioned by one of my fellow judges on the night, always consider making sequences personal if you can and the lock sequence was an ideal opportunity where this could have been done to more effect. Just a final query with the pictures....did we actually see the Hotel D'ieu at Beaune? I would have expected to have seen some shots of the wonderfully famous colourful roof at least...a minor point...maybe I just missed it whilst scribbling away!

Observations on your audio work:

Obviously, every time the camera rolls, you get audio, effectively free of charge with the pictures. Just because it arrives free, doesn't mean you should mistreat it! You do need to consider the audio in the following way....

When editing your film, consider if you want the audio that came with that shot to be used in the final edit. If not...erase it...be bold.

If you think it adds to the audio experience the viewer will get in the finished production, always consider taking *handles* either side of the chosen video frames that make the edit as this will allow you choices on how to get IN and get OUT of that shot...audio wise. *March 10th 2016 - North Thames Region I.A.C. K.O. Competition – Comments from David Moore*

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By that I mean, do you want the audio to just cut in HARD with the shot and possibly cut out HARD at the end of that sequence or would it be better to FADE IN to that sequence etc.

I felt that little consideration had been paid to the audio effects in terms of desirability, levels and transitions.

These audio parameters are immensely important in this genre of film as the film maker is surely trying to make us engage fully with the cruise and the sights and sounds he/she experienced when making the film. In real life, audio does not cut hard!

I summarized what could have been done to produce a first class soundtrack on the night but to repeat myself...consider this.

Ignore the commentary completely just for a moment. Make the soundtrack stand up on its own merits as a piece of RADIO. Take care with your levels and transitions and if edit points sound hard or unpleasant at any point, perhaps something could be done to improve that junction in the soundtrack? Mix together your Music and Effects tracks to produce a soundtrack you think represents the best experience for the viewer. Only when this is completed, consider adding the commentary and then make a final mix. You will now be able to make the end result *weave* together producing a more enjoyable audio experience. The above process is commonly used in the professional world and is a proven way to produce first class results!

The film was made up of a wonderful range of thoroughly pleasing picture sequences, well framed and edited. In particular, I loved the sequence showing the building-art at Lyon...very interesting. A very enjoyable and well crafted film; I congratulate you!

4: Bourne End Video Makers - Mannpower

I was intrigued to see what this film was going to be about as the title offered no hint to me! I was engaged from the first frame to the last...congratulations on producing such an excellent film.

I thought your opening with the sound of pumping heartbeats over the well chosen graphics was inspirational and the shots that followed whilst not only enjoyable and exciting to watch were informative and gritty showing just how dangerous and risky this sport is to participants. You managed to convey the atmosphere, the danger and the sensation of speed in equal measure and all within two and a half minutes...a brilliant job.

Not wishing to repeat myself from comments made on the night, I think you might want to consider working on the soundtrack a little more to bring it to life in another dimension. What you did worked without doubt BUT there was more that could have been done and in my opinion would have brought another dynamic to the audio.

The great difficulty with audio in films of this genre is what to put in and what to leave out. If you choose to have a go at embellishing the soundtrack, start with laying audio to the close up action shots first. Next, lay up some audio over the slow-mo sequences and when these all sound plausible, create some audio loops that you can run under sequences of the film to join the realism together.

Audio is not easy to get right but it is possible to create an illusion that can be jaw dropping if done carefully....I think you have the skill to try and would suggest you have a go! *March 10th 2016 - North Thames Region I.A.C. K.O. Competition – Comments from David Moore*

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5: Bourne End Video Makers - Pull – (Club Film)

The simplicity of the title really intrigued me; it promised plenty and didn't disappoint. I thought the concept and standards in production to be excellent and the crafting of the film to be very accomplished. I thoroughly enjoyed watching this film. My co-judges commented about framing quite a lot, but I considered the shots were well framed and edited well to allow the story to unravel at a sensible and watchable pace.

It is always difficult to create a film of this type with willing but unprofessional actors and my only real criticism about the picture editing was that the overall creative-tension of the film suffered a little from a lack of sparkle with the pace within the edit. When the pace is spot-on, the tension between the actors really drives the film forward. I think that the editing could have been tighter. Be more brutal with your electronic razor blade and I think the tension could be heightened...all the ingredients are there...it just needs tightening and tweaking!

Because I thought the film was so good, please forgive me for being hard with my comments as I only want to offer help and suggestions for the future.....

There were a couple of areas where a little more consideration would have paid dividends.

I noticed that when the man and woman were on the phone, the audio being heard at times did not accurately represent phone-quality audio. You might think this a little picky of me but these things really help to convey and maintain realism!

To achieve a sound of a phone conversation actually being heard through an earpiece, have a serious play with your equalizer tools! Cut the entire bass below 250 Hz, remove all high frequencies above 7 KHz and have a play with the lower midrange frequencies to make it sound audible and distinct but of poor quality. Use your picture edits to allow this change in audio quality to simply cut in hard and cut out hard as appropriate and this should make the phone conversation appear more lifelike.

The sequence in the car where we experienced his thoughts.... this could have been carried out more skilfully. Yes, I liked the use of repeat-echo; that worked well to create a dream mood but you needed to consider exactly what you want to hear in the final mix. Sometimes, fewer words but repeated with a longer repeat-echo can have more impact. I would suggest you pick a couple of short phrases...use these only and then process them to create the dream mood. Like all audio work...what you leave out is just as important as what you include!

I really liked the edit between the gun and the cork. The timing and placing of this transition was done very well. I thoroughly enjoyed the twist in the plot at the end but would have liked a little more expression on the male actor's face or in his body language to heighten the tension. You created a wonderful moment of tension with the police siren over the closing titles!

In summary, a really well crafted and produced film and one that I would be more than happy to view again. A very ambitious and entertaining film and I congratulate all those involved in this production.

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1: Harrow Film Makers – After the Rain

I enjoyed this film; I found it made me feel good which a great sensation!

Your choice of music worked very well and produced exactly the right audio-mood.

I was unsure about what I was watching at times which is not a good start to a film. After the rain, there is the sun and this is the obvious feel good factor...I got that but when the sun was out I found the sequences of shots to be somewhat random and not telling any kind of story. It seemed to me that because the piece of music was of a fixed length, you were forced to cut the pictures you had to that length but this process revealed a possible flaw in your planning in that the limited range of shots and sequences you had at your disposal resulted in a film that never seemed to go anywhere or develop. Whilst I like the idea you must have had when conceiving this film, I think you should have given more thought to your range and style of shooting. I think this would have produced more variety and overall enjoyment to the film.

2: Harrow Film Makers – Where is a Film Makers Paradise

A film with a very interesting title which left me wondering what we would be treated to as the title gave nothing away. I thought this to be an enjoyable, very personal film with really interesting and unusual content.

Without wishing to repeat myself with comments already made about audio, I considered much more work needed to be done to the audio with this film. May I suggest you read some of the comments already made about Bourne End submissions?

3: Harrow Film Makers – Gatlinburg & Pigeon Forge

This film, whilst interesting, was in my opinion too long. It has been said before but sometimes less really can be more. I think an edit would make the film much better! That said, I thought it was very unusual, fascinating and very humorous at many points due mainly to the excellently penned commentary.

The film benefitted from a very personal start, a most engaging commentary lifting the mood with humour. In particular, I thought the sequence explaining a little about Dolly Parton was very well crafted and positioned within the film.

There was considerable use of material showing the entertainment enjoyed on this holiday but again...less is really more! There was just too much and showing cut away shots that are clearly non-sync simply do not work in an edit for public or competition consumption.

I wasn't sure about the extensive use of stills over the musical sequences towards the end of the film. To my mind, this was poor...I did not feel this mixed well and would suggest you try to avoid this style of editing in the future. *March 10th 2016 - North Thames Region I.A.C. K.O. Competition – Comments from David Moore*

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Audio wise...again please see comments made with Bourne End films as you really need to consider your audio levels and audio transitions.

I thought you ignored many of these parameters and simply allowed audio to cut in and out hard all dependent on the levels they were recorded at on location. I found this rather unprofessional.

4: Harrow Film Makers – Some Days are Special

I thought the concept behind this film was fun. The film was well shot and offered well positioned reaction shots which worked very well and kept the tension sharp. Furthermore, I thought it was acted very well. My co-judges have already commented that editing could have been much tighter. It is ironic but when often cut harder or more brutally, the tension between actors appears to increase. I support these comments wholeheartedly.

You must be careful when using MCU shots of actors that lip sync is spot on. I noticed at least one point where the pictures were nothing to do with the audio heard and this brief moment of no-sync dialogue destroys the atmosphere and realism you have worked so hard to create.

I enjoyed the twist with the photographer but again, it just lingered and went on too long. That sequence would also have benefitted from a much harder edit. I think that you could remove about one and a half minutes from the running time and end up with a better overall film in the end...there is a challenge!

1: Potters Bar Film Makers – Tracks to Victory

Before the film started, I wondered if a film lasting as long as 13 minutes would be able to hold my attention and engage me for that duration. However, as the film started, I found myself glued to the screen for each of those 13 minutes. I think the amount of research, fact gathering and production that went into this film must have been a phenomenal task and I think John Astin should be congratulated on producing a film of such quality. In my opinion, the film was quite exceptional on many levels.

A really strong and powerful start to the film with well chosen music and graphics; these high production values set the benchmark for the rest of the film.

We were continually guided through a vast array of facts by a well written and delivered commentary which never bored and always informed with just the right balance between information and guidance. This is a very difficult task to achieve with a 13 minute film and the effort to produce a commentary of such quality should not be underestimated. There seemed to be just the right amount of relevant original photo material to support the words and ensure the viewer remained engaged with the film as it developed.

I liked the use of modern footage, turned into black and white, to support the commentary; a difficult balance to achieve but I felt this was executed in an accomplished way. *March 10th 2016 - North*

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I wondered if the very end sequence which, whilst most interesting and informative within itself, could have been excluded from this film specifically for the edit for competition entry? It just went a little off-topic...just my opinion.

I noticed quite how much attention had been placed on getting all of the audio transitions and layered effects in perfect position and balance. A rare treat but what a treat!

May I congratulate you on producing a truly excellent film?

2: Potters Bar Film Makers – Sing a Rainbow

This type of film looks so simple and easy to produce; after all it is just a few randomly selected pretty pictures cut to a well known soundtrack????? How wrong!

I thought this film was put together with considerable skill and I am sure a lot of time and planning went into creating the individual shots and tweaking the colours of each shot to ensure the experience for the viewer was as intense from the first frame to the last.

The selection of shots seemed themed and I really liked that and enjoyed the precise picture mixing to match the lyrics. It seemed to me that every aspect of this film had been planned carefully and the end result was a very creative and enjoyable film from beginning to end.

I congratulate you on an excellent film.

3: Potters Bar Film Makers – Under the Shadow

I can honestly say that I have never seen such an intimate and emotional start to a piece such as we enjoyed with this film. I thought the piece to camera was bold and brave and I am sure galvanized the minds of everyone watching. I wondered why the film maker chose to have an edit in the opening piece to camera. I did not appreciate that edit and in my opinion it spoiled an otherwise intense opening. I would suggest you do not edit with that style again.

The film seemed to have your personal take stamped on it from beginning to end and I commend you for that as this is not an easy task to achieve. The shots were informative, and sequences were well put together, giving us a real flavor of what you must have experienced whilst on that trip.

We were treated to some wonderful shots giving a genuine flavor of what life must be like for the native people; I found this both moving and emotional.

There were two areas, in my opinion, where further consideration might have produced a better overall quality to the film. I felt the pre and post disaster was not explained clearly from the start of the film. To say in commentary that *more about this later*, or words to that effect, is not an ideal way to go about explaining this complex and sad event. I thought the *March 10th 2016 - North Thames Region I.A.C. K.O. Competition – Comments from David Moore*

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shots of the disaster hit areas used at the end did not show the same level of flare used towards the front of the film. The end seemed like a bolted-on sequence as opposed to an important if not crucial part of the story and somewhat let the production values down. I am sure further consideration would provide a more polished and integrated end to the film...just my opinion!

I do not wish to repeat my comments about audio as already detailed in the Bourne End film comments, but further consideration needs to be given to the level and usability of natural effects. At times they cut in and out hard which is careless work and not realistic in the real world. This style of working completely destroys the atmosphere you have attempted to create for the viewer. I suggest you avoid this in the future. I noticed that on some of the sections of action towards the second half of the film there was an out of vision voice that just cut in and out with the pictures.....what was that about? If you want audio, make a decision to use it by placing it appropriately and if you don't then be bold and bin it and replace it with something else more suitable! An otherwise excellent and informative film.

4: Potters Bar Film Makers – Death Wish

My co-judges made several comments about camera angles and eyelines to camera relating to the actors' dialogue at the start of the film. I agree entirely with what was said but to look at this film in the round I can only say I was extremely impressed with what the A Team produced in a very packed three minutes. The film was very accomplished and polished and produced a real punch at the end. A very well written story line which I thoroughly enjoyed.

As was mentioned in previous film comments, less is often more so if this film was tightened up in editing, I feel confident that greater tension could be produced between the actors resulting in a much more intense piece of drama.

I really liked the moment we saw the cheque being slipped into the coffin and by using slo-mo for that little sequence, the point was made more intense and that worked extremely well for me.

A well crafted and well acted film with a great twist at the end...immensely enjoyable. May I congratulate the A Team on a very good film!

New and Interesting web site

Introducing The Video Mode, a brand new website from the makers of Amateur Photographer dedicated to filmmaking and how to get started shooting video with a DSLR. We have recently launched the UK's newest competition for budding amateur filmmakers – **AFOY – Amateur Filmmaker of the Year**, and we have £10,000 worth of Canon kit to be won!

The competition is split into three rounds, each with its unique theme: Nature, Time and Love. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera you'd like, and the content and editing are up to your imagination – so long as it fits.

Each round has its own set of prizes and there is an overall prize for the video with the most number of points.

Round 1 – **Nature** - launched on 1st August and we are asking entrants to film nature from a new perspective. Closing date is 30th September.

With such a fantastic set of prizes on offer, perfect for any budding filmmaker, we were wondering if this would be of interest to members of your club.

The full details can be found at www.thevideomode.com/afoy and we have a wide range of tutorial videos on filmmaking along with the most recent news from the video world at www.thevideomode.com

Please let me know you need any more information and I hope you will be keen to support the competition and would welcome the opportunity to discuss further.

Kind regards

Jacqueline Mujico
Technology Portfolio

Time Inc. (UK) Ltd, Blue Fin Building, 110 Southwark Street, London, SE1 0SU

Film Review.
The Pearl Button

Club members may recall my film *The Uttermost Part of the Earth* which I made in 2015. It was a film inspired by our visit to southern Patagonia in Chile. It told the story of Jemmy Button and the Wulia Massacre in the early 19C and how Jemmy had been taken hostage by Captain Fitzroy aboard *The Beagle*. He made the decision to bring Jemmy and two other children back to England to 'civilise' them.

Fitzroy was charting the coast of South America on behalf of the British Admiralty, a task he was to return to some years later. Aboard this latter trip was Charles Darwin plus the returning Jemmy to be repatriated with his people, the Yagans.

The Yagans were reliant on the sea for survival and the story I told of the youngsters abduction was that it was in retaliation for the stealing of the ship's whaling boat by the natives. This story seems well supported both locally and wider reference. My story also covered the later event of the murder at Wulia of an entire crew of a British missionary expedition by the same natives lead by the same Jemmy Button.

So it was with great interest that I recently saw the film, *The Pearl Button*, a documentary about the natives of Patagonia. This slow paced 75 minute film displayed some beautiful images and the voice over talked of the natives relationship with the sea and how colonization lead to their virtual extinction if not through the introduction of western diseases then through extermination by the settlers.

The film went of to liken the extermination campaign under General Pinochet as being equally brutal with the additional sea related link of Pinochet's victims being tied to a length of railway track and dropped from a helicopter into the ocean. Recent excavation has found only rusting rails on the sea bed with no evidence of the bodies remaining except a solitary pearl button embedded in one particular corroded rail. Hence the title of the film.

However, I was surprised early when the film maker claimed that Jemmy Button was so called because he had been sold for the price of a pearl button, a 'fact' I had not come across during my research. Neither was there any mention of York Minster and Fuegia Basket (a girl), the other two Fuegians abducted nor Jemmy's role in the Wulia Massacre.

The Peal Button received 4 stars on Rotten Tomatoes, although not a film of general appeal, it does demonstrate Mark Twain may have been right, *Never let the truth get in the way of a good story.*

Andrew Tweed

I am sorry that This News letter is late getting to you, but as you may know, I have been having problems recovering from surgery on my Knee.

I am glad to say I seem to be on the mend now.

Ron Jones Editor

Distribution Dates for Next News Letter.

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Please send your Articles or Comments for inclusion

in the next Newsletter to:-

The PBFM Editor – Ron Jones FACI

By the dates listed below:-

The Summer News Letter Last dates for Hard Copy Input to the editor
2nd .. June

The Summer News Letter Last dates for e-mail Contributions by e-mail
9th . June..

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16th . June.

The Summer News Letter HARD Copy Distribution Dates
23th . June.