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HUDSON, JOANNA FRAZIER. Six Short Films. (1978)
Directed by: Gilbert F. Carpenter. Pp. 5

The thesis consisting of six short experimental films was screened at Jarrell Lecture Hall of the University of North Carolina at Greensboro on April 27 and 28, 1978, and again on May 3, 1978.

A videotape of the work is on file at the Walter C. Jackson Library of the University of North Carolina at Greensboro.

SIX SHORT FILMS
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by

Joanna F. Hudson
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A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1978

Approved by


Thesis Adviser

This thesis has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro and Ed Emshwiller, filmmaker and Artist in Residence at The Television Laboratory WNET/13, New York.

Thesis Adviser

Gilbert F. Caputo

Committee Members

Ed Emshwiller

Gilbert F. Caputo

Robert H. Mankin III

Joan Gregory

April 11, 1978
Date of Acceptance by Committee

ACKNOWLEDGEMENTS

I would like to thank the members of my committee: Bert Carpenter, Joan Gregory, Bob Gerhart, and Ed Emshwiller.

A special thanks to my husband, J. Harris Hudson.

CATALOGUE

1. SPACE-TIME - 16mm, color, silent, 5 minutes
2. TURNPIKE TRIP - 16mm, black and white, sound, 3½ minutes
3. EVELYN - 16mm, color, sound, 7½ minutes
4. CHROMATIC SCALES - 16mm, color, sound, 2½ minutes
5. COMPASS - 16mm, color, sound, 2 minutes
6. HEADPIECE - 16mm, color, sound (magnetic), 8 minutes

SIX SHORT FILMS

1. SPACE-TIME

"SPACE-TIME" was my first experiment in time-lapse and slow motion photography. By double printing these effects, I altered time and space on the screen with these two extremes. The scale of the woman to the landscape is also a part of the reversal of the natural order of big/slow to small/fast. The action is also reversed.

2. TURNPIKE TRIP

"Going Down The Road Feeling Bad", the music track for "TURNPIKE TRIP" is competing against my experiment with sound effects just as the effects compete with the animations of Bob Gerhart's fine drawings.

I first saw the fifty drawings at the printers being reproduced for Bob's forthcoming book and felt they would be an ideal subject for my first trial in animation. The drawings and continuity were so complete and strong in their arrangement that it left little room for varying his story. Therefore, I can only credit myself with an exercise in sound/picture recording and editing and look forward to having my copy of his book.

3. EVELYN

Everyone loves a ghost story. "EVELYN" is not one. It is a story by a girl who loves Virginia's past: the way of life, the houses, the gardens and the gracious James River plantations like Berkley, Brandon, Shirley

and Westover. These estates were of men of vision, desire and persistence - men like William Byrd of Westover. You cannot visit Westover today, walk over its lawns and gardens, listen to the James quieting by without being aware of "EVELYN". She is still there. I'll try to show you.

4. CHROMATIC SCALES

"CHROMATIC SCALES" is a short film of medium and close-up shots of a goldfish. I was most interested in the prismatic element of the water and reflective quality of the thin overlapping plates that cover the fish. In a series of in camera dissolves the scales become abstract and textural. The size of the fish is monumental and generally the movements are slow and sometimes even still, increasing the size of a naturally small quick moving creature.

The sound is a kind of random scales played on a kalimba over the rhythmic gurgle of water.

5. COMPASS

This short film montage of the George Rickey Sculpture is titled "COMPASS". The circular movements visually measure the physical force of the wind. The film composition views these movements from various angles and fragments the spare mechanism. In editing a continuous motion, the sculpture becomes a performance, and the velocity seems magnified by the sound effect of air moving through a spinning tube. Doubling the velocity of the tube raises the pitch an octave.

6. HEADPIECE

Although planned as a demonstration of basic photographic lighting to be projected three dimensionally on a manikin, the film "HEADPIECE" became a humorous portrait of a confident, authoritative but almost paralyzed robot, my husband.

The completely stationary camera and subject feel the effects of moving lights as they form basic modeling used in portrait photography. The continuous chatter of the subject who somehow knows what is happening with the shadows and highlights on his head as these lights move, seems also aware of the limited reel of film in the single system sound camera on this rainy Sunday afternoon.

TECHNICAL DATA

These six films were all photographed using 16mm Reversal stock. Eastman 7256 was used for "COMPASS" loaded in a Rex 5 Bolex, mounted with three fixed focal length lens (10, 25 and 75mm).

"EVELYN" was photographed entirely with the 25mm lens on Eastman 7242 with the Rex 5 camera. Some edge softness was introduced in places with vaseline smudging on the mounted matte box. The camera was over cranked to its maximum 64 frames per second for projected slow motion.

The picture and sound for "HEADPIECE" were recorded single system on magnetic pre-stripped film with an Auricon camera.

A Bolex H-16 camera with electro-magnetic triggering was used for the pixilated scenes of "TIME-SPACE". The camera speed was approximately one frame every twenty seconds. The Rex 5 was over cranked 64 frames per second for the dancer. The film used was Eastman 7242.

All visual effects for "TURNPIKE TRIP" and "CHROMATIC SCALES" were done in camera. The Bolex camera was mounted with a 17mm to 85mm zoom lens and Rex-fader. The filmstock for "TURNPIKE TRIP" was Eastman 7276. "CHROMATIC SCALES" was photographed on 7242.

With the exception of "HEADPIECE" all sound effects were recorded "live" on a Nagra IV and transferred to full coat. Editing of

picture and sound, A and B rolls, was done on a Moviola flat bed.

The picture rolls were prepared checkerboard A, B, C, on a standard four gang synchronizer.

An internegative master has been made on "HEADPIECE" and the print reduced to 8mm for presentation in a Fairchild Cartridge projector. "TIME-SPACE" was master printed on ECO (Eastman 7252) to facilitate the inverting of the image to project backwards. All other prints are on Eastman Reversal printstock.