

5.10.2017 - LECTURE RESEARCH AND COMMUNICATION SKILLS MODULE

INTRODUCTION TO MODULE / GEORGE DAVIS-ANSTED

'Terminal Bar' by Stefan Nadelman 2002

series of still life black and white shots, presented via standard motion on professional film software (ie - Final Cut Pro X)

zoom in techniques with overlapping graphics, use of layering captivated potentially through Photoshop - bar shot of different people and scenery

doesn't rely on video footage and rather on newspaper screenshots to reflect historical events surrounding the bar's culture

black and white filters symbolise the images having history, as opposed to colour, providing a more contemporary aesthetic - suggesting different time zone.

- in terms of research, the filmmaker may have used these newspaper articles as primary sources to support the interview's commentary
- the interview is an alternative primary source that acts as a key narrator for this bar setting.
- overlapping commentary, that was probably recorded via a standard microphone.
- portraits help introduce these different characters at the bar, supported by commentary from the interview, provides an abstract yet clear story/explanation of the notorious watering hole.

portraits act almost as mugshots, emphasised by the unique split screen and other motion effects, a distorted and intriguing way of capturing the dark side of the bar

- split screen method used by filmmaker to show two perspectives, one modern day and the other in the past.
- series of stills summarising ten years of working at the bar - collage of imagery
- consider how the film was produced and developed - link this towards how you would make your own project.
- the graphical relationships between the stills and the slow, intense music provides an uneven as well as an almost uneasy feeling towards this place.

TASK

- Wk.1 Lecture 1 Thurs 5th October

Research Frameworks Pt.1-Intro to the RCS Module

RCS: Outline: What it is, what you can expect and what we expect of you.

Short film screening: Terminal Bar by Stefan Nadelman 2002. Task 1: Analyse the film as if it were a research project and write a summary (250 words) of the processes you imagined went on to make the film and how you might similarly follow this way of making a project.

RESPONSE / SUMMARY

Stefan Nadelman cleverly and abstractly projects his father's experiences working at the NYC's notorious '*Terminal Bar*'. This is achieved through the effective use of stunning black and white still, portraits, produced by the former bartender (Shelly Nadelman) over the course of 10 years. These analogue based images showcase intimate close ups of the various characters that Shelly had met during his time there; supported by gripping motion graphics, implemented by his son, Stefan.

For the sound, the use of this high paced, almost suave music helps form a rhythmic relationship. This main mood generating example includes this consistent use of motion graphics (potentially and entirely produced via editing software) moving in correlation with each short term beat. The approach provides an intense, moody atmosphere to the film; whilst also reflecting Shelly's overlapping commentary depicting the dark backstories of certain characters he met at his former job.

For the editing, Stefan also presents these portraits in an array of different thumbnail formats, including these grid layouts, in which separate and scroll across the screen. These graphical motions act as relationships that move during more gradual sections of the overlapping music; helping to abstractly symbolise the passing of these characters and time for Shelly at the bar.

The use of colour is another powerful element in this film, in which the primary sources (the portraits and newspaper articles) are both shown in black and white filter alongside coloured footage of Shelly commentating. These opposing stereotypes enable Stefan to use the dark option to symbolise the past and the interview clips as a way of presenting the present time.