

David Wilkins

When I heard the sad news about David Wilkins, I reached for a DVD of a 2008 film that he was involved in. The film, *Encounters with Wesley*, was directed by a gang of four - Graham, Julian, Roger and myself, and was all pulled together by the editor – David. It was good to watch it again: it stands the test of time, and he judged the overall pace of the drama-documentary exactly right. Scenes were filmed mainly in the garden, lanes and paddocks around his home, an historic farmhouse at Littleton-upon-Severn. It was an ideal location, for actors, crew and horses – all were made welcome.

David had a sound studio with weird acoustic panels and diffusers on the walls – we were deeply impressed. He wore his specialist audio knowledge lightly, and was more than happy to share it with us. I filmed a lavish party in Bristol Grammar School assembly hall. There was feedback from the band's mixing console and my mic recorded this audio nightmare. David sorted it for me.

About 12 years ago he sold me his Manfrotto tripod with carbon-fibre legs. It's the ideal compromise: it can carry a hefty camera and yet still be light and transportable. It is somewhat battle-scarred now as it's been a trusted and much-used support ever since.

David is in my thoughts and I'm sure that I speak for all BFVS members who knew him. We wish his family peace, comfort, and strength in their time of sorrow.

Gordon Young

A sad loss but David can now rest in peace. He was a valued and skilled movie maker, with a particular interest in sound recording; he had a fully equipped studio at home. I have happy memories of filming with him.

My condolences to his family.

Pete Heaven.

As soon as he joined BFVS, David's multiple talents were quickly recognised and he was elected to the Committee, serving as Chairman between 2009 and 2012. He was well known in the area as an expert on sound recording and had his own recording studio.

David was the driving force behind a number of the Society's major projects. For *'Encounters with Wesley'*, he organised the tight filming schedule, as well as the locations and the recruitment of cast and extras. He allowed us to use his house, garden, paddock and field, as well as persuading his neighbours to let us film on their land. We were even able to hang a giant green screen across the front of his house. At one point, his garden witnessed a large crowd of rioting extras brandishing flaming torches, who then took refreshments in a marquee he had provided. He also recruited both his daughters to appear in the film. On another occasion a 'community choir' was assembled in his garden to record hymns for the sound track. After the filming David carried out the edit and sound mix.

'Wigan Girls' was a video version of a major Thornbury community theatre project with a cast of over 100. David organised the filming, sound recording and editing as well as making a 'behind the scenes' video.

On *'Uncertain Proof'*, David was a tower of strength. Not only did he let us use his property as a location, he again arranged for his neighbours to let us film on their land. In addition to recording all the sound he organised three different teams of horses and riders. He also brought his camper van to all the other locations to be used as a changing room and make-up facility for the cast.

He also recorded the sound for the Society's productions of *'Kabul Sunset'* and *'Lucy'*.

David was always willing to help people with sound recording issues. He was also involved in recording video interviews with wartime aircrew for the Bristol Aero Collection.

As well as his activities with the Society, he made many of his own films, several of which were trophy winners.

David made a considerable contribution to BFVS and he leaves a much valued legacy in the Society's portfolio of films.

Graham Egarr