

HALL SINDEN FILM PRODUCTIONS

In a video tape This is a Video Monitor (1974) also has its roots in the film Between. It is built on an initial take of a woman describing the perceived functions of the monitor on which she appears. Sound synchronization was the first step in the process. The take and the monitor are then taken off the screen, a third is taken off that and so on. Sound and vision progressively change their characteristics, at each stage identifying and re-identifying the implications of her recurring statement.

The other two films have in their different ways had some effect on subsequent work. Actor for instance, though not being pursued in such an explicit manner as Between, appears to hint quite considerably at certain of the much more recent preoccupations by other avant-garde film makers in their quest for the reintroduction of narrative significance.

Working together had its problems, but for the duration of this brief collaboration it worked, simply because at that particular time we had both arrived at similar conclusions. If we disagreed about an idea we argued about it or took up another (of which there were plenty). Currently, whilst working independently, new routes have a habit of evolving situations and concerns in which there is a certain amount of parallel thinking; where there is an opportunity for a mutual exchange of ideas; and a potential working relationship occurs.

Notes: View, This Surface, Actor, Edge, Between.

View. 16mm colour/optical sound 10 minutes.

A fixed camera, single take film, which explores a shift in perception from the narrow surface of a physical area, to the illusion of three dimensions in a filmed image. A partial view of a room is slowly revealed, and hints of colour are introduced, eventually transforming the 'flatness' of the initial monochrome view into the more illusory image of the actual space recorded/seen.

This Surface. 16mm colour/optical sound 11 minutes.

This film purposefully utilizes a traditionally seductive theatrical image at the moment which is subsequently redefined in the concrete terms of projection and camera. A man is seen dancing up and down in a pub with a pint of beer on his head. This is followed by a series of long travelling shots along Brighton seafront and a fixed shot of a warwicks table. The imagery and illusion of spatial depth are subsequently challenged in alternative terms which identify the events as being a series of projected images on the surface of the screen. A rearrangement of priorities.

Actor. 16mm colour/optical sound 11 minutes.

An (intentionally unmistakable) actor holds a conversation on a telephone, only his voice is heard throughout. His scripted monologue attempts to draw the audience across the time barrier between the time when the film was shot and when it is seen gradually revealing that the conversation is

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DH's video tape This is a Video Monitor (1974) also has its roots in the film Between. It is built on an initial take of a woman describing the perceived functions of the monitor on which she appears. Sound synchronisation wavers throughout as she mimes to her prerecorded voice - an analogy to part of her description. The camera cuts at the end of the take and a 'no-signal snow field' appears. The entire take is then regenerated optically off a monitor screen, a third is taken off that and so on. Sound and vision progressively change their characteristics, at each stage identifying and re-identifying the implications of her recurring statement.

The other four films have in their different ways had some effect on subsequent concerns. Actor for instance, though not being pursued in such an apparent manner as Between, appears to hint quite considerably at certain of the much more recent preoccupations by other avant-garde film makers in their quest for the reintroduction of narrative signification.

Working together had its problems, but for the duration of this brief collaboration it worked, simply because at that particular time we had both arrived at similar conclusions. If we disagreed about an idea we argued about it or took up another (of which there were plenty). Currently, whilst working independently, new routes have a habit of evolving situations and concerns in which there is a certain amount of parallel thinking; where there is an opportunity for a mutual exchange of ideas; and a potential working relationship occurs.

Notes: View, This Surface, Actor, Edge, Between.

View. 16mm colour/optical sound 10 minutes.

A fixed camera, single take film, which explores a shift in perception from the screen surface as a physical area, to the illusion of three dimensions in a filmed image. A partial view of a room is slowly revealed, and hints of colour are introduced, eventually transforming the 'flatness' of the initial monochrome view into the more illusory image of the actual space recorded/seen.

This Surface 16mm colour/optical sound 11 minutes.

This film purposefully utilises a traditionally seductive theatrical image at the outset which is subsequently redefined in the concrete terms of projection and screen. A man is seen dancing up and down in a pub with a pint of beer on his head. This is followed by a series of long travelling shots along Brighton seafront and a fixed shot of a waxworks tableau. The imagery and illusion of spatial depth are subsequently challenged in alternative terms which identify the events as being a series of projected images on the surface of the screen. A rearrangement of priorities.

Actor 16 mm colour/optical sound 11 minutes.

An (intentionally unmistakable) actor holds a conversation on a telephone, only his voice is heard throughout. His scripted monologue attempts to draw the audience across the time barrier between the time when the film was shot and when it is seen gradually revealing that the conversation is a hypothetical (impossible) one with the audience themselves. Unconventional juxtapositions are applied in the editing to support this and ultimately to pose questions about the accepted notions of temporal and spatial continuity.

Edge 16mm colour/optical sound 10 minutes.

A western in which the classic heroic situation of an impending gunfight duel moves from that conventional confrontation to a confrontation with audience expectation as camera action predominates. A film in which the less you see of what you expect - the more there is exposed.

Between 16mm colour/optical sound 17 minutes.

An attempt to establish the processes of filming and viewing as one. Filming location: a viewing theatre. Viewing location: a viewing theatre. Initial image in camera: a rectangular projected light patch. Principle image in viewing theatre: a rectangular projected light patch. Filmed action: cameraman defining the theatre space, and specifically the light beam track. Viewing theatre: specific space, usually only defined visually by light beam track; and etc. Duration identified by progressive image disintegration: Print off a print off a print off a print etc.

Like it a lot	
Like it a little	

Compilation from notes by David Hall and Tony Sinden 20 Feb 1977.

Did you like it because it was the most:

Entertaining	
Educative	
Challenging	

Other reason/s.....
.....
.....

2. Which one of the five films did you least prefer:

VIEW	
ACTOR	
THIS SURFACE	
EDGE	
BETWEEN	
None	

Did you:

Dislike it a lot	
Dislike it	
Dislike it a little	

Did you dislike it because it was the most:

Unentertaining	
Uneducative	
Unchallenging	

Other reason/s.....
.....
.....

3. Did you like the programme as a whole Yes / No

QUESTIONNAIRE

1. Which one of the five films did you most prefer:

VIEW	
ACTOR	
THIS SURFACE	
EDGE	
BETWEEN	
None	

Did you:

Like it a lot	
Like it	
Like it a little	

Did you like it because it was the most:

Entertaining	
Educative	
Challenging	

Other reason/s.....
.....
.....

2. Which one of the five films did you least prefer:

VIEW	
ACTOR	
THIS SURFACE	
EDGE	
BETWEEN	
None	

Did you:

Dislike it a lot	
Dislike it	
Dislike it a little	

Did you dislike it because it was the most:

Unentertaining	
Uneducative	
Unchallenging	

Other reason/s.....
.....
.....

3. Did you like the programme as a whole Yes / No