

The **LINKING SHOT**

Haywards Heath Movie Makers

Autumn 2019



HHMM Members and guests inspect Bewl Water

From your Chairman - David's Deliberations

Our last meeting on the “in’s and out’s” of making better sound for our movies brought back some memories for me.

I have always been fascinated by sound and as a small boy I would go into my Mum’s kitchen, take out an ordinary knife from a drawer and tap out a rhythm on tea and sugar canister tops, tins, cups, bowls and anything else that was on the worktop.

Also I have always had a good ear for music and when I discovered I could whistle, I would make up melodies from all the popular songs and tunes of the day in one contiguous loop. I even learned how to whistle both by blowing out and by sucking in, thus the melody never stopped! As you can imagine, both of these activities drove my parents to distraction!

I am disappointed now in later life that this apparent musical talent was not encouraged as both my Mother and her Sister played the piano to a very high standard and indeed we had a piano at home. I have often thought that my Father might have been fearful that I might ask for a drum kit to satisfy my percussion hobby and, as we lived in a small house the piano took up a lot of room and one day on my return home from junior school, it had gone.

Thus, I was left to my own devices to develop my musical ability and remember experimenting in the garden shed with springs and steel rulers to make my sounds.

My Father had a garden spray made from brass that looked similar to a bicycle pump, which he would plunge into a bucket of insecticide, pull up the handle and spray the aphids on the apple tree. I discovered that if I unscrewed the spray nozzle and blew across the exposed entrance (like we all did with school milk bottles at break time) that I could produce a very acceptable soft note, the pitch of which could be varied depending on how far the plunger was up the brass body. Bliss indeed and I spent many happy hours making tunes with this improvised instrument. My Father was interested in this new use for his sprayer, but I often wondered if he might have been fearful that I would ask for a trombone!

As I grew up and started thinking about careers, I read an article in Radio Times about the BBC Radiophonic Workshop decided I would like to join the BBC and be paid for making funny noises all day. However, my parents

wisely had other ideas and I was encouraged to go down a more conventional route into electronic engineering.

However, as a consequence, sound continues to be important to me and when I started making films on super 8, sticking the magnetic stripe on the finished edit, I would spend hours on getting the sound right. I even built my own reel to reel tape recorder that recorded on 3 tracks and used sprocketed tape to sync with the projector.

When I have been the “Sound Man” on our club productions, I have insisted on clear dialogue with no extraneous background interruptions as I believe that as an audience usually only sees your film once, you owe it to them to be able to hear the dialogue clearly without having to strain to understand what is being said. We are telling a story with dialogue after all!

In my opinion there are too many films and TV dramas that are made in “mumble mode” these days, as well as slurred speech which makes watching a chore rather than a pleasure.

My wife and I went to see the new “Downton Abbey” film at our local cinema the other day and apart from a good story and fantastic photography, the dialogue was as clear as a bell. There was not on word from any character that could not be heard. What a pleasure!

That’s all for now. See you at our next meeting.

David Fenn

Our Summer Trip - report and pictures by David Smart



The instructions said to arrive at 12:39 which we did on the dot, but went to the Bistro and not the Cafe some 300 yards away. That was soon put right and we were welcomed by everybody sitting down and having a cuppa. Fish and chips soon followed and were very nice too. At 2 o'clock we were ushered down to the reservoir and boarded our boat for a very pleasant trip around the water.

Bewl Water is the largest reservoir in the south of England with over 800 acres holding 32 million gallons of water. When the dam was formed in 1973-75 they had to retrieve three buildings including a mill that has been reconstructed on the banks near the nature reserve. Birds spotted by our club ornithologist were lapwing, heron, great crested grebes, coot, cormorant, Canada geese, Egyptian goose and three types of gull.



The Aqua Park is also a haven for children, some of which had to be expelled from our mooring so we could come alongside. To round off, another cup of tea and chat before going home. GREAT DAY. And thanks to the organisers.

Whenever I fill out an application
in the part that says
'In case of emergency, notify:'
I put 'DOCTOR.'

I didn't say it was your fault,
I said I was blaming you.

To steal ideas from one person is
plagiarism.

To steal from many is
research.

Albany Ahead - Mark 2

Hoorah ! A novel event has occurred. We have finished next year's Albany entry seven months early. Well, to be strictly honest we still have the music to add but it is still a record.

To go back to the beginning for those of you that are unaware, we couldn't shoot a new story last year due to difficulties in obtaining a cast. When we did get a cast together it was too late to get it shot and edited in time for the entry date so we scrapped the idea and resorted to renovating a film from 65 years ago for our entry.

For this year's competition we were lucky as we found the script from last year could be used - with a bit of jiggling of dialogue at the end - to fit this year's theme, which is 'A Change of Direction'.

We then became really lucky, with David Fenn, our producer, making contact with Manor Players AmDram group who became very enthusiastic about helping us make this film. And so a cast (of three) was found and a read through of the script organised. This went very well and a rapport quickly formed resulting in a shooting schedule being arranged.



Rod was to be our cameraman but could only be available for two shoots due to personal issues, but we were fortunate in obtaining the services of a young lady just out of film school and with time on her hands. She had majored in lighting but was at home with a camera so that was lucky for us.

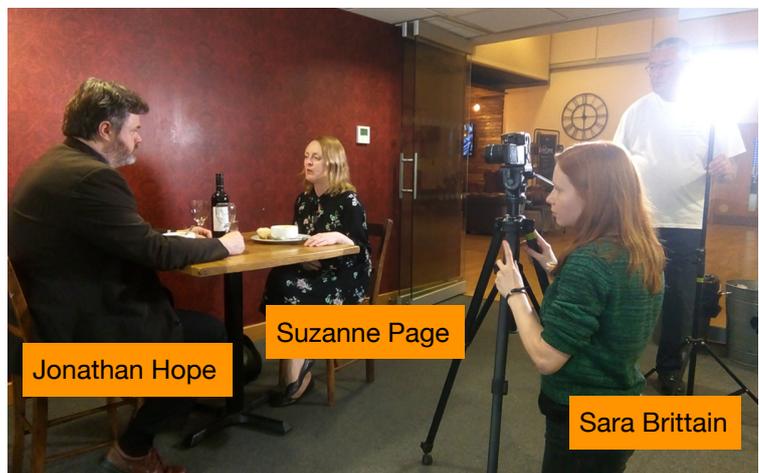
Our first shoot at Climping beach was uneventful. Next came the car interior at night. We had the use of a small workshop in Monks Gate near David's house and the idea was to get our lead actor's car in and shut the workshop doors to exclude all daylight. Unfortunately his car was too large to get into this space so our camera lady's car was used as it was a small ladylike Ford so we all managed to take a large breath and cram into the workshop. It was fine and fun!

The cast had all booked a week's holiday, which was greatly appreciated, so we managed the rest of the shooting in this time: two days at my house for the principal footage and one day each in Burgess Hill, Lewes, Horsham and Holmwood Common for the restaurant, bar, night exterior and drone scenes.



The editing was done on Final Cut Pro X. I did consider doing it on Da Vinci Resolve, my latest acquisition, but I don't feel I am up to speed with this software yet so stuck to my trusted FCPX.

Our good friend Hans den Turck from the Netherlands, who has written four music scores for both me and the club has kindly agreed to write the music again. It is a Godsend to have a talented composer such as Hans on board. Long may it continue. Due to his work load he is unable to tackle our project until October but we will still be far ahead of the deadline.



The one weak link in the film is a notable lack of extras in the bar sequence. Joy and I had a job, despite my size, to make ourselves into a crowd for this scene !

We had put out pleas for support at various club meetings but unfortunately they fell on deaf ears. It is a shame, as background sound effects are not really a substitute for good visuals. It's a pity we cannot have more participation from the club members in general for our films.

Ron Prosser (words and pictures)

Programme Reminder

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| Oct 8 | Competition Night
<i>Fiction</i>
<i>Novice</i>
<i>Alan Early (5 min 'Film to Music')</i>
<i>60 second</i> |
| Oct 22 | Showcase 70 - our annual public show
This year we will be showing films from our first 70 years
– all members needed to serve the refreshments |
| Nov 5 | Members Film Night |
| Nov 19 | SERIAC Show Reel |
| Dec 3 | Rod's Evening |
| Dec 17 | Pre-Christmas Get Together
- including competition presentations |
| Jan 14 (2020) | AGM |
| Jan 28 (2020) | Members & Spouses Annual Lunch |

Refreshment Rota

8 October	Derek Wright and David Smart
22 October	Everyone (Movie Showcase)
5 November	Roy Langley and Paul Wood
19 November	Liz Willerton
3 December	Merv. Huggett needs an assistant
17 December	Christmas Get Together
14 January 2019	Allan Tyler and Graham Quantrill

T & C crew Please Remember !

One of you needs to bring the milk.

If you are unable to attend on your night, please change with someone else and update the sheet on the notice board.

Please do a stock take at the end of your night and tell Liz if any items need to be replenished.

Next Issue

The next issue of Linking Shot will be at the end of December 2019
Contributions to linkingshot@hotmail.co.uk before 18 December.

Views expressed by members in the Linking Shot may not be the views of the HHMM committee unless stated