Steadicam is a film/video camera stabilizing system that has now become a standard item in the filmmaker’s list of production tools.

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Ted Hackborn is a cameraman, assistant cameraman in Toronto and an associate member of the Canadian Society of Cinematographers.

Bob & Dave Crone... The men from Steadicam

by Ted Hackborn

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 Behind them, Bob and Dave have over seven years of experience with the Steadicam, having both trained with Garrett Brown.

On a shoot, the Crones go out with the Steadicam unit and do the actual filming when the shot requires the system. The 55-75 lb. Steadicam unit itself disassembles into a vest/arm breakdown. A spring-loaded arm totally articulating in the centre carries the weight of the camera placed on it. The tension in the spring can be adjusted to suit the camera weight. The arm is attached to the harness worn by the operator. In operating the Steadicam the idea is to hold the apparatus steady while moving. Originally designed to deal with a problem-shot in a film, the Steadicam is now in full production use all over the world, and is having a dramatic impact on television. The CBC’s Papal coverage in September, for example, was largely made possible by Bob Crone and his Steadicam.

The following interview took place with Bob Crone in Toronto.

Cinema Canada: As a cameraman, what got you interested in Steadicam? What do you enjoy most about it and why?

Bob Crone: In the type of work I used to do, such as TV documentaries, I was limited to tripod or hand-held camera. Travelling all over the world to such places as Vietnam, Laos, Cambodia, or Little Rock, Arkansas, the idea of hauling dolly tracks was impossible. My first thought on seeing Steadicam was: now, here’s a tool that will allow me to move like never before!

The biggest sense of pleasure when using the Steadicam comes from doing a very convoluted move that cannot be achieved any other way, and doing it well. The reward is seeing the results in the screening room and watching every aspect of the shot, the framing, the motivation, the pace, all come together from beginning to end. It’s a real ‘high’ to see an exceptionally well-executed shot done with Steadicam.

The best reason to use it, I would say, is because it looks at a scene more in the way a human being would. A human doesn’t walk in a straight line like dolly tracks. There are options to shift weight from one foot to another as you see the scene. Steadicam puts the camera in the best possible position to view what’s happening.

Cinema Canada: Was it a specific film or TV commercial you saw that first attracted you to the Steadicam?

Bob Crone: My first contact with the Steadicam was out at the Cinema Products factory in Los Angeles, California, over eight years ago: I was having modifications done to one of my other CP-16R cameras. While I was there, I met Garrett Brown, who invented the Steadicam, and Ed DiGugliio, the president of Cinema Products Corporation. They introduced me to the system in the development stages and asked me what I thought of it. I got quite enthralled with the possibilities of this device in as much as it giving a whole new dimension to moving pictures. No longer would camera moves be encumbered with all that heavy steel, dolly, and tracks.

Part of what you give up when you have tracks, dolly, and crane - in addition to the physical restrictions that the tracks...
the mixing theatre at Film House. We had a six-track stereo recording facility that enabled us to mix films, like the IMAX film "North of Superior," in Canada. After I sold Film House I went back to work, shooting films which is my real love. And it wasn't long after that I saw the Steadicam and realized a lot more was involved than it appears.

Cinema Canada: You've won awards at a number of film festivals. Were they for your Steadicam work?

Bob Crone: No, not specifically. They were for other aspects of filmmaking. Although, those other aspects too are part of Steadicamming. The consummate Steadicam operator knows lighting, framing, movement, and the strength it takes to do repeated takes.

Cinema Canada: How was your son inspired to pick up the system?

Bob Crone: David had the opportunity to grow up in that period when we had Film House. He got the chance to play with all of the equipment. I wanted him to attend university and forget about filmmaking. But when he graduated, he still had that very strong interest in film and the industry. He got many opportunities to learn with commercial companies like TDF in Toronto and he did work as a production manager, sometimes as an assistant cameraman or operator and now and then as a Steadicam operator. I saw David's interest in the Steadicam and kept encouraging him to put it on, work at it — practice, be critical. We would videotape all our practice shots — and review the tape over and over, critiquing and doing it again. Every time he strapped the Steadicam on, he would struggle to get a little better.

Cinema Canada: Has David recently worked on?

Bob Crone: David just finished a 16-week production in Vancouver entitled "Clan of the Cave Bear" for P.S.O. Productions. Before this film, he did an 11-week shoot, also out in Vancouver, called "Runaway," starring Tom Selleck and some robots. David is just blessed with working on very big American productions, with directors and cameramen with good track records. For instance, the director on "Clan of the Cave Bear" is Michael Chapman, gained recognition in the film industry as a cinematographer. David was hired on both films as the camera operator and Steadicam operator. They wanted to have a Steadicam on the set, even though they knew they wouldn't need it to use it every day. Dave would leave the camera operating position to do a Steadicam shot and return when the special shot was done. He's getting experience perhaps 10-15 years before anyone else, because he's a very good Steadicam man.

Cinema Canada: Have you and your son worked together using the Steadicam? Is there a recent film?

Bob Crone: I suppose the one most recent film where we worked is with David was on "1984" in a scene with Verónica Tennant and other ballet dancers from the National Ballet. We shot the film with free-floating camera moves. Some 360° rotations around the dancers incorporated with 'crane-like' and 'tracking-like' movements.

I helped David when he was on the M.G.M. feature "Mrs. Soffel." Shot in January-February, 1984. I went out to every single little thing when we are out in the field. One time I was doing a shot — if I've chosen one of two little things he'll think of what else I may need to go with it. Such as two C clamps or a pair of pliers or a uni­ cord, for instance. We just go click!

Cinema Canada: Can you describe the Steadicam system you own and the modifications you've made?

Bob Crone: Well, there are a lot of things on our system that make it different. When I was out at the factory over eight years ago, I tried on the very first Steadicam in its very rough form. At that stage, Rod Soffel and Gary E. Brown that I wanted the first one off the production line. They encouraged me not to take the first one away because they wanted to shake the bugs out of it.

So, instead, I wound up getting Steadicam with serial number 3. We don't actually have it anymore since it's gone to the great camera repair room in the sky. We now own two Steadicam units: a Universal Steadicam II which has been modified, and a Steadicam III. There are now over 400 Steadicam all over the world.

We are continually modifying our equipment to better meet our needs. For instance, the battery box mounted on the low-end of the camera-support arm, can be put on in a vertical or horizontal position and tracked left or right. That's something new our Steadicam III has built-in. In our view this modification displaced the weight of the Steadicam and enabled us to do better shots.

Another modification is that we have found a way to send a picture from a small video camera top-mounted adapter, into a monitor to the camera operator. The picture is sent to a portable receiver-monitor without the encumbrance of cables. It gives us the freedom to move through a room of people and have our portable monitor and video-tape cassette-recorder show the director exactly what the camera is seeing. Our video-tape assistant, a modified director of photography, and anyone else involved with the shot instantly play the shot back. This enables the director to have a real-time view of the camera viewfinder as well as and should be where the talent should be as well. It ends the business of extra takes which so often turn out to be unnecessary. When you get a good take — and the director doesn't feel comfortable unless he says let's have one more just in case — it turns out that the 'just in case' shot becomes 5-6 extra takes, because the 'next time' the talent blows his/her lines or the 'next time' the camera runs out of film or the 'next time' the battery is gone. Until finally, you've gone for another 1 1/2 hr. to get the 'just in case' take, which wouldn't be necessary at all if you could see on video-tape, or, one concept confirms instantly that you have succeeded and allows you to move on. We have found time after time this has cut hours out of a production. The Steadicam that you don't generally see is a three servo motor-system which mounts to and around the zoom lens. When you push the zoom, it controls the zoom, and one controls the focus. That's a real plus for the odd shot — when you really need to use all three. And it helps you to be able to adjust the focal length of your lens, or pull it in when going from a dark area to a light area. This device is radio-controlled by a transmitting unit that the assistant camera person holds.
Cinema Canada: Do you video-tape your own footage?
Bob Crone: Yes, use the video tape so that you can then specifically discuss it yourself.

Cinema Canada: Do you want to keep the Steadicam as a rental tool?
Bob Crone: It's not that we are unwilling, but we just don't want to be in the rental business. We wouldn't want to see anyone else get dressed up well-acquainted with the tools.

Cinema Canada: How much pre-planning do you do before going to a location to shoot?
Bob Crone: Often we'd go to a location well before we intend to shoot there, if it's possible. If it's a real situation and not a set, there are a lot of things to be looked at that you might have anticipated: looking at floor plans is very important, since they show length and width and obstacles. As you turn you don't want to get yourself into tight corners, and if possible, lighting the set natural

Cinema Canada: What makes a good Steadicam operator?
Bob Crone: A lot of stick-to-it-iveness, determination and a sensitivity to the composition and framing and a knack of handling people well. A willingness to criticise your own work constructively and to accept criticism from others and the time to learn to do it all well. I notice that the work I've done in the last year is better than the work I've done a year or two ago. We've recently been shooting a series for B.O. in Montreal called The Hitchhiker and the stuff I've shot. I feel, is the best I've ever done. So, I think to get good - really good - a person needs five years of determined effort. Owning your own Steadicam is fun, but it's a good investment to have a Steadicam operator who's got the skills.

Cinema Canada: Can you tell how a shot felt, if it was a good take?
Bob Crone: I usually have very good, strong feelings right at the spot going - that we're all up and getting it right. I'm always getting something right and also the feeling that we've got it right.

Cinema Canada: Can you tell when the Steadicam work is going to take off?
Bob Crone: If a director and producer and d.o.p. have decided that Steadicam is a tool and a service they can use, they have to relinquish a certain amount of their control and trust you to do the shot as well as or better than they would do it themselves. It's very easy if you can get your Irish at the right end of the Steadicam. If you can make the camera steady, you can get off one frame and on to another frame in a specific number of seconds without losing the feel of the shot, without being too fast, too slow or ill-motivated. You're making up a fluid photographic composition right as it's going.

Cinema Canada: is there a problem in making directors aware of the Steadicam?
Bob Crone: If a director and producer and d.o.p. have decided that Steadicam is a tool and a service they can use, they have to relinquish a certain amount of their control and trust you to do the shot as well as or better than they would do it themselves. It's very easy if you can get your Irish at the right end of the Steadicam. If you can make the camera steady, you can get off one frame and on to another frame in a specific number of seconds without losing the feel of the shot, without being too fast, too slow or ill-motivated. You're making up a fluid photographic composition right as it's going.

Cinema Canada: Do you rent your Steadicam equipment?
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football games and I think it'll change the way we look at any event in the future. With Skycam, you're not limited by the length of your tracks or height of your crane.

We've changed ourselves into moving-picture specialists.

Cinema Canada: You did the Steadicam work for the Papal Tour across Canada for CBC in September. How did you prepare for the Pope's visit to Midland, Ontario?

Bob Crone: Well, since the Steadicam played a key role in the walk that the Pope did through the Huronia Village in Midland, getting there a month before the event and walking the route was very important.

It was there that I met director John Thompson, and technical producer Ian Morrison. We discussed where to place the Pope in the best possible light in relation to the surrounding buildings and where to put ourselves in the best position to cover him to maximum advantage. This is an exercise that you go through both on paper by looking at the plans and the layout of the area and by walking it through and planning all the technical moves as well, such as where camera cables will be plugged in and unplugged.

Because we were on the air live and being fed by satellite to viewers all over the world it made me acutely aware of the fact that I had to be very careful to mentally go over every single step, forwards and backwards through every mechanical step of the shoot. When it came time to execute it physically, it seemed like a let-down. I had done the shot so often in my mind.

Cinema Canada: Did you enjoy doing the Papal Tour?

Bob Crone: It was most satisfying to be on the air live and have no second chance. To know that my camera was sending out a signal to 500-700 million people world-wide. I knew that I was carrying the responsibility for the way all those people would see the Pope. And with only one take, you do it right the first time. Often I didn't know exactly where the Pope would go because frequently he did break away from the planned route to shake hands or touch children. He was very nimble on his feet.

Cinema Canada: Do you consider the Papal Tour a highlight of your career?

Bob Crone: Certainly from a photographic standpoint. Maybe it's not the most satisfying piece of photography in as much as you couldn't control the lighting or framing or the Pope. It was a different kind of challenge and the challenge is one of really testing your resourcefulness right to the limit and beyond. You had to make up out of the moment the best possible composition that was available to you.

Because we had the Steadicam we got out of some jams. For instance, in Flatrock, Newfoundland. They had set up the platform for the Pope to speak facing the boats in the harbour. And they set up the scaffold and lighting and two cameras positioned out in front of him. As he got up to speak, he picked up the microphone and turned himself 180° right around so that his back was to the boats and to the two stationary cameras. So there wasn't a camera in front of the Pope. I quickly scurried around and ran off the little platform they built for me and worked my way around behind the people to come around in front of the Pope.

Then in Halifax, at St. Mary's Basilica, they had set up a camera across the street in front of the church. We were standing out in front of the church to pick the Pope up when he got out of his popemobile. Well, you probably saw that there was a parade of cars out in front of the popemobile, one was a bus full of press-people. The bus turned the corner and stopped right in front of the only camera they had covering the church. That camera then could not see the Pope. I quickly scurried around and ran off the little platform they built for me and worked my way around behind the people to come around in front of the Pope.

So, if you're planning to film in our city, why not give us a call. Together we'll make a scene — in the right places.

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Video Odyssey
by Ron Hallis

New York City, three o'clock in the afternoon, June 29, 1984. I enter an elevator on East 44th Street and ride calmly to my destination – Projection Systems International. The salesman's office is decorated with antique cameras and projectors. Ninety minute later, I emerge with the new tools – video recorder, camera, and 35 hours of tape.

The next two days I spend in a hotel room waiting out the rains that had flooded the roads to JFK airport. My departure for Africa delayed, I use this interval to test the new equipment. In the hotel-room, I watch television, I make television. I tape my bath filling, the maid making the bed and vacuuming the floor. As I pan across the dingy walls I'm smiling: soon I would leave the developed world.

My dialogue with film was over, or at least "on hold." I had crossed to the video camp.

I was going to Zimbabwe to shoot a one-hour TV documentary for the American PBS network.

Unlike my first visit in 1980 which lasted twenty minutes when I was allowed to cross to the Zimbabwean side of the border from Mozambique to film several hundred refugees returning home, this time I would spend two months travel-

The 1980 film (entitled I Can Hear Zimbabwe Calling) was followed by Nkuleleko Means Freedom, shot in 1982. Both films have been very useful in Zimbabwe in teacher-training programs, adult literacy classes, mobile cinema in rural areas, and education conferences. In America, the second film broke the mass media impasse for me when it was shown on the national PBS network in prime time.

Ironically, my new project (entitled Transformation) was inspired by an aversion to television. I had been away from Southern Africa since mid-1982 and was beginning to believe some of the negative reporting on Zimbabwe. It took a firm jolt to wake me up.

A surly CBC documentary (The Drums Of War) on The Journal made me determined to return to Zimbabwe and produce a television program with an honest and sensible thrust.

A producer from The Journal had viewed some of my Zimbabwe footage and told me it didn't have the "required jolts-per-minute." I had to agree.

PBS was more accessible and interested in new material. Funding was available, my credibility with the Zimbabwean government was strong, and a modest but vital international network of people now existed to help promote the new project and aid in its distribution.

Until last year, the scope of the project still seemed manageable with film as the medium. It was the difficulty of several interesting possible side-projects that bothered me. Their futility, however, was determined by economics, not the quality of the subject or concept. In a manner of speaking, these projects all fell below the poverty line. One was a possible film on the fascinating stone ruins of a complex structure built by Africans in the twelfth to fourteenth centuries near Masvingo (formerly Fort Victoria). And there was also the possibility of going to Mozambique to film a profile of president Samora Machel and interviews with "bandidos" of the anti-government resistance movement.

But my film budget would certainly not allow this and even if I could raise a little extra money to shoot these topics, the cost of finalizing each of these individual films would be exorbitant.

The argument for video, however, meant that I could shoot everything I had planned and so make maximum use of my time in Zimbabwe. It was going to cost so much to get over there, stay there, move around and get back, that it seemed shameful to stop short of doing a thorough job.

But no matter how convincing the argument for video became, it was a herculean task emotionally to turn my back on film.

After I had painfully set aside the...
problem of video's qualitative inferiority, my chief concern became reliability of the apparatus. I had not been free from technical problems shooting film in sub-tropical Africa. I had my share of lens fungus, flat batteries in the boondocks, crystal motor nervous breakdowns, heat and humidity hang-ups. On one occasion, an insect born to problems shooting film had my share of... ...and caused intermittent jamming while sections of its body were periodically served up from the gate.

As an antidote to my fears I thought of a kid I met in 1980 in a refugee camp in north-central Mozambique. He called himself Scania after the Swedish-built truck because he had "a strong motor inside." It was his self-appointed Chimurenga or revolutionary ramp.

Scania was 16 and his prize possession was a Lloyds radio-cassette that looked as if it had been dropped several times from a plane. The case was held together with recycled tape and powered by a dynamite-like bundle of flashlight cells that he was constantly rejuvenating over the fire like hot dogs.

One morning I passed his hut and found him sitting on a grass mat by the fire making solder-joints with the tip of a coat hanger wire heated in the coals of the fire.

"What are you doing, Scania?"

"I'm putting the negative on the battery," he replied.

For most of the shooting of Transformation we based ourselves in the southwest of Zimbabwe, Matabeleland province, home of the minority Ndebele people and site of persistent attacks and banditry by so-called anti-government "dissidents." Gathering a minimum of significant information and differing views consumed several hours of tape—this would have been impossible on film, given the budget.

We were two weeks into the eight-week production and gliding at full momentum when I realized that we had shot as much tape as was originally budgeted for filmstock for the entire shoot.

I came to appreciate how video gave me the opportunity to record unexpected encounters and personalities during my travels through Matabeleland: a long conversation with an old peasant, one occasion, an insect born to problems shooting film—certainly not with the quantity of film that would have been available for this scene. Video is a better listener. The normality, quietness and the 20-minute roll was far superior to 10 minutes of film, and were perfectly compatible with the tone of the situation.

The African approach to being filmed or photographed is rather formal. The process is more important than the end-result. The fact that somebody, somewhere, somehow will see the image is secondary. I have found myself often in the situation in which it would be insulting, or at least impolite and inappropriate, to turn the camera off, not turn it on, or not film something or somebody. Video has a much wider aperture through which to receive and record this process, without forcing constraints and time values that are foreign to the African sensibility.

To reach wonderful moments in a story, the whole must be told and experienced. Often stories of childhood precede stories of age and you find that the right concentration, lasting a few moments, requires a half-hour of warm-up.

My last few days in Zimbabwe, waiting for an elusive interview with Prime Minister Robert Mugabe (I was bumped by Yasser Arafat and Julius Nyerere), were spent with Stella Chiweshe, a spirit-medium and professional Mbira (traditional finger piano) player.

During one of our meetings Stella asked me if I ever dreamed of my camera the way she often dreams of her Mbira, which always appears in her dreams as a person, never a musical instrument.

I told Stella I had never dreamed of my camera in that way. My fears and preoccupations were incomprehensible to her or perhaps I was unable to articulate them properly.

Some of what I tell you is for you, some for you and the camera, and some things about my Mbira I cannot tell you without angering the spirits. Then I do not know what they would do to me," she said.

But I was able to get across to her that my camera was an extension of mind, and eyes, prepared to stare long and hard at perplexing and simple things, searching for essence, for answers. As a filmmaker I was more concerned with building and building cheaply, given the expense of materials. As a videomaker, however, I am still concerned with building in a filmic sense, but with a fuller possession of the tools, and from materials that are cheap and abundant. Video, I explained, was like matches from which comes the power to create fire.

I think she understood.
**A film director's conversion**

**Editing on VHS**

by Hrafn Gunnlaugsson

The Icelandic film *When the Raven Flies*, shown at the Berlin Festival last February, and at the recent Atlantic Film and Video Festival in Halifax, was edited on a VHS cassette. No work print was made; instead, all the negative film was played from a scanner straight onto VHS cassettes, to which a time-code was added. The material on the cassettes was then edited together on ordinary VHS machines, and the negative film cut to fit the cassettes according to the time-code. Naturally, this sounds a bit hard to believe, and a lot of questions were asked while this method was being used. In the following, the director Hrafn Gunnlaugsson briefly explains why this method was used, how the work progressed, what sort of problems arose, and what the outcome was from both a technical and financial point of view.

Hrafn Gunnlaugsson is a film and television director in Reykjavik, Iceland.

Why video instead of a cutting table?

I have often found myself sitting over a difficult scene on the cutting table, lengthening, shortening, changing, adding, until the work print had become scratched and sticky, jumping about on the screen every time we made a cut. When you have to deal with very precise action and you finished splicing the clips together, it can be difficult to know whether the editing has really worked. It doesn't make it any easier when some of the frames get lost or destroyed and you have to substitute from the leader.

My curiosity was aroused when Sven Skans, the head of the video department at AB-Film Teknik in Stockholm, informed me that they had got a system which could play the negative straight onto VHS cassettes with the time-code. They had edited some commercials with this method straight onto VHS, and it went quite well. That meant that instead of making a workprint, the negative film could be put onto cassette and then selected and edited. He called it the EFC system. This method obviously led to the additional possibility of being able to edit many versions of the same scene, one after the other without ripping the first one apart, because the videomaster always remained unchanged however many copies were made of it. It was also possible to preview all the clips before they were processed and add or subtract one or more frames after each preview if you needed a very tight clip.

The editing systems that I considered using were the Panasonic 8500 video cassette recorder, and the editing controller NV-A500. When I had experimented with some other material, I decided to use this method for *When the Raven Flies*. In other words, no work print—just the negative put onto cassette and edited through the video.

The editing itself

To make sure it was safe, the laboratory ran all the negative through an analyser as soon as the developing was finished to check whether there were any scratches or lighting errors before it was played onto the cassette. It was possible to change the negative material—some 17 hours—sent on 10 VHS cassettes to Iceland. The laboratory is in Stockholm, but I did the editing here in Iceland. Unfortunately, Iceland is so small that it does not have a laboratory.

When I got hold of the cassettes, the soundman synchronized all the sound we had recorded onto them. That took him about three days. We used an ordinary Revox tape-recorder attached to a video machine, and put the sound onto the soundtrack of the video cassette. The idea from the beginning was to post-synchronize all the dialogue, so this was our guide-track. In this way, I was able to make sure that the pace of the dialogue was in keeping with the editing.

The new video machinery dispensed with the need for an editor to find and put together all the clips, so that I managed to do all the editing myself at home. I edited each scene separately on individual cassettes, and usually ended up with three to four versions of each scene. This method proved to be unproblematic, and in four weeks I had finished editing all the scenes and begun to put them together. When that was over, I had a 150-minute film which was 40 minutes longer than the original estimate.

At this stage of the proceedings, the usefulness of this system became apparent. I was able to sit at home in front of a television screen, together with my assistants, and go over all the various prints of individual scenes, lengthening or shortening them without destroying what I had already made. This method was inspiring because it prompted me to experiment with daring and innovative changes, all of which could be made within a very short time. After a lot of careful viewing and many changes, the video-print was finally ready. The quality of the film on the cassette was beginning to decline a little since the final copy was four generations from the master. Actually, though, that didn't matter—the time code was still legible.

Various technical problems

Up to then, everything had gone fine. The soundman used the cassettes that I had edited to post-synchronize the dialogue, and we went back to Stockholm to finish off the work.

The next stage was to film a telecopy of the video cassette. The idea here was to use the telecopy to cut down the amount of time for the sound-tracking, if that should be necessary. When the sound work was over, the next plan was to cut the negative according to the telecopy. When I got hold of the telecopy, it turned out that the time code had been doubled up in some of the shots, as if the film and the video were not synchronized. Naturally, we were really surprised because for the first time it looked as if the EFC system had gone wrong. After a thorough investigation as to how this failure had occurred, we found the answer. The video machine had occasionally edited at half-frame—that is to say, that a 5th of a second had been cut out so that some of the frames...
were placed in the middle of the ones that preceded them. This of course meant that some shots were variously half-a-frame too long or too short. We decided to solve this problem by taking the negative, selecting one frame either to the right or the left so that each scene as a whole would be equally long as its counterpart on the telecopy. The only risk was the possible variation of a single frame in two or three of the shots. By doing that, we hoped to retain the synchronization. This method worked, but entailed a good deal more trouble. If this had been foreseen, we could have avoided the problem by setting a frame-lock on the playing of the negative onto the VHS, so that the machine would only have been able to edit one whole frame at a time. Whoever uses this system has to be very careful about this particular detail.

When the negative had been edited and we had run one light-rush print copy through the projector and we saw the film for the first time on a full-screen, several additional errors appeared. On the video monitor some small focusing errors and two light frames did not appear, but on the full-screen they were now very obvious. It then became necessary to switch four frames in the negative master. In the end, though, the inconvenience caused here was amply counterbalanced by the speed with which we could use the time-code on the telecopy and find the material by computer.

When these rectifications had been made on the negative so that nothing stood in the way of beginning the mixing, the post-synchronization onto the cassette went so well that we only had to get the actors to repeat very few lines, and that only took one afternoon. The film was then mixed in Dolby stereo and completed like any other film.

Technical outcome
After going through this experience — editing a full-length feature film onto VHS — I can only say: why take the long way round? It is so much more convenient and more stimulating to be able to edit the same scenes in a multitude of variations than it is to sit in a dark editing room, with bits of film covering all the walls, and not be able to see new possibilities without destroying everything that you have already made.

Moreover, this working method allowed us to be able to send the composer of the screen-music copies of the scenes as soon as they had been edited. In this way, he was able to get his work underway before the final editing began. All the problems that came up could be easily avoided or completely solved.

The financial side
The costs of a work-print, editor, and a cutting table were dispensed with, and in their stead came the cost of scanning all the material, the hire of the video machinery (it is that cheap — about $4,500 — that it's worthwhile buying it), the telecopy for the negative editing, the light-rush print copy for the mixing, and the lighting quality control.

If a third of the material is printed onto a work-print and 10 weeks taken on the cutting table, the costs of the old cutting-room method and the video-editing method are nearly the same. The new method has the advantage that all the material and not just selected scenes are played onto the video cassettes. That gives one a lot of freedom with the editing because so often one overlooks the whole and gets wrapped up in the fine details when having to decide which individual takes to print. When it is possible to see all the material together, these kinds of errors can be reduced to a minimum. It also means that the scene and clapperboard markings become unnecessary when using post-synchronization because all the material is in the cassette. We didn't use a script-girl to mark the scenes and trusted our own memories for the sound-track guide, where we read in all the information. That presented no problems — thus it was possible to save all the film that would have been used up by the markings, as well as the salary for the script-girl.

If I do another full-length feature, I have no doubts about the method — video. It has everything in its favour, and if you don't believe me, go and see When the Raven Flies.

Operator David Crone, and friends on the set of 'Clan of The Cave Bear' looking for his Steadicam. If anyone finds it, please call Bob or Dave Crone at Steadicam and Skycam Services of Canada. (416) 924-9044.
Rock video: The return to film's first principles

by Sam Zero

The rock video has been getting a great deal of press and air time recently. In the October issue of Cinema Canada, John Harkness has even attempted, however prematurely, to define a morphology for this new genre which necessarily borrows from every previous medium while finding its own particular characteristics. Genre, then, is the essential factor. Harkness fails to discover: the characteristic entity of rock video's attempts to discover genres within the formal whole. This intrinsic value of the RV is inherent both in rock'n'roll and in the first principles of the two-dimensional moving image, as Harkness shows in his historical reference to D.W. Griffith, but not in its placement in time or in geography. Harkness places the RV's visual development before Griffith's shorts but is more analogous to the time of Griffith's major contributions to the moving picture than the experiments of Lev Kuleshov in revolutionary Russian filmmaking.

A genre is something that carries its own nature and mood. In short, it has a style or personality all its own within a formalistic and contextual framework. What Harkness achieves is the instantiation of various rock video forms within the whole RV, failing to realize that there is a common thread in all the videos that is both implicit and characteristic of the entire form. (Whether an evaluation as art of culture should even be raised at this stage is another question.) The thing that is important here is that there is nothing intrinsically 'video' about RVs, yet. They are still entrenched in the cinematic that is, they find their fuel for expression, or expressionlessness, in aspects of creation that are not particular to video but to film. Thus it is too soon to translate the RV genre into a theory of its form and structure before determining whether that structure is capable of being studied through and that characteristic which makes the language of that structure particular to it: is there a video morphology? As Harkness points out, most RVs do not even attempt to find one. However, it is possible to discover an intrinsic, though cinematic, characteristic that is particular to rock video and has its roots firmly planted in visual history. In it do myself become possible for the video creator to attack the medium and find in it an expressive factor that video as a medium can bring forth: I feel, however, that they will be hard pressed to find one. The video line, unlike the film frame is not perceptible as a coherent image to an audience, and even if it were there would be the movie's still frame to which it would relate. Sound on video is even more like the radio or the amplified speaker than film sound. The colour and compositional aspects of both media will always parallel painting. But RVs have managed to rescue from all of this the one aspect of visual style that makes film (it use film for obvious reasons) different from any of its feeder forms. It has been said that film started as an attempt to increase the reality and immediateness of an image. (Film, here, is transitory image as it is usually conveyed or mediated.) What they appear to lack is the ability to convey or appropriate a purely visual image to any potent level of connected association — it inevitably serves to make the songs more tangible and the image more forgettable. There is a great deal of effect-oriented imagery in RVs, breaking telephone receivers, extreme close-ups on eyes, and side-wall cuts that lighten up, but they maintain a strictly surface value that leads back to the musician, the music and the lyric, or becomes pure media. There is a need not to get dressed as a listener by drumming up contrary visual associations to those imagined when at home with the record or companion. Rock video has little to call its own.

Harkness writes of the few daring musicians who have made videos with emphasis on themselves, though the film is an end in itself, as though the RV is a medium taken on its own personality. While it is possible that the RV is a fast financial success, as film was at its inception not 100 years ago, it is possible that the RV can be accomplished through animation on film, video has little to call its own. It is in a sense, a vacuum surrounded by the rest of the forms of cultural communication, not the least of which is film. There is one central difference, however, which is linked to videos dwelling within this identity vacuum. After the video image has made the trek through the wires to the picture tube, it is projected via cathode rays through the vacuum to the screen. This entire process is immediate and the image in space has begun its motion even as the video lines are beamed onto the screen. It is faster; in every way, than film: cost, production to screen time, editing and most of all, the need not to be tied to the set and go out to video. Video incorporates all previous media and reaches every possible audience. It is a means of communication between people and other people, nation and nation, people and computers. It can inform, teach and entertain. Video is every much a popular medium for breaking its output from its immediate surroundings and changing with the times.

Video is the natural medium for the visual expression of rock. Since rock, roll first hit the music scene it has always affected or reflected popular social trends, and quite often caused some. Rock has, like television, seldom set out to be too political or philosophical. It is only recently with the ever-increasing popularity of the anti-nuclear and the welcome realization of the political force behind women's issues, that rock has begun to take these things into its repertoire, expanding beyond the simple, mindless baby-baby-lust, brutality, and killed idiot songs, which unfortunately will always exist unless some wonderful transformation take place. Similarly television took these new popular subjects at a time when the two media, rock and video, have realized their natural affinity. Perhaps the most notable thing is that these topics do not go the way of obscurity like so many fads of fashion; it cannot help but raise the social awareness of a greater majority of the public by the osmosis of message into media that must occur to achieve a recognition and equality. Thus, the social reality will take a "strange" step forward, be it through revolutions of individual psycho or communal relationships.

In this affinity between rock and video lies the all-encompassing entity that is the morpheme of video and video technology: the single factor that can create or destroy an effective communication. For years both have infiltrated the cultural strata and now that video is becoming a central force in communications, the rock industry is using it to sell. But because each is a universalizing social phenomena, the sudden world-wide accessibility to both, through the satellite dish, has brought them under the critical eye which tests the value of that which has the potential to be meaningful. Video and rock have always had that potential by their ever-present influence on the modern society. It is in this social sphere that video finds its personality: its own particular strength. The transient vacuous identities of video and rock assure them creative immortality. They achieve this quality in their situation as culturally affected and effective entities. It has come time to take a closer practical look at each of them within that framework. In doing so it will demand of them a culturally-responsive creativity...