

EDITING
for
BETTER
MOVIES

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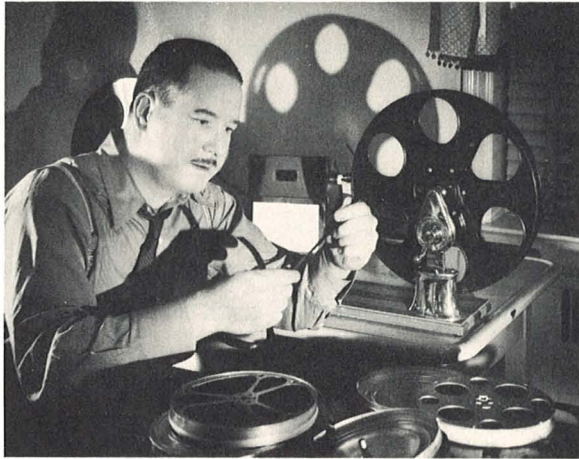


Editing for Better Movies

BY

LEO J. HEFFERNAN

Writer and technical consultant on photographic subjects — President of the Metropolitan Motion Picture Club of New York City — producer of prize-winning motion pictures among which “Hail, British Columbia!” was awarded the coveted Hiram Percy Maxim Award.



The author sorting films in his workshop. “It is fun, seeing a film improve with each stage of the editing process,” says Mr. Heffernan. This book tells how.

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Moviemaking is fun. Each time our films are screened for family or friends, we get the thrill of re-living past experiences. That thrill is heightened when we can take pride in the technical excellence of the movie; and we all but pop a shirt button whenever we are told that a film is outstandingly good.

If it *is* outstandingly good, invariably it got that way through editing. The Kohinoor Diamond was not much to look at before it was cut and polished — despite the value of the rough stone. Your movies may be great, but their potential worth will not be revealed until they are cut and polished.

The polish, or editing, is easy to come by — and it is fun, seeing a film improve with each stage of the editing process.

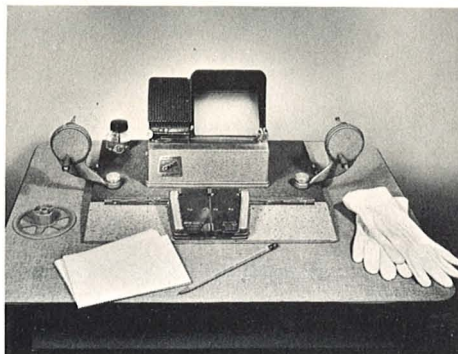
It is as simple as that! The small reels of film returned by the processing laboratory are the basic footage, soon to be transformed by editing know-how into a finished movie having “professional touches” your friends will enjoy — a movie which you will be proud to show. And, as editing experience is gained, the process becomes easier and more fascinating.

EDITING TOOLS

In order to perform the editing operations properly and so enjoy this stage of moviemaking to the utmost, the following tools should be on hand:

1. Film splicer
2. Film viewer
3. Film rewinds
4. Film cement
5. Scissors
6. White cotton gloves
7. Paper, or some 3 x 5-inch cards, and a pencil.

Here are the essential tools of editing: A Projecto-Editor or Editor-Viewer complete with Viewer, rewinds, splicer and film cement; scissors, white cotton gloves; paper or 3 x 5 inch card and pencil.



THE FILM SPLICER

Because it is a piece of editing equipment that will be in almost constant use, choose a splicer of sturdy construction with sprocket guide pins precisely spaced so as to build splices which will run through the projector gate unnoticeably. The trimming edges should cut the film ends cleanly and exactly. The scraper must be sharp enough to assure quick removal of the emulsion, and the clamping device will have to exert ample, unflinching pressure or the splice will not hold.

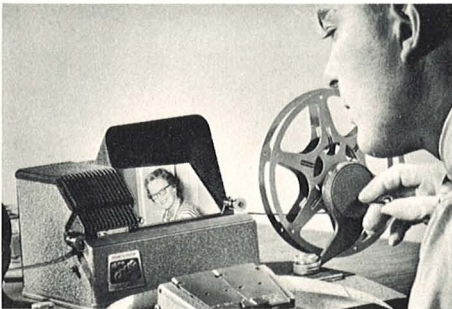
THE EDITING VIEWER

In effect, an editing viewer is a miniature projector with a built-in screen, operated manually to permit careful viewing of each scene during editing. It should provide a large, sharp image of such brightness as to be clearly visible when the viewer is used in a normally lit room.

THE FILM IN ACTION

An intelligent analysis of movie action, scene length, and picture quality is more readily accomplished when the screen of an editing viewer provides an image *in action*. If there is one stage of movie-making where enjoyment is essential, it is in editing; and it is a fact that small-screen, single-frame viewers are tiring to operate.

A properly designed action viewer will be easy to thread, and the surfaces over which the film must pass will be smoothly polished or recessed to prevent scratching the emulsion or the film base. Fur-



A modern action viewer shows your film in true movie style, yet can be stopped instantly for examination of individual frames.

thermore, proper ventilation of the viewer lamp will be provided so that the film will not be scorched or burned when it is necessary to stop and study part of the scene as, for example, in cutting on action.

Three important features to keep in mind when choosing editing equipment are: the superiority of an action viewer; the ease with which all of the equipment may be set up; and its compactness for storing. A wise choice could mean the difference between frequent editing sessions or a curtailment of editing enjoyment due to the difficulty of setting up and storing the equipment.

FINGER MARKS

The fastidious editor will always wear thin white cotton gloves when he is handling film. This is a precautionary measure to prevent marking the film with fingerprints or smudges. Color film is especially prone to soiling from small amounts of perspiration on the fingers.

FILM REWINDS

The film is moved from a full reel on to an empty one by means of the rewinds; or it can be shunted back and forth when looking for a particular scene or frame. When this movement takes place while the film is threaded through the channels of an action viewer, pleasant "movie show" viewing results, and the scenes of a whole reel may be studied quickly and easily.

The rewind spindles hold the film reels, and these spindles are connected through lubricated gears to convenient handles for manual operation. Rewinds should turn smoothly with a minimum of effort and backlash. A slight braking action upon the feed reel is necessary to prevent spilling over of the film during the rewinding operations.

By means of the film rewinds, the small reels returned by the processing laboratory are combined in proper sequence on a larger reel.



FILM CEMENT

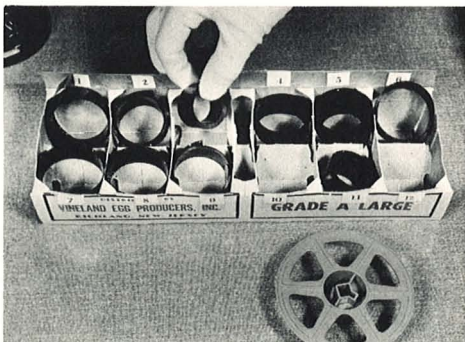
The separate lengths of film are spliced together by means of film cement so, in one sense, the cement is the most important thing an editor uses. To assure strong, dependable splices, film cement must be of the best quality, and it should always be fresh for it evaporates quickly when exposed to air. Film cement is comparatively inexpensive, and so it is foolish to face the possibility of splice failure through the use of old cement.

The brush used to apply the cement to the scraped area should be soft. Scrape off excess cement against the inside neck of the bottle, then, with a deft, single stroke, a thin coating of cement is applied to the film. This operation must be swift, and the over-lapping and clamping procedure should be equally fast so as to assure non-evaporation of the cement. Pressure is applied as long as convenient, say, thirty seconds or so. The bottle should be kept tightly corked except during the few seconds when cement is applied.

FILM SORTERS

An indispensable editing aid, the film sorter offers a means of filing the scenes that are separated from the rest of the reel, until they can be spliced back into the movie in proper order. Moviemakers devise various ways of doing this, but the two types of film sorters most widely used are the bin type and the rack type.

A bin type film sorter can be made out of wood or heavy cardboard. It will consist of a number of 2" x 2" bins or pigeon-holes, with sides about $\frac{3}{4}$ " in depth. Any number of individual bins may be constructed on the baseboard; but it is handy to keep them in



Egg cartons make practical bin-type sorters, and may be closed to protect film when editing operations are postponed.

rows of ten since they will be numbered consecutively in the center of the compartments. It will be easier to locate a numbered scene if there are ten bins in each row.

There is no need to bind the rolled up lengths of film in any way. Just drop them into the bin. Obviously, they should be rolled so that the first frame of the scene or sequence is on the outside.

The simplest type of bin is made from one or more egg cartons. Each of the individual compartments can be neatly numbered by using figures cut from a calendar and held in place with cellophane tape. Using this handy bin not only provides clean, lintless, and orderly storage, but it is also possible to close the egg carton lids and store everything away for extended periods should it become necessary to postpone editing operations for some time.

RACK TYPE FILM SORTER

Some moviemakers prefer the rack type of film sorter because it is handy and fast. From the standpoints of speed and convenience it is unexcelled, principally because it makes it unnecessary to roll up the individual scenes which are being sorted. Dispensing with that operation saves much time and bother, but, of course, the editing operations must be followed through to completion since it is not feasible to leave the scenes hanging on the rack from day to day.

To make the rack, use three pieces of soft wood 1" x 1" of any desired length. Two of the pieces are to be the upright end supports, and the other will be a cross-member into which a row of headless nails, (or dressmakers' pins), are driven three-quarters of an inch apart. Allow about $\frac{1}{2}$ " of each nail to protrude from the cross-piece. Small labels secured to the cross-piece in front of the nails

*The rack-type
sorter is convenient
and permits indexing and
storing without rolling the
films.*



will number them consecutively; and the rack may be placed between two chairs, or leaned against the wall, when in use.

The lengths of film are suspended from the nails by a sprocket hole, and some newspapers or a piece of lintless cloth may be placed on the floor beneath the rack to prevent the film from picking up dust or grit which might cause scratches when the scenes are re-assembled in the finished reel and projected.

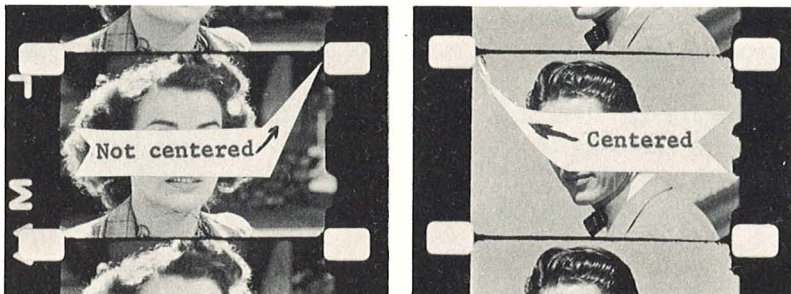
And, now that the tools of editing have been examined and discussed, let's go on to some worthwhile facts that are the basic framework within which all movie editors confine their artistic endeavors.

THE FRAME LINE

In between the scenes on every strip of film there is a black line running across the width of the film, and this line should end exactly in the center of the sprocket hole. This is known as the "frame line."

Using a camera which is out of adjustment may cause trouble should you splice together lengths of film whose frame lines do not match. No doubt your projector has a framing device but, even so, it will be a nuisance to make adjustments every time the unmatched ends of film run through the projector.

Make certain that the frame lines match before you splice together, scenes made by different cameras.



An off-center frame line necessitates adjusting the Projector each time it passes through the gate.

16 MM. OR 8 MM.?

Insofar as technique applies, the processes involved in editing films are the same whether you work with 16mm films or those of the 8mm size. The only difference lies in the size of the film and the gauge of the equipment used. For this reason, no further reference to film sizes will be made in the discussion which follows.

THINGS TO WATCH WHEN SPLICING

Editing consists, to a great extent, in moving scenes from one part of the reel to another where they are joined to more appropriate scenes by means of splices.

Detailed instructions are provided with each splicer but, essentially, a splice is a means of joining two film ends together permanently. The movie film consists of a transparent film base coated with photosensitive emulsion which is held in place by a thin transparent bond.

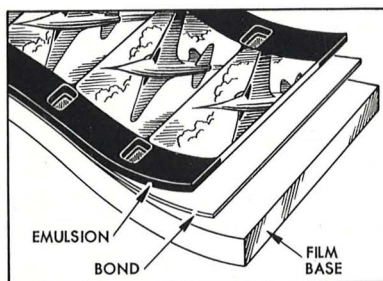


Diagram showing construction of movie films.

To make a splice, a section of the emulsion *and the bond* are scraped off. Then film cement is applied to the scraped area, and the second length of film is lined up so as to overlap the first film where it was scraped. The splicing block provides a handy means of trimming the ends to size, and lining them up by means of sprocket guides. It also exerts pressure so that the film cement, a powerful solvent, can dissolve part of each film base and hold it until a weld is made. In a properly made splice, this weld is as strong as the film itself.

The causes of failure in splices are many, but examining the splice with a magnifying glass will reveal most of them. They are: poor grade or old film cement; film ends were wet when splice was made;

the bond was not removed during the scraping operation; spliced films were removed too soon from splicer; the shoulder or other parts of the scraped portion were weakened by uneven or excessive scraping; sprocket holes fail to register thus preventing the pull-down claw of projector from entering; or the emulsion was not removed from the full area of the splice.



Examining the splice with a magnifying glass will show defects such as parts weakened by excessive scraping, sprocket holes out of register, or faulty removal of emulsion.

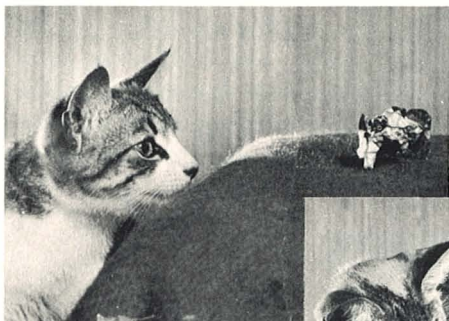
THE STRUCTURE OF A MOVIE

In constructing a movie, the aim is to use to best advantage whatever footage is available. Individual shots are formed into sequences — which merely means “an orderly following.” Thus, a group of scenes in the same category may follow one after another and form a sequence, such as a sequence on flowers or a sequence on tennis. In photoplays, sequences usually concern themselves with action, such as a sequence of men robbing a bank or the hero courting his girl.

These sequences tell the film story, assisted by such devices as main titles stating the name of the film, credit titles naming the persons responsible for the movie, the actors, etc., and sub-titles which are used to introduce the story idea, as well as to support the story line in between sequences whenever there is a need for explanation. And, of course, there is always an “end” title.

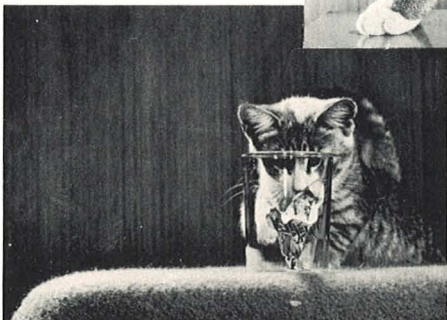
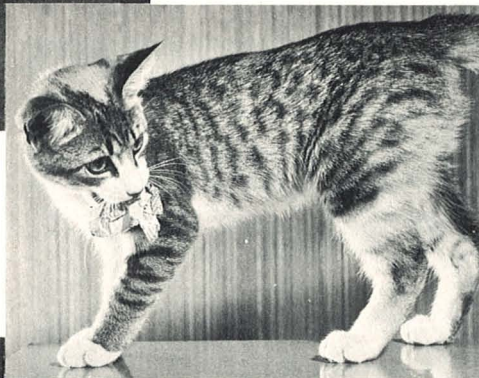
A movie that moves unflinchingly from sequence to sequence and tells the story smoothly is considered a product ready for presentation to an audience.

During the editing process, scenes that are too light, too dark, out-of-focus, wobbly, or have other defects are discarded, while shots unrelated to the film story are spliced on a spare reel for possible insertion in other films. These unrelated shots may be suitable for a secondary program movie, as will be shown later.



*Kitten stalks
imaginary "mouse."*

Kitten gets mouse.



*Kitten
loses mouse.*

CHARACTERISTICS OF A GOOD FILM

Before starting an editing job, it may help if you reflect upon the characteristics which mark a good film. There are ten simple rules to keep in mind:

1. Edit in terms of movies. Avoid static subject matter which might have been handled better with a still camera.
2. Have a central theme or plot in mind, and use a fresh approach if you can think of one.
3. Start the film with an easily understood idea. Make each scene advance the story — don't let the interest lag — bring the film to a satisfying climax.



This is the making of a good scene, but static shots or movie portraits that do not advance the story should be eliminated in editing.

4. Avoid pointless shots unless they have a logical place in the film, (such as closeups of flowers if someone in the movie happens to be strolling in a garden or a hothouse).
5. Don't spread cine ideas too thin. Better a short, snappy movie than a weak, dragged-out opus.
6. Never go over the same ground twice. Develop the sequence and complete it — don't jump to another idea, then come back to the first.
7. Keep movie sequences neat, every idea like a package. Clarify each incident through intelligent editing.
8. Surprise your audience occasionally with a little twist in the plot. Avoid hackneyed situations.
9. Frame the movie in interesting titles.
10. Edit out all but the better shots. Remember that brevity is the soul of wit, and the key to audience appreciation.

THE SIMPLEST FORM OF EDITING

The first stages of editing are the same whether a moviemaker plans a simple 100-foot untitled movie, or an elaborate photoplay production incorporating many of the refinements of cinematography.

It usually is preferable to treat the short reels of film received from the laboratory to the "corrective editing" process because this prepares the footage for comfortable viewing — minus the mistakes and interruptions which are disconcerting when unedited footage is

Rough editing consists of deleting unwanted portions of films.



screened. It also does away with re-threading the projector or viewer each time a 50-foot or 100-foot movie is to be shown.

Corrective, or rough editing starts with running the short reels of film through the viewer for examination of the subject matter, after which the short reels are spliced onto a larger reel in whatever order seems best. The larger reel is then subjected to more detailed scrutiny in the action viewer.

Each time unnecessary or unsatisfactory footage appears, it is deleted; and the film is spliced together again. The unwanted shots will consist of such footage as fogged portions, white laboratory leader, badly over-exposed or under-exposed shots, blurred or out-of-focus scenes, whitish frames in between scenes, and the ends of reels having laboratory perforations. If desired, shots unrelated to the movie you are planning, as well as inferior re-takes, may be removed and stored on a secondary reel.

The corrective editing stage will make a vast improvement, so much so that you will not be ashamed to screen the reel now as a "preview" for friends.

BUILDING THE FILM STORY

We now enter the "Never, Never Land" of editing wherein mechanical rules of thumb are mixed with creative and artistic magic. Actually, there is nothing supernatural which a moviemaker needs to bring to artistic editing, unless persistence, inventiveness, and good taste are spooky.

Smart editors, to minimize the difficulty of evaluating and trying to keep in mind a large number of scenes, always follow some system which is partly mechanical. One such system employs the 3" x 5" cards generally supplied to card-index users; and it centers about an

ingenious re-shuffling of the cards which makes editing very easy, indeed.

After the film has been roughly edited, a stack of the cards are numbered consecutively in the upper left corner with *black ink*. Then, after the first scene has gone through the viewer, the film is stopped and a description of the scene is written on card #1. The shot's content is described briefly, and the length and type of shot are noted, (distant or *long shot*; middle distance or *medium shot*; nearby or *closeup shot*). These are abbreviated LS, MS, and CU. Camera angle may be noted, too, if desired, low angle, high angle, etc., but the simpler the description, the better.



A separate card is made out for every scene until the end. If there are re-takes of a scene, one card can be used for all and a notation made indicating which of the "takes" should be used.

8 MS.

**Masqueraders enter door
and shout "Anything
for Hallowe'en!"
Woman hands them
some grapes.**

LOW ANGLE

CONSTRUCTING THE SEQUENCES

The next step is to group the scenes into sequences, and this is done — not by editing or cutting the film — but by using the white cards. The actual cutting will be quite automatic as will be shown later.

The rough-cut reel of film is run through the viewer again, and as scene #1 appears the moviemaker thinks of it in terms of sequences. For example, if it is one of the scenes depicting a visit to a wilderness lake by horseback, he will start a little group of cards that will include every scene in the “horseback sequence” when the reel comes to an end. Scene #2 on the reel may be part of a sequence on mountain climbing, in which case it will be the first card to be set up in a second group, (the “mountain climbing sequence”).

Working that way, a moviemaker need not keep every scene in mind, but he must have a general idea of the final form the movie will take. If there are doubts about this, it is only necessary to run the film through the viewer once or twice before the sorting operation is started. Then he will be more familiar with the various scenes. In the end, he will come out with a number of groups of cards, each covering a complete sequence.

These groups of cards are examined and shuffled individually until every scene of each sequence is in its proper place. After that, it is only necessary to decide the order in which the sequences themselves will appear in the movie. When all of this sorting has been done, the cards are put together in one stack, this being the actual order the scenes will take in the finished film.

Then, they are re-numbered consecutively with *red* ink in the upper right hand corner of each card. Note that the cards are now in an entirely different order from the original numbering in black ink.

This card-shuffling system is especially desirable for beginner-editors because it puts down on paper in an organized way the elements that might otherwise have to be committed to memory. It also provides a card-file of film footage that will serve in the preparation of future films.

For example, a film of the baby's first trip to the zoo will contain scenes which in years to come will be wonderful material for a film called “Junior's First Ten Years”.

An hour spent reviewing all file cards is all that will be needed to review the films which include Junior. If you tried to run through all your films, a number of evenings might be spent just in locating scenes already noted on file cards.

CUTTING THE MOVIE

The hocus-pocus with the white cards continues for one more step. They must be re-stacked so as to be in consecutive order according to the *black* number in the upper left corner of each card. You will recall that this corresponds to the order in which the scenes appear in the reel.



Camera! Lights!



Action.

Once more the film is run through the viewer. The card covering scene #1 will have that number on it in black ink, but the number in *red* ink may indicate that this shot is to be #18 in the finished film. And so, the scene is cut from the reel, is wound tightly, and is filed temporarily in bin #18 of the film sorter, (or is hung on peg #18 of the sorting rack). Scene #2 on the reel may be listed as scene #10 according to the red number on the next card, in which case it is filed in compartment #10 in the sorter. All of the scenes will thus be cut off and filed under the corresponding red numbers on the cards.

When that is done, all that remains is to splice the scenes together starting with #1 in the bin and adding each shot in consecutive order until they are all back on the reel.

While it takes time to explain such a system, it can be seen that most of the work is mechanical. Once it is thoroughly understood, it is a pleasure to follow the various steps knowing that it will come out right in the end.

Unless it is a very simple movie, the film is certain to need further study and embellishment, after the first re-assembling of the scenes, and so the pages which follow will deal with the refinements of editing techniques.

ADDING POLISH THROUGH FINAL EDITING

When studying the re-assembled footage in the viewer for final editing, keep in mind that a long shot is normally used at the outset to establish the locale or setting for the sequence. This can be followed by one or more medium shots which, in turn, are followed by closeups. Closeups are the most graphic type of movie shot, and



as many as possible should be used for dramatic emphasis.

At this stage in editing, learn to cut realistically and with a purpose; that purpose being to

*Husband not home from
parlor game.*



*Still not home. Is
something wrong?*

create a tightly knit series of sequences which tell the story interestingly, with as little extraneous material as possible. Remember that shots which add nothing to the story actually detract from the overall impact and impression that the film makes upon an audience.

Each scene should be carefully examined with a view to improvement by shortening it or by shifting its placement in the film. Also, scenes may be added or replaced if the story can be told in a more orderly fashion. It is in this phase of moviemaking that much professional sparkle can be added.

SCENE LENGTH

No scene should be kept on the screen longer than ten seconds. There are some rare exceptions to this rule; for example, a shot of a distant scenic view might take longer to establish itself in the mind. Normally, a long shot should not exceed seven seconds in screen time, a medium shot should be about five seconds in length, and a closeup four. This does not mean that the action taking place should be spoiled by cutting. It means that, if possible, you should cut to a shot of the same action made from a different angle.



Scene length is optional with the editor but on shots such as this, time must be allowed for twice-over reading.

Much can be done to improve the pace of a film by remembering this time relationship of one scene to another.

SCREEN DIRECTION

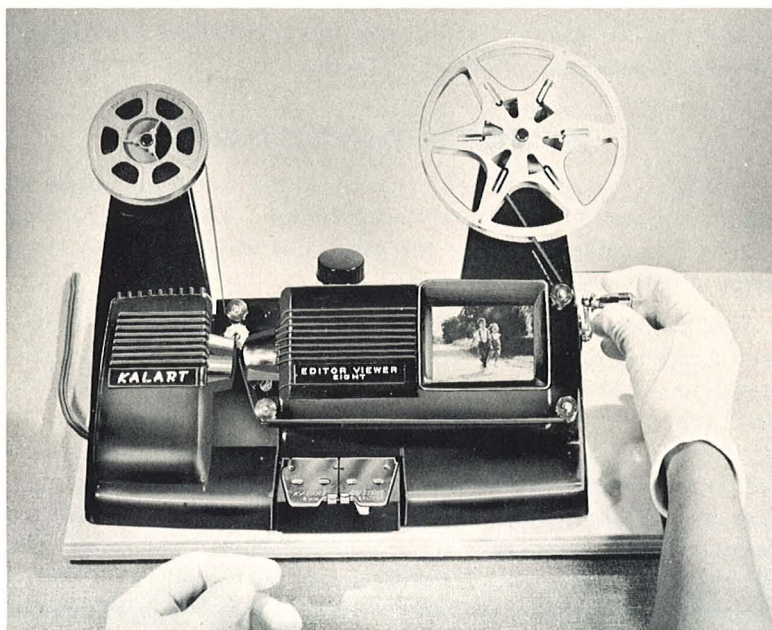
The term "screen direction" pertains to the movement across the screen of a person or an object being filmed. There is no problem if the subject does not enter the scene, nor leave the scene, at the right or left margins of the screen.

But, if a person were to proceed across the screen from left to right, and then leave the scene at the right margin, he would be expected to enter the following scene at the *left* margin and proceed again from left to right. Otherwise, confusion results in the viewer's mind. Of course, the same rule holds true if the screen direction is from right to left, in which case the exit from the screen would be at the left margin, and entrance into the next scene at the right margin. If you have a scene where an actor walks out of the scene at the right margin, and then is discovered by the camera "in scene," he should be walking for a short distance at least, in a left to right direction. It would not do to show him walking vigorously in one scene and, standing still, or sitting down in the next.

When editing scenes which have a screen direction mistake of this kind, the remedy is to insert a shot, or a series of shots, in between the offending scenes (unless one of them can be discarded).

CUTTING ON ACTION

Smoother continuity results in sequences where dramatic or exciting action takes place, if a different camera angle or a change from long shot to medium shot is cut in at a point where the focus of interest changes. For example, a sequence showing a boy teaching his dog to catch a ball might start with a long shot including both of them in the scene, with the boy in the foreground. He tosses the ball into the air. There follows a medium shot of the dog leaping for the ball. These scenes would be cut at a point where the ball is in the air, because it is then that the interest shifts to the dog and his efforts to catch the ball. The exact frame in each scene upon which to make such a cut on action are easily pin-pointed by using the action viewer.



Close-ups of fast action add dramatic interest to a movie.

CUTTING ON RHYTHMIC ACTION

When cutting a sequence involving action with a rhythmic pattern, an editor can create the smoothest kind of continuity; for instance, in a series of shots depicting an impromptu calisthenics session at the beach. Such shots are cut at points in the scenes where the subjects are in the same position — in which case changes from long shots to other camera positions will be entirely natural. It would be disturbing to end a shot with the subjects in a deep knee bend, and follow with a cross shot of the subjects *commencing* the deep knee bend.



The action viewer is used to determine the particular frame in each scene upon which to cut.

COMEDY RELIEF

Humor is difficult to add to a movie because laughter is an involuntary human reaction and is not immediate in any sense of the word. We must be built up to a laugh — it does not result from any one scene, and that is why Uncle Elmer's rubber face is always a flop in the movies. If the funny idea or situation continues for a time and comes to a rollicking climax, we *then* will give way to the spasm of emotion known as laughter.

For this reason, a comedy sequence should start by introducing a situation which is likely to lead to a ludicrous ending. Just suppose the audience is permitted to watch father inexpertly papering a wall as he teeters on top of a stepladder. Each mistake he makes causes a giggle because everyone knows something funny is sure to happen in the end. He trips as he mounts the ladder. He pastes the paper on upside down — then has a job getting it off the wall. A closeup shows the paper sticking to his hands, and this is followed by a reaction shot of his puzzled, harrassed face. With a build-up like that, is it any wonder that father will get a big howl when he falls off the ladder and his head gets stuck in the paste pail!

THE RUNNING GAG

No matter how serious, or documentary a movie may be, humor in the right places will be an asset. Perhaps you will be editing a film and will come to the realization that the subject matter is on the stodgy side. It needs brightening up. Then is the time to go over all of the rejected shots with a view to coming up with footage which can be used as a running gag.

For instance, suppose, a documentary film of a picnic party was made to show off all of the new outdoor cooking gadgets and picnic paraphernalia. One of the scenes shows father having difficulty unscrewing the cap from the thermos jug. He pretends that he is having a very hard time and strings it out with his face and neck muscles straining fearfully. Finally, the cap comes off and he breaks out in a big smile.

Used in the orthodox way, this would be a rather effective scene, but as a running gag it might make the difference between an uneventful movie and one which will put the audience in a good mood.

All that needs to be done is to separate, during editing, the scene of father with the thermos jug, into three or four 5 second lengths. These are inserted, the first just after the picnic party arrives on the scene, and the others at advantageous points throughout the footage. When the shot of father triumphantly waving the bottle cap is spliced in, the picture should be ended as soon as convenient, so as to prevent a feeling of anti-climax and to end on a happy note.

STOCK SHOTS

Occasionally, an editor finds that a sequence is weak because of the lack of a shot which was overlooked at the time of filming. It is not always possible to re-shoot scenes and, in such cases, it is not improper to fill in this spot with a suitable scene taken at a different time. It is here that discarded scenes which have been spliced on a miscellaneous reel will come in handy — perhaps whole sequences may be used to fill in the gap.



Miscellaneous family shots filmed at odd times are stored on a reel for use in constructing news-reel type films.

You may be editing a film of a baseball game and find that the cameraman failed to get crowd reaction shots-which are badly needed at some point in the editing. Your stock shots may have such scenes taken at another game, or even shots of spectators at a football game would be useful, provided the apparel of the people in the scenes was not unseasonal. A good editor can turn some smart tricks like this if he has a well-stocked miscellaneous reel of shots rejected in previous editing sessions.

NEWSREEL TYPE OF FILM

The miscellaneous reel should be screened occasionally to see if it is possible to create an entirely new movie from the stock shots. The newsreel type of film lends itself to this treatment admirably. The editing trick comes in selecting groups of unrelated shots and presenting them in the form of a newscast. The film is held together and the story thread told entirely by sub-titles, usually of a breezy nature since everyone will be aware of the spoofiness of such a film. The main title of the film gives the date and possibly the locale of the pretended newscast. In it, such incongruous sequences as a baby parade, a local fire, a visit to the zoo, fireworks at night, movies of a Memorial Day celebration, can all be introduced by sub-titles, (or spoken narrative if sound is used), just as if they were items in the newscast.

SEQUENCES OF SIMILAR ACTIVITIES

The miscellaneous reel can be delved into in another way. The editor can pick out shots and sequences of like activities. An example of this might be a film entitled "Saturday at the Armbrusters." The film might show Mrs. A. cultivating her rose bed, Mr. A. washing the family car, Junior trimming the lawn, and Sis swinging in a hammock. Other sequences could depict shopping excursions, a ride in the car, or any number of items which might be found in the discarded footage. The scenes need not have been taken all on the same Saturday. The main title will bring them under a single category, while the sub-titles will further homogenize them. The pretended relationship, though non-existent, will make for a pleasant short film.

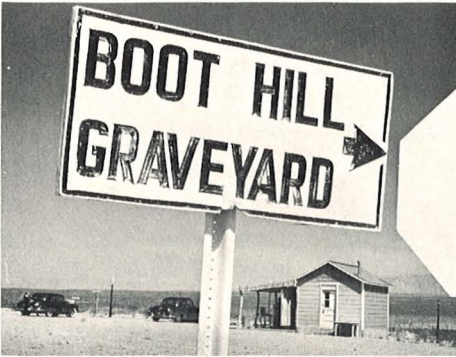
BUILDING TO A CLIMAX

The most successful movies are those which build steadily to a climax, and end as soon as that climax is reached. Editors keep this fact in mind and, in assembling the scenes, they endeavor to present them so craftly that the attention of the audience is not only held, but a feeling of expectancy or curiosity is built up concerning what is to follow. This is known as suspense. Naturally, as this feeling mounts, the eagerness can only be satisfied by some rewarding or climactic scene at the end. If this rewarding sequence fails to materialize, there is a let down. On the other hand, if the climax is satisfactorily reached, and other ideas are introduced afterwards, these will constitute an anti-climax.

A climax need not be thought of in terms of melodrama, and suspense is not always the kind which causes chills to run up and down one's spine. Amateur moviemakers and editors are usually concerned with the milder forms of these commodities.

CLIMAX FOR A TRAVELOGUE

A climax is built up in a travelogue by assembling the sequences so that the audience never knows what is coming next. The least impressive sequences are presented first, then the next best — and so on, until the most dramatic or the most colorful scenes are spliced in just before the film ends. If necessary, liberties are taken with regard to chronological or geographic order. The theme or story helps by describing a continuous journey or action, while the footage is edited so that each scene advances the story to some extent. Movies *must* move; not within-the-scene movement such as leaves stirring on the branch of a tree; but sequence-to-sequence story movement, so that the audience feels that it is going along for the ride or is part of the plot.



The climax for a travelog can be merely the most striking scene in the movie.

There will be sufficient suspense if the editing is right; and the climax will be adequate if the screen impact of the closing subjects is more forceful than those in the introductory scenes.

TEMPO

The term “tempo” denotes the means by which a film editor speeds a film up, or makes it move along more slowly in order to suit the requirements of the story. A film of a horse race should be imbued with speed and excitement and so, to convey this feeling, the scenes are shorter than normal, and the cuts are more abrupt. However, a vacation film of a motor trip through a national park calls for longer scenes since the accent will be upon awe and grandeur. Out of respect for Nature’s marvels, the shots should change less suddenly.

Sunrise breaking over a city, as well as shots depicting the awakening hours would be longer than usual. But this tempo tattoo would quicken as the hustle and bustle mounted, for the editor would match the fast action within the scene by suitably shortened shots.

Editors soon acquire a feeling for tempo and are never satisfied until the individual scenes are cut so as to match the mood of a picture. Errors in this respect can be noticed as the film is examined in the action viewer or, better still, projected on a regular screen at steady, projector speed.

HOW FADES ARE MADE

A fade is the cinematic effect in which a scene starts with a perfectly black frame and subsequent frames become lighter and lighter until the norm is reached in a fade-in; whereas the scene appears normal, then the fade starts and the screen gets gradually darker until black, in a fade-out. Fades are often used as transitions, to denote a change of time or a change of locale. Very few amateur movie cameras can produce dependable fades. Opening or closing the lens diaphragm as the scene is made might produce a gradual fade-in or fade-out, but it is unhandy.



A foto-fade is made by dipping the end of the film into the dye for the distance the fade is to cover — then gradually withdrawing the film.

the dye bath. To produce the fade, a portion of the film is dipped slowly into the dye for whatever distance the fade is to cover. Then it is slowly withdrawn. The part of the film which remained in the dye longest will be opaque, and the density will decrease gradually until the frames which remained in the dye the shortest time will be found to show little or no change. Thus, a properly graduated fade is the result.

Except at the end of a film, a fade-out should not be used unless a fade-in is used immediately thereafter, for this inconsistency is distracting to an audience. Fades should not be used too frequently or their impact and novelty will be lost.

TITLES AND SUB-TITLES

Titles and sub-titles will add the final professional touch to any home movie, and so there is never any question as to whether or not they should be used.

They have been described briefly on page 9 herein for they form an important part of the structure of a movie. Sub-titles lend themselves to a particular form of literary style which is quite new in the writing field inasmuch as their function is to provoke interest in the scenes that follow, without divulging the portent of the scenes.

In silent movies, sub-titles are used to tell the audience about something which is not clear in the film; they convey the dialogue between people who are seen talking on the screen; and they denote changes in time or locale.

Main titles and sub-titles may be simple or elaborate, but usually the sub-titles are quite plain. They can be photographed by the filmer, or ordered from professional title-makers at a nominal cost.

When splicing in titles, always provide enough footage to permit twice-over reading of the title before it leaves the screen. This applies to the sub-titles as well, and it gives an audience time to read and absorb the message of the title.

IN CONCLUSION

After editing, a film should be thoroughly cleaned with a safe film cleaning fluid to remove, dirt, grease and perspiration which might have lodged on the film during editing. It will then be ready for projection.

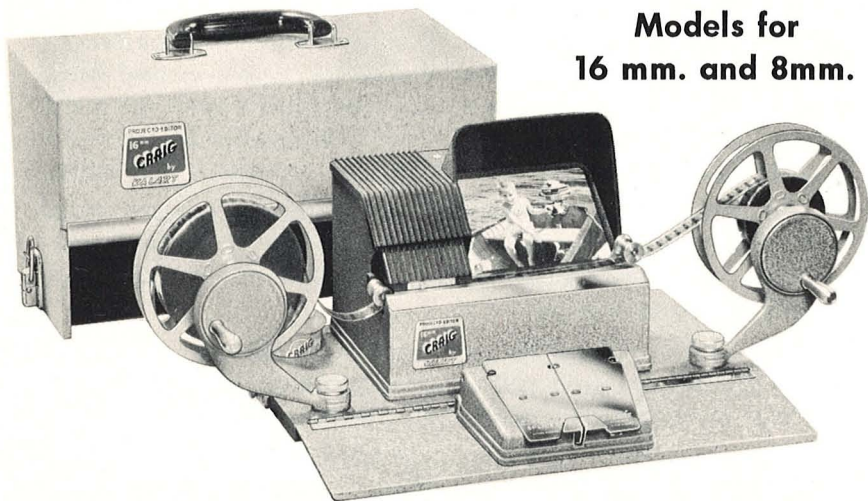
Reels of film should always be kept in film cans to protect the film from dust and moisture; and they should never be stored in a warm place for the film base will dry out and become brittle. Color film may lose its brilliance.

Movie editing is an absorbing and thoroughly enjoyable pastime. It can be made as simple or as thorough as the moviemaker desires. It can be stated here with assurance that the more time and attention which is devoted to details, the finer will be the finished film, and we quote,

“An outstandingly good film is not so much a beautiful film edited, as it is a film beautifully edited.”

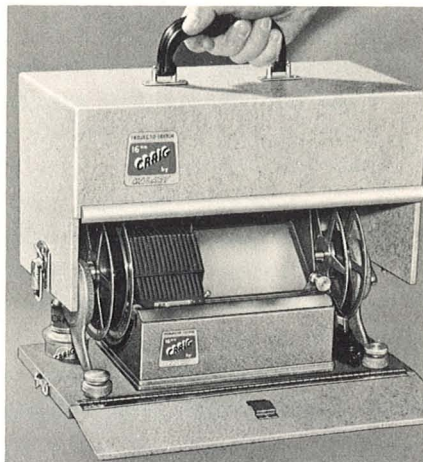
CRAIG PROJECTO-EDITOR

Models for
16 mm. and 8mm.

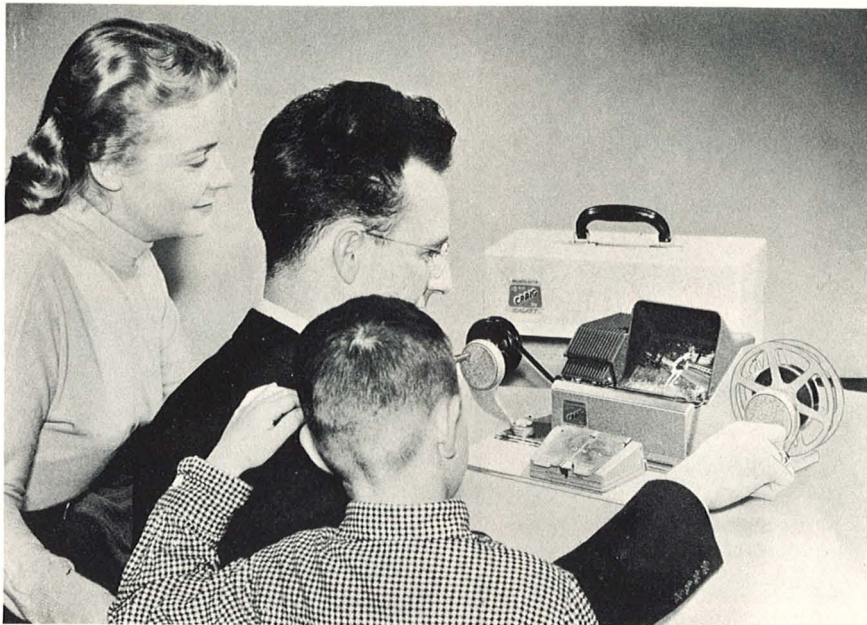


The new Craig Projecto-Editor is a complete, ready-to-use movie viewing and editing outfit designed and built to meet professional requirements yet priced within amateur budgets. It is hardly larger than a table model radio and can be set up in only 60 seconds. Includes 16mm. or 8mm. Viewer with large (3¼ x 4¼ inch) brilliant screen, Folding Take-up and Rewind Reel Spindles which accept 400-foot reels, Craig Master Splicer, Craig Formula No. 7 Film Cement, and Carrying Case. Price complete, 16mm. or 8mm. model, \$79.50.

A Craig Projecto-Editor is easy to store or carry. Complete outfit folds neatly into its own handsome carrying case. Reel Spindle Arms fold to fit into carrying case, and 400-foot reels may be left on spindles when in folded position. Film Cement bottle has special receptacle in base. Complete outfit, including carrying case, weighs only 10½ pounds.



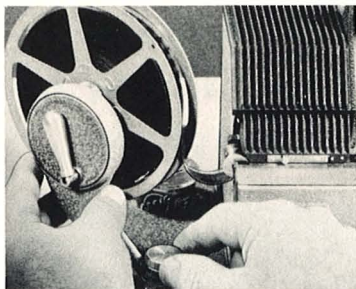
Exclusive Features That Make A Craig Projecto-Editor the Choice of Both Professional and Amateur



The screen of the Craig Projecto-Editor shows film in such brilliant action that it can be used *without darkening the room*. And it is amply large to permit several people to participate in editing or viewing. Film may be stopped to examine single frames as long as desired — with complete safety to film.

ADVANCED FEATURES OF CRAIG PROJECTO-EDITOR

- ★ Largest viewing screen, $3\frac{1}{4} \times 4\frac{1}{4}$ inches
- ★ Straight-through film threading
- ★ Automatic-lamp switch controlled by film gate.
- ★ Built-in focusing adjustment.
- ★ Built-in framing adjustment.
- ★ Built-in frame marker.
- ★ 75 watt projection lamp.
- ★ Hooded screen for greater screen brilliance.
- ★ Rotating optical prism shutter and flat field projection lens.
- ★ Ground and polished condenser lens.
- ★ 1 to 1 gear ratio on take-up reel spindle
- ★ 4 to 1 gear ratio on rewind reel spindle.
- ★ Reels and spindle cranks turn in same direction.
- ★ Capacity 400 foot reels — in use and storage.
- ★ Natural left-to-right film travel.
- ★ Stainless Steel film guide never touches picture
- ★ Craig Master Splicer for all 8mm. and 16mm. films
- ★ 110 volt AC or DC operation. Underwriters Laboratories approved. Accepts 220 volt lamp for 220 volt line operation.



FOLDING HIGH AND LOW GEAR REEL SPINDLES

Reel Spindle Arms fold and lock in two positions. Handles fold for compactness. Take-up Reel Spindle is geared low (1 to 1) for smooth, comfortable film speed. Rewind Spindle is geared high (4 to 1) for rapid rewinding



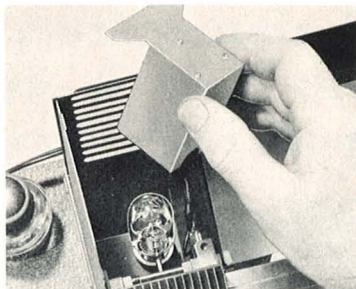
BUILT-IN FOCUSING ADJUSTMENT

Focusing Adjustment is handy to focus the image sharply on the screen. Of equal importance is that it lets you check the sharpness of your films. Once adjusted, focus stays sharp no matter how fast or slow film is run through the Viewer.



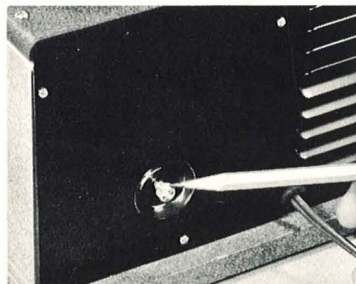
BUILT-IN FRAME MARKER

See your movies in life-like action or view them frame by frame. Then when you want to cut out a not-so-good section or end a scene at a certain point, the frame marker helps you identify the exact frame you select. It does not damage or weaken the film.



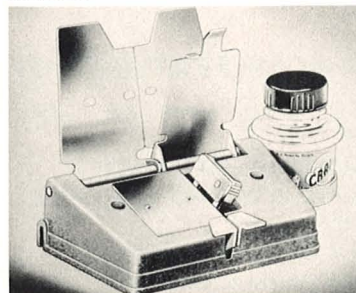
BRILLIANT ILLUMINATION

75 watt projection lamp gives added brilliance to movies—is radiation-convective cooled so single frames can be viewed indefinitely without danger of overheating film. Pictures show in brilliant action even in rooms with normal illumination.



FRAMING ADJUSTMENT

Simple to use Framing Adjustment lets you frame your movies squarely on the screen. This is important since there are variations in the relation of film perforations to frames in different magazines and movie cameras.

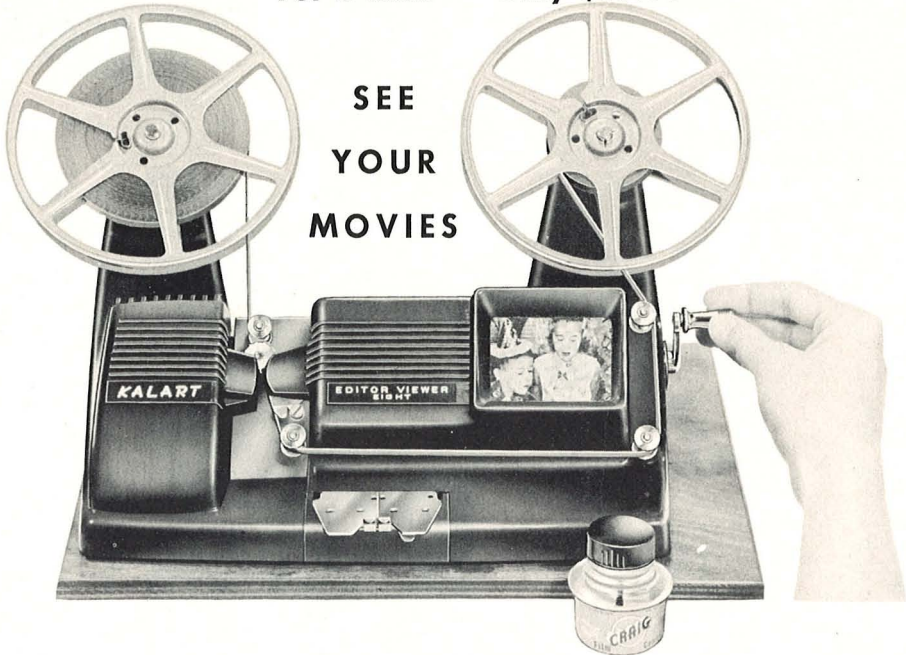


PRECISION SPLICER

Craig Master Splicer is designed to splice all 8mm. and 16mm. sound or silent motion picture film. New "Feather-Touch" Scraper with Floating Action removes film emulsion smoothly, quickly and evenly. Proven Craig Formula No. 7 Film Cement makes strong, permanent splices that do not show in projection.

KALART EDITOR-VIEWER - Eight

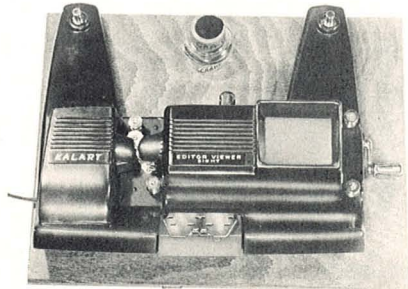
For 8 mm. — Only \$39.50



SEE
YOUR
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The new Kalart Editor-Viewer Eight is a handsome 8mm. table-top action viewer and complete editing outfit embodying Kalart's revolutionary new unitary design and construction. It makes editing fast and easy, and also is ideal for examining movies when they are returned from processing and for showing home movies to small groups.

The Kalart Editor-Viewer Eight locks flat on beautifully finished hardwood base for storage. Can be set up for use in seconds. Packed in handy carry-carton.



Smooth-running forward and reverse "geared action" drive. 110 volt AC or DC operation

Ground and polished condenser lens . . . flat-field projection lens...precision rotating prism — for sharp, steady movies

Easy slip-on reel spindles and simple threading for fast set-up

Built-in focusing adjustment

Radiation-convection cooled lamp
Cannot overheat film

Picture enlarged 12 times on brilliant hooded screen

Takes reels up to 400 foot capacity

Single handle one-direction operation
Geared for smooth film advance—and rapid rewinding.
Film cannot 'spill off' reels

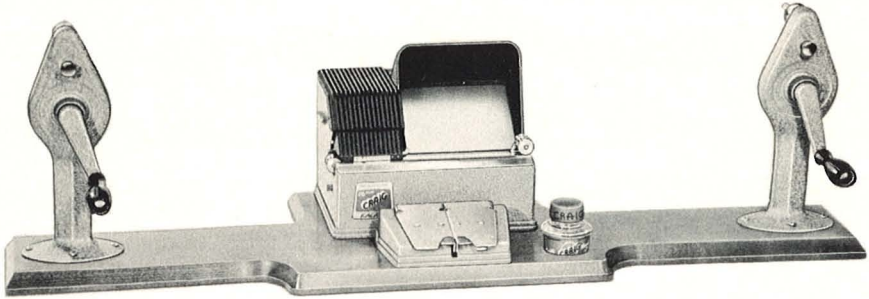
Handsome and durable Bakelite housing — sturdy steel frame

Hardwood base size 10½ x 13¼ inches

Built-in Kalart Custom 8mm Splicer makes strong, permanent splices quickly and easily. Bottle of Craig Formula #7 Film Cement included

COMPLETE UNIT WEIGHS ONLY 6 POUNDS PACKED IN HANDY CARRY-CARTON

Craig Professional Editing Equipment



16mm. MOVIE VIEWING AND EDITING COMBINATION FOR PROFESSIONAL MOVIE MAKERS — TV STUDIOS, ETC.

Especially made for the advanced and professional movie maker who uses large reels. Craig Viewer for 16mm. film shows movies in brilliant action. Has focusing and framing adjustments, and built-in frame marker. Automatic projection lamp switch is controlled by the Film Gate. Craig Master Rewinds accept up to 2000 foot reels — have tension brake and locking device — large wooden handles. Craig Master Splicer for all sound and silent movie film. Complete with Mounting Board, Craig Formula No. 7 Film Cement. Craig Professional Unit, Model V-1633, price.....\$79.50



CRAIG MOVIE VIEWER

Available separately for the movie maker who already has Splicing and Rewinding equipment. Large screen (3 $\frac{1}{4}$ " x 4 $\frac{1}{4}$ ") is hooded for added screen brilliance. Automatic Lamp switch is controlled by the Film Gate. Has focusing and framing adjustments — built-in frame marker — 75 watt projection lamp.

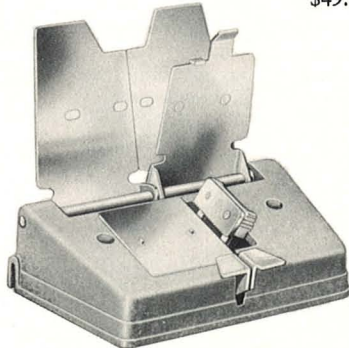
Model V-8, for 8mm. film, Viewer only, price \$49.50

Model V-16, for 16mm. film, Viewer only, price \$49.50

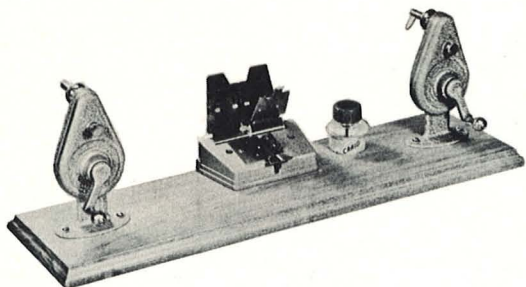
CRAIG MASTER SPLICER

Designed to splice all 8mm. and 16mm. sound or silent motion picture film, color as well as black and white. New Floating Action "Feather Touch" Scraper removes emulsion smoothly, quickly and evenly. No need to wet the film. Bottle Holder attaches to either side and keeps cement in proper place for ready use.

Model S-3, price.....\$9.95



CRAIG EDITING COMBINATION BOARD



Handsomely finished hardwood board for Craig Splicer-Rewind Combination. Holes are already drilled to accept screws for Master, Senior or Junior Rewinds and the Craig Master Splicer. Receptacle for film cement bottle. Craig Combination Board only, Model B-1, price.....\$2.50

CRAIG GEAR REWINDS

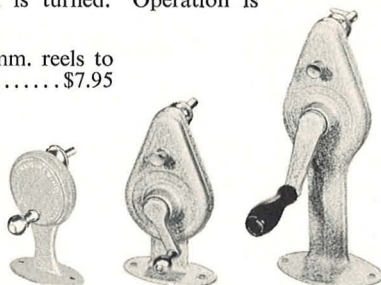
Reels revolve in same direction as crank is turned. Operation is smooth, quiet and easy.

Junior Rewinds — Low-cost rewinds for 8mm. reels to 400 foot capacity. Model R-1, price per pair.....\$7.95

Senior Rewinds — For 8mm. and 16mm. reels to 400 foot capacity. Have tension brake and locking device.

Model R-2, price per pair.....\$13.85

Master Rewinds — For 16mm. to 2000 foot capacity. Have tension brake and locking device — large wooden handles. Model R-3, price per pair.....\$15.85



CRAIG FORMULA NO. 7 FILM CEMENT



Welds black and white or color film in strong, permanent splices that do not show in projection. Will not spoil or deteriorate — stays fresh and fast acting. Handy brush applicator cap.

No. C-1, 1 oz. bottle, price.....40c

No. C-2, 1/2 pint bottle, price.....2.60

No. C-3, 1 pint bottle, price.....4.00



FADE



SIDE WIPE



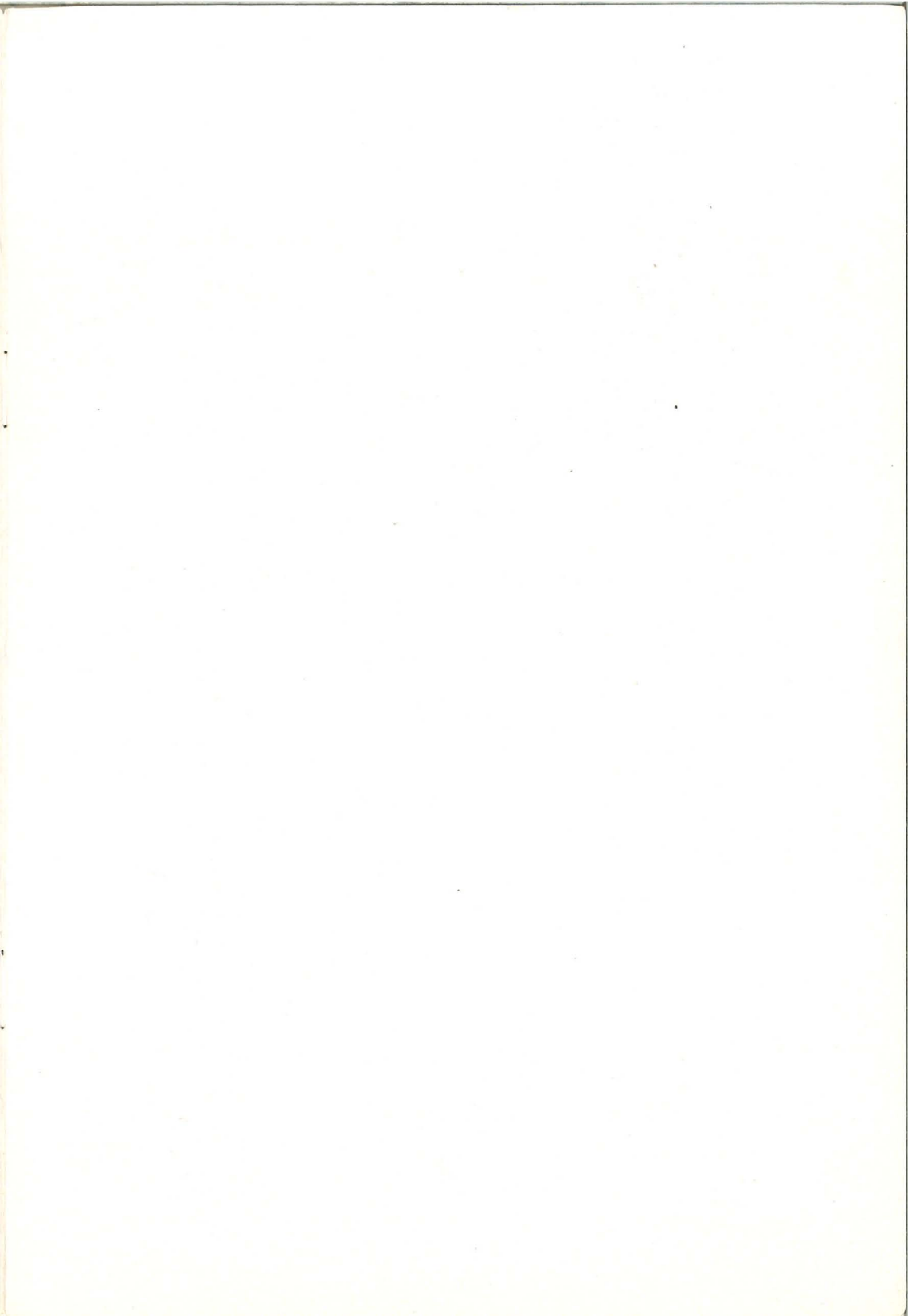
CROSS WIPE

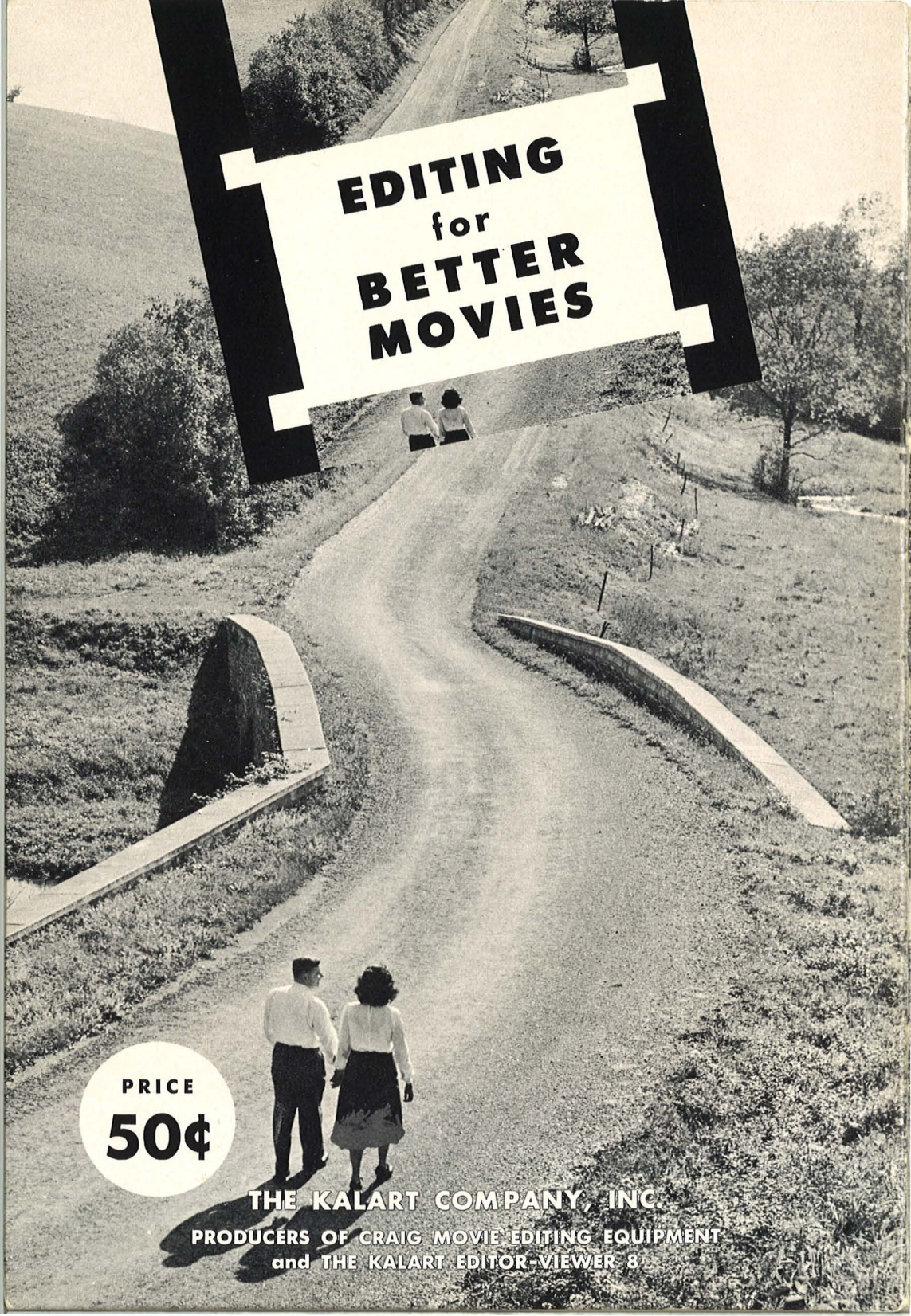


CENTER WIPE

CRAIG FOTOFADE

Special chemical dye to make 8 ounces of Fotofade solution. Dip loop of film in Fotofade frame by frame to make professional looking fades. Use with scotch masking tape to make center, cross and side wipes. Craig Fotofade is easy to use while you are editing — no need for expensive camera attachments. Works equally well on black and white or color film, price.....85c





EDITING
for
BETTER
MOVIES

PRICE
50¢

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PRODUCERS OF CRAIG MOVIE EDITING EQUIPMENT
and THE KALART EDITOR-VIEWER 8



INCORPORATED

Movie Editing Equipment

DIVISION OF **KALART**

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December 1, 1955

Dear Craig owner,

As promised when you purchased your CRAIG Projecto-Editor, here is your copy of our newly published book, "EDITING FOR BETTER MOVIES".

It was especially written for the Craig Division of The Kalart Company by Leo J. Heffernan, a leading movie-maker and past president of the Metropolitan Motion Picture Club of New York.

For the past 25 years, KALART has been making photography easier - and more fun - for all photographers. Its products in flash photography, rangefinding and more recently, in motion picture editing equipment, have made KALART a famous name over the entire world.

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Yours truly,

C R A I G, Inc.

Hy Schwartz
Vice President

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