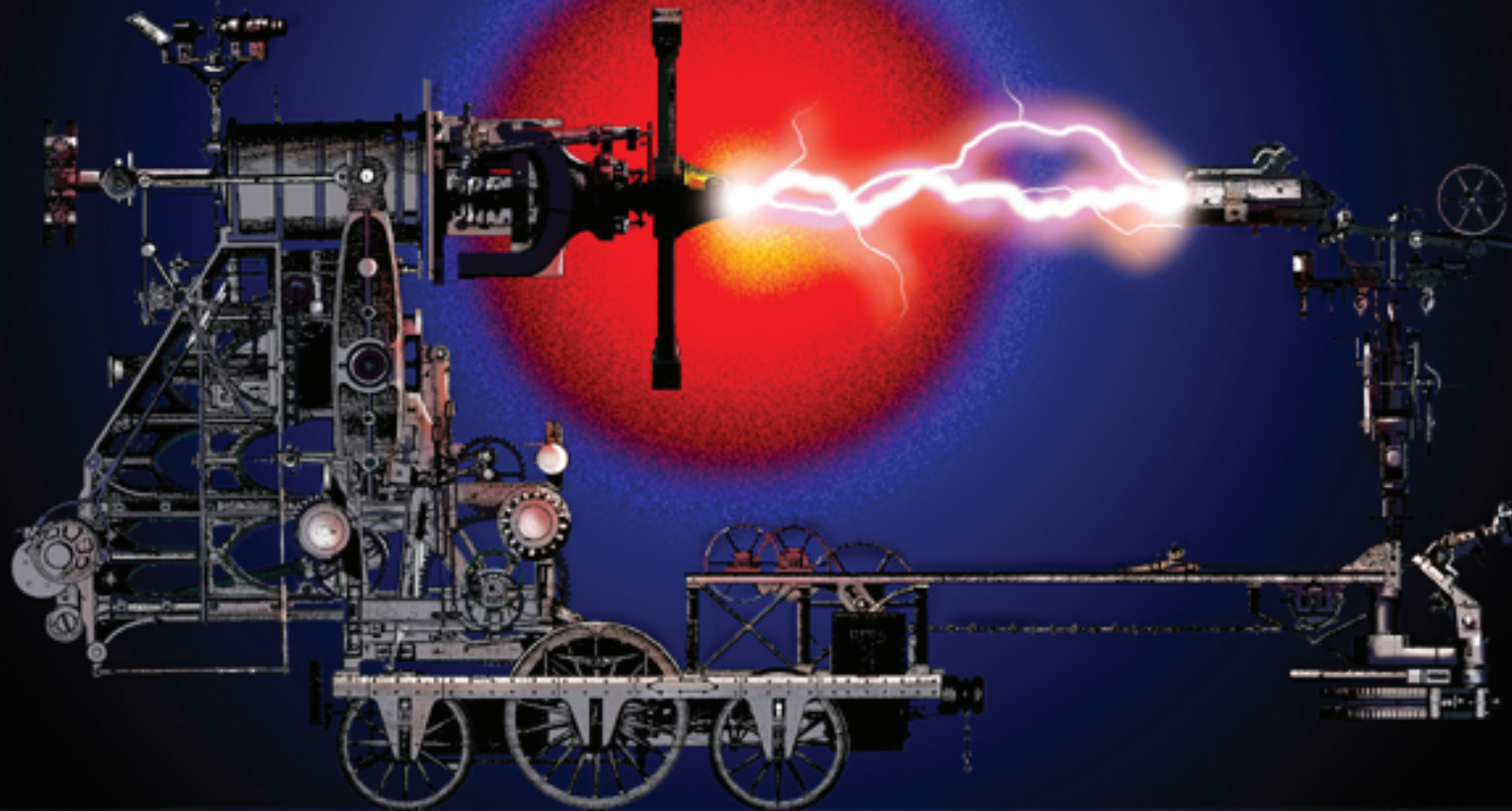


Technology

(More Things To Break)



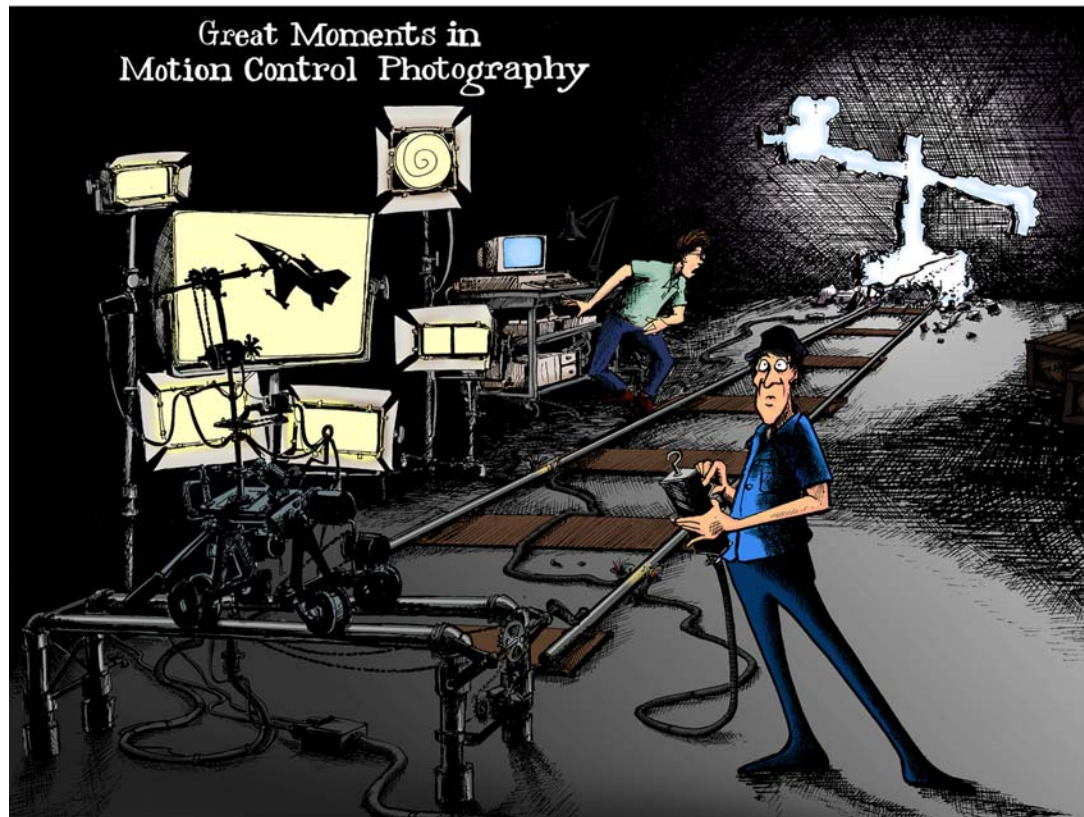
Motion Control

The introduction of computerized cameras, known as motion control, opened up huge storytelling possibilities in the medium of film. Up to this time, the technology of effects photography hadn't really changed much since the filming of *King Kong*. Any motion or performance by the camera or models was limited to very basic and primitive moves on clumsy equipment that was built with all the finesse of a forklift. It would be unkind to call it the dark ages of effects, but it wasn't exactly a bright sunny day either.

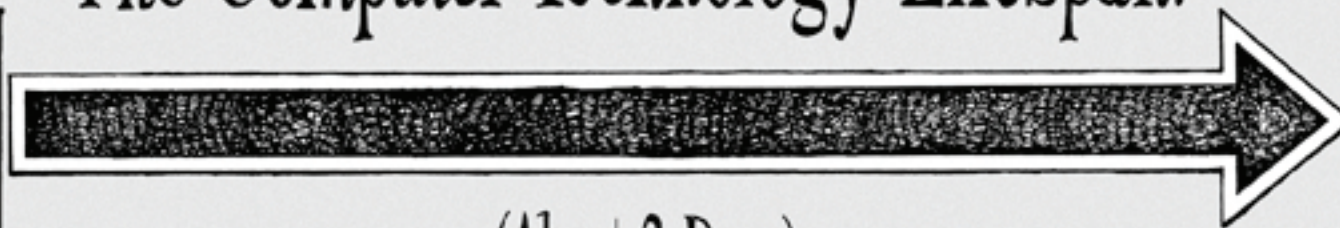
When the first primitive computers were applied to the cameras, the roles of both the equipment and the camera operators changed radically. The operators suddenly found themselves acting as animators and mini directors as they crossed many traditional lines within the film process. This cross pollination delighted the new people, alarmed the unions and was one of the first major cracks in the old production system. These early motion control people would be the Renaissance men of a new era who could perform as both technologists and artists.

As for the equipment itself, when the computer breakthrough finally occurred, it was astonishing how many different ways the concept was applied. All over the industry, well-intentioned entrepreneurs cobbled together their own versions of what they considered to be the next generation of both software and hardware. There was a lot of "seat of the pants" engineering and just like in the early days of aviation, if it looked right, it usually worked right. If it looked weird, well...

A lot of money was spent in mad fits of techno-lust, and some really interesting rigs were built. Motors and computers were attached to almost everything, including a few things that were probably better left alone.



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