



While I was in prep and shooting on *1917*, Gary Hymns (our Key Grip) is a keen runner, so I often went out for a run with Gary of an evening on location and did my normal gym sessions. We tested combinations of mounting the Stabileye on the Steadicam System, on the sled, direct to the arm, on an Easy-rig, and hand holding the Stabileye. By far the best method of mounting the Stabileye on the Sled was with Stabileye's 'Vibration Isolator' sandwiched between the Stabileye Head and the top of the Steadicam. We also tested other systems but the Stabileye, Steadicam, Stabileye on Steadicam and Trinity combinations were the most suited to the demands of the film, along with a Libra Head & the Mini Libra on an Electric Motorcycle. Charlie Rizek also worked tirelessly on researching many camera platform combinations, and with Arri and Chris Edwards of Optical Support's help.

Arri were able to extend the operating range of the Trinity Wheels which operated the tilt on the Trinity. Dave Freeth of Stabileye also had to adapt the Stabileye to work over the considerable distances we had to work with.

CHARLIE: I met Roger and James for the first time at Arri UK where I was demonstrating the Trinity rig - a few test days later I was offered to come on board. To say it was a pleasant surprise is an understatement! I almost fainted! The opportunity to work with Roger, the one-shot concept... I was ready to dive in no matter how deep the water was. Early on I became aware of the physical challenge and how demanding the shots were going to be. I jumped on the treadmill and doubled my regular workout routine. Physical conditioning would play a major part in the ability to perform. The difficulty of the one-shot workflow, long multiple takes where there's no holding back on any take! You have got to give all you have every attempt and hope to not run out of gas before the shot is achieved.



During testing it became apparent that to fully utilise the Trinity rig, the best approach was to have the tilt operated remotely by wheels. This method offered greater precision over the onboard joystick. The hybrid design of the Arri Trinity system where its based on a steadicam sled with a 2 axis stabilised remote head mounted on the top. This combination allows the rig to be operated more like a mini jib arm with 7ft of booming range. You're able to place the camera low to the ground or up over head height swiftly. The 2 axis tilt & roll stabilised head could be operated remotely. For the scenes where the trinity was most suitable, the camera frequently changed height, requiring constant tilt adjustment. With Roger on the wheels, I was able to concentrate on camera placement hitting marks and keeping up with the actors. The wheel control was essential to perform the Trinity shots. We had to find a solution to extend the operating range. During prep, James approached Arri Munich to find a solution. It wasn't a straight-forward task!

