



The Trinity uses a 2.4ghz radio module which requires a Line of sight connectivity. Together with Arri, Foma systems and Optical Support, a new long range radio module was made along with LR Coax antennas mounted externally through the Trinity Head to extend the signal. The system ended up working extremely well throughout the shoot, without a hiccup. The plane crash scene was a challenging shot to pull off. The scene unfolds in the farm yard - a relatively confined space. But every element of the shot- the duration, timing, complex acting with many moving elements at play, fire, gun shots, collapsing roof, blood rigs, props - all have to happen in a specific time. It was a highly choreographed scene where a one second delay meant its a reset going back to the start line.

So the longer we took to get through the take, the pressure would build up accordingly. The shot starts with Blake & Schofield lying flat on the ground after the plane crashes. They rush up towards the screaming pilot while the camera booms up from the ground, performs a push-in behind them, pans left and tracks sideways revealing the burning plane in the foreground. Through a predetermined gap in the plane tail with 1 inch to spare from each side, the camera hooks, panning 180 degrees while the German pilot who's on fire gets pulled from the burning cockpit. Through a narrow beam post, the camera pushes through at speed with a gradual boom down, while the pilot is dragged on the floor, until we land with a close up top shot over the pilot's face. A decisive tilt from Roger queued me to follow with a gentle pull back, opening to a two-shot. This is only the beginning of that shot!

The other challenge we had during this scene was the long lock-offs and slow push in moves. As luck would have it, we were faced with wind from the east, which made the camera especially hard to control in those delicate moves. With the expert help of Garry Hymns and the grip department, 2 sets of double wind deflectors came in and out during the shot! That took some elegant foot work hiding behind walls. The camera was constantly moving, 360 degrees looking in every direction. The scene was highly emotional. The performance from the actors was intense and required every fibre of concentration from all parties involved. There were a few tears shared during that one line. Or maybe it was that aggravating wind that kept me on my toes barely breathing at times, praying to the Gods of wind to give me a break.



By the end of the day we managed to get a few clean takes, which was an incredible team effort. The Trinity was the right tool for the shot. Having the ability to place the camera in any height with no restriction was essential to get the coverage Roger had planned for the scene. We used the Trinity for the entire sequence leading Schofield & Captain Smith to the truck convoy.