



Can you talk us through the Stabileye on the Steadicam on set?

ROGER: As I say, there was the Stabileye, which was used on over 50% of the film, whether hand held, on a Technocrane, a wire system, or on Peter's custom made post rig, the Trinity and the Steadicam. We also used a Mini Libra head and a drone.

PETER: Chris Edwards of Optical Support and I talked about the need for a compact trench friendly rig, we decided a monitor could be placed on the Steadicam Gimbal Handle, like the Trinity Rig, so we could do away with the normal monitor assembly and the standard battery system on a Steadicam, thus making a much more compact rig which was less likely to be impeded by set and actor proximity. Chris developed the Dragonfly Steadicam Sled, which had the capability of mounting Gyroscopes and has a more compact battery mounting assembly. Roger and James's descriptions of the shots and the environment they would take place in made it clear that some of the trenches were extremely narrow and our two protagonists would be moving at speed towards the camera and away from it at times,

with supporting artists passing the camera from in front and behind. The Sauchiehall Trench fed into the Comms Down Trench for example, which was little more than 2'6" wide at shoulder height and tapered to approximately 18" at foot level. And the trench was populated with passing soldiers. It became clear to me that a great deal of my attention would be taken up by just negotiating the path along the very narrow, winding trenches, avoiding collisions with the trench itself and its occupants. On a few shots we would be running behind the actors and at an agreed point, pass in front of them in a continuous take. Peter Robertson and I had 'played' with Dave Freeth's Stabileye on Steadicam while we were shooting on *Now You See Me 2*, and were impressed by the results, but I had to wait for *1917* to thoroughly test it on Steadicam. Putting 'Stabileye' (a very sophisticated Gimbal Head) on Steadicam seemed to be a good solution to the narrow trenches challenge. Roger could operate the Stabileye whilst I negotiated myself and the rig along

through the trenches, running forwards whilst pointing backwards at speed worked very well. I had to have the camera well tucked over my shoulder, to avoid my shoulder coming into shot. Inevitably the rig or myself did collide with the trench or background soldiers on occasions since the 'Down' trench was so narrow, but the Stabileye Steadicam Combo worked very well. The Stabileye/Steadicam Combo also worked very well in the Front Line Trench. There were many SFX explosions that I had to deal with which would normally be much more of an issue, due to my vision being hampered by the falling dust and debris from the explosions. I also had to navigate around a lot of chalk rubble on the trench floor. But having the Stabileye on the Dragonfly meant I could concentrate on my path and timings with the action and dialogue, also not having to concern myself about refined stability since the Stabileye takes care of that whilst Roger took care of the operating. This was also particularly relevant in previous scenes in the Front Line Holding Pen where Schofield brandishes the letter to Lieutenant Hutton. The pen was packed with soldiers and I had to do a 360 degree move in the pen, negotiating a