



We used regular Steadicam for example on the interior/ exterior shot of the Farmhouse, up until the pan to the aircraft dogfight. I had a knee popping boom down and squat to reveal Blake exiting the rear of the house before I boomed up and panned to the dogfight. We had gone from Trinity with Charlie up to the Orchard, then to Stabileye with Gary and myself through the orchard, then to Steadicam, as I mentioned int/ext on the farm house, back to Stabileye for the plane crash and then back to Trinity and Charlie for Blake's confrontation with the pilot. We also used regular Steadicam on Schofield's meeting with Colonel Mackenzie in his dugout where the letter is finally delivered. I must say Ryan and Guido were there for every second of every shot, through thick and thin, rain or hail. No matter what the camera platform was, they were both fantastic & Andy Harris (our senior 1st AC) did not miss a beat on focus. Andy is a great team player and close friend.

How and when did you decide on shot breaks and did you ever give up on a shot?

ROGER: The shot breaks were primarily to change location, for performance or to change a camera rig. The camera rigs had to be swapped at certain moments so this meant we had to make a break, but this was less of a factor than breaking for performance.

We had rehearsed and rehearsed, so by the time we came to the shoot, we were well prepared. There was only one occasion when I would have liked to wait for better light, but that was a schedule issue and we had no control over the weather. The shot was as good as we could make it otherwise.



Can you talk us through the practicalities of a shot? Video village / sound / line of site for the wheels - How was this achieved?

ROGER: The problem with transmission was only solved in the last few weeks of prep. We had two mobile vans, which housed the remote controls. Josh Gollish (our DIT) and Andy Harris pulled focus on the entire 'shot'. We always centered these vans between the beginning and the end of a shot but, even then the distances for the transmitters was considerable. Give the added issue of the camera at times being in a 7' trench, you can see the issues we had to solve. My wife, James, who always works alongside me, was wearing a headset and always in contact with the grips, Peter or Charlie, depending on who was with the camera. I operated the remote head and the third axis of the Trinity, the tilt, and either I or Josh was pulling stop.

image c/o & Thanks to
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