In 1972
the Steadicam was invented

Thirty years later,
the revolution has arrived

ajrevolution

History

In the early 1970's, the Steadicam was developed by camera operator and inventor, Garrett Brown. His theory; to stabilise the camera over terrain where a dolly or track couldn't be used. The Steadicam changed the way cameras could move and since then, Steadicam and similar body mounted stabilisation systems have become a standard tool used on the sets of countless productions.

Steadicam Limitations

As liberating as the Steadicam was it had its limitations. It could only be used in two modes; normal and low mode and switching between modes would typically take 20 – 30 mins which adds up considerably over weeks and months of shooting.
That is, until Howard Smith of MK-V systems decided he would design a system to enable instantaneous switching between normal and low mode. The 'AR-Revolution' was born!

Introducing the worlds most advanced stabilisation system...

The MK-V 'AR-Revolution' system

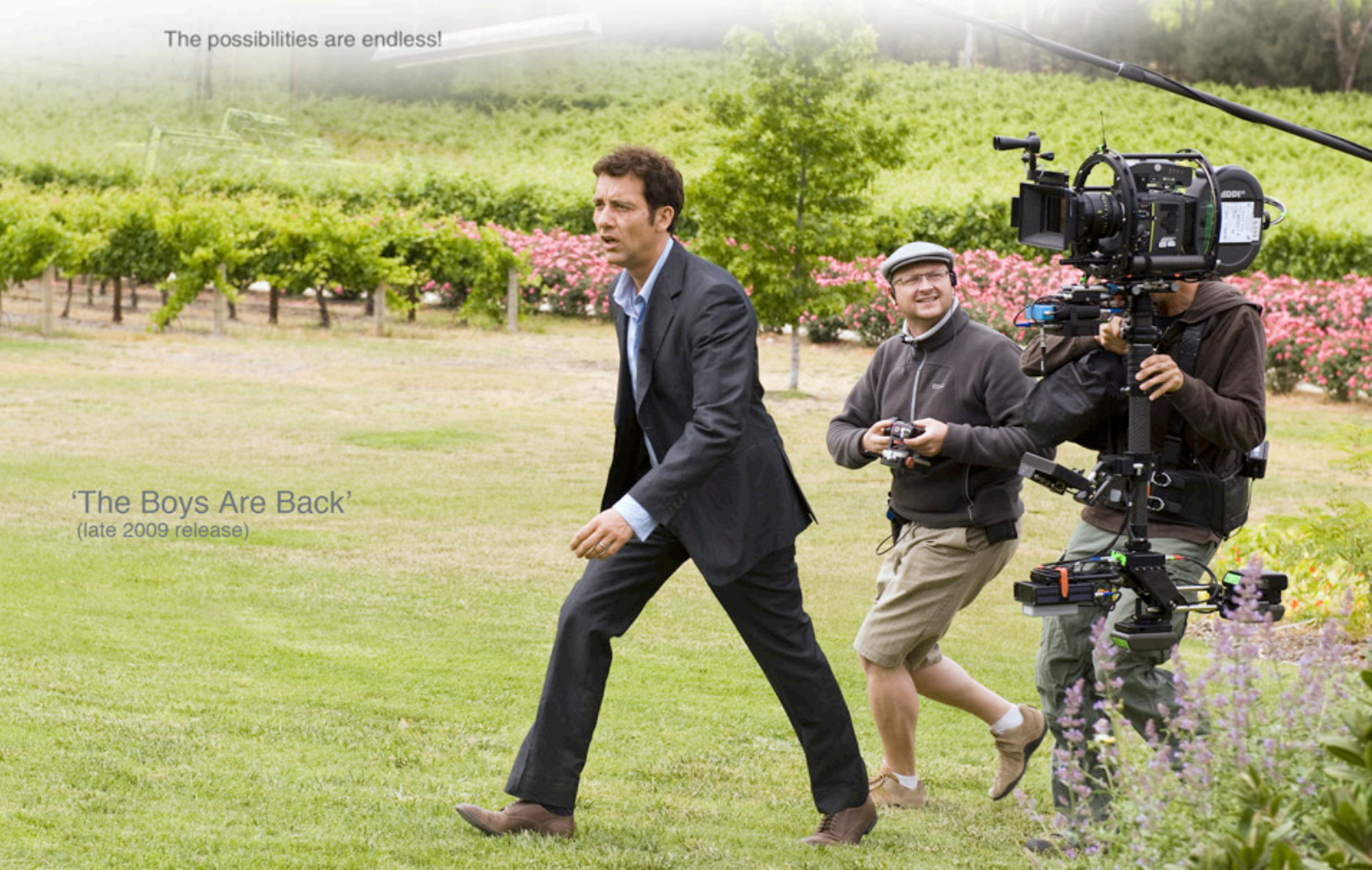
So what can the 'AR' do?

The 'AR' can perform smooth tracking shots just like a normal Steadicam style rig. However, unlike a Steadicam, the 'AR's auto-leveling system allows the camera to move from high mode (up to about 8 foot high) to low mode (ground level) during the one shot, while tracking.

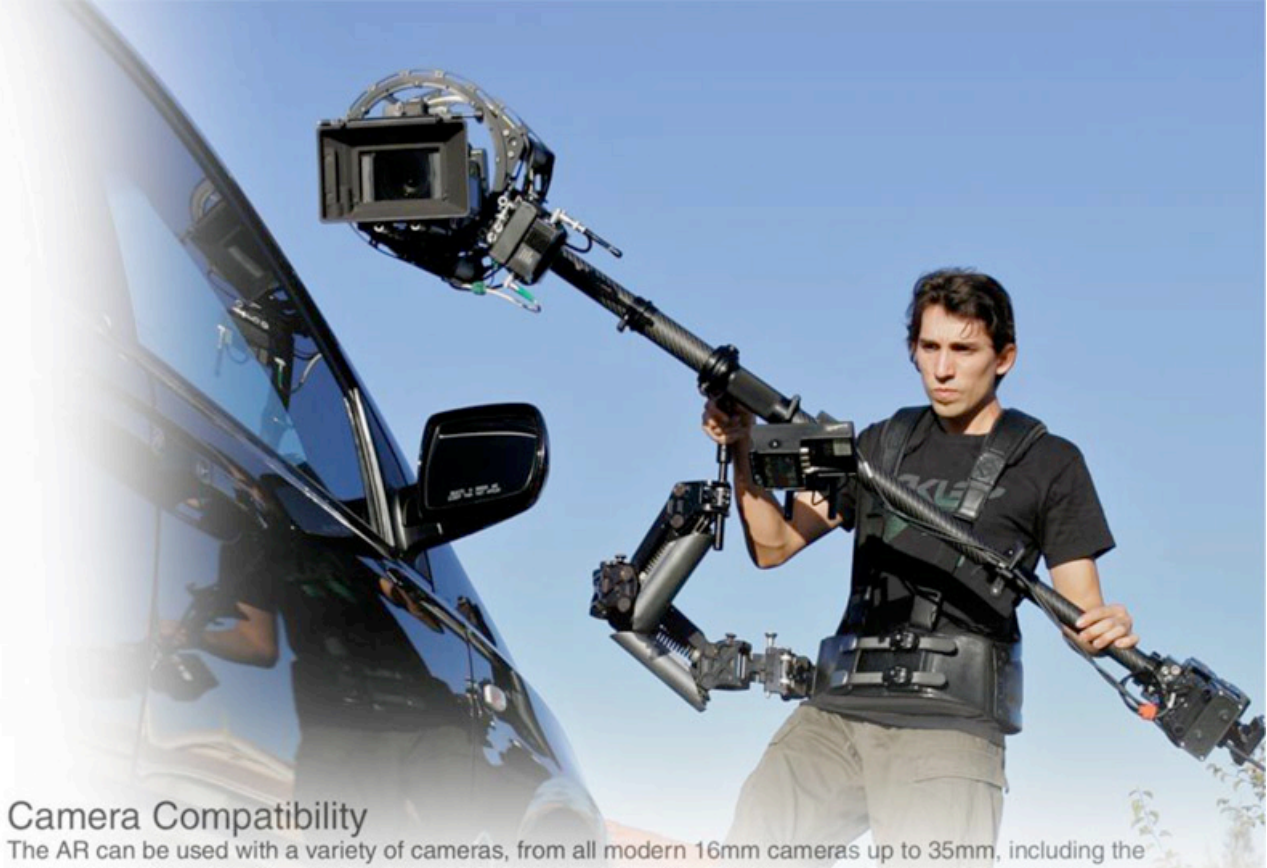
The rig can move from high to low (or vice versa) as quickly as the operator can humanly flip the rig. All this while maintaining a level horizon (or any other chosen angle). This is possible because the rig uses auto stabilising engineering, both electronic and software driven. Now because the rig's post no longer needs to be kept vertical whilst in operation, the camera has the ability to travel sideways, over and under objects. This opens up a new world of exciting shooting styles.

For example, the camera could start inside a car, track out sideways through the open window, around across the bonnet, 360º around the actor as they step out and finish at ground level as the actor walks away. Even relatively simple shots can be improved with the 'AR's self leveling system. Using the 'AR', a quick move off is now completely stable and whip pans end with a perfect horizontal frame. The 'AR' rig can also be used in windy or less than ideal environments without the use of gyros or other stabilisation aids.

The possibilities are endless!



'The Boys Are Back'
(late 2009 release)



Camera Compatibility

The AR can be used with a variety of cameras, from all modern 16mm cameras up to 35mm, including the Panavision Millennium XL and Genesis, ARRICAM LT, 235, 435, Moviecam SL, Sony and Panasonic HDcam's and the new 'RED One' camera.

Setup Configurations

At the heart of the rig is the 'NEXUS' (4 stage) Post, which makes on-set tweaks very quick and easy. One of the most solid and reliable rig's available, the 'Nexus' system is a simple yet tough design. It was developed to handle the extra weight and rigidity needed when used with the 'AR' system.

'AR' mode

In 'AR' mode, the post is setup fairly long if the shot requires the camera to travel from very low to very high. If the camera is moving around in a confined area like a corridor or through doorways in a house, the rig can easily be shortened to a more compact size.

'Nexus' (Steadicam) mode

Of course, the system can be setup just like a normal Steadicam, if the 'AR' system isn't required. The extendable 4 stage post also means there is no need to change posts and brackets when the camera is required for super high or super low shots.

So what advantages does the 'AR' have in real world situations?

Cinematographers:

- More creativity and the freedom to move the camera where it has never been able to go before.
- Better continuity - no more shooting out of sequence and re-lighting scenes to accomodate for low / high mode changes.

Directors / 1st AD's:

- The freedom to move the camera around easier and more creatively for better story telling ability.
- Keep the momentum of scenes and performances going with the actors, instead of waiting for the camera to be setup.
- No more need to schedule scenes around Steadicam low / high mode changes, thus saving time.

Producers:

- Massive savings are being made on larger productions by using the 'AR' system with less time being wasted on setting up and more time spent shooting.

Overall, the 'AR' is an amazing piece of equipment, it should be thought of as a NEW tool, used to move the camera in a different and exciting way, never before possible.

Contact 'AJ' or visit www.ajrevolution.com for more info and online showreels.

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Andrew 'AJ' Johnson

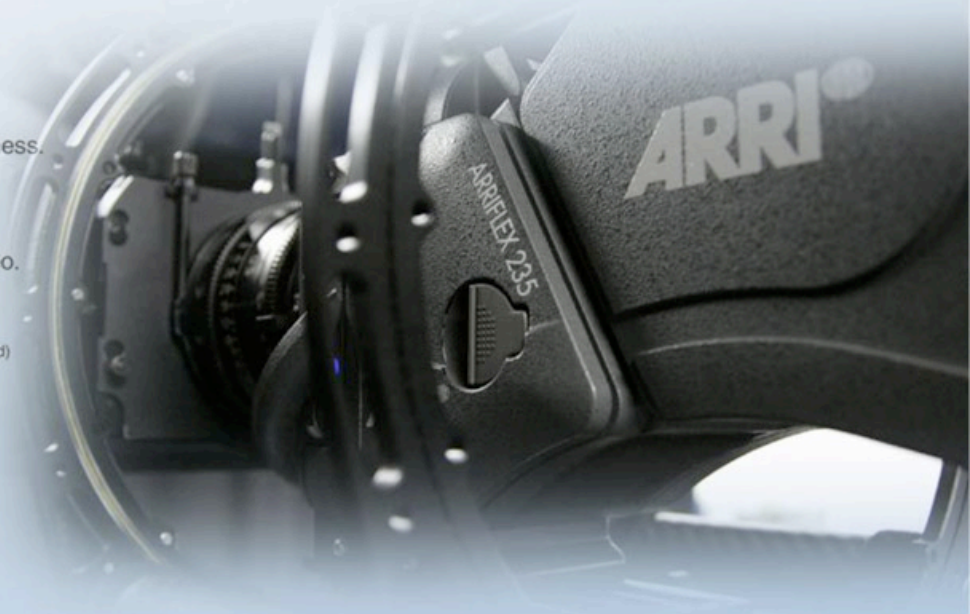
AJ has been working as a camera operator in the Film / TV industry for more than 9 years.
During that time he has worked on a variety of productions, including documentary, music videos, live television and four feature films to date, covering all aspects of camera work including Aerial, Handheld, Remote Head, Crane / Jib and of course Steadicam operating.

With his main focus being Steadicam, AJ recently upgraded his equipment to the new MK-V 'AR-Revolution' system; the most advanced body mounted camera stabilisation system in the world.

Being the first Owner / Operator of the 'AR' system in the southern hemisphere, he is currently working with cinematographers, directors and producers, demonstrating the creative potential of this exciting new tool.

Main Equipment list:

- MK-V 'AR-Revolution' System - V2.
- MK-V Nexus Rig, (4 stage extendable post)
- GPI-PRO Arm (full canister set)
- WALTER KLASSEN - back mounted harness.
- PRESTON Cinema lens control.
- Tracking vehicle mounts & hard mounts.
- High & standard definition LCD monitors.
- Custom diversity microwave wireless video.
- Mini wireless handheld Director / DOP monitor / recorders (SD flash cards)
- On-board digital recorders (hard drive / flash card)
- All equipment flight cased.



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