



PRESIDENTS POV



Hello All.....

I am very much looking forward to my role as President of the ACO. For most of us this has been a very busy year and looks as though it will continue into next year. However, we have all known times when the industry has provided us with less work and for some people this will have been the case this year, so it seems appropriate to recognise why we formed our association. We should not underestimate the support it provides through good times and bad.

There is a huge benefit in having a “group voice” - always more powerful than a single shout! A platform for airing views and concerns and generally keeping in touch with other operators. To that end I feel it is important that we are all involved in doing what we can to maintain the association.

I am looking forward to Operators Night and hope we have our best turnout in years! It’s a great opportunity to catch up with everyone and share tales of our year!

Sean Savage ACO

MEET THE BOARD



For the past 21 months, I had the honour serving the ACO, and its members as Secretary. Since February 2017 we welcomed only 10 new members into our fine Association but new applications are picking up. My aim is to serve the Board Of Directors and Officers in the best possible way by streamlining our communications and members database. I would be very interested if you as members of the ACO are interested in a members only chat group, available on desktop and mobile devices? It could have sub-groups for urgent crewing demands, technical question, classifieds, etc. You name it! Looking forward to your input. Thank you for now. Talk soon.



Benjamin Treplin ACO
secretary@theaco.net

My name is **Richard Philpott ACO**

As your treasurer it's my job to look after our finances by ensuring that all your subscriptions are paid and by keeping a record of all our income and expenditure. I am responsible for paying our bills and allocating funds as requested by the board for our events and other projects. It's also my job to ensure that we stay within the rules as a non profit organization so we don't fall foul of the taxman!

treasurer@theaco.net



Hi - I am **Jason Ellis ACO**

As Chair of the Events Committee I oversee and help facilitate the ACO side of the main annual events that we are part of - primarily the BSC Expo , Aesthetica Film Festival and our Summer and Christmas Drinks , as well as periodic Camera Operator Q+A's. The ACO Q+A at Aesthetica last weekend

was a massive success. Huge thanks to Sean Savage , Vince McGahon and Ray Andrew for representing the ACO so well and to Philip Sindall for running his extremely popular Operating Masterclass. With the BSC Expo coming up early in the new year , we need 12 volunteers for the ACO stand at the show. A shift is only 3 hours and it's very social as well as being a fantastic industry event. We particularly want to encourage newer members , Associate members or members that haven't volunteered before to get involved. We're also putting together a new ACO showreel which will be a compilation of Film / TV drama trailers credited with your name , so please email trailer links to events@aco.net as soon as possible. This will be looping continuously for the 3 days of the Expo and is really good exposure for your work. Any ideas or input on ACO Events or possible future ACO Events is most welcome ! Hope to see many of you on the 7th for the ACO Christmas Drinks at the

Cleveland Arms !

events@theaco.net

ACO BOARD INTRODUCTIONS



Hello my name is **Daniel Bishop ACO** and I am chairman of the editorial committee which I have been doing now for a year. We are in the process of creating a new ACO website and over the next few months we will be asking for your help with pictures and information to get this mammoth task completed, so if you get a message from us please get back to us promptly. It is also important that your details and CV are up to date for the new website. As ever we require your on set pictures for the ACO instagram feed so please keep tagging us in them, it's vital for the ACO that we have a social media presence. Thanks.

editorial@theaco.net

We are now into our 8th-year celebrating the work of the Camera Operator - Feature Film - and our 4th year for the -TV-Drama- Award. Let me take this opportunity to introduce, the members of the ACO helping with the decisions and policies implemented in creating a balanced and fair system for the running of "The Operators Awards -Feature Film and TV-Drama- "David Worley, Trevor Coop, Peter Robertson, Peter Cavaciuti, Phillip Sindall.

Without their help and vision, we could have not got as far as we have done.

Thank you. We can all be of enormous help to support the Awards, by engaging either submitting an entry for the TV-Drama section or making sure your vote is counted. Please remember: "The award is an important vehicle for the understanding of the craft of the Camera Operator. Use it, and let the industry see your work."



**SUBMISSION FOR THE TV-DRAMA AWARD IS NOW OPEN,
UNTIL THE 23RD OF DECEMBER 2018**

www.theoperatorsaward.com

Rodrigo Gutierrez ACO



Hello everyone. I've once again taken over researching and arranging our merchandise for the ACO. We currently have new Tshirts, mugs and flasks in stock but are working on our own drinking bottles to save some plastic waste that our industry copiously creates. Also stickers for anywhere we see fit and waterproof dry bags to keep all your wet weather gear nice and dry. All will be liveried up with our logos and available from Optical Support in due course, so please do get down there or order them! Lastly if anyone has any great ideas for merchandise which would fly our flag, do get in touch. Thank you,

Derek Walker ACO

merchandise@theaco.net

ACO BOARD INTRODUCTIONS

Hello all... I'm **Jamie Harcourt ACO** Chairman of Patrons' committee.

I've been working throughout the year to develop relationships with and initiate patronage from a number of companies involved in our business, attending meetings and events plus a trip to the Wild Screen festival in Bristol as a guest of Fujinon lenses. CVP, Kodak and Take 2 have joined as patrons this year and CVP very generously offered the ACO 25 memberships of their 'Creative Space' facility in Charlotte St. This has already proved useful as we held our most recent ACO board meeting there. If you are interested in free membership of 'Creative Space' please give Lia Ryan a shout at:

creativespace@cvp.com

I've also been working with Ncam Virtual Reality helping to develop a seminar to be held at the BSC Expo in February. With invaluable help from Andre Austin AC and in the early days, Peter Robertson and Gareth Hughes, this event promises to be an insightful view of the incredibly useful ability to view pre-visualised CGI material in moving compositing whilst shooting realtime foreground action. It's of particular use to the camera operator in that you can operate the camera and see with just a couple of frames of time lag the CGI background action moving in synchronicity. Very helpful when you're trying to imagine how tall a dragon is and where its tail ends!! Although Ncam aren't yet signed up to being a Patron it's hoped that this work will lead to yet another fruitful partnership.

I would ask as I have done in the past that if you as members have a special relationship with a company that is not already one of our patrons and you think they might be interested in supporting us to please think about either mentioning them to me or if you would like to broach the idea with them directly please do so. And with all our present patrons if you have the opportunity to thank them for their support please do so. Many Thanks



Jamie Harcourt ACO



ACO welcomes new

Full members

- Andrew Fletcher ACO
- Peter Berglund ACO
- Ian Adrian ACO
- Iain Struthers ACO



Assoc members

- Doug Walshe Assoc ACO

News and Events

PLEASE CREDIT ACO

PLEASE REMEMBER TO
GET PRODUCTION TO
USE THE ACO CREDITS

AT THE START OF A SHOOT
WRITE ACO AFTER YOUR
SURNAME ON THE START
FORM AND MENTION TO
PRODUCTION ITS PART OF
YOUR CREDIT.



ACO AGM

Panavision 16/12/18
@ 10:30AM



BLACK T WEEK 18TH - 24TH NOVEMBER

As you are all well aware, our dear friend and colleague Mark Milsome was tragically killed this time last year in Ghana on a shoot for the BBC.

Since then a foundation has been set up in his name that will help young people who show a genuine passion for wanting to make it in the film industry. Part of this foundations way of making money and publicise Marks tragic death is BLACK T WEEK which is happening this week.

The T shirts are still on sale a record number of over 3000 and counting were sold. (Panavision still have some.) Please take your pictures on set and send them into us and put them on social media.

YOU can also email straight to the foundation, expect to see some cool pics, including none other than Bob De Niro wearing one.....!



social@markmilsomefoundation.com

Peter Robertson ACO reports on the Sony Venice

Back in the summer....

Richard Lewis from Sony UK organised a demo of the new Sony Venice camera for the ACO. The very comprehensive demo was a testament to how much the ACO's opinion is valued by camera manufacturing companies such as Sony. Below is a brief report from the day.

I won't go into the full range of features that the Venice has to offer. Suffice it to say that there are many as the camera is a very impressive package with an impressive dual sensitivity setting of ISO500 or ISO2500. I suggest members go onto the Sony website for a full description. Richard Lewis is also very open to giving demos or answering questions should any members want to test the camera for a forthcoming shoot. For the sake of brevity I will simply outline some of the features that have particular interest to us as camera operators.

Sony have certainly upped their game since the F65/F55. The design and construction of the eyepiece is more substantial with the diopter adjustment recessed in a way that makes accidental adjustment unlikely. The movement itself is stiff and positive with a markable scale for various eye settings. The brightness, contrast controls are accessible and easy to find whilst looking through the finder. The eyepiece positioning system is similar to Arri's on a sliding tube system with a quick release from dovetail plate for releasing the look through when attaching an eyepiece extension, for instance. One issue was that Sony don't provide an extension leaving it to after sales solutions by camera rental companies so beware, you will need to sort this out in prep. One neat idea is that the handle and eyepiece support mechanism can very easily be taken off or swapped around on a sliding rail system that is built onto the top of the camera. This allows the eyepiece to be mounted further to the rear of the camera and switching to blind side operating is quite easy. It was pointed out, however, that the top and rear of the camera is usually the area for Acs to mount accessories so be prepared to battle that one out!

Inside the eyepiece, because of the full frame 6K 35mm sensor a lookaround the picture area is available to the operator on most formats other than full frame 6K. This happens without having to record the full frame as only the picture area specific to the record format is downloaded. For wide screen formats this gives a huge look around, for instance. Because of the increased number of output ports, its possible to have a customised picture for the operator without compromising the picture for the DIT /AC or onboard monitor.

You can choose full frame without any data or frame lines, framelines and centre mark with look around and data or no data. This is also a great feature when feeding out to monitors such as crane, Steadicam or handheld. If you do choose to view data, the brightness can be adjusted so that it doesn't appear brighter than the picture area which is a very annoying feature on some other camera systems.



There is a x2 speed setting which is a Sony specific feature for the operator. When activated, this has the effect of smoothing out motion blur when the camera is panned quickly. This could prove to be a very interesting aid when shooting action as the image appears super sharp regardless of the speed the subject is moving in relation to the camera.

At a compact weight of 5.8kg for the body (inc. eyepiece) and recorder, the Sony is a very light camera considering it's delivering 6K full frame capabilities. This compares more than favourably with other cinema digital cameras of similar resolution. This is good news for Steadicam, hand held and gimbal operation. By spring next year it will also offer the feature of being able to detach the sensor and lens mounting block and running with a 6 meter cable to the recording block. This will obviously improve the versatility of the system and ergonomics in various shooting situations. In effect, if you were to wear the recorder and the usual additional chutney in a back pack, hand held would be like shooting with a finder!!

One area that Sony have looked into is the speed at which menus can be used and the camera settings changed in the field. As an example an 8 step built-in ND system (with full red shift compensation) can be quickly adjusted in camera by remote. There is also a quick, basic menu on the operating side of the camera that can be accessed by the operator. Great if you're on a 'wild' C camera and you need to change ND, sensitivity or colour temp on the hoof. Many DOP's who have tested the system reckon features like this have saved them time at the end of the day.

BY - Peter Robertson ACO

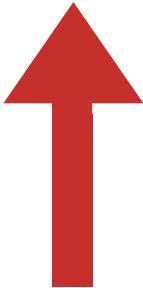


ACO members in attendance:
Max Rijavec,
Derek Walker and
Peter Robertson.
Guido Cavaciuti
represented the AC
department



STUART HOWELL ACO

Television operator winner
The Crown | 2017



TELEVISION OPERATOR AWARD

Open to all Television Dramas that have had their first transmission on British Television, terrestrial, cable or satellite, Netflix or other Internet channels during the qualifying period of 1st September 2017 to 31st December 2018. Please note, the drama can have been broadcast earlier overseas but to qualify it must first have been transmitted on British TV during the qualifying period or have its first transmission on Netflix or other Internet channels in the UK.

The ten-minute selection can be a continuous excerpt from the entered drama, or a series of excerpts from the same chosen work, each no shorter than 30 seconds in duration. Complete scenes do not need to be shown, but excerpts must not be edited to alter the original sequence of shots or scene order.

www.theoperatorsaward.com



**ACO
Xmas**

[7th DEC - Drinks - 7pm]
The Cleveland Arms
28 Chilworth Street, W2 6DT

Magnificent 8

8 questions to Iain Mackay ACO

'The Little Drummer Girl'

1) What was it that got you into being a camera operator?

Followed the advice of a great focus puller and friend. Also helping out colleagues and friends who were making a break into lighting on short films, music videos and grad films.

2) What three movies inspired you when you were younger to pursue a career as a cameraman?

There was never a bank holiday where I didn't watch an old Bond movie, and it's impossible not to be inspired by any of those. I could say something worthy like Tarkovsky's 'Stalker' but it just isn't true.

Growing up in the eighties puts me firmly under Spielberg's influence. Indiana Jones, E.T., Empire of the Sun, all have iconic shots I can remember frame by frame.

3) Tell us a brief synopsis of 'The Little Drummer Girl'

After an eight year old Jewish boy is killed by a suitcase bomb in the opening scene, we know we're on the hunt for the terrorists. Charlie, a politically opinionated struggling actress, is recruited by Mossad agents to infiltrate a Palestinian terrorist organisation. As the situation escalates where will her allegiances lie? Set in the 70s against a backdrop of exotic locations, colourful polyester outfits, and old fashioned listening devices.



4) How did you get the job on The Little Drummer Girl and are you a fan of John le Carré?

I went for an interview with Woo-hyung Kim (Woosh), got on really well. Add in that it's a John le Carré story, directed by Park Chan-Wook, stars Michael Shannon, shoots in London, Greece and Prague and its a no brainer.



5) Introduce us to your camera & grip team.

So lucky to be surrounded by such talented crew, and even more so that I get to work with them regularly. Woosh didn't have a UK crew he knew, so I introduced him to Ben Brown to focus the A camera. He brought Alex Finlayson to assist him. David 'Spooky' Churchyard focused for me in the UK, and Alex Taylor in Greece and Prague. Ben Foat loaded all the way through.

Jim Philpott key grip'd and entertained us. Greg Murray looked after me and Tino Liverton was their trainee. Freddie Fitzherbert was our trainee.

Thomas Patrick and Patrick King were our DIT's. I had to leave the production early, so Martin Stephens came in to replace me for the last few days of Greece and all of Prague. It's worth saying our focus pullers did a great job working with the Xtal Express lenses. Especially as we were often at minimum focus and using the extreme edges of the very distorted anamorphic. Thomas Patrick set up five different frame line options so that we could quickly choose which 16x9 section of the full frame we wanted to use depending on the shot.

Magnificent 8 cont.....



DOP "Woosh"

6) How did the dynamic of DOP/Director/camera operator work?

Director Park (as he likes to be called) has spent a long and very successful career shooting with one camera, lots of time, and lots of resources at his disposal. Six hours of tv in 17 weeks whilst retaining his signature cinematic style was going to be a challenge. His solution was to be incredibly well prepped for every day of the schedule. Planning shots, blocking, and script amendments that would allow him to complete his days. Over 90% of these shot plans were one camera based. Long developing shots choreographed with the blocking to give him all the coverage he needed. The producers were very nervous of this approach as they felt it would leave no room in the edit to adjust to the strict run times for the episodes. The challenge was going to be finding shots that complemented the scenes without diluting the directors vision. I didn't want him to see me as someone slowing things down or serving the producers agenda and not his own. Added to this was that Director Park spoke very little English and communicated through his assistant. Luckily Woosh was an absolute dream to work with, very accommodating and we collaborated well together. I had free reign to try whatever I felt would work. I'd almost always find something to shoot and only if it was completely impossible or detrimental to Woosh's lighting would I sit out a set up. It wasn't long before it was expected that every set up was two cameras and happily the director was very pleased with what we were getting.

In the end it was one of the most rewarding experiences I've had as an operator.

7) Can you tell us a memorable scene or something you did on the Little Drummer Girl?

After months of wrangling and pleading, the production gained permission to film at the Acropolis in Athens at nighttime. Closed to the public we had the whole site to ourselves. Needless to say it's was an unforgettable experience and capped off with a beautiful sunrise.

8) What are you currently working on at the moment?

Prepping for "Cats" the musical. 12 weeks of singing and dancing at Leavesden with Chris Ross BSC shooting.

