



association of camera operators

PRESIDENTS POV



My POV this quarter comes after a very busy and successful BSC EXPO.

The ACO stand was up and running for the two days and looked great. Panasonic kindly offered the use of a large monitor, which ran a continuous loop of spectacular trailers from our members. T-shirts, coffee mugs and stickers were freely distributed to members, prospective members and film students.

During my Saturday lunchtime stint, I got to meet many of these soon to be operators and students, and it became obvious that we must as an association have a definite plan to encourage this next generation. It would be the most obvious ACO legacy.

Our tenth anniversary is the perfect time to welcome new and younger members into our association.

I'd like also to take the opportunity at this time to welcome members both Full and Associate that have recently volunteered to join our various committees. Barney Davis, Marc Benoliel and Des Whelan on Editorial, Agnieszka Szeliga on Diversity and Ilana Garrard and Torquil Fleming-Boyd on Events. We are constantly looking for help so please come forward and get involved. It's very fulfilling.

On the subject of celebration, I'd like to congratulate Des Whelan ACO for winning the features operator award and James Layton ACO for your success in the TV operator category. A really great achievement.

We will soon be announcing a date and venue for the association's 10th anniversary Summer Party. It'll be a family oriented event, and I look forward to seeing you all there.

Sean Savage ACO President

Operator awards 2018



FILM OPERATOR WINNER

Des Whelan ACO

"Darkest Hour" was primarily a single camera shoot, a back to our roots production, with our Director, Joe Wright on the floor beside the Camera, everyday, close to the Crew and Actors, everybody was engaged and on their best behavior.

With little CGI used or required, the story was told on Camera on the day. Joe Wright kept the story real and engaging with wonderful performances by the cast. Beautifully photographed by Bruno DelBonnell AFC ASC, who was nominated for an Oscar in 2018 for his work.

An inspiring Cast, a great script, a fantastic crew, shooting on real locations, made for a wonderful film experience." Des Whelan ACO/Assoc BSC/GBCT



TV OPERATOR WINNER

James Layton ACO

"A Discovery of Witches" came my way via Suzie Lavelle BSC, who persuaded me to take a chance on Cardiff and commit to 6 months of fantasy. It turned out to be a great move; wonderful crew and a fantastic cast. We set up the first block with director, J.C. Medina, who wanted to maintain a cinematic approach to the show despite it being for TV. We worked mainly with a single camera and aimed for longer developing shots whilst ignoring many standard rules. As much as we could we used wider lenses to make the most of the beautiful set builds and scenery whilst Suzie devised a visual approach towards vampires, witches and daemons, with each style working to enhance the inner state of each creature.





Very sadly, last Thursday the 7th of February saw the passing of the truly great screen actor, **Albert Finney.**

I had the opportunity to work with Albert as a young operator and can contest that you'd not find a warmer and more generous man. For and on behalf of the ACO I would like to extend my condolences to Albert's son Simon, Camera Operator and great friend to many of us.
We are sorry for your loss... we are thinking of you at this time.

Sean Savage. President ACO

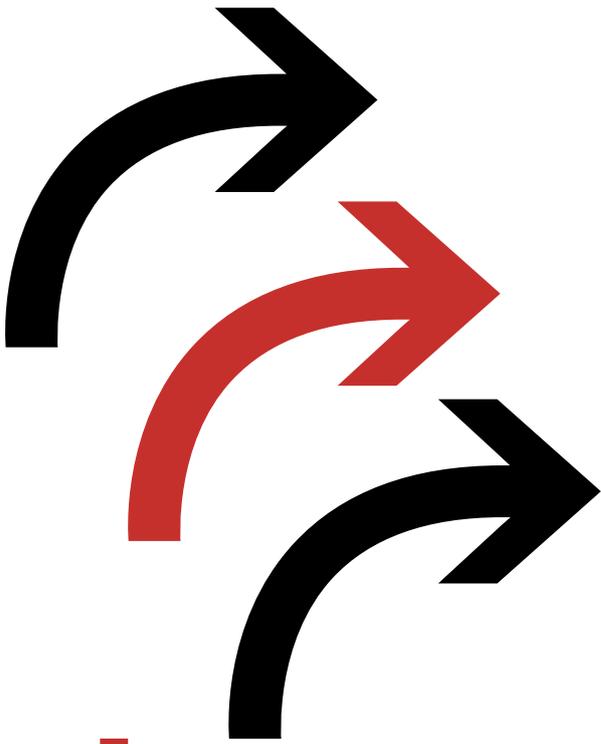
The ACO board would like to wish **John Casali** a massive well done for winning his Bafta for his work on Bohemian Rhapsody. We'd also like to wish him luck over in America in the upcoming Oscars.

The ACO board



As we know the Oscars have changed their minds - perhaps in part to these two fantastic tweets?





theaco.net

*****NEW WEBSITE ALERT*****

This year marks the ACO's 10th anniversary and we have updated our website. Please take the time to go and check out the new features and have a look around - if you feel you have anything to add from all your hard work - **LET US KNOW** - Over the next week we will be rolling out your new passwords so please bear with us. Then can we encourage you to take the time to update your credentials and if you haven't already please send in your profile photos - Thanks **ACO EDITORIAL**



Instagram

aco_uk

your photos + tag the ACO
or email to editorial@aco.net



It's the ACO board's absolute pleasure to announce that has been made a Lifetime Member.

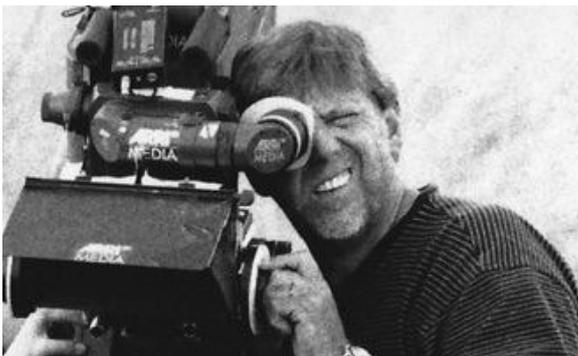
Mike Proudfoot ACO

Mike's time in the Camera department has been long and varied. He first got his break into operating when working as a focus puller on *The Sweeney*. In 1980 he operated his first feature film, *The Long Good Friday*. Many more amazing projects followed, *Absolute Beginners*, *Batman*, *Air America*, *Girl with a Pearl Earring* and most recently the last two *Harry Potters*.

Add to that many hundreds of commercials across at least three decades and you'll begin to understand what an incredible career it's been.

I remember Mike attending the ACO's first ever General Meeting at Panavision and so it's fitting that he should now receive this Lifetime membership, ten years later.

Sean Savage ACO



Martin Hume - Life time

Member announcements



Tom Wilkinson - Full member



Mihalis Margaritis - full member

Mark Milsome Foundation

The Mark Milsome Foundation is inspired by the achievements, character and unique nature of our respected friend and colleague, Mark Milsome who was killed whilst filming a car stunt in Ghana 18th November 2017

We have been overwhelmed by the response to BlackTweek, and are very thankful to over 4000 industry members and friends who bought and wore T shirts on the anniversary of Mark's death.

We are now looking into ways in which we can help the industry and create a lasting legacy for Mark.

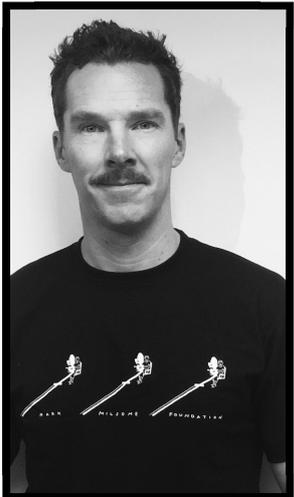
Our first efforts have been to collaborate with the Guild of British Camera Technicians and their excellent camera trainee scheme, and we are pleased to introduce our first MMF Trainee through that scheme, please contact us for details.

We are also about to announce a mentorship scheme; 'Foot In The Door' that will help film students bridge the gap between full time education and accessing work experience in the industry.

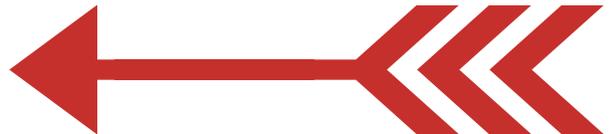
Mark's death on set, behind his camera, should not be forgotten, and we are keen to engage with the industry to assess the views of crew on health and safety in the modern industry.



MARK
MILSOME
FOUNDATION



#bemoremark



Strong and Stabil - (eye)

written by Des Whelan ACO



Something technical that made “Darkest Hour” different is – “The Stabileye.”

I had used the Stabileye on occasions, on other productions, usually for a specific shot. To be honest I wasn't initially impressed. It turned out, not for the first time, that I really didn't fully understand how best to use it. But as I got to use it and came to understand its capabilities, I grew to love it.

The first real opportunity, the first full picture, I got to use the Stabileye was on “The Commuter”. Paul Hymns (Key Grip) had used the Stabileye on various previous productions so brought his experience to bear, on what was a very difficult set to work on. I don't think we could have executed, in that most restricted set, the very many complicated shots the Director demanded of us if we hadn't had the Stabileye or Paul.

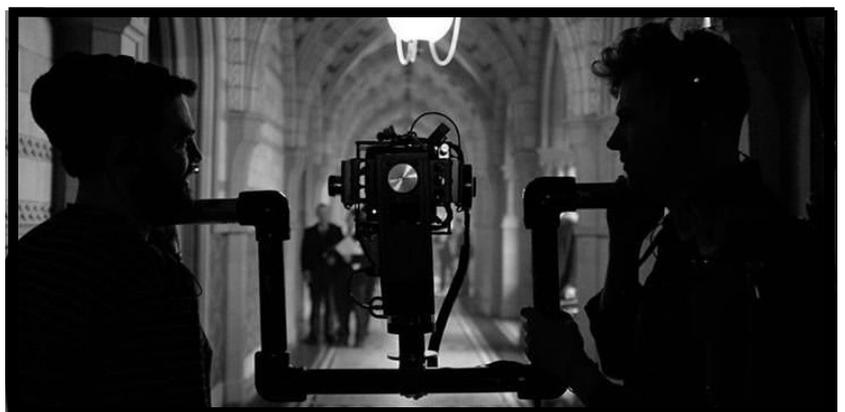
It so impressed me that I wanted to show it to Bruno Delbonnel (DOP) and Director Joe Wright who were just about to start on “Darkest Hour”. I hadn't even read the script, but I was sure that they would be impressed with its possibilities and potential, as I had been. I arranged a show n tell for them in Pinewood. I set up a shot in the long corridor behind A, B stage.

Starting with the Camera tracking low, inches off the floor, feet breaking FG, tracking behind our actor then jibbing up to head height and wrap around, 360 degrees, tracking the full length of the corridor. I wanted to demonstrate a shot that could not be done by Steadicam or a Technocrane in such a restrictive space and also how fast and efficiently the shot could be set up and executed.

We used it every day on “Darkest Hour” and in every location and almost on every scene. There wasn't a location or situation that we were not confident that Stabileye wouldn't work or indeed, as often happened, saving the day. As our locations, including The Houses Of Parliament, were mostly listed buildings, which come with certain restrictions of access. Stabileye became the default camera platform. We mounted it on Cranes, Dollies, Cars and Wire Rigs, we tracked it handheld, running and walking through tight corridors and doorways handing it off from Grips to Stuntmen to wire rigs, uninterrupted and steady.

Just to be clear, the use of the “we” in any sentence that also includes the word “running” doesn't refer to me. It singular refers to the great team effort of Paul Hymns (Key Grip) and Joe Marsden (Head Tech). While all that running was going on, I was sitting by my monitor operating (my part) and talking with the Director and the DOP.

Stabileye indeed demonstrates and expands the reality, that Grips are not only moving the Dolly or the Crane but also ostensibly moving the Camera. Now I know that it seems a completely obvious thing to say but it's often not related to in that way, it does make a difference when you consider, as I do, Grips as other Operators. With Stabileye it's never been more the case.



Stabil - (eye) cont.....



The level of collaboration and understanding required with StabilEye between Operator and Grip is not just desired but essential.

Often when operating remotely, as we all know, you can sometimes be out of sight of the set and the Actors, so accurate communication can be problematic. You are not always aware of the problems and issues that arise on set, separated by distance or set or both, your Grip and 1st AC become your essential link.

Executing long complicated shots, with a long dialogue scene and always being mindful of the pressure on the Actors, can be testing on everyone. A test, that as professionals, we are often required to pass daily.

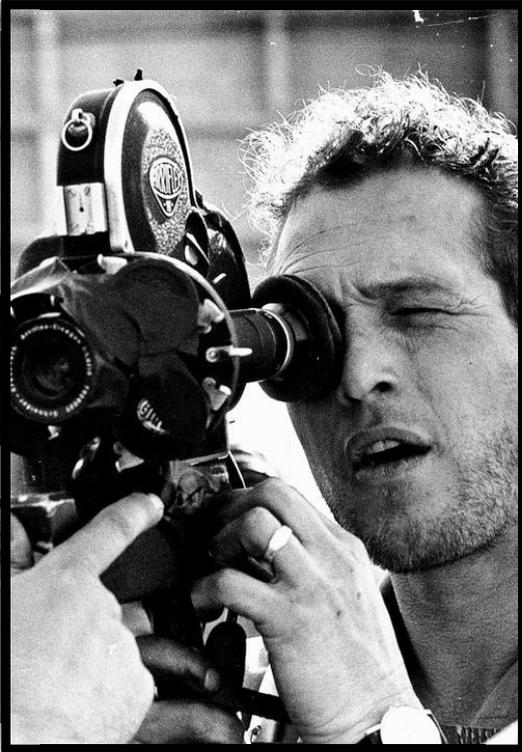


The decision by Joe and Bruno to use StabilEye on "Darkest Hour" allowed us complete freedom and confidence in any and every location or set to get the shot required, with the least amount of equipment and in the shortest amount of time.

Des Whelan ACO | ASSOC BSC



Who's operating on **WHAT?**



This is the first venture for "In The Frame" into seeing whose operating on which films and Tv shows. To be mentioned in the next newsletter please message Sham Whittaker with what you are up too and send some pics please we want to see you!



ARRI CREW OSSIE MCLEAN I've just finished operating the "A" Camera and Steadicam on a feature film called "Antlers" that was shot in Vancouver. The Director of Photography was Florian Hoffmeister BSC, Directed by Scott Cooper and produced Guillermo Del Torro.

RICHARD PHILPOTT I am currently operating 2nd unit on 'Krypton' season 2 in Belfast.

DEREK WALKER Is currently engaged on the Kingsman prequel.

TREVOR COOP Currently prepping on PAST IMPERFECT, an independent feature for writer/director Caroline Sax which we hope to start shooting on locations around Winchester in March. I shall be DoP and will probably also get talked into operating the B-Camera.

HAMISH DOYNE-DITMAS Been working on CATS out of Leavesden (dailies) and hopefully will be on additional photography for ARTEMIS FOWL in March.

SIMON FINNEY Having wrapped on WONDER WOMAN 2, just about to take over from Julian Morson as B-Camera Operator on the TV series DEVS for DoP Rob Hardy.

MIKE HEATHCOTE Finished work on the HBO pilot RUN. Prior to that he worked on Warner Bros.' JUST MERCY

GARETH HUGHES Been a tad busy recently and then there's been work on CALL THE MIDWIFE (as DoP); GENTLEMAN JACK (B-Camera & Steadicam); did the pre-shoot on LIAR 2 (Dailies for B-Camera and Steadicam) and most recently working on POLDARK 5 (B-Camera dailies).

CHRISTOPHER TJ MCGUIRE Currently having fun shooting BAD BOYS FOR LIFE in Atlanta and Miami for DoP Robrecht Heyvaert. Will still be working on it when the next newsletter comes around!

CHRIS PELVIN Finished Men in Black:International as A camera operator in mid October, then dailies on Toff Guys, a Bud Light Super Bowl commercial in Spain just before Christmas, and shooting splinter units on Wild Bill in January.

DES WHELAN Completed MALEFICENT 2 at Pinewood and then went straight onto RAMBO 5 in Hungary which has now wrapped. Currently back in Dublin for the opening game of The Six Nations! And then – see the next newsletter!!

DAVID WORLEY Having completed a variety of productions last year, David now finds himself doing dailies on THE CROWN.

PRINCESTONE ROB HART has finished shooting the 4th and final season of the highly popular ITV series THE DURRELLS" starring Keeley Hawes, with director directors Roger Goldby and Steve Barron and directors of photography Ashley Rowe and Sam Renton.

JAMES LAYTON Camera and Steadicam Operator has wrapped A camera/ steadicam on "HIS DARK MATERIALS". He is now shooting A camera and steadicam on the London leg of "DEPARTURE.

TONY KAY has finished shooting camera and steadicam on "BEECHAM HOUSE" a six part drama series for ITV directed and produced by Gurinder Chadha, and starring Tom Bateman and Marc Warren.

Jamie Harcourt has been working on various BBC dramas plus dailies on Keeping faith.

NIC MILNER Camera Operator is still working on block 2 of season 3 of the "THE CROWN"

DAN NIGHTINGALE Camera and Steadicam Operator has just finished shooting block 4 on "THE FEED" for Studio Lambert ,with director Misha Mason-Smith and DoPs Carlos Catalan and David Raedeker.

PETER ROBERTSON Camera and Steadicam Operator is still shooting A camera/steadicam on Guy Ritchie's new movie "TOFF GUYS" for Miramax, ", starring Matthew McConaughey, Colin Farrell, Henry Golding and Hugh Grant, again with D.o.P Alan Stewart.

JOE RUSSELL Camera and Steadicam Operator has finished shooting series 2 of "KILLING EVE" with director Damon Thomas and DoP Julian Court

SEAN SAVAGE Camera and Steadicam Operator has finished shooting "THE GREAT", a pilot for a limited series for MRC/ Hulu TV, directed by Matt Shakman, starring Elle Fanning and Nicholas Hoult, detailing the rise to power of Catherine the Great. Sean is now back to filming "PENNYWORTH" a Batman spin-off series for Warner Horizon Television starring Jack Bannon, Ben Aldridge and Paloma Faith.

SARA PUTT ANDREI AUSTIN Has just lit a Short film titled Finelines which was written and produced by Leon Butler

JON BEACHAM Has been on location in Czech Republic working on Carnival Row

DANIEL BISHOP Has started tech recess for the new Netflix fantasy series called Cursed as A Camera/Steadicam Operator and they begin photography later this month with DOP James Friend BSC

ED CLARK Has been busy doing Steadicam dailies on Giri/Haji for Sister Pictures

RODRIGO GUTIERREZ Has done dailies on Four Weddings and a Funeral for MGM

JAMES LEIGH Is soon to wrap on the new series of Poldark

VINCE MCGAHON Is on location in Austria working on Downhill

JULIAN MORSON Has started prep on Kingsman 3: The Great Game

AL RAE Will soon begin prep on the Hitman's Wife's Bodyguard, which will shoot on location in Croatia and the UK

FABRIZIO SCIARRA Since finishing on the film Midsommar at the end of last year he has been doing Steadicam dailies

ILANA GARRARD has been busy doing 2nd Camera and Steadicam dailies on Year of the Rabbit

PETER CAVACIUTI is just finishing Last Christmas as A Camera / Steadicam Operator , along with 1st AC Ryan Taggart , 2nd AC's Guido Cavaciuti & Simon Dunn, B Camera Operator **Lucy Bristow** , 1st AC Lewis Hume , 2nd AC Archie Müller, Central Loader Chloe Harwood and Trainee Izzy Fernandez . Peter is about to go on to 1917 with Roger Deakins .



ANDREW FLETCHER Recently wrapped on PEAKY BLINDERS 5

Diversity in the ACO.....



Lucy Bristow ACO

https://docs.wixstatic.com/ugd/18b275_00cdc45169fe419298d3fd1fe1089782.pdf?index=true

Greetings fellow camera operators!

To kick off, here are some numbers.....out of the ACOs membership of (I believe) 107 full members, I believe we have 1 female member, 1 BAME member and 1 LGBT member, though I'm hoping that I've underestimated this..... I'd be happy to be corrected.

Of 19 Associate ACO members, we have 4 female members.

I am trying to steer some initiatives over the next year that may encourage more women to join the ACO. I feel unqualified to do the same 'enlisting' among the BAME or LGBT camera crew.....maybe in the future there'll be someone else who can explore these areas of recruitment.

Many of you may wonder why this is an issue that we need to tackle, and I'd encourage you to read this article written by Hazel Palmer (a TV camera operator) for the GTC's magazine.

There are large numbers of women working in all grades in the UK film industry. I'm creating a database of female camera crew in all grades, and there are currently around 60 on the list, which Agnieszka Szeliga (Assoc ACO) is helping me to update. We are currently in the process of emailing all the women on the list, with a covering letter that specifically encourages all to look at the ACO website and considering joining, whether as an Associate member or a full member. This database could be made widely available to try & encourage inclusion of female camera operators within crews. Out of these 60 odd women, more than half are 1st & 2nd A/Cs.....in other words potential future camera operators. There are also at least 10 to 20 women who are currently working as camera operators, on TV dramas and films. Obviously some of them are primarily DPs, so under the current rules wouldn't qualify for full ACO membership, but perhaps some female DPs would join as Associate members if they thought it could lead to some work? Perhaps we need to be pro-active about recruiting a more diverse membership- for example, rather than waiting for women to apply to the ACO, our president could approach targeted women who have sufficient experience under their belts, and ask them whether they would

consider joining our organisation. When the ACO first started up, I was approached by Pete Cavaciuti....perhaps without that personal contact I wouldn't have thought it was an organisation that would represent me.

There has been a slight shift in attitudes towards crewing up films in terms of diversity occasionally now there will be a specific request for a female camera operator- and how does it look to the world out there when there's only one full member of the ACO that's female.....out of 107 members..... pretty poor.



Diversity cont.....



Illana Garrad - on Netflix's Sex Education

Having worked with camera crews for 30 odd years, my observation is that there will never be huge numbers of women who want to be camera operators- in other words, don't feel that your livelihoods are threatened by any of this! There are many reasons, childbearing being quite up there, why women drop out before reaching the operating 'rung' on the ladder, but for those who hang on in there, they must be offered the opportunities to get experience and progress, otherwise nothing will ever change.

Not wishing to sound like a broken record, I'd like to remind all ACO members to think about this when crewing up, and when bringing in crew on dailies etc- try thinking a little bit outside the your usual circle of white male camera crew? Perhaps it feels a bit risky, but nothing will ever change without taking some risks in life.

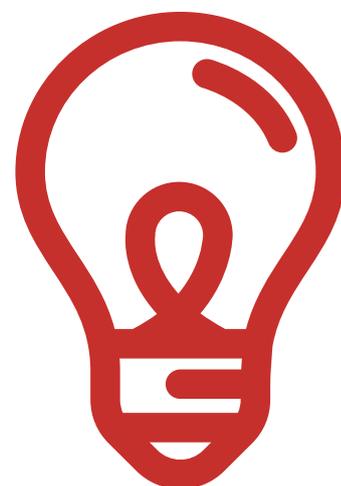
Thanks - Lucy Bristow ACO



**PLEASE
CREDIT
THE
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...**





Two of the ACO's Patrons recently held a Arri Trinity training course - Chris Edwards tells us:

"As a new joint venture Optical Support and Arri held a Trinity Training Course over three days hosted at Arri CT.

The course was aimed at Steadicam operators who wanted to learn how to utilise the exciting new Arri Trinity System and incorporate their operating skills within the system.

The instructors were Curt Schaller operator and inventor of the Trinity and the excellent experience of Trinity operators Dominic Jackson, Andrew Fletcher and Danny Bishop.

Once the set up and technical aspect had been covered we moved to recreating shots that Dom, Andrew and Danny has been asked to carry out which gave an excellent insight into the abilities of the system from the idea of the shot, how it developed and then to its final execution

Chris Edwards and Mike Parmenter we're there for technical support and Andy and Siobhan of Arri provided the best organisation, facilities and support. Feel free to come to Optical Support if you fancy a demo - **TEL -020 7281 0999**



Magnificent 8

8 questions to Mike Heathcote ACO

"Creed 2"

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

My mother worked in the theatre as a head of wardrobe for various productions like ShowBoat, Miss Saigon, The Producers, Sunset Blvd etc and my father is a broadcast engineer in Television so I think that had a huge impact on me. I have always been a fan of storytelling and really enjoyed watching movies and going to shows in the theatre as well. I took a communications class in high school and there were a couple of cameras available to use, we were introduced to them by our teacher and I was instantly fascinated, I enjoyed looking through the viewfinder and following people around.



I wanted to be the cameraman for all of the school projects and there wasn't anyone really interested in this so it was easy for me to do. My spark for camera operating grew from there. I went to University for TV and got more involved with camera operating for student productions in both the Film and TV programs. I became interested in ways to move the camera and learned about Steadicam, that interest turned into an obsession. I think camera operating is one of the most exciting, challenging and rewarding jobs on set and I can't imagine doing anything else.

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

There are so many films that inspired me but if I had to pick three it would be Heat, La Vie en Rose and Rocky. Jimmy Muro's work in Heat was incredibly inspiring and I loved the film. Jimmy has the ability to move the camera slowly and elegantly but can also turn up the energy with fast whip pans and full on running with the rig if the action calls for it. I've always admired his career and found it so impressive that he was under the age of 30 and working on films like Heat, The Abyss, Point Break and Terminator 2. Mathieu Caudroy's work in La Vie En Rose is unbelievable. If you haven't seen it yet there is a beautiful one shot he Steadicam operated. The shot begins as Marion Cotillard enters the building, Mathieu pans and follows her as she begins heading up a set of stairs, about midway up, as someone crosses, he rotates around her and then begins leading her to the top of the stairs, at the top he rotates around her once more and then follows her into a room to discover someone, it was beautifully executed and very inspiring. And last but not least Garrett Brown. The incredible inventor and camera operator. I am grateful for his work and contribution to the film industry. I remember seeing Rocky for the first time and feeling so inspired to operate Steadicam. Little did I know I would have the opportunity to Camera/Steadicam operate on the Rocky Franchise several years later.

3) WE all know the back story, BUT... tell us a brief outline of Creed 2.

Creed 2 is the eighth instalment into the Rocky franchise and a special story for old fans and new. Ivan Drago who killed Adonis Creeds father Apollo Creed in 1985 has a son Viktor Drago. Viktor is a viscous boxer in Russia and comes to the US to challenge Adonis to a fight. Without giving too much away Adonis has to decide if he will accept a fight 33 years in the making!



4) Can you talk about the pioneering camera work on the Rocky movies that have clearly seen an evolution into Creed & Creed 2.

It was such an honor to work on this film and truly a dream come true! As I mentioned Rocky was one of those films I found incredibly inspiring so to work on the evolution of the franchise was surreal. Garrett Brown, who was the steadicam operator on Rocky is such an incredible man. I've had the opportunity to hang out with him on a few occasions including training under him in Philadelphia through the SOA Workshop. Garrett really revolutionized the way films were shot and the evolution of moving the camera. The Steadicam played a huge role in the Rocky films in the ring, on the streets and of course the Philadelphia Art Museum steps. I also thought the first Creed was incredible, the A Cam/Steadicam op Ben Semanoff did an amazing job, these were big shoes to fill coming in on Creed 2. I worked closely with our Director Steven Caple Jr and Cinematographer Kramer Morgenthau asc. We wanted to pay homage to what had been done before but also add a little more grit and energy with handheld work as the rounds progressed and anytime we were in the ring with Viktor Drago in Russia. We used a combination of Steadicam, Gimbal, Handheld and Technocrane. For the handheld work I operated certain shots on the shoulder for stability but then we also had a backpack rig which allowed us to strip the Arri mini down to just the body, lens and motor.

5) The back pack you've mentioned can you tell us a bit more?

We used the Arri Mini which I love working with. The backpack had an 8 foot tether for all accessories and power including remote focus, iris, wireless transmission, cinetape etc. It allowed the build to be incredibly lightweight with just the body, lens, motor and lightweight monitor. This gave us a lot of creative freedom and mobility when moving around the ring. We used this a lot for the fight sequences in Russia and to bring more life and energy to the boxing rounds as the fighters were slowly beaten and their endurance declined.

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



It was incredibly fluid and both Steven and Kramer gave me quite a bit of creative freedom. Leading up to the filming of Creed 2 I had the opportunity to prep for 2 weeks prior and get in the ring with Michael B Jordan and Florian Munteanu to practice the choreography. That was invaluable and I'm incredibly grateful to have had that opportunity. It allowed me to learn all the choreography and move with both Michael B Jordan and Florian as though we were filming the scenes on the day. This allowed us to get so comfortable and dialed in. We started the first three weeks of the film shooting all the boxing. When the first day of filming came upon us I had all the choreography memorized.

7) Can you tell us a memorable scene or something you did on Creed 2?

On our second day of filming we shot a scene on the Philadelphia Art Museum steps. It's a shot of Ivan Drago and Viktor Drago at the top of steps looking at Philadelphia. This is such an iconic location with the famous shot following Sylvester Stallone up the stairs from the original Rocky. It was such an honor being there over 40 years later as the A Camera/Steadicam op on the eighth instalment of the Rocky franchise. A dream come true for me.



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

I recently finished a feature as the A Camera/Steadicam Op called "Just Mercy". Directed by Destin Daniel Cretton, Cinematography by Brett Pawlak. It stars Michael B Jordan, Jamie Foxx and Brie Larson. My next film will be the feature "The Many Saints of Newark" a Sopranos prequel. I'm excited to collaborate with Cinematographer Kramer Morgenthau asc again. The film will be directed by Alan Taylor.
