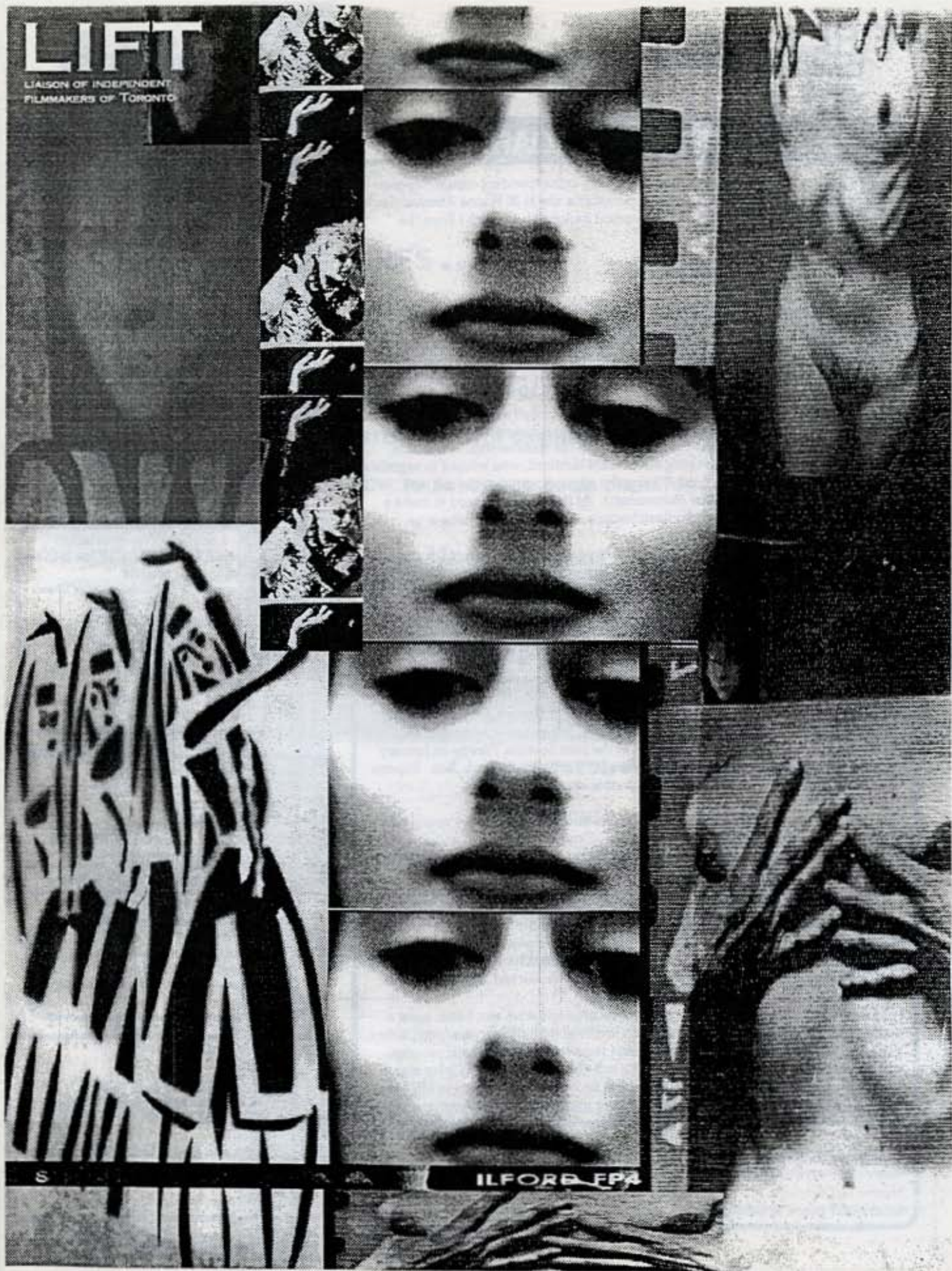


LIFT

LIAISON OF INDEPENDENT
FILMMAKERS OF TORONTO



5

ILFORD FPA

WE'RE MOVING

EVERYTHING YOU'VE EVER WANTED TO KNOW ABOUT THE LIFT MOVE

MESSAGE FROM THE BOARD

LIFT IS MOVING. Yes, we are now on the very brink (pending custom renovations) of relocating to a new and most commodious site at 37 Hanna Avenue. Such a momentous decision requires some historical background, which I hope the following provides.

Background to Our Move Deliberations:

Members of the LIFT staff and board have been working on "the move" issue for over a year. This research was initially conducted in conjunction with CACTI; however, when it became clear that LIFT's concerns were not necessarily congruent with the other arts organisations involved in CACTI, the Co-op began researching options independently. By December of 94 we had narrowed the choices down to two locations: 401 Richmond St. W. and 37 Hanna Avenue. There were advantages to both locations (including very friendly landlords) as well as some disadvantages. Although we had hoped for a generous time line in the decision making process that would allow for protracted consultation with the membership, two factors made this impossible; the first being our present landlord, who refused to negotiate an extension of our lease; the second being the requirement of one of the new landlords to make an immediate commitment. At this point, the need to make a prompt, albeit well-researched, decision became of paramount concern to us.

Members of the Board and staff examined both of the sites on January 7th and spoke with the landlords and/or their representatives. We reconvened at the Board meeting of January 11th, at which time the staff put forward their majority recommendation (in favour of the 37 Hanna location). We discussed the pros and cons of both sites very thoroughly, as well as seeking the opinion of Billie Bridgeman of ARTSCAPE, who was able to give us an overview of the long term development scenarios for both locations, as well as some insight into the safety issues regarding the 37 Hanna Avenue site (ARTSCAPE is situated in the same neighbourhood).

From these consultations and meetings, the Board put forward a recommendation that LIFT move to the 37 Hanna Avenue location. We took this recommendation to the membership at two meetings, the first at the John Spotton Theatre on January 18th, and the second (on design issues) at the LIFT office on January 26th. Reports on those meetings are detailed elsewhere in this issue.

In order to deal with concerns regarding design and safety, the board struck two committees: the design committee, comprised of one administrative position (Deborah McInnis), one equipment position (shared by Greg Woodbury and Sue Cormack), two board positions (Paul Hasick and Gordon Creelman) and two member positions (Johnathan Culp and one other). The Committee welcomes input from all members and can be reached through Paul Hasick at 925-9596. (We are still looking for another volunteer from the membership to be on this committee). The safety committee (which unlike the design committee, will be an ongoing entity) is presently comprised of Shay Shwartzman and Hope Thompson and welcomes suggestions and new members. Shay can be reached at (905) 770-3906.

In conclusion, I'd like to emphasise that our recommendation was based upon a very thorough examination of all the issues involved including accessibility, safety, design flexibility (including future expansion requirements), economic security, and the impact of future development. While both sites offered the Co-op many benefits, we believe that the 37 Hanna site will be most advantageous to LIFT and its membership for many years to come. At the present time we anticipate our moving date to be no earlier than April 1st and no later than May 31, 95.

See you at the move-in party.

Naomi McCormack
Chair, LIFT Board of Directors

37 HANNA STREET SPECS

(Can be ready by April)

Compiled by Deborah McInnis

A - Physical Space

- i) 2nd floor
- ii) 3100+ sq. ft. (3100 LIFT + hallways, wash room, common spaces, etc, free.)
- iii) 9" cement floors with 1" rebar (little or no vibration)
- iv) 23' ceilings (potential for extra loft storage)
- v) possible screening room for 50 people
- vi) will be fully wheelchair accessible with dedicated parking lots and washrooms.
- vii) slanted skylights open
- viii) accessible freight elevator
- ix) ample free parking
- x) Individual temperature control for suites and offices
- xi) industrial look to building and entrance
- xii) very few limitations for customizing space to suit our needs

B - Location/ Transportation

- i) West of downtown core; low drop-by/walk-in traffic potential
- ii) approx. 2 1/2 blocks West of Shaw
- iii) 6 blocks East of Dufferin
- iv) 2 1/2 blocks South of King
- v) 24 hr. Ossington bus at King and Shaw
- vi) 24 hr. Dufferin bus at Liberty and Dufferin
- vii) King streetcar until 2:00 A.M., resuming at 5:00 A.M.

C - Amenities/Neighbourhood

- i) various arts groups (BFVN, Artscape) and commercial art companies in area.
- ii) artists' live/work spaces in vicinity
- iii) Nelvana, Spot Film & Video, YTV, Camera Systems
- iv) handful of restaurants with limited hours catering to above community; fast food at King & Dufferin

D - Security

- i) perception the area is unsafe at night
- ii) night security; building locked
- iii) Strong commitment from landlord to ensure space is safe

E - Other Tenants

- i) packaging company on same floor
- ii) independent multimedia production companies, visual artists, photographers, architects, computer designers, etc.
- iii) Landlord is also primary tenant: Electrofeul Corp.

F - Miscellaneous

- i) Plans for recreational spaces, patio, etc.

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Jennifer Holness

in this issue

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On the cover: Various stills
from the films of Gariné
Torossian

THE ASSOCIATION OF INDEPENDENT FILMMAKERS OF TORONTO is a non profit coop which supports and encourages independent filmmaking through the exchange of information and access to equipment and facilities. LIFT has a program of workshops and monthly screenings, and it provides access to information regarding funding sources, festival, grant deadlines and other related matter.

LIFT is supported by its membership, the Canada Council (Media Arts Section), The Ontario Arts Council, Metro Toronto Cultural Affairs Division, the City of Toronto through the Toronto Arts Council, the National Film Board of Canada, Telefilm, the Ontario Film Development Corporation, the Government of Ontario through the Ministry of Culture and Communications

Articles published in the LIFT newsletter do not necessarily reflect the views of the editor, the coop, or members of the Board of Directors. Letters to the editor can be sent to LIFT, 345 Adelaide Street West, Toronto, Ontario M5V 1R5.
Phone: 496-8233. Fax: 596-8413

For information regarding the Racial Equity Fund, call 596-6749

CALENDAR

FEBRUARY

27

the glorious monthly screening
See back cover for details

MARCH

1

Registration for workshops begins. Please see insert for details.

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LIFT ORIENTATION

From 11:30 a.m. - 1:00 pm, LIFT will be hosting orientation sessions for individuals interested in joining the co-op, as well as for those members who haven't yet familiarized themselves with LIFT's facilities and resources. Sally will introduce attendees to the rest of the staff and explain how to access the various hands-on information resources (funding files, festival and crew lists, etc.), and will answer specific questions regarding resources, membership structure and policy, etc., or more general ones regarding how to get more involved in the co-op and it's activities. Sue and/or Greg will go over the equipment resources, and explain equipment booking policies and procedures, and answer questions regarding LIFT production equipment and post-production facilities. Space is limited, so call to reserve a spot. LIFT: 596-8233

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THE BOLEX WORKSHOP

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THE GRANT WRITING WORKSHOP

APRIL

4

ART DIRECTION WORKSHOP

6

NPR CAMERA WORKSHOP

LIFT Directory

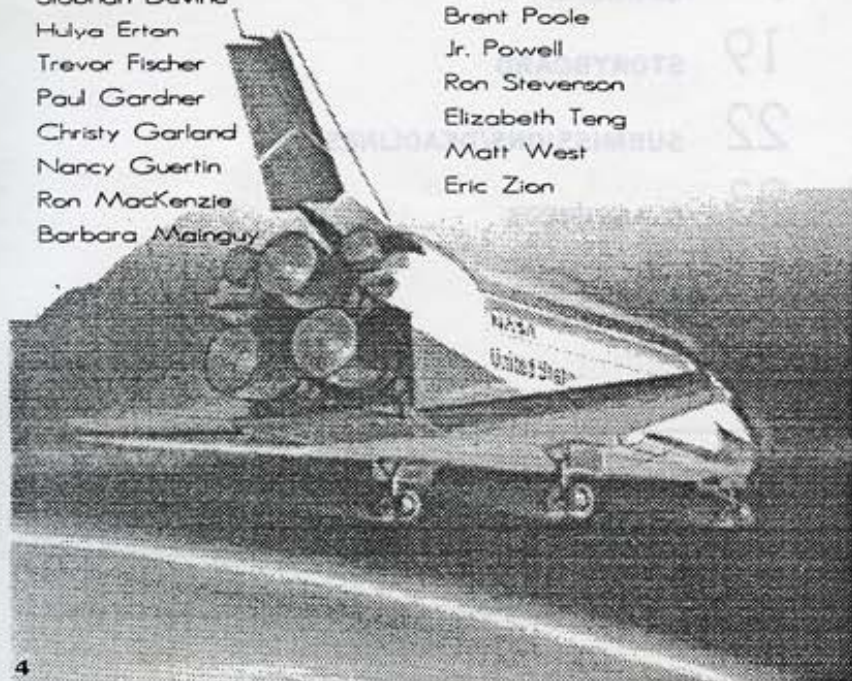
LIFT is publishing a directory of members next month. Members are not automatically included in the directory.

Only those who filled out the appropriate portion of their application form when joining, or those who have informed the LIFT office about wanting to be listed will be in the directory. If you want to ensure you will be in the directory when it comes out next month, please contact Sally at the LIFT office (596-8233). The main thing we need is permission to publish your name, address and telephone #. We can also print what it is that you do, and any training and professional affiliations you might have.

NEW MEMBERS

Jennifer Anka
Warren Arcan
Grimur Ardal
Roberto Ariganello
Angela Armstrong
Neil Burns
Kathleen Cummins
Siobhan Devine
Hulya Ertan
Trevor Fischer
Paul Gardner
Christy Garland
Nancy Guertin
Ron MacKenzie
Barbara Mainguy

Steve McNamee
Gerry Mendoza
Aglaya Muraviov
Katherine Murtha
Brian Nash
Gail Nycka
Andrew Pascoe
Babak Payami
Paul Piller
Luis Pinto
Brent Poole
Jr. Powell
Ron Stevenson
Elizabeth Teng
Matt West
Eric Zion



Wanted:

Programming Committee Members

The Programming Committee is looking for new members who are interested in helping organize screenings. Some knowledge of independent films would be nice, but enthusiasm, brains, and commitment are more important. We meet about once a month in the evening, and run the monthly screenings held the last Monday of every month.

FILMS NEEDED

Any LIFT members with films they'd like to screen before an audience of their peers are encouraged to contact Sally at LIFT (596-8233) regarding showing work at a monthly screening. Super 8, 16mm, and 35mm are all acceptable formats. Cinecycle also has a double system projector, so if you don't have a print, we can screen a workprint with magnetic stock.

NEWS

grant deadlines

ONTARIO ARTS COUNCIL

April 1 next deadlines August 1, Dec. 31
Film and Video

★ Note: The OAC has merged the deadlines and application forms for the Film and Video programs. Application forms for the new merged program are available from the OAC. There is one copy on file at the LIFT office for photocopying only.

Contact the Film, Photography, Video Office, Ontario Arts Council, 151 Bloor St. W., Toronto, ON, M5S 1T6. Phone: 969-7428 or 1-800-387-0058

CANADA COUNCIL

Film Production Grants
Mar 15, Jul 15, Nov 15

Arts Awards Service

Arts Grants B

Apr. 1, Oct. 1

Arts Grants A

Oct. 1

Short Term & Travel Grants

May 15, Sept 15

Explorations

May 15, Sept 15, January 15

Contact The Canada Council, P.O. Box 1047, Ottawa, ON, K1P 5V8. Phone: 1-800-263-5588.

FUND Foundation to Underwrite New Drama for Television

Script Development Programme & Senior Projects Programme

March 19, May 5, June 30

★ Note: The Script Development Programme is divided into three categories: Treatments, First Draft Scripts, Second or Final Draft Scripts. The Senior Projects Programme is designed to move scripts of exceptional merit to production and therefore is available for the polishing, packaging and financing of a completed script. NB: All projects to be considered in this category must be under license to First Choice Canadian Communications Corporation for a pay television window.

For further information and guidelines/application forms, call 956-5431.

Ontario Film Development Corporation
Screenwriters Program

April 10

Non-Theatrical

March 15, April 15, May 15, etc.

New Media

April 15, May 15, June 15, etc.

For further information contact: 314-6858

NEW SAVINGS

The Print 3 at 481 University Ave. (on the North East corner of University and Dundas) is now offering 10% discounts for LIFT members. Scripts, resumes, grant applications. Arts friendly. They are also willing to negotiate on large orders. Contact Henry or Paul at: 596-8577.

yeah

At the *Thessaloniki Film Festival* in Greece, Matthew Ferguson won a Special Jury citation for his performance as "Angelo" in long-time LIFT member *Jeremy Podeswa's* film, *Eclipse*. *Eclipse* was also screened at the *Sundance Festival* in January and will be heading to the Berlin festival any day now. The film opens across Canada in March, so look out for it at a theatre near you. Fellow LIFTer *Camelia Frieberg* also deserves praise for her role as producer of *Eclipse*. Camelia also won a Genie as producer for one-time LIFTer *Atom Egoyan's* film, *Exotica*.



Other LIFT members invited to *Sundance* were *Bruce La Bruce* with feature *Super-8 & 1/2* and *Ramiro Puerta* with *Crucero/Crossroads*, the only Canadian short to make it in.

Also at the *Berlin film Festival* are *Midi Onoder's Skin Deep* and *Kal Ng's Stories of Chide The Wind -The Soul Investigator*.

Paul Lee's film *Thick Lips Thin Lips* was recently awarded a Director's Citation at the *14th annual Black Maria Film & Video Festival*. The film has also been broadcast on *Canal Plus* in Spain and *KQED* in San Francisco.

Bruce Lyne and *Karen Emerson* are now the proud parents of *Isabella May Lyne*, who came into this world 8 a.m. on January 11.

THEY'VE MOVED

The Toronto International Film Festival/Cinematheque Ontario has relocated. The new address: 2 Carlton St., Suite 1600, Toronto, ON M5B 1J3. Ph: 967-7371, Fx: 967-9477.

This means that the Film Reference Library also has a new address: 2 Carlton St., East Mezzanine, Toronto, ON M5B 1J3. Ph: 967-1517, Fx: 967-0628. The Reference Library is an excellent resource for filmmakers, critics, and scholars.

Congratulations to LIFTer *Maureen Judge*, whose NFB-produced film *And We Knew How To Dance* won a Chris Award at the *42nd Annual Columbus Film Festival* in Ohio this past October. Congrats also on the birth of her second child. Our best wishes to Maureen, her partner, *Martin Waxman*, and the rest of the family.

YES, STILL MORE

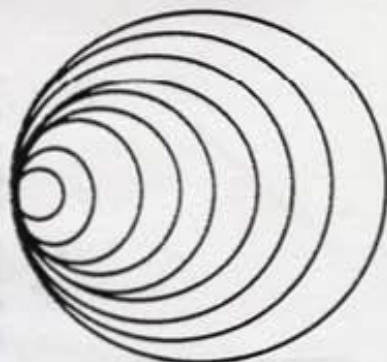
CONT. FROM PAGE 2

ABOUT THE MOVE

On January 26th a meeting for all members was held at L.I.F.T. to discuss ideas for the new space that we will be moving into. The objective of the meeting was for members to express a wish list of physical attributes that could be designed into the new space. An idea that was put forth was a multi-purpose room that could be used as an audition space, rehearsal space, foley theater (sound recording, mixing theater), small shooting studio. Other suggestions were a camera test area; an area for newsletter design and publishing; a screening room for rushes; a production office that could be rented to members; covers for trim bins, larger lockers; a lounge with separate phones for members. All the ideas were noted and some may be incorporated into the new space. If you have any thoughts for the new space please contact one of the members of the design committee. The committee consists of Deborah McInnes, Greg Woodbury, Sue Cormack, Gordon Creelman, Paul Hasick and Johnathan Culp. We are still looking for one more member to be on the committee, so if you are interested give us a call.

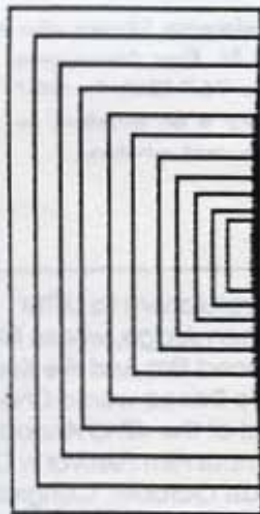
YET ANOTHER MESSAGE FROM THE BOARD

BY GORDON CREELMAN



MESSAGE FROM THE EDITORS

As you are probably completely aware by this page, LIFT is moving to a new posh and luxurious space on 37 Hanna. The move will be the primary concern over the next few months so there will not be another LIFT Newsletter until June. I know, you're thinking how can I survive without the wealth of information, the glamour, the excitement of the LIFT Newsletter for FOUR WHOLE MONTHS. Monthly mailings will try to keep you informed and satisfy some of your hunger. The move also means that the intensive search for a permanent newsletter editor will be delayed until everything and everyone is settled into the new space. Yes, you are stuck with us for a couple more issues. Watch for us to come back with a vengeance in June with an 80 page glossy issue destined to topple the *Premiere* monopoly of film magazines (we can dream, can't we).



HELPLESS....

The motor vehicle. An extremely dangerous means of travel, yet most of us will invariably drive or be driven by a car, bus or motorcycle. Or worse, throw our fragile bodies atop a bicycle in the midst of these metal death machines. Logic dictates that we ought not to if we care to live. But we do. We risk our lives and well-being on a daily basis. I deduce that this apparently strange behaviour is not a manifestation of suicidal tendencies but rather a conviction that with intelligence and caution one can reduce the risk to a level one is willing to take.

Background: The proposed 37 Hanna Avenue location was perceived as being more unsafe than 401 Richmond. We have been informed that statistically speaking, Hanna Avenue is safer. Nonetheless, the Board of Directors of L.I.F.T. has come up with generous plans (taxi allowance, chaperones etc.) to increase its members' sense of security, as proposed in the January 19th meeting. Despite this, when a member indicated that she felt the King/Dufferin bus stop was an unsafe area, I felt that we were losing touch with reality.

I caution anyone against assuming that I am trying to undermine the seriousness of violence against women. It is as undisputable as life and death. It would be naive to separate it from violence as a cultural phenomenon, or violence toward other minority groups. However there is a particular kind of hostility and aggression that targets half of the population of the world, namely women, regardless of other factors such as race or social status.

Since I am one of the above, a woman, the fear of being attacked and raped is etched in my psyche, too (in my case it is also more than an abstraction). But I refuse to be intimidated and let these anxieties rule my actions. I love the

night, I love quiet places and often I love being alone. I will not be chased off the streets.

None of the ugly and patronizing insults from the powerful have prevented women from venturing into politics, taking up traditionally male jobs, pursuing academic careers, becoming leaders and contributing unique perspectives to the world of ideas. Given this, how can we allow them to send us back *where we really belong*, into the safe arms of a strong man? The streets and night belong to women as much as to men.

Real empowerment includes the right to be in public spaces without a bodyguard. On January 25th, I listened to an interview with Frank Olson, a former corrections officer who runs "streetproofing" programs for children, women and other groups that are considered easy targets for violence. His starting point is to get rid of stereotypes of attackers and victims and the cliché that children and women are helpless in the face of danger. In terms of empowerment, he states that even a simple scream may discourage an offender from attempting to attack another woman. Clearly this is only one example of an extensive program that increases people's chances of surviving in a violent world. One that allows us to take "calculated" risks, as we do with motor vehicles.

Violence, a societal illness, and violence toward women** in particular will not cease to exist unless individuals are enlightened and the structure and balance of power in society changes (I do

not say this with great optimism because most communities in the world, including ours, celebrate aggression through a daily ritual which can remain nameless for the sake of this article). In the meantime, hiding in protected spaces will support the status quo, destroy our self-esteem, but will not make violence go away. We have to claim back the streets the way we have claimed the vote and a right to equal pay. In the tradition of those who have given us so much that we take for granted today, if we believe in the struggle for making the world a better place for future generations, we have to take some risks.

SUZAN POYRAZ

** Interestingly, the same day, CBC TV and radio and CTV announced a Geneva-based study that rated Toronto as being the fourth best city to live in the world, with safety being a major determinant.*

*** The fact that I am not referring to other target groups is only for the sake of focus, and is not meant to be dismissive.*

Please mail/FAX your letters to:
THE LIFT NEWSLETTER
345 Adelaide Street West
Suite 505
Toronto, Ontario
M5V1R5
FAX: 596-8413

Letters appearing on this page reflect the opinion of the writer and not necessarily the Editors, Staff, Board or Membership.

BATHTUB FILM PROCESSING

by Gary Popovich

Introduction

You should read all of these notes carefully before you buy any of the items listed. These notes and this system were developed to suit my need at a particular time and in a particular space...you'll have to do the same.

There are numerous ways to process and tone your own movie film. I chose open trays or tubs placed in my bathtub because it gave me darkness, running water and most importantly I could work at any time in my own space, at my own pace. I was also interested in working directly with the surface of the film emulsion by using both suggested chemicals and anything available. At the very least you'll usually be putting some scratches on your film when you use this method—my interest was in working with scratches, water blotches, polarization, split toning and image fragmentation. However, if you're careful and adapt this system slightly (for example, using shorter lengths of film, using a rack system and deeper tanks, etc.) you can get lab quality images. In fact, I've often processed clean, pristine images in my bathtub; it's just that this system lends itself to experimentation and an idiosyncratic, personal approach.

These notes are a revised version of workshop notes I first wrote in 1986. The original notes developed out of a series of workshops given by Jeffrey Paul at Sheridan College in 1982.

B&W Movie Film

The tools you'll need (excluding chemicals):

4 or 5 plastic tubs, at least 10 cm deep and about 40 X 30 cm to contain the chemicals, water and film during processing. I use a larger tub for the water—it helps the wash. I put 3 tubs in the bathtub and the others on the floor next to the bathtub (see diagram on next page). You'll need 5 tubs if you plan to use a stop bath (more on that later).

1 waterproof thermometer (for darkroom purposes). It should go to at least 50 C. You don't need a fancy thermometer—a cheap \$3 one is fine for mixing chemicals, this B&W processing system doesn't require precise temperatures within a fraction of a degree.

1 plastic funnel for mixing chemicals and NO OTHER USES

1 plastic 2 gallon pail for mixing chemicals

1 long plastic or wooden spoon for stirring chemicals AND NO OTHER USES

1 photographic safe light - you can buy them in all sizes, styles and colours. You'll have to check the info sheets available on film stocks to determine which colour you'll need. I made my safe light for a few dollars with a simple socket and electrical cord

and a few inexpensive light bulbs...it's not recommended but it worked for me....I kept the light at least 4 feet away and covered it with a wash cloth to reduce its brightness.

At least 3 1-gallon plastic jugs to store chemicals....you can use recycled jugs (household bleach jugs are good) or you can buy them for a few dollars each at a darkroom shop. You'll need one each for the developer, bleach and fixer.

If you wish to use a stop bath you'll need another jug; you might want to store two types of fixer, one with a hardener, one without (I'll explain why later) so you'll need another jug for that. If you're into toning, you'll need a few more jugs, so buy or re-cycle accordingly.

Timer, or clock-if you feel relaxed and comfortable and reasonably accurate you can just count; if not use an expensive darkroom clock or an inexpensive cheap watch that glows green.

A pair of loose fitting rubber gloves

A line and clothes pins-clothes line, string, wire, anything on which you can hang your film to dry

A splicer and projector so you can watch your images when you're done.

Processing

I'd suggest you process at least a couple of rolls of film before you begin toning because it will familiarize you with the process and it'll give you images to choose from to tone—stuff you don't mind losing (as you become familiar with toning you'll likely watch the emulsion completely slide off the film a few times).

You can process most B&W movie film—Super 8, 16mm, 35, Kodak, Agfa, etc. I've used mainly Kodak B&W camera stocks and printer stocks. I always ask Kodak to send me their free info sheets on the stocks I use—they give you starting points for a good developer and good development times.

I'd recommend doing tests and making your own notes so that you can repeat what you do, if you need to. Printer stocks aren't designed for camera use, but they create great high contrast images...and hi con is best for split toning (see the next issue for more about toning). With most of the printer stocks you'll have to do tests to find an ISO to shoot at (most of them are around 2 to 12 ISO, so if you're shooting indoors you'll need a lot of light; I've used 3000 watts at 4 feet to get a good indoor image).

Experimentation

You can process neg as reversal and reversal as neg, you can solarize images, you can push and pull development, you can use spray bottles filled with developer to create spotted development. In the beginning you should consider everything you do as a test....experiment, take notes. In the beginning, you should film things you care about but that you don't mind losing.

The chemicals you'll need:

A developer, if you're filming with a regular B&W stock check the info sheets for a recommended developer and use it or an equivalent. I use D-19 or other hi-con developers for my hi-con images (the images I intend to tone). I usually put 2 gallons of developer in the plastic tub, and that's enough to do about 400 feet, or more, of film and costs about \$10.00.

Stop bath - for a few bucks you get a small bottle of stop bath which helps stop development. I don't use it; I wash my images really well after development and I don't worry too much about critical development times.

Bleach—the bleach is a reversal bleach—1 litre of water to 9.5 grams of potassium dichromate and 12 ml of sulfuric acid (concentrated). Stir the potassium dichromate into the water, then add the sulfuric acid. You can find these chemicals locally although they aren't immediately accessible—you're dealing with chemical companies and highly toxic and dangerous chemicals... it's probably a good idea to share reversal bleach with others interested. Again, I'd use about 2 gallons, or about 8 litres of bleach in a tub. I found I could do between 400-800 feet with this quantity.

Fixer—if you intend to tone your film, use a non-hardening fixer; if you don't intend to tone, use a fixer with hardener to protect and preserve your film. Both are available. Some fixers come with hardener in a separate container that you can mix in. Fixer life is harder to gauge, especially with toning factored in; if you're doing a lot of footage you should have a few packages of fixer around.

Mix the chemicals ahead of time so that they can cool to room temperature before you begin processing. I work with development times based on a room temperature developer (remember, development time decreases as the temperature of the developer is increased).

As I said, I usually put about 2 gallons of chemical in a tub; that way I can more easily submerge the 30 feet of film I am developing at a time.

Leave a bit of space between the different chemicals, i.e. leave a bit of space between plastic tubs in your bathtub (see diagram below) so that you don't splash one chemical into another and contaminate a particular chemical. I could only get 3 plastic tubs in my bathtub, so the other tubs would sit outside and next to the bathtub.

***diagram 1

Getting Started

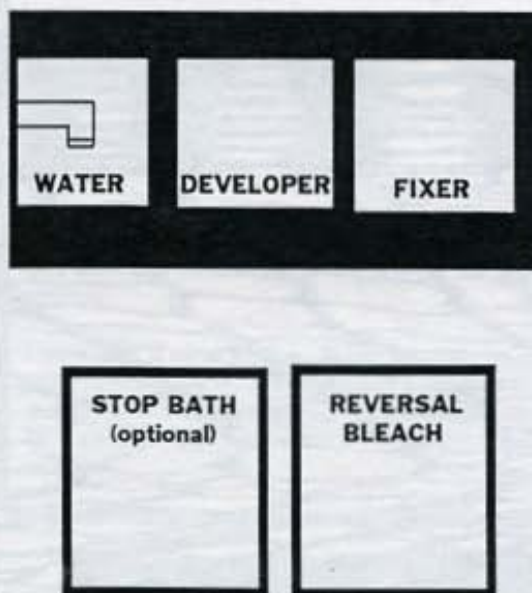
Make sure your bathroom (or work area) is light tight. After a few minutes in the dark you may find a bit of light seeping through the crack in the door window. If you can see your hands or objects around the room then there's too much light leakage (especially for faster film stocks). For regular camera stocks such as Plus-X, Tri-X, etc., it's recommended you work in total darkness; for slow printer stocks you can work with the recommended safe light.

Always wear rubber gloves! These chemicals are toxic. I had a little pin hole at the end of my glove that let in reversal bleach, and I thought it was insignificant. My thumb turned prunish and took 9 months to heal...not to mention that these chemicals also can make their way into your bloodstream. Be careful about splashing the chemicals onto your clothes or skin.

Determine your development time using the film stock info sheets as a starting point. Reversal is usually processed for about 2-3 minutes, negative about 5-7 minutes. Use the info sheets and your own test to determine your own parameters. The printer stocks require shorter development times (some require about 3 minutes for neg, or 1-2 minutes for reversal). I've found that printer stocks shot on an optical printer require a longer development than when they are shot with outdoor lighting. Do your own tests.

Set up your darkroom space, get a sense of where things are, then turn off the lights. I take my 100ft. 16mm roll, or my 50 ft. super-8 cartridge and wind off a portion (you can pull the super-8 out, or you can break the cartridge open). I usually use 30 foot lengths at a

***diagram 1



time because that's what fits comfortably into the tubs of chemicals. If you put too much film into the tub, the film will get tangled and stuck together causing uneven development (which may be what you want). This system requires that I break off 30 feet indiscriminately and in the middle of a shot—if this bothers you, you can always use bigger tubs and more chemical and do 100 feet at a time.

Once you've broken off the length you will work with, put the remainder back into a light tight can, and dump the mass of film you have in your hands into the tub of developer and start counting immediately (if you want even development don't wind your 30 ft. off the reel directly into the tub, gather it up in your hands and dump the whole mass in at once). It may be awkward at first, but it gets easier with experience. Gently work with the film in the developer—separating it from itself, submerging it (you may have film sticking up out of the developer). You must keep the film moving to provide fresh developer to the surface of the film because as the developer's chemicals come into contact with the film they become exhausted.

After development, lift and drain the bundle of film and dump it into the water tub. In your wash you should always use running water (room temperature, like the chemicals). Again, gently move and separate the film in the wash. Wash for 1-3 minutes. If you're using a stop bath, it cuts down on wash time and can preserve the life of your fixer. I cut this step because of space considerations, and I wash a bit longer. There's a tendency to cut down the wash time because of impatience—it may mean you allow the film to overdevelop (because of residual developer on the surface of the film) and it could reduce the life of chemicals that the film goes into next. Once you take these factors into consideration and develop a few rolls, you'll learn what's best for you.

Always wash your film before moving to another chemical.

The next steps depend on what you want—NEGATIVE images or REVERSAL images.

1) NEGATIVE IMAGES

After the wash, go directly into the fixer. You're still in the dark, or with the safe light on. Check the info sheets for fixer time—it's usually about 5 minutes. The rule for fix time is twice as long as it takes to clear the film (when the milky whites become transparent), which is usually about 2 minutes, then you can turn the light on for the remainder of the fix time. The fixer clears the film, and rids it of chemical by-products and residual developer.

Wash again for about 5 minutes. The info sheets probably tell you to wash longer and it's always a good idea. I often wash for a few minutes because I'm in a hurry to do a lot of footage AND I'm not worried about the longevity of my images because I'm usually reprinting and reprocessing. If you're at all concerned, wash longer—up to 10 minutes or use a hypo clearing solution to cut down on wash time, to preserve your film longer, and to save water.

Finally, hang your film to dry. It gets all tangled like a mass of spaghetti, so you need a clean surface to do the untangling. I use newspapers and hang the film to dry on a clothes line strung across the apartment. As the films dry, go back into the washroom and do another 30 feet. It seems difficult and involved at first, but it gets quite easy, and it's really rewarding and a thrill to watch your own images developing.

You can now project, or reprint your negative images. You can also tone them at any time in the future. Remember...a non-hardening fixer works best if you plan to tone your film, and hardening fixer is best to protect and preserve your film.

Finally, a few additional techniques. Instead of dumping your film into the tub of developer, put the film into a dry tub and try filling a spray bottle with developer and spraying the surface of the film, then proceed as usual through the subsequent steps. Or try solarizing with the Sabattier technique...mid way through the development stage, flick your washroom light on and off very quickly, or use a quick burst from a flashlight...this will cause a partial reversal of the tones—a stunning, radiating effect.

2) REVERSAL IMAGES

After development and wash, transfer the film to the bleach, and gently move and separate the film. Bleach for 30-40 seconds. Don't splash—remember, this chemical is extremely toxic, so don't get it into your eyes, nose or mouth, or onto your skin. If you do, wash it off immediately.

Transfer the film back into the water. You may now turn on all the lights. Wash for 2-3 minutes. Your water will be quite yellow—I dump it entirely at least once through this wash cycle. Your film will look pale milky white. Don't worry, you haven't lost the images.

What you have done is developed the exposed silver halide particles and turned them black, then removed them through the bleach stage. So what you have is clear transparent areas, and milky white areas. The milky whites are the unexposed silver halide particles. After washing, remove the film from the water and hold it near a regular light bulb for about one minute. You are exposing the rest of the unexposed silver halide particles on your film.

Next, dump the film into the developer again. I use the same developer (yes, you are working with the lights on now). You are developing the remaining silver halide particles you've just exposed to light, turning them to dark silver. The hi-con stocks take only a minute or so; other stocks take a few minutes. It's a process you can watch, so you can determine when your blacks are black enough, when they are remove the film and wash again for about 3-4 minutes. You now have dark areas, and clear areas in a reversal image.

Then put your film into the fixer. You don't really need to agitate the film much in the fixer—just a few times is sufficient—but you usually have to sit there with it to make sure all the film is submerged in the fixer. Fix for 1-2 minutes.

Wash for 5-10 minutes.

Dry.

Once you've done your entire roll of film and dried it, splice the processed lengths together (the first batch goes onto the empty reel first (and remember that the image feeds into the projector upside down, emulsion facing out—if you wet your fingers or lips and touch the film surface, the emulsion is the sticky side.))

You should always double splice the film.

Project your film.

At first it takes a lot of time to go through 3 processes to finish a 100 ft. roll—but it gets quicker and easier once you've found a routine that works well for you. It takes just over an hour to actually develop 100 feet.



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The whole process, though, is long and it takes a lot of work. I find I need anywhere between 6-12 hours at a stretch to feel good about what I'm doing. Since it takes a long time to set up and get organized and it takes time to clean up (stains in the bathtub etc. can be removed with cleanser, water, brush). If you can keep some of your tools set up you can work shorter periods—on and off. Leaving film in toners for extremely long periods of time gives fascinating results.

Remember, this is my method. Yours might be different, tailored to your own needs. Experiment and be prepared to lose work and (seemingly) to waste time. It's all part of the process.

Finally, this is all technique. At first you may be able to dazzle people with your images, but it can become empty technique without some thought and feeling involved. That's where your own personal investment has to come into play.

Don't miss the second part of Gary's informative article delving into the wild world of TONING coming in the next newsletter.

the hand maiden

3 S

ILFORD FPA

AN INTERVIEW WITH GARINÉ TOROSSIAN

by Franci Duran



stills:
top: Visions; bottom: Girl from Moush

FRANCI DURAN: *Most of my questions are about process because it seems to be so important in your work. I know when you made Visions, you were a student at York...*

GARINE TOROSSIAN: Yes. We were supposed to make a Super-8 film for our final project. I wanted to work on 16mm, but they wouldn't give me a camera because I was in first year. There was all this 16mm black film in the garbage so I took that. I shot my film on Super-8 and I inserted it onto the 16mm. I cut holes in the 16mm and then optically printed the film onto 16mm stock. The original film is two layers thick and doesn't go through a projector so I had to optically print it to get an interneg. That's how I started the collage theme.

With *Girl from Moush* I continued that process, but instead of using whole strips of Super-8 film, I cut little holes in the 16mm, and frame by frame, inserted the Super-8. I had shot images on the

that you can see them more clearly unlike with the other films where they just go by really quickly. That's why it ended up being so much longer too.

FD: *Did you plan your shots in Visions, or were you playing with certain images - And do you want to talk about the images themselves?*

GT: I used Michael Semak's images. He was a photographer and a teacher at York. He was the first teacher I had who was really encouraging and supportive... he really believed in what I was doing. I wanted to give him something back and that's why I wanted to make a film about his work.

I shot all his images on video first

wanted films that dealt with Armenian culture and how it has affected the people from the diaspora. I started it a bit late so I didn't make their deadline, but they showed *Visions*...

I used a lot of images that have influenced me. Images that have helped me understand what the Armenian culture is... Paradjanov, an Armenian filmmaker who passed away in 1989, made a film called *The Colour of Pomegranates*. The first time I saw the film, it represented to me everything I thought Armenian culture was... It's very beautiful and poetic. I used a lot of images of him and of churches and icons, and music that I found to be very emotional and moving. In the film, I'm making a telephone call to Armenia. I don't know anybody there, but I'm trying to reach someone just so they can tell me what its

In Girl From Moush, I'm making a telephone call to Armenia. I don't know anybody there, but I'm trying to reach someone just so they can tell me what its like...

16mm and I put the Super-8 on top of them.

FD: *Oh so that's how it was done. When I watched Girl from Moush, I thought you had blocked part of the frame and optically printed again and again.*

GT: There's a mixture of everything. Some parts have a black background, some have images, and some have 16mm on top of 16mm. There are parts where I cut a 16mm image in half and then took another cut from another part and taped the unmatching images together. It took a long time. It was like knitting.

FD: *And with Drowning in Flames?*

GT: I did the same thing, but there weren't many Super-8 images in that one, mostly 16mm. I actually didn't cut the 16mm this time, I just layered the images and coloured them with food colouring. I didn't really follow the frame (lines) this time, it was more spontaneous. When I optically printed, I slowed down the images so

- they're black and white... He has a lot of dance images. Then there was this dancer at York that I liked and put her in the film as well. All the images are of women and they're very aggressive... I felt that the kind of process a dancer goes through, the study of the body and the way it moves, is sort of extreme. So are his images. That's the way he sees women and that's the way he likes to photograph them.

FD: *What about the text?*

GT: The text is Michael Semak's as well. He writes a lot of poetry and essays and he gave me a page of excerpts.

FD: *Girl From Moush is more about cultural identity. How did you move from interpreting the work of Michael Semak to Girl From Moush?*

GT: The Centre Georges Pompidou in Paris was doing an Armenian film retrospective and I thought they

like, how beautiful it is. I wanted to reach someone like Paradjanov, someone who could reach me in the way that he did. Obviously I don't reach anyone.

FD: *Did you actually phone?*

GT: (Laughs) No. Lewis (Cohen) was on the other line. And then I took some quotes from William Saroyan who has written a lot about Armenia, like, "I'm Armenian and I'll be Armenian wherever I am".

FD: *You were born in Lebanon, but grew up here, Is that right?*

GT: I was there until age six and then we came here. Armenia has been like a fantasy, sort of.

FD: *Have you ever been there?*

GT: No. I know Armenia through images. I don't know too much about the history, which I should know in detail. I don't know much about the images I put in the film, like the churches. I don't know their history, just bits and pieces.

They're images that are to me beautiful and moving. Actually, the images of churches I took were from Atom's (Egoyan) film, *Calendar*. I was working on the poster for that film. I didn't have any nice images of churches myself so I used his.

FD: *It's a beautiful film*

still: *Visions*



When I have a piece of film in my hand, I don't like that one layer, I feel that I have to add things to each frame. I love seeing something that is layered projected. It looks very raw....

GT: Thanks. It's emotional. It's more accessible than *Drowning in Flames* or *Visions*. She's talking on the phone and she's trying to reach out and you can feel that. The music adds to that. I learned from that film.

FD: *Was it funded by the Councils?*

GT: No. I paid for it myself. It only cost about one thousand dollars.

FD: *That's it?*

GT: Because I only shot two rolls of 16, and with a bolex. The rest was Super-8. The optical printing didn't cost very much because I did it at *LIFT*. I didn't need a flatbed, just a splicer and a viewer.

FD: *And Drowning in Flames?*

GT: I met the Sarn Brothers (Doug and Mike, identical twin photographers) in 1992. They came to Toronto to give a lecture at Ryerson. They also had a show at the Power Plant. After their lecture, I went up and asked them if I could do a film using their images. They were really into that because they like to use other mediums. All their work is collage work, and I felt that we were doing similar things, manipulating images, doing collages with film. I gave them a copy of *Visions*. They wrote back and said they really loved it and they would like to see what I could do with their images. I had their book, and I started shooting stuff from the book on video, then on Super-8. Last April I went to New York and in their studio shot all their new pieces. They were going to have a show in April and they were getting ready for that. It was good timing because most of their new pieces are quite different from their old ones. Most of the film consists of the new work. I shot all of it on a bolex and on video. Then I shot the video onto 16mm off the TV, and from there did collages.

FD: *How did you envision the film when you conceptualized it? It seems to get more layered.*

GT: I really was interested in manipulating their images which are so beautiful. When I have a piece of film in my hand, I don't like that one layer, I feel that I have to add things to each frame. I love seeing something that is layered projected. It looks very raw...When I shot their work, it looked flat so I had to add more layers to it to make it more like their work. This film is an homage to their work. Just like *Visions* was to Michael Semak and *Girl From Moush* was to Paradjanov. . . It took a long time to do this. I had a lot of images and I really wanted to use everything I had...I can understand why people can't watch the film because it's too long. I think it would be better if it was shown in a gallery and people could just walk in and out, they wouldn't have to sit through it in a dark room. I did it for the images. I wasn't saying anything about the artists. If I had then it would have been different.

FD: *Did they like the film?*

GT: They liked it a lot. They liked what I did with the images and I think it's exciting for any artist to see their work (interpreted). They find a lot of similarities in the way we work.

FD: *How do you mean?*

GT: It's very similar, except instead of being a 16mm frame, it's huge. It's layers of clear ortho film. They don't use paper at all. I'm showing their film at *Cinematheque*. They made a film -a video. What I saw of their film isn't at

all like their photographic work. They just shot their pieces and played with music...I feel what I've done is more true to their way of working, very manual; whereas, the video looked a bit too "done with the camera," not by hand. In their art pieces, everything is done by hand. For example, they might have an image of a face on ortho and they would add another, just maybe half the face, and then another layer and then they would add bits and pieces of ortho and it would have so much depth and colour...

FD: Your film really captures that.

GT: I really loved doing this, the film work. It took a long time to do because it's 26 minutes long and I was working frame by frame....

FD: What do you mean, frame by frame?

GT: I manipulated nearly every frame.

FD: On an optical printer?

GT: No. I was on my desk with a splicer and a viewer. My floor was covered with images of their work. I would have two strips of film. One strip I would put on the splicer and the other I would cut off the sprockets and the part where the sound is supposed to be and paste it onto the film on the splicer. And then I would take another strip and cut it in a different way, whatever suited the image. Sometimes there are 4 layers, sometimes 3, it all depends.

FD: But that's over 1000 feet of film.

GT: My floor was just - I like working that way - a complete mess. Chaos.

FD: What do you think about video? You use it more as way to distort the image in order to take it back to film.

GT: I like putting it on film. I don't like it on its own. You can play around with it and I like the grainy effect you can get. When I add layers to it, it loses the quality of video. It looks more like film because I colour it or add another layer. It's a lot of fun, experimenting with the image...

FD: I want to know where you see yourself with respect to all the "cubbyholes" you can be put into - experimental, documentary, dramatic, cultural identity, or gender in Ca-

nadian film or art . . . How do you see yourself with respect to all the categorization that goes on?

GT: I don't like being categorized. My films are literally experimental, so I don't mind that (label), though I think it limits the audience you can get. But the Women's Network bought two of my films. . . It's hard to identify myself. . . I'm interested in storytelling because I love narrative films and that's why I got into film to begin with. I started in photography so I love manipulating images. You can combine both. These films are more like sketches and I would like to continue with that. I don't want to get into doing something that's totally narrative because I don't think I'd be true to myself if I did.



FD: Do you want to talk about the feature you're working on? *still: My Own Obsession*

GT: It's about identity, obsession, and manipulating images. The character in the film has an obsession with photographing herself. All these people have been touched by her obsession somehow, like the men in her life and her girlfriend. And it's about Armenia as well, trying to find her identity. She's Armenian. It's very similar to what I've experienced, obviously. And that's why I wanted to make this film. I wanted to work with things that fascinate me, and that's images, obsession with images, obsession with beauty. . . It will be shot on video, Super-8, 16mm. I'm going to stick to playing with images. To me that's what film is about.

FD: It's scripted?

GT: A lot of it is improvised. A lot of the people I'm working with are non-actors and are part of my life. I want to feel comfortable and not be intimidated by actors or a big crew. There's only going to be a cinematographer and a sound person. And there's very little money.

FD: You haven't gone for funding?

GT: No, not yet. I was writing another script which was going to be a much bigger project, with actors. That was more scripted. But this one is just ideas that I have. I feel I know the story already. I don't have to script the whole thing and go through the whole process of having a producer and everything. I just want to stick to the way I've been working. I like working alone. I don't like having anyone to explain things to.

FD: Not to mention all the power dynamics that happen on a set.

GT: I'm not used to it. I'm afraid of it, and I don't know how I'd handle it. I don't want to lose myself and not do what I want to do. I'm not experienced enough that way, working with people. I've never worked with people.

I'M BEING FOLLOWED BY A BOOM OPERATOR

by David Horton

While I don't wish to speak for all boom operators, there is something that needs clarification for the benefit of the public. For the record, my arms do not get tired holding the boom pole up in the air all day. The category of boom operator may be the least understood of all positions on a film set. There are no buttons to push and no measurements to take. The individual's skill level doesn't appear to require any knowledge of anything beyond patience and physical endurance. The end credits of the film *Clerks* lists the boom operator as "Anyone Who Held the Pole". While I don't mean to discourage anyone willing to give film production a shot, the general assumption that someone with no specific skills can always hold the boom pole frustrates me. Therefore, I have decided to submit a brief outline of the professional boom operator's duties and responsibilities.

An important point to keep in mind for first-time filmmakers about to hire a boom operator is that he or she is not the sound recordist's assistant. The recordist is responsible for monitoring and mixing the sound as it is recorded. Handling and placing microphones is a separate responsibility that requires a second and properly trained crew member. The boom operator is just as accountable for good or bad sound as the recordist. On union shoots, a weak boom operator is easily replaceable and can also put the recordist's job in jeopardy. The bottom line is that a good boom operator should be someone who is as committed to recording good sound as a recordist.

New LIFT members looking for a way to get on to a film set will find it worth their while to study up on the art of boom operating. For someone with a general interest in film production, there is no better position on set than that of a boom operator. From this vantage point, you interact with almost every other category on the crew. The camera crew informs you if the mic is in the shot. The lighting and grip departments help eliminate stray boom shadows. The art department will move any unneeded set pieces from your path. The wardrobe department assists in the hiding of radio mics. The continuity person will provide any dialogue changes and the location department will shut down any engines or motors that would muddy the sound during a particular take. As an added advantage, you are in an excellent position to observe and study the many different ways that directors work with actors and cinematographers work with light. In a more practical sense, you are often the closest link between actor and shooting crew during a take. Your attentive eyes as well as ears can help avoid problems for other departments that might otherwise delay or complicate the shoot. The unique point of view of a boom operator allows you to make contributions to a production that can only increase your value as a crew member. If demystifying the lonely boom operator is worth an entire article then it wouldn't be complete without offering some tips on how to properly fulfill the position. For those of you whose curiosity has been piqued, the remainder of this article will outline the finer points of a boom operator's daily routine.

The following is a list of the major areas of focus for a boom operator.

1 The Strong Silent Type. Before agreeing to hold the boom pole, you must feel confident that you possess the following character traits: you must be physically strong and agile, able to concentrate for long periods of time and ignore distractions, have an even-tempered and independent personality. By assuming the role of the boom operator you are accepting a great deal of responsibility. The sound recordist relies on you alone to "run the floor" or make decisions that will affect the mic'ing of the shot. The recordist cannot be running back and forth between the set and the mixing board to determine the proper mic placement. A good recordist does not necessarily make a good boom operator, so don't count on the recordist to bail you out of every difficult shot.

2 Getting It Up. The most common and efficient way to hold the pole is with your hands about shoulder-width apart with palms facing away from you. Not all setups will allow for this method so variations are inevitable. Comfort and endurance are important especially during a long take. You can prolong the strength in your arms by locking the elbows when your arms are extended over your head or planting them into your sides when booming from chest level. Bent elbows out in front of your body puts a lot of strain on your shoulders and your back. This makes for a painfully long working day. Something to consider: I wear weight-lifting gloves to avoid irritated skin and to reduce handling noise.

3 Introducing Mic. The mic is typically aimed at a right angle to the pole but this is open to re-interpretation depending on the reach from boom operator to actor. The most effective way to aim the mic is to target the actor's upper chest as opposed to his or her mouth. The reason for this is that the sound picked up from there by the mic is more resonant or full-bodied. Imagine a cone emitting from the mouth of the speaker. The sound waves spread out; you want to cut through the expanding waves as opposed to aiming for the smaller point of origin. If there is unwanted off-camera noise occurring during the shot (in most cases it is the camera), angle the mic as close to 180 degrees away from the noise as possible.

4 Tied Up At Work. The mic cable should be wrapped tightly around the pole to avoid vibration that could dirty up the sound. While on the topic of cables, you must be aware of where your cable is running across the floor. If the dolly or any other heavy equipment is set on top of it, the resulting damage could reduce the quality of the sound or completely sever the cable. As well, keep the cable clear of grip or light stands. If you have to move suddenly and the cable is pulled tight, you could ruin the take, cause costly equipment damage and/or personal injuries. It is not unusual to have to re-wrap your cables several times a day. Wrapping cables quickly and efficiently is actually an important talent to acquire. Knotted cables are useless in a rushed or quick setup situation. It is one point that sound recordists keep mental notes about. Gaining his or her confidence starts with cable handling.



Boom people are much friendlier than this scary space alien.

5 The Gentle Touch. Be aware of handling noise - the sound that your fingers make when adjusting your grip during a shot. Most professional sound equipment is very sensitive and sound is typically recorded at a high level. You must learn to hold the pole firmly yet gracefully. As contradictory as it sounds, it can be done. Be aware of your own footsteps as well in cases where you have to walk to follow the action. Removing your shoes is the simplest solution but laying pieces of carpeting along your path is wiser (you won't have to worry about missing or cumbersome stray shoes). The carpeting can be kept on hand to place under actors during close-ups and allow for cleaner sound.

9 Hear and Be Heard. This is where we boom operators must take a good look deep down inside ourselves and decide whether we have what it takes to keep up with the rest of the crew. All the knowledge in the world won't help you if you don't have the courage to speak out for your department's needs. Despite the importance of sound, no one else will be paying as much attention to it as you. The other departments naturally have their own concerns. Since they are often needed to help you solve your problems, you have to be vocal and sometimes even pushy (albeit subtly). As long as you are respectful and courteous, you will usually get assistance sooner than later. Do not panic in situations that involve more than one problem. You can only solve one problem at a time.

6 On Being Well-Read. Know the dialogue ahead of time. You don't have to memorize all the dialogue although that would be helpful. Dialogue can and will be changed on the day. Be aware of changes and be prepared to relearn the changes just as an actor would. On your sides or script, use a highlighter to indicate key phrases or words at the end of an actor's delivery that will cue you to move to the next speaking actor. Do this at the top of the day. When a crew begins shooting, there isn't time to learn dialogue or mark your sides. Consult the continuity person for dialogue changes. If you have some time to yourself between takes, read the next scene over. No one is going to mind if you know the dialogue better than they do.

7 Every Breath You Take . . . I'll Be Watching You. Watch the blocking rehearsal very carefully. Be aware of when and where actors say their lines. This is where dialogue begins to change, so keep your sides handy and follow along. Stick close to the director and the DOP when they begin discussing camera angles and movements. This information will help you assess how close you can get to the actors with your microphone.

8 The Waiting Game. With the blocking of the scene established, stand-ins will replace the actors while the lighting and grip crews rig the set. This is the time to practice your boom moves. The stand-ins can walk through the scene for you so that you have a clear idea of where and when you have to move. As the lighting is going up, you must also be on the lookout for any shadows that your pole, your mic or your body is casting through the shot. If you need to lay carpet for the actors, do it now before the camera assistants lay all their marks on the floor. Check that your surroundings are clear of any unnecessary set pieces or props that might otherwise restrict your movements. If you find yourself standing around with nothing to do on a set that is preparing to shoot, don't assume that you are ready. Keep your eyes open for changes that will affect you, specifically in the areas of lighting and camera lens size.

10

Split Personality. Headphones are an essential part of a boom operator's equipment. They are the recordist's only link to you. You must learn to keep one ear open for the recordist and one for the set. Keep the recordist informed about the upcoming shot. If it is a close-up, say so. That way, the recordist won't panic when he or she hears only one voice properly miced. Keep in constant communication with the recordist. If you can help each other out, the shoot will go a lot smoother. Always acknowledge what the recordist tells you even if it means yelling out "Copy" towards the microphone that has been extended fourteen feet away from you. Everyone else on the crew will come to expect to see you talking to yourself after awhile. It goes without saying that you do not acknowledge the recordist's instructions in the middle of a take. On low budget shows where a headphone feed is not available, try to keep in visual contact with the recordist. Hand signals are better than nothing.

11

Livin' On The Edge. Get your edge of frame from the camera operator before the first take. Don't always rely on your excellent knowledge of camera lens sizes. Top-of-frame is an absolute necessity but you must still ask for it. When you do ask, be polite and professional. Sometimes you need to be forceful to get a response when a difficult camera move is being worked out. Let your boom fall intentionally into the frame the next time you see the operator look through the lens. You will be shown the edge of frame promptly. It is a wise idea to make friends with the camera operator as you will see in the next point.

12

I Only Have Eyes For You. Always stand facing the camera when booming. This gives you visual contact with the camera operator. On the ground glass of most camera viewfinders are markings that clearly show a larger frame than what is actually being exposed on the film. Should your mic or boom pole come into sight in the viewfinder, but not cross into the film frame, the operator can signal you with hand signs (usually a finger pointing up). Most operators don't want to see your mic in the safety area at all (which is understandable as they have no way of knowing whether it will suddenly dip into their shot or not). If you establish an effective professional rapport with the operator, he or she may trust you enough to allow your mic to hover within the narrow margin of the safety area. That is a benefit to you as it positions your mic as close as possible to the actor you are micing. In the case of multiple camera shoots, face the main camera or "A" camera. During a long take, glance over at the camera when you feel you can take your eyes off the mic.

13

When All Is Said And Done. . . . Lastly, take a deep breath, shake the cobwebs out of your head, and relax. Tension is for those who can't handle the pressure. You are, after all, part of the magic of the movies. Allow yourself to enjoy being where you are - literally in the middle of it. There is nothing inappropriate about getting a thrill when watching great actors handle a great script. Actors are very perceptive about positive energy. You are their closest human audience. Which brings me to my next point.

14

For Your Eyes Only. In cases where a closed set is required, you are usually one of the "lucky" few that gets to watch a sensitive scene that more often than not involves nudity and/or simulated sex. Keep in mind that this is neither a privilege nor a right. It is a position of utmost responsibility. You owe it to your continuing success in your career to act professionally at all times and treat the actors with as much respect as you would have them treat you. There is a great deal of trust being offered up in situations such as these. If you would rather watch than work, you are of no use to the production team.

15

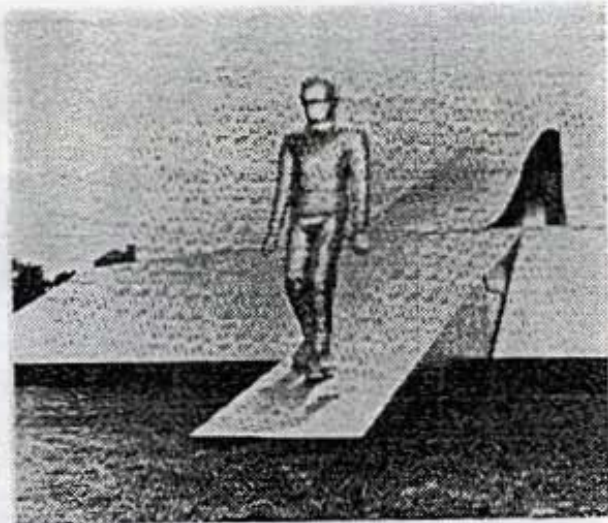
Personal Grooming Tips. B.O. doesn't stand for Boom Operator. Consider how long you will be standing under hot lights with your arms in the air. In your personal kit, you might want to include some underarm deodorant depending on how heavy you sweat. Myself, I could break out from the flame of a match. On hot days, have a towel handy to dry off. A baseball cap keeps hair out of your eyes. I prefer a headband. When shooting indoors, consider wearing shorts. Not only are your legs cooler, they are more flexible. It is essential too that you do not dress in fashionably bright colours. Reflections in mirrors, windows and picture glass are worse adversaries than boom shadows. You can disappear a lot more easily by wearing black or dark colours.

Hopefully I have cleared up any misconceptions about the lonely boom operator. Giving someone the boom pole just because they are available is usually the only quick-fix solution in a desperate moment in the life of a low budget producer.

The next time you see a boom operator with arms fully extended and straining under the weight of a twenty-foot pole, remember that sore shoulders are the least of his or her concerns

Storyboard

by Annie Szamosi



Development

Mark de Valk (w/ Viveca Gretton)
WHISPERING REIGN
Feature Drama

A murder mystery set in Toronto in 1933.

Seville Farley
FLASHPOINT
Feature Drama

Kwai Gin
PEACOCK BUTTERFLY
Experimental Drama

Bernadette Jones
UNCLE CHICK
30 min. Drama, 16mm, col.

An adaptation of a short play by the same name. Written by Joe Pintauro and previously directed by the filmmaker for stage. A touching drama which examines the relationship between uncle and nephew after the nephew arrives back into Chick's life to reveal he is gay. Chick (estranged from the family and also gay) is in the middle of his own crisis too.

Naomi McCormack
THE HANGMAN'S BRIDE
45 min.

Paul McGowan
ON THE ROAD WITH THE FREAKED IN THE LAND DEPRAVED

Elisah Miles
UNTITLED
15 min. Documentary

Bi-racial issues.

Richard Naylor
BURNING INSIDE
12 min. Comedy/Drama

Kal Ng
THE BLIND ARTIST AND DEEP BLUE SKY
40 min. Mystery-Drama

Gail Nyoka
ASTARTE
10 min., Comedy/Drama, 16mm, col.

Assessment's multi-task app.

Terry Odette
A VOW OF CONVERSATION
90 min. Feature, 35mm, b&w

Based on the journals of Thomas Merton '64-'65.

Kalli Paakspuu
A THOUSAND AND ONE CUTS
60 min., 16mm, col.

A performance film about censorship

Leslie Padorr (w/ Keith Lock)
THE WAY OF BROTHER SUN
90 min., 35mm

Tina Petrova
BLACK MADONNA
Feature Drama, 35 mm, col.

After the death of her husband, an Italian "mail-order bride" reverts to her "intransigent" old country ways, alienating herself from her children & her adopted culture, plummeting into bizarre behaviors.

Jeremy Podeswa
THE FIVE SENSES
Feature

Five interconnected stories inspired by the senses (touch, taste, smell, sight, and hearing) deal with a variety of men and women finding their soulmates in unusual and unexpected circumstance.

Gary Popovich
OUT-OF-TURN
90 min., 16mm, col.

Sex and politics.

Farzad Sadrian
DESIRES UPON PROMISES
23 min., Drama

A film exploring the friendship between two men: an Iranian immigrant and a Canadian-born man.

Alice Shih
FULLHOUSE
90 min., Comedy, 16mm, col.

Chinese-Canadian identity search.

Nadine Valcin
FINDING THE WAY HOME
60 min. Documentary, 16mm, col.

Explores the idea of the diaspora's return to Africa.

Prep/Production

Jay Bajaj
FOOLS DIE FAST
Feature Drama

Kwai Gin
BONE COLLECTOR
30 min., Experimental, 16mm

A poetic diary, direct address and sometimes road movie that re-traces ancestral footsteps through fragmented memories.

Paul McGowan
PRICE
Drama

Kalli Paakspuu
SWEET AND SOUR: WHEN EAST MEETS EAST
1 hour Documentary

A film that looks at global Chinese identity through cinema.

Richard Piatek
PHOENICIAN SAILOR
30 min. Drama

Gary Popovich
COMING ATTRACTION
15 min.

About a baby girl.

Derek Rogers
IS THAT YOUR SISTER?
16mm

Carey Shearer
DAY BY NIGHT
Feature Drama, 35mm, col.

A love story.

Post-production

Jonathan Culp
BARK
30 min. Drama, 16mm

Scott DeBlais
LATENT IMAGE
20 min. animated, 16mm, col.

Expands on some of pioneer animator Norman McLaren's experiments by drawing with ink on film.

Sky Gilbert
MY SUMMER VACATION

The story of a boy and a camera. I give my boyfriend a camera for the summer holidays and he falls in love and follows another boy around with the camera and complications

ensue.

David Horton
GRATEFUL
6 min. B&W

Thanksgiving can happen at the strangest of times.

Marcine Linder
UNTITLED
10 min. Documentary

P. Lionel McGówan
EDEN
15 min. Experimental Narrative, S-8/
16mm

A man seeks after his garden of dreams.

Elisah Miles
FURY
4 min. 16mm, B&W

Dennis Mohr (w/Calvin Cambell)
THE MUSIC OF YOUR LIFE
Feature Drama, 16mm, b&w

An exceptionally intelligent and talented teenage musician comes to terms with his adolescence; adapted from a short story by Calvin Cambell.

Richard Naylor
INDUSTRIAL DISEASE
3 min. exper., b&w, S-8

Downtown industrial images.

Terry Odette
THE MARTYR
15 min., Drama, 35mm, col.

Roberta Puzdro
CHOKING ON ICY WATER
5 min. Exper. Documentary

A short film about the filmmaker's personal experiences with domestic violence.

Tina Petrova
WAR PAINT
Feature Documentary
16 mm, col.

A theatrical documentary about the Gulf War.

Gary Popovich
FAULT LINES
30 min. experimental

A poetic examination of America, a film about the idea of "western expansion."

Farzad Sadrian
BEYOND THE RED LINE
Drama

Steve Sanguedolce
AWAY
60 min. Experimental

A film dealing with image making and taking practices in foreign cultures.

Steve Sanguedolce
TOO HOT TO HANDLE
24 min. Comedy

A film about telephone sex based on a song written by the filmmaker.

Edie Steiner
ROSES ARE BLUE

Roses are Blue is a fable. It tells the story of a woman who is able to transmute her sense of entrapment in an oppressive lifestyle and relationship, into a more-liberated, autonomous and creative state.

Annie Szamosi
SAFE
7 min., Drama, 16mm, col.

Nadine Valcin
MODULATIONS
20 min. Experimental documentary;
16mm, colour

A film about cultural identity and dislocation in a multicultural Canada.

Allyson Woodrooffe
STANDING ON FISHES
15 min. Experimental; 16mm, colour
and B&W

A cine-poem that celebrates ritual and the fundamental patterns and forces that shape all life.

Recently completed members films

Abraham Aizenman
BESHERT (The Soul Mate)

A love story based on the Kabbalah; Jewish mysticism.

Bill Coombs
MR. FUCKER
Surrealist, 6 min., S-8

Man angry at the world. Starring Maurice Petard and John Gilbert.

Paula Fairfield
SCREAMERS
30 min. Experimental narrative; 16 mm, colour

Lynne Fernie (w. A. Welssman)
FICTION AND OTHER TRUTHS, A FILM ABOUT JANE RULE
56 min. Documentary

The life & times of writer Jane Rule - a filmic biography taking up the writing of Jane Rule and the issues her writing articulates; will include dramatizations of her work.

Other news

Jeremy Podeswa's feature **ECLIPSE** is in the New Director's Spotlight in *New York Film Festival*. It's been accepted at film festivals in Rio de Janeiro, Jerusalem, Montreal, Spain, San Francisco, and others. **ECLIPSE** has seen sales in the U.K, Greece, Spain, India and Portugal.

David Horton's **GRATEFUL** has been sold to CBC "Reflections"

Shawn Goldberg's 1992 film, **THE DETECTIVE** will be broadcast March 14 & 18 on WTM as part of its Shameless Shorts Program.



Still: **THE DETECTIVE**, by Shawn Goldberg

**strange
nursery**

• a u d i o •

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**Crazy Horse Feature in Pre-Production in Alberta
Cast and Crew Wanted**

An independent Native production company has already begun shooting the life story of the Controversial 19th century Sioux War Chief Crazy Horse in Alberta. Auditions for some of the remaining 75 Principal Native roles will continue throughout the Provinces and the States for the winter, as well as important crew positions like Art Director, Composer and Musician, and Stuntmen. Thunder Nation Productions is an alliance of traditional Natives and professionals in the arts, including Crees, Suswaps, Mohawks, and Hurons. The author of Powwow Highway, Davydd ap Saille, is signed on as the writer/director. Shooting will continue through the spring and summer at the traditional Camp in Alberta, which covers thousands of acres; there will be a major Buffalo Hunt in Montana as well. Thousands of traditional Native extras will also be needed, especially families and elders. For more information, contact: Thunder Nation Productions, P.O. Box 6475, Hinton, Alberta T7V 1X7. Ph: (403) 865-1784, Fx: (403) 865-7549.

**Independent Film and Video Alliance
Showcase '95, St. John's Newfoundland**

Showcase '95 will examine the rich traditions of comedy in Canadian independent video and film through a curated selection of work produced by Alliance members. Comedy will be examined broadly as a cultural tool, and specifically as agitprop, as polemic, as political and social critique, as a subversive voice of marginalized communities and as the highest affirmation of the human spirit. The showcase also provides an opportunity to share a few laughs. Please send submissions in 16mm or VHS tape.

Deadline for submissions: March 1, 1995

All submissions should be sent to:

N.I.F.C.O.
40 Kings Road
St. John's, NF
A1C 3P1
ph: (709) 753-6121

**Employment Notice For Two Positions
Arts Apprentice - SAW Video Co-op**

One position starting immediately. The second is tentative for August 1, 1995.

SAW Video Co-op is looking for two candidates for two full time positions as arts apprentices under a programme funded through Heritage Canada. One position is for five months and starts on March 13, 1995. The second position is tentative, depending on funding; if they are successful it would begin August 1, 1995 and would run for 10 months. The Arts Apprenticeship competition initiative is aimed at forging links between artists from diverse cultural backgrounds and Canadian cultural institutions. The position will involve a combination of tasks related to video production: technical, administrative, and equity outreach, with the emphasis on the apprentice learning about and assisting in video production.

Deadline for application for both positions Feb. 24, 1995, 12:00 noon.

For more information inquire at:

SAW Video Co-op
67 Nicholas St.
Ottawa, ON
K1N 7B9
Ph: (613) 238-7648
Fx: (613) 564-4428

Late Harvest Journal presents a Festival of Creative Culture from February 17 to March 3 at MIXMED Studio Gallery, 474 Bathurst Street. Visual and performing arts in various media will be featured with a Film and Literature Spotlight on February 24 at 8:00 P.M. LIFT members Ann Marie Fleming, Annastacia Dickerson, Garinee Torossian and Katherine Asals will have work screened. Admission is \$5.00. Late Harvest Journal subscribers admitted free.

CALL FOR SUBMISSIONS

1st Frames, an exciting new half-hour public television showcase for international independent filmmakers is now being packaged and tested in the Southern California market for U.S. distribution in 1994. They accept narrative, documentary, animated and experimental film and video projects of less than 20 minutes in length. The series provides talented artists with a chance to have their work seen in a full scale public television series and earn \$100/minute in the series' U.S. syndication.

If your work fits this basic criteria, fill out an application form (on file for photocopying at the LIFT office) and send it to them along with a VHS cassette of your project. A stamped, addressed mailer must be included for the return of the work. Application forms can also be obtained by contacting them at the below address or phone/fax numbers.

If you have any more question, contact Nick Nordquist, Associate Producer, at (619) 594-4792, fx: (619) 594-6974 or PSFA-222, San Diego State University, San Diego, CA 92182.

(Thanks to LIFT member Eldon Diferderico for passing this juicy bit of information on to us!)

Love in 3 Minutes Flat, a video project screening in the fall of '95 at The Cinematheque, Art Space Building in Winnipeg, is looking for submissions. Each proposed tape is to be no longer than 3 minutes. The curatorial thesis is "Love, it has been said, makes the world go round." The exhibition will be curated by Suzanne Gillies. Send a resume, artist statement and slides (S.A.S.E.) to: The Institute of Contemporary Art and Design, 221-100 Arthur Street, Wpg. MB. Phone: (204) 943-7211. DEADLINE: March 15, 1995.

UPCOMING FESTIVAL DEADLINES

Guidelines and application forms for the following film festivals are on file at the LIFT office:

<u>Festival</u>	<u>Deadline</u>
Melbourne Int'l Film Fest. (Australia, June 8-24)	Mar. 10
Vila do Conde Int'l Short Film Fest. (Portugal, June 13-18)	Mar. 31
Yamagata Int'l Documentary Film Fest. (Japan, Oct. 3-9)	Mar. 31

CLASSIFIEDS

CREW WANTED

Independent Canadian Feature Film starting at the end of Feb. 95 needs: Trainee Assistant Editor, preferably Futures eligible. If you are interested please call: 588-1809 and leave your name and number.

The Canadian Film Centre is looking for volunteers for their 1995 Short Dramatic Film Productions. They are looking for skilled, enthusiastic and energetic people to crew roles ranging from office/set production manager to D.O.P. to editor. There are eight shoots starting January 23 and wrapping at the end of March. All films will be shot on location in Toronto. If you, or someone you know is looking for an opportunity to upgrade an old skill or learn a new one, give them a call: 445-1446, ext. 205.

For an upcoming 1/2 hour low budget drama, **BREAKING THROUGH FEAR**. We need your help in the following positions: Art Director, Sound Recordist, Key Grip, Gaffer, Continuity, Wardrobe, someone to create the Storyboard and P.A.'s. Applicants please contact: Kiomars Bazrafshan, (416) 447-4838.

Wanted: Screenwriter. Very low budget. Proposed - 90 min., colour, 35mm Drama on youngster's life. Call: Wasif (416) 922-0263

CREW AVAILABLE

Award-winning cinematographer (features, shorts) with 16/35 mm gear wants to shoot creatively driven independent projects. Money is no object. Call MACFILM: (416) 658-0345.

Catherine Taylor. Continuity. Trained on Tek War, looking for more experience. Resume on file at LIFT. (416) 588-2046. Available to do P.A. work as well.

Continuity person looking for experience. Call Sarah at (416) 531-6452.

DIGITAL AUDIO POST-PRODUCTION

I have a complete digital workstation and studio for offline editing of audio, adding sound effects and music. I also am a composer and would like the opportunity to contribute to your film. Call Dan at (905) 850-6246.

Audio Editing, Mixing, Location Recording; 11 years experience. Konrad Skreta @ 242-2859.

SUBMISSIONS

The Canadian Society of Cinematographers has a call for submissions for their annual awards. Members of the CSC can enter feature films, dramatic shorts, tv dramas, tv series, documentaries, industrials, commercials, and other unique productions (e.g. music videos). There are also awards for cameramen/women who have had 16mm or video spots broadcast on the Canadian news in 1994. Cinematography students may also enter a category for student films. DEADLINE: March 10, 1995. Forms are available in the LIFT office. For further information call the CSC office at (416) 963-5912 or fax (416) 968-9092.

COURSES

SHERIDAN COLLEGE SUMMER SCHOOL OF THE ARTS is offering over 180 workshops and credit courses from May to August, 1995. Expanded courses in Media Arts such as Film, Video, Televison, Filmmaking Retreat, Special Effects and Scriptwriting courses are offered this year. Registration will begin on March 20th. Contact us for a brochure. Tel: (905) 815-4041. Fax: (905) 815-4041. Internet: gopher@sheridanc.on.ca

FOR SALE

For Sale:

16mm 6 plate Steenbeck	\$2500
16mm editing bench (complete)	\$350
16mm reflex Bolex w/case	\$500
16mm sound projector	\$100
S-8 Steenbeck	\$750
+16mm film accessories	

Call Dennis: (905) 842-9427

Assorted 16mm Film Equipment For Sale
Bolex Motors and Accessories, Lenses, Editing Accessories, etc. All equipment is in very good to excellent condition and reasonably priced. Would consider trades i.e., I'm looking for stuff like; Kernswitar rx Prime Lenses, Intervalometer, F-P Pixelvision Camera. Call Andrew at (416) 535-1475

FOR RENT

Spacious, centrally located LIVE-IN STUDIO in Toronto for rent on a full or part-time basis (from Wednesday evening to Monday morning). Use of film editing equipment negotiable. Price is also negotiable. Call (416) 365-1798 or (519) 323-3340.

Classified ads are free to LIFT members and sister organizations, \$10 for the rest of you. Mail, drop off or fax yours to Newsletter Classifieds c/o LIFT 345 Adelaide Street West, Suite 505 Toronto, Ontario, M5V 1R5. FAX: (416) 596-8413

LIFT MONTHLY SCREENING

Monday, Feb. 27, 1995

Cinecycle

317 Spadina Ave.

(rear entrance in alleyway between Baldwin and D'Arcy)

8 p.m.

Rick Hancox's

MOOSE JAW

(There's A Future In Our Past)

55 min., 16mm, col., 1992

Included on a list of the Top Ten Canadian films ever made in a recent issue of Take One Magazine, Moose Jaw captures a vivid, fatalistic sense of a once-proud prairie city, now thirty years into its decline, by using filming techniques and all the post-production magic expected of an independent filmmaker in top form.

"A Canadian classic. Moose Jaw speaks deeply and profoundly of absurdity as the very essence of the Canadian identity."

Arthur Kroker

Special Citation for Excellence
1992 Toronto Festival of Festivals

FREE for LIFT members
(others by donation)

Special thanks to the CFMDC and Rick Hancox for making special arrangements to make this print available.