

RICHARD LEITERMAN

edited by George Csaba Koller

COULD YOU GIVE A BRIEF SYNOPSIS OF YOUR BACKGROUND?

I'll be very brief. I was born in northern Ontario. About five hundred miles north of Toronto. A mining town, in 1936. In 1945 my family moved to the west coast. I grew up in Vancouver. I went to university for a couple of years, but I didn't like it. Had a hard time getting through first year engineering. In fact I went three years. Engineering wasn't what I wanted to do, I quit university in '55. Went to Europe, where I worked and travelled for eighteen months. Came back to Canada to see if I liked it any better. I didn't. A year later I went back to Europe. I lived in Spain for a year, worked at various things. Met Allan King, whom I had known previously through a marriage to my sister. Told him I wanted to get into the film business. He said he couldn't handle it, unless I had some experience. I came back to Canada, went back to Vancouver. Went to a film course taught by Stanley Fox, the first one at the University of British Columbia. It was very elementary, "be your own film director in six week-ends" sort of course. Learned the rudimentaries of film, camera, lighting. Sold my car, bought a Bell and Howell wind-up camera, shot news in Vancouver. In 1960 I had correspondence with Allan. He was working out of London then, London, England. Told him that I'd like to work. The opportunity came up to go on a documentary shoot as second cameraman, and I went. And it all worked out very well. Consequently in 1961, Allan and I in partnership opened up Allan King Associates. I shot news out of London for a couple of years. Moved on into documentaries out of London. By that time we had expanded, and had taken in four more associates to the Company, Allan King Associates of London. Shot some more documentaries. Came back to Canada in 1967, for a couple of years, to get into feature films. I'm still here, it's now 1972. I've shot three features, some good documentaries, some commercials, and I will go on to shoot some other stuff. (laughs)

HOW DO YOU SEE YOURSELF: AS A CRAFTSMAN OR AN ARTIST?

Got to be a little bit of both. You have to be a technician to understand what the capabilities and limitations are of film. And after that point, if you're so inclined, you can become more of a creative . . . artist? I don't consider myself an artist. I'm creating something, but cinema as art is an old bag. And I'm not in that bag . . . of cinema as art. Or so far haven't been. I've been in the bag of "cinema is real." And if you can put any art in it, you're that much further on or better off.

IN ORDER TO GET WORK THESE DAYS, MANY FILM-MAKERS ARE FORCED TO SPECIALIZE, TO LIMIT THEIR SCOPE. HOW DO YOU FEEL ABOUT THIS?

I think it's a terrible thing to be slotted as a type of filmmaker, and that's one of the things I've been fighting over the last two or three years. I've become perhaps an expert at cinema verite. A good cameraman, a good cinema verite cameraman. People think that Richard Leiterman might be a terrific documentary cameraman, but can he do anything in terms of a set up situation? Like a studio situation. Fortunately it's coming out of that and I can do set-ups.

Given the fact that you have to be a specialist, I don't know what kind of specialist I would be. I certainly feel that I do cinema verite well enough to say that I'm a specialist in



cinema verite. So the next progression is to be able to do a feature set-up movie. A feature film. That's actors with a script in a studio, and so on. As a director of photography. And then I can do it, and I'm a specialist in that. I want to be able to know that I can do everything. So within a feature film, if somebody wants some cinema verite for a particular emphasis on some type of thing, it's all right. I can do it.

HOW DO YOU GET TO BE A DIRECTOR FROM THERE?

The progression is — for me, if I'm still in the business — the progression is after I've become competent at doing any kind of feature film — it might take me twenty years, but I may feel I'm ready after a couple of years — that after you've done a number of feature films, and you want to carry on into directing, you have the knowledge. You've been around, you've watched the handling of actors. You've watched how a director works, you've watched how various directors work in the handling of their actors as they direct a film. And you know a certain amount of that's rubbed off. You've watched the progression of a script, of a story through the script stage and the visual stage. So I certainly don't want to be a cameraman all my life.

SO YOU SEE YOURSELF AS EVENTUALLY WRITING AND DIRECTING A FEATURE FILM?

I don't know if I can write. I want to try, and I will try. But I certainly want to direct features. I want to be able to direct one, at one time or another. If I still am in this business. I don't know, maybe next year I'll go out and be . . . something else.

WHAT WOULD YOU DO IF YOU STOPPED BEING A FILM-MAKER?

I don't know, every now and then people get tired of the work they do.

I still like very much the first big documentary I ever shot in 1964. It was shot for my brother in the CBC. Called ONE MORE RIVER, it was about the black problem in the southern states. We spent about eight weeks travelling around, shooting things. I was very naive then. Did a lot of things I might not do now. Also things were not as hot then as they are now.

That I consider a good documentary, a well done documentary. A very, very good documentary. Technically, I was likewise naive, wasn't entirely sure what might happen if I did such and such a thing, but I did it anyway. I think that's one of the nicest things — having the kind of freedom when you are learning, to try things that you are ignorant of, but you say "well, it might work, so I'll do it."

I did things that I wouldn't do now. Things that involve being unafraid . . . of reactions to blacks. It was the first time I've been down to the southern states. Didn't really realize the full problem down there. I just went merrily on my way with never a thought . . . We were kicked out of a lot of places. I was terribly surprised by the problems that still existed and it was something I previously had only read about and said, well, it's sort of the thing that happens there, it doesn't involve me.

In most cases we presented ourselves as a sympathetic crew to the black community down there, and we were fairly well accepted. We felt that the things we were doing were right. To let people know how tough it was to be black in 1964. Some of the things we did, were laying out situations of a black taking a white girl to a movie house, and being told he can't enter. Of kids asking for an ice cream cone at a soda fountain and being told to get out. Of a group of kids going into Howard Johnson's and not being served. I found it extremely depressing.

I wanted to show as best as I possibly could the problems in terms of cinema. In terms of direction, I think it was done with an unbiased point of view. And it all worked. That was a good film.

HOW DO YOU FEEL ABOUT THE RESPONSIBILITIES OF A DOCUMENTARY FILM-MAKER IN A SITUATION LIKE THAT?

Well, I think to be a documentarian, you have to present yourself as unbiased — or even sympathetic to both sides — to get both sides of the story. To be able to shoot both sides of it. What you do after you finish shooting, that depends on the conscience of the documentarian. What you believe in, what you believe to be the social injustices, has to then be sorted out in your own mind. If it rests heavily on your mind, well then. . . There are situations when you really wonder if you're doing the right thing. In order to get certain material, to show certain material, you may have to present yourself as somebody you don't like, as somebody you don't want to be. And as I was saying, I think that rests heavily on anyone. But it is the only way to get to the two sides of whatever it may be, in terms of a social documentary.

DID YOU HAVE TO DO THIS FOR ONE MORE RIVER? WASN'T IT DIFFICULT BEING UNBIASED IN THAT SITUATION?

Well, what are you gonna do, if you're gonna get pictures of the Ku Klux Klan in action? Or to get the Grand Wizard? You can't come to him and say "Listen, we're doin' a film about how tough it is to be a Negro down here, how about your side?" You can tell him that we're doing a documentary down here on social problems down here, or whatever. Then you might have to sit there and nod and agree with everything he says. You've got to do this, so that he turns up for the interview in the first place. And you've got to have some kind of confidence, that you're going to get material you're after.

Confidence is important. When I went down to do ONE MORE RIVER, I wasn't very confident. I was really scared. But the people who directed, believed that I could do everything nec-

essary. Over the years, I don't think you lose that confidence, you gain confidence. If not, you're not asked to do those kinds of films. You're out shooting sports, or you're shooting wildlife, or you're shooting something else. Religious programs. . . or the choir. You're a competent technician. And this is the difference between an artist and a technician, a creative filmmaker and a film technician.

A lot of this is grounded in my own sets of judgment.

HAVE YOU EVER WORKED WITH A BAD DIRECTOR?

There are an awful lot of people around town who call themselves directors who rely almost ninety percent on the talents and ability of the cameraman to shoot film. And I think those are mostly in the ranks of television. Once the footage is shot, they hope they'll get a good editor to help them further pull their show together.

HAVE YOU EVER WORKED WITH A DIRECTOR WHO WANTED ABSOLUTE CONTROL OVER THE VISUALS?

I guess not. I've had a lot of them stand over my back. Until I kind of gently or emphatically tell them, I can't work with them standing over my back. Some are always telling you, look what's going on over on your left. The thing is that most of them who tell you that, don't know what you've got framed in your camera to start with. So finally one night after shooting you talk about the problems, and you get them sorted out. And you tell people. You talk about what's going on.

Most of the time I've got something framed in my camera that has more, or as much to do with what's going on as what's happening over there on the left. Unless somebody's getting stabbed or murdered or whatever and I happen not to see it — then, by all means, let me know — otherwise, let me go ahead with what I'm doing.

I think rapport is absolutely necessary between the director and the crew, especially in the verite style. Given the certain set of circumstances that you're going into, there's no time for dissention. There's no time to ask questions about lighting, or whatever. The director has got to be absolutely confident that whatever the cinematographer chooses to use is what he decides is right for the circumstances. Given the circumstances, the personalities of the people you are dealing with, filming, how uptight they are going to get if you bring in umpteen different lights? How much quality can you sacrifice, but still hold a screenable quality and keep the people as loose as you possibly can. And I think if you get a crew like that working together you come out with phenomenal results. The soundman, the cameraman, the assistant — if there is one on the job — know exactly what they're supposed to do and how they're supposed to do it. No yelling, no talking, there's absolutely no sound at all. Just go about your job. And when it's done and you're filming, the director shouldn't even know when you start to film.

YOU SHOT A MARRIED COUPLE WHICH WAS CINEMA VERITE. HOW DID YOU RELATE TO DOING THAT FILM?

A MARRIED COUPLE was a pretty frightening film to shoot. I felt that most everything that went down in that film was real. Especially as the shooting progressed. And at times we were very much concerned about what kind of a film we were creating. Taking two people and — although they had certainly consented to have a film made about them — there were times when I wondered if we were really creating a monster or making a breakthrough in cinematic . . . whatever.

I think they got to know each other a lot sooner through the film, and to understand some of their own psychological problems. After a while the consciousness of having two men and equipment in the same room with you diminishes considerably. And if people have dedicated themselves to giving an honest portrayal of themselves, the camera and the crew indeed become more and more oblivious. I think by the end we were complete-

ly, very much at ease with them, in so much as obviously they went on about their own problems with damn little regard for us.

DO YOU REMEMBER ANY SPECIAL INCIDENTS DURING THE SHOOTING?

Mostly, it was damned hard work. There were times when I really wanted to scream out at one or the other of them as to how stupid or how ridiculous they were being. Or at other times I'd think well, come on, you're absolutely right, you're on the right track (laughs) . . . keep on.

In terms of shooting it was difficult, because you were always trying to anticipate what was going to happen next. What would develop into something that would be more interesting than two people sitting around reading a book, or that sort of thing. You were always aware, always listening to what they were saying and having to be there for such a length of time, to be in their house, to be around them for so long, was difficult. And we'd sit sometimes for hours and hours and hours without turning an inch, and wonder as soon as we leave here, what's going to happen. So we'd sit some more and some more. We never did know what would have happened had we left. (laughs)

DID YOU FIND IT DIFFICULT NOT TO GET PERSONALLY INVOLVED?

There were a couple of ground rules we laid down before we started, and one was that the crew would not have any social activities with Billy and Antoinette. We would stay completely away from them. We'd put up an invisible barrier. We wouldn't say hello in the morning, we wouldn't say can we have a cup of coffee, we wouldn't even use their facilities. We, I expect, during the course of the film never said more than twelve words to them.

IN RETROSPECT, WAS IT A GOOD WORKING ARRANGEMENT?

Oh, absolutely. Absolutely. Otherwise we'd get caught. They'd be looking to us for some kind of reaction. They'd be playing more to us. They might say — you know, after the first day, or something — they'd say, well, how did it go. And I might have said, well, we could do with a little more from you. And then we would find that there'd be some playing. And it was hard enough in the first little while to stop them from playing up to the camera. Any closer relationship would not have been good. Unlike a lot of cinema verite, or portraits of people. Mailer, in the film we did on Mailer a few years ago for example, was one where we tried to get closer to him by being friendly, by talking to him, by drinking with him, and by whatever.

DID THAT WORK OUT?

Oh, yeah. In that case it certainly did. Each thing has to be looked at in a different way as to what you want. Had we not said anything to Mailer, we would have got nothing from Mailer. But first of all, we had to be taken into his confidence, more or less. He had to be sure that we were going to do the right thing, and that he was going to be portrayed in the right way. And it was more of a case of — except when we were actually shooting a sequence, or an incident — of being friends. We were friends, and could talk.

THAT WAS THE SAME ARRANGEMENT I THINK THAT PENNEBAKER HAD WITH DYLAN . . .

Oh, sure, you have to, because it's a different kind of thing you're doing. You have to know what's going to happen. You have to be able to set up perhaps, things in advance, especially with the Dylan film. And there has to be a certain amount of give and take.

HOW MUCH OF A FREE AGENT WERE YOU IN TERMS OF VISUALS?

A MARRIED COUPLE was I would say 99 and 44/100ths percent my visual conception. Well, what happened on the screen was certainly not directed by anyone. Allan was very seldom around. It was again a kind of thing I call "hiding". I can hide behind my camera, or a sound man can hide behind his recorder, but a director can hide behind nothing. And in the case of A MARRIED COUPLE, he would be sitting there in the sitting room, just be sitting back watching what's going on. He's got nothing to fiddle with or nothing to do if nothing's happening. You know, both Billy and Antoinette would be looking at him, for him to direct them to do something. Which wasn't what we wanted at all. There was no direction. Absolutely no direction on that film.

DID YOU GET AS MUCH PERSONAL SATISFACTION OUT OF THE OTHER FEATURES YOU'VE SHOT?

Well, as much in a different way. Say in RIP-OFF or GOIN' DOWN THE ROAD I had more time to set things up the way I would like to see them on the screen. Instead of taking a situation, and just getting something to put on the screen. No, it's a different kind of thing. In the cinema verite technique, you use your senses more; what can I do with the existing circumstances that have to be shot, to make them more pleasing, more artistic, or more emphasized. How can I shoot it to give it something extra? In a feature you have time to set up and put the lights and things you want in their places and you say, how can I make this look more real?

HOW WOULD YOU COMPARE RIP-OFF AND GOIN' DOWN THE ROAD?

GOIN' DOWN THE ROAD had much more of a documentary about it than RIP-OFF did. More of a documentary style to it in so much as both Don and I are documentary orientated. We tended to wing it a hell of a lot more, and we didn't have any money to do anything else anyway (laughs). Which in the long run kind of worked out very well, it gave the film a nice kind of urgency about it. It made it move, it didn't get stodgy too long. Mind you, some of the quality suffered, especially in the blow-up, 'cause we were pushing the stock, and did all kinds of things with it, but it moved right along. And in RIP-OFF, I guess, both of us again were trying to do something neither of us had a hell of a lot of experience in, and that's a formal feature set-up. I think we both learned a lot, I certainly did. And I'm anxious to correct the mistakes I made on that one. I know more about how to light a set, than I did before. I know what you can do with more lights, or less lights, or different types of lights.

ARTISTICALLY, HOW DO THE TWO FILMS COMPARE?

I haven't seen RIP-OFF (laughs). I was away when it opened, and didn't get down to it. I can't really say. What I have seen up to a fine cut stage of RIP-OFF, yeah, it went along, it wasn't flawless, in either direction or in script. Or in cinematography. It's not a mind blowing film. It wasn't intended to be. It was dealing with many problems very lightly, but leaving a lot up to the audience's imagination to carry it on further. It was presenting a lot of problems that kids are up against now, and I think we did that fairly well, but life isn't so bad some places, as one may make it out to be. We can't all be heroes. It's true that a lot of things don't work out the way you want them to.

THAT BRINGS UP THE QUESTION OF TECHNICAL PROBLEMS YOU ENCOUNTERED WHILE SHOOTING RIP-OFF.

All the locations were actuality locations — we rented a house up in Don Mills for the house — and that for starters is difficult; when you start getting the crew of eight moving



Doug McGrath and Paul Bradley in Don Shebib's GOIN' DOWN THE ROAD

around in there, and you have lights and cameras and things like that. It always makes things a little more harassed. You tend to get in a hurry, when you shouldn't. Just because of the amount of activity going on. It creates a mood that you've got to be careful that you don't get into, or else you go off kind of half cocked.

Technical problems? The problems that we were up against all the time in any kind of shooting, that's done on actuality locations. Problems with light, large areas full of fluorescent lights; and how are you going to light it, are you going to light it at all. Can you afford to light it at all, will the budget stand it; can you afford to light the gymnasium of Ryerson for instance, or do we have to be satisfied with lighting just a corner of it? And hoping that the action will happen. Or shall we just push the stock a stop, let it all go greeny blue from the fluorescents, and shoot, be able to shoot wherever we want to. And that particularly created another problem, because we wanted to shoot with a high speed camera for slow motion. There just wasn't enough light to shoot high speed, without putting in some fill light. Well, how can you do that? Just fill up one half, a corner of the gymnasium and not fill up the other? It didn't work. So we went back to the original exterior location and shot slow motion using available light.

Problems of continuity from one day to another. Doing the interior of the truck. Trying to match the day, for instance, with another day we shot a couple of weeks ago. Trying to match sunsets for dawns. Things that I've never been up against before. Day for night, or night for night shooting. I never really shot the set at night, consequently a bit of it looks over-lit. Shooting day for night, or dusk for night. It's those subtle things that I know I can do better now. Such as the cabin scene; that was a real bitch to shoot. I wanted it to be dark. I wanted it to look like it was lit by lanterns. But it's dark. I used a lot of Lowell light clip-ons, and we had to push the stock a stop. A lot of it was experimentation, and there are some scenes that we had to reshoot, because it just didn't

work. The gaffer on the show started calling me the only cinematographer that he'd worked with who had an illuminated dial on his light meter, because the levels were so low, you couldn't see or get anything (laughs)

And I learned, you know, I learned a hell of a lot. I would never do it that way again. I think we shot it at something like a twelve to one ratio, I'm not sure. We were over our shooting budget a bit, not a hell of a lot. But we were on schedule.

WOULD YOU LIKE TO WORK ON A REALLY BIG BUDGET FEATURE?

One of the virtues of being able to work on a big feature, is the use of an art director. Now, we never had an art director. Being able to say I don't like the color of that wall, I want it changed. And then the painters come in and a half an hour later you can shoot it. And that's the color you want. I think that'd be a terrific experience. Or move the wall, because I can't get the camera in. I'd like to work with bigger dollies, I'd like to work with cranes. You know, stuff where you can get some of the shots that you now can't, because the budget won't allow them. I'd love to have helicopter shots. You know, just great things. I saw *SOMETIMES A GREAT NOTION*. I really liked it. I understand it's not exactly what the book was about, but I think that Newman did a terrific job shooting it. They had some beautiful shooting in that. And I'd like to have shot that film. I really would have liked to have shot that film. *CLOCKWORK ORANGE!* There . . . whew! Goddammit, if we could get a director with that kind of insight, and the facilities to shoot that kind of thing . . .

I don't care whose money it is, dammit. If somebody from Hollywood phoned me and said how would you like to come down and work on a two million dollar show? I'd say, you're absolutely right, because I know damned well that if I worked on that show I could come back to Canada, and say "hey, I know how to do a hell of a lot more things than I did before." And I could help what we got going here.

I'm not going down there to look for a job, no, I couldn't stand the States. I haven't been in years, I hate it. Especially New York. But I think if somebody gave me the opportunity to go down there to shoot a feature I'd go. I don't think I'd want to go very much if I had to shoot the feature in New York.

WHAT WAS YOUR MOST RECENT MAJOR ASSIGNMENT?

The thing that I last shot, with what you would call hand-held shooting, was HAMLET, with THOG. And that was terrific, because it was a brand new experience. Working with actors, giving and taking. Working with people, performing almost with people. And that was terrific! It was mind blowing. They're a mind blowing group, and that has to rub off on anyone with any sensitivities at all. And René Bonnière, who directed it, knew when he saw them perform, that he couldn't get that performance with two or three steady cameras. You'd have to have the fluidity of a hand-held camera. Mine, or somebody else's. It was terrific. And as far as directing the shooting on that film, again, there was no direction. But the direction comes later; I've seen Bonnière work in the cutting room, and my God, it's a hell of a job.

The shooting was very demanding. It's hard to hold a camera for four hours straight without resting. It's hard to remember what we shot last week, and what you have to shoot tonight: So there's a highly different angle, so they can cut it, so that you can take in the whole periphery. All that is going on. You're being directed by the main action that's going on, and you have to shoot there, your senses tell you you have to shoot there; but all the time during the performance there is a terrific amount of peripheral action, that is just as important as the main action, in terms of what has to go on the screen. As you're shooting you say, "wait a minute, what else is going on?" And you try to remember from a previous performance or try to recollect what you did last time. "Wasn't I on the same person last night during that same speech?"

COULDN'T YOU HAVE USED ANOTHER CAMERA FOR PERIPHERAL ACTION?

I don't think it would have been the same film. Two different styles. Limitation of space. It's hard enough to cut one night's performance with another night's performance. Where the actors may be a little higher wound or may be a little

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QUESTION: Are you ever accused by the people you are filming of being biased?

PENDRY: Yes always. I think they feel that their opinions are being controlled. Where these people could write letters to newspapers in television they have no means of rebuttal. The public couldn't possibly afford the necessary equipment — it costs at least 5,000 dollars to buy a 16mm sound camera. A less costly solution would be for the TV companies and corporations to show 8mm films made by the public. Nowadays editors only use 8mm if the film is really rare. The Kennedy assassination film is one of the best examples.

QUESTION: Does colour add another dimension to the story?

PENDRY: Not really. You must remember that there are three different forms of colour: the colour I see through my lens, the colour reproduced on film and the final colour on a viewer's set — something resembling an old technicolour movie! Personally I like working in colour but it must, first of all, be technically perfected.

QUESTION: How do you control your own point of view when you are behind a camera?

PENDRY: Well you can only be honest with yourself. There is no such thing as total objectivity. In the end all reporting; all observation is subjective. But that does not mean being dishonest. A lot of reporting is obsessed with objectivity and frightened of emotion. If a particular situation gets over-emotional I know I can use the camera to stop myself becoming too involved. I can literally put it up in front of me and it will act as a shield.

harder one night, or their pacing is different, but to try to cut that with somebody's different shooting style? I don't think it would work.

The film hasn't been shown yet. It is being cut, it has to be dub-synced in four track stereo, the location sound is no good. They might have it ready by April.

WHAT ARE YOU DOING NOW?

I'm doing this thing on winter sports for television, to be shot on location in Europe and here. And I'm shooting a TELESCOPE with Don (Shebib) on Paul Bradley. Which ought to be a lot of fun. A bit incestuous, perhaps.

WHAT ARE SOME MAJOR AMBITIONS, OTHER THAN FEATURE FILMS?

I'm in a very strange position. I'm not dedicating my life or existence to film. This part of my life, where I'm a film-maker, is terrific, I'm not looking so far ahead into the future as to say, twenty years from now I'm still going to be in this city, and I want to have a whole well dug for myself. I may not be in the city next year. I may not be in films next year. I'm not dedicating myself to film as a life's work. Because I'm not sure that this is what I want to do all the rest of my life. Tomorrow somebody might say: how would you like to go and sail around the world? Or be a cowboy? When I was out West a couple of years ago, doing some research on a film on logging, I damn near stayed there. I used to be a chokerman fifteen years ago and I really dug moving around in the bush again. Using things I haven't used in a long time. I was very excited. And when I went to New Guinea some time back, and was there for about twelve weeks, I never wanted to see civilization again. I was perfectly prepared to stay there. I cried when I had to leave that island. When I came back, I immediately said to my wife and kids, we're going back to New Guinea . . . All I needed was four thousand dollars. (laughs)

IS THERE ANY SPECIAL TOPIC YOU WOULD WANT TO FILM YOURSELF?

I'd like to do a film on the plight of the North American Indians. That's something I feel very strongly about.

QUESTION: Does this make you callous?

PENDRY: Yes you can get callous but you have to keep a feeling for what you're doing. You've got to be able to look at a situation and cry. If you can't do that then you've lost your credibility as a cameraman.

QUESTION: So you go through life really as the eternal observer. Are you ever caught in a dilemma because you want to participate in what you're filming?

PENDRY: Well it's difficult to participate and observe at the same time. I remember a case in the Congo where prisoners had been taken and we were asked if we wanted them shot.

QUESTION: Oh?

PENDRY: And we said "certainly not". That's the kind of obvious line you have to draw.

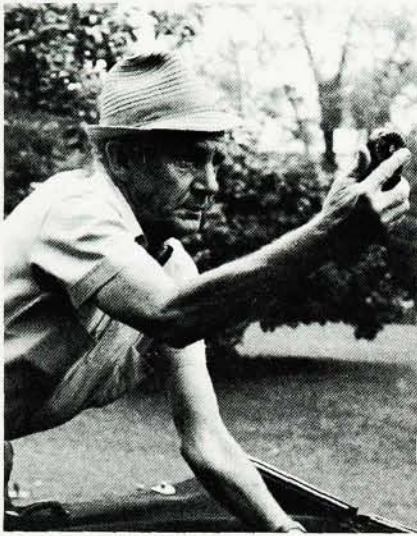
QUESTION: Do you have to take time off from this kind of work just to repair your emotional batteries?

PENDRY: Luckily I manage to do other things than hard news. For example, "Agriculture & Resources" — this kind of program takes away a lot of the pressure. Also news editors are realizing that a cameraman just can't do news & news only continuously because he will get so mixed up, emotionally, his nerves could crack in the end.

QUESTION: How much of filming is luck and how much is instinct?

PENDRY: The two are combined — luck and instinct. I tend to go in the opposite direction to the other photographers. Maybe I'll get something good, who knows? But at least I won't get the same shots as theirs.

ERNEST C. KIRKPATRICK, CSC
1917-1972



Ernie, born in Creelman, Saskatchewan, in 1917, became a cameraman with Shelley Films in Vancouver, and then in Toronto.

He joined the CBC in 1955. As Director of Photography, he made the religious television series, *Heritage*, followed by *Hatch's Mill*, a series on the early pioneering days in Canada.

He worked on the *Whiteoaks of Jalna* most of last year, completing the first eight episodes.

During his career with a camera, Ernie shot sports, news, documentary and drama.

Ernie leaves his wife, Yvonne, daughter Annabel, and his son, Rob, along with his many friends in both the Society and the Motion Picture industry.

JOHN GRIERSON

John Grierson, founder of the British documentary film movement and creator of the National Film Board of Canada died in England late last month.

Grierson, 73, developed the use of sound and photography in such movies as, *Coalface*, *Night Rail*, and *Song of Ceylon*, brought him international recognition.

In 1937, the Canadian government asked him to prepare a report on feasibility of production by the government of films. The report led to the creation of the National Film Board in 1939. Later he became its head.

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