

So they said, we're open for discussion, why don't we all sit down. We sat down, and I said, you know, I could shoot it silhouette, or I can completely black you out. Or, if you've got a mask or something, we can do it with a mask. He got a balaclava and he wore a hat, and it was fine. So we paid the hundred pounds and they just left the money sitting on the table, none of them touched it. Then his personal bodyguard opened up a cabinet near the ceiling of the room and took out the two automatic weapons. He gave one to the strange cat at the door, and they all got panicky when we headed for the door. We said we were told that we could get the camera.

So we brought it in, brought one light in and threw it up. They were all jumpy because none of these guys were known to the police or the army as IRA. None of them had been disclosed or tipped off, or wanted, and these were the guys who were doing the organizing and most of the organized shoot-outs. They were all pretty jumpy because they didn't want to be in one spot for too long. So we just threw up one light.

We covered ourselves with all the European plugs, to suit every wall socket we could think of, but the one in this room, which was the only one, we didn't have a plug for. So we had to pull the plug off our lead and just stick it in with matchsticks. 240 volts, we just hoped nobody would get frazzled.

There was a big mirror on my left, and they all got worried about that because they figured I'd shoot into the mirror and see them standing at the door. And that's when one of the guys came in behind Jack and pointed the gun at him and said, if I'm in this film, you know we can fix it! And I said the front of the lens is there and the mirror is there, and I can't shoot around corners. But everytime somebody came to the door, they'd cock their rifles. And you know with the BL the door was on my right and I couldn't see a damned thing.

And you just had to hope and pray that it wasn't somebody who shouldn't be coming in.

## IRELAND II

Phil Pendry

**QUESTION:** How long have you spent in Ireland?

**PENDRY:** Over the past two years, nearly four months altogether. Sometimes it's just for a weekend flare-up; at other times it's for a two or three week period.

**QUESTION:** That must give you a peculiar view of the crisis?

**PENDRY:** Yes it does. When the trouble first started the world press moved in when only one soldier was killed. Now soldiers and civilians are being killed almost every day and there's very little interest shown. It's becoming rather like Vietnam.

**QUESTION:** What does this do to you as a cameraman in your viewing of these violent situations? Do you just ignore them if they're not violent enough — do you have some kind of Richter scale of violence?

**PENDRY:** Well Ireland is peculiar. You can't equate it with any other tragic situation. Ireland is tragic but it's also funny; although it's not funny to get shot at. It takes the Irish to create a situation like theirs. You get that underlying feeling that the whole thing is quite ludicrous. Sometimes I think Ireland is made up of five and a half million Barry Fitzgeralds. The whole place is a stage with the army acting as scene shifters and when you see them removing the barricades you know that they are really only changing scenes for the next act. One morning I expect to wake up and see a giant clapper board — "Ulster Crises, Scene 623, Take 1" — and the Irish will go into action once again. The whole thing is ridiculous — that people in our kind of society should be killing each other — it's sheer madness. But I suppose if you consider the historical background and see how the country has been occupied for over 300 years you can understand where all this violence stems from.

**QUESTION:** You've filmed events all over the world — revolutions attempted revolutions, political upheavals to name a few — how do people react when they suddenly see a camera?

**PENDRY:** It all depends on the sophistication of the masses and their attitude towards the media. Recently there's been this frightening action and reaction to the camera as you saw here in Canada during the Quebec crisis and in America during the whole civil disobedience campaign. In Belfast between six and six-thirty in the evening you'll notice a very perceptible lull in the rioting. Why do you think? Well it's quite simple — everyone's gone to watch themselves on T.V. Unbelievable but true and the Army have said so themselves.

**QUESTION:** Perhaps as a cameraman you are too conspicuous?

**PENDRY:** Yes I think we have to have a much lower profile. We've got to be very careful that we don't begin to orchestrate the action instead of just recording it. It can be very dangerous because you may get a situation where a policeman will not hit someone on the head because of our presence. I've often heard a cop say "Look out! Here comes a camera". At the same time a rioter will often move into action the moment he sees a TV camera. So there has to be a different approach by the media to rioting and civil disobedience.

**QUESTION:** Just recently I think there's a growing uneasiness among a great many people who watch the media that perhaps an unscrupulous newsman or producer could in fact shape an incipient riot or whatever, simply by manipulating it.

**PENDRY:** Oh it would be so easy. Today I could go on any street in Belfast and I could guarantee you some kind of fracas within ten minutes.

**QUESTION:** Frightening

**PENDRY:** Just to show you how quickly things can get out of control. One Sunday, not long ago, when we were out on an absolutely quiet street in Belfast filming wall slogans a man took a swing at me after asking me if I had permission to film there. He was no one special; just a citizen. The swing connected. Luckily we had a very large cab driver with us (he's our regular one in Ireland) and quick as a flash he jumped forward and with one blow he felled the guy. And when his pal also rushed up our driver floored him as well. You could call that the beginnings of a riot. Fortunately we made a quick getaway.

**QUESTION:** Can you put a bias on film the way a writer can put a bias into a news story?

**PENDRY:** Yes, much more so, much more so.

**QUESTION:** How?

**PENDRY:** Well let's take Toronto. If I wanted to I could shoot it as a fantastic city; full of life. On the other hand I could also, if I wanted to, shoot it as a dead, uninteresting place. The ingredients, the images, for both these views of Toronto are here in abundance. It's just a question on my part and the part of my producer or editor of what we want to show. Certainly different TV networks interpret stories differently. For instance, some time back British and French TV were totally disparate in their portrayals of the emerging African States. One just couldn't believe they were talking about the same countries. The camera angle is also important. From eye level a crowd walking along a street hardly looks menacing; but you get down on the ground and shoot up with a wide angle — it'll look like a stampede.

**QUESTION:** Would you ever agree to some form of censorship?

**PENDRY:** No. Categorically no.

**QUESTION:** What then would you suggest to improve the situation?

**PENDRY:** There must be a more analytical approach to news. It has been sacrosanct for too long. No one has yet taken it to task and I think the time has come for TV news to be put in the dock. Maybe if we introduced some form of TV seminar where a selection of news stories would be analysed and dissected by different networks — maybe then we could reduce the degree of misrepresentation and play a more constructive role in society.

*Cont'd on page 36*

# FILM EFFECTS

## OPTICALS AND ANIMATION

### 35MM, 16MM, SUPER 16MM

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*Con't from page 16.*

**CINEMA CANADA:** Do you see hopes for the Canadian film industry having that sort of budget to work with?

**ALLIN:** Oh yes! Oh yes I think so. I think we've got some tremendous directors in this country, and stars. . . although a lot of them have gone across the border lines, but I'm sure they'd be coaxed back in a big hurry. Yes, I can foresee the day coming within five years when there will be more than one of these four or five million dollar features.

**CINEMA CANADA:** In spite of the economic situation?

**ALLIN:** Yes, I think so, somebody has to take the initiative and really come up with absolutely the most fantastic script and cast and crew. I think the feature should be thrown up on a wide screen, the biggest screen we can find, let's really throw it but it's going to cost money. . . and we've got to be prepared.

**CINEMA CANADA:** Do you have an opinion what route someone who is interested in becoming a cameraman or involved in film should take?

**ALLIN:** Well, I'm very strong in recommending to any future assistant of mine that he doesn't try and climb the ladder too quickly, number one. This is always open to argument but I feel very strongly that a young boy, say eighteen or nineteen should come into the camera department and be a clapper loader for maybe twelve months. In that time he can be very observant, see what is going on, get to know the jargon of the industry, see all the ins and outs, and all the various occupations, and then be a focus-puller. I don't think he should be less than two years as a focus-puller because he has a tremendous occupation as a focus-puller—as a number one assistant. After all there are many in Hollywood who are in their sixties, who are tremendous focus-pullers. And I think when anybody can estimate any given distance between 3 feet and thirty feet, and never be out more than 3 inches either way, then he is on the making of only being a good focus-

puller. Then, I think he should be an operator on the sort of documentaries and other programs where it is not so critical to have a lot of experience. If he has the ability as an artist to say positively whether his composition of every frame that goes through the camera on every scene he shoots, and if he has a critical eye, an eye that really goes through the four sides of the frames as you're looking through the viewfinder, plus anything else that is happening in the middle, and the eyeball really has to swing because of the mike shadows, the mikes, the artists, the composition, etc, then he is gaining the necessary skills and experience it takes to be a top-notch cameraman. I really feel that a young boy should devote seven, perhaps ten years as an assistant and operating before he becomes a fully-fledged cameraman or DOP, I really do. I don't believe in geniuses—I really don't think there are people that can come up overnight because, okay, they can make one film but how about number two, number ten, number fifty? Are they going to be as good as that number one that hit the headlines? I wonder if they will be that good? Because you're only as good as your last film. Whoever you are, whatever your job may be in the film industry, you're only as good as your last film. Period.

**CINEMA CANADA:** What kind of man would you characterize yourself as, you said you hoped you were a perfectionist?

**ALLIN:** I think I am a patient man, at least I try and be that way. I know there are some people who may say worryguts or something but I know it doesn't matter what anyone says because the results are on the screen tomorrow night in the rushes. I start my thirtieth year now. I don't feel a day older than I did fifteen years ago. I can't wait to get into the studio in the morning and I'm often sorry that it's all over at night. I find it is the most fascinating, and the most creative occupation in the whole world.

Germany, and certain independent trends in both the United States and English-speaking Canada, "cinéma québécois" draws its strength from understanding and compassion rather than condescension and exploitation. It is a humane cinema primarily concerned with the dignity of man as it struggles to survive within a corrosive materialistic order.

The emphasis is on a rich portraiture. The drama derives not from self-evident situations of easy confrontation, but from carefully selected and telling revelations of land- and cityscapes and of everyday, unexceptional behavior.

It is an anxious cinema. Freed from a suffocating tradition of unquestioning obedience to church and state, the French-Canadian artist is keenly aware of the precarious state of his identity. Surrounded by a pervasive, alien culture and no longer under the protection of old stabilizing myths, the filmmakers turn time and again to two themes: the native land (whose physical reality is a constant) and an establishment that is not sufficiently receptive to the needs of a people coming to consciousness.

There are somewhat less than five million French-speaking people in Quebec. It is remarkable that this population can support a cinema

that sees over twenty feature films completed annually. The French division of the celebrated National Film Board of Canada plays an integral role not only in the training of filmmakers but also in the production of well over a third of the province's features. What isn't made under the aegis of the Office national du film du Canada is probably completed with funds from the Canadian Film Development Corporation. In addition, the filmmaker working in Quebec will not only see his work promoted by the active Conseil québécois pour la diffusion du cinéma but also will probably find his film exhibited throughout the province in a small but established network of theaters devoted to the works of the French-Canadian filmmaker.

Owing to the vagaries of commercial distribution, most of these films have yet to be introduced to an American public. The following program aims to remedy this lack: its approach is not historical, but representative rather of the last three productive years. Lacking in this cycle is the "sexploitation" film, a genre popular in the province: however, the New York audience is familiar with such items, and none of the examples previewed seemed exceptional.

Included are not only recent films by Jutra (*Mon Oncle Antoine*,

and *Les Maudits Sauvages*), Perrault (*Voitures d'eau* and *Un Pays sans bon sans*), but also two terse narratives (*Red*, a thriller, and *Les Mâles*, a dark Comedy) by Gilles Carle whose *Le Viol d'une jeune fille douce* is one of the high points of "cinéma québécois." Jean Chabot (*Mon Enfance à Montréal*), André Forcier (*Le Retour de l'immaculée conception*), Jacques Leduc (*On est loin du soleil*), and André Thériault (*Une Question de vie*) have all made auspicious debuts with remarkable first films. The highly individualistic Jean-Pierre Lefebvre, Quebec and Canada's most prolific filmmaker is represented (if, indeed, it is possible to do so) by a political burlesque, *Q-bec My Love*, and an intriguing "almost historical" film, *Les Maudits Sauvages*.

— Laurence Kardish

It seems that one has a better chance to see Quebec cinema in Europe or in New York, than in English-speaking Canada. Perhaps now that sub-titled prints do exist of these films, even Toronto, Winnipeg, and Vancouver will get a chance to see them. Especially after *MON ONCLE ANTOINE*'s financial success.

#### CANADIAN FEATURES / NEWS

The Learning Resources Centre at 666 Eglinton West, is screening a series of Canadian features from the Canadian Filmmakers Distribution Centre. Admission is free!

Thursday, March 9 at 8:30 p.m.

STEREO by David Cronenberg

Thursday March 16 at 8:30

MORE THAN ONE by Murray Markowitz

Thursday March 23 at 8:30

BREATHING TOGETHER by Morley Markson

Thursday March 30 at 8:30

WAVELENGTH by Michael Snow (and a new film)

The directors will attend the screening and be available for questions.

Support Canadian Cinema!

ROGER MORIDE, CSC—Montreal. D.O.P. on two features: *GOLDEN APPLES OF THE SUN* and *LOVING AND LAUGHING*. Working on documentaries for Quebec schools: "*Animaux Familiers*," and "*Le Roi Nouveau*."

Charlie Chaplin is to be honored at long last during the Academy Award ceremonies in April. Joe McCarthy must have really scared Hollywood, seeing that it took this long to get around to paying due homage to the legendary comedian.

A new trend seems to be developing: luxury cruises featuring old films. One shipping line advertises a 16-day film festival on the high seas, which will terminate in Cannes.

On board will be celebrities like Milos Forman, Jean-Claude Brialy, and Marina Vlady. The series of films to be shown include European Cinema from Eisenstein to Godard, American Comedy from the Keystone Kops to Jerry Lewis, Westerns, Hollywood's classic thrillers, Adventure films, and Film fantasy. Entertainment is of the Las Vegas night club variety, and dancing is to Michel Legrand's orchestra. On the way to Cannes the ship will call at Grenada, Trinidad, Barbados, Martinique, Madiera and Gibraltar. Prices are steep.

Who knows, maybe somebody will shoot a feature film of the voyage.

Palette Productions has come up with a travel consumer report which is to be distributed to a maximum of 23 stations by the barter system.

The barter system, which is widely used in commercial TV, means that Palette will supply the show free in exchange for one-third of the commercial spots in it.

The pilot was shown late last month, and the reception was very encouraging to say the least. The program will give travellers hints as how much to tip, the range of food prices, and cost of accommodations in various vacation and tourist spots of the world.

For information on FESTIVALS read TAKE ONE, or the FILMMAKERS NEWS - LETTER. Most spring festivals have happened, or have stopped accepting entry forms or films by this time. In the next issue of CINEMA CANADA, we will start listings for end of summer or fall festivals.

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