

# THEY SHOOT FOR POSTERITY

**The shots that made hockey photographers famous came from their cameras. No matter how hockey changes, the fastest game in the world will always lend itself to great action stills. BY LANCE HORNBY**



PHOTO: FRANK PRAZAK

**With a five-inch camera placed in the net behind George Gardner of the Vancouver Canucks in the early '70s, Frank Prazak captured this unique photograph from the goalie's perspective.**

**T**HE NAMES NAT AND LOU Turofsky, Bruce Bennett and Frank Prazak don't jump to mind in a discussion about who's in the Hockey Hall of Fame.

Yet you've probably seen as much evidence of their work on display in

the Hockey Hall of Fame as that of Wayne Gretzky, Jean Béliveau and Bobby Orr. Part of a long and fine tradition of hockey photographers, the shots that made them famous came from their cameras.

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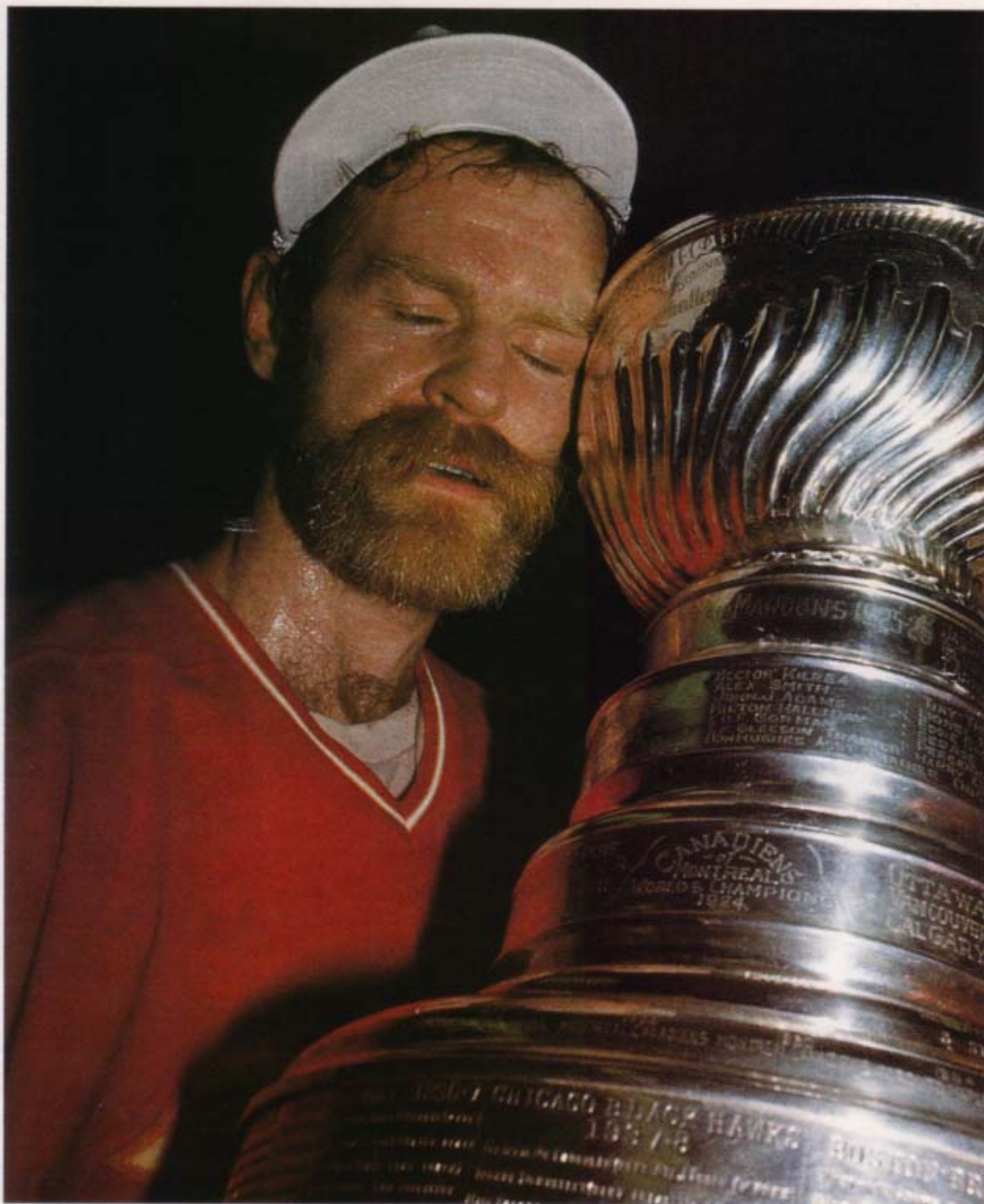


PHOTO: BRUCE BENNETT/BBBS

**The expression of exhausted triumph on the face of Lanny McDonald makes this photograph one of Bruce Bennett's favorites. A hockey photographer for 20 years, several of Bennett's momentous photos are in the Hockey Hall of Fame.**

fastest game in the world will always lend itself to great action stills.

Bennett, who has been shooting rinkside for 20 years for teams such as the New York Rangers, New York Islanders and Philadelphia Flyers, has several action favorites among the Hockey Hall of Fame's collection of 300,000 photographs. But he consid-

ers one of his most poignant pictures to be one of an exhausted Lanny McDonald with the Stanley Cup in 1989.

"Lanny's head is leaning against the cup and his eyes are closed," says Bennett. "To me, it showed that a guy who'd been through so much had finally worked his way to the ultimate

goal in hockey. It's interesting that not many people used the picture for the very reason that his eyes weren't open."

Before televised hockey took off, newspaper pictures were the only link for many to the theatre of the National Hockey League. Brothers Nat and Lou Turofsky of Toronto recorded the game on film from the 1920s until the '60s.

One highlight of Nat Turofsky's career was his shot of Bill Barilko's overtime goal that led the Toronto Maple Leafs to victory over the Montreal Canadiens in the Stanley Cup final of 1951.

In the 1970s, Imperial Oil bought the Turofsky Brothers Collection and donated it to the Hockey Hall of Fame.

"We print images for many purposes using sources such as the Turofsky and Prazak collections," says Jeff Davis, the Hockey Hall of Fame's archivist and research specialist. "The original negatives are protected in climate controlled archives.

"The sheer size of our photographic archives enables us to serve a variety of needs ranging from publications and displays to people searching for photos of a relative who played the game."

The Hockey Hall of Fame's collection runs the gamut, from grainy pictures from the league's infancy to Gordie Howe posing with a skinny kid admirer from Brantford, Ontario, named Wayne Gretzky to Paul Henderson's winning goal in the '72 summit series.

Prazak, who took feature sports pictures for Canada's *Weekend*

## AN EYE ON THE ACTION

His job didn't even exist a few years ago. Now it's difficult to imagine the Hockey Hall of Fame functioning without the keen eye of Doug MacLellan.

As the Hockey Hall of Fame's exclusive photographer, MacLellan shoots everything from Stanley Cup finals to the women's world championships, as well as cataloguing the thousands of prints and negatives in the vast archives.

"Hockey is like religion in Canada," says the British

Columbia-born, Toronto-raised 34-year-old. "It's the one thing you can talk about freely with just about any other Canadian, even the prime minister. I met Brian Mulroney once and we got talking 'How about those Habs,' his favorite team.

"Most of all, I like the people in hockey."

MacLellan says he didn't consider combining his love for the game and photography until 1987, when a friend told him the Hockey Hall of Fame was looking for someone to print negatives.

He was given the task of restoring some of the famous Imperial Oil Turofsky Brothers Collection for the Hockey Hall of Fame, which, in turn, led to work shooting the 1987 Canada Cup. In 1992, MacLellan became the Hockey Hall of Fame's photographer.

More than 40 of MacLellan's photographs are on display and thousands of his images are stored in the archives. Some of his pictures are



PHOTO: J. GIAMUNDO/BBS

**Doug MacLellan has been the Hockey Hall of Fame's photographer since 1992.**

sold to publications, earning income for the Hockey Hall of Fame.

MacLellan can be found most nights at a hockey function. Rather than using a motor drive to fire off the five or six frames a second in hopes of capturing the peak action that daily newspapers strive for, MacLellan has a more deliberate method.

He was principally a documentary photographer in the 1980s, with such wide-ranging assignments as following



a man running across Africa as part of a worldwide run to end hunger.

"My style was to stick with a subject, to be a fly on the wall, to try to make the private moments public. I go about one frame every three seconds, trying for that more composed image," MacLellan says.

"The style now is to take pictures of individuals with the puck, stuff that can sell for hockey cards and the like. But I'm going back in time, to the old days, where the pictures had plenty of players and action."

Which is what MacLellan has been doing for years to make the Hockey Hall of Fame experience a memorable one for its guests.

*Magazine* beginning in the early '60s, says televised hockey eclipsed his role. But he also says it inadvertently improved the craft.

"The rinks were poorly lit before TV lights came in," says Prazak, now retired. "Before, you had to carry around these strobe lights that weighed about 10 pounds, hire three guys to help you and set up flashes in the rafters.

"It was hard, but it boiled down to who you worked with. In New York, an electrician cut all my wires once because I didn't pay him off. When TV lights came in, it really was as different as night and day."

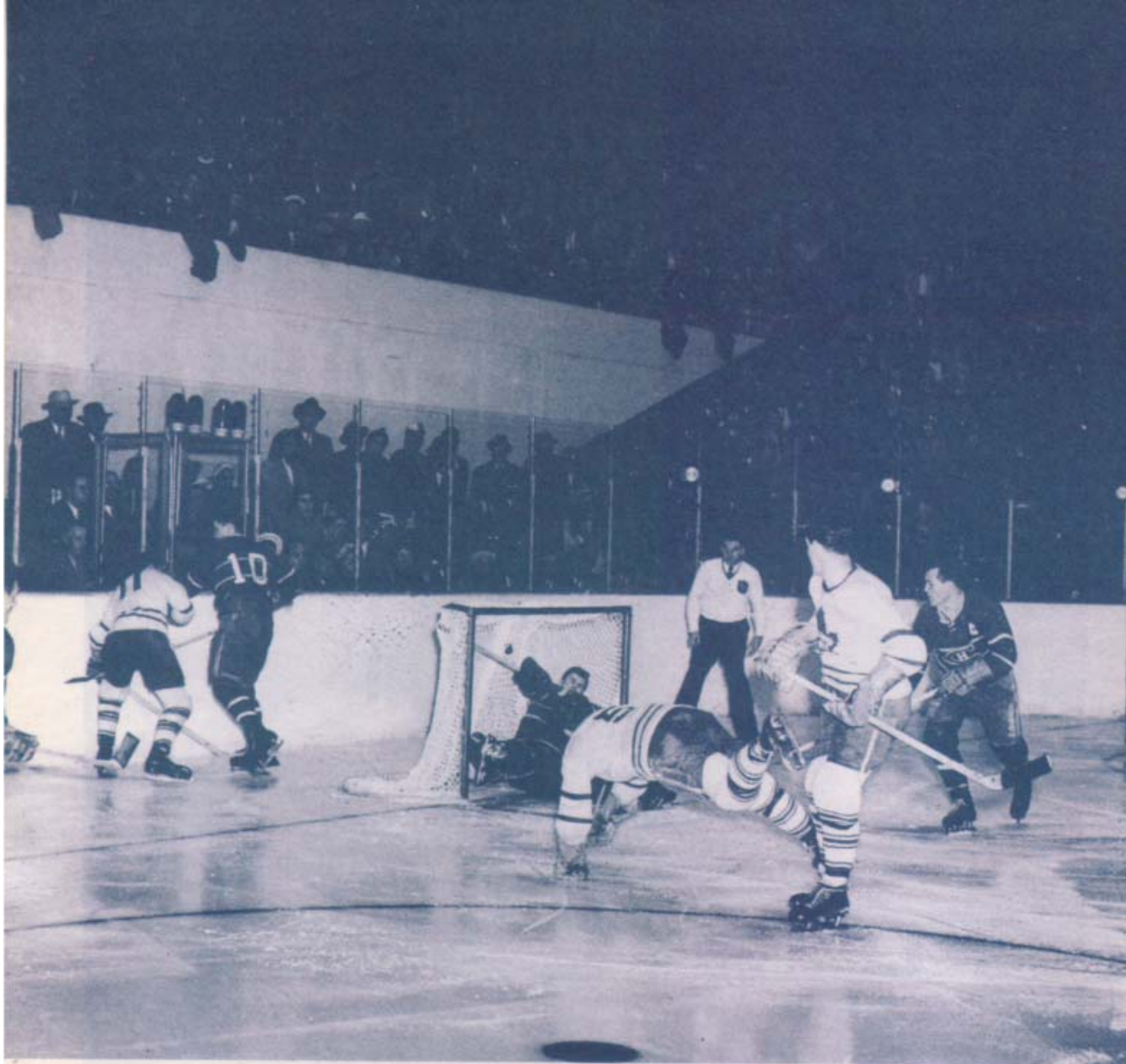
Of all the sports Prazak has photographed, he doesn't hesitate to put hockey at the head of his list of favorites.

"Some outdoor sports, such as football, have a shallow depth of field and you lose a lot of facial expressions," he says.

Ironically, Bennett says he thinks technology might have made the job a little more difficult.

"The lights have added something, but degraded conditions for us in other ways," he says. "TV lights tend to be yellow, other lights inside are blue and the mix can make things difficult. Sometimes we can get lazy, too, taking a shot that sells, such as a great

**One of MacLellan's favorite shots is of Toronto Maple Leaf Dave Andreychuk about to take a spill in front of Los Angeles Kings goalie Kelly Hrudey in the 1993 playoffs. Photo: Doug MacLellan**



**In 1951, Nat Turofsky took one of his most lauded photographs, capturing Toronto Maple Leaf Bill Barilko (centre) taking the shot that would make his team the Stanley Cup champs that season.**

**Photo: The Imperial Oil Turofsky Collection**

player standing still for a hockey card, rather than a good action shot.”

But the lensmen’s competition to find something new has led to several innovations such as overhead cameras. Bennett even tried putting a five-inch camera in the base inside a net earlier this season.

“It worked fine until someone tipped the net over and broke it,” he says with a laugh.

There will always be room for great photos in the Hockey Hall of Fame, no matter how they’re produced. “We all consider it an honor to be in the hall,” says Bennett. “I certainly won’t get there as a player, so it’s a great feeling to have a little piece of your work in such a great place.”

*Lance Hornby covers hockey for the Toronto Sun*