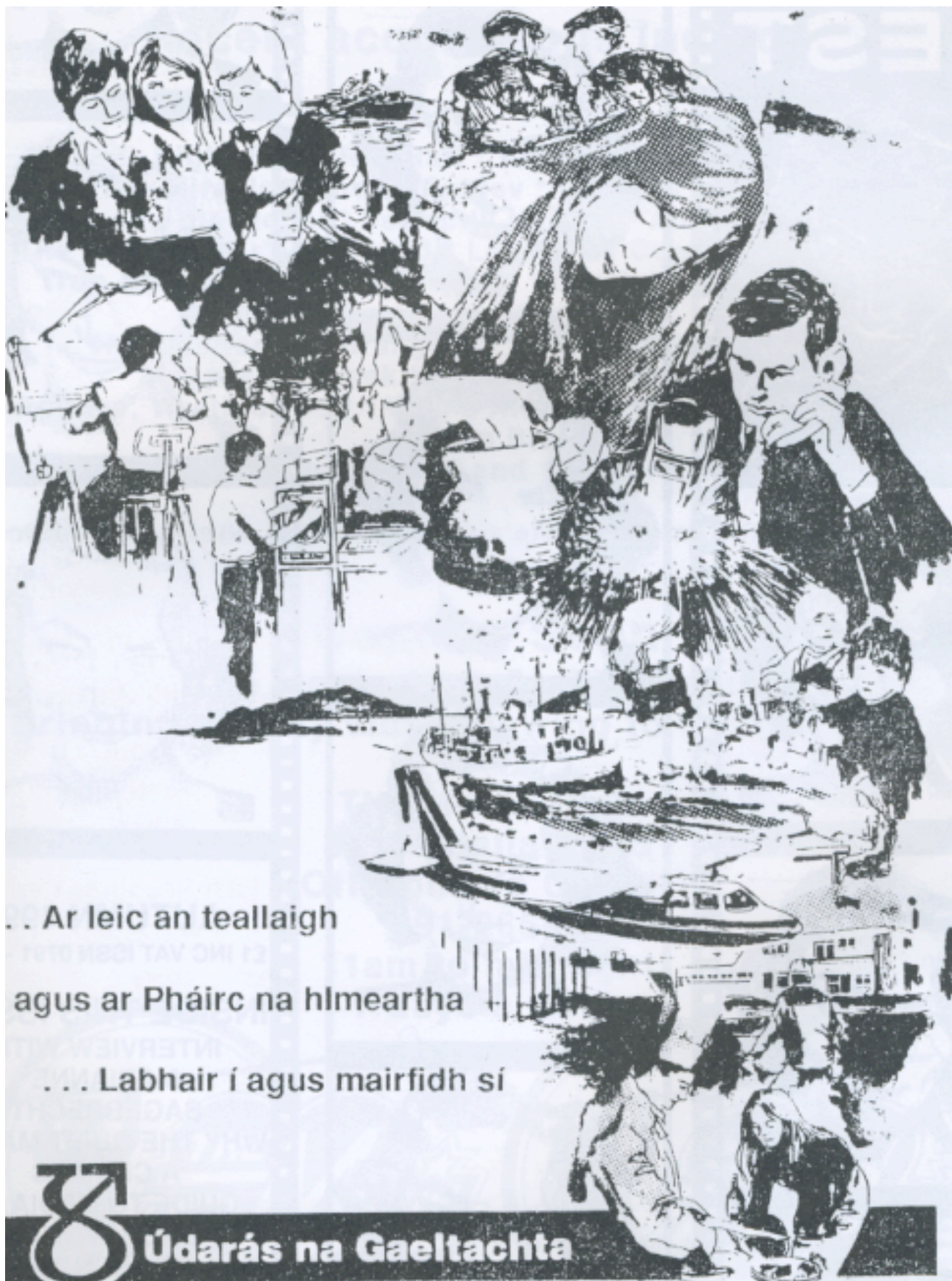


FILM WEST



AUTUMN 1991
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INSIDE THIS ISSUE
INTERVIEW WITH
MARIANNE
SÄGEBRECHT
WHY THE QUIET MAN IS
A CLASSIC
GUIDE TO MEDIA 92
CROSSWORD
BOOKSHOTS
INSERTS
AND MORE!



.. Ar leic an teallaigh

agus ar Pháirc na hImeartha

... Labhair í agus mairfidh sí



Údarás na Gaeltachta

Editorial

Ploughing through the minefield of MEDIA 91-95 is no joke. In this issue of Film West we provide the complete guide to what the acromyns stand for. Some of the programmes have been of benefit to Irish film-makers/producers (if only to provide 1st class junkets around the world - sure what the hell?) but it appears there is still a blind spot to the most glaring need: a basic PRODUCTION FUND.

There is a production fund called Eurimages to which we refer (which is not within the framework of MEDIA) but Ireland is not a member, even though we were offered preferential treatment. We urge the Government (before they fall?) to pay the entry fee - a mere £150,000 - and enable this small country to sit at the banquet table.

While welcoming the allocation of the Media Desk to this country, we wonder what kind of democratic centralist mind in Brussels insists that such facilities must be located in a capital city. There are phones, faxes and airports, even suits, outside the pale, you know.

FILM WEST is the quarterly magazine of the Film Resource Centre, Galway, Ireland. The FRC was founded to aid aspiring film-makers in the West of Ireland. It is funded through membership, grants from FAS, RTE, the Arts Council, Galway Corporation, Galway County Council, the Ireland Fund, and supportive local business which are credited individually in each issue. The Centre is administered by Celine Curtin. Directors of FRC: Miriam Allen, Nuala Broderick, Pat Comer, Lella Doolan, Eileen Gibbons, Maria Gibbons, Joe McMahon

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The contents of Film West do not necessarily represent the views of the editor or the Board of Directors.

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FILM WEST

AUTUMN 1991

Contents

- 3** Editorial
4 Inserts
6 Interview with Marianne Sagebrecht
8 A guide to the Media 92 Programme
12 Close -up: an interview with Christy King
14 Liam O'Leary's
"Irish Coffee, Brandy and Cigarettes"
15 Film West's Competition Crossword No. 4
16 Autumn at the Film Resource Centre
18 Parallax View
20 Bookshots

Inserts

CONFIRMATION OF IRISH TV?

Despite the fact that £400,000 earmarked for expenditure on Irish language programming has been withdrawn by the Departments of Finance and of the Gaeltacht, the latest news on the Irish language television service is that it will go ahead. Following on from an Taoiseach Charles Haughey's promise at this year's Fianna Fail Ard Fheis, Conradh na Gaeilge have received written confirmation that the service – for Irish speakers both inside and outside the Gaeltachts – should be in operation next year. It remains to be seen how closely the service will follow the recommendations from Proinsias MacAonghusa (President of Conradh na Gaeilge and Chairman of Bord na Gaeilge) and Paddy Moriarty (Chairman of ESB) described in Film West's Spring issue.

NEW ARTS DOCUMENTARIES

A new six-part series of arts documentaries has been given the go-ahead for production and will be screened both on RTE and the ITV network in 1992. Paul Freaney, Film Officer at the Arts Council is about to conclude negotiations with RTE and Granada Television in Manchester. The series, yet to be titled, is intended to be the first in a scheme whereby the Arts Council will jointly commission documentaries on an annual basis. The Arts Council is contributing £80,000 to the series, with £40,000 each from the Northern Ireland Arts Council and RTE, while Michael Burdett-Coutts, Head of Arts at Granada, is committing £140,000. Five of the films will be made in Ireland, the remaining film will be produced directly by Granada. The announcement of the series ends a lengthy development process, which has seen the original format of four one-hour films changed to its present line-up. The film-makers commissioned for the series include some of Ireland's most acclaimed documentary directors. Sean O Mordha's film, which has already begun production, uses as a starting point the IN A STATE exhibition at Kilmainham Gaol, an examination through art of Irish political identity. David Hammond's subject will be Artists and the Landscape. Alan

Gilsenan and Martin Mahon will make *Twice upon a Time*, a two-part film looking at the role of stoytelling in the arts in Ireland. David Donoghue and Nicholas O' Neill (The Sunday Press film critic) will respectively direct and produce their first film, an examination of new Dublin writers. The final film, to be produced by Granada, will concentrate on the Irish arts scene in North- West England.

PRODUCTION IN SMALL COUNTRIES REPORT IS COMPLETED

The study of Film and Television production needs in smaller countries, which the EC Media programme asked Ireland's Colum Kenny to undertake, has now been completed. A 50 page report has been presented by Kenny to the Commission in Brussels and will be considered by the Media management committee.

The report is based on discussions which Kenny had with a wide range of professionals in Belgium, Greece, Luxembourg, Denmark, Portugal, the Netherlands and Ireland. Meanwhile a meeting in Lisbon on August 20th considered what steps are necessary to get the headquarters of the Small Countries Project up and running in Portugal by the end of the year. The European budget for the project is about £12 m over four to five years.

At the same meeting in Lisbon, David Kavanagh of the Irish Film Institute nominated himself to be Ireland's representative on the permanent board of the project.

ARTS COUNCIL AWARDS

The announcement of the latest round of Film and Video awards from the Arts Council has met with criticism because of the decision to withhold 20% of the awards. A total fund of £100,000 is awarded twice yearly to assist film-makers in developing or completing projects. However, this time round only £40,000 of £50,000 was granted. Film Officer, Paul Freaney, who screens the initial applications, commented that the council "felt it was not appropriate to award the full amount," but added that the 'missing' £10,000 will supplement the next round of bursaries. The money which was awarded by the Arts Council was shared among seven projects. Marie-

Therese Duggan, was awarded £17,000 to continue development work on Ronan Sheehan's script *The Rab*. Cathal Black received £10,000 for his short film project *Korea*. David T. Quin received £5,000 for *The Fool*, a puppet animation. A further three projects shared £8,000: Ed Guiney and Paddy Breathnach received 5,000 for *Alisa*, a one-hour drama scripted by novelist Joe O' Connor; Mago Dunne got £2,000 towards scripting her half-hour film, *Old Men*; and finally, David Bickley was granted £1,000 to commence production on his experimental short film, *Index of Ritual Space*.

36th CORK FILM FESTIVAL

This year Cork Film Festival, with the support of the Media Business School, is hosting a two day conference on the European Exhibition of European film on October 10th and 11th. The conference is an extension of the Media Business School's Inaugural Seminar where participants frequently referred to the shortage of screens available for European products as being a major problem. The conference is also a development of the work of the European Exhibition Group, an ad-hoc group of exhibitors, with a commitment to European exhibition. The EEG has viewed with concern the diminishing number of screens available for European films. Paradoxically, this is happening at a time when admission figures are growing and when Europe is considered to be 'underscreened'. The conference will attempt to map out the problems facing exhibitors across Europe and lay the groundwork for collective action in search of possible solutions – alliances, lobbying at national and Community level etc. The conference is designed to begin the necessary work of strengthening the European exhibition sector, and of reaching new audiences for European cinema. Seminar titles include: European Film Exhibition Under Threat – Current Realities; Bringing the Media Programme to European Audiences; The Cost of Exhibiting European Film; Building New Audiences, New Screens; and European Exhibition – Strategies For Development. Film

West's next issue will give a report on the conference.

Newsflash - The prize for Best European Short Film went to Irish film *The Three Joes*, written by Michael West, directed by Leonard Abrahamson, and starring Mikel Murfi, Gary Cooke and Dominic West. As a result of this, the Gus Healy Prize for Best Irish Film was substituted by a special prize awarded to director Paddy Breathnach for his short film *A Stone of the Heart*.

FILM BASE / RTE SCRIPT COMPETITION

Liam O'Neill and Stephen Burke are the winners of the 1991 Film Base Short Script Competition. Liam, the chairman of Film Base, whose short film *Frankie and Johnny* was screened by RTE, has won for *The Barber Shop*, while Stephen Burke won for his script *After '68*. The script was also one of the recipients of last November's Arts Council script awards. Entries are invited for the next script competition. The deadline is Friday November 15 for presentation of awards in January 1992. The prize is £3,500 in cash and £3,500 in facilities from Film

Base. The competition is open to Film Base members only. More information is available from the Film Resource Centre.

MEDIA INFORMATION DESK

The Irish Film Institute in Dublin will be the location of the MEDIA Desk, which will provide comprehensive information on each of the projects contained in the EC MEDIA 91-95 Programme. It will be a one-stop office supplying up-to-date data on all the activities of the MEDIA Programme, in addition to stocking application forms for funding. The Desk will be run by the I.F.I. in connection with Filmmakers Ireland Association, working closely with EVE, which is also located in Dublin.

Udaras na Gaeltachta and the Film Resource Centre have put forward a joint proposal to locate a branch of the MEDIA Desk, to be known as the Antenna Desk, in Galway. It has yet to be confirmed whether this proposal will go ahead.

NEW YORK LESBIAN AND GAY FILM FESTIVAL

The fifth New York Lesbian and Gay experimental Film Festival is an annual event attracting 3000 people

to a week of evening screenings. It provides a showcase and forum for lesbian and gay film and video makers, whose work is subversive in form and content and which is being increasingly excluded from the mainstream. Most of the films at this year's festival in September were short, low budget productions, often making very personal statements on issues such as lesbian and gay political activity, sexuality, marital norms, AIDS, etc.

It was invigorating to see the great variety of approaches taken to often similar subjects, and also to see the creative and practical possibilities to make films even when there is little money available. (One of the films, a full 80 minutes long, was shot on a Fisher-Price Toy Video Camera.)

At the open discussion, issues of concern centred around funding, the need to criticise each others work, and problems with the mainstream media around invisibility, misrepresentation and censorship. Obviously, there were many resonances for film makers in Ireland, and some of these should emerge at the first Irish Lesbian and Gay Film Festival in Cork during October.

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MARIANNE AND ME

Anna Allen talked to Marianne Sagebrecht, who was a guest during the Galway Film Fleadh.

The feminine thrust of this year's Galway Film Fleadh was greatly enhanced by the presence of Marianne Sagebrecht. A woman of substance - in the best sense of that ubiquitous word. From talking with this extremely vocal lady, one gets the impression that she doesn't merely play roles, she helps formulate the roles she plays. Her own ideas and ideals are much to the fore in the women she depicts on the screen. Her Venice Film Festival award-winning performance in *Martha and Me*, shown at the Fleadh, is a good example of this. Marianne plays a maid who shocks pre-war Nazi Czechoslovakia by marrying her Jewish employer, the Doctor with the "Golden Hands" played by Michel Piccoli.

"She's a Catholic," Marianne explains, "She's also a maid in the real sense, not a housekeeper. Very low on the social scale." Marianne gave this role her all. There was no compromise. She appeared without a smidgen of make-up, her teeth blackened as if rotten and her eyebrows removed. "Some feminists in Italy were upset", she says, "because I played a scene where I had to wash and kiss Michel's feet. All my other, better known roles were of strong, independent women. But I saw the strength in Martha. I dedicated the part to my mother and women of her ilk. They didn't worry whether they were emancipated or not. They just got on with what they had to do. They had no choice, really."

Martha is based on a true character, Marianne portrayed her with selfless dedication. No concessions to her own natural beauty. "The reaction to my

appearance at the Palm Springs screening was quite something. There was a gasp of horror. Martha so defied all the American stereotypes of how a woman should be. Marianne has no problem with beauty, "it comes from within, from the heart and soul." The Palm Springs experience didn't put a dent in the self-assurance of the courageous Marianne. She had already thumbed her nose at the Hollywood ethos and scuttled all the preconceived notions of what constitutes stardom.

"People are pleased to find real women in my films." Her comedies, *Sugar Baby*, *Baghdad Cafe* and *Rosalie Goes shopping* bear testimony to this. *Baghdad Cafe* has netted an audience of 78 million around the globe. Percy Aldon, producer-director of this trilogy parted company with Marianne when he agreed to the '*Baghdad Cafe*' television series. "This made me sad," she confesses, "because you couldn't recapture that magic". "I didn't think the series was a good idea. I told him we needed a pause in our relationship."

When Marianne offers an idea it's usually taken on board. "It was my idea," she explains, "to have the heroine of *Sugar Baby* work in a mortuary. Art should be kept as close to real life as possible, otherwise it becomes unhealthy". Working with Michael Douglas on *War Of The Roses*, was "strenuous". "The energy was floating on the air", Marianne's German accent adds yet another dimension to this beautifully articulated statement.

Marianne shunned Hollywood and returned to live in Munich with her mother and daughter. She's a divorcee of many years and has no plans to change this situation. Marianne exudes femininity, her ample figure does nothing to diminish her attractiveness but rather serves all the more to emphasize the larger-than-life warmth of her personality. Her love of life, her love of humanity is evident in everything she says and does. "People have a tendency to want to hug me." Love begets love, they say. In Marianne's case it is undeniable. She has a benign approach. Every malady has an explanation. She is loath to apportion

blame. Her philosophical acceptance of life's ills is tempered with original ideas to make things better. "I have so many ideas of what life could be like if we took more care of the old and dying."

Born a Catholic, she now relies on her "own brand of spirituality." She is a woman well informed on any number of topics. Interested in the inner self, she is deep and reflective. Knowledgeable to an awesome degree on subjects as diverse as metaphysics and the therapeutic value of crystals. "I'm not at all wealthy," Marianne explains. "I used a lot of the money I made in Hollywood to pay off old debts which had mounted up from the time I ran my own theatre company in Germany". "Even my bedroom is too small. I have a fax machine cluttering up what little space there is".

Marianne Sagebrecht has cut through the hype, the glitz and the glitter. She stands up to be counted as a real woman living in a



real world. Her huge talent needs no further adornment.

I had the good fortune to spend an entire day in her company as we toured that very real world - Connemara. Needless to say it was just her kind of place. When we parted she honoured me with one of her very real hugs. I had been enriched for the whole day. I felt a sense of loss when we parted. "I'll be back", she said sincerely.

I do hope so, Marianne, I do hope so.

Anna Allen.

PARNELL

THE UNCROWNED KING

David Harrington reviews RTE's recent documentary on Charles Stewart Parnell.

He came closer than anyone in history to removing the hyphen from Anglo-Irish. His love for one woman would precipitate a chain of events that would cost him his career and eventually through the betrayal of a nation, his life. Parnell's popularity had waned by the time of his death at the age of 45, but he was still the closest we've had to a sovereign since the days of the chieftains.

RTE's documentary on October 6th was an amoebic look at the greatest politician in Irish history. It rivetted home the notion of personality as statue, helped along the way by the innumerable shots of Parnell sitting in an armchair looking like the sphinx on downers. The "fitting" boulder of granite on his grave in Glasnevin carried the metaphor even further until I wondered if in fact he had been a human being at all. Perhaps he was simply a chunk of rock that the Irish nationalists sent by freight to Westminster to block the entrance, promising to remove him when Home Rule had been granted.

The programme did manage to point out the dichotomy between the public man and the private man and even highlighted the birth of the boycott, that weapon of which Joyce thoroughly approved, especially since it was "of Irish manufacture". It did not evoke or (God forbid) interpret and generally left a lot undealt with. History being more than the mere statement of fact, we ought to examine Parnell's fate in a modern context. How much has changed?

This is not a bad documentary, however, for secondary school students or Japanese people learning English as a foreign language.



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MEDIA 91 - 95

By now, nearly everyone has heard about the EC Media 91-95 Programme, but does anybody know exactly what it offers, or how to get what it offers?

Currently, MEDIA incorporates over 15 interrelated projects. Their policy is to provide seed money to applicants - mainly in the form of matching loans - and to strengthen and develop independent European film-making by creating one industry out of Europe's varied cultural backgrounds.

Each project is geared towards a specific area of Distribution, Production, Training and Financing. Special emphasis is placed on the development of small and medium size enterprises and the aim is to counterbalance operations for the benefit of countries with smaller industries, and with minority cultures or languages.

This should be good news to the Irish industry, but though our participation rate in development projects has been good, our ability to get these films into production has been very slow, mainly due to the lack of funding available in Ireland. Despite this familiar problem, MEDIA 91-95 still offers a wide range of opportunities.

Until the official MEDIA Information Desk in Dublin - and possibly an Antenna Desk in Galway - is up and running (hopefully, before the end of the year), there is no central source of information on the Programme. In an effort to demystify the whole process, we have compiled the following guide -

DISTRIBUTION

There are currently 4 main projects in operation, with others in the pipeline. These cover film and video distribution, cross-cultural broadcasting and promotion of products.

EFDO

was the first MEDIA project to be founded, in 1988. It provides loans to European distribution companies for the theatrical release of European films. The maximum advance for a given film is ECU 100,000.

There are three separate packages: low cost films (up to ECU 750,000 - 20% of the budget), low budget films (up to ECU 2.25m - 60% of the budget) and medium budget films (up to ECU 4.5m - 20% of the budget).

Distribution companies covering Ireland who have used EFDO include ICA, Electric Pictures, Hobo Film, Mainline and Artificial Eye. "Reefer and the Model" was distributed in five other European countries through EFDO. Hush A Bye Baby and Neil Jordan's The Miracle have also received EFDO funds.

Future plans include a strategy for the promotion of European films outside the Community.

The next deadline for applications is November 1. Special attention during 1991 is being given to films for children.

The President of EFDO is Mr. Dieter Kosslick
Further information from

Ute Schneider
Europaisches Film Buro
Friedensallee, 14-16
D-2000 Hamburg 50
Germany.
Tel: (40) 390 90 25
Tlx: 216 5355 FILMD
Fax: (40) 390 62 49

The Irish Representative on EFDO Advisory Committee is Miriam Allen
Cinegael
Carraroe
Co. Galway
Tel: 091 95158

EVE

aims, through the 2 schemes it operates, to improve the market position of European films on video, to aid their distribution across national borders and to increase their availability throughout Europe.

The first scheme provides conditionally repayable loans to publishers of contemporary European feature-length fiction and documentary films on video, to an amount of 40% of the publication costs.

Irish films which have benefitted from this scheme include Joe Comerford's "Reefer and the Model" and Margo Harkin's "Hush a Bye Baby".

The second scheme provides financial assistance to publishers establishing economic groupings in video publication and distribution with colleagues in other European countries.

EVE is based in Dublin and Brussels. The Irish Chief is John Dicks.

For further information and application forms, contact

Norma Cairns
Espace Video Europeen
The Irish Film Institute
Burton Chambers
19 Dame Street
Dublin 2
Tel: 01 6795744

The next deadline for receipt of application forms is Nov 8.

EURO-AIM

provides a shopwindow for independent production companies at international film and television markets.

So far, 47 Irish companies have appeared at 7 audiovisual markets covered by EURO-AIM.

During April this year, 100 European independent production companies appeared at the MIP-TV fair under the EURO-AIM umbrella. It also operates its own specialist fair 'Donostia Screenings', which takes place during September at the San Sebastian Film Festival in Spain, to which 100 buyers were invited to view a selection of European programmes.

The EURO-AIM database of European independent production provides access for buyers to over 4000 titles and the names of 447 producers/production companies.

During November, in Spain, EURO-AIM will present the first "BIG PRODUCTION CAFE" in co-operation with EAVE and SCRIPT, to bring together potential production partners around 100 projects, which will be sent in advance to TV-station managers responsible for co-production or pre-purchase. It will be dedicated to fiction projects.

The Co-ordinating Body of EURO-AIM is located in Brussels.

Irish Representative -

Derry O'Brien
CTT
Merrion Hall
Strand Road
Sandymount
Dublin 4
Tel: 01 - 2695011

BABEL

provides financial support for mainly European multilingual audio-visual production. It assists with dubbing, subtitling and voice-over costs for

- programmes produced by independent producers or TV channels.

- transfrontier and/or multilingual magazine and information programmes.

Preference is given to productions in less widely spoken languages, drama productions, European cultural magazines, pilots for TV series, documentaries on culture, music, art etc.

BABEL also provides aid for research into new post-production techniques, for professional training in this sphere and for publication and promotion of the initiative.

Previous Irish beneficiaries of BABEL have included Telegael, Cinetel and Steve Woods. Last year, Derry Film And Video's "Hush a Bye Baby" received funding.

Financial support for post-production can be allocated to productions if transmission of the new language version is likely to be guaranteed by one or more European broadcasting organization and/or scheduled at a professional market.

Further information and

application forms are available from the Co-ordinator

Mr. Frank Naef
EBU
Case Postale 67
Ch-1218 Grand Saconnex
Geneva
Switzerland.
Tel: (33) 717 21 11
Tlx: 415 700 EBUCH
Fax: (22) 798 58 97

There are also some application forms available from The Film Resource Centre and the I.F.I.

Other distribution projects, still in the consultation phase, include GRECO - an initiative to encourage the distribution, by TV channels, of programmes produced by independent European producers - and SOS, whose function would be to promote the film sector through the establishment of European Cinema Theatres.

PRODUCTION

The title 'production' is misleading because this category actually provides for pre-production and post-production, rather than financing the shooting of a film or video. One of the major shortcomings of the MEDIA Programme is that it does not have production fund.

SCRIPT

provides seed money (normally up to 35,000 ECU) to European producers and writers, in an attempt to assert the presence of European material in independent film and TV.

Applicants may be teams, consisting of a writer, backed up by a producer or a director, or individual writers. All genres of fiction material for film or TV are eligible for funding, except animation (see CARTOON). Priority is given to original ideas, that would have a reasonable chance of being produced and which are of interest to European audiences. Applicants from 'small' member countries, which includes Ireland, are given special consideration.

SCRIPT can provide 20-80% of the development budget for team projects or an appropriate writer's fee for individual writers. At least 20% of the total development

budget must be provided by the producer and normally 50% must be raised from sources other than SCRIPT.

Irish recipients during the last funding session were 'Now and at the Hour of our Death', to be produced by Ed Guiney and 'The Words Upon The Window Pane' written for TV by Mary McGuckian, to be produced by Noel Pearson.

There will be a Seminar on 29 November at the City Centre Arts Centre in Dublin, hosted by SCRIPT, for the 21 Irish projects who have received funding, as well as other applicants, producers, financiers, TV and film institutions and politicians. Ways in which SCRIPT might help funded projects to reach production will be discussed.

Allocations are made three times a year. The next deadline is 30 November. Application forms are available at the Film Resource Centre, or Film Base. SCRIPT's Director General is **Renee Goddard**

Applications Coordinator is **Phil Hughes**
The European Script Fund
39c Highbury Place
London N5 1QP
Tel: (44) 71 226 9903
Fax: (44) 71 354 2706

The Irish representative on SCRIPT's Council of Management is

Leila Doolan
Killeenaran
Kilcolgan
Co. Galway.
Tel: 091 96010

INDEED

a new project, includes two schemes for the financing of documentary films and programmes - Project Development for new scripts and Promotion Packaging for finished films and programmes.

To be eligible, material must be original work, with a subject taken from reality. Its producer and director must be independent, with a production outline developed before production.

Loans of up to ECU 7000 (maximum 50% of budget) are available for project development. The producer must have within the past year produced a documentary with the participation of two

countries or two European distributors.

Priority is given to first-time documentary directors, or those who have been selected for an international festival, within the previous three years.

Loans of up to ECU 4000 are available for the promotional packaging of finished films and programmes.

Both schemes give priority to material which will appeal to European audiences, to creative and original treatment of subject matter and to projects which would otherwise have difficulty in being realised.

The Irish contacts for INDEED are

Donald Taylor Black
2, Ormond Terrace
Sorrento Road
Dalkey
Co. Dublin
Tel: 01- 2859270

Derry O'Brien
CTT
Merrion Hall
Strand Road
Sandymount
Dublin 4
Tel: 01-2695011

The next deadline for receipt of applications is November 1. CTT will advise on application procedures.

CARTOON

In an effort to increase the production capacity of the European animation sector, CARTOON fosters the economic grouping of European studios, as well as supporting pre-production and the implementation of structures which would speed up the formation of coproductions.

Murakami Wolff of Dublin is one of the companies included in the scheme. The expenses incurred by the constitution of these EEIG (European Economic Interest Grouping) is covered, as well as financial aid for three years to cover further expenses.

Financial support is also allocated two or three times annually, to European projects lasting at least 50 minutes. There are three categories - help with financial start-up to a maximum of ECU5000 - up to ECU20,000 towards pre-production and writing

scripts.

- up to ECU35,000 towards pre-production accompanied by a pilot film.

CARTOON also has an information database, promotes training and development for animators, runs an annual Forum and publishes **CARTOON NEWS** every two months. The editor is

Marc Vandeweyer
CARTOON
127 rue Franz Merjay
1060 Brussels
BELGIUM
Tel: 32 2/3472870
FAX: 32 2 347 23 47

The Irish contact is
Jimmy Murakami
Murakami Wolff
Bell House
Montague Street
Dublin 2.
Tel: 01 783199
782239

MAP-TV

a project for TV companies, aims to promote the European audio-visual heritage, especially by encouraging European co-productions of archive-based, creative programmes.

So far, 74 projects have found co-producers through MAP-TV, and 12 programmes have been developed.

Development grants may be awarded to European archive-based TV programmes which meet two criteria

- contain at least 20% of audio-visual archives.
- are "in keeping with the hope of bringing together the peoples of Europe in the long term; as well as with a European view of world events and culture."

These grants are repayable within two years and may amount to 7.5% of the estimated cost of the programme (maximum ECU40,000) and will be awarded to projects which have attracted the interest of producers from three different European countries and one broadcaster.

Partnership of MAP-TV is open to any European public or private audiovisual organisation who will pay the annual fee of ECU1000.

The next deadlines for submission of files are November 15 1991 and February 15 1992.

Grant application files and membership details are available from

Mr. Jean A. Cherasse
Av. de l'Europe, 4
F94366 Bry-sur-Marne
Cedex
France
Tel: (1) 49 83 27 20
Fax: (1) 49 83 25 97

MEDIA INVESTMENT CLUB

connects European businesses with financial institutions, for the purpose of creating and producing audiovisual programmes made using computer graphics and digital information techniques (2D/3D computer graphics, digital techniques for production and post-production, high definition television, special effects and electronic graphic design).

Financial contributions, mainly loans, are available to projects using advanced technology and to the exchange of training, information and products.

To be considered, a project must have the patronage of at least two members of different nationalities of the **MEDIA INVESTMENT CLUB**. Members currently include the European Community Commission, the Institut National de l'Audiovisuel, Antenne 2, Maxwell Communication Corporation plc, N.O.B. (Nederlands Omroepproductie Bedrijf), Philips International, Thomson Techniques de Communication, CDC-Participations, RAI (Radiotelevisione Italiana).

For further information, contact

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4, avenue de l'Europe
F94336 Bry-sur-Marne
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49 83 23 22
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Telex: 231194 F

TRAINING

There are two training schemes currently available through the **MEDIA Programme**, with further projects planned for the future.

EAVE

organises a course of workshops to train European producers. It consists of three intensive, eight day workshops held over a period of one year. Each workshop is hosted by a different EC country and concentrates on a specific phase of development and pre-production.

25 participants will be selected for their personal qualities as entrepreneurs and for the production potential of their submitted project. A further 25 places are available for candidates without projects, as observers. These can include producers, film-school graduates and outstanding representatives from other professions, chosen for their creative potential and their commitment to the audiovisual field. 20 experts are invited to work with the participants at each workshop.

Workshop One deals with development of the script, budget and packaging.

Workshop Two deals with Pre-production - financial package, coproduction agreements, preliminary marketing and distribution plans.

Workshop Three deals with marketing, with the opportunity to meet and pitch projects to buyers from Europe and America and potential coproduction partners.

In the months between the workshops, the participants with projects work on rewrites, coproduction relationships, finance and distribution deals.

Of the 26 projects presented in Lisbon in September 1990, at the end of the 89/90 cycle, 16 are in the pre-production phase and 4 have been produced.

To date, the scheme has been used by many Irish film makers including Breda Walsh, Catherine Tiernan, Ed Guiney and Jane Gogan.

EAVE/REGIONS brings the essence of the **EAVE** programme to regions with smaller audiovisual production capacities and/or with limited geographical and linguistic area. The first one will be held in Ireland and Scotland, over the winter of 1991/92.

The closing date for both schemes has expired, but

information on forthcoming schemes is available from

Jane Gogan
Mirror Films
42, Nassau St.
Dublin 2.
Tel: 01 777816

The Irish Representative for **EAVE/REGIONS** is

David Kavanagh
The Irish Film Institute
Burton Chambers
19 Dame Street
Dublin 2.
Tel: 01-6795744

MEDIA BUSINESS SCHOOL

is a research and development centre designed to promote and coordinate activities in the European audiovisual sector. It will encourage, organise and provide financial support for Training, Research and Development Projects. It sees itself as a mechanism for analysing the current state and prospects of Cinema, Television and Video in Europe.

Individuals or professional entities may submit projects eg.

- Conferences, symposia, seminars on specific subjects.
- Workshops developing transnational attitudes, techniques.
- Single-subject training for experienced professionals.
- Reports and original research.

Organisational and financial support will be provided up to 50% of the total cost.

Cork Film Festival recently received money to finance the conference on European Exhibition of European Film.

The Irish contact is

Tiernan McBride
Roebuck Moving Pictures
47 Lower Albert Road
Sandycove
Dun Laoghaire
Co. Dublin
Tel: 01 2844068

FINANCING

There are two schemes at present which deal with this area.

EURO MEDIA GUARANTEE will guarantee the bank loans of financial operators involved in European film and audiovisual productions. This

This is made possible through a public and private guarantee fund. It is available to coproduction projects involving three EC member countries.

Further information on this initiative is available from Film Base, or by contacting the coordinator of the scheme

Mr. Georges Prost
Institut pour le Financement
du Cinema et des Industries
Culturelles (IFCIC)
Rue Pierre Charron,55
F75008 Paris
Tel: (1) 43 59 88 03
Fax: (1) 45 63 85 58

MEDIA VENTURE

was a fund to create a capital pool for film-makers. The idea was to attract investment from big European industrial corporations, which MEDIA would then match with a corresponding sum. However, it was not successful in attracting the level of support needed, and is now under review.

The Irish contact is

Mr. James Hickey
1 Fitzwilliam Square
Dublin 2.
Tel: 01 614399

NEW PROJECTS

A study of the film and television production needs of smaller countries, commissioned by the MEDIA Programme, was recently completed by Colum Kenny. At the same time, the first scheme geared towards these needs has started up, based in Portugal.

SCALE

aims to create networks of activity and cooperation between small countries. By "small", it is meant countries with lesser audiovisual capacity and countries of minority language or culture.

SCALE will be a resource centre, helping to establish development, coproduction and marketing pools. It will also provide funding for information and research work.

Advice, information, contacts and financing of up to 50% of costs is available to organisations who propose to introduce programmes of action to benefit the

audiovisual industries of small countries.

Funding is available for ongoing programmes, one-off events or groups of programmes, which should be additional to existing programmes. Applications should include a detailed description of the proposed project, its expected impact on the problems of small countries and a description of the applicant organisation.

The pilot phase of 15 months begins in October.

Applications and information from the Irish representative of SCALE :

David Kavanagh
The Irish Film Institute
Burton Chambers
19 Dame Street
Dublin 2
Tel: 01 6795744

FUTURE PROJECTS

There are several other projects in the pipeline, which will soon be implemented by MEDIA. These include structures dealing with TV distribution, training of scriptwriters, the establishment of European cinema theatres, development of Hi-Definition TV, promotion on the American market and contact with other international markets.

A bi-monthly newsletter detailing the latest developments of the MEDIA Programme is available from The Irish Film Institute. Some copies are also available for reference at the Film Resource Centre.

The main projects within the MEDIA Programme which have been of use to Irish film-makers are EAVE, Euro-Aim, SCRIPT CARTOON.

It is expected that the new Projects INDEED and SCALE will also prove to be of value to our audiovisual industry.

EURIMAGES

Operating separately from the MEDIA Programme, EURIMAGES supports the coproduction and distribution of creative film and audiovisual work. Its 19 member states, of which Ireland is not one (as yet!), include countries from all over Europe. Again, its objective is the transmission of European cultural values through the audiovisual media.

Its financial resources mainly come from the contributions of its member states. It is estimated that Ireland's contribution would amount to £150,000 in the first year, rising thereafter.

During a Dail Debate in May of this year, the Taoiseach said "The main thrust of State support for film making is geared to assist native film makers. That support is provided in the form of various tax reliefs and by the assistance of a number of State agencies, including CTT, the IDA, RTE and the Arts Council."

According to Paddy Buckley, the Government Representative on MEDIA's Management Committee, the government is "not likely to join Eurimages in the near future". However, he says it would look favourably on matching finance or structural aid provided by private industry.

EURIMAGES currently offers funding for the support of feature films, creative documentaries and distribution of film and audiovisual works. Projects must be coproductions between three member states. Support is in the form of advances on receipts.

Ryclef Rienstra, the Executive Secretary of EURIMAGES, has stressed the importance of political support for national production. He, in

common with many Irish filmmakers, believes that government investment is necessary. Undoubtedly, an adequate system of support for filmmaking in Ireland is needed, and EURIMAGES could be of valuable assistance in this regard.

However, reservations have also been expressed by some in the industry. Joining EURIMAGES would not fulfil the responsibilities of the Irish government to its national film industry. It is certainly desirable, but the establishment of a government structure specifically designed for the support of the Irish film industry is still essential.

EURIMAGES SECRETARIAT

M. Ryclef Rienstra
Secrétaire exécutif
d'Eurimages
Conseil de l'Europe
B.P. 431 R 6
67006 Strasbourg Cedex
FRANCE.

Tel: (33) 88 41 26 40

88 41 20 00

Fax: (33) 88 41 27 81

Close-up

To continue our series profiling people involved in the different areas of the film business Christy King, Managing Director of Gael Media and creator of Musicology, visited the Film Resource Centre where he spoke to Film West's Sheila Dwyer.

Q. How did you get involved in the business of film and TV?

A. I am an accountant and chartered secretary and had been working on and off for Udaras na Gaeltachta since 1974. In the late seventies I became friendly with Bob Quinn and when he was making Poitin, I helped with the accounting side of things but I was also interested in the film for its own sake. As it happened one of the actors, Mick Lally, couldn't drive so I was pressed into service for all the squad car chases – that's me with the cap on my head. So I suppose you could say that I got the bug from then.

Q. Where did the idea for Musicology come from?

A. In 1984 I took a career break from the Udaras and moved to Co. Meath to manage a pub and restaurant for my brother. We ran the usual pub quizzes and as a couple of the lads were really into music we ran table quizzes purely on music. It was very primitive, I might add. There was a double cassette deck, with a repeat of each question on the second tape. People got great crack out of it and it was the ultimate base of Musicology.

When I moved back to Galway I became involved in the Cinegaele Pobal series, initially handling the money end of it and eventually taking over the production end, dealing with RTE and hustling for sponsorship as well.

I was also nursing Musicology along and after various experiments with it I made a pilot programme. My original concept was to do the quiz in English, but after I had made the submission to RTE, Bob Collins suggested that I do it in Irish. I think that put some discipline on the idea, because it meant that I had to segment it, streamline it, try to make sure that it reached a larger audience than people with Irish. The director John McColgan was invaluable in this area. People might not – indeed don't have to – understand every word that's spoken. But the questions are self-evident and if they can have a bit of crack in Irish with Pop music it will be very different from anything else that's going out on RTE at the moment.

Q. How does it compare with other quizzes on RTE?

A. Well the production values are certainly as high, The graphic clues, for instance. They are each drawn individually by Billy Keady but they can be used only once – for 5 or 6 seconds. That's expensive. Then there is the digital technology employed, the video clips, the scoring system, RTE was concerned that the production values would be as high as the rest of their output and I think everybody is satisfied this is so. It helps that Seán Bán is presenter and that John McColgan directs because professionals like that represent a comfort level

for RTE. Nevertheless it's going to be difficult to get a serious TAM rating but even with a smaller audience the satisfaction level should be high.

Q. Tell me about the digital technology employed.

A. Telegael's state of the art technology in which they can take sound and compress it or track it was crucial in deciding to go ahead with the show. If you watch most quizzes the music fades in and out. With digital technology the eompere calls in the music, it appears instantly; as soon as the contestant presses the buzzer it stops and within less than a second the next clue is lined up and ready to go. When Enda Boner in Telegael told Paul Cummins and myself that this was possible it was the go ahead for us.

The lads in RTE were impressed by this concept coming from the West of Ireland. In fact because it was new technology there was a certain amount of union hassle which required delicate negotiations. The sound people in RTE had to be seen to be the ones who handled it because we were recording the programmes in a studio in RTE.

Q. Talk about getting the series from pilot stage to completed series.

A. Making the pilot coincided with the end of the first Udaras production course and the trainees from that course were immensely helpful. We couldn't have done it without them, using the small studio in Telegael, painting the set on the day of the recording etc. The result, as I explained to people, was dog rough but it gave a rough feel of what might be involved, how it might flow.

Eventually after pushing and shoving and wondering how many programmes we might get – eight, thirteen, even twenty-six which would from our point of view have been ideal – RTE decided on twelve. However, on the first day when John McColgan and I sat down at a production meeting with all the people in RTE he looked at the time available and said, "Look, with the same studio space we can do fifteen programmes." So we went back to Mike Kelly, Manager of Independent Programmes, and did a little deal for the three extra programmes. So the series goes out as fifteen programmes.

Q. Where did you get your contestants?

A. Round up the usual suspects is what it boiled down to. Because of the short notice we got from RTE to go ahead it was difficult. However Mary Hogan of *Where in the World* had what you might call a stable of candidates and through that, together with our own contacts, we ended up getting quite a good countryside cross section of contestants.

Q. It must take a huge amount of questions for 15 programmes?

A. It does. In each programme there can be 17 rounds which may use up to 100 questions. For a start I was able to use the material from the original pub quizzes I ran in Co. Meath. That made 3/4 programmes. I enjoy pop music myself, I have a very big collection of stuff. Still, I had to enhance and replicate my collection, spending about £1400 on new CD's so that the

broadcasting quality would be clean. As far as the music goes, to avoid my personal bias showing too much we put all the questions in a computer and tossed them around, distributing them between the various rounds. Altogether, for the series, we had to prepart over 2,000 questions.

By the way, it's amazing how if you're interested in music yourself you can still make simple mistakes; something you thought you maybe wouldn't have to check, turns out to be quite wrong. We actually had to change 2 of the clues in post-production because we were and the contestant was right. The error came from a compilation CD. Fortunately it didn't affect the outcome of the contest. The line I took with everybody in our briefing session was that for the purposes of the half-hour I was God and even if I was wrong I was right. Most people accepted that in the way they accept a referee but it was interesting that in post-production we had to use out technology to "cheat" just by changing a clue and getting it right like that.

Q. How did you get such an expensive prize, Midi CD systems?

A. Because of the fact that we were using some Irish we were very keen to make it attractive and I spent a lot of time trying to get a sponsor so that we would have a prize. Phillips of Ireland were interested but after seeing the rough pilot they thought that there was too much Irish and they backed off. I then went to Bord na Gaeilge and Udaras na Gaeltachta, got some support from them, returned with this news to Phillips and they offered me the prizes at ex-factory prices which is even lower than wholesale prices. It means that we can give prizes of a total value of £13,000 - £15,000 for the series. It's a fabulous Midi CD system every week for the viewers as well as one for the winner in studio. We got maybe 3,000 entries in the first week which was tremendous. Building on that I'm getting 50,000 cards printed to circulate among areas and schools which are preprinted with out address so people just have to write the answer and their name and address.

Q. Has the end product lived up to expectations?

A. From my point of view, although being close to it I'm

not the best judge, I'm very happy, certainly from programme number 6 on. It gets what we're trying to achieve, a speed which enables Seán Bán to get through probably 30, 40, 50 per cent extra rounds. Also the competitive element in the scoring becomes more important. Viewer reaction so far suggests that there's a certain niche of viewers which it's hitting and that people with little Irish know what's going on. There was a lovely note yesterday from a guy in Tipperary who said he hadn't written anything in Irish since his Leaving Cert but he still enjoyed the programme.

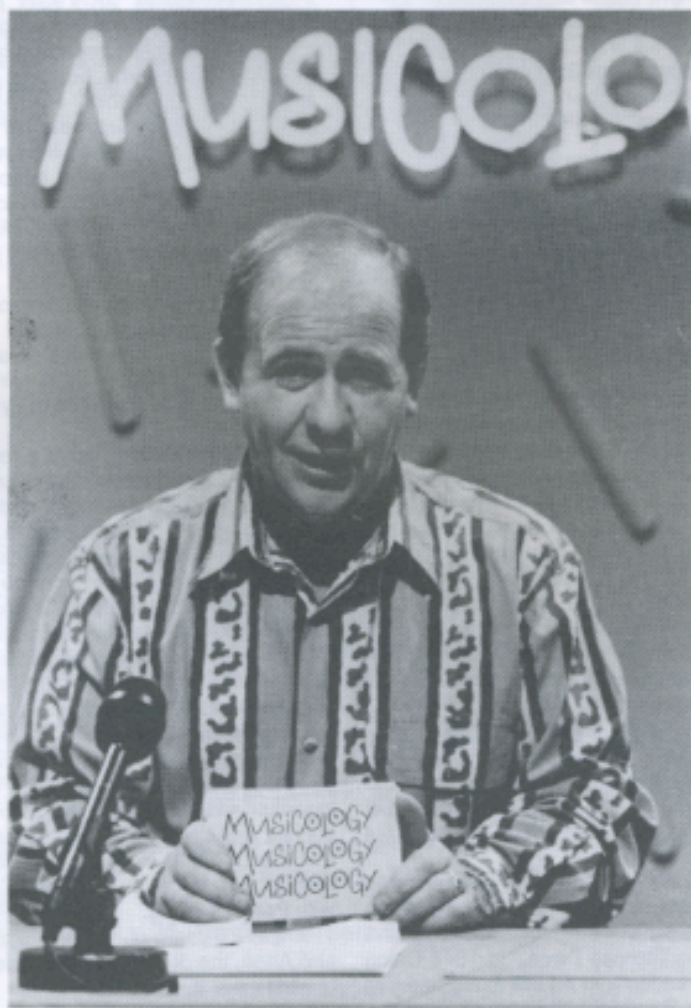
Q. All this was the result of an independent submission to RTE. What are the plans for the next series?

A. We made a submission for a second run of *Musicology*. We know Cathal Gaon, Head of Irish Programming, has recommended us but RTE, we feel, are waiting to see what the reaction is and that's perfectly understandable. A lot depends on what Seamus Brennan decides to do and how much, if any, increase in the CAP is applied to independent productions.

Q. How many work in Gael Media?

A. We expand and contract as and when we have business. At the moment there's myself and Edna McNamara - Connolly who in fact is the girl who appears in the TV in the programme. We are project-led. We don't want to

get into doing ads or stuff just for the sake of trying to keep people employed. There's very little in the line of services that you can't buy in - director, producer, executive producer, whatever. I'm presently trying to pull together two pilot programmes which should be ready by January and I can use a team such as was developed in Telegael in the making of *Musicology*.



A Pioneer of Irish Film - making

Film historian and archivist Liam O'Leary continues his exclusive series of articles for Film West, with a profile of Brendan Stafford.

On the 15th of July of this year the death took place at the age of 76 of a brilliant lighting cameraman, an enthusiastic film personality and a good Irishman. Brendan Stafford was all of these. May I add that he was also a very good friend whom I have to thank for his interest in my work to which he contributed generously. His was a generous nature and many people were in his debt, to mention only one, Robert Monks, whom at an early stage of his development he advised and helped.

Brendan was born in Dublin in 1915. His father, Michael Stafford, was involved in the War of Independence, having been a judge in the Republican Courts. He was caretaker of Kilmainham Jail and Courthouse when Brendan was growing up. On the death of Brendan's mother he married again and Brendan grew up with his half-sister Ita in the shadow of the great jail with its ghost, vouched for by Brendan's father.

While a clerk at the B and I Office on the Quays, Eddie Toner and I met him when we were searching for an imported copy of *Kameradschaft* which we were booked to show at the Irish Film Society. Brendan was interested in our work and showed me a film he had made of a North African Cruise which was made on the 9.5 gauge film popular at the time. This was in 1938. Brendan became our technical advisor at our new premises in 5 North Earl Street. He helped build our viewing theatre and lecture room and a laboratory for the processing of 9.5mm film. Later he lectured on Cinematography at our School of Film Technique and it is interesting to note that his pupils included Patrick Carey, George Morrison, Colm O'Laoghair and myself. One of our visiting lecturers was Michael Powell who encouraged Brendan to seek work in England. This he did and was engaged by G.B. International for which he photographed the young Jean Simmons' first film as well as many other films such as the prize-winning *Mediaeval Monastery*, and the documentary of a world voyage by a windjammer *Proud Canvas*, a feature film that presented him with hazardous but extremely interesting filming.

Although his professional career of almost fifty years was to keep him in England, he always turned to the film life of his native country and filmed *A Nation Once Again* in 1945 for the Irish Government as a tribute to Thomas Davis. In 1948 Clann na Poblachta commissioned Brendan and myself to make a film for them which promoted Civic Responsibility and showed the evils of inflation, unemployment, emigration and the incidence of TB. It was made in little more than a week and aroused furious anger from the Establishment. After the elections, our three speakers were in power. Seán McBride was Minister for External Affairs, Dr. Noel Browne was Minister for Health and Noel Hartnett was a Senator. Later Brendan photographed my *Portrait of Dublin* and today this [film maudit](#) reveals the fine work he did on it.

Brendan filmed many documentaries, some in the West and South of Ireland, but in 1949 he collaborated with Desmond Leslie and scripted, photographed and directed *Stranger at My Door* featuring Joseph O'Connor, Agnes Bernelle, Valentine Dyal, Maire O'Neill and myself. This film noir, about a patriot turned crook, was filmed on Dublin locations with interiors in a small London studio. It was atmospheric and fast-moving.



Kieran Hickey says it was the film which influenced him to become an Irish filmmaker.

In 1951 Brendan filmed *The Promise of Barty O'Brien* for the Marshall Aid authority with a script by Seán O'Faolain, directed by the Russian George Freedland. The production manager was Ulli Pickard, later to achieve fame with Max Ophuls and Kurosawa. It was filmed on location at Portarlinton Power Station and the sets were built by Tony Inglis in Portobello Barracks.

In 1952, Brendan photographed and directed a story feature in Kenya which was financed by two wealthy Sikhs. It dealt with the building of the East African Railroad from Nairobi to Mombasa and the depredation of the man-eating lions of Tsavo. It proved a disappointment, for the London editor eliminated the Indian love story on which Brendan had expended so much beautiful work, in favour of the more

conventional white romance. The film was thereby much diminished.

On our return from Kenya, we found to our horror that *Portrait of Dublin* had been suppressed by order of Frank Aiken who, when challenged in the Dail about it, said it was unethical, whatever that meant. By a miracle the film was saved from destruction and in recent years has achieved some appreciation.

Because of his skill as a photographic artist and his high professional standards, Brendan was constantly working on documentaries, feature films and television series. No matter what the film, he brought to it his talent and involved enthusiasm. Of the scores of films he worked on, it is difficult to choose, but the TV series *The Man Who Never Was* had outstanding photography in the main capitals of Europe. Patrick McGooohan's *Danger Man* series and the magic colour of *The Prisoner* series were memorable. In his fifty years of work Brendan maintained those high standards. He made many friends and admirers. He worked for Michael Powell and Sir Douglas Fairbanks and filmed many famous actors. His first directorial job was *Foolsmate*, an experimental film on substandard film for the Irish Film Society in 1939 from an ingenious script by Geoffrey Dalton, which paralleled a human conflict with the figures in a chess game. Fortunately the film exists in its only copy. A few days before his death, he was preparing to shoot a *Heritage of Horror* at Pinewood Studios with Peter Cushing.

He was 76 years of age and is survived by his wife Elizabetha and Anne, the daughter of a previous marriage.

Liam O'Leary

GALWAY FILM SOCIETY

AUTUMN SEASON

Galway Film Society begins its 1991 Autumn Season in the O'Flaherty Theatre UCG on Monday October 7th at 8.15 pm with new projection facilities. Subscription £15 includes full membership and admits to all films of the season. Reduction for students, unemployed and o.a.p. Membership cards available at the theatre before screenings. The Autumn's exciting programme includes:

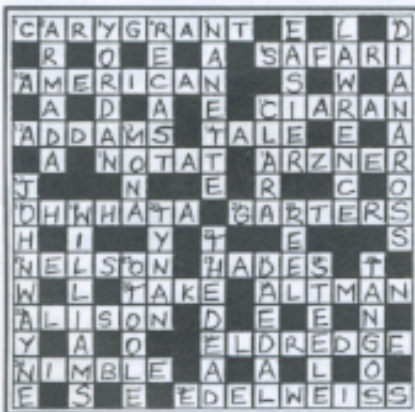
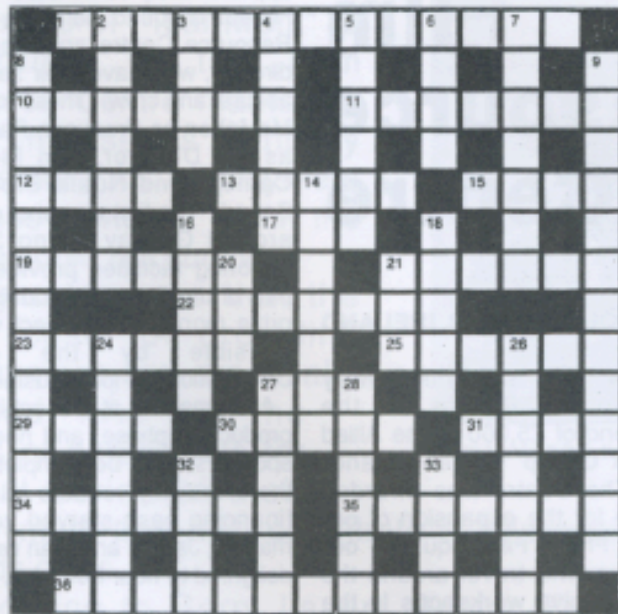
<i>An Angel at My Table</i>	<i>Comfort of Strangers</i>
<i>Milou in May</i>	<i>C'est La Vie</i>
<i>The Unbelievable Truth</i>	<i>Bye Bye Blues</i>
<i>These Foolish Things</i>	<i>Romuald and Juliette</i>
	<i>La Lectrice</i>

Film West's Unique Film Crossword Competition!

Welcome to Film West's competition crossword no. 5.

The first correct solution received at Film West, Seaport House, New Dock Street, by November 31st 1991, will receive a special prize - choice of either a book token (value £10.00) or a year's membership of the Film Resource Centre (which entitles you to a year's issues of Film West magazine). Entries on the box (right); please include your name and address written clearly, and your choice of prize. Winner and solution listed in each issue.

SOLUTION TO COMPETITION CROSSWORD NO. 4 (SUMMER ISSUE OF FILM WEST).



Clues Across

1. He was Taylor-made for Liz.(7,6)
10. Vita, Fellini film (2,5)
11. Capital of Cyprus. (7)
12. des Brumes, 1938 French film directed by Marcel Carne. (4)
13. Goddess of Love (5)
15. The, Huston's last film (4)
17. Title bestowed on Olivier, Mills etc.(3)
19. saileb ? A girl's name (6)
21. Vernon, Director of The Ghosts of Berkeley Square (6)
22. Cafe, film starring Marianne Saegbrecht. (7)
23. Avengers, T.V. cop series (3,3)
25. He played Sam in Casablanca. (6)
27. It was this about eve (3)
29. Pearson, producer of The Field (4)
30. Moroni, played Porthos in 1938 version of The Three Musketeers. (5)
31. It's in the can. (4)
34. Gate, major flop for Cimino (7)
35. The process of matching density and brightness of each shot to the next(7)
36. of a Grocers assistant (1,3,2,3,4)

Clues Down

2. Jones & The Last Crusade (7)
3. Hungry , film starring Margaret Lockwood (4)
4. Superman Christopher. (6)
5. Epic starring Charlton Heston and great chariot race (3,3)
6. One time musical partner of Llyod-Webber (4)
7. Lewd, pornographic (7)
8. It was on the Western Front (3,5,2,3)
9. Jean Webster's romantic novel, first filmed in 1919 with Mary Pickford and Mahlon Hamilton (5,8)
14. Director of The Graduate. (7)
16. This one was without a Cause (5)
18. Film, Television, Radio et al.(5)
20. John Philip ... , US leading man of The Russians are Coming (3)
21. The ... Doctors, Tuam Band. (3)
24. The green of Boorman's Forest (7)
26. The of Fractured Jaw.(7)
27. Doody, Dublin star In Taffin (6)
28. Extent or footage (6)
32. Lustful, steamy (4)
33. Lucille, American comedienne (4)

Book token won by Brian Monahan, 76 Mulvey Park, Dundrum, Dublin.

Autumn at the Film Resource Centre

A.I.B. GROUP BETTER IRELAND AWARD

September 1991 saw the Galway Film Resource Centre on the receiving end of £5,000 at the Allied Irish Bank Group "Better Ireland" Awards. The Centre was awarded the money for the expansion of our innovative Flying Film Squad – our small crews who travel around the country and give workshops in the basics of film-making. The Flying Film Squad was set up in 1989 with the aim of providing an independent, mobile film-making service. The money awarded will be spent on improving its technical resources so that the Squad can continue to operate on a nationwide basis. Communities in Limerick, Kilkenny and Cavan are just some of the groups who have benefitted from the Centre's equipment and expertise. Plans are presently underway for giving workshops in numerous other locations throughout the country.

ATONEMENT

James Finlan, 2nd Prize winner of the Film Resource Centre's Script Awards in May, has recently finished directing his short film *Atonement*.

The film charts the descent into madness of an ex-priest, featuring local actors Michael Byrne of Punchbag Theatre in the lead role and Maire Greaney as his ill-fated



FILM WEST 16

girlfriend. James cites the influence of David Lynch's *Blue Velvet* and *Eraserhead* on the style of his film, which he describes as a "surreal horror story". It is shot on 16mm in black and white and will run for approximately 15 minutes.

Credit is due to members of the Film Resource Centre and friends of the director, who gave their services free as cast and crew. These include Ivan McMahon as Producer, Paul Maguire as Art Director, Tim Fleming on Camera and Nuala Broderick on Sound. The film was shot on location around Galway, using 3 days of shooting facilities provided free as part of the Prize. In addition to £700 prize money, the project was made possible by the generous contributions of local businesspeople.

Atonement is at present in the post-production phase, and needs further sponsorship to be completed. So, if there are any readers interested in financing cash-starved young film-makers, James and Ivan would be delighted to hear from you. The film



PICTURE: BRIAN SHANLEY

is scheduled to be ready for screening at next Summer's Film Fleadh, and it is also hoped to show it at other film festivals, as well as approaching RTE and Channel 4 for possible broadcasting of the film on TV.

HELLO DOLLY !

Galway based international Thermo King supports film-making in the West with an innovative sponsorship project involving the Film Resource Centre. The project itself centres on the development of the Centre's dolly, the Christy, created by Christy Burke, who's contribution to the development of the Centre has been invaluable.

The £1,000 cheque was presented to Celine Curtin, the Centre's Administrator. "The Film Resource Centre are indebted to Thermo King for their support in the development



of the camera dolly. With the amount of pressure put on the private sector to support the numerous arts activities in Galway, we are delighted that Thermo King continues to support the film industry in the West."

FLYING FILM SQUAD

Editing took place over the summer of the Cavan Film Workshop's *Old Brass*, as a result of the squad's busy weekend in Cavan. *Squirts*, from a Squad weekend in Kilkenny has recently been screened on RTE's *Scratch Saturday*. The Squad has been booked for another trip to Kilkenny in the Spring.

ZOOM-IN

Good news for film addicts as regular film screenings and discussions restart this winter in the Centre. "Zoom-In" is held on Tuesday nights at 8.00 pm, at the Centre's offices in Seaport House, New Dock Street. Each week, new and not-so-new members of the film industry will give a screening of their work, followed by an open discussion. "Zoom-In" is open to everyone with an interest in film and is free of charge, so all are welcome! For further information contact Ivan McMahon at the Centre, Ph. 091-66744.

NEW TRAINING COURSES

The Galway Film Resource Centre starts rolling with a new series of training courses for both budding and seasoned film-makers.

Film Foundation Course: This very successful course is set to enter its eighth run with the next course beginning in early November. Subjects covered in this course include Film Theory, Scriptwriting, Camera/Lighting, Sound and Production/Direction. Participants also get to shoot and edit a short film of their own.

In response to increased demand,

number of new initiatives have also been added to the Centre's programme; an **Advanced Photography Course** is now on offer for members of the Centre.

A number of other **Advanced Courses** in the areas of **Camera/Lighting, Production, Direction, Scriptwriting** and **Sound** will also become available in the Centre. For further information regarding fees of various courses, dates, etc., contact Ivan McMahon at the Centre.

HI LIGHTS!

Six lights including three Fresnels have been left with the Centre for members' hire, thanks to Dick Donaghue and the Board of the Galway Theatre Workshop.

NEW OFFICERS

Once again the Film Resource Centre sadly must bid adieu to its employees for 1990/91. The Centre is delighted to welcome on board six new officers: Mark Byrne - Bookkeeper; Margo Kenny - Magazine Co-ordinator; Ivan McMahon - Workshop Co-ordinator; Clare Jennings - Press and Information Officer; Shirley Quinn - Secretary/Receptionist; Andrew Davey - Technician, and Tadhg Fleming as Supervisor.

MEMBERS' ACTIVITIES

First and third prize winners in the Centre's annual script awards, Kieran Concannon and Tadhg Fleming and Nuala Broderick are doing further fundraising for their short films. Member from Ennis, Ray Conway has just completed shooting a 30 minute period drama, working title *The Soldier and the Servant*. Michael Brennan has completed his promo for a feature length black and white horror film *Heresy*. Michael is hoping to raise in the region of £80,000. Andrew Davey is currently editing a video on the Galway Youth Theatre's *Don't Forget To Write*.

CONNELLY'S CHOICE

is an Irish language short shooting over 10 days on location around Carraroe in Connemara. The film is directed by Barra de Bhaldráithe and produced by Beal Productions, starring Brendan Gleeson and Treasa Ni Fhatharta. Two members of the Film Resource Centre are crewing on the film. Ivan McMahon is Boom Operator, and Tadhg Fleming is Assistant Cameraman.

NEW FÁS SCHEME AT THE FILM RESOURCE CENTRE

The arrival of "Teamwork" to the ranks of the Film Resource Centre marks the fourth in a series of highly successful FÁS employment schemes - without which the Centre could not survive.

The grant means that the basic costs of providing employment are drastically reduced; FÁS pay the

wages of participants for the full period of their

employment and also contribute a "Materials" grant towards costs.

According to Gerry Larkin, Senior Employment Services Officer with FÁS, such schemes are designed to help workers enter/reenter the workforce: "From the employees point of view, it provides an opportunity to work in areas where they can find suitable employment," he says.

The provision of these schemes also aims to help voluntary groups to do work which they could not otherwise have undertaken; "FÁS aim to help groups like the Film Resource Centre to carry out worthwhile projects in the community," says Mr. Larkin.

The success of past schemes has meant that many participants have been successful in obtaining work in the (almost impenetrable!) film industry. This is due in no small measure to the fact that participants are encouraged to learn as much as possible about all aspects of film during the scheme.

For the past three years, FÁS have provided the necessary funding for social employment schemes (aimed at long term unemployed persons over the age of 25). However, this is the first time that the Centre has participated in "Teamwork" - the main difference being that participants are aged between 17 and 25 years of age and have been unemployed for at least six months.



Gerry Larkin, F.R.C. liaison with FÁS

Parallax View

Those of us privileged to attend the 1991 Galway Film Fleadh's special 40th anniversary screening of John Ford's 1952 film *The Quiet Man* were witnesses to a unique and unrepeatable event in the history of film festivals. The atmosphere in the Claddagh Palace cinema was quite electric on the near-midsummer night that the twin goddesses of the Film Fleadh, Lelia Doolan and Miriam Allen, contrived through their own considerable artifice and divine intervention to present us with a triple miracle. This was the first cinema screening of the film in Galway since the Fifties, at a venue only a few miles from the shooting locations; it was a freshly struck and upgraded 35mm print from the original negative; present among the viewers were four of the original cast, including Maureen O'Hara.

The Quiet Man is a minor cinema classic because it presents a universal psychological truth in the guise of a romantic 'Oirish' story, using charm, comedy and exaggeration. Like all successful art it speaks to our subconscious, though here employing cinema craft, mythical motifs and box-office stars. Also, it's probably the most 'Celtic' film to emerge from the old Hollywood system. Most of its cast and crew had birthplaces ranging from the Claddagh area, to Spiddal, Dublin and Scotland.

It's easy to see why Ford was so taken with Maurice Walsh's 1933 short story, *Green Rushes*, a title to make any film-maker think twice. It had all the clarity, simplicity and externalised representation of inner mental processes which we find in mythology. There are also intriguing glimpses of the solar and vegetation rites of rural communities, which help to socially bind. All this and more was successfully transferred to the screen, not with any self-consciously arty camera angles, nor even the fashionable Method acting, but through the craft of good storytelling. Ford's documentary eye for detail was another factor. In embellishing on Walsh's original, Ford and his Jewish-Irish screenwriter Frank Nugent drew on motifs which recur in oral and written literature around the world.

Although much has been made of the Taming of the Shrew analogy, this is not what *The Quiet Man* is all about. It's essentially a juvenile male tale of a son asserting his developing masculinity, individuality and independence. That this is so is confirmed by the heroine's final words in the original story, not used in the film: "Mother o' God, the trouble I had to make a man of him." In renaming the hero as Sean Thornton, using his own first name and that of a cousin, can Ford have been thinking too of an ancestor in Boston, the Matthew Thornton who signed the American Declaration of Independence?

As happens in life with a growing adolescent, Thornton (played by John Wayne) is unsure of himself in front of his 'father' – in the dreamy boxing ring sequence – he goes too far and 'kills' him. (His boxing opponent here is played by the same actor who stands in the way of him getting the heroine, the bullish Victor McLaglen.) In a highly exaggerated manner he is shown fulfilling one of life's basic truths: children desert and surpass their parents; or, trying to bring in Sophocles here, that Oedipus will murder his father and marry his mother. Myth and good comedy exaggerate outrageously to

achieve catharsis. Thornton's guilt-producing crime is compounded by fear of, and wish for, retribution. He flees east to Ireland, seeking enlightenment and integration with the idealised woman, represented by Mary Kate Danaher (Maureen O'Hara). But it won't be a simple abduction of the bride. He must first confront his guilt and vanity, and become accepted into the close-knit community, before his transformation and rebirth is complete. Kate, far from being the angelic shepherdess waiting to be swept off her feet (as we see her through Thornton's eyes early on) is shown tending the hearth of an ogre-like brother, 'Red' Will (McLagen), who looks and behaves more like a bad father. Ford's hint of incest is deliberate.

Kate is at once moon goddess, Roman vestal virgin, Celtic fire deity (Brid), Cinderella and Snow White combined. She is paid a weekly gold coin – which will become her dowry – by Red Will. In the legend of the Formorian, Balor of the Evil Eye, he imprisoned his daughter Eithniu ('little fire') in a crystal tower to prevent her marrying and bearing a son Lugh, god of arts, from succeeding him. Balor, incidentally, is finally slain in a David-and-Goliath-type fight by Lugh at Moytura – Cong, Co. Mayo – where much of *The Quiet Man* was filmed. Thornton – the sun god (Finn MacCumhaill), Perseus, Osiris and Tammuz all rolled into one – after seeing his old family cottage in ruins, is set on buying it back from the man who usurped it, Red Will, and wedding Kate.

The Quiet Man resonates with other mythical elements: The Biblical Jacob and Esau; a Lithuanian fable, Taming the Wild Prince; the Traveller story, Roarin' Bull of Orange; the 14th century Tale of Gamelyn; Ó Direáin's Scéalta na nOileáin; Mozart's Die Zauberflöte; the Arabian Nights; Shakespeare's *Tempest*. British filmmaker Lindsay Anderson once compared Ford's talent at mixing tragedy and farce to Shakespeare's. Anderson himself is no stranger to myth – he made a successful first TV series of Robin Hood in the Fifties.

Those who object to the film's chauvinism are, of course, partially right. When Thornton drags Kate the five miles to her brother's farm so that they can collect the dowry she's slaved to save, this is to be interpreted as a symbolic act, not in the literal caveman sense. Although, it rings true even today in rural communities that men consider wives as commodities to be bartered. But there's a more crucial gap in Ford's structure. There is, for example, no 'witch' to balance the ogre; the mother-figure Mrs Tillane's jealousy of Kate living with her brother is not hinted at in the film, though it was in Walsh's story. Ford redresses the balance in the Connemara horse racing sequence, when the ladies' bonnets are set up on sticks, and Thornton – who's been snubbed by Red Will – fails to snatch Kate's bonnet at the finish line. This allusion to male inability to recognise and accept female sexuality is clearer when we examine the symbolism. In Dutch and French paintings, hats, slippers and stockings (apart from the more ambiguous historical use of flowers, rings and stringed instruments) were employed to represent female genitalia, with swords and canes for the male. That the female communicates chiefly with the male through symbolic gestures at such times is borne out by a humorous event which occurred recently at a London cabaret. A packed all-female



audience at a visiting American male-stripper act ended the show by throwing their wedding rings right onto the stage.

After the marriage scene, Ford's talent is further evident when he combines the search for spiritual and sexual enlightenment in one simple image: Father Lonergan's fishing for the salmon (of wisdom), while Kate reveals tearfully as Gaeilge that her husband hasn't consummated the act. A lesser, more linear-brained, director would have made this scene in a confessional. The notorious nine-minute 'donnybrook' fight between Thornton and Red Will – which reinforced the cliché of the fightin' Irish – is another symbolic but vital sequence. Mary Kate won't have a happy match until Thornton has sublimated his aggressive-destructive 'animal self' (Red Will) which has been gorging on the guilt over his American crime. Another reason why John Wayne's tough-guy-with-a-secret-pain may have been meaningful to American viewers was the unacknowledged problem after World War 2 of Post-traumatic Stress Syndrome, though not called that then, which is with us again after the recent Gulf War.

The Quiet Man was made by a talented Connemara film-maker who drew on his own racial mythology and traditions, and combined them with Hollywood production values, to render a minor cinema classic. Steven Spielberg is one of its greatest admirers – he included a clip of the stormy cottage meeting in *E.T.* – and its humour, energy, psychological truth and symbolism transcend its more kitsch surface.

Brian Cullen



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Bookshots

BEHIND THE MASK OF INNOCENCE by Kevin Brownlow, Jonathan Cape, London, £35.00 stg.

The Cinema is the great art of the 20th Century. Unlike the other arts its earliest development if not its origins are within living memory. It moved from fairground to music-hall and eventually to what we know now as The Cinema. It came into a society which did not know what to make of it and for many years it did not receive the contemporary attention which it should have demanded. It is due to historians like Kevin Brownlow that we know of its origins and early development, Brownlow's passion for Cinema has placed us all in his debt and now he turns his attention to the study the social conditions in which the Cinema grew up and which influenced it in either its reflection of social mores or its criticism of them. "Behind the Mask of Innocence" is a remarkable compendium of information about how the Cinema developed an individual voice and how it managed to win the hearts and minds of its audiences, achieving a unique popularity which it retains even to the present day. The subtitle of the book describes itself as dealing with films of social conscience in the Silent Era covering such subjects as Sex, Violence, Prejudice and Crime.

Inevitable the Cinema has its opponents who used the machinery of Censorship often to ridiculous conclusions. The Ohio Censorship Board could cut shots of newborn babies from a film about Cambodia while in Pennsylvania a mother could not be shown making clothes for an unborn child, as one censor said: "The Movies are patronised by thousands of children who believe that babies are brought by the stork and it would be criminal to undeceive them."

The range of Brownlow's research covers every possible aspect of the film history of the Teens and Twenties. It concentrates on the American film which had a wider influence on audiences than the more aesthetic contributions of Europe. Particularly interesting is Brownlow's study of the minority



ethnic groups such as the Jews, the Italians, Chinese, Russians and Japanese. Curiously he does not refer much to the Irish. Does this imply the promise of a future book on this subject, one which Brownlow is well qualified to write. After all we played a very large part in the development of the American film. Irish themes formed a not unimportant part in popular film entertainment and the sorrows of Ireland's story was well portrayed in films inspired by the folk-memories of Irish immigrants to America. Brownlow's book is a very welcome entertaining sumptuous history beautifully illustrated.

Liam O'Leary

THE FILMS OF LAUREN BACALL: Lauren Bacall, Her Films and Career, by Laurence J. Quirk, Citadel Press, distributed by Virgin Books/W.H. Allen, PB £12.99, pp. 192.

"You know how to whistle, don't you? You just put your lips together and blow." Any fan of Lauren Bacall and her films knows that one. The remark was directed at soon-to-be husband Humphrey Bogart in her first film, Howard Hawks' *To Have and Have Not*. Combined with her famous "look", it immediately made her one of Hollywood's favourites.

She's one of author Quirk's favourites as well, but unlike most gushing fan tributes, "The Films of Lauren Bacall" approaches her work with solid information and thoughtful, honest appraisals of her life and films. To paraphrase a line of Bacall's

in the hit Broadway musical "Applause", "if you dipped this book into a cup of coffee, you wouldn't die of sugar poisoning."

For a Bacall fan like myself, it was a pleasure to browse through old photos and read the "inside scoop" on the productions, personalities, pains and pleasures that made up her career in the entertainment industry. Quirk begins the book with a short backgrounder, some of it culled from the bestselling autobiography, "Lauren Bacall By Myself". Other information comes from his own research and interviews, incorporating comments from both sides of the Bacall camp. Some say she's a witch (or worse), others can't get enough of her. Quirk thankfully makes no judgements, just gives the readers the information, and leaves us to decide for ourselves.

But the best part of "The Films of Lauren Bacall" is the film chronology. The author offers us a readable plot description of each film, famous reviews both good and bad, Bacall's thoughts on the film at the time and also looking back, and his opinion as a reviewer and fan. We learn that American singer Andy Williams was used to dub Bacall's voice in her song with Hoagy Carmichael in that first film, considered, at the time, a gamble that paid off. He describes 1948's *Key Largo* as a film Bacall remembers with pleasure, giving due credit to John Huston's direction and screenplay, and cast members Bogart, Edward G. Robinson, Lionel Barrymore and Claire Trevor (supporting actress Oscar winner for this film). Quirk reveals Bacall's dissatisfaction with the 1945 *Confidential Agent* as directed by Herman Shumlin, in which she co-starred with famous screen romantic Charles Boyer. She dubbed Shumlin "much ego and no communication", adding, "he even tried to tell Boyer, the greatest screen lover of all time, how to play a love scene!"

The only obvious mistake I found in "The Films of Lauren Bacall" was Quirk's reference to the film *Murder on the Orient Express* (1974). He says detective Hercule Poirot, as played by Albert Finney, did credit to the character's native France. Any reader of Agatha Christie knows Poirot is from Belgium.

This book is highly recommended for Lauren Bacall fans, or film aficionados that enjoy reading about the behind the scenes action on some of Hollywood's best known and classic films.

Amanda Stuart

THE COMPLETE FILMS OF ORSON WELLES by James Howard, Citadel Press. Distributed by Virgin Books / W.H. Allen, PB £12.99 stg, pp 255.

"Orson Welles is a kind of giant with the look of a child, a tree filled with birds and shadow, a dog that has broken its churn and lies down in the flower beds, an active idler, a wise madman, an island surrounded by people, a pupil asleep in class, a strategist who pretends to be drunk when he wants to be left in peace... When I left Paris for New York, the morning of my departure Orson Welles sent me an automaton, an admirable white rabbit that could move its ears and play the drum... Whenever an Oscar arrives from America, or in France I am awarded the little Victory of Samothrace, I think of Orson Welles' white rabbit as the Oscar of Oscars and as my true prize."

Orson Welles' life and works have been chronicled and analysed by historians and academics for years in everything from the novel to the Sunday paper supplement. Unfortunately, as with everything, overkill leads to lethargy and resentment and when someone presents you with another "Complete Films of Orson Welles" (in coffee table form!) the shoulders sag with a sigh. Yet on flicking through this book you are immediately hit by the vast body of work completed by Orson Welles and once again admiration rises and conquers lethargy. "The Complete Films of Orson Welles" is essentially a file of facts and figures on his work. Each film is laid bare in a matter-of-fact manner, being broken down into various headings such as Cast, Crew, Synopsis, and Reviews.

Orson Welles was a supreme artiste of immense talent, some say a genius, a word I feel is bandied about too much. Rumours abound to support this, for example, at the age of nine he gave a word-perfect rendition of *King Lear* which he later denied. One thing is certain though,

on making *Citizen Kane* Orson Welles has left us with a peice of cinematic art for which it is hard to find a rival. He was a pioneer setting far off boundaries and calling us to step over. Yet, as with the majority of people with talent, this call was reviled by the powers that be. They subsequently tried to suppress Orson Welles' talent and though he fought them, they, in general, succeeded. Thus leaving him with an immense need and ability to express himself and without the resources to do so. His life is essentially the sad story of a brilliant young man who through the narrow-mindedness of others was, in his later life, reduced to bit parts and character roles in average films.

This book is fine if you're looking for some specific bit of information and this is good in its own right, but in conveying the entity that is Orson Welles, I feel, it falls short.

Navi.

PROSPERO'S BOOKS by Peter Greenaway. Chatto & Windus, London 1991.

Prospero's Books is the complete screenplay of Peter Greenaway's latest film. The book includes an introduction by Peter Greenaway, in which he describes the innovative graphic paintbox technique used in the film. Colour spreads of these images illustrate the book, along with stills from the film, Greenaway's own drawings and sources from which he drew inspiration.

Prospero's Books is a film of Shakespeare's play "The Tempest", in which Prospero, Duke of Milan, plans a revenge, then a reconciliation with his enemies, after twelve years of enforced exile on a remote island. Prospero's friend Gonzalo put twenty four books, magic volumes, into Prospero's boat to ease his exile. These books enable Prospero to transform his barren island into a haven of Renaissance learning, pictorial imagery and classical mythology.

The film stars Sir John Gielgud, as the magician Prospero. It seems Gielgud was part instigator of this project, as we are told he had wanted to play the role all his life, but has savoured it until now. Greenaway makes Prospero the author of his own drama, whose players include his daughter Miranda, the spirit Ariel and the adopted monster Caliban.

Greenaway says he has brought together film and the latest video and digital technology to create a unique vision.

Greenaway's films have all been praised for their images but criticised for their emotional distance. With this film, he says his primary concern was to use Gielgud's "masterful voice". He does this by not only having him play Prospero but by voicing all the other parts as well, which he tells us are conjured by Prospero anyway as players in his game.

Greenaway claims that he has placed the action on a magical island as a vehicle to allow him to play with what he describes as fair different types of magic. The first is that of the actor, the second that of traditional cinema, i.e. jump cuts, slow and fast motion etc., the third is the magic of George Lucas and Star Wars and the fourth being that of the whole new technology around High Definition Television and its ratio similarity to Cinemascope. Greenaway claims that he enjoys playing, manipulating, organising and observing the world, through both text and image. What better medium to do all this playing with but cinema?

This book is a worthwhile view of what cinema is to Greenaway and his financiers. However, I have some difficulty with an art that only deals with real human issues in the abstract. I would consider Greenaway to be steeped in right-wing mythology. Still, it is an interesting introduction to Hi-Definition TV and its accompanying technology. The book is available at the F.R.C. library.

Tadgh Fleming.



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