

FILM WEST

ISSUE NO. 3

JULY/AUGUST 1989

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FILM FLEADH SPECIAL


Bank of Ireland
Now, what can we do for you?



FILMWEST

ISSUE NO.3

July/August '89

Welcome to the 3rd edition of **FILMWEST**. Our next issue will be printed in October and we strongly encourage your contributions, news and views.

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With special thanks to
Ray O'Donoghue, Telemara.
Paul Cummins, Telegaël.

The First Annual Film Fleadh must be warmly applauded in advance

by anyone interested in film. The 3rd issue of **FILMWEST** devotes a number of pages to highlighting the main points of this major event.

But to single out those who are interested in film as opposed to those who are not, underlines one of the difficulties of thinking intelligently about film. It has become a tired cliché to become alarmed at the fact that the visual media have superseded other forms of art, expression and communication. But it is a fact. The curious thing is that with film and television and video so everpresent in our environment and consciousness, so formative, for good or ill, to our perceptions of the world, we still find it difficult to differentiate between all the myriad forms of film; between its good, bad and downright awful. We have no difficulty in distinguishing between the various elements within our literary heritage. No one confuses a Shakespearean

sonnet with a J. Archer novel or this evenings edition of the paper. The Film Fleadh offers a unique opportunity to view films which are normally off-limits to the average Joe/Jane. These films were not made to break box office records, many would have come close to not being made at all for the dearth of adequate funds. The hyperactive PR of Hollywood (and not only Hollywood) has made a public suspicious of films which exist quietly, which are self-contained. The problem of money can never be separated from the fact of film and this government has a hefty case to answer for their 'not wanting to know'. We may either espouse the elitism of art-showings of little films or likewise dismiss such gatherings as overly exclusive. What we must recognise is that we take in so much film/video without taking the time to understand its constituents. It is hoped that experiencing the films of the Fleadh will help us be more discerning as well as providing a great occasion of fun.

The issue also includes an interview with German director Klaus Lemke and an eye-witness account of the recent Channel 4 meeting in Dublin.

There is an account of the two short films shot recently by the FRC. Both films offered a wonderful opportunity to learn as well as causing the adrenalin to rush in the "doing" instead of the merely "talking about". Finally we are printing an open letter which touches upon the need for intelligent cooperation in creating our own realistic film industry. This hopefully would prevent Galway's pubs being peopled by those who "talk" their films as well as novels.

MEMBERS

Anyone who wishes to join the Film Resource Centre is welcome.

**Membership : £5 Unwaged
£10 Waged**

and runs from Jan to Jan.
Further details from the
F.R.C., 4 New Docks.
Tel : (091) 66744.

**The contents of FILMWEST
do not necessarily represent
the views of the Editors.**

An Open Letter to the Editor

At the moment, there are three separate film groups operating in Galway, all competing for the same resources. Their ideas, aims and objectives (and the problems which they encounter in trying to bring these to fruition) are very similar. However, because they are forced to avail of the same resources, a great deal of their time and energy is wasted on unnecessary and counterproductive competition instead of being spent on realising their real objective which is to make films. Wasn't that the first declared objective? To create a "film industry"? A lovely term indeed, but we are still far from it. Now is the time to do the groundwork for the future. What we need is an overall vision of what things could be, a change of attitude away from the parochial concerns. **What we need is a structure.**

I see the Resource Centre as an umbrella organisation providing training and information. It should be a place which fosters and facilitates creative ideas in all areas of filmmaking and which provides equipment for productions. An actively democratic administrative structure with input from all the people involved is of the utmost importance. To be efficient the Resource Centre should confine itself to these aims, defined in a set policy. Other groups, or workshops, should be seen as production units which operate within the framework of this structure but under their own 'label'. Individuals should not necessarily be confined to working in only one area. The structure would be a system of mutual support rather than a tug-of-war with no winners. We could go on, of course. But I see the possibility of genuine, successful, meaningful, creative work only within such a structure and in a fertile climate of exchange and communication. And maybe then we can realise our common ambition of a 'film industry' in the West.

Dagmar Drabent

NON-PROFESSIONAL FILM AND VIDEO COMPETITION

The Dublin Filmmakers Club announces its 1989 All-Ireland Film and Video Awards Competition. The Competition offers non-professional film and videomakers the opportunity to have their work judged, rewarded and screened to a public audience. Cash prizes and Dublin Crystal Awards to the best entries. Special awards include animation and best new Super 8 production. Films and Videos may be sound or silent, colour or monochrome and of any length. Super 8, Single 8, Standard 8, 16 mm and video (Beta/VHS/Video 8) are eligible. No distinction is made between the formats, all are treated as equal. Individual awards may be selected at the discretion of the Jury. Drama, comedy, documentary, animation, abstract, etc., are all welcome. Entrants wishing to enter the Cork Youth International Video & Film Festival may have their films or videos sent on to Cork by us. The closing date for the D.F.C. competition is Friday 20th October '89. The screening and presentation of Awards takes place in Powers hotel, Nassau St, D.2, on Sat 11th Nov 89. Entry forms are available by writing to: Paul Sheridan, P.R.O., Dublin Filmmakers Club, 6 Eustace Street, Dublin 2.

!!!! STOP PRESS !!!! Atlantean Rides Again

While armchair academics are still licking their wounds caused by Bob Quinn's acclaimed series of Atlantean films, he is preparing **Atlantean 2 - Completing the Circle.**

The earlier films demolished the monolithic 'Celtic' version of Irish cultural identity. The proposed series will be more constructive: Quinn intends to show the Vikings as peaceful traders whose axe-wielding was normal business practice (nothing has changed). The sting in the tail is that he will also suggest that the Arabs were indirectly responsible for the vast Scandinavian expansion from the 8th century onwards. Worse, he is going to show the connection between Russia and Ireland in that period... Is nothing sacred to this man?...

REMEMBER, you read about this new Red Scare in FilmWest first.

p.s. A little bird tells us that Quinn is also writing his 'Beautiful Isle of Somewhere' scenario which won an EC Script Fund award two months ago - although at the time of press he is still awaiting the money.

Another training film?

Members of the FRC are invited to submit scripts for our next training film and the deadline is **31 August 1989**. The budget for the film is £1400 so keep that in mind. Scripts should be for short films (5-10 minutes) and must be typed. For more information, contact the Centre at 4 New Docks.

Klaus Lemke has been involved in the Film business in Germany for the last 25 years. He says he ran away from home when he was 19 years of age and started acting in films in Munich. In his spare time he learned the technique of directing films and since then he has made 13 cinema features and 8 T.V. dramas- all on 35mm!

A film called 'One Bewitched Summer' was made in Galway last year. The Galway film was made for ZDF (German TV) and was his first venture on 16mm. It had a budget of £1/2 million. Everybody was in it, even Johnny Logan. Even Paddy O'Neil. Its director, Klaus Lemke returned to the scene of the crime recently and spoke to Miriam Allen of the Film Resource Centre. This is her report/interview

KLAUS LEMKE

A GERMAN FILM DIRECTOR

Is it difficult to raise money for filmmaking in Germany.

No. in Germany the cost of a cinema ticket is 11 marks (about £4). From this revenue 10% is taken by the state for a German film fund (F.F.A.) directors have access to this fund if they can raise a 1/4 of their total budget from other sources. (including foregoing their own and their producer's fees)

The German cinema market is divided as follows:

German films: 15%
French films: 15%
American films: 70%

This means that American films are indirectly financing the German film industry.

Obviously the script must be approved by the F.F.A. which is a very liberal body composed of film industry personnel as well as government appointees. It is easy to get money from this fund for any kind of film- even dirty movies.

Does that mean for instance



that a neo-nazi film could be produced with the help of this fund?

Don't be ridiculous. No, the German government want films that represent German culture to the world. That means everything except pro-nazi films.

That's fantastic. Do you realise that there is no state funding for films in Ireland?

I have no sympathy for Irish filmmakers. They are a self-

filmmakers. They are a self-pitying lot. I think they have one big advantage over German filmmakers and that is the English language. Film is English speaking, this is the basis for all movies. That is the market. The greatest chance of my life other than being born in Hollywood would have been to have been born in Ireland. You have to be mad to be in the film business and you can't ask the government to support your own personal madness.

Aren't you contradicting yourself? German film is subsidized by the state.

(dismissive gesture)

You told me earlier that there are about 60 German films produced every year, yet they don't seem to have made an impression on the world market. What is the reason for this?

Of those 60 films, 57 are undoubtedly flops. The reason for this has to do with dubbing which is the death of film culture. Did

do not necessarily reflect the views of the Editor.

With special thanks to
Ray O'Donoghue, Tommaso
Paul Curran, Telegraf.

you know that 90% of Germans never heard Kirk Douglas or Joan Collins speaking? There is an historical background: one of the conditions of the Treaty of Versailles was that 40% of what the German people saw in cinemas had to be American. When Hitler came to power he invented dubbing to stop the terrible Americanisation of his countrymen. It is hard to change the habits of forty years which is why we don't use subtitles. This is the reason German films are inferior to French films. In my next film, starting in September, (with Delon and Mastroianni), I will shoot in English and then redub in German.

This film that you shot

here was not your own story. Do you ever operate in the manner of most Irish filmmakers, which is writing, producing, and directing their own work?

This was the only film I directed which was not my own story. I did it for the money. Already this film is a hit and I say that before it has even been seen on television. It was also shot in English and dubbed in German - but I am the best dubber in Germany.

The film was one of my best. It had the right formula for success: a story about learning to say goodbye, a father learning to accept his son and saying goodbye. That is why I shot it in Ireland, which for me is a place where a lot of people have said goodbye. The German

people will love it; at the end of the movie they will all have a tear in their eye. That is the success.....I have made very expensive comedies with international stars which the German people loved; they were hits.

The only two films which I also produced were big financial flops. I think that movies are very overrated. You never change people with a movie

.What was the best film you ever saw?

Bird, by Clint Eastwood. *Are you still going to marry Lelia Doolan?* Yes. She looks even more beautiful.



THE FILM written and directed by Derek Gibbon
STARRING THE LITTLE FISH
 tickets are available from the Arts Festival office and from the Cladagh Palace. Enquiries to the Film Festival office, 77 Dominick Street, Galway (tel. 68303)

First Galway Film Fleadh 19- 24 July 89 Claddagh Palace

Irish Films

The Film Fleadh presents a feast of cinema from the earliest days of Irish-filmmaking to the present. Highlights include an early film of **Charles Crichton** (*A Fish Called Wanda*) made in Dublin after the war with Robert Beatty and Moira Lister from a novel by Dublin District Justice Reddin -- **ANOTHER SHORE**. This will be on the opening day of the fleadh which will also feature work from the late **Vincent Corcoran** and a great old documentary on the Royal Showband -- all from the archives of the Irish Film Institute. The promised advent of a television service in Irish -- **TELEFIS NA GAELTACHTA** -- will be marked by the showing of features and documentaries in the Irish language. Organised by **Bob Quinn**, this day, (Friday, 21st) will include **Antoine O'Flatharta's RAIC**; work from **Eamonn de Buitléir**, **Jim Mulhern** and a special tribute to the films of veteran Irish documentarist, **Louis Marcus**.

Emerging Filmmakers

Young people pay more attention to film, video and t.v. than parents, church and state. Their formal education system at first and second level ignores this fact.

There is no national film school.

There are only three colleges (in Dublin) that offer media courses at third level.

There is no Irish Film Board.

It is miraculous that young people make films at all. But they do. They do.

Because there was an overwhelming response for films to be included in the Fleadh, this section takes place on both Saturday and Sunday mornings, (the 22nd and 23rd July). Highlights include the much acclaimed short film **SUNDAY** by **John Lawlor** and **A SPLICE OF LIFE** by **Martin Duffy**. Films from Dun Laoghaire College of Art, College of Commerce, Rathmines, FilmBase, Galway Film and Video Collective, and our very own Film Resource Centre will be shown, including **A LITTLE FILM** written and directed by **Declan Gibbons**, starring **THE LITTLE FISH**.

Tickets are available from the Arts Festival office and from the Claddagh Palace. Enquiries to the Film Fleadh office, 47 Dominick Street, Galway. (tel. 68303)

ANIMATION

Irish animation is having its first outing at the Fleadh. 18 animated shorts have been collected to give a representative view of the varied work that animators here have quietly produced in the last 8 to 10 years. This will include work from professionals to students. There will be a short film from **Jimmy Murakami** of "**When the Wind Blows**" fame -- whose old Irishtown studio was responsible for many of the animated commercials seen on Irish television. Also there will be two cartoons from **Aidan Hickey**, both which have won prizes abroad and more from other established producers and first time filmmakers.

The Film Fleadh will be the first ever opportunity for animators in Ireland to meet and talk to each other and the range of topics should be endless.

Animation world-wide is the fastest growing section of the film industry so there is a challenge for Irish cartoonists to keep abreast of events. This retrospective intends to be both an exhibition of the achievements of the past and a preview of the possibilities of the future.

First Galway Film Fleadh

European Funding Day

Money to get film and television programmes made by the independent sector is a crucial issue for us. On Thursday, the 20th July, there is a special day of information and debate on this topic. Representatives of MEDIA '92, the EC initiative to support and develop the work of native filmmakers all over Europe, will come to Galway to talk about what's available. Aid for script-writing, distribution, animation films, subtitling and re-voicing, training etc., will be outlined and one further production funding agency EUREKA AUDIOVISUAL will be present to, hopefully, ginger up the Irish government's flaccid support for a crucial native industry. Members of the public are most welcome to attend this day which is a free-for-all in every sense!

\$
\$ European Funding Day \$
\$
One Day Information Meeting
Thursday, July 20th 1989
10.00 a.m. - 4.00 p.m.

- EFDO :** European Film Distribution Office
Ute Schneider
- SCRIPT :** European Script Fund
Don Ranvaud
- EAUE :** European Audio-Visual Entrepreneurs
Marcia Lerner
- CARTOON :** European Centre for Animated Films
Robin Lyons
- BABEL :** European Fund for Multilingual Productions
Michael Johnson
- EUREKA -AUDIOVISUAL :** French Government Initiative for
Media Development
Jean-Noel Dibie

Chaired by Lelia Doolan

These representatives will outline the aims, objectives and available monies of their respective European organisations. Come and find out how the independent film and television community in Ireland can benefit from these schemes and persuade our Government to play it's part.

First Galway Film Fleadh

European Films

Wednesday 19 July.

8.00 p.m.

VENUS PETER (SCOTLAND-SELLARS)

Set in the Orkneys in the 50's. The story of a young boy whose father is away a lot and who uses his grandfather as a father figure.

11.30 p.m.

LANDSCAPE IN THE MIST (GREECE-ANGELOPOULOS)

A mesmerisingly beautiful rites-of-passage movie of an odyssey undertaken by a small boy and his older sister in search of their missing father.

Thursday 20 July

5.00 p.m.

THE SOUND AND THE FURY (FRANCE-BRISSEAU)

The story of a young boy and his communication with his mother and peers.

9.00 p.m.

FAREWELL TO FALSE PARADISE (TURKEY-BASER)

A young Turk is in jail after the murder of her husband. In spite of the confinement, the prison becomes a place of freedom.

11.30 p.m.

SILENT FILMS, From the Irish Film Institute Archives with piano accompaniment.

Friday 21 July

5.00 p.m.

THE CANNIBALS (PORTUGAL-DE OLIVEIRA)

An opera-style film about the wedding of a gloomy looking Viscount to a beautiful lady.

7.00 p.m.

HARD TIMES (PORTUGAL/U.K.-BOTELHO)

A provocative adaptation of the Dickensian classic.

9.00 p.m.

LA SENYORA (SPAIN-CADENA)

A tale of sexual repression, about a woman who is forced to marry a rich but much older man.

11.30 p.m.

THE VIRGIN MACHINE (GERMANY-TREUT)

This film deals with a woman's awakening to her true sexual nature.

Saturday 22 July

5.00 p.m.

THE GENTLE TOUCH (ITALY-CALOGERO)

A blend of the detective story, comedy, and serious drama.

7.00 p.m.

MACNAS FESTIVAL PARADE from Eyre Sq.

9.00 p.m.

DRAGON FOOD (GERMANY-SCHUETTE)

A bewitching tale of a young Pakistani without a work permit and a Chinese waiter who decide to start their own restaurant.

11.30 p.m.

ARIEL (FINLAND-KAURISMAKI)

A hopeful, unashamedly romantic love story, which unfolds within the framework of a road movie turned crime-thriller.

Sunday 23 July.

6.30 p.m.

REEFER AND THE MODEL (IRELAND-COMERFORD)

Three men, a boat and a girl and Galway.

10.00 p.m.

BABETTE'S FEAST (DENMARK-AXEL)

A sumptuous meal forms the climax of this tale.

First Galway Film Fleadh

Joe Comerford

Joe Comerford's 20 year apprenticeship to Irish filmmaking will be honoured with a showing of six of his films, ending with a re-run of his Galway epic **REEFER AND THE MODEL**.

Joe attended the National College of Art and trained as a producer/director in RTE. He has worked as a cameraman on numerous Irish and European films. He began writing and making his own films in 1974.

Sunday, the 23rd July is the date of the screenings of the following films:

2.30 p.m.

**WITHDRAWAL
WATERBAG
DOWN THE CORNER**

4.30 p.m.

**EMTIGON
TRAVELLER**

6.30 p.m.

**REEFER AND THE
MODEL****

**This film won prizes at the Celtic and Barcelona Film Festivals and is currently showing in Germany, Finland, France and will open soon in Spain and Britain.

Visiting Euro/Irish Directors

The five day Fleadh will welcome for the first time to Galway directors from all over Europe and Ireland -- to introduce and answer questions about their work and discuss conditions for filmmaking in their respective countries.

VENUS PETER

This Scottish film directed by Ian Sellars and produced by Christopher Young will have its first outing in Ireland during the Galway Film Fleadh. **VENUS PETER**, the last film to be completed by Ray McNally before his untimely and much grieved death, will open the veritable feast of films on show on Wednesday, 19th July at 8.00 p.m. It also stars Sinead Cusack, Peter Caffrey, Gordon Strachan (who plays Peter) and many local inhabitants of the Orkney Islands.

KISSING ASS?

A sad story

There are five million invisible people in Britain. They are the Irish.

Channel 4, which appeases the post-colonial liberal conscience by having special pigeon holes for West Indians, Blacks and other highly visible minorities, does not see the Irish as a minority to be catered for in terms of its founding charter. Indeed its executives are mystified at such a question.

This emerged at the recent sad meeting in the Berkeley Court Hotel between the Channel's latest commissioning editors and over a hundred Irish Independent filmmakers. The Channel had invited submissions for an Irish series. They received 200. They decided all of the submissions were below standard. With singular courage -or obtuseness- they invited the rejects to meet them in Dublin. One would imagine that skin and hair would fly. Not so. Apart from the usual rabble rousers-MacBride and Quinn with courageous support from Martin Duffy- together with polite complaints from Dick Hill and John Kelleher- the attendance was subdued, dare one say, respectful towards the new young massa's. You don't bite the hand that you hope and pray will feed you.

The principle is this: first commissioning editor with responsibility for John Bull's Other Island, John Ranelagh sets up a structure; successor Tomasz Malinowski demolishes it and sets up another. He is replaced by Peter Moore whose new broom sweeps everything out of the way. He is looking for 'quality ideas', 'talent', 'concepts that can travel' and other verbiage.

Sounds fine. The question is: when will Grade replace him?

Result of this scenario of rapid obsolescence: a bunch of lost filmmakers. Definition of a lost filmmaker: Not knowing precisely whose ass to kiss.



Joe Comerford on the set of "Reefer and the Model"

Training Films; The Hedge School method

The Film Resource Centre has just completed shooting two training Films; " Bert O Lucky"; a short comedy shot on 16mm reversal directed by Pat Comer and "A Little Film", a music film shot on Beta S.P. directed by Declan Gibbons. Kevin Liddy, a member of the board of FilmBase, kindly agreed to act as supervisor on both productions. "Bert O Lucky" and "A Little Film" were shot back to back over ten working days and both films were produced by Barra de Bhaldraithe and Aisling Prior of the Film Resource Centre.

For most of us involved in the production it was our first intensive experience of the structures and processes necessary to make films and much was learned. Nobody cracked up and good humour prevailed throughout. Crew and cast were fed courtesy of Strawberry Fields and looked forward with relish to lunchbreak.

On the production side, after having decided to go ahead with two scripts instead of choosing one as originally planned, provisional budgets were prepared. The scripts had been submitted by participants of the Film Resource Centre S.E.S. for the purpose of being produced as training films. Working in a commerial environment the cost of making "Bert O Lucky" and "A Little Film" was going to be between £12,500 and £14,000.

We had an allocation of £1,400 from R.T.E. to make a training film and no more. It had been planned to shoot both films in 16mm negative but that was soon scrapped. It was cheaper to use reversal stock and eventually after negotiations with Fintan Ryan of R.T.E., Stock, processing and a slash print were offered by R.T.E. at much reduced rates.

We were still way over our existing budget. Telegaél of An Spideal were aware of our intention to shoot the two training films and saw this as an ideal opportunity to get involved by supplying their facilities at reduced rates. Their brand new equipment as well as two of their highly skilled crew, (Billy Keady, formerly of the

Film Resource Centre was camera operator and Eamonn Conway acted as soundman and editor), were put at our disposal.

At this stage we had more of an idea what we were at. We had decided what mediums to use. Crew and cast were lined up and was progressing on shooting scripts. Our cash budget was still more than what we could afford and we proceeded to cut our equipment hire costs; by finding alternative sources for lights, microphones, generators and other bits and pieces that were needed. Private sponsors were approached with limited success; Hillview Securities and Kenny's Bookshop very kindly made donations totalling £450; Ryan Air agreed to fly the leading actor of "Bert O Lucky"; Enzo Nicoli, who previously appeared in the recent Druid production of Antony Minghella's "A Little Like Drowning" from London for the shoot. The Arts Council were approached for a small sum in grant -

aid to cover some of the costs to be incurred by the Centre in the production of the two films but were unable to help.

A week before shooting started we realised the Film Resource Centre was going to have to meet some of the costs involved and this was acceptable to the board as training was after all the main purpose of the Centre. Nobody else in the country was going to give us an opportunity to learn so we didn't give a bolex and got on with it. Dentists are trained at enormous cost to the State to ensure proper care of the Nation's teeth; surely Filmmakers also contribute in some way to the well being of the public! In the event we struck to our much revised budget even permitting the odd Mars Bar to be thrown, mid afternoon, to the assorted cast and crew, all of whom contributed to the mechanical/creative and human endeavour that is filmmaking.

Considering the Financial situation of the Film Resource Centre, (F.A.S. funding for a Social Employment Scheme, grant aid from Galway Corporation and Galway County Council totalling £55, a bi-annual training budget of £1400 from R.T.E. and membership fees) the services that the Centre provided (Information / Newsletter, Workshop for the public and real training opportunities) are extensive. We also manage to keep an office open 5 days a week for the public. The success of the two recent production was due to the support and help in kind we received from many local companies and individuals who gave up their time to perform, lug around, drive around, lend costumes and props and help in many ways and for that the Film Resource Centre is eternally grateful. This is training in Ireland; Oh to be from a country that considers what people spend most of leisure time doing, watching T.V. and films, important.



Pat Comer with Kevin Barra de Bhaldraithe Liddy on the set of "Bert O Lucky"

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For further information contact **Paul Cummins** or **Des Bennett** at:

TELEGAEEL, Spiddal, Galway.

Tel. 091 - 83460

Fax 091 - 83464

RÉ NUA TEILIFÍSE

D E V E L O P M E N T

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