

# FILM WEST



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2nd Galway Film Fleadh  
18-23 July

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goes into Africa

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miracles at Pesaro

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*Traenáilte* le haghaidh Theilifis na Gaeltachta  
"What's in the Box?"

*Ireland's first animator* \_\_\_\_\_

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more  
for  
Barry”**

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## Editorial

For the few people left in the country these are exciting times.

There is a broadcasting debate which is causing people to once and for all examine a medium which has more power to influence people than the national school system. There is the fact that Galway has officially become the Athens of Ireland (at least between June and August). There is the possibility of every shebeen owner becoming a Deutschmark millionaire; as West Germans run from the East German hordes, seeking some little grey home in the West. There is the tension between our late Green Presidency and exhortations to increase the Gross National Product, ie. work, buy and consume more (especially aerosols), thereby making our last few ozone rich years at least enjoyable. The motto for the nineties is: think globally, breathe locally.

And then there is the Galway Film Fleadh, an opportunity to forget all the above cares, see a few good films and develop an even more epicurean perspective on the world.

And why not?

As Brendan Behan might have said: people who don't enjoy life in Galway from the 18th July onwards may be absolutely right, but I don't want to be in their company.

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FILM WEST is the quarterly magazine of the Film Resource Centre in Galway. The FRC was founded for emerging 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 businesses who are credited in each issue. The Centre is administered by Celine Curtin. Directors of FRC: Aisling Prior (founder), Barra de Bhaldraithe (co-founder), Miriam Allen, Tadhg Fleming, Joe McMahon, Steve Woods

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Summer 1990

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# Inserts



## COMING PRODUCTIONS

The Pat O'Connor directed "Fools of Fortune", which was filmed here last year, with Julie Christie and Iain Glenn, was premiered in Dublin June 20. Although yet another big house saga, this second O'Connor-Trevor alliance should prove a winning combination. □ Pierce Brosnan enlarges his acting gamut (from A to B?) in the forthcoming "Mr Johnson", based on Joyce Carey's literary tale set in Nigeria. Director is Bruce Beresford ("Driving Miss Daisy"). □ Gabriel Byrne's wife Ellen Barkin plays a male chauvinist pig who's reincarnated as a blonde bombshell in "Switch", Blake Edwards current shoot. □ Peter O'Toole is filming in London "The Rainbow Thief" with Omar Sharif (their third film) and Christopher Lee. O'Toole plays a reclusive prince who lives in the Paris sewers. (Sound a bit like Phantom of the Opera?) □ Golden-haired Ulster-brat Kenneth Branagh teams up with wifey Emma Thompson (what, again?) in "Dead Again", a flashback murder mystery, shooting in the autumn. □ Neil Jordan's "The Miracle" is into post-production at Ardmore, while his "We're No Angels" fares poorly on its UK release. Ray Mac Anally distinguishes himself in his final role. □ Morgan O'Sullivan's Tara Productions is set to film a four-part mini-series of friend Freddy Forsyth's formula potboiler "The Negotiator" this year. Meanwhile Morgan relinquishes his highly successful steerage of Ardmore, which is to become the hub of TV3. □ Among the effluent heading our way from the declining Hollywood empire this summer: "Die Hard 2 - Die Harder", "48 Hours 2", "Robocop 2", "Gremlins 2", Disney's "Dick Tracy", and more. It looks like it's being left to the Europeans (and the Irish?) to come up with original film ideas.

## AWARDS UPDATE

The two Irish winners of the European SCRIPT awards are Anne Haverty (TV film "New Mother") and Tom Collins of Derry ("The Shoot"). □ The Arts Council Film and Video Awards recently announced (in Dublin) the latest batch of funding recipients: Siobhan Bourke and Julian Plunkett-Dillon ("Mega Hearts"), Vivienne Dick ("Donegal"), Kevin J Hughes ("Maud"), Gina Moxley and Trish McAdam ("Gooseberry Fool"). Mark Kilroy, Fergus Tighe, Frank Golden and Billy McCannon also received financial aid for their projects. The next closing date for film-makers is October 26 next.

## CINEMA ATTENDANCE FIGURES UP

Attendances have soared to a five year high in these islands, with January's the highest in history. Not surprising, when you consider a recent discovery: TV viewing is dropping at a rate of 1% a year

across Europe. In the US a 13 year study has just proven that TV is increasingly causing boredom, irritability and apathy.

## CRISIS IN BRITAIN?

Only one British film was in production last year - "Nuns on the Run", a farce with Robbie Coltrane - while Ireland had three major features. 'The lowest production record since the War,' is what a BBC radio report stated recently. Not only that but UK film-makers are agitating for tax concessions to help them through the crisis, and Mrs Thatcher has ordered an enquiry into ways of salvaging the industry.

## FILM FLEADH SPECIAL OFFER

The Film Resource Centre, to celebrate the second Galway Film Fleadh, are offering a very special prize to anyone who becomes a member during the Fleadh, 18-23 July. On offer is a weekend for two at any Great Southern Hotel in Ireland. Also, the Cork Film Festival have kindly donated a pair of season tickets, valid October 7-14. The lucky winner's name will be picked at random from among those who join up then. Entries must be on the application form.

## STILL FRAMES

Joe Geoghegan Photography of Quay Street, Galway - which has been hosting Hermann Leonard's Jazz posters (20s-

The project film in progress at Anas na nGeal, Galway, during the FRC's March film foundation workshops



50s) - has opened a spacious new gallery near the Bridge Mills. Local and international art, sculpture and photography are on display.

## WEST ONE GOES FOR GOLD

West One, set up 14 months ago in Spiddal by John Griffin of Tralee, have been quietly turning out high quality news and documentary work for the European market, as well as corporate material for Thermo-King, Tipperary Mineral Water and Bard, among others. They have facilities for Betacam SP, 16mm and 35mm. Not only that but they have a news agency which supplies journalists, photographers and camera technicians for visiting Europeans crews. West One recently set up the European Broadcasting Archives (with ACTT and AIB aid, among others) so that historically important European film and video could be saved. West One's current hush-hush



The FRC's schools initiative gets underway at Scoil Iognoid (the Jes). Students made their own video, SIMON

project looks set to take the world by storm. They've developed an original cartoon character (now being patented) in which at least two major animation studios have expressed a strong interest. They have just moved to large new premises at Sandy Road, Galway, and are looking for video editors and news camera staff.

## DIARY DATES

July 27 is the deadline for entries in this year's Cork Film Festival, which has a special black-and-white section for the first time. [See p 12] □ Le 13e Festival de Cinema de Douarnenez (in Brittany) runs August 19-26, with a theme of 'The Palestinian People'. □ The 6th Festival International du Film Scientifique de Palaiseau runs Nov. 14-23. This yearly event is a showcase for quality scientific work (35mm, 16mm or video) from around the world. Films made after Jan 1 '89 are eligible. □ The second annual European Film Awards, chaired by Ingmar Bergman, will be hosted by Glasgow Dec. 2. Set up in Berlin in '89 to highlight quality European cinema, each country's selection committee may submit two features and one documentary for competition. Irish coordinator is Muiris Mac Conghail of Scannán Chéad Shnámhá, 14 Garville Ave, Dublin 6. Tel 01-974621. Film-makers who've submitted work to Muiris can expect to hear if they've been nominated by mid-July. Other committee members: Michael Algar, Eamonn de Buitléar, Alan Gilsenan and Jane Gogan.

## TELEGAEL'S RISING STAR

Telegael, an Spidéal, recently won top honours at the Confederation of Irish Industry's Annual Competition for Industrial Film and Video, when after two days' viewing the judges chose their promo video on the Galway Advertiser. This snappy, colourful ten minute production also portrays Galway ('The fastest growing city in Ireland') as a vibrant and dynamic area. Producer is Paul Cummins, director and editor Eamonn Conway, sound by Alan Esslemont. It won a Dolphin Award at the recent European Festival of Corporate Video in Biarritz, and goes to the Washington International Independent

Film and Video Congress in September.

#### ALL GO AT THE FRC

The Film Resource Centre gave a series of evening talks to employees of Thermo-King, Galway, in May and June. This intensive series gave foundation skills in production, direction, scriptwriting, camera and lighting - and they were able to gain individual practical experience in shooting video. □ A crash course in film-making was also given to secondary school students at Scoil Iognaid, Sea Road, Galway, to launch the FRC's new schools initiative. Students got to write and direct their own script as part of the new media studies curriculum. Already word has spread of the success of this course, and other schools in the West are interested. If you'd like your school to get involved contact the FRC. □ In June the FRC went to Derry Media Access to present a weekend of film foundation workshops which got a great response, and this'll be repeated in Sligo. □ In September the FRC go to Limerick for

Derry Media Access Initiative make their own 16mm film "Least Confession" with help from visiting FRC tutors



The Galway Film & Video Co-Op (Tadhg Fleming on camera) busily at work in Galway's Shantalla area recently, where they made a 20 min documentary

another brace of workshops. □ In October the Centre's usual weekend workshops resume in Galway. Planning for the first Advanced Workshops is underway and will be publicised in the Press. The FRC are now in new spacious premises at Seaport House, Docks Road, Galway. Phone (as before) 091-66744.

#### FUNDING ACKNOWLEDGEMENTS

The FRC thank the following for their support and sponsorship this summer: Thermo-King, Hillview Securities, Corrib Great Southern, Digital, Low Strand Properties, Engineered Components, and the many small companies around the West without whom its film projects would not be possible. RTE's continued support is immensely invaluable and crucial to the Centre's success.

#### EURIMAGES SANS IRLANDE?

The Eurimages Support Fund was set up by the Council of Europe in Oct 1988 to foster co-production in the EC. 18 member states signed the agreement, but Ireland has not. (Does this reflect well on Ireland's 'green' presidency, we wonder?) Until our government sign this agreement no Irish film-maker can take advantage of

Eurimage for distribution or co-production agreements with the 18 states.

#### GALWAY FILM & VIDEO CO-OP

Since the highly successful 'Landmarks' exhibition of 12 British workshop movement films in March, the Co-Op have been very busy: they've finished two tapes centred around two very distinct communities, and are at present editing a third. Maria Gibbons co-ordinated a 15 min documentary commissioned by 'Forum', a new rural development project starting in N W Connemara. It looks at the problems of this beautiful area, and the ways in which 'Forum' hope to address issues of loneliness, isolation and emigration. The re-vitalisation of St Joseph's Community Centre, Shantalla, is the subject of a 20 min documentary co-ordinated by Tadhg Fleming. The tape was a collaboration between the Co-Op and a group who completed a community development course at UCG; it was commissioned by the Dept of Extra Mural Studies, UCG. The Co-Op's first ever drama-documentary "My Roof Is Not My Home" concerns homeless women in Galway. It's an alliance between the Co-Op and a group of women who did workshops with them. Funded by Combat Poverty and co-ordinated by Nuala Broderick, it draws on local women artists, poets, dramatists and musicians. Meanwhile, the Co-Op's video workshops resume in September, at £60 (£30 unwaged). Galway Film & Video Co-Operative are at 091-66771.



## Joe Geoghegan

### PHOTOGRAPHER

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# Lelia Doolan goes into Africa

Bernie Wyndham interviews the much-travelled Irish film producer on her latest adventure

Earlier this year the International Labour Organisation (ILO) asked Lelia Doolan to go to Africa for six weeks. She was to work on a programme to improve the livelihood of disabled women. When she returned to Ireland I interviewed her about her trip.

I was a-buzz with nerves, as I had never met her, not to mention the fact that this was the first time I had ever done this type of thing - but when she breezed in the door and greeted everyone so casually, I felt more at ease. Doing my best to act the part of the intrepid young enthusiast [well, I am!] I asked awkwardly, 'May I call you Lelia?', and she replied, 'Absolutely!' Funny thing is, I never got to use her name throughout the interview. But seriously....

*First of all, tell me a little about the ILO.* Well, it's an enormous organisation, based in Geneva. It's the oldest of all the United Nations organisations, as far as I know, and it deals with everything to do with working people - equality, pay, conditions - all over the world, for both disabled and able-bodied people. Its policy is set by governments, trades unions and employers' representatives from the member countries. I had done a bit of work for them on a video dealing with women workers' problems, and this time I was asked to be a 'media consultant' on a new project for disabled women in five African countries - Zimbabwe, Botswana, Zambia, Swaziland and Lesotho.

*Why disabled women and not men?* Research had apparently shown that whatever opportunities existed in training or employment, or special appliances, these were chiefly taken up by disabled men - and since disability is spread equally among the population it was felt that the time had come for a programme specifically in favour of disabled women. About ten per cent of the world's population suffers from disability, and about half of them are women. Besides, there's still some prejudice against women in our enlightened times, and you can multiply that prejudice when it comes to women with a disability. In many places they are hidden away or abandoned.

*So, what was your job?*

Well, the programme was just beginning and it had two basic components: to involve disabled women in mainstream training and work; and to promote a change of attitude towards disabled women so that this could come about more and more. You could call it a kind of advertising campaign by and for disabled women, so that they - and everyone else in the society - see themselves not as a liability or objects of pity (or a special group to be protected



and kept away from danger in the big, bad world) but as full citizens with a part to play in every bit of the nation's life. Many disabled women rear families and do most of the work on the land and in the household - like most able-bodied women in Africa, Asia and Latin America! But almost always, they are bypassed when it comes to education or training, or jobs outside the traditional ones. So it's necessary to alert teachers at every level, employers, trade unions, government departments, and so on, as well as the general public in cities and villages. And that's what I was there to do - to create a partnership between disabled women and the various media, so that these ideas could be communicated and form a support for the daily work.

*Did the disabled people have any help before the ILO stepped in? Have they any organisations of their own?*

Oh, yes, indeed; there are a number of international organisations, and national government organisations, as well. But in Zimbabwe, for instance, there is the National Council of Disabled Persons of Zimbabwe (NCDPZ) which has come to life a lot in the last ten years. Their first Congress was held in Bulawayo while I was there and it was opened by the President, Robert Mugabe. So myself and Lainah Magama, the national co-ordinator for the new programme, met him and did a little propagand!

There are also organisations for and of the blind, the deaf, and for specific mental and physical disabilities, such as Downs Syndrome, Spina Bilida, spinal cord injuries, and so forth. Many disabilities are caused by motor accidents, some still by leprosy, though this is less common now; there are hearing and sight defects caused by illness during pregnancy, or due to early malnutrition, and also, still, by polio. Lainah Magama, in fact, got polio at eighteen months, yet qualified as an architect and was working for the government as a town planner before she came to work on the new programme. She's in her thirties, married, very

imaginative, humorous and down-to-earth, uses a wheelchair, and gets around faster than a jet. She had a lot to teach me about everything to do with Zimbabwe, and we worked together on the media aspect of the programme.

*Did you divide your time equally between the five countries?*

No. The original idea was to begin with Zimbabwe, Botswana and Swaziland, and then go on to the other two. The whole programme is for a three-year period, and this was the pilot stage. But Swaziland wasn't ready and in Botswana the national co-ordinator was only appointed after I arrived, so I only spent four days there to do some initial work. So, the main concentration was in Zimbabwe, around Harare where the ILO offices and the regional co-ordinator is based, and in Bulawayo. The campaign consisted of making TV and radio contacts, arranging support for a TV series and a number of radio programmes, making friends with the Press and planning future coverage, designing a poster (by women!) and a slogan, commissioning a song - one young disabled woman wrote a great song that hopefully she will record herself - commissioning a travelling play with music to tour around the high density suburbs, and in country places. But also, finding partners for disabled women among writers' groups, theatre groups, painters, photographers, etc., so that they can organise future promotion themselves. I must say that the openness and generosity of people there was marvellous. There is a blossoming of theatre groups also who combine music, dance and political ideas in a very telling way. One group in Harare is Zambuko/Izibuko; in Bulawayo there's Amakhosi, run by a very interesting, frenzied mad genius called Cont Mhlanga; and in Botswana there's Baranodi. I hope that Galway people will soon have a chance to see some of their performances at the Arts Festival.

*What did you think of Nelson Mandela when you met him?*

Well, 'meet' is too grand a word. I was coming out of the university where the South African Congress of Trades Unions were preparing to receive him for a theatre celebration - and there he was, coming up the steps, just walking informally with a few friends. So I went towards him, shook his hand and said 'Hello, I'm Irish, and we gave you the freedom of the city of Dublin while you were still in prison.' And he said 'I'm very proud of that', and I said 'We're very proud of you...'

**More on Africa at this year's Galway Film Fleadh, of which Lelia is one of the organisers.**

# REYANMISH of Miracles at Pesaro

Bob Quinn reports from an Italian film festival with a difference

'We will pay for all your extras except telephone calls', said the director of the 26th Pesaro Film Festival. Noting the disbelief in our eyes he said; 'Yes, even your drink.' Miracle number one.

Miracle number two is that the municipal authority of this small town on the Adriatic coast a hundred miles north-east of Rome paid for the entire ten-day event. Entry to the films was free, as were the headphones for simultaneous translation into French, Italian, English and Farsi. No charge either for the well written brochures and booklets.

Miracle number three was a debate within the Irish delegation which started publicly at 10.00 am on day seven, continuing informally until 5 the following morning and punctuated by lunch, dinner and a skinny dip in the Adriatic at 2.30 am - and little other than surface wounds inflicted. Minor miracle was that the free drink had nothing to do with it. Kevin Rockett and I had to leave on day eight. For all we know the others, Paul Freaney, Alan Gilsenan, Richard and Anne Kearney, Joe Comerford and Nicholas O'Neill, may still be yapping

away in the perfumed nights of Pesaro.

The festival had three distinct sections: modern Irish and Iranian films plus British silent films. The last was the most interesting because we've seen our small output too often and because the Iranians seem to mainly make children's films. I normally avoid film festivals but went to Pesaro because it was the first to recognise "Caoineadh Airt Uí Laoire" fifteen years ago, so there must be more than starlets and sycophantic journalists involved. The instinct was right. These people take film seriously. There were excellent houses from 9 until midnight. Questions were intelligent in the open forum, interviewers never mentioned budgets, concentrated on the art of film, the religious and political context in which they were made both in Ireland and Iran. They would, wouldn't they, I hear you say. But when comparable debate here is about the level of my left toe, it was refreshing.

About the Irish forum. Several people noticed the line-up at the table; the journalist, the philosopher, the historian and the Arts Council officer taking centre

stage, the three film-makers hanging onto the ends of the table. It just happened like that. We know our place. We touched gloves by all standing and reciting Donnelly's Concise History of Ireland: *Is it true, is it true? / And the tears fell on the letter in his hand. / Too true, too true. / More trouble in our native land!* What was said was predictable. Kevin Rockett gave his usual calm historical analysis, Nicholas O'Neill spoke as a film reviewer, so I can't remember what he said, and Paul Freaney was also optimistic. Joe Comerford said Irish film-makers had been marginalised out of existence in an arena of post-colonial revisionism. Alan Gilsenan said it wasn't that bad, and anyway the individual artist should be more concerned with imagination and passion than with politics. I said the artist by definition was a standing prick, i.e. had no conscience. Richard Kearney said Comerford and I were cynical and romantic (both at the same time) and gave long analyses of "Angel" and "Maeve".

The real debate, as usual, came [p 14]

## Traenáilte le hAghaidh Theilifís na Gaeltachta?

Cuireadh críoch caithréimneach le cúrsa cumarsáide VideoCam, a reachtáil Udarás na Gaeltachta, le beile agus taispeántas in Ostán na Páirce, An Spidéal, De Luain, 30u Aibreán. Taispeánadh video a rinne na mic léinn, den Fhóile Scannanaíochta Ceilteach, a tionoladh i nGaeltacht Ghaoth Dobhair, tús mí Aibreáin.

Chuir Udarás na Gaeltachta an chúrsa ar bun, le cainteoirí dúchais Ghaeilge, a oiliúint sna scileanna a bhaineann le tairgiú dár teilifíse.

Aon duine déag a ghlac páirt sa gcúrsa - ochtar ó Dhún na nGall, tríúr ó Chonamara agus duine amháin ó Chorca Dhuibhne. B'é aidhm an chúrsa, go mbeadh daoine Gaeltachta ar fáil, le cláracha feiliúnacha a dhéanamh, le haghaidh Teilifís na Gaeltachta, nuair a bhunófar é.

Ar na teagascóirí a bhí ar an gcúrsa, bhí Eoghan Harris, Denis O'Grady, Lelia Doolan, Peter Dorney, Des Bennett, Annette Dalton agus Liam O Murchú. Phléigh siad coincheapanna, struchtúir, stiúradh, obair cheamara, fuaimne, agus eagarthóireachta. Mar obair phraiticiúil, rinne na mic léinn dhá cheann dhéag de chláracha - cursaí reatha, dramaíocht, cláracha faisnéise, cláracha ceoil, srl.

Bhí sé d'adh orainn go raibh muid in ann an treallamh is nua-aimsearál i dTelegael sa Spidéal a usáid, gan trácht



ar a bheith in ann tarraingt ar scileanna na foirne, a bhí i gconal réidh le cabhair nó le comhairle. Ina theannta sin, chaith muid seachtain ag traenáil i RTE.

Ar ndóigh, ní raibh an cúrsa gan a chuid féin d'fhadhbanna. Thárla conspóid an chéad lá, nuair a fuarthas amach gur i mBéarla a bheadh an teagasc. D'fhág duine amháin an cúrsa ach shocraigh an cuid eile againn, go mb'fhéarr teagasc eiteachtach tré Bhéarla ná bheith ag éisteacht le duine

ag iarraidh ábhar nar thuig muid a mhíniú, i dteanga nach raibh aige nó aici. Ar ndóigh, Gaeilge a d'úsáidamar eadrainn féin agus i nGaeilge a rinneamar na cláracha. An t-aon ghearán a bhí agam féin, faoin gcúrsa, nach raibh Bob Quinn againn. Ba bhreá liom féin, an deis a bheith agam, obair a dhéanamh leis agus chuid de na scileanna atá aige a fhoghlaim uaidh. Tuigeann Bob Quinn na cineálacha clár a theastódh ó Teilifís na Gaeltachta.

# A New Administrator Takes The Helm At Galway's Film Resource Centre:

## Celine Curtin

Bubbling with enthusiasm and raring to go, Celine Curtin took over the helm of Galway's Film Resource Centre in May from her highly committed predecessor, Pat Comer, who helped steer the Centre through its crucial second year.

The FRC is expanding its base in Galway and the West generally. Its importance has been recognised by the community and local businesses who see the need for a film training facility as a valid stepping stone to full-time work in the profession here and as a vital outlet for individual creative expression. Without a way to express itself through its individuals, society as a whole disintegrates. The early warning signs are increased crime and lowering property values. Film-making is one of the most popular means of creative expression and it has the potential to bring ultimate financial reward to the community which nurtures it - in the form of increased revenue from location productions, employment and ultimately box-office return. The Film Resource Centre was set up to educate the public about this potential, and it is beginning to succeed in a part of Ireland already highly conscious of the role of the Arts. The Arts Council in Dublin are the latest



to note this effect on Western consciousness, and in March they enthusiastically offered to fund the position of full-time administrator.

Celine Curtin has brought crucial organising skills, a certain business acumen, an easy charm and élan to bear on her new position, and has already lost no time in increasing the visibility of the Centre. She has a business background from her native Laois, and since joining the FRC over a year ago has worked her way up from secretary to film workshop co-ordinator, to assistant producer on the Centre's recent production "Fools Gold", which will be seen at the Galway Film Fleadh. As part of her brief to make the FRC even more accessible, she has championed the Centre's new schools media initiative in the West and is liaising with other arts facilities in such places as Limerick, Derry, Sligo and Dublin. She faces a busy schedule in the coming months, at a time when the FRC are settling into expansive new premises beside Galway's waterfront.

The Board of Directors and staff of the Film Resource Centre heartily support Celine's new appointment and wish her every success.

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## Rex Ingram: An Irish Film-Maker



The 2nd Galway Film Fleadh will host the first ever European retrospective of the films of Rex Ingram, one of the lost geniuses of the film industry. This is a unique opportunity for the people of Ireland to see a remarkable range of forgotten masterpieces, which may never be seen in this country again. Liam O'Leary is a world expert on the films of Rex Ingram and wrote the only comprehensive biography of him. At the Galway Film Fleadh he will introduce each of the films and will mount a unique exhibition of letters, paintings, photographs and memorabilia of Rex Ingram.

In January of 1911 a young Irishman set out from Cobh to seek his fortune in the New World. He was a romantic young man but with a confidence beyond his years and succeed he did, because between that year and 1950 the year of his death his achievements were considerable. He was to become one of the three most influential directors in Hollywood, to launch great actors like Valentino, Novarro, Alice Terry and many others on considerable careers, to found a European Hollywood in Nice, to become a sculptor of distinction and to receive honours from such varied sources as the French Government, the Bey of Tunis and Yale University.

This remarkable young man was Reginald Ingram Montgomery Hitchcock later to be known more familiarly as Rex Ingram. He was born in Grosvenor Sq, Dublin, on the 18th January 1893 and was the son of the Rev. Montgomery Ryan Hitchcock, a Church of Ireland clergyman, and of Kathleen Ingram the daughter of the Chief of the Dublin Fire Brigade. His father was a distinguished classical scholar and the author of many books, later becoming Donnellan Lecturer at Trinity College. When Rex was five years old the family moved to Nenagh and a few years later to Borrisokane, finally settling down at the Rectory of Kinnitty, a pretty little village at the foot of the Slieve Bloom Mountains. Rex and his younger brother Clere imbibed their first learning from their father and their artistic yearnings from their mother. In 1905 Rex went off to school at St. Columba's College Dublin where his individual personality soon made itself felt. While not a distinguished scholar he managed to hold his own winning prizes for essays and gaining good marks on the sports field. But to judge by the opinions of his schoolmates there was something that held him apart from the others and it seems that he carried a sense of his own destiny about at that time. He developed as a very good black and white artist, selling his drawings at Combridges in Grafton Street. It is recorded that he once failed to obtain what he considered a fair price

for his work and shouted as he left the shop, "Some day you'll pay me as much for my autograph." Boxing was another passion which remained with him all his life. At this stage of his life he was steeped in the life of the countryside, mixing with all kinds of people, from the military men of Birr, to characters like Fr Maher, the parish priest of Borrisokane, who seemed to have left a lasting impression on him. In Dublin there were his friends the Burkes and Greers.

The death of his mother in 1908 affected his sensitive nature and it was this that turned his mind to getting away from home. A job had been arranged for him at the stockyards of New Haven, Mass. but it was not long before he was attending the sculpture classes of Lee Lawrie at the nearby Yale University of Fine Arts. Here he was a promising student and gained the life-long friendship of his teacher. It was during a holiday spent in New York with a school friend that he met the son of Thomas Edison, a pioneer of the American film industry. He was also impressed with a Vitagraph film of "The Tale of Two Cities" which featured the Irish actor Maurice Costello. Impressed with the potential of this new entertainment he joined the Edison Company, appearing in many of the short films which provided the basis of the average cinema programme of that time.

In 1914 he moved to the Vitagraph Company and not only acted but wrote stories and scripts which were filmed. In those days the distinction between stardom and the technicalities of making movies were not so defined and as a general handyman he learned all there was to be learned of the craftsmanship of the cinema. While he never gained much distinction as an actor he acquired an insight into screen acting which was to serve him well in the years to come when he became one of the most acclaimed directors of the screen.

A letter that he wrote back to Ireland to his Aunt Cissie at this time shows how his ambitions were shaping. He wanted to found a centre where artists could come and work together and he dreamt of following in the footsteps of William Morris. In fact he did achieve this in his production set-up and particularly in the film studio which he founded at Nice in 1924.

His year of work with the Fox Film Company was a prelude to his appearance with the Universal Company in 1916 as a fully-fledged director of his own script "The Great Problem", a story of the triumph of philanthropy of criminal heredity. He was only twenty three at the time. There followed in rapid succession a series of films distinguished for their interesting atmospheric locations, their use of unusual characters and their imaginative setting and lighting. Of these

the most important were "Chalice of Sorrow" an adaptation of La Tosca in a Mexican setting, "Black Orchids" a favourite story of Ingram's which he afterwards re-made in 1922 as "Trifling Women", "Reward of the Faithless" a Russian tale of intrigue and retribution. It may be noted that the films of Ingram of this period ranged from Russia, Hong Kong, Italy, Mexico, to the Chinatowns of large American cities. Ingram had never been to Europe but his capacity for research and attention to detail made these films acceptable to the most critical. By the end of 1918 he was regarded as a young man with a future.

In 1918 however he had a set-back. An unhappy marriage, a brief period in the Canadian Royal Flying Corps and a return to Hollywood in straitened circumstances tested his endurance and eventually he made two futher films for Universal, the colourful "Under Crimson Skies" and "The Day She Paid".

His real success however begins in 1920 when he joined the tottering Metro Company and made a successful "Shore Acres" and "Hearts are Trumps", and began the production of "The Four Horsemen Of The Apocalypse" which made his name. This was the most sensational film to be made in Hollywood since D W Griffith's "Birth of a Nation". It launched Valentino as a great star, and the beautiful Alice Terry who had appeared in some of his earlier films and whom he was to marry. It made the reputation of John Seitz as a master camera man and salvaged the fortunes of the Merto Company. Seitz was later to become a pillar of the MGM empire.

In quick succession Ingram made "The Conquering Power", "The Prisoner of Zenda", "Where the Pavement Ends", "Trifling Women" and "Scaramouche", the latter four films starring his new discovery Ramon Novarro. In 1924 growing tired of Hollywood and its growing frustrations he made "The Arab" in North Africa, and then organised the Rex Ingram Studios in Nice where he made "Mare Nostrum", which he regarded as his best film and like "The Four Horsemen" based on an Ibanez novel, "The Magician" based on the Somerset Maugham novel and Hitchen's "Garden of Allah". His last two films were "The Three Passions" and "Baroud".

While in Nice Ingram received many distinguished visitors, who read like a who's who of the 1920s. His reputation as a film-maker was universally known and he was one of those rare directors who got as much publicity as his stars. However, having made one sound film "Baroud" in which [Continued on p12]

# Day by day programme highlights of the

## Wednesday 18 July

10.00 am to 1.00 pm

2.00 pm to 6.00 pm

7.00 pm, and 9.00 pm

11.30 pm and 1.30 am

## Thursday 19 July

10.00 am to 1.00 pm

2.00 pm to 6.00 pm

7.00 pm and 9.00 pm

11.30 pm  
and 1.30 am

## Friday 20 July

10.00 am to 1.00 pm

2.00 pm to 6.00 pm

7.00 pm and 9.00 pm

11.30 pm  
1.30 am

## Saturday 21 July

10.00 am to 1.00 pm

2.00 pm to 6.00 pm

7.00 pm and 9.00 pm

11.30 pm  
and 1.30 am

## Sunday 22 July

10.00 am to 1.00 pm

2.00 pm to 6.00 pm

7.00 pm and 9.00 pm

11.30 pm  
and 1.30 am

### Main highlights

#### SCANNAIN GAEILGE

Selection of Irish films includes Bob Quinn's "Caoineadh Airt Uí Laoire".

BEHIND THE MASK (Ireland 1989, Frank Martin)

For the first time the IRA silence is broken in this unique 65 min. video record.

IRISHMEN (Ireland, 1965)

The little seen Seamus Ennis/Philip Donnellan record of earlier emigration.

ARTS FESTIVAL OFFICIAL START, AND SURPRISE OPENING FILM

JESUS OF MONTREAL (Canada 1989, Denys Arcand)

The acclaimed French-Canadian feature has its Galway première.

#### SEMINAR: 'FILM + FUNDING = DEMOCRACY?'

YOUNG PEOPLE'S FILMS - programme for each day of the Fleadh.

TRIBUTE TO KENNETH GRIFFITH

Includes two of his controversially banned works on Irish political history.

TRIBUTE TO ITALIAN DIRECTOR, GILLO PONTECORVO

REX INGRAM RETROSPECTIVE

For the first time in sixty years, a chance to see one of his masterpieces each

day of the Film Fleadh. Tonight: "Four Horsemen of the Apocalypse" (1921).

LA VIE EST BELLE (Belgium 1987, Benoit Lamy, Ngangura Mweze)

BATTLE OF ALGIERS - Pontecorvo's well regarded war movie.

#### NEW SHORT FILMS

Unusual and imaginative new work from Irish and British film-making talent.

THE THIN BLUE LINE

The Oscar-nominated American documentary - Irish première.

QUIEMADA (Italy/Africa 1968, Pontecorvo)

Marlon Brando shines in one of his most impressive 'British' character parts, set in a turbulent colonial African state on the brink of independence.

REX INGRAM RETROSPECTIVE: "Prisoner of Zenda" (1922)

HUSH-A-BYE BABY (Ireland 1990, Margo Harkin) - with Sinéad O'Connor.

CONSEQUENCES (Zimbabwe 1990)

TABATABA (Africa 1990)

#### NEW SHORT FILMS

"No Flowers", "Stephen", "Grand National", "Rarg", among others

REX INGRAM RETROSPECTIVE: "Scaramouche" (1923)

ANIMATION SECTION

PARADE

REX INGRAM RETROSPECTIVE: "Mare Nostrum" (1925)

CAMP THIAROYE (Senegal/Tunisia/Algeria 1987, Ousmene Sembene)

A story set in 1944, about French colonial oppression in Africa

YAABA (Burkina Faso 1989, Idrissa Ouedraogo) - an acclaimed new feature set in a small village, which deals with witchcraft in a comical way.

#### EUROPEAN ANIMATION

New high quality work from Europe, including computer animations, and upcoming talent from the film schools of Ireland and the UK.

TRIBUTE TO THADDEUS O'SULLIVAN, IRISH FILM-MAKER

"A Pint of Plain", "On a Paving Stone Mounted", etc., "December Bride"

REX INGRAM RETROSPECTIVE: "The Magician" (1926)

A PRIVATE LIFE (UK 1988, Francis Gerard)

A South African film about a true love story beset by apartheid and politics.

CLOSING FILM AND CONTINUING FESTIVITIES (INTO MONDAY)

# Second Galway Film Fleadh 18-23 July

## Scannáin, Craic, Ceol, Bia agus Beor - leis an 2ú Fleadh Scannáin na Gaillimhe!

The Second Galway Film Fleadh, 18-23 July, opens the Galway Arts Festival with a banquet of unrepeatable [oops!] delights.

The feast begins at the Claddagh Palace Cinema (both screens this year) where morning, noon and night, and into the dawn, the same battle-scarred but ebullient team promise craic, ceol, food and drink, a special exhibition and great films.

First European retrospective of Rex Ingram, Dublin-born Hollywood pioneer of the Twenties - five outstanding films of swashbuckling adventure and romance: "The Four Horsemen of the Apocalypse", "Scaramouche", "Mare Nostrum", "The Prisoner of Zenda" and "The Magician". All of these silent black-and-white masterpieces will be accompanied in contemporary fashion by an experienced piano accompanist, for added atmosphere.

Exciting range of new feature films from Africa, including "Consequences" (Zimbabwe), "Camp Thiaroye" (Senegal) and "A Private Life" (South Africa).

International and Irish features, including Margo Harkin's award-winning "Hush-A-Bye-Baby", and Galway's first chance to view "Jesus of Montreal".

Documentaries from the Edge - Ireland, North and South, the UK, USA and East Germany - "Thin Blue Line" and "Handsworth Songs".

Prize-winning animation films from Europe and Ireland.

New Irish shorts [and we don't mean underwear!]

Scannáin Gaeilge - a preview of Teilifis na Gaeltachta.

A special tribute to Thaddeus O'Sullivan. His "December Bride" and earlier films will be screened, including "The Woman Who Married Clark Gable", with our Oscar star Brenda Fricker.

The features of Gillo Pontecorvo, Kenneth Griffith, plus a special Young People's Section (including "Tom Thumb" and "The Secret of NIMH"), and a Midnight Marathon of Mighty Movies and Cult Classics ("Detour", "White Heat", "The Set-Up", among dozens), which goes from Saturday night into Sunday morning!

Day of Debate: Film + Funding = Democracy?

Liam O'Leary will introduce the Rex Ingram retrospective each day and mount an exhibition of rarely exhibited stills, paintings and memorabilia from his own painstakingly amassed collection.

There will be some surprise visitors to the Fleadh from abroad, and the secret opening film will be announced just in time for you to race to the box office!

The Film Fleadh team: Miriam Allen (administrator), Lelia Doolan, Joe McMahon and Steve Woods. Galway Film Fleadh office: 47 Dominick Street, Tel 091-68303

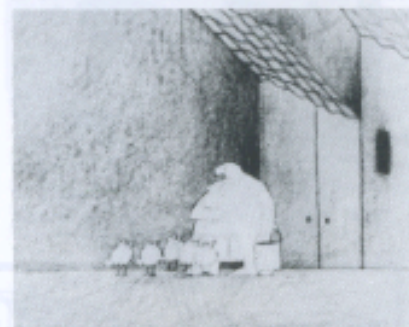
The Second Galway Film Fleadh is grant-aided by Udarás na Gaeltachta, RTE, Invotron, the Arts Council of Ireland, the Heinz Corporation and Abbey Films. The main sponsor is Celtic Insurances.

## Tickets

Tickets on sale at the Galway Arts Festival Office, the Cornstore, Middle Street, Galway. Also from the Claddagh Palace Cinema, Salthill.

## Programme

An illustrated booklet of the full detailed programme for the Fleadh is available.



# "Tús Maith Leath na hOibre"

## Art O Briain on starting work with Scannáin Telegael Teo

One of the ironies of this extraordinary age is that the global reach of television has a complimentary local dimension. The technology is now widely available and in use for satellite transmission on the one hand and for domestic purposes on the other. As far as TV production is concerned confusions and uncertainties are sometimes surrounded by expectations of the technology that circumstances will not, regardless of intention, allow to be realised. Making a programme about a local issue is often a good idea but who will be interested in it if it is nothing more than a mirror. A general audience in the main does not like looking into other people's mirrors unless they can see themselves, literally or metaphorically.

An audience saturated in, say, international soap operas expects an equivalent standard if the local soap is to wash at all. When "Fair City" for example initiated the formula the failure was palpable. In the meantime "Glenroe" imitated only itself by being itself skyrocketed to the top of the Tams. The message is clear. Imitation in any art has nothing to do with flattery. What it has to do with, though, is failure. Failure of imagination, failure to originate

and failure to create. And failure in TV programmes is quickly recognised. At the same time, if a programme series is to be successful it must be prepared to embrace the prospect of failure if it is to succeed at all. This is no time to play safe. So, what has this to do with the eight people with whom I am working on the first production of Scannáin Telegael Teo? The answer is: everything.

### STT

Scannáin Telegael Teo

They recently spent six months working on a training course with Udarás na Gaeltachta, and I've been seconded by RTE to work with them on the initiation and development of a six-part series tentatively titled "As Seo Amach". These programmes will spring, with my assistance, entirely from their creative minds. The group is being trained to deliver a complete series from concept to final edit and closing credits.

There are three producer/directors, a cameraman, a sound man, a p.a., and two editors being trained. They are responsible for everything from props to budgets, from scripts to meal breaks, from actors to facility fees, etc. etc. It will be their series.

This Irish language series, as the title indicates, will be an example of how - from here on out - productions can emanate from the West of Ireland, and reflect a distinctiveness, a humour, and a style that derives from inherent creativity and imagination. There will be a comic history of Ireland, portraits of people and places, and at the time of writing we are negotiating with Spike Milligan on gaining the Irish language rights to his hilarious early novel "Puckoon". The programmes are made possible by a combination of forces - Udarás na Gaeltachta, RTE and of course Telegael itself.

With only one week of a six week shoot complete it would be foolish to predict success, so I'll be very foolish and predict that this is precisely what this group will achieve. It is hoped that "As Seo Amach" will be screened in the autumn. And then...who knows?



[Rex Ingram continued from p 9] he played the lead, he retired from the film scene to North Africa where he steeped himself in Arab life and flirted for a time with Mohammedanism. He returned to Hollywood in 1936 where he devoted himself to sculpture, wrote two novels ("The Legion Advances" and "Mars in the House of Death") and travelled in the Caribbean and Mexico, until his death from heart disease in July 1950. With him was his devoted wife Alice Terry, who had played a leading role in nearly all his films, which are today

preserved in film archives as far-flung as Moscow, Prague, New York, Tokyo and Buenos Aires.

As an artist Ingram takes his place in film history. He was a great romantic gifted with a visual talent of remarkable quality. He helped to raise the standards of cinema in all its visual aspects, and his films were outstanding for their pictorial composition and imaginative use of lighting. He has influenced many filmmakers, particularly the Japanese Ozu, David Lean, Michael Powell, Josef Von Sternberg, and many others. In his lifetime he was one of the first filmmakers to be honoured by an honorary degree from Yale University, and to receive the Cross of the Legion of Honour from the French Government. The Bey of Tunis conferred on him the Order of Nichan Iftkar.

Above all, Rex Ingram was very consciously an Irishman, and made the world aware that he was proud of the fact. It is perhaps time that Ireland remembered this. [Liam O'Leary's essay courtesy The Word]

The Ingram films being shown at the Fleadh: "Four Horsemen of the Apocalypse", "The Prisoner of Zenda", "Scaramouche", "Mare Nostrum", "The Magician" (all on 35mm). In the tradition of silent film they will be accompanied on piano by an experienced accompanist.

## Cork Film Festival

The 35th Cork Film Festival takes place this year from October 7-14 and invites entries in the following categories:

- [a] Feature films for cinema
- [b] Features and one-offs for TV
- [c] Documentaries
- [d] Short films
- [e] Films made in black and white.

The deadline for receipt of entries is July 27 1990. There is no charge for entry, but entrants are asked to enclose International Reply Coupons to cover return postage of cassettes.

# 35th

## CORK FILM FESTIVAL

7-14 October 1990



For information and entry forms contact  
Michael Hennigan, Director  
35th Cork Film Festival  
c/o Triskel Arts Centre, Tobin Street,  
Cork, Ireland.  
Tel: + 353 21 271711/275045  
Fax: + 353 21 275945

# Was James Horgan Ireland's First Animator?

The story of the Horgan family of Youghal in Cork is another testament to early Irish genius in the cinema. The Horgans were shoemakers in the nineteenth century before they saw the potential of the new medium. James Horgan was only sixteen in 1892 when he became a professional stills photographer in his family's business. Within eight years he made history with several 'firsts'. He invented one of the first 35mm cine cameras in 1898 - two years earlier Lumiere had shown the first film in Paris - and also a forerunner of the Polaroid process, which both recorded and printed cinefilm within minutes.

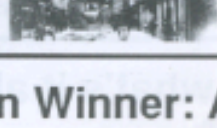
By 1900 James and his brother George were photographing 'movies' of local Youghal events, religious patterns and shipwrecks. When King Edward VII and Queen Alexandra visited Lismore Castle in 1903, the Horgans had to continually knock off a suspicious RIC constable's helmet to frame the couple properly. The Royals curtseyed to the camera placed six feet above them. As the film wound out of the camera into a lightproof sack, James' Uncle Phil guided it into a large bath of developer and blindly processed it on the spot.

'Horgan's Picture Theatre' was one of the first cinemas in Ireland to open in 1917. Along with Horgan filmed news



James Horgan retouched the photo (above) to have the River Blackwater run down Youghal's main street in Cork - complete with boats and fake quaysides - under the clock gate. (Eagle-eyed observers may notice the time on the clock indicating 11.10 am.)

Right - these frame enlargements from Horgan's original 35mm animation lasting 3 mins, which he filmed around 1918. He enlarged stills of the town's main street to 1 ft in height. The clock gate here is a model moved by a hidden wire which was made to slide across the street and even do a somersault. The background perspective is a photo-montage made from other stills of the town, which were pasted down and blended in.



items was such fare as "Snap Judgement" (directed by William Cameron Menzies, who made "Things to Come" in 1936). The films were rear-projected onto wet waxed linen, which had to be sprayed frequently during showings. James was fond of trick photography, and he branched from retouching stills, to stop-frame animation using models and photo cut-outs - a technique still used today, most notably in Kubrick's "2001". In the Fifties John Huston viewed rushes of "Moby Dick" at their Theatre, while James took a series of fine glass slides of the shooting by Youghal's quays.

Film West is indebted to James Horgan's grandson and namesake for the remarkable frame blow-ups shown here. A few years ago Jim Jnr discovered fifty rolls of 35mm nitrate stock of his grandfather's. Three minutes of it have been transferred to safety film, but it will cost over £15,000 to salvage the rest of this unique film treasure. Jim currently seeks an altruistic sponsor who can appreciate the need to rescue this remarkable material, which is in danger of being lost forever. He is also seeking stock donated by his aunt to a Dublin historical society decades ago, but which is now missing. Jim Horgan can be contacted at Furbo, Co Galway, or through the FRC.

## The FRC Script Competition Winner: A Director is Born

Peter Meagher of Tipperary is the winner of the Film Resource Centre's Script Award, announced in our Christmas issue. Selected from twelve scripts and ideas received from all over Ireland, Peter's "Spiral Stairs" is a short 15 minute film about a young man and woman who meet in Galway. The woman is not what she seems, and the man undergoes a mystical experience which profoundly affects him - and indeed us, the viewers.

Peter's highly original, unconventional

### *A short film about transcendence*

and very visual film requires a director sensitive enough and sympathetic to the concept. Who better than the writer himself to do this; and in fact this is what is happening.

Producer of "Spiral Stairs" is Pat Comer, whose second FRC production this is. (He directed last year's "Bert O'Lucky".) The budget for "Spiral Stairs" is around £4000. It will be the first Film

Resource Centre production to be shot on 16mm negative, and processed in London. Casting of the three lead roles is complete - after an exhaustive series of auditions - and there are an additional 20 extras. The location scouting and shooting script were completed in May, and shooting is now underway in Galway city and county. As with "Fool's Gold" (featured in our last issue), the cast and crew are rendering their services free of charge. An illustrated update on "Spiral Stairs" will appear in autumn *Film West*.

# SLÁINTE

## Delicatessen & Wines

*Home made bread and cakes*

The Cornstore, Middle Street  
Galway. Tel: 091-68522



Hynes Buildings, Galway (next door to library)  
Coffee shop open daily 9 - 5.30 (luncheon vouchers accepted)  
We cater for all parties - big and small  
Dial a sandwich service, phone 091-61393  
Snack Shack owner-manager: Mary Smyth

[Miracles at Pesaro contd from p 7] afterwards. It was agreed, surprisingly by all, that the Arts Council should give money only to 'lunatics' who hadn't a chance in hell with the suitmen. The role of the Catholic Church was of course dissected. Conflicting aspects of this institution were defended surprisingly well by Dr Kearney and Paul Freaney. In another context Fr Des Wilson of Belfast was described as the greatest intellectual in Ireland. Vivienne Dick's status in America was reinforced by P Adam Sitney, an American expert in underground cinema, who joined the group and reminded us how shabbily she had been treated by the late Irish Film Board. The highlight of it was at about midnight, when there was a passionate plea from one of the group for sex in Irish films. Asked why he didn't make such a film himself he proudly claimed to have made a Super-8 porn film years ago, in which one male gave another a blow job in a front garden in Sandymount.

And the question arose: how difficult is it for Irish people to say 'I love you'?

Listen, there's a real world out there, outside the pressure chamber of this small island, a place where Irish people actually talk freely, honestly and without malice. It's called Pesaro.

Bob Quinn

Quinn's "Caoineadh Airt Uí Laoire" will be shown at the 2nd Galway Film Fleadh.

## An Bille Craolacháin, agus 'Teilifís'

Léiríonn an deifir a bhí ar an Rialtas leis an mBille nua Craolacháin, na príorachtaí atá ag an Comhrialtas seo. Níor thóg sé ach mí orthu, ón úair a foilsíodh an Bille, é a bhrú tríd an Dáil. Sé príomh aidhm an Bille nua RTE a chríochnú, tré ioncam RTE a laghdú, leis an bealach a réiteach do TV3, an stáisiún nua trachtála. Is cosúil nach raibh na rachmasoirí atá taobh thiar de TV3 sásta ligint dhó, tíocht ar an saol, mura gcuirfidh srian ar RTE. Deirtear linn go gcaillfidh RTE £12 milliun de ioncam sa bhliain be bharr an Bille nua. Ciallaíonn seo go mbeidh RTE níos coimeadaí ó thaobh cláracha a choimisiúnú ó dheantusoiri neamhspléacha. Beidh saol cultúrtha na tíre ios boichte dá bharr acu. Ciallaíonn an Bille chomh maith gur lú an seans go mbunófar Teilifís na Gaeltachta.

Tá tuarascáil a réitíodh ar iarratas ón dTaoiseach, ag an Rialtas le 11 mí, ina mollar go mba cheart don Rialtas Teilifís na Gaeltachta a bhunú, mar bhealach faoi leith. Lena bhunú theastódh minic locht UHF. Níl ach ceithre chinn ar fáil ag Telecom Eireann, cé nach bhfuil sé soléir, cé lena aghaidh a theastaíonn ceann uathu. Fágann sin ceann amháin, ach de réir an Bille nua Craolacháin, beidh TV3 i dteidil bealach UHF. Mura mbíonn an Bord Telecom sásta a scaradh leis an bealach UHF, atá curtha in airithe acu, ní bheidh aon beal-

ach ar fáil le Teilifís na Gaeltachta a chur ar an aer! In anneoin sin, tá an Rialtas i gconai á rá go bhfuil sé i gceist "seirbhís trí Ghaeilge a chur ar fáil don tír go léir". Mura mbeidh bealach UHF ar fáil, ciallaíonn seo, níos mo cláracha Gaeilge RTE. Tá siad déanta le haghaidh lucht féachana méan-aimneach cathrach. Déantar an Ghaeltacht a imeallú sna cláracha Gaeilge a bhíonn ann faoi lathair. Ma tá aon rath ar "seirbhís theilifís trí Ghaeilge" caithfidh an Ghaeltacht a bheith ina lár, ní ar an imeall.

Tá daoine i nGluaiseacht na Gaeilge, a cheapann go mb'fhéarr i bhad, go mbeadh cúpla clár breise, ar RTE, na bealach "Teilifís na Gaeltachta", a bheith ann, mar go greideann siad gur mó an lucht féachana a bheadh ag na cláracha. Ceapann siad gur féidir lucht féachana a 'ambusháil'. B'fhéidir go bhfeadfaí uair amháin, nuair nach raibh ar fáil ach bealach amháin, ach is gearr uainn an la go mbeidh rogha 12 bealach ag gach teach, Dia idir linn agus an t-oid! Ní bhreathnóidh daoine ar chlár Gaeilge, mura bhfuil siad ag iarraidh. Agus ma chuirtear iachall ar RTE, dhá uair a chloig Gaeilge a iomparr gach oíche, cé as a thiocfaidh an tairgead leis na gcláracha a dheanamh? An mbeadh RTE ag eirí as an Spóirt, le áit a dhéanamh do na cláracha Gaeilge seo? Sinn an ceist.

Donncha O hEallaíthe

## Media 92 and EAVE: what's it all about?

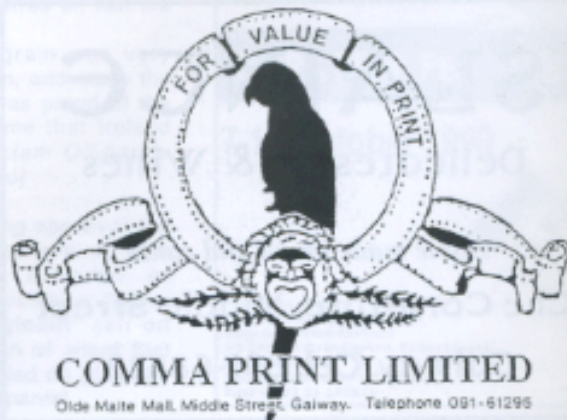
ON THURSDAY 17 MAY, Jane Gogan, Ireland's representative for the Media 92 sponsored EAVE Project (an educational programme devised to support up-and-coming European producers) held a seminar at Film Base Dublin. According to Jane the programme is very worthwhile, despite the high costs involved, as it covers every aspect of film production, particularly in a European co-production context. From Jane's description of the work involved in participating, it became apparent that it is not designed for the faint-hearted, and if you should be selected to be a participant with a project, you need to be thoroughly organised. Jane can be contacted at Mirror Films, 44 Nassau St, Dublin 2. Tel: 01-795202/79775.

EAVE (Les Entrepreneurs de l'Audiovisuel Européen), not to be confused with Espace Vidéo Européen, has established the first multi-disciplinary series of European workshops to train producers for the changing audiovisual world of the '90s. It provides producers with up-to-date analysis of financial and production resources, and distribution, sales and co-production opportunities in each of the countries in which they may wish to do business. EAVE helps produc-

ers to obtain rapid and detailed feedback on their projects. (It is estimated that six months after the first cycle had ended, the finance raised for EAVE projects had reached 15 million Ecus. About 70% of this has been raised through effective use of the EAVE network.)

The EAVE courses for filmmakers consist of three intensive week-long workshops held over a period of a year. Each workshop is hosted by an EC member country and concentrates on pre-production. *Workshop one:* the development of treatments, first draft scripts, legal questions, preliminary budgets and packaging. *Workshop two:* pre-production developed scripts, negotiating, the financial package, co-production agreements, preliminary marketing and distribution plans, and computer applications in production management. *Workshop*

*three:* marketing the final package. The participants are divided into groups. In the months between the workshops, the participants with projects work on rewrites, co-production relationships, finance and distribution. The three workshops in the '91 cycle, starting March (EAVE's third year), will be in Italy, Greece and Ireland. Twenty independent producers are admitted each year. EAVE's Eckart Stein will interview any Irish film-makers interested in July. Full details from the national co-ordinator in Ireland: Jane Gogan. Aisling Prior





# What's in the Box?



**BOX** n. a container; [colloq.] a TV set; [slang] a bastard wind/percussion instrument producing sounds by squeezing and pressing appropriate buttons. In the hands of virtuosi, ie. Tony MacMahon, Martin O'Connor, Jackie Daly, exquisite. In the hands of amateurs, visiting academics, et alia, desprih. See also **BOSCA** f. [Gael., colloq. and vulgar] the female vagina; (ie. 'he made a c... of it').

### Scenario:

A National Emergency is declared because financial backers of the Government stand to lose their shirts on a horse called Century Radio, a Government invention designed to nobble RTE.

Another National Emergency is declared when RTE commits overkill on an ordinary decent Fianna Fáil millionaire radio entrepreneur. The nation's sense of fair play is outraged. RTE commissions a respectable academic to produce an objective appraisal of the state of play of broadcasting in this country.

The game was played on the 20th June on RTE at 10.00 pm.

RTE won.

Such is the debasement of film and TV in this country that it is imagined that rank amateurs (academics and businessmen) can rub their personal wands and transform themselves overnight into programme and film makers. RTE knows this is impossible. They are professionals. So do eunuchs who have been watching Don Juan in Hell for centuries and have the grace to admit that nobody does it better. But sometimes you don't want the best....

It is appropriate that the company that produced "What's in the Box?" is called Ox Productions. Not that the research, the intentions, the pure objectivity was inadequate. The academic ethos can relax. This programme was nothing if not objective. It had every conceivable point of view physically present in the studio. It screamed out CYAA, CYAA, CYAA (cover your academic ass) incessantly.

Mind you, Ray Burke was not present. Nor was Oliver Barry of Century Radio, whose rescue was the prime objective of Ray Burke's mission impossible; not even Muiris MacCoughail, media survivor and original consultant to Century Radio. Neither had it captured a representative of UTV, who are certainly going to benefit from Rambo's fantasies. The programme had not got a representative from the national newspapers (Vincent Turbine was only representing his ego) who are supposed also to benefit. What had it got?

It had every other suitman in the country.

Imagine a TV programme trying to

capture the intellect and emotions of viewers, whose only concern that night was the fare to Sicily (or London, or New York or anywhere), with a parade of vested interests posing as objective debaters!

Let us consider the intellectual content of this programme.

Yes, there was an awareness of the pitfalls. Vincent Finn, Bobby Gahan and Bob Collins of RTE were there (after all, they were paying for the show), to play a Jack Charlton game. James Morris of TV3 and Windmill Lane (who, by the way, earned a few bob on the fancy graphics of this entirely unbiased programme) kept an excellently tight asshole. Pat Kenny sounded like a breach of promise case when he pointed out that some people - not him, mind you - would have applied for the TV3 franchise if the MMDS albatross had been replaced (as it has since, by Rambo) with UHF potential. This was confirmed by Niall McCarthy of Gandon Films, who were in bed with the Welsh bidders for the franchise. (Also ex-RTE, he produced "Year of the French", remember.)

John - "Eat the Peach" - Kelleher, also ex-RTE, now starring in TV3 (how these chameleons move) played to the gallery of mushroom film-makers by saying TV3 would commission more independent film product than RTE. The chairman of Film Makers Ireland rose to the mayfly, congratulated him, and was enthused enough to demand that a 25% quota of 'independent' [ie. mushroom product (1)] be levied on RTE too. That's called opportunism.

Claire Enders of something called TVS in the UK was also all for TV3, presumably because she represents the big sharks over there cruising to eat up the little sharks here.

Ruan O Bric, an unlikely-looking representative of the peasant Gaelic lobby, fired a reasonable sally about the possibility of a 14% audience for Teilifis na Gaeltachta. You could almost see the 'WHA!' on the face of the chairman. Insofar as no point was allowed to be developed in this discussion, professional Gaeligeoirs should not be more paranoid than usual. You can be sure the Peasants, who actually speak Irish, were not watching. They have better sense.

Then there was Michael D., focussing brilliantly as usual - 'Are the people to be the target, or are the people to be the arrow?'; Jim Mitchell of some political party, underlining his pioneering role in the debate; Denis O'Brien of 98FM proclaiming the new god of the media, Product; Chris Carey of the late RadioNova, who listens to BBC Radio 4 to find out what is good for the Irish people (a change from De Valera's heart); a man named Gavan Duffy who

runs a private radio station and was 'disruptive', and consequently at least entertaining; Nuala O'Faolain who stated the obvious, ie. 'Fianna Fáil wants to screw RTE...there was no grassroots push for another TV service'. Mary Kelly of UCD and another media expert from Europe said that, contrary to TV3 and the rest, competition actually increases costs. The chairman ignored it because Ox had made some irrelevant inserts on MMDS versus Deflectors. There was a ridiculous red herring about MMDS causing cancer, and a more ridiculous reference to Windscale by the chairman...etc. etc.

What was it all about?

It was about the native bourgeoisie squabbling over the proceeds of the sale of this country; a bit like a crossroads fair. Fittingly, the set was borrowed from "Mart & Market".

Academics believe such occasions air the issues, mean something, enlighten people. Political operators know they are like Royal Commissions, designed to take the heat off. Programme-makers know you must record, select, edit, then stand up to the accusations of bias. What was in The Box was, instead of a comprehensive perspective, simply a total confusion, a smokescreen of lukewarm air, behind which Ray Burke will find it even easier to gut the National Broadcasting Service.

A long time ago the Taoiseach was heard to say, as he emerged from a grilling in RTE: 'Never mind, we'll have our own f...ing TV station soon'.

That is what's in for the Box.

*'The Skibbereen Eagle'*





# Bookshots



Lawrence Grobel's *The Hustons* (Bloomsbury £20 812pp) is perhaps one of the best researched film biographies to appear in years. It gives a truly balanced, thoughtful, hilarious and incident-packed portrait of one of the last Hollywood tycoons, who also spawned a brace of highly talented children - Angelica (the actress), Tony (the screenwriter), Danny (the film director), and Allegra (the publisher).

The story is about a man being revealed to himself and we're being revealed to ourselves...What we think we are and what we are are two different things...and the discovery of that can be pretty unsettling." John Huston's own words to a documentary film crew on the set of his last film *"The Dead"* in 1987 (the year he died) might also summarise Grobel's approach. He was so impressed with a 1984 *Playboy* interview Grobels did with him that he agreed to the biography, on one condition - that he tell the truth, and not show him the result. Gaining the co-operation of his children was critical, as was access to the family papers.

Charming, an outrageous prankster, generous, reckless, vindictive, compassionate, hurtful, vulgar, culturally refined, imaginative, uninspired - descriptions which but scratch the surface of the man, but which Grobel elaborates on at every opportunity, often in the Hustons' own words. John named five times, had numerous lovers, adopted extra children out of compassion (many not of his blood), began life as a portrait painter, then a boxer, became a brutal big game hunter, smuggled pre-Columbian art out of Mexico, was Master of the *Galway Blazers* - and directed some of the most brilliant and appalling films: *"Treasure of the Sierra Madre"*, *"Moby Dick"*, *"The Barbarian and the Geisha"*, *"The Bible"*, *"Annie"* (the musical), *"Prizzi's Honour"* and *"The Dead"*, among fifty others.

The key to John's psychology is revealed early on by some extraordinary excerpts from his mother's writings - she was a constantly travelling journalist - and he felt stifled by her and his grandmother (who effectively reared him while Walter and Rhea split up). John's childhood was further enlivened by a mis-diagnosed heart ailment, a sexual experience with a nursemaid, constantly moving home, a solo performance by Chaplin when ill, and planting explosives in his neighbourhood - all before age nine - which could only have set the pattern for his adult life.

The Hustons were of Canadian Scots-Irish stock, but it wasn't until John was in his late teens that he developed an interest in things Irish and in theatre, when he saw his brilliantly talented father Walter being cast in a Eugene O'Neill play which caused a scandal on Broadway. John's move to acting and film was a natural progression, and he developed a life-long love of Mexico and Ireland, where some of his films were made.

There's a lot of humour in the book, much of it unprintable even in *Film West* (especially Robert Mitchum's anecdotes). A great deal emerges on John's maturing film technique. He encouraged his actors to come up with ideas, edited in camera, disliked camera "pullbacks". Grobel's shapely biography of the family (ranging over two centuries)

makes genuinely compulsive reading, comes with a filmography, notes and index, and is handsomely printed. In these pages you'll discover not merely a 'warts and all' portrait, but the shadow and substance of us all. Invest and learn.

Rubin Allen

In contrast, Ian Aitken's *Film and Reform, John Grierson and the Documentary Film Movement* (Routledge £30 246pp) is a very sober work, but it could be said to be even more nourishing reading: it takes us into the intellect of an important film-maker.

John Grierson coined the term 'documentary' in 1926 after seeing Robert Flaherty's poetic record of Pacific island life *"Moana"*. He believed that cinema had the capacity to represent truth and the social ideal - Grierson's Marxism was a formative influence - and in the process become art. He decried studios and actors, but believed that 'existential complexity' could be represented by location shooting and the use of amateur actors. Interestingly, he argued that trained actors should try to show a mythological, rather than psychological, reality. He believed that *story* should be paramount in films. (And this still needs to be hammered home today to many of our up-and-coming film-makers who rush into producing superficially sleek works.)

Grierson was educated in philosophy and psychology, and returned from the US - where he researched audience reaction for Famous Players Lasky - to found the documentary movement in Britain in the 30s. Inspired by the works of Nietzsche, Joyce, Van Gogh and Freud, as well as German, Italian, Russian and American early cinema, he saw film's potential to 'socially persuade' as conducive to democracy, and he was wary of individualist and experimental cinema. His views on TV censorship are especially fresh and topical today. Not just an armchair theorist, he himself produced critically and commercially successful documentaries like *"Drifters"* (much influenced by Eisenstein and Flaherty), *"Housing Problems"*, and 350 top-rated programmes for Scottish Television between 1957 and 1967. His theories are still taught at film schools in Europe, America and the Soviet Union - indeed his ideas on cultural cross-fertilisation in film are invigorating reading. He was one of the first to urge Hollywood to study great paintings for pictorial composition, and for film-makers to study the language of the poets.

The jacket blurb claims that this book clarifies Grierson's ideas, and largely it does, but Ian Aitken's academic-speak sometimes throws up such indigestible dollops as: "[This] reveals the extent to which idealist epistemological premisses [sic] influenced his ideas on cinema, and distorted his understanding of historical determination." Whereas Grierson's own quotations are less precious and more direct. For those into film theory and the psychology of cinema this is manna from heaven, but it will set you back the price of over ten *Film Fleadh* tickets!

Anne Curbill

Troy Kennedy Martin's *Edge of Darkness* was a classy six-part BBC drama series in 1985 which went on to win six BAFTA awards, and deservedly so for its 'cinematic' values, strong narrative and characters. Troy's intelligent, intriguing and very visual scripts go far beyond the trite posturing of Jane Fonda's similarly themed *"China Syndrome"*. Unlike it *"Edge of Darkness"* was based on true events, and caught the public imagination at a time when Sellafield radiation leaks were as common as human urination. Faber have now published the six hour-long scripts in one paperback (£7 204pp), with an intro by the writer, a background, an appendix on nuclear and police procedure, and character sketches.

Troy was born in Scotland and educated here at TCD. The book's credits list a 'Dickie Bird' as sound recordist; surely a pseudonym? Also listed is



"Christian - you coulda beena contender, you coulda had class - now you're just a bum!"

the fact that BAFTA does not give an annual award for best script. Tough shit, Troy, but surely six BAFTAs are enough to be going on with? The blurb tells us that another masterwork is on the way from this talented writer, who was the original creator of *"Z Cars"* in the early Sixties.

Cian Brunell

Peter Cowie's *Coppola* (277pp) comes from Faber also at £7, but is oddly a smaller, less readable format. This is the first major biography of Francis C and does its subject justice, though it lacks the in-depth approach of the Huston book. *"The Godfather"* (first version) is undoubtedly his masterpiece, and everything he's done before and after it seems pretentious in comparison. His whims, ego and insecurity have more than once landed him in trouble - the record stood at \$20 million in 1982. His family, Zoetrope Studios, and methods are all explored here, and there's a good filmography, notes and index. The final *"Godfather"* (III) is due to open in the US by October and reach Ireland around Christmas. (The book tells of a darker theme - and Vatican angle - in Part III. Donal Donnelly from Huston's *"The Dead"* is cast as an Archbishop.)

Carl Lumborn

*The Screenplay, A Blend of Film Form and Content* is by Margaret Mehring (Focal Press £22.95 pb 296pp). A book more interested in why than how, the author from the outset begins highlighting the borders that differ film from reality, through time, space, motion and sound. With extracts from such notable screenplays as *"Witness"*, *"An Officer & a Gentleman"* and *"Out of Africa"*, we are brought into the soul of film so we may see how it is conceived, raised, textured and then left to stand on its own. The book challenges us to think deeply over our everyday images, to obtain the eye of a camera so that we may fully understand the unique relationship between film and its audience, how people are carried into the unreal reality of motion picture with casual ease, the mechanics of the hypnotics at the core of our everyday images, and why it is important for us to understand the passage within us that results in creativity. More than just a book devoted to the art of writing, it's an insight into the wonder of sight.

Kevin Fehin

Iain Johnstone, the witty Scottish critic of the *Sunday Times*, has gone the way of dear Barry Norman and turned to writing novels. His *Cannes* (Chatto £13.95 396pp) is set in May 1997 at the Cannes Film Festival, just before Hong Kong reverts to China. Johnstone unites these elements in a devious plot of Forsythian dimension, which draws on his film critic knowledge of this annual French farce.

Niall Bruce

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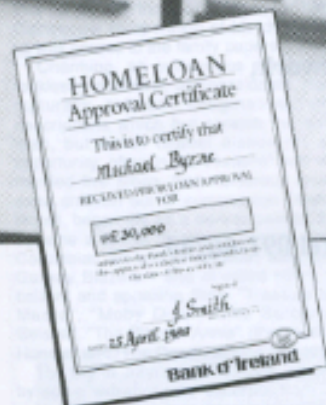
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