

# FILM WEST

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# Forbairt na Gaeltachta



... Ar leic an teallaigh

agus ar Pháirc na hImeartha

... Labhair í agus mairfidh sí



**Údarás na Gaeltachta**

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## Editorial

Liam O'Leary, one of the contributors to this issue of Film West (p 8 and p 17) was eighty in September. To celebrate, the Irish Film Institute showed a rarely seen print of *Dans La Nuit*. Directed by Charles Vanel, 1929. Once again the Galway star of the Film Fleadh, Eamonn Murray, provided (after one viewing only) the accompaniment to the film.

Liam O'Leary was so pleased with his reception in Galway that he has agreed to supply Film West with a regular column, 'Irish Coffee, Brandy and Cigars'.

We have also decided to introduce a new column called "Parallax View" (p16), an attempt to highlight deeper issues. To begin, we have chosen the editorial of a magazine ('Media Development') that has come to our attention. It seems to us to raise issues which the gadarene swine of the media tend to ignore.

On page 11 Donncha O hEallaithe continues to keep us informed of the need for Teilifis na Gaeltachta. In this article he talks about his recent visit to Iceland and its television station, which could be used as a model for our own Gaeltacht station.

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 business which are credited individually in each issue. The Centre is administered by Celine Curtin. Directors of FRC: Ailish Pior (founder), Barra de Bhaldraithe (co-founder), Miriam Allen, Tadhg Fleming, Joe McMahon, Steve Woods

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A break animation sketch from Steven Spielberg's forthcoming movie production of Andrew Lloyd Webber's stage musical, *Cats*, or from one of the entries at this year's Venice Film Festival - a film acted entirely by (real) cats - entitled *Romance and Juliette* (with the dubbed voices of Vanessa Redgrave and Timothy West)??? Turn to page 5 for the even more astonishing true story

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# Inserts

## COMING PRODUCTIONS

Novelist Walter Macken's son Ultan (now ex-RTE) is in Los Angeles stirring up interest in his script of his father's classic Claddagh novel **Rain on the Wind**. Richard Harris is highly enthusiastic about the script and the idea of broadening his range in the key role of the school teacher. While visiting the Galway Film Fleadh in July, Ultan revealed to Film West that Pat O'Connor (Fools of Fortune) would direct, if the \$12m budget could be raised. [With Hiberno-fever sweeping Hollywood just now this shouldn't be as difficult as it sounds.] Ultan is trying to hook Liam Neeson and Gabriel Byrne for the main roles. It's likely the production will begin next year, using exteriors in Galway city. If Ultan succeeds it'll be the first time in decades that a native Galwegian has a major film production going. □ Actor Patrick Bergin's next, a far cry from **Mountains of the Moon**, is **Morphine & Dolly Mixtures** premiered at the London Film Fest, November. Bergin plays an alcoholic father who abuses his pre-teen daughter, in this BBC Wales TV feature for broadcast January. □ Playwright Hugh Leonard reverts to his TV talent in his 4-part series **Parnell & the Englishwoman** which BBC screens late December. [Now what can that be about?] □ John Banville's award-winning novel of an intellectual murderer [wha' dat?] **The Book of Evidence** is Thaddeus O'Sullivan's next film following **December Bride** which was a sell-out at the Galway Film Fleadh. □ **Pobal & Ghearmain**. Bob Quinn's third series of Celtumentaries, begins shooting shortly in Connemara and Germany. □ A spring '91 opening for Neil Jordan's intriguingly light-hearted incest tale, the £3.5m **The Miracle**, looks certain. □ Word on Jim Sheridan's **The Field** [he hosted a special showing at the Claddagh Palace October 4 in aid of the Film Resource Centre] is that current box-office take in Ireland has so far exceeded **My Left Foot** for the same period. [A special on-set report by our own Aisling Prior was in the winter '89 issue of Film West.] □ Stanley Kubrick's 1972 film of Anthony Burgess' prophetic 1962 novel **A Clockwork Orange** [the first film with Dolby Sound] is now available on video exclusively from the Movie Club, Shantalla. [See back cover ad.] This

seminal work of State repression - which was condemned by the British Government in the 70s - is perhaps Kubrick's funniest, scariest and most influential work. In a knee-jerk reaction to British sensationalism the Irish film censor banned it, in fear of its subversive elements. Two of Kubrick's favourite Irish actors, the late Patrick Magee and Godfrey Quigley, have memorable roles. Because Kubrick withdrew the film in protest at the reception it got in Britain, it hasn't been seen even on the club circuit. It's high time this masterpiece was seen by consenting Irish adults in a cinema.

□ The West's big screen autumn/winter openings include Spike Lee's jazzpic **Mo' Better Blues**, Indiana Jones undergoing the male menopause in **Presumed Innocent** (directed by Alan J Pacula, daddy of Jessica Lange, who'll be filming here soon in **The Countrywoman**), Jack Nicholson's **Chinatown** sequel **The Two Jakes** [and



**Die Hard II: Die Harder**, still showing around the country, in which Bruce Willis has trouble igniting his fighter

up the jakes he'll be if it doesn't succeed]. Liam Neeson has the lead in fistipic **The Big Man** and horrorpic **Darkman** [but when do we get to see him in **U2berman?**] Another sequel, though not directed by Spock **Three Men & A Little Lady** (with our own thesp Fiona Shaw) leads the rush for Christmas, followed by **Neverending Story II** and Disney's **Fantasia**. Gabriel Byrne's best role to date in **Miller's Crossing** will reach us later, pursued by the long-awaited **Godfather III** (with our own Donal Donnelly as a shady archbishop). □ RTE look set to delay **Top Gun** until Christmas Day, along with the TV premiere of **Fools of Fortune**. [Where would TV schedules be, without the care, craftsmanship and quality that goes into cinema films?]

## STILL FRAMES

Galway's newest art and photography gallery, the Gilvarry-Geoghegan at the Bridge Mills in the city, is showing work by Michael Lenehan, and coming exhibitions by Gerard Duxel, David Hill and Richard Ward. Meanwhile the Arts Centre has Frank Conway's set designs for **The Field**.

## WANT TO GET INTO THE MOVIES?

Young (or old), brash, egotistical and full of ideas? The West's Film Resource Centre now have a growing databank on film schools around Europe, animation courses in Ireland, film training schemes such as JOBFIT (Britain) and forms for SIPTU and ACTT union membership. The next FRC Film Foundation Course (7 weekends of workshops) runs October 27 to December 9. [Details p 14.]

## FILM INSURANCE - A TALK

A special free talk on film insurance will be given at the West's Film Resource Centre October 16 from 7pm-10pm, refreshments served. [Details p 16.]

## IRISH SCREENWRITERS GUILD

The Guild is the brainchild of film-maker Denis McArdle (Dublin), whose idea is to form a group specifically to write a 6 x 30 min TV drama series which'll be offered to independent production companies on a contract basis. Among the supporters of the Guild are John B Keane, Maeve Binchy, John Banville and Bernard Farrell. After an initial meeting in September, there will be further meetings (open to aspiring TV writers) in October and November. Details from Denis McArdle (01-881699) or Sally Ann O'Reilly (01-976451).

## FRC COMPETITION NEWS

Daniela Marschel of Galway won the season tickets to the Cork Film Fest announced in our summer issue.

## PORCELAIN IN PROGRESS

Sean O Canáin and Niall Hughes are busy at work on a 15 min colour VHS production with the stylish title **Porcelain**. The action takes place around Galway's city pubs, cafes and walkways, and has characters with such quirky names as Cosmo, Spark and Wrennie. (Readers may remember that Niall Hughes' **Avant Garbage** (made while he was in the US) was shown in Galway last year.

## DIARY DATES

Major autumn film festivals: Montreal, Los Angeles, Palermo, Paris, Sao Paulo, Tokyo (all in October); Aix-en-Provence, Chicago, Florence, London, Munich, New York, Rome, Cairo and Sydney (all Nov-Dec). □ The Sense of Ireland Festival, London October, show **Reefer & the Model** and **Man of Aran**, among others. □ Arts Council Awards (£50k remaining this year) deadline October 26. □ Film Base Dublin / RTE Script Competition



Galway artist Ger Coughlan did the portrait (left) of actor Richard Harris for our Winter '89 issue, featuring the first on-set report from **The Field**, then filming in Connemara

(£3500) needs entries by November 2, with Film Base membership form. □ A French fest gaining in reputation is the Clermont-Ferrand International Short Film Festival every February: entries in by November 3. □ London Film Festival in November will have the British premiere of The Field. European SCRIPT Fund accepts applications again before December 31. □ Fuller information on everything listed in this column can be got at the Film Resource Centre, Seaport House, New Dock Street, Galway, or call to the regular Tuesday night meetings there. See p 14.

The Film Resource Centre's 'Flying Film Squad' tutoring in Limerick on an exchange weekend - report p 14.



#### GALWAY FILM SOCIETY

After a break during the summer while the famous Galway Film Fleadh took centre stage, the GFS opened its autumn season of world cinema at the O'Flaherty Theatre UCG with Cinema Paradiso. Coming films for autumn/winter: October 15 Black Rain (Japan '89) S. Imamura; Oct. 22 Jesus of Montreal (Canada '87) D. Arcand; Nov. 5 Eat a Bowl of Tea



(USA '89) W Wang; Nov. 12 Queen of Hearts (GB '89) J Amiel; Nov. 19 New York Stories (USA '88) Scorsese/Coppola/Allen; Nov. 26 Trop Belle Pour Toi (France '89) B Blier; Dec. 3 Sweetie (Australia '89) J Campion.

#### KITTY-CUT

The dazzling film star eyes on page 3 can now be identified as those of Bobbie (above), the temperamental cat in DM Films' Cats 'n' Cars. DM, who're the only active film group here working on Super-8 format [remember that?], tell us that the film was shooting on schedule during the summer until Bobbie left to have kittens and recover from a hernia operation. Not something that happens to your average film star. DM are keen to proceed with the shoot, and word is that

this unusual and delightful short will eventually be screened at the West's Film Resource Centre. For those interested in the potential of the surprisingly high quality / low cost Super-8 format, call into the FRC for info.

#### HOLLYWOOD EUROPE?

America's terror of 'Euro-lockout' (1992) has already prompted several US studios to open bases in Europe. Latest on the list are Steven Spielberg and George Lucas, who've bought into a special FX studio opening at Fellini's old nerve



Italian director Gillo Pontecorvo: Battle of Algiers and Quinzada, one of the distinguished guests at the Galway Film Fleadh in July - pictorial review on page 10

centre at Cinécitta in Rome. The costly new 'Showscan' format - high quality large-frame film projected at 50 fps [which was invented by Kubrick's Canadian FX man on 2001, Douglas Trumbull] - will be launched in Europe from Cinécitta now that initial tests are over. Meanwhile BBC and other TV stations are ready to counter with High Definition TV (1250 lines instead of 625 now), transmission to begin early 1993. [But will anyone buy the new TVs?]

*This space is also reserved  
for Joe Geoghegan Photography*

# "Spiral Stairs"

In the summer issue of Film West we highlighted the Film Resource Centre's latest short film production **Spiral Stairs**, which won the FRC script competition in the spring. Tipperaryman Peter Meagher (now living in Galway) is the winning writer, and his work was selected from over twelve scripts and ideas received from all over Ireland.

Peter's highly original, unconventional and very visual film is fifteen minutes long, and with the help of the Film Resource Centre he has been able to direct his own project himself for the first time.

**Spiral Stairs** is the first FRC production to be shot on 16mm negative (instead of the usual reversal stock used), and it is being processed to professional standards in London. (Unfortunately Ireland has not got its own high quality processing labs.) It is also the first FRC film entirely in black-and-white. Although made on a tiny budget of some £4000 - made possible through the generosity of many of the sponsors, and through the cast and crew offering their services entirely free of charge - Film West have been able to view an early rough cut which is comparable in standard to anything produced in the 'commercial' film industry.

Peter Meagher, who has been offered a place with a prestigious film school in Britain, is obviously a name to watch out for. The Film Resource Centre are delighted to be in a position to champion his talents at an early stage in his career.

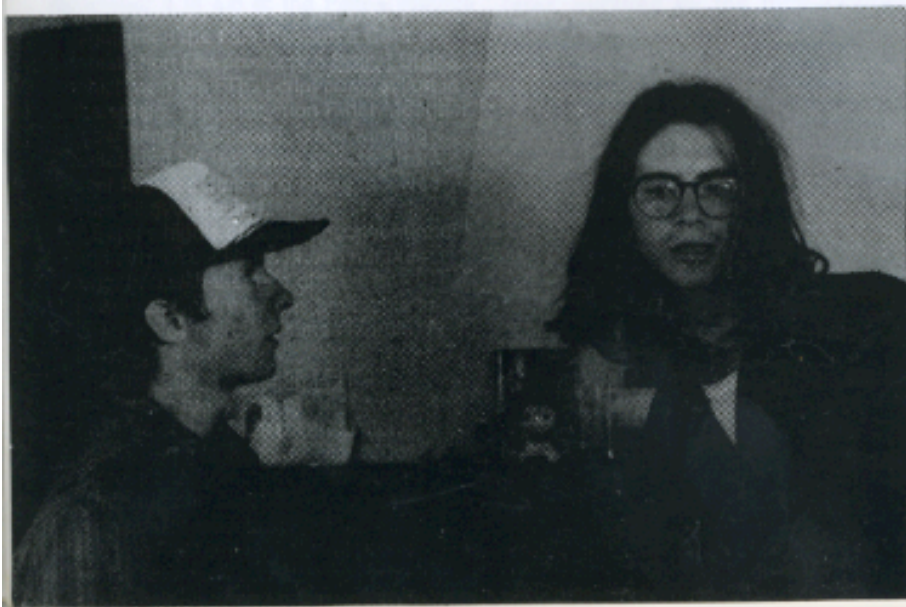
**Spiral Stairs** is currently into final edit, and will be premiered in Galway before Christmas.



## Credits - "Spiral Stairs"

Producer Pat Comer  
 Director Peter Meagher  
 Assistant Producer Eileen Gibbons  
 Camera Claran Concannon  
 Assistant Camera Declan King  
 Clapper/Loader Aisling Stuart  
 Lights Paddy O'Connor  
 Continuity Donal Haughey  
 Editor Dermot Diskin  
 Assistant Editor Paddy O'Connor  
 Transport/Gripes Christi Burke  
 Stills Photography Dick Donaghue  
 Props Peter Creighton  
 Production Assistants Paul Maguire  
 Robert Wickham  
 Script Gerry Ruane  
 Maureen Stevens  
 Storyboard Emma Comerford  
 Julie Kenny  
 Format 16mm black-and-white, sound  
 Running time 15 mins approx.  
 Cast Gerry Conneely ("man")  
 Dearbhla Ryan ("girl")  
 Dick Donaghue ("Kensey")

**Spiral Stairs** was made possible only with the generous help of the following: RTE, St Nicholas Church, The Warwick Hotel, Engineered Components, Sila & Sons, Sila's Fruit Market, Lydon's Bakery, Loughnane's Butchers, Monica Ennis (The Costume Company), Galway Theatre Workshop, Eileen Gibbons & Frances Burke, O'Fishery's Garage, Black Light, Bewley's, In The Frame, The Libby's Tower, O'Connor's TV, Lalley's Pub, The King's Head, Paddy's Pub, Nora Crub, Exons, Spangles, Hartman's Jewellers, Cha McCormack, Celine Curtin, Arus na Gasit, Alan Gilenan, Londa Supermarket, Rochee Stores, and those others whose names were received too late for listing here. All sponsors will receive screen credit.



# There's a Hole in the Ozone Layer just above Clonboo

## THERE'S A HOLE IN THE OZONE LAYER JUST ABOVE CLONBOO A film by Billy Mc Cannon.

"Well, after seeing *That's all Right* at the Film Fleadh I thought it was time to make another film, I had outgrown that one."

"So that's what it takes to make a film."

"Well I'd say that's certainly the essence of it anyway."

A brief extract from a telephone conversation with local lad, writer, director Billy Mc Cannon, ex Rathmines, now living and working in Dublin, some few weeks ago. I was responding to a call from his producer for this film Margaret Moggan. The story basically



was : they were putting a short film together on 35mm, relying on goodwill, as money was scarce. The film was mostly to be shot in Galway, as the original location and inspiration for the story (Kilbeggan) had proved unusable, and anyway as Billy said himself, "I'm sick of seeing the east coast used in Irish shorts as Irish countryside." Good one Billy!

The need from Galway was for some assistance. The operative word here being 'some,' as a professional crew would be used. As most of us here in Galway are aspiring, this was a opportunity to work on a professionally executed production, the jobs not to be the most 'glamorous'. Real life.

The crew were put together from and through people Margaret knew and met working on features over then last number of years. So, on a recce to Galway the week before the shoot, they came. The Film Resource Centre agreed to allow the use of an independent production office and telephone. First thing needed here was someone local interested in experience as a production assistance to person this office until the crew moved down the following weekend.

Out came the members list, telephone



numbers were dialled, some were away for the summer, others working on other projects. Through the Galway Film Fleadh came Bella Grandi to the rescue, of whom it can only be said she may not have had the bug before but certainly does now. So things moved on and on - places for people to stay emerged - it was to be twelve. No, it would be twenty- three, holy f-stop is this for real? Margaret fell ill, Robert was under much pressure, Margaret appeared anyway - frenzy, trauma, bliss. Robert Quinn, as the professional he is, had the place sussed out a day before anybody else. As First Assistant Director a lot fell on this young man with an impressive amount

of experience and the obvious respect of his older associates in the business. Then came the associates with booms, lenses, paganninis, wardrobe and make-up. Despite the frenzy of the week before, the shoot on location was friendly and calm.

Those of us from Galway spent our time carrying, dismantling, traffic-controlling, giving the odd clap on the clapper board, ensuring continuity, transporting and feeding. Only on the third and last day of the shoot

did the rain interfere. This was accepted with surprising ease, though giving wardrobe and make-up a hectic day.

Out of nowhere came umbrellas, clothes irons, hair-dryers, water sprays, not to mention generators, lighted statues etc. I was heartened to see and hear the amount of opportunities and experience in feature work available to these people, disheartened to find them Dublin-centred, but more assured that the same can happen here.

Anyway, we watched, asked, ran, asked again, told each other, and generally found the experience well worthwhile. Christy Burke, transport captain was to be found in throes of ecstasy at the tracks and dolly, and whose wit and humour was an inspiration in the damp and cold.

Christy while on traffic control was asked, "What is going on?" "Making a film," said Christy.


"What about?" said the motorist, obviously a local.

"That grotto over there," said Christy.

"When did that come there," said the motorist, not having noticed the grotto specially built for the shoot by Rob and Ger.

"That's what the film's about," said Christy, "we don't know either."

We can expect to see, what appears an intriguing tale, by Christmas. *Tadhg Fleming*

*Mulligan* 

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# Look to Your Local!

In an exclusive article for Film West Liam O'Leary discusses the wealth of undiscovered material still waiting to be found and archived on Irish film history.

The human history of the cinema is very much tied up with the idea of films as a community activity. Also it reflects back to the time when the roots of cinema were laid in the pioneering efforts of travelling cinemas and the first movie theatres.

Much has been written about every aspect of the great twentieth century medium of entertainment and instruction, but not so much has been heard of the immediate impact of the cinema at the time when it had a unique place amongst the peoples of the world. In those days there was no television, radio, transistors, no long-playing records, nor any visual culture as we know it today. This new invention offered a window on the world that changed people's awareness of environments and helped towards the discarding of entrenched attitudes based on ignorance, isolation and misunderstanding. It was an educational force in the very best and acceptable sense.

The focus of all this was in the individual local experience of the coming of the cinema to the cities, towns and villages. That special aspect of film study has been largely ignored.

In the beginning of the twentieth century film experience was provided by countries like France, Italy and Denmark, as well as Sweden before the American movies achieved almost a monopoly after World War I.

Research in the early years of cinema is a fascinating and profitable exercise. It has all the thrill of a detective story and opens up new horizons of social history. Particularly in Ireland where cinema was

by-passed by the patriots and politicians, resulting in a cultural impoverishment and unbalanced national activity.



schizophrenic, you might say. The outward-looking cinema was regarded as 'that foreign thing', when with its wisdom and imagination we could have used it as a powerful cultural creative national medium.

Today in Britain much has been done to record the memories of cinema in the communities. There are local studies up and down the land recording the role of cinemas as leisure centres and cultural amenities. It must be remembered that what are today regarded by knowledgeable historians as the masterpieces of the art of film were what people saw as a matter of course from the ninepenny seats.

Films like Cabiria, Birth of A Nation, The Cabinet of Dr Caligari, the films of Lang and Murnau, Von Stroheim, Sjostrom and Stiller, and many great creative artists - not forgetting talented actors like Lillian Gish, Greta Garbo, Emil Jannings, Ivan Mosjoukine, and many others.

The only book that I know of recording the great days of Irish cinema is Belfast Cinema and the television programme on the cinema in Mullingar 'What's on Tonight, Mr Fitz?' Otherwise nothing.

If you take a look at a city like Galway, for example, how many people know anything about how the cinema came to their city? The impact of the new phenomenon must

have been terrific. Where was the film shown? When was it shown? Who showed it? How did the presentation of film develop in the community and what were the reactions of the community? The cinema was a liberating influence, often met with hostility and abuse, as is often the case of anything new which challenges established cliches.

At the beginning of the century the great impresario of cinema was James T Jameson who organised film shows throughout the country in town halls, theatre royals and other suitable buildings. Jameson's main centre was the Rotunda Cinema, Dublin. From there his showmen travelled the country with the short comedies, dramas and topical events which amazed and astonished the first film audiences. Other travelling cinemas and circuses were the first to introduce the cinematograph to rural audiences. People like John Toft the fairground amusement impresario.

Many of the cinemas of those days are no more. Very few film goers of the early years of cinema are still living but the records can to a great extent be found in the pages of local newspapers. There must have been many exciting moments in local film history and it was not outside the activities of local freedom fighters. It had its moments of controversy, its denunciations from the pulpit although we know the Bishop of Galway attended the showing of Quo Vadis at the Phoenix Cinema in Dublin, an exceptional event that was duly recorded in 1914. What impact did the D.W. Griffith masterpieces have, The Birth Of A Nation, Intolerance, or even Rex Ingram's The Four Horsemen Of The Apocalypse, at which the maidens of Galway probably swooned in the presence of Mr Rudolph Valentino, as did their sisters throughout the world?

Who will undertake this work? There are local film buffs, members of film societies and local film-makers, librarians, etc for whom such a project would be of the greatest and most absorbing interest.

When you delve back into history it is amazing what you can find. The cinema to some extent has been taken too much for granted but it has been a very great influence in the life of the nation - greater than perhaps people think. I would like to see each community in the country pursue a more active part in this particular area, which is as much as 1916 or any other political movement a part, believe it or not, of Irish history.

Liam O'Leary



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Galway's first ever community programme, "GAL-WAY-OUT" was transmitted on Sunday August 26th through the local cable system. It was an hour long magazine programme and was seen on Super Channel. Producers Michael Carolan and Angela Daly approached Cablelink in Galway last May and were given the facility to transmit the programme.

Shooting for the programme was done on S-VHS (Panasonic) and transferred to hi-band for editing. Editing was done by Maria Gibbons at Telegael. Feedback about the programme has been enthusiastic and positive.

The producers are now in the process of seeking further sponsorship to continue with the next programme due in early October.

GAL-WAY-OUT was produced by Galway Cable Television Workshop, a newly formed independent company. Featuring a wide variety of subjects, this first programme covered interviews with well-known fiddle maker Kevin Skyes, Druid Theatre's Garry Hynes, The Little Fish, and it looked at the impact Galway Airport has had on the town. On a more serious note the programme explored the problem of homeless women in Galway, and also included a reflective piece from Bishop Eamonn Casey.

Cablelink's boss Mr John Moore-O'Connor gave the go-ahead for the project, however it was left up to Michael and Angela to raise the finance

themselves.

The programme was made on a tight budget, with sponsorship from Ryanair, ESB, Gael-Linn, and Joe Geoghegan Photography.

Michael Carolan, who has vast experience in video-making, having worked with community television in Dublin and also with London Weekend Television, believes that there is a need for community TV in Galway. "There is so much happening in Galway that goes unnoticed," he says, "that we felt that there was a gap in the market. So we went to Cablelink, who agreed to give us transmission time, providing they liked it."

Because of the programme's small budget, Angela, a recent communications graduate from Dublin University, points out that it did lead to some problems in the production stages. "We tried to be as professional as possible, but with limited resources there were some hiccups along the way," she said. "But on the whole we feel we made a fair job of it. Our main aim is to make community television programmes for Galway people, about Galway people."

GAL-WAY-OUT was presented by Cathy Mullan, who has worked in the past for 2FM (RTE) and who is also a graduate in journalism from UCG.

For further information contact Galway Cable Television Workshop, 14 Whitestrand Road, Galway. The intention is to eventually have a regular once a month 6pm slot running on Super Channel.

# GAL-WAY-OUT!





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 Tel: 021 271711/ 275945  
 Fax: 021 275945

# GALWAY FILM FLEADH

A photographic record



## Fleadh interview with Arthur McCaig

An ambitious American with a feel for film-making arrives in Northern Ireland in 1972, and becomes deeply moved and outraged by the imbalance between actual events and those reported. He extracts revenge in 1977 with a hard-hitting film on Ulster titled The Patriot Game. This is so pro-Republican in its investigation of the troubles that it charts uncharted territory and winds up being ferociously original. McCaig, the man behind it all, spent the years '72-'77 in a film school in Paris, where, once he had finished, set about collecting footage for his film. He got what he needed from rTÉ, Berwick Street in London, and Paris, and grew more shocked at the imbalance by the footage. The Patriot Game is a refreshing seat on the other side of the seesaw; full of raw encounters and bleak backdrops, it follows Northern Ireland history, smashing myths and establishment with simple effectiveness. McCaig himself, a soft-spoken and amiable man, feels now nothing has changed in the North, and that he would make the same film today, with perhaps some speckles of criticism aimed at recent IRA mistakes. He is a man of the underdog, feeling his job to be that of balancing dilemmas and letting the debate begin. The Patriot Game won him first prize in Holland and Second prize at Bilbao, and from that he has gone on to do a feature on the Basque region in Spain, before returning once more to the North with Irish Ways - a film that excludes politicians and deals with the people. A man who has been slated by the English Press, a man who takes apart our primary perception and adds a more complex colour to our dilemmas is an intriguing one. Arthur McCaig is both.

Kevin Fehin

## 1990 Galway Film Fleadh Audience Award Winners

### BEST FEATURE FILM

Camp Thiaroive  
(Senegal/Tunisia/Algeria 1987)  
Directed by Ousmane Sembene & Thierno Faty Sow

### BEST IRISH SHORT

Stephen  
(Dublin, 1990)  
Directed by Johnny Gogan

### BEST ANIMATION

Four pieces by Leon Cruzinga of London (1990)

### SPECIAL COMMENDATION

Heaven Scent (Dublin 1990)  
Directed by Johnny White of D'Laoire

(Hawkeye Films' Zel came third in the Irish shorts awards)



Iceland, with a total population of 250,000, has two separate TV stations - RUV, the public service station which broadcasts 53 hours a week, and STOD 2, a private pay-TV station which broadcasts over 80 hours a week. RUV, somewhat like RTE, is heavily dependent on foreign material to fill its schedule, but provides twenty hours of home-produced programming each week, of good standard, on a total annual budget of £12.5m. Donncha O hEallaithe, who visited the Icelandic TV stations in Reykjavik in June, suggests in this article that RUV - which broadcasts entirely in Icelandic - would be an appropriate model for Teilifís na Gaeltachta.

Nuair a bhí Rialtais na hÉireann sna seascaidí ag lí tóin, le fáil isteach sa gComhargadh, bhí "Cod War" dhá throid ag Rialtais na hÍoslainne. D'éirigh linne cead a fháil ón gComhargadh 4% dena héisc in uisce na hÉireann a mharú. D'éirigh leis an Íoslainn teora iascaigh 200 míle a bhain amach. Inniu tá an Íoslainn i measc na dtíortha is airde caighdeán maireachtála in Iarthar na hEorpa. Támuide ag scríobadh bun an liosta. Tá 17% den 'workforce' anseo gan obair; san Íoslainn tá an díhostaíocht faoi bhun 1%!

Mar go bhfuil suim agam i dTeilifís na Gaeltachta, rith sé liom go mb'fhíú go mór fáil amach an raibh aon cheo le foghlaim ó na hÍoslainnigh seo, faoi chúrsaí teilifíse. Chaith mé seachtain san Íoslainn deire mí Mheithimh ag fiosrú an scéil.



A popular quiz programme on Icelandic Television, under the direction of Omar Ragnarsson

Tá dhá stáisiún teilifíse san Íoslainn, ag freastal ar daonra iomlán de 250,000 duine agus tá stáisiún eile dhá bheartú. Reachtailtear an stáisiún poiblí RUV, ar £12.5m sa bhliain agus craolann siad 53 uair sa tseachtain. Is ionann sin agus £4500 san uair, ar an meán, ag tógaint gach costas san áireamh. Deineann siad féin 36% dena chláracha ar mheán chostas £6150 san uair. Ceannáitear an cuid eile agus cuireann siad fotheidil nó athghuthú leo in Íoslainnis.

Tugann an tabla thíos an costas in aghaidh na huair do chláracha éagsúla ar RUV (níl riarachain, dímhéas ná costaisí ginearálta san áireamh).

# Cian-Amharc san Íoslainn

Donncha O hEallaithe

Cláracha déanta ag RUV (H)	£6120
Cláracha on lasacht (I)	700
Nuacht (H/I)	5000
Spóirt (H/I)	2366
'Light Entertainment' (H)	7302
Documentaries (H)	5679
Dramaíocht/Scannáin (I)	1747

Ciallaim (H) go bhfuil na cláracha déanta ag RUV iad féin. Ciallaim (I) go bhfuil na cláracha ceannaithe ón lasacht, agus réithe le craoladh in Íoslainnis ag RUV.

Is léir óna bhfigiúirí seo, go bhfuil ag éirigh le RUV cláracha teilifíse a dhéanamh ar chostas atá faoi bhun leath an mhéanchostais a bhíonn ar RTE. Tá cupla fáth le seo.

(a) Oibrítear uaireanta fada san Íoslainn. (50 uair sa tseachtain meanfhád an tseachtain oibre, dúradh liom.)

(b) Tá solúbhacht ag baint leis an nós mhaireacht oibre.

(c) Baineann siad usáid as treallamh nua aimsireach.

Is léir domsa, ón méad eolas a bhailigh mé san Íoslainn, go bhfeilfeadh RUV mar 'model' do Teilifís na Gaeltachta. Cé go bhfuil na cláracha déanta fíor saor, tá an caighdeán go

maith agus is iad na cláracha baile is mó a mheallann lucht féachana. Tá thart ar an méad céanna daoine san Íoslainn, ag baint usáid as teanga nach labhairtear áit ar bith eile ar domhan, is atá de dhaoine sa tír seo a bhfuil Gaeilge líofa acu agus fonn orthú í a usáid.

Más feidir leis an Íoslainn dhá stáisiún teilifíse a choinneáil ar bun agus tríú ceann a bhunú, shílfeadh go bhféadfaí stáisiún beag amháin a bhunú anseo le freastal ar na bpobail Ghaeltachta agus do deimhin ar lucht labhartha na Gaeilge, ata scaipthe ar fud na tíre.

Níl ag teastáil ach an táil polaitíochta ach is cosúil nach bhfuil sin ar fáil.

A photograph from the mid eighties of an early editing set-up at one of the Icelandic TV stations



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## 35th Cork Film Festival

"A celebration of film", is how Michael Hannigan, Director of the 35th Cork Film Festival, describes this year's event. "If I say so myself, I believe we have a festival that Cork can be proud of. Since 1956 the Festival has introduced Irish audiences to the most exciting, the most vital examples of world cinema, earning it a respected place in the world calendar of film festivals."

Over 400 entries were received for this year's festival from film-makers and film organisations throughout the world. "The selection process has been rigorous", commented Hannigan, "but has, we believe, resulted in a diverse programme of top class feature, documentary and short films. Whether you are a film-maker, a film buff or simply like to go to a good film now and again, there is lots to see in this year's event."

This year's line-up includes such award-winners as David Lynch's Wild at Heart (Palme d'Or, Cannes), as well as new features from New Zealander Jane Campion, An Angel At My Table, Poland's Andrzej Wajda's Korczak, Luc Besson's Nikita (the opening film) and Aki Kaurismaki's Match Factory Girl. The closing film is Gerard Depardieu's acclaimed performance in Cyrano de Bergerac on October 14.

A new and unique feature of Cork this year is the competitive section for contemporary films in black-and-white.



This competition has clearly excited the imagination of film-makers for what, as far as we know, is the only competition of its kind in the world. Cork hope to become the festival for monochrome. This section attracted the attention of the American avant-garde film-maker Su Friedrich, who will be the focus of special festival screenings attended by the film-maker.

### Showcase of Irish Films

As usual at Cork special attention is paid to Irish cinema, though it operates with more handicaps than most other countries. Irish films are present in all sections: features, documentaries, shorts, and the two competitive sections, the black-and-white competition and the European short film competition. Among over 25 titles screened are December Bride (Thaddeus O'Sullivan, who will attend, as he did at the Galway Film Fleadh); the eagerly-awaited Prophet Songs (by Jacob Award winner Alan

Gilsenan); Whitefriar Street Serenade (Seamus Carraher); Hidden Lives, Listening to Pain (Louis Marcus) reviewed here on page 15; Stephen (by Galway Fleadh Award winner Johnny Gogan); No Flowers (Alan Archbold); The School Bus (Ted Sheehy); Soft on the Inside (Katy Radford); Sea (Richard West).

Prophet Songs



### Other Events at the Cork Festival

A schools programme offers a chance of viewing films and meeting the film-makers. There are two seminars: "Funding Opportunities for Young Film-makers" - speakers include Jonathan Curling of the SCRIPT Fund, Paul Freaney of the Arts Council, Angie MacFarlane, Co-Ordinator First Film Europe, and people from Film Base and Film Makers Ireland - and "Issues in Irish Film" has a keynote address from Simon Relph, director of British Screen. There's a retrospective on Italian cinema, a book launch, and lots more.



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# Hollywood on the Foyle, California on the Corrib

## Derry Media Access/ Galway Film Resource Centre Workshop, June/July 1990.

During the first weekend in June Derry Media Access Initiative held its first 16mm workshop at its HQ in the Foyle Arts Centre, in conjunction with the Galway Film Resource Centre, Co-Operation North and the Northern Ireland Voluntary Trust. The DMA members were charmed by the quaint 'Quiet Man' type accents of the soft-spoken Galwegians and they in turn quickly became used to the fact that Northerners normally communicate at a decibel level most people would classify as shouting, and in streams of personal abuse and insults.

Anyway, away with us for the first day's work, with the amazing Aisling Stuart explaining the dark secrets of the Nun's Knickers, mag loading and clapperboard. "Kid's stuff!" thought the DMA crew. Ah, but now for the tricky bit - the camera itself. Declan "do you understand that lads?" King worked hard to explain film type, focal length, f-stops, aperture, focus pulling, etc. to the prospective camera crew who found that their knowledge of video was of little value when dealing with the comparative crudity of the 'real thing'.

Saturday began with Dick 'magnetic fields forever Donaghue managing to

impress upon us the importance and vast creative potential of the the soundtrack. Donal "where's Creggan?" Haughey also did a great job of explaining the crucial but much underrated area of continuity.



"Thanks be to God we're not doing that bit," thought the camera and sound crews. The day ended with a talk about the shoot next day and Celine "Gruppenfuhrer" Curtin went about threatening the crews and promising to "crack the whip" as production manager next day.

Sunday: the shoot. Nerves steeled, chins up, the cast and crews arrived at the set at an unholy 0730 hours, and once the cameras were rolling the DMA crew could settle back into a kind of pleasant panic. Having quickly learned the art of "covering your arse" from Celine the day before, the sound and cameramen secretly conspired to stand firm and blame the Director for any

technical gaffes. The filming went well, with maximum co-operation and minimum hysteria, and the usual abuse. With weather rapidly deteriorating the final exteriors were filmed and at precisely 1815 hours DMA director Paul "or my name isn't Hiram P Rickenbacker" Boyle said predictably, "It's a wrap". All that was left to do was pack the gear, can the exposed film, sit down and begin to worry about how the film would look after processing.

July. A pleasant journey by car over vastly improved roads, and the DMA apprentice editors found themselves in the noir-ish moral and physical erosion (wow!) of the Galway docks, an appropriately cinematic location for the new Film Resource HQ. A glimpse of some familiar faces at second floor window, and there it was. Celine and Dick introduced the Derrymen to what was to be their plaything, mortal enemy and torture rack combined for the next few days - the dreaded 4-plate Steenbeck editing table - a robo-horror death machine from Mars. The first day on it (under the supervision of Dermot Diskin, gentleman editor) was none too nerve-racking; it merely involved viewing the footage shot in Derry for the first time, learning how to synchronise footage and sep mag, and cutting up the film into separate scenes and discussing the shots to be used. [Continued p 14]

### The Galway Film Society: An Overview

The reason for the existence of the Galway Film Society is its exhibition of quality films on a regular basis, to Galway audiences. It has served the people of Galway for almost forty years now - its present chairman, Yann Guilomard, can trace his association back to the 1950s - but its present structure is probably traceable to the early '70s, when a new group took over and the Federation of Irish Film Societies was established. The Society, in addition to special showings, offers two main seasons each year - the Autumn and Winter seasons which offer programmes of contemporary cinema from all over the world at a reasonable cost.

The Society has also made a substantial contribution to the Galway Arts Festival over the years, concentrating in particular on contemporary Irish cinema. The present highly successful Galway Film Fleadh has its roots in the achievements of the Society. The advent of cable television and video several years ago adversely affected the membership of the Society for a time, but in the past few seasons a decided resurgence of interest has taken place, and the membership has significantly increased again. The Society's faith that there will always be an audience which wants to experience the medium as it was intended (communally, in the dark and without interruption by advertisements) has been vindicated. In the longer term the Society's most pressing concern is to secure access to 35mm projection facilities, which would ensure that Galway will continue to be represented on the exhibition network of all important distributors. The planners of the future of the arts in Galway have been made aware of this important requirement. Further details on the Society: Yann Guilomard (091-62452), Bridie McMahon (62111), Joe Mahon (24411 ext 2574) or Joe McMahon (24411 ext 2182). 1990 season: see p 5.

Paul Boyle of Derry Media Access Initiative gets in some practice clapping the slate, before filming starts on *Last Confession*, DMA's short tale with a surprise ending, made on 16mm



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# Autumn at the Film Resource Centre

## THE FLYING FILM SQUAD!

Since the West's Film Resource Centre moved into new premises in June, things have been fairly hopping. In July the exchange visit by Derry Media Access Initiative took place [see p 13] and the Film Resource Centre took part in the organisation of the (second) Galway Film Fleadh, during which the Centre's latest production *Fool's Gold* was showcased. The Centre's second and even more ambitious production *Spiral Stairs* [see p 6] also got into production during the summer.

August was taken up with making progress on the redecoration of the new premises at Seaport House, New Dock Street, Galway, and the annual Film Resource Centre Flag Day topped up the coffers somewhat.

September saw the Film Resource Centre's 'Flying Film Squad' begin another exchange weekend of workshops - this time in Limerick, where they were invited by Sheila Deegan, Limerick City Arts Officer. The Film Resource Centre tutored many enthusiastic participants - including three from Island Theatre Company, and one person who had driven all the way from Cork. The highly successful weekend was widely reported in Limerick and Clare newspapers, as well as local radio.



September (1st) also saw the start of the Centre's very successful and very

popular autumn film foundation workshops, with visiting tutors of high credential giving intensive crash courses in their specialist field: Film Theory (Malachi O'Higgins); Scriptwriting (Billy McCannon); Production (Lella Doolan); Sound (Liam Saurin); Camera & Lighting (Tadhg Fleming); Shoot Supervisor (Dick Donaghue); Editing (Kevin Liddy) which finished on October 13/14.

## EXTRA FILM FOUNDATION WORKSHOPS ON 27 OCTOBER

Because of the huge demand for places on the September workshops, leading to many people being turned away or referred to Film Base Dublin, Galway's Film Resource Centre have decided to add an additional seven weekends of workshops for those they were not able to cater to earlier. The new set of workshops begin October 27 and run until December 9. The fees are £120, or £90 for unwaged, which is very reasonable for a course of such quality and length. Already several places are booked on this course, so if you are interested, book immediately with the Workshop Co-Ordinator at 091-66744.



## A MESSAGE ABOUT OUR SPONSORS

Thermo-King, Galway, sponsored the Film Resource Centre's move to its palatial new premises at Seaport House. The major materials sponsors include Corrib Memorials, Brooks-Corbett, O'Higgins, John Carr & Sons, O'Flaherty's of Woodquay, Wigoders, Buckleys and O'Flaherty's of Long Walk. Particularly generous sponsors of the *Fool's Gold* production (omitted from our last issue) included Hillview Securities, Kenny's Bookshop, Delphi Fishery, Cleggan Lobster Co., and McKeon Stone. Also: a special thanks to Bob Quinn for his unflagging generosity with his Steenbeck, the only one West of the Shannon just now.

## VIDEO USER'S CLUB

A new post-production facility has been installed at the Film Resource Centre (under the capable direction of Tadhg Fleming) which will enable members to edit their own video films. In addition to the currently available Panasonic Camcorder, there is now a mixing and effects desk (Paintbox, etc.) for those

using VHS-S, VHS, V8, C cassette, and Betamax video formats.

The Centre is also currently dressing its Dark Room for members use. Fuller details and information on all the Centre's activities can be found at 091-66744, or call into the regular Tuesday night meetings at Seaport House for a chat and demonstration.

## SPECIAL TALK ON FILM INSURANCE

Mr Philip Dwyer of Network Insurance will travel specially from Dublin to host an evening on film insurance on October 16, from 7pm to 10pm. Philip, who has written on this topic for the professional Irish audio-visual trade paper, 'Playback', will guide you across the minefield of film pre- and post-production insurance. Refreshments will be served.

[Hollywood Contd. from page 13] The results were o.k. which is due in equal measure to the expertise of the Galway tutors on the first workshop (no bullshit!) and, false modesty be damned, the DMA first-timers' ability to learn quickly and work effectively.

Used to the push button world of video the tactile, laborious cut'n'splice nature of film editing was not without one or two problems. The fact that for sync purposes both the film footage and sap mag must be physically the same length was as alienating as it was self-evident. Nevertheless, by the end of the day an almost complete rough cut was there. Yes, it was true - directors may direct, cinematographers may cinematograph but editors make movies.

Third and final day (Sunday): no rest for the apprentice editors. More of the same but things were shaping up with Dermot's unflagging support, advice and good humour. By 9pm DMA actually had its first short film. Time for the world premiere at Seaport House, in the presence of an expectant throng. And yes, it worked well. The audience were transfixed. What had begun as the seedling of an idea many months before, was finally flickering across the screen at 24 frames per second. Interested parties should know that the film's title is *Last Confession*, the story of a bored whiskey priest's last day at work.

The Derry Media Access Initiative for the exchange weekends comprised: Paddy O'Neill, John Boyle, James McLaughlin, Paul Boyle, Hugh McGrory, John McCloskey, Kivvi Kivlehan, Michael Boyle Jnr, Hilary Thompson, Michelle Mullan and Michael Boyle Snr.

Galway Film Resource Centre staff who tutored for the weekends: Celine Curtin, Dick Donaghue, Declan King, Donal Haughey, Aisling Stuart, Dermot Diskin.

Derry Media Access Initiative are based at Foyle Arts Centre, Lawrence Hill, Derry, N. Ireland. Tel: Derry 264472.

# Flashback

**Hidden Lives**, a four part documentary series by Louis Marcus, has just ended its run on RTE. Bob Quinn had a look at the series for Film West.

Louis Marcus' first love was cinema in which he careered with distinction. He was a late (approx 1978) convert to the vulgar medium of television. As a convert he actually believes his pure drop in an ocean of zilch can influence and change lives for the better. Louis Marcus is very old-fashioned. His faith is rare. It is also as welcome as fashionable despair is unwelcome.

Watching his recent series on RTE one thought sadly of thousands of hopeful media aspirants developing scripts, original ideas, options, budgets, approaches to Channel 4, and the rest of the sewage which passes for media education, and wondered why it is necessary for old workhorses like Marcus to remind us what TV and film should be about: controlled outrage.

McLuhan said long ago that radio is a hot medium, meaning you can rant and rage on it; but TV is cool, meaning the strongest effect is made by apparently dispassionate argument. Now as EVERYBODY has learned from Bunny Carr / Terry Prone how to avoid saying what you mean on TV, you have to learn these Marquess of Queensbury rules and state your case calmly. Few have the patience to do so because it involves self-neutering. Those who learn the trick become Pat Kennys, i.e. nothing to say.

The few who have learned the trick and can still say something worth listening to are Michael D and Michael D . . . and Louis Marcus.

Sheriff Street in Dublin was the most striking of the series of four films on RTE. Sheriff Street is to be 'detenanted', a phrase used by a Government Minister which sounds like 'delousing', one of the pretexts on which people were recently ushered into gas chambers. Louis Marcus and Bobby Monks gave the putative detenantees, the people in Sheriff Street, a voice and a face which a thousand-and-one Today Tonights never did (or could, or would?).

Further: few young, independent, up and coming, emerging, or whatever-the-hell-the-phrase-is, media makers show signs of achieving the devastating fly on the wall humility that this ancient and cunning warrior, Marcus, showed in this programme. Never has this viewer seen a besieged minority of have-nots open themselves so frankly to a camera. Never has an RTE camera crew got so close to



the people of this country. And never will. The Sheriff Street programme reminded me of Mickey Gorman's poem Renovations:

Barefoot children on Quirke Road,  
when you are finally shod,  
and you come upon,  
unoccupied cars of the rich,  
kick them once for O'Conaire,  
dead with some pence in his pocket.  
Dent them. Take fire.

RTE should not cut back on their budget for independent programme makers. They should give the lot to Louis Marcus.

**A Clear Eye And Open Hand,**  
a documentary by Muiris  
MacConghail was shown last  
month on RTE. Film West's  
Miriam Allen reviews it.

Who is John B. Keane?

After Muiris MacConghail's documentary all I am sure of is: John B. has a great facility for words. He buys all his suits in the same shop. He likes the drink.

And the director has a dolly \* which he uses frequently.

The only new things I learned were:

John B is married to a woman named Mary who keeps referring to herself as "we". No wonder he locks himself into a room to write.

His nephew is a BBC reporter in Belfast.

RTE have a great archive.

And in bygone days in Kerry, women were referred to as 'cotton'.

The scene with the Straw Boys was wonderful and far too long. And did you see Richard Harris telling John B what

the The Field was about? I couldn't hear a word of John B's responses. Maybe 'twas just as well.

The point was made that John B Keane was not accepted by the literary (Dublin) establishment. I would have liked that point developed. Was it because he is a Kerryman and that his writing can be understood by the plain people of Ireland? Isn't it ironic that the Abbey, which rejected Sive when it was originally submitted by John B, got £75,000 from the premiere of the film called The Field. (John B wrote a play of the same name, nothing to do with the film.)

An important detail emerged, though, from the documentary: Sean O Riada first heard the sound of the bodhrán in Sive and transformed Irish traditional music as a result. Seamus Ennis always said the bodhrán should be played with a penknife. So it goes.

(\*For those untutored and dirty minds, a dolly is a tracking device used in the film industry.)



Louis Marcus, producer/director of Hidden Lives on RTE



# Bookshots

**Panaflex Users Manual** (Butterworth Scientific £15.95 pb) by David W Samuelson. Reading through the Manual one gets the impression that Panaflex are the greatest cameras in the world of movie-making! David Samuelson is a big fan of Panaflex; his association going back to 1965 when they were a small lens manufacturing and rental company in Los Angeles, and he and his brothers the owners of a small equipment rental company in London. Samuelson's became the first Panavision overseas representatives. Panavision Inc. was just over ten years old then having been founded by Robert I Gottschalk back in 1954, shortly after the introduction of the Cinemascope widescreen format, to fulfil the need for high-quality anamorphic projection lens attachments.



Gottschalk owned a camera shop in Westwood Village and catered for many professional photographers and cinematographers. With the help of an optical engineer he designed a prism type de-anamorphoser which proved far superior to the original Cinemascope projection lenses. To make a very long story short 35,000 lenses were produced and distributed. The market was saturated. Then in 1957 MGM asked Gottschalk to develop a new set of anamorphic lenses with a 1.33:1 squeeze ratio for 65mm cameras, for a new film starring Elizabeth Taylor and Montgomery Clift - in an attempt to outdo Gone With The Wind - in a new film called Raintree County. The new system was called Camera 65. In 1959 another Camera 65 film was shot using Gottschalk's creation. This was Ben Hur and it netted an Academy Award for cinematography. Panavision was established and went on to develop what is probably the most comprehensive cinematographic system available; having over fifteen different types of cameras, with hundreds of interchangeable accessories which can cover any possible cinematographic situation necessary.

The Manual is divided into sections, as a guide to help the various areas in the film-making business. These divisions include: The Film Producer's Panaflex; The Director's Panaflex; The Director of

Photography's Panaflex; The Camera Operator's Panaflex; The Camera Assistant's Panaflex; Accessories, the Sound Recordist and Production Managers. It lists the pros and cons in each area as to why Panaflex is the best system in use. There are no cons!



If owning the Manual makes one long to own a Panaflex, you're out of luck. You can't buy one. They are only rentable on a picture-by-picture basis. But then you probably couldn't afford one anyway even if they were.

Between 1958 and 1988 picture-makers using Panavision cameras have had almost one hundred Oscar nominations for cinematography. Nineteen of these have won Oscars, among them: Days of Heaven, My Fair Lady, Fiddler on the Roof, Butch Cassidy, West Side Story, Gandhi, Close Encounters, to name a few. Though I can't help thinking that the film-makers had something to do with the winning. It seems that there is only one thing a Panavision camera cannot do. It can't operate itself! It needs someone to push the button! *Dick Donaghy*

**Postproduction Terms and Concepts** (Focal Press £19.95) by Arthur Schneider. This text has been compiled specifically for beginners, students, and non-technical people working in the television or videography area. Though laid out as a dictionary, A-Z, it is far from the typical curt definition-to-a-term format. The author, in simple accessible language, gives background information on terms and concepts, along with having the text well illustrated with photographs and drawings. One hour spent leafing through this text will dispel any anxiety about the minefield of mystifying gadgets and ideas currently in vogue. The book doesn't confine itself to video only, with many interesting and useful entries on film post-production.

So, the next time you need to know what 'woof' means, you can find it here in this book, which can be got from the Film Resource Centre library. *Tadhg Fleming*

A New Column:

## Liam O'Leary's 'Irish Coffee, Brandy and Cigars'

That erudite film historian Herman G Weinberg of New York used to run a column entitled 'Coffee, Brandy and Cigars' which was a miscellany of the most fascinating and unusual information about all aspects of the cinema. I think the most charming book ever written on the cinema is Saint Cinema which made Orson Welles once send him a Christmas card designed by himself with the words: "You must be a very wonderful man, Herman, you made me fall in love with the cinema all over again." Adapting the title somewhat I would like to dedicate this column to a very charming, dedicated and remarkable man who died a few years ago.

It is not much known that Meyerhold, the great Russian theatre director, made an outstanding film version of Wilde's Portrait of Dorian Gray in 1915 in which he himself played Lord Henry Wootton. Dorian was played by the actress Varvara Yanova.

Kevin Brownlow has said that Hollywood was founded by the Cohens and the Kellys. Where ever a Jew headed a film company there was always an important Irishman working beside him. Carl Laemmle's righthand man and founder of the Universal Film Company was Pat Powers, a blacksmith from Co. Waterford. Louis B. Mayer's partner in MGM was Eddie Mannix, born of Irish parents. Winfield Sheehan managed for William Fox, the famous Fox Film Company, later to become 20th Century Fox.

The number of Hollywood celebrities who were either Irish or of Irish parents is very large. John Bunny, the first great comedian of Vitagraph Films, had a mother who came from Co. Clare. Mary Pickford's grandmother came from Tralee, Charlie Chaplin's maternal grandfather was Irish, Mack Sennett's parents came from Ennisecorthy. It is difficult to believe that Adolphe Menjou, a most successful actor over a very long period within an unbroken line of acting successes (and very much the bouldier), had a mother who came from Lettertrack, an Irish-speaking peasant girl named Nora Joyce. She is related, so it is said, to James Joyce, but they never talked of him.

Not many know that Lady Lavery the wife of the eminent painter, once played in a D W Griffith film. This was in The Greater Love of 1918. Unfortunately the film no longer exists. Lady Lavery was a great friend of Ireland and a personal friend of Michael Collins.

Ireland has some half dozen Academy Award winners but the first was Benjamin Glazer, born in Belfast of Hungarian Jewish parents. He got his Award for his adaptation of Seventh Heaven (1927) in the first year of the Oscars. He also got another Award later on. He scripted Von Stroheim's The Merry Widow, Garbo's The Flesh and The Devil and her Mata Hari.

If ever an actor had the claim to be the Irish Film Actor it was Brian McGowan whose fame rested solely on his work in Irish films. He was Matt the Thresher in Knockagow and Willy Reilly and his Colleen Bawn in the mid-twenties, and in other films for the Film Company of Ireland, as well as in Dr. Eppel's Irish Quilting. When he left films he joined the National Army. [More next issue of Film West]



# Parallax View

## Plurality and diversity of cultures

We can conceive of a richer cultural future only in a pluristic form, in which cultures representing the world's diversity connect with one another while sedulously preserving their originality. No doubt, specific contributions to culture will take on a somewhat hybrid form as traditions mingle and fuse; indeed, that has happened throughout cultural history.

However, because of the rapid pace of change and the dangers of standardisation, it will be necessary to ensure that the emerging forms preserve what is most distinctive and what is most developed in each culture, rather than what is most elementary and commonplace. Cultural evolution is inevitable; the question of incalculable importance is one of what elements it should draw upon in order to be as fruitful as possible.

Promoting conditions for the preservation of the cultural identity of every society is necessary to enable it to enjoy a harmonious and creative inter-relationship with other cultures. It is equally necessary to modify situations in many developed and developing countries which suffer from cultural dominance.

We recommend:

- \* Establishment of national policies which should foster cultural identity and creativity, and involve the media in these tasks. Such policies should also contain guidelines for safeguarding national cultural development while promoting knowledge of other cultures. It is in relation to others that each culture enhances its own identity.

- \* Communication and cultural policies should ensure that creative artists and various grassroots groups can make their voices heard through the media. The innovative uses of film, television or radio by people of different cultures should be studied. Such experiments constitute a basis for continuing cultural dialogue, which could be furthered by agreements between countries and international support.

- \* Introduction of guidelines with respect to advertising content and the values and attitudes it fosters in accordance with national standards and practices. Such guidelines should be consistent with national development policies and efforts to preserve cultural identity. [From *Many Voices, One World* (Kogan Page for Unesco, 1980)]

## Cultural resilience and cultural struggle

"A cultureless human is a contradiction in terms...(and) a cultureless society is unthinkable." The reason is simple: "The human mind has arisen within a cultural and, therefore, cannot function outside it. Language, as the primary cultural datum, is not merely an addition to an already-formed and functioning species; it is one of the directive aspects of the very constitution of that species. Without humans, no language; but without language, no humans" (James W Carey, *Media Myths and Narratives*, 1988, 14).

Like language, culture is specific. It constructs its own signs and symbols and a system of meaning, whereby reality is produced, maintained and transformed. It is this symbolic process which is called communication.

But how specific can a culture be when it is invaded by an endless stream of messages and visual presentations carried by the mass media? When the distinctiveness of a culture is challenged, blurred or undermined and threatened, the need for cultural identification arises. It is a telling comment on the state of our world that the bi-annual meeting of the International Association for Mass Communication Research (IAMCR) chose as its theme for 1988 'Mass Communication and Cultural Identity'. Apparently, there is a growing need to assert one's own cultural right, as distinct from the self-same rights of other cultures. Until recently, this debate has been most acute among peoples left with the cultural trauma of colonialism. But now it is emerging as a hot topic for the smaller states of Europe, for linguistic and cultural minorities, and for all those who fear a homogenised and consumerist 'global village'.

With the expansion of transnational communication systems, it is likely to occupy our minds for a long time to come.

Paul Ansah (see footnote) makes a distinction between cultural identity and integrity. He defines the latter as 'the total of the core and basic values which inspire cultural manifestations' and suggests that this 'cultural base' has remained largely intact in many third world countries, despite colonialism and current attempts at cultural re-colonisation. In other words, the resilience of Third World cultures has been greatly under-rated by the proponents of cultural hegemony and imperialism theories.

But the reason for this may not lie so

much in the intrinsic 'solidity' of the 'cultural base' but in the fact that Africa, South-East Asia and China have essentially remained *rural*. There, peasants are hardly touched by the modern visual communication industry. And even where Western education was introduced, it has not profoundly affected social relationships and basic world views. This may well change in the next century, especially in Asia. Meanwhile rural culture, remains the bulwark against the massification of society.

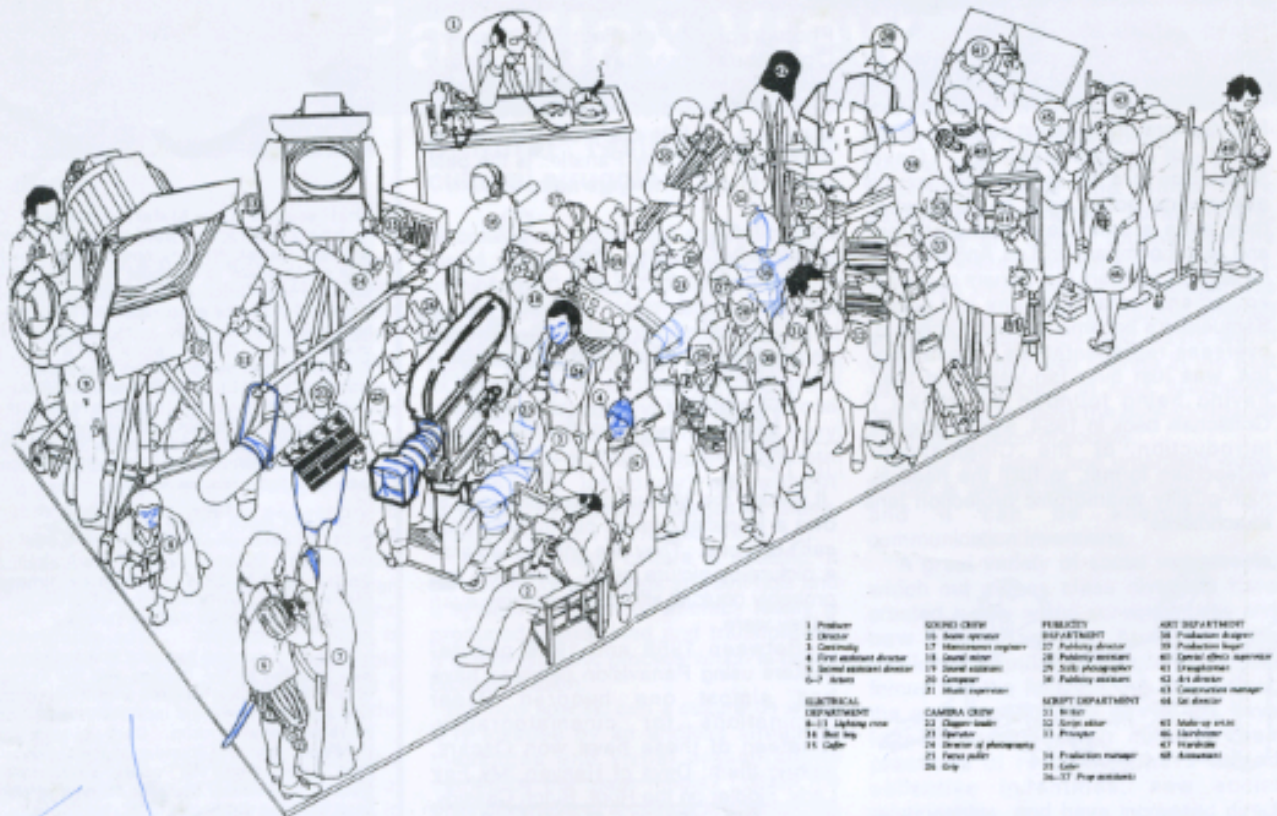
As for the urban and urbanised world, culture is always becoming, never static, and it can be energised by communication inventions.

A great variety of social movements, which cut across class divisions have created a new social consciousness and new cultural spaces. Apart from the traditional popular movements, social forces like the feminist, the anti-nuclear, the environmental, the ethnic, etc. have indeed energised our culture. Their practices of resistance have forged collective identities, new social relationships, and have increased direct participation in media, particularly video, radio, computer networks and the alternative press. These communication interventions may well show the way ahead.

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- |                              |                          |                         |                                |
|------------------------------|--------------------------|-------------------------|--------------------------------|
| 1. Producer                  | 16. Best operator        | 31. Publicity           | 40. Art department             |
| 2. Director                  | 17. Maintenance engineer | 32. Publicity director  | 41. Production designer        |
| 3. Camera                    | 18. Sound mixer          | 33. Publicity assistant | 42. Production booker          |
| 4. First assistant director  | 19. Sound assistant      | 34. Publicity secretary | 43. Special effects supervisor |
| 5. Second assistant director | 20. Composer             | 35. Publicity secretary | 44. Script editor              |
| 6-7. Actors                  | 21. Music supervisor     |                         | 45. Construction manager       |
|                              |                          |                         | 46. Set designer               |
|                              |                          |                         | 47. Make-up artist             |
|                              |                          |                         | 48. Landscaper                 |
|                              |                          |                         | 49. Hairdresser                |
|                              |                          |                         | 50. Bookkeeper                 |

## Film West Unique Competition Crossword - No. 1

The first correct solution received to Film West's first ever film crossword competition will receive a special prize - choice of either a book token (value £10) or a year's membership of the Film Resource Centre (which entitles you to a year's issues of Film West magazine). Entries on the box below by 1st December 1990. Include your name and address, written clearly. Winner and solution, listed in each issue.



Suggestions for future crosswords are also very welcome.

**Clues across**

1. Irish director on Wheels. (5)
6. She wanted to be alone (5)
9. Rabbit's ears? (7)
10. Pollin maker? (5)
11. Room at the Top. (5)
12. A Craven Cinderella (5)
13. Start of film action countdowns. (7)
17. She'll take Manhattan? (4)
18. Suddenly Last \_\_\_\_\_ (6)
19. Male thespian (5)
20. Author of Brighton Rock (6)
22. \_\_\_\_\_ Preminger (4)
24. Attila the \_\_\_\_\_ (3)
25. Alan \_\_\_\_\_, early Aussie actor (7)
26. Richard sounds like before, or after? (5)
27. Policewoman Dickinson (5)
28. He'd a whale of a bad time (5)
29. With Gee, Sunset Boulevard was hers? (7)
30. Operatic airs (5)

31. A Ringer for Wallace? (5)

**Clues down**

2. Oliver had to look to his one? (6)
3. Brendan Behan drank it dry! (6)
5. How far away was Ryan's Daughter? (5)
6. Essential glittering ingredient of film world (6)
7. Sata, confused dog, of The Thin Man (4)
8. A Cowardly spirit (6)
12. Kelly before meals? (5)
13. She's gone with the wind (5)
14. Would 'e or Would'nt 'e (5)
15. He was alias with Jones (5)
16. Sounds like the knight of the Flynn clan (5)
18. Sun's energy (5)
19. Julie had a liver about these salts (7)
21. Bean on the set? (6)
22. Donny or Marle (6)
23. \_\_\_\_\_ Toumanova, Russian ballerina (6)
25. Leaning city (4)
26. Peggy, the Larkin's horse? (5)
28. Mr Comerford (3)



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