

FILM WEST



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**INSIDE THIS ISSUE: 3rd Galway Film Fleadh July 17th – 22nd
In Focus: An interview with Bob Collins / Whom the Gods Destroy
Film Resource Centre Script Awards
Crossword / Inserts / Bookshots and more!**

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

This issue of Film West goes to press just as the Galway Film Fleadh is about to begin. The Fleadh brings a variety of films and film makers to Galway and includes two important forums – one on European production opportunities and one on women and film, as well as many impromptu get-togethers and discussions.

Highlights of the Fleadh include a new print of *The Quiet Man* with Maureen O'Hara in attendance, *Truth or Dare: In Bed with Madonna* without Madonna in attendance, and first screenings of *Hear My Song*, *Dragon's Teeth* from De Facto, the Galway premiere of Neil Jordan's *The Miracle*, and the Irish premiere of Ken Loach's *Riff-Raff*, plus a wealth of new Irish shorts.

But while the West is awake film wise, it is a pity that the Big Sleep still grips the capital. Bob Collins, RTE's Director of TV Programmes, interviewed by Donncha O hEallaithe relates that one major programme idea dropped because of cuts arising from Burke's Bad Broadcasting Bill, was a series featuring events from up and down the western seaboard. The in-depth interview with Bob Collins covers many questions of interest to film makers, and, in particular, to those involved in the independent sector.

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

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FILM WEST

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Inserts

EUROPE'S YOUNGEST CINEMA

In nearly all European countries young people produce their own films and videos - either in the context of school or quite independently, outside school. These films/videos and their wide range of topics, along with the aesthetics of form and structure and the different concepts of media education, provide a stimulus for an intensive examination of each European culture and society. The Young People's European Film Festival wants to be a forum for this youngest European cinema; the festival aims to reflect the many ways in which young people all over Europe are exploring different approaches to film- and video-making. The event is going to present and discuss approaches and developments in Europe indicating contrasts as well as similarities and supporting a constructive exchange of ideas crossing all frontiers. In November 1991 the 1st Young People's European Film Festival will take place in Hannover (FRG). All young Europeans aged 6 to 24 are invited to participate. Either individuals or groups, whether beginners or experienced, can enter. Independent film and video groups working with children or young people outside school can also participate to introduce their media work. Individuals and groups may submit more than one entry. There's no limit to the topic or to the length of the films and videos. The festival admits all video systems and the processes Super-8mm and 16mm. The latest date for all films/videos to reach Hannover is August 1st. Entry forms are available at the Film Resource Centre.

EAVE TRIUMPHS IN CANNES

Toto Le Heros, directed by the Belgian Jaco Van Dormael and produced by Pierre Drouot and Dany Geys, and which has just won three prizes in Cannes: the Camera d'Or for the Best First Film; the Prix du Public; and the Prix de la Jeunesse; is also the first major success of the EAVE - European Audiovisual Entrepreneurs - the MEDIA Programme project for the training of professionals in production and preproduction. *Toto* took part in the very first EAVE cycle in 1988-1989,



Pictured at Cannes are Jaco Van Dormael, director of *Toto Le Hero*, with Colette Flesch, Director General of "Audiovisuel, Information, Communication et Culture," and Renee Goddard Secretary General of the European Script Fund.

which enabled the producers to advance in their pre-production phase of the film, finding a new financial partner on the one hand, and getting precious advice on how to improve the script, even obtaining, through EAVE contacts, one of the first scholarships from the European Script Fund. A second film selected at Cannes in the Semaine de la Critique, *Young Soul Rebels*, by the English producer-director Isaac Julien, and also developed by him during the same EAVE 1988-1989 cycle, won the Prize of the Semaine de la Critique. (Rumour has it that Julien is working with Andrew Worsdale on a script for a film on Roger Casement, who also was the subject of *Whom the Gods Destroy*, see p. 12.) These prizes confirm that EAVE is holding its promise to improve European audiovisual production by helping producers in all the countries of the C.E.E. (and Switzerland) to train and to work together to succeed in creatively developing projects in the preproduction phase. Run by R. Ravar, seconded by E. Stein as Head of Studies, and a National Coordinator in each country to help select the best candidates and projects for the course each year, EAVE is now in its third yearly cycle of training. Already the first results showed that EAVE has enabled producers to reduce the time spent on the preproduction process. More than half the projects developed during the first cycle had been shot or were on location a year after the cycle. This result in itself indicated an astonishing success rate from a quantitative point of view. The results of this year's Cannes Film Festival

show that the more ambitious projects are also of superior quality. EAVE has thus become one of the leading projects of the MEDIA programme, and is making headway in getting European producers to understand the importance of the preproduction phase and to devote time and finance to it. The results up to now - and including Cannes - show that the EAVE initiative is fruitful and cost-effective.

The three EAVE workshops in the 1992 cycle will be Great Britain, Italy and Spain. The course is open to two categories of participants: 25 independent European producers with projects; and 25 candidates without projects (as observers). The deadline for applications is September 1st, 1991. Jane Gogan, the national co-ordinator for EAVE, will hold a public meeting during the Galway Film Fleadh for those people interested in applying for the course. Application forms are available from the Film Resource Centre.

36TH CORK FILM FESTIVAL

The 36th Cork International Film Festival will take place from October 6th to 13th and invites entries in the following categories: (a) Feature films for the cinema, (b) Feature films and one off programmes for the cinema, (c) Documentary films, (d) Short films, (e) Contemporary films made in Black & White. Entry forms and regulations are available from the Festival office, at Triskel Arts Centre, Tobin St. Cork, tel. 021-271711, or from the Film Resource Centre. The deadline for receipt of entries is July 31st, 1991. Films should be submitted on VHS cassette. While there is no fee for entry, cassettes will be returned only if accompanied by 10 stamped International Reply Coupons, or a cheque/money order of similar value. The Festival is non-competitive except for the following: **European Short-Film Competition** - films must be 30 minutes or less, have been completed since July 31st, 1989, and originate in a member country of the Council of Europe, prize money of 10,000 ECUs will be awarded to the director; **Black & White Competition** - any films made in B & W, completed since July 31st, 1989, and accepted for screening are eligible for this

competition, trophies will be awarded for Best B & W Feature, Best B & W Short, and Best B & W Cinematography.

EUROPEAN PÉPINIÈRES

The European Pépinières for Young Artists is a European programme for support to young innovators devised and set up by Eurocréation, the French office for young innovators in Europe. The Pépinières are workplaces established in cities throughout Europe where young artists (20 to 30 years old) can develop their artistic work and obtain professional recognition. Applications are currently being accepted for the 1991/1992 programme. Pépinières will be held in Scriptwriting, Contemporary Music, Sculpture, Art and Environment: Installations, New Media: Digital Arts, Visual Arts, Photojournalism, Visual Arts and Industry, and Choreography. Artists in the Pépinières will have the chance of developing their work for a period of 3 to 6 months. Apart from equipment and facilities offered by the host city, artists receive a grant from Eurocréation to produce their project and become artistically and professionally involved in the country

of stay. The deadline for applications is July 31, 1991. Further information and applications forms are available from the Centre

YOUNG FILM MAKERS IRELAND

Young Film Makers Ireland is the brainchild of Kilkenny man Mike Kelly. Mike got the idea from time he spent with the Children's Film Unit, a London based group which produces full length films for children. Mike's aim is to teach children to make films, "to make films for children by children". With this in mind, and a background of working with young people, he approached the usual organisations for support, meeting with lots of enthusiasm. The pilot scheme *Squirts* having been very successful (see Flying Film Squad news on p. 14), YFMI is all set for its official launch during Kilkenny Arts Week, August 18th to 25th. The programme hopes to recruit 50 children between the ages of 9 and 16, in creative and technical roles. If everything goes according to plan, YFMI's first project should be screened at Christmas 1992. For further information contact Mike Kelly or Margaret Cosgrave at the Kilkenny Arts Office, tel. (056) 21196.

CONVERSATIONS IN NEW YORK

The news from Vivienne Dick is that she has just completed her first project on High 8, the 21 minute *Conversations in New York*. This was Vivienne's first time to use the High 8 system which has, she says, "tiny drawbacks but is very good." The idea for the piece stems from the eight years Vivienne lived in New York. The video – "a piece of contemporary New York" – portrays several people she knew there. Vivienne is working on several other projects at the moment including a documentary on her native Donegal.

FIRST FILM EUROPE UPDATE

As mentioned in the Spring issue of Film West, First Film Europe is looking for Irish projects for the 1992 cycle. Co-ordinator Angeli Mac Farlane will attend the Galway Film Fleadh to view short films and discuss the work of F.F.E. Further details from the Centre.

ARTS COUNCIL SCRIPT AWARDS

The next closing date for receipt of scripts is November 8th, 1991.

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In Focus

Recently Bob Collins, RTE's Director of TV Programmes, visited the Galway Film Resource Centre. Donncha O hEallaithe took the opportunity to interview him on behalf of Film West.

Donncha O hEallaithe: The Broadcasting Bill introduced by the present government last year has been in operation now for about nine months, and it was intended to achieve a "level playing pitch" to quote the Minister for Communications at the time. What effect has it on RTE's programming in particular?

Bob Collins: I don't think it achieved a level playing pitch whatever that was intended to be. I think the principal effect it has had is simply to take £12 million out of circulation in the area of broadcasting, particularly in the area of television programme-making. That was the amount by which RTE's revenue was reduced through the limitation on commercial revenue and that has been reflected in a reduction of 200 staff, of cutbacks in various areas, high profile cutbacks in music groups in radio, which affects radio particularly, and of course by the reduction of money to independent television producers. The amount by which we reduced investment in independent productions was £0.5 million. I had hoped that we would be able to spend £3.25 million but we only spent £2.5 million. But that has had a significant impact on independent producers, and when you put side by side with that the fact that the cutback in advertising, in advertisement making and in the options for advertisers, meant that there were fewer commercials being made, some of the facilities houses were affected, some of the independent producers were also involved in making commercials, that there has been a fairly substantial impact on the independent sector. We ourselves have had to curtail some programming ambitions, things that we would in the normal course have hoped to do. In particular I had hoped that we would have had a summer series to begin this year and continue as a fairly permanent part of our schedule based on activities in the West of Ireland. There are so many things happening in the West whether it is the Mary from Dungloe or the Sligo Arts Festival, the Galway

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Arts Festival, Scoil Acla, the Willie Clancy Week, Merriman, McGill in Donegal or activities in Kerry, and of that long list the only one that we cover substantially is the Rose of Tralee.

Q. People would say that maybe it is part of the RTE strategy to make the independents suffer, to make these people squeal, and that they would do the fighting for RTE rather than RTE do it themselves.

A. We're not that devious, and it wasn't part of the strategy. The independents took about the same kind of reduction as RTE did itself. I was particularly sorry

The independents took about the same kind of reduction as RTE did itself."

because in each of the last number of years since we began properly or seriously to have independent programmes in the schedule from 1986 onwards, we had been increasing by a substantial amount. We had started off I think at £1 million, then £1.8 million, £2.5 million, £2.7 million, £3 million, £3.25, that was the way it was going. I took no pleasure nor RTE took no pleasure in having to reduce investment in independents, but we had to do it right across the board. It was simply an inevitable response to £12 million going *thar oíche*, I mean an overnight reduction of £12 million.

Q. You are still a long way from the 10% that the E.C. will require public broadcasters to use from the independent sector by, I think, October next year. Do you intend to implement this directive?

A. The directive is part of community law and it has legal force in this state. And at the moment that would present, if you took it on money terms, about £5 million if you take our total programme budgets - total television budgets being roughly £50 million - so we are certainly quite a way from that. That's based on Irish independents, but a fair amount of other material which we have on our schedule is produced by independents operating in Europe, whether in Britain or in other countries, so that has got to be taken into account. It doesn't relate exclusively to material produced in Ireland. I don't think it was ever envisaged by the E.C. that every state or every broadcaster would be in a position to observe it from day one. It recognises that there is a process

of building up towards it, and we will certainly be moving in that direction.

Q. What would RTE like to happen at this stage with regard to the legislation?

A. I suppose, putting it very simply, RTE's preference would be that life would revert to the status quo and that RTE would be able to earn as much advertising revenue as was possible under the old arrangements, those which had been in operation for 29 years. I think that one of the principal interests the government had, and one that is based on its own statements back in 1988, 1989, and 1990, was the development of a vibrant independent sector and the development of TV 3 was seen as a means by which that would be brought about. I would hope that if there are changes being made that they would enable RTE to grow rather than to diminish which would have been the effect of the 1990 legislation.

Q. There seems to be a suggestion that the government intend to break the monopoly that RTE have on the license fee at the moment and to see that public sector broadcasting is indeed not just something carried out by RTE, but is carried out by a lot of the independents - which would be seen maybe as commercial stations but that part of their broadcasting is also a public service.

A. That was the original intent of the first Bill that the Minister brought before the Dail last year which he subsequently changed. The idea then was that £3 million would be made available to the Independent Radio and Television Commission. Now, that presumably would be the sum which could increase from time to time because the Bill gave the Minister the power to decide what percentages would go where. That won't resolve any problems for the independent television sector because £3 million or that kind of money won't butter many parsnips, and certainly whatever investment is made in local radio, that won't do anything for the independent sector.

Q. This seems to call for a whole new definition of what is public service broadcasting. How do you see public service broadcasting?

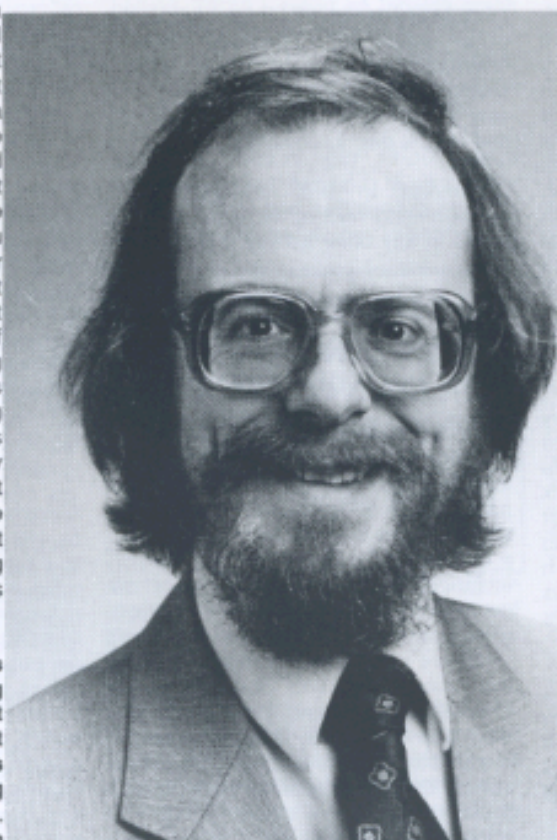
A. I see public service broadcasting as a programme service which is derived by a sense of what the community needs rather than by a sense of a simple commercial transaction between broadcasters and a market place. I see it as meaning that the broadcaster provides

a programme service which relates to the lives that people lead, which addresses the issues that concern them, which gives them an opportunity to explore issues in which they are involved, influences that are on their lives, to ask questions about the way in which their community operates, to reflect themselves, to talk to themselves, and I see it as being a very important part of community life. It has always been that way in Ireland since 1926 when radio was established first, and it is a system which sees a real social importance in the programmes it makes rather than looking at programmes simply as a commodity which can be exchanged and transacted and which is no more important than any other product that's on the market and about which you need have no more care or concern than any other product that's on the marketplace. I don't share the latter view of broadcasting. I think broadcasting is very important whoever carries it out. I think that broadcasting has a real influence on the lives of people. It shapes the way people think. It sets, it can set boundaries within which people think, and I think that it is not adequate to look at broadcasting simply as a product, simply as something that is traded.

Q. But people could say as well that RTE is advertising driven and that it is, in that sense, it's quite commercial. It is selling a product and is basically selling advertising space between programmes. It's filling in between advertising space to maintain audiences for the advertisers. This is an argument that could be made.

A. Of course it is, but I don't think that that is true. I think that the fact that one sells commercial time doesn't mean that you can't be a public service broadcaster. The decision was taken at the end of the 1950's that broadcasting in Ireland would be funded by a combination of license fee and advertising simply because the State is too small, the population was too small, to have either one source sufficient to fund what is a very, very expensive business. We are not commercial driven. Of course we want to sell the maximum amount of time that we are now permitted to sell under the existing legislation because that is the money with which we make programmes, but we haven't adjusted our schedule to take account of purely commercial considerations, and we don't schedule programmes simply to suit advertisers or to maximise advertising revenue. We transmit programmes. Our basic purpose is to do so at a time when people who are interested are available to view and

that's why at peak viewing time between 7.00 and 9.00 o'clock we will have programmes which are about the environment, about health, about religion, about agriculture. We will have Irish language programmes, we will have traditional music programmes. Some of those would not be categorised as being thrusting, vigorous, commercial-selling, they're not. They are programmes in which large sections of the audience have a wide interest, or indeed in which



small sections of the audience have a significant interest and we transmit them at that time. Similarly, we have a fairly substantial commitment to programmes for children and young people, not as many as I would like to see. Again a lot of broadcasters, public service broadcasters included, in Europe are withdrawing from children's programming because it isn't sufficiently commercial. I hope we will never reach that stage, and certainly haven't done. We've been expanding the amount of children's programming that we've transmitted. I think that a lot of the elements in our schedule are either not of themselves overtly commercial in their approach or are transmitted at times which don't make, if you like, commercial sense.

Q. People would find that very hard to believe.

A. Well, I can say with hand on heart that I have been Director of Programmes in R.T.E. for five years, and that of course we have made scheduling decisions to enhance our audience and to ensure that we get as much of the audience as

possible - the B.B.C. wants to do that and they have no commercial revenue to worry about - but we have never tweaked or rescheduled or structured our programme schedule with a view principally to attracting more advertising. You may criticise what we do, and you may criticise the structure, our schedule, or the way in which we position programmes, or the balance, the mix of programmes in our schedule, and I accept anybody's right to do that because nobody has a monopoly on wisdom or the truth, but it hasn't been done with a view to serving a commercial imperative.

Q. Can I ask you about drama? It seems to me that in the early days of RTE there was a substantial commitment to drama, and particularly home produced drama, and there was a lot of Irish interest in that. RTE's commitment to drama seems to have diminished to the extent now that it is almost exclusively soap opera that is produced under the heading of drama.

A. In the early days it's true that there was a lot of drama and it was studio based drama, simple, effective in its own way. It was at a time when there probably wasn't a great deal of other material. There wasn't the same range or breadth of programming as there is at the moment. There was a single channel. There was virtually no other television available. As years went on I think the

demands in relation to drama production increased. The production values that were required increased. It was obvious that more and more by way of investment was needed in drama. It became virtually impossible to fund drama on a stand alone basis. We had an arrangement whereby there were some very useful joint ventures between ourselves and B.B.C., ourselves and Channel 4 in Britain, where important good quality Irish film drama was made. That became impossible with changes in the finance legislation in the mid-1980's, and we haven't been able to recover from that in terms of tax support for drama production. The same difficulties are experienced in the film industry generally, not just by RTE and television. I think that very, very few people are now making major film drama on their own without the involvement of other financiers. Even the big organisations, the German broadcasting stations, the British, the French, which have huge resources, vastly more than we have, they're involving co-production partners and co-

financiers because of the expense of drama.

Q. But irrespective of how you're going to do it, when are the Irish people going to see more drama on their televisions, not soap opera?

A. We are at the moment developing, and a number of writers are working with us at the moment for developing a series of dramas on video which we hope would be made early in 1992. A lot of the work is being done. Scripts have been sought from a range of people. It will, like everything else, begin modestly, but certainly we hope for a series of six of these in the early part of 1992. We haven't entirely excluded drama, we did, for example, *Grasta Meiriceá* last year, which was a major film drama in Irish which was the subject of a great deal of investment. We would have done probably at least four hours of studio drama for the investment we made in that film drama, but we believed it was worth it and a good decision to make. We also made this year "The Truth About Clare", transmitted earlier this year, made by Gerry Stembridge. Again that cost about £150,000, a substantial enough sum. We certainly hope that in addition to the six video dramas that I'm talking about for next year, that we will be in a position to have at least one significant Irish language drama in 1992, and perhaps other material as well. I wish it were more but it's not as if it were not there at all.

Q. The suggestion has been made as well that rather than TV3 come on the air for which there is probably no great demand, that Network 2 be privatised. What do you feel about that?

A. The financial requirements for a TV3 or another television service are no less if it is on a Network 2 than if it's on a TV3. You can't privatise the people who are on contract to RTE. You can't privatise the people who work in RTE. We transmit 700 hours of sports programmes every year mainly on Network 2. If that facility weren't available to us, if we went back to where we were before 1978, having to operate on a single channel, there would be a sharp reduction in the amount of sports programming we would be able to transmit. There would be a sharp reduction in the amount of children's programming which we could transmit because we broadcast between 2 o'clock and 6.30 every evening for children of varying ages.

Q. There are a lot of young people with skills who can make television programmes now. A lot of them have good ideas, a lot of them have energy, a lot of them have enthusiasm, but what they don't have is the money. For a long time RTE was one of the doors

you could go knocking on and hope to convince yourself or somebody else in RTE that this is worth funding. How should a young person who has a good idea go about that?

A. I think it's a terrible pity that there isn't a Film Development Fund in this country, that there is no structured mechanism for encouraging people exactly of the kind that you describe; that there is no fund which could, perhaps for example, be contributed to by RTE as well as by other agencies. The tax support mechanism should be widely strengthened probably at no cost, or at very little cost, to the Exchequer at the end of the day to encourage companies

to invest in film making or in programming making as much as they would in any other activity. I think we've

"I think it's a terrible pity that there isn't a Film Development Fund in this country."

lost an opportunity in the State by not having such a mechanism, and I think we've lost the opportunity to benefit from a lot of the schemes which are available in Europe because we have missed out on that stage of infrastructural development here at home. Film and video are now increasingly what the pen and the pencil and sound were in previous times. Young people are very easy and very happy with the notion of expressing themselves in the visual sense. There is increasing confidence on their part, and we certainly want to encourage people to have access to a wider audience. A lot of the material that has been produced as graduation work by students, most of that has been shown or will be shown by RTE. I would like to see that as a continuing basis. I would like to see that slot (First View) also as attracting people in video clubs or in film societies around the country because material of quality is being made which we should be happy to show and we will be happy to show. I would certainly encourage people who have film ideas or ideas for programmes not to be downhearted, not to despair at the present difficulties. They can't last forever. There has to be some improvement in the position of the independent sector. There has to be some change in the mechanisms which are available for funding film and television making.

Q. Dúirt an Taoiseach ag Ardtheis Fhianna Fáil i mbliana, go raibh sé i gceist ag an Rialtas, stáisiún teilifíse i nGaeilge a bhunú le freastal ar an nGaeiltacht agus ar lucht labharta na Gaeilge ar fud na tíre. Nuair a cuireadh Radio na Gaeltachta ar bun, fágadh an

cúram faoi RTE faoi chéard tá i gceist ag an Rialtas i gcás na teilifíse.

A. Díreach mar a dúramar faoi na ráflaí atá ar bun faoin chóras go ginearálta, níl eolas dá laghad ag RTE nach bhfuil ag éinne sa tsráid faoi chéard tá in ann do sheirbhís teilifíse i nGaeilge. Bhí baint againn, mar is eol duit, leis an dtuarascáil agus leis an réamhobair a bhí déanta ag Udarás na Gaeltachta agus bhí an-phlé againn le muintir an Udarás agus na daoine a bhí ag scríobh na dtuarascála sin. Agus do fuairamar litir ón Aire Cumarsáide ag lorg tuairimí agus chuireamar na tuairimí sin ar fáil níos mó ná bliain ó shoin. Ach idir an dá linn chomh fada agus is eol dom ní raibh aon teangbháil foirmeáilte ag RTE le aon Roinn Stáit faoi na ceiste seo. Níl fhios agam an bhfuil sé i gceist go mbeadh aon bhaint ag RTE leis, aon cheangail le RTE. Ar bhealach, ó thaobh an dlí agus ó thaobh reachtaíocht agus gach rud mar sin bheadh sé níos éasca dá mbeadh an tseirbhís nua ag feidhmiú faoi Acht an Udarás Craolacháin 1960 agus go mbeadh cúram ginearálta ar Udarás RTE ach táimse féin go láidir den tuairim agus is docha go dtagann RTE go ginearálta leis an tuairim seo, gur chóir go mbeadh an tseirbhís nua scartha amach ó RTE agus go mbeadh sé neamhsplách agus go mbeadh saoire agus solúbthacht ag an stáisiún nua chun é féin a bhainistiú agus a réiteach. Ar ndóigh ba chóir ceangail dlí nó ceangail dlíthiúl a bheith idir an seirbhís seo agus RTE ach níor chóir go mbeadh sé ag feidhmiú mar chuid de RTE.

Q. Céard faoi chomhoibriú idir RTE agus an tseirbhís nua. Dá mbunófaí Teilifís na Gaeltachta mar seirbhís neamhspleách ar RTE, ag an am céanna tá foireann nuachta ag RTE ag feidhmiú tré Ghaeilge, agus foireann an-proifisiúnta atá iontu. Tá foireann nuachta ag Radio na Gaeltachta. Tá foireann cúrsaí reatha ag RTE ag feidhmiú tré Ghaeilge don chláir "Cúrsaí". An bhfeiceann tusa mórán comhoibriú idir na fóirne sin atá ag RTE cheana féin, ag feidhmiú tré Ghaeilge, agus an stáisiún nua.

A. Cím cinnte. Is dóigh liom go luifeadh sé le réasún go mbeadh ceangail idir RTE agus TNG, is cuma cén ceangail foirmeáilte a bheadh idir an dá eagraíocht. Mar a dúrais, tá foireann nuachta cheana féin ag RTE agus ag Radio na Gaeltachta. Is dóigh liom go mbeadh sé seafóideach agus gur cur amú airgid a bheadh ann, seirbhís eile a bhunú ins an tír seo a bheadh ag soláthar nuachta tré Ghaeilge. Tá buntáistí eile a bhainfeadh le ceangail dlíthiúl agus foirmeáilte idir an dá eagraíocht ó thaobh foinsí clár, foinsí pictiúirí agus foinsí ceartanna atá ag RTE i láthair na huair. Bheadh siad san ar fáil chomh maith ag TNG dá mbeadh an chomhcheangail ann. Abraimís, an tseirbhís a bhíonn ar fáil ó Eurovision; pé ceartanna atá ag

RTE ó thaobh imeachtaí spóirt; na Cluiche Ollimpeacha mar shampla nó An Chorm Domhanda agus spóirt idirnáisiúnta mar sin. Bheadh siad san ar fáil chomh maith do TNG saor in aisce dhéarfainn, dá mbeadh ceangail foirmeáilte ann. Ach fiú amháin muna mbeadh an ceangail sin ann, nuair atá Radio na Gaeltachta ag obair i láthair na huaire sna Gaeltachtaí agus stiúdeónna sna trí Ghaeltachtaí móra, táim cinnte go mbeadh comhoibriú ó lá go lá idir RNG agus TNG. Agus cé nár mhaith liom go laghdógh an chomhoibriú sin an Radio agus nach mbeadh daoine ag imeacht ón Radio i dtreo na teilifíse, is dóigh liom go mbeadh comhoibriú indéanta idir an dá eagraíocht. Chomh maith le sin, ó lá go lá bíonn RTE i láthair ag cluichí i mBaile Atha Cliath nó i Sempie Stadium mar shampla agus samhlaím go raghfadh TNG ina dteannta agus go mbeadh tráchtairé dá chuid i láthair agus go ndéanfadh eisean nó eise an tráchtairéacht i nGaeilge agus go mbeadh na pictiúirí céanna ar fáil don dá dream. Tá cartlann ag RTE, idir ábhar Gaeilge agus ábhar Béarla, a fhéadfaí fuaimrian Gaeilge a chur leis. Tá go leor leor bealaí, chun go bhféadfaí an dá eagraíocht oibriú i dteannta a chéile.

Q. Dhéarfadh daoine go bhfuil teipithe ar RTE ó thaobh cláracha Gaeilge sa gcaoi seo: gur iad na riachtanais is mó atá ag pobail na Gaeltachta agus ag pobal na Gaeilge taobh amuigh den Ghaeilge, ná i dtosach, go mbeadh cláracha ar fáil do pháistí agus an tarna rud go mbeadh cláracha ar fáil do fhoghlaimoirí. Níl aon cláracha i nGaeilge ar fáil do pháistí faoi láthair ar an scéideal agus ní raibh ón Nollaig seo caite agus ní doigh liom go bhfuil aon cláracha do fhoghlaimoirí ach oiread. Ar bhealach nach tabhachtaí go mbeadh cláracha don chineál sin ann seachas na cláracha a bhíonn ann tré Ghaeilge.

A. Glacaim leis na bpointe sin i dtaobh cláracha do pháistí. Is dóigh liom nar éirigh linn, san chaoi go rabhas ag súil go neireodh linn, le cúpla bliain anuas, cláracha do pháistí a chur ar fáil. Tá roinnt déanta nach raibh déanta roimhe sin. Nílím sásta leis an méad atá ann i láthair na huaire agus go háirithe i gcomhthéacs an ghearradh siar a déineadh anuraidh, nílím ró dhóchasach go neireoidh linn sa bhliain atá romhainn, rudaí móra a dhéanamh cé go bhfuil rudaí áirithe beartaithe againn. Tá roinnt rudaí nua a bheidh ag tárlú. Ach mar sin féin glacaim leis an argóint agus leis an cáineadh sin a déantar in aghaidh RTE, nach bhfuil go leor cláracha ann do pháistí. Tá sé i bhfad níos deachra is dóigh liom cláracha ceart fiúntacha a fhorbairt do pháistí ná cláracha do dhaoine fásta a fhorbairt. Cailtear an ineistiú sin a dhéanamh agus a bheith sásta leanúint ar aghaidh leis an caiteachas sin roinnt mhaith de bhlianta, chun go mbeadh bunch loch leagaithe

síos faoi stóras de chláracha do pháistí. Mar a dúras, aontaim leat agus tá go leor leor oibre le déanamh againn ansin.

I gcás cláracha do fhoghlaimoirí tá roinnt réamhobair déanta cheana féin agus chuirfear tús an bhliain seo chugainn ar obair léiritheoireachta. Tá an réamh léiritheoireacht ar siúl i láthair na huaire. Con Bushe atá i mbun an ghnó seo. Tosnófar ar chraoladh na gclár sílim, deire na bliana seo nó tús 1993 agus ar a laghad leanfaidh an tsraith seo thar dhá bhliain. Tá sé i gceist go mbeidh sraith breis is 20 clár i ngach bhliain den dá bhliain sin agus beidh sé ceangailte le cláracha ar an Radio, le leabhráin agus téipeanna. Is rud réasúnta mór é seo

agus sa mhéad gur féidir sraith deifínideach a dhéanamh, tá sé i gceist go mbeadh sé seo deifínideach agus go mairfidh sé agus go mbeadh sé

"I think that the kind of work that's being done here in the Film Resource Centre ... will inevitably find its way onto screens on a local basis."

inathchraolta. So tá roinnt obair déanta agus ar ndóigh tuilleadh le déanamh ach tá dul chun chinn á dhéanamh ar an tsraith do fhoghlaimoirí.

Q. I suppose one could say that RTE missed the boat with regard to local radio, that they were way behind and that pressure from the community saw the establishment of pirate stations which eventually became commercial stations and gave rise to the present situation. What about local television or regionalisation of television? Have RTE any plans with regard to that?

A. I wouldn't necessarily agree with you. I think the boat was missed. I don't necessarily know that RTE missed the boat. I think that it is very difficult for a single station broadcasting nationally to deal with local needs, and we've tried at various times. The community radio operation was an RTE initiative in the mid-1970's which was very effective. It travelled around to various communities and people made their own programmes. It was access programming, if you like, with assistance and advice from RTE. That was, I suppose, the germ of a lot of local radio activity that took place subsequently, and it was more than just a music service which a lot of the pirate stations were wherever they were located, in Dublin or outside Dublin. But I think that the boat was also missed in the structuring of local radio in the mid-1980's. But I take your point. Local radio is important. It's there now and some of the stations, certainly, are providing a

very good service. I don't know about local or regional television. It's sufficiently, it's so difficult to get adequate funding for television on a national basis that it's hard to imagine how the country is going to be in a position to sustain three or four or five or ten or whatever number regional or local channels. We've got to look at some way of developing access from communities throughout the country in terms of developing access to television. I don't know what the solution is. I don't know what the formula is, but certainly the growth of people with ability to, as we said earlier, express themselves in visual terms is an important step forward. I think that a lot of the infrastructural development which has been taking place quietly, either in the growth of independent producers, or the growth of media studies in schools, or the number of third level institutes which have media studies or communications courses, has produced a generation of people with a lot more visual skills than previous generations had, and I think that that will inevitably begin to express itself. I think that the kind of work that's being done here in the Film Resource Centre, or in the Film Base in Dublin, or in a variety of other places will inevitably find its way onto screens on a local basis. I think that the spread of cable systems facilitates that, and particularly the more technologically developed cable systems which have a vast array of channels, far more than are commercially needed. Up to this there has been a real problem in the distribution of the transmitters, VHF transmitters. You've been covering a huge swathe of the country, and it hasn't borne any relationship to ordinary, to local communities, or indeed to regions. It's been very widespread and indeed overlapping areas and so on, and difficult to opt out from the central network. I think there's no point in pretending that television doesn't cost money or that you can produce programmes for buttons - you can't, and the audience won't be happy with them. But I think that some mechanism - I agree with your basic point that we have to begin to look at ways of allowing individual communities to express themselves and to develop ranges of programming. As I say, cable certainly provides for the bigger towns and cities a natural mechanism for doing that, but who is going to fund it? How is it going to be supported? Who is going to organise it and manage it and so on? We have some role certainly, and one of the difficulties again, and without blaming everything on last year which I don't, but it certainly caused us to attenuate and to pull back to Dublin. We've been talking about it a lot in recent months and RTE's corporate plan for the next couple of years specifically identified the need to move out to the regions.

Programme Highlights of the Third

Galway, the cultural capital of Ireland's west coast, offers yet another visual cornucopia of film and video from around the world.

The Fleadh, which runs from July 17th to the 22nd at the Claddagh Palace, has quickly become one of the highlights of the Galway Arts Festival. This year the Film Fleadh team promise even more fun and films!

The 3rd Fleadh offers films for every taste, with a particular focus on Women and Westerns. As hardened Film Fleadh Fans know, not only are there plenty of films and videos to view, but more fabulous entertainment is in store with special visitors from home and abroad, controversial debates, information sessions, a special exhibition, and as always, plenty of refreshments, solid and liquid!

This year the Fleadh opens with the elegant but powerful period drama, *Thousand Pieces of Gold*, which is described as an 'Oriental Western' about the struggles of a Chinese woman during the Californian Gold Rush. Director Nancy Kelly will attend the opening festivities.

A special theme of this year's festival is 'Women in Westerns' and the Fleadh team has unearthed a few gems in this genre. Western fans, male and female, will enjoy the classic Nicholas Ray movie *Johnny Guitar* with Joan Crawford as a tough as nails saloonkeeper at war with a vicious cattle baroness played by Mercedes McCambridge.

Films by and about women include dramas and documentaries. Some of the more contemporary releases include Sybille Schöneman's devastating award-winning documentary *Locked Up Time* from Germany, while from France the Fleadh will have Brigitte Roune's hauntingly lovely *Outremer*, a portrait of three sisters living in Algeria in the 1950's.

The Fleadh offers its usual bumper crop of premieres including Ken Loach's *Riff-Raff* with Emer McCourt and Robert Carlyle, a gritty but oftentimes funny account of the ups and downs of life on the margins. The dangerous search for a missing manuscript by a calligrapher and his apprentice is the subject of Nacer Khemir's beautiful and lyrical film *The Dove's Lost Collar* which will also be premiered at this year's Fleadh. Fans of the ubiquitous Robbie Coltrane will be delighted at the inclusion of the funny and charming *Perfectly Normal*. Coltrane plays

an opera-loving restaurateur on the run who arrives in a bluecollar beer brewing town near Toronto and tries to set up a special kind of eatery.

As in previous years, the Fleadh will screen the best of European animation and prize winning documentaries from around the world, and will continue to

highlight the work of young Irish film makers in the "New Shorts from Ireland" section.

This year is also the 40th anniversary of John Ford's classic *The Quiet Man* and a rare theatrical screening of the film is included in a tribute to the beautiful Maureen O'Hara.

A special attraction this year will be the nightly open air screenings in the Claddagh Palace car park. Films for children will be screened each afternoon, with several special treats in store.

It all adds up to the 3rd Galway Film Fleadh, yet another feast of World Class Films and Videos. Now that's entertainment!

Main Highlights

FILMS BY AND ABOUT WOMEN

Films by and about women are a special focus of the 3rd Galway Film Fleadh with Nancy Kelly's *1000 Pieces of Gold* as the opening film on Wednesday evening. Producer/director, Lizzie Borden, shot *Working Girls* in her own loft, using women in all of the key crew positions. Every daughter/son dreams of the 'most laid back mother imaginable'; meet her in *The Last Crop*. Bettina Wilhelm's *All of Me* tells the story of the androgynous Orlanda. *My Father Is Coming* is Monika Treut's tale of sexual initiation and culture shock in New York. A special treat from West Germany, *The Nasty Girl*, is a brilliant black comedy.

THE QUIET MAN'S 40TH ANNIVERSARY

The Quiet Man holds a very special place in the hearts of Galway people. Many still remember vividly all the craic in 1950. Returning to Galway for the anniversary celebrations are Maureen O'Hara and the last remaining members of the original cast, Charlie FitzSimons, James Lilburn FitzSimons, and Sean McClory.

WOMEN IN WESTERNS

Forty Guns, directed by Samuel Fuller - Barbara Stanwyck leads a gang of forty gunmen who spend their time rescuing her hoodlum brother. *Johnny Guitar*, directed by Nicholas Ray. *True Grit*, the book about a woman which became a film about John Wayne. John Ford's *Rio Grande* features Maureen O'Hara in her only Western. *The Woman They Almost Lynched*, directed by Allan Dwan, is one of the earliest examples of a woman taking centre stage in a genre which had almost totally marginalised them.

MAINSTREAM MOVIES

A wonderfully varied international programme to suit all tastes. From Ireland; *Hear My Song*, and *The Miracle*. From the UK, *Riff-Raff*. West Germany's *The Nasty Girl*. *Red Dust* from Hong Kong. *The Last Butterfly* from Czechoslovakia. *The Dove's Lost Collar* from Tunisia, Canada's, *Perfectly Normal* and from the US, the totally controversial, *Truth or Dare: In Bed with Madonna*.

OPEN AIR SCREENINGS

Cult classics in the car park!



Galway Film Fleadh 17th – 22nd July

PRIZE-WINNING DOCUMENTARIES

The opening film in the powerful Documentary section is Yvonne Rainer's *Privilege*, a controversial film on sexual identity. Writer and director Anne Bohlen will attend the screening of the documentary she co-directed with Kevin Rafferty and James Ridgeway, *Blood In the Face*. Tom Collins' film *Dragon's Teeth* is set against the background of the European summits. Sibylle Schönemann's *Locked Up Time* documents her attempt to find those responsible for her imprisonment in the GDR. Dingle and its most famous resident, Fungi, are the subjects of two documentaries, *Wild in the Wild*, and *The Dolphin's Gift*. Directors from both will attend.

ANIMATION FILMS FROM EUROPE AND IRELAND

The Animation section includes a special tribute to Harry Hess, a programme of retrospective animation from the Netherlands, plenty of Irish material, and a wonderful collection of films relevant to women's lives today from a women's collective, the Leeds Animation Workshop.

NEW SHORTS FROM IRELAND

The Galway Film Fleadh is one of the foremost platforms for screening short films. This year's selection comes from several sources including Dun Laoghaire College of Art and Design, Rathmines College of Commerce, our own *Spiral Stairs* from the Film Resource Centre, as well as material from several independent groups.

TRIBUTE TO BREANDAN O HEITHIR

Galway Film Fleadh honours the late broadcaster and writer with a special tribute to include screenings of his work, *Flight from the Snipe Grass*, and *Bhí Mé i nGaillimh is i mBearna* introduced by his friend, film maker Louis Marcus.

CHILDREN'S FILMS

As usual the Fleadh will have special screenings for the young and the young at heart! Films will be screened each afternoon and will include: *My Little Pony*, *The Care Bears*, and the modern day classic, *The Princess Bride*.

IRISH WOMEN IN FILM

A selection of work produced and directed by Irish women including features from Pat Murphy, *Maeve*, Jane Gogan, *Hard Shoulder*, and Vivienne Dick's portrait piece, *Conversations In New York*.

EXHIBITION, DISCUSSIONS AND WORKSHOPS

Film historian Liam O'Leary's marvellous exhibition, "Cinema in Ireland" opens at 12 noon on Wednesday, July 17th. Production Finance: Rien Ne Va Plus – an open forum beginning on Thursday at 10am on the future of European film which the MEDIA Programme supports and develops. The line-up includes Ryclet Rienstra, Eurimages; Dieter Kosslick, EFDO and Hamburg Film Fund; Renee Goddard, SCRIPT and other European film makers and financiers. Also expected to contribute to the discussion are Jane Gogan, EAVE; Angeli McFarlane, First Film Europe; Derry O'Brien, Euro-Aim; David Kavanagh, IFI; and Tiernan MacBride, Media Business School. The MEDIA Programme has been of vital

importance for Irish film makers and will also be the subject of many informal sessions throughout the week. Women's Discussion, on Friday at 2pm, with the Leeds Animation screenings: a forum on film with visiting and native women film makers. Working-with-directors, working-with-actors. On Saturday, a get-together on the knotty problems on the set.

TICKETS, T-SHIRTS, AND PROGRAMMES

Tickets on sale at the Galway Arts Festival Office in the Eyre Square Centre, and also (from July 17th on) at the Claddagh Palace Cinema, Salthill. Souvenir t-shirts are on sale at both venues and around the town. An illustrated booklet of the full detailed programme for the Fleadh is available from ticket outlets.

The Film Fleadh team: Miriam Allen, Lelia Doolan, Joe McMahon, and Steve Woods. The Film Fleadh Office is at Seaport House, New Dock St., Tel. 091-66728.



Thousand Pieces of Gold



Working Girls

**GALWAY FILM
FLEADH 1991**

Whom the Gods Destroy

Film historian and archivist Liam O'Leary continues his exclusive series of articles for Film West. Liam's wonderful exhibition "Cinema in Ireland" will be on view during the Galway Film Fleadh at the Eyre Square Centre.

Sir Roger Casement was hanged in Pentonville Prison, London, on the 3rd of August 1916, for his involvement in the Rising of April of that year. It wasn't of course the real reason why he was hanged as we all know from subsequent discoveries. However the Vitagraph Company of America released a film on the 18th of December 1916, entitled *Whom the Gods Destroy*, inspired directly by the Casement story just a few months after the tragic event of his death. True the hero of the film is personally pardoned by King George of England for his treachery (sic) to the Crown. His name is Sir Denis Esmonde.

The critic of *Variety* describes the plot as follows: "It is a fine clean red-blooded story of two men, one an Irish Patriot, the other an English naval officer, bosom friends, each true to his particular country, both in love with the same girl. The sacrifices they are prepared to make for their beloved causes are inspiring and uplifting and the visualising of the fight for Irish Freedom is magnificently photographed with a careful observance to detail that reflects the highest credit to the producer."

Certainly this six-reel feature film seems to have been well-made. The *American Moving Picture World* of January 10th, 1917, notes that it was in advance of many of the season's pictures: "What a fine cast and how well the production is done. There were differences of opinion as to the wisdom of turning upon the recent riots (sic) in Ireland but for the life of me I fail to see anything to offend."

Briefly the plot tells of Sir Denis Esmonde's espousal of the Irish cause including collusion with Britain's enemy, Germany. The current war is regarded as a suitable moment to strike for Ireland's

freedom. Esmonde's friend is Leslie St George Leigh, a naval officer who has lost his sight in the course of duty in the North Sea. Both are in love with an Irish girl, Mary O'Neil. Leigh persuades Esmonde of the high cost of an insurrection and persuades him to signal his change of heart to a British warship anchored in the bay near Castle O'Neil. The signals are switched, the British soldiers advance on the insurgents outside the castle and a pitched battle ensues in which many are killed. Esmonde is arrested and sentenced to be hanged. His mother and Mary plead for him, and King George grants him pardon. Leigh marries Mary yet the friendship of the two men remains intact.

An American critic, Agnes Smith, writes: "The sympathies of the story are rather mixed. The British are given the advantage of every situation and it is to their officer fall most of the heroics, but the appeal is centered on the Irish heroine and the patriot. To offset this Irish sympathy a German is shown as the leader of the rebels."

Be that as it may the film was banned by the British as being pro-Irish, but in New York all hell broke loose as well as in other American cities.

—It began in New York at the Orient Theatre, 111 West 125th Street, on the 9th of January, 1917, as well as at other uptown cinemas, where *Whom the Gods Destroy* was showing. Stupor speeches were made in the auditorium denouncing the film as being financed by the British Government to discredit the Irish rebels of 1916. The police were called in and arrests were made including Mrs Agnes Bohan, an associate of Mrs Hannah Sheehy Skeffington then touring the United States on behalf of the Irish Republican cause. The protests were organised by the Friends of Irish Freedom.

The strong reaction to the film took the Vitagraph Company by surprise. Walter Irwin, its manager, pointed out that the suppression of the film in England for its pro-Irish sympathies disposed of the British propaganda charge and pointed out that the leading players, Marc McDermott, Harry Morey and Alice Joyce were either of Irish birth or parentage. The

Rev. Cyrus Townsend Brady, author of the film script, announced himself as an Irish sympathiser. Brady was a well-known author of some hundred books and many film-scripts.

The producer of the film, Commodore Stuart Blackton, defended his association with it and expressed the opinion that Casement should never have been hung.

It seems that good intentions devoid of informed sympathy and particular sensitivity and political awareness can be fatal in their results. In the heated atmosphere of World War One and the aftermath of 1916 it was inevitable that this film should have been controversial and inflammatory. Blackton had made other films — *Womanhood*, *The Glory of a Nation* and *The Battle Cry of Peace*, all promoting pro-Allied feeling in the States and in the opinion of the film historian Anthony Slide: "One should not underestimate the importance that these three films played in encouraging the American people to enter the first World War in support of Britain and her Allies."

The Friends of Irish Freedom carried on their campaign against *Whom the Gods Destroy* circulating cinemas with requests not to show it and were supported by such notable personalities as Victor Herbert, the composer, and Dr Addis Emmett and centres of Irish influence throughout the States. In the letter sent to the cinemas it stated: "It portrays Sir Roger Casement and the Irish patriots as traitors, and applauds their execution by a Government which would have hanged George Washington, John Hancock, and Benjamin Franklin just as it hanged Sir Roger Casement and shot down like dogs Padraig Pearse, James Connolly and their followers in their brave fight for freedom."

Whom the Gods Destroy seems to be a lost film. I have been unable to get any news of it or even photos from the Museum of Modern Art, New York, or George Eastman House Rochester. It would be interesting to see the film today and reassess its value in the light of film and political history. Perhaps it may yet surface in the collection of some film enthusiast and reveal for us an unusual aspect of film history.

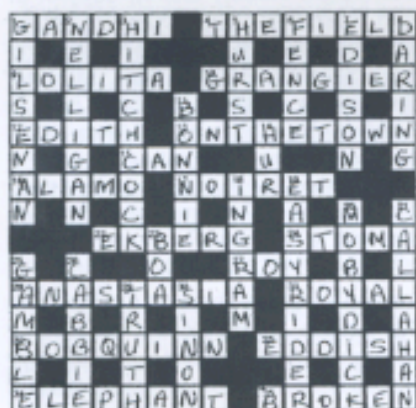
Liam O'Leary

Film West's Unique Film Crossword Competition!

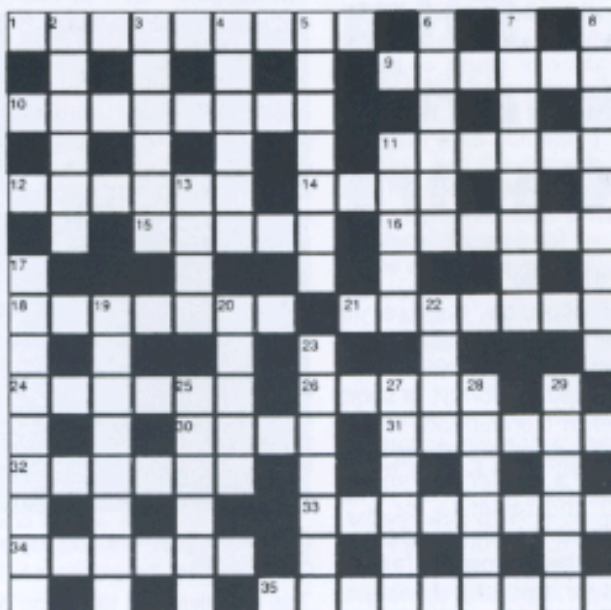
Welcome to Film West's competition crossword no. 4.

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

SOLUTION TO COMPETITION CROSSWORD NO. 3 (SPRING ISSUE OF FILM WEST).



Book token won by Molly Fennell, "Glen Avon", Manor Kilbride, Blessington, Co. Wicklow.



Clues Across

1. Real name Archibald Leach (4,5).
9. What Grace Kelly was on in *Mogambo* (6).
10. This werewolf came to London (8).
11.Carty - Irish film critic (6).
12. Dawn - British actress (6).
14. It was told of London and Paris (4).
15. home, out (3,2).
16. Dorothy, only woman director of the 1930's, eg. *Working Girls* (1931) (6).
18. 1969 musical fantasia directed by R. Attenborough, *Lovely War* (2,4,3).
21. Rosemary Clooney wore red ones (7).
24. Lady Hamilton caught his eye (6).
26. To here and back in Greek (5).
30. One with the clapperboard (4).
31. Director of the film *M*A*S*H** (6).
32. Doody was on this last crusade (6).
33. This Red Ledge was rearranged for *The French Keg* (8).
34. Lithe, agile (6).
35. Flower of *The Sound of Music* (9).

Clues Down

2. Ours was a Spanish one (6).
3. Roy Dan was about to write and produce *Studs Lonigan* (6).
4. About the actors (2,4).
5. This Newman was a Stepford Wife (8).
6. Simpler (6).
7. He was of Arabia (8).
8. This lady sang the blues for Billie Holiday (5,4).
11. The "it" girl of the twenties with strings to her bow (5).
13. Lisa, Neil Jordan's film (4).
17. The Duke (4,5)
19. He led the *Dead Poets' Society* (8).
20. O'Mahony, the real Dave Allen (5).
22. Genuine roll of film? (4)
23. Purcell and Sheridan resurrected the Joycean story (3,4).
25. He played 7 Down (6).
27. Add ale, with skillful hand (6).
28. He starred in *Finian's Rainbow* (6).
29. They danced these in Paris (6).

Screen Queen

Summer at the Film Resource Centre

SCRIPT SELECTION

The Film Resource Centre is delighted to announce the three award winning scripts for 1991. First prize was awarded to *Sonny*, a short drama by Kieran Concannon, which tells of the pull between a young boy, an old man, and a mother. Kieran will receive £900 and facilities for a 1 week shoot and 3 weeks editing. *Atonement* is the name of James Finlan's script for a psycho-drama on the subject of schizophrenia. James will receive £700 and facilities for a 3 day shoot and 2 weeks editing. Tadhg Fleming and Nuala Broderick will also receive facilities and £700 as seed money with which they will produce a documentary evoking the passing of the great Claddagh fishing fleet. Shooting of all three scripts is expected to take place over the summer. Heartiest congratulations to all!

3rd GALWAY FILM FLEADH

The Film Resource Centre looks forward to a third successful Galway Film Fleadh, and eagerly awaits the premiere of our own *Spiral Stairs* in the New Irish Shorts section. All courses at the Centre are suspended for the month of July to allow the staff of the Film Resource Centre to assist in the organisation of the Fleadh.

FLYING FILM SQUAD

The Film Resource Centre's Flying Film Squad is going from strength in 1991. The weekend of April 19-21 saw the second flying visit to Limerick. Once again Limerick City Arts Organiser, Sheila Deegan, had assembled an enthusiastic group eager to learn the fundamentals of 16mm film making. Two of the participants made the return trip to Galway over April 26-28 to edit their short film *In the Space of a Pint*. As usual, a great time was had by all

FILM WEST 14

involved, and *In the Space...* was warmly received at its unofficial premiere for the staff of the Film Resource Centre.



On location in Limerick with cast and crew of *In the Space of a Pint*.

The creative and technical personnel on *Squirts* were the youngest ever to participate on a Film Resource Centre workshop. The Centre's first all-female Squad visited Kilkenny over the June bank holiday weekend. Nineteen young people aged 9 to 15 years wrote, crewed and starred in the 5 minute action packed short under the direction of Mike Kelly. *Squirts* was also a pilot scheme for a project, Young Film Makers Ireland (see Inserts).



Squirts: a view of the future of Irish film making?

FILM FOUNDATION COURSE

The Seventh Film Foundation Course will begin on August 10th. Bookings for the extremely popular seven weekend course which covers all aspects of 16mm film making are now being taken at the Centre, call Catherine at 091-66744.

WHO'S WHO DIRECTORY

In response to many enquiries for information, the Centre is currently compiling a directory of who's who in

the film world in the West of Ireland. Anyone with experience in any aspect of film making, creative or technical, may have their name included for a nominal fee. When complete the directory will be sent to all Irish production companies, and will be available to foreign production companies working in the West. For more details, contact Catherine at the Centre, Tel. 091-66744.

MEMBERS' ACTIVITIES

Photographer John Anderson is facilitating the Irish language theatre group, Na Fánaithe, with prints for their production *Yerda*. John is using the Centre's very popular Darkroom which is available to members at very competitive rates. James Finlan, winner of second prize in the Centre's script awards, has just finished editing a short video drama in the Centre's fully equipped VHS Editing Suite. Paddy O'Connor is breaking ground covering local events including the Patrician Musical Society's latest production. Paddy has achieved a TV style coverage using two video cameras and the Centre's Audio Vision Mixer. Nuala Broderick and Tadhg Fleming, third prize winners in the script awards, are producing a 15 minute video documentary through the Centre for the Galway Cycling Campaign. Robert Quinn, subject of last issue's *Close Up*, is busy working on Tom Cruise's latest film, *Irish Stories*. Ballina man, Michael Brennan is shooting a pilot to help in fundraising for his 16mm film *Heresy*. Heading to New York for a film festival in the autumn is Maria Gibbons. Maria's flight will be funded by the Arts Council Travel Award Scheme. The scheme, which is funded jointly by the Arts Council and Aer Lingus, is open to any creative or interpretative artist, from any discipline, whose travel would benefit his/her work. Members are also using the Centre's VHS facilities to produce a 10 minute video for the Galway Youth Theatre featuring the Theatre's first production *Don't Forget to Write*. All of the Centre's facilities are available to members at extremely competitive rates. See our ad on page 18 for details.

CONTRIBUTORS WANTED

Film West is always eager to hear from members. Anyone who would like to get involved should contact Sheila at the Centre.

Extra! Extra! Read All About It!

Some people go to see films; some people star in films. Only to a few is it given to recount the Odyssey of being an extra. Here is Anna Allen's report from the trenches.

I had my first encounter with the world of film, film stars, producers, directors, extras and all that when, Ballyknockan, a village in the Wicklow mountains became the chosen location for scenes for the film, *Captain Boycott*.

Though a mere tot then and the encounter was purely by proxy, the stir in the air and in the youthful imagination, was undeniable. Though living in a neighbouring village, the transport arrangements of the day, precluded a visit to the set. Still, the mystique of the operation rippled its way across the hills and ignited a flame that has burned ever since.

Film stars held an, inarguably, important position in the scheme of things. They were the beautiful people one heard or read about. Alas! one had as much hope of encountering one of the mystical bodies as one had of a visit from an occupant of Heaven. Hollywood and its inhabitants were as remote and rarefied as Heaven itself.

It was the glamour, the rumour, the hype that held one spellbound. It was no problem to ride cross-bar, on a bicycle, to the makeshift cinema, four miles away just to see the phenomenon in action, for a couple of hours, on a Sunday night.

Many a juicy tit-bit was exchanged on the way to school about the top stars of the day. Dreams were dreamed among the hedgerows. To become a film star was the secret dream of many a growing boy or girl.

Ah yes, the mystique of the film world is hard to deflect. It has a way of fascinating, no other art-form can come near. It began for me, all those years ago, with *Captain Boycott*. The romance has been flourishing ever since.

So, it was with much enthusiasm, I greeted the news, that a film crew was coming to Carraroe in Connemara, which had become my adopted home. This time I'd witness the vagaries of the 'shoot'.

In fact, the producer - Lelia Doolan - was using our premises as her headquarters, for the purpose of the exercise.

The director, Joe Commerford, was much in evidence ... directing. Sound and camera men and other nameless but seemingly, important personnel were all over the place.

A catering caravan was strategically sited, across the road. Amazing aromas wafted on the clean Connemara air. Excitement was everywhere.

The travelling bank was about to be held-up by a gang of renegade terrorists. The scene was set. With typical Irish irony they'd use the squad car as their getaway vehicle. The lone Garda (sent to protect the bank) being otherwise engaged, kicking football with a handful of local children. A passing funeral would further complicate matters, or rather would itself become complicated as its chief-mourners were to be ejected from their car. The Special Branch commandeering it to give chase to the criminals.

This exciting scene would call for extras on the set. Important roles were to be filled ... a driver for the mourning car plus a wife and son. A further procession of suitably dressed and heartbroken relatives and friends, would be required.

In double quick time a goody number of solid citizens presented themselves at Lelia's headquarters.

As mistress of the establishment I could scarcely be overlooked. With a nudge here and a wink there I landed the role of the car-driver's wife. My son, who always suspected he had star quality, got the part of the offspring.

We were on our way!

Several times the scene was shot. Only when perfection was achieved were we dismissed.

I was told to portray expressions of total anguish and outrage as well as shock and disbelief, when ordered from the mourning car, at gun point. I had little difficulty with this having spent the greater part of my life the butt of, precisely, these emotions.

When Joe Commerford said, "Very good acting there," I felt it had all been worthwhile.

The bug, I knew, had truly bitten when I found myself queuing for the alfresco film fare. The fact that a perfectly edible lunch was available, at home, across the road was of no interest whatsoever. I was going to brush shoulders and break bread with these luminaries for as long as I could.

All too soon our village had served its purpose and the entourage moved off to the next location. Earth's atmosphere was reentered with a sickening thud. Reefer and the Model were on their way to the can and immortality; we alas, were back to reality.

On a bleak day when life was a bore, I received an invitation to the Premiere, at the Savoy Cinema, in Dublin. I could bring a friend, the card said.

I asked my best friend. She bit. In the meantime my entire family tree, right down to cousins-by-the-buttonhole, had been put on red alert. *Reefer and the Model* was coming on general release and I was in it.

On the night of the Premiere, dressed in my smart little black number, an extra special coif and my mother's diamond earrings I joined the glittering throng in the metropolis.

Dolores Keane set the ball rolling, in person, with her rendering of the theme song. Tension was high and self-importance was everywhere.

I didn't know the full story of *Reefer and the Model* going into the cinema nor did I know it coming out; for such was my impatience for "my" scene, to for God's sake hurry up, that my concentration failed me completely. I was also on edge lest my friend might get a call of nature or become comotose and miss the whole thing.

Then it happened! Yes, yes, there was the travelling bank, the robbers shaping up to do their evil deed and there was the funeral procession.

I gave my friend a dig in the ribs which sent her into a fit of coughing. By the time she came up for air the Special Branch had our car and the robbers were being chased, Bonny and Clyde style round the bumpy roads of Connemara.

The entire sequence was so fast and seemed so much shorter than the original 'shoot', all I could see of ME was a strange woman with a corrugated forehead and a look around the mouth that could have only been produced by swallowing a bottle of tarragon vinegar.

"It was a great story, wasn't it," my friend said as we left the cinema.

"Er.. yes," I replied.

"Just one thing though," she eyed me suspiciously, "I thought you said you were in it."

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Anna Allen

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Oscar Wilde, whose unparalleled popularity on the European Continent ensured that sooner or later he would have his work filmed, did in the silent period have his books transferred to the screen, even though silence was not a characteristic of Oscar. *The Picture of Dorian Gray* made by Meyerhold in Russia in 1916 was a milestone in screen art. Meyerhold himself played Lord Henry Wotton while the actress Yanova played Dorian. In the same year it was filmed in England with Henry Victor. There had been a version in Denmark in 1910 *Dorian Grays Portrett*. In Germany *Das Bildnis des Dorian Gray* was directed by Richard Oswald in 1917 with the famous actor Valdemar Psilander. The Hollywood version by Albert Lewin had Hurd Hatfield and George Sanders. *Lord Arthur Savile's Crime* was filmed many times with a Swedish version by Gunnar Klintberg in 1922. Lubitsch managed to make a brilliant witty version of *Lady Windermere's Fan* in 1925 without using a line of Wilde and featuring Ronald Coleman, Irene Rich and May McEvoy. It had been directed in England by Fred Paul in 1916 and a sound version was made in Germany by Heinz Hilpert in 1935 with the beautiful Lil Dagover of *Caligari* fame. Germany made many films based on Wilde such as the tragic Herbert Selpin's *Ein Idealer Gatte* (1935) scripted by Thea von Harbou with Georg Alexander and Brigitte Helm. Von Harbou also scripted Hans Steinhoff's *Eine Frau Ohne Bedeutung* of 1936 with Kathe Dorsch and Gustav Grundgens. *Liebe Scherz und Ernst* (1932) by

Franz Wenzien with Georg Alexander and Hilde Hildebrandt may be recognised as *The Importance of Being Ernest* of which possibly the best version was made by Anthony Asquith in 1951 with a superb cast. Versions of *The Happy Prince* and *The Selfish Giant* have been made for both Cinema and T.V.

* * * * *

The exotic subject of *Salome* has adorned the screen for more than half a century and has attracted actresses from Theda Bara to Rita Hayworth. Not all these derived from Wilde - the Bible had got there first. Andrzej Brzozovosky with the Worclaw Pantomime Theatre made in 1968 a very beautiful version obviously based on Wilde. The most striking film however was that made by the Russo-American actress Alla Nazimova and designed by the talented wife of Rudolph Valentino Natacha Rambova (real name Winifred O'Shaughnessy) in 1923. The sets were inspired by Beardsley and Nazimova's performance availed of every opportunity for facial expression and beauty of movement. Legend has it that in tribute to the author she employed an all gay cast. It was not a commercial success but deserves greater critical appreciation.

* * * * *

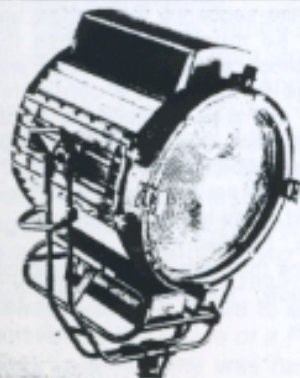
The other day I was watching

Kurosawa's *Ran* based roughly on Shakespeare's *King Lear*. It was a spectacular production and one name on the credits caught my eye. It was that of Uly Picard. This brought me back to 1951 when we were filming *The Promise of Barty O'Brien* a film made under the Marshall Aid Plan, scripted by Sean O'Faolain and directed by the Russian director George Freedland. We commuted each day from Dublin to the turf-fuelled power station at Portarlinton. The cameraman was Brendan Stafford with his assistant Colm O'Laoghaire. I was assistant to Freedland and also played an engineer. The cast included Eileen Crowe and Harry Brogan but I do remember Uly who wasn't all that popular as in his production manager capacity he had to keep expenses under control. He has travelled a long way since having worked on many famous films including big productions like Max Ophuls' *Lola Montez*.

One other thing remains in my mind. On pay day we were strolling down O'Connell Street. Harry Brogan had taken the French Make-up girl under his wing. "We are spiritual people" he said "and don't care anything for money" whereupon he proceeded to tear up his pay packet with the greenbacks flying all over O'Connell Street. It took some effort to restrain him and to salvage what we could of the destruction. That was one thing Uly Picard couldn't control. After all Harry was within his budget.

Liam O'Leary

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Bookshots

Those two sticks connected by a chain introduced by Bruce Lee are called "nunchakas." I can now safely confirm that at age fourteen I was whacked on the head by a "nunchaka." Nunchaka is the sound you hear when your teeth crash violently together.

Violence is what springs to mind at the mention of Kung Fu. Flicking through this hefty coffee table book it's easy to see why. "See killer karate blows tear flesh apart," is a blurb that leaps out. Flicking through you can see the degeneration of the genre from Bruce Lee's "exhibitions in a plot" to the mindless gratuitous violence of the later movies. The writers don't appear to notice the questionable violent aspects of Kung Fu movies. Instead they try to push the "Art" aspect of Martial Arts, attempting to win the reader over with such memorable insights as, "Bruce was a natural dancer, becoming quite proficient in the cha cha." Whatever about this proficiency in the cha cha Bruce certainly knew how to knock people's blocks off. But unlike most of the Kung Fu movie stars, with Lee you tended not to notice the damage he was doing. It was definitely a case of 'the way he did it' Lee is the one you can make most hay from when Kung Fu makes claims to art.

Why there is a Kung Fu genre at all is also explained. In 1949 a director by the name of Hu Pong (catchy name) decided to make a few films about a famous martial artist who had died in the twenties. The most taxing problem about making a Kung Fu movie is finding an actor who do Kung Fu. Hu Pong finally found an actor and over the next twenty years made no less than 85 films about the dead martial artist. These films were hugely popular in China, coming at a rate of one a month. Unlike the later Kung Fu movies these films were essentially pacifist, like the Kung Fu TV series which came out in the seventies. However, by the late sixties the Chinese audiences were thirsting for blood in their movies. By the time Bruce Lee came along breaking Japanese heads (the Chinese old enemy) a whole industry was primed.

Bruce Lee was the most exciting exponent of the discipline to emerge in years, and it didn't hurt that he could also act a bit and facially had a "western" look about him, lacking that Oriental inscrutableness which most westerners find difficult to relate to.

Lee made four films; three in China, (the third which he wrote, directed and choreographed) and one in America. He died from a brain haemorrhage shortly after commencing on a fifth film. The five minutes or so of footage from that last movie was presented in a variety of guises after his death as yet another Bruce Lee movie, using stand-ins and Lee lookalikes, and in one case even

inserting scenes from his previous films. The Chinese Kung Fu movie industry flooded the market, literally with an army of new Bruces; among them Bruce Li, Bruce Lo, Bruce Le, Bruce Lang, Bruce Laing, ... the list is endless.

Lee's fourth film was made with American money. When Lee died American money ditched Kung Fu. Unlike the authors of this book, American money was quick to realise that Lee was the Kung Fu genre. A supreme martial artist, it was the indefinable quality of Lee's screen persona and the obvious quality of his gymnastic ability which gave his films the edge. Lee was a genius in his field (albeit a field littered with dead and dying and men dangling from trees). Ultimately, Kung Fu movies are for kids, enthusiasts and Chinamen. If you've never seen one, see a Bruce Lee one; it will give you some idea of what all the excitement was about. My favourite caption from the book reads: "Bruce Lee in the climactic moment of his first film, Fists of Fury. Notice the 'man-shaped' hole in the wall behind him." Pure cartoons. Oriental Supermen.

Eamonn Kelly

[FROM BRUCE LEE TO THE NINJAS: MARTIAL ARTS MOVIES, by Richard Meyers, Amy Harlib, Bill and Karen Palmer, Citadel Press, PB £12.99 stg., pp 256.]

Every self respecting movie fan likes to discover for her/himself that film, or performance, which appears to have passed the main film-going audience by. Thus, for example, we ignore the faults of *The Stuntman* or *Joe* for the respective outstanding performances of Peter O'Toole and Peter Boyle. There are thousands of such films that someone somewhere treasures and feels are unjustly ignored. Thankfully we all don't feel disposed to writing books on the subject. Of course, any work that promises to give pointers to other hidden movie treasures is very welcome. John Spainger's "Forgotten Films--to Remember", purports to be just such a book. Unfortunately, this is not the case, Springer's book smarts of smugness. Without settling out any critical criteria, he embarks on a potted history of (English language) films from 1928 to the 70's. Films are classified very simply as "remembered" or "forgotten" and this surely must rank as the most asinine system of film classification I've ever encountered. Each film year is assigned a chapter where the film output is subdivided by the author into the aforementioned categories. By what standards are these films "forgotten"? Springer doesn't offer any clues rather, he lists, lists and lists film after film that

he considers unduly ignored and gives us a couple of reasons why we should remember them. The whole effort smacks of a frustrated self absorbed "film critic" who desperately longs to be taken seriously. Subtitle this tome "Forgotten Critics To Remember" and you get the general feeling that comes from its pages. Sad really. What should be an instructive, informative and entertaining journey through the archives, turns, in Springer's hands, into a mind numbing, page turning exercise. To take his technique and merely list some of those films our esteemed author considered forgotten, should illustrate the book's shortcomings. I'll even limit it to those films considered "forgotten" that are easily available on video (a very market-orientated medium). *The Woman in the Window* 1945; *Diary of a Chambermaid* 1946; *Black Narcissus* 1947; *Passport to Pimlico* 1949; *D.O.A.* 1950; *In a Lonely Place* 1950; *The Big Heat* 1953; *I Confess* 1953; *Beyond A Reasonable Doubt* 1956; *While The City Sleeps* 1956; *The Wrong Man* 1957; etc. etc... Forgotten? Hardly!

Springer is also thoughtful enough to include an A - Z list of films that will "probably" be forgotten. Portentous stuff! I won't reveal them here. You deserve to find out for yourself.

Of course this book has some merits and close inspection will reveal titles that are worth seeking out. Overall, though it's a book that's impossible to take seriously. That said, some of the photographs are nice! If you're the type of person who likes to decorate a coffee table, this volume's for you. Otherwise confine this to the ranks of forgotten books that deserve their fate. Destined for the bargain bin.

Noel McGee

[FORGOTTEN FILMS TO REMEMBER: And a Brief History of Fifty Years of the American Talking Picture, by John Springer, Citadel Press, PB £12.99 stg., pp 256.]

The above books and many others dealing with all aspects of the audio visual industry are currently available from the Film Resource Centre Reference Library. Members are invited to read all books at the Centre. New books are also available for members to review for Film West. If you would like to review the latest titles, please contact Sheila at the Film Resource Centre, Seaport House, New Dock Street, Galway, tel. 091-66744.

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