Galway Arts Festival

# GALWAY FILM FLEADH 1990

*Sponsored by:*
The Arts Council
Radio Telefís Éireann
Údarás na Gaeltachta
Invotron
Heinz Corporation
Abbey Films



## PROGRAMME of EVENTS

African and International Features
Rex Ingram Retrospective
Debate: Film + Funding = Democracy?
Animation Features and Shorts
Scannáin Gaeilge
Documentaries
New Shorts from Ireland
Children's Section
Marathon Night

18th—23rd July

CLADDAGH PALACE

*Main Sponsor:*

CELTIC INTERNATIONAL



**Rex Ingram**

Born Dublin 1893 - Died Hollywood 1950

**OKAY OKAY OKAY OKAY**

**Irish Government: 3 Irish Film-makers: 5, 391**

This long-playing decider has now been in extra time for several years. Referee Haughey, looking trim in multi-Euro kit, has disallowed 5,390 goals from the film side but gave *cúilín amháin* to outside left strikers Jim-Noel-Brenda-Daniel, to roars of approval from the fans. The government squad, playing a twelfth man throughout and sweating up a little, scored as follows:

- from a hand pass when the Film Board midfielder was sent off in the fifth minute for running too far too fast. Indefinite suspension.
- from an indirect free kick by right winger Burke after RTE sweeper was felled by a crippling tackle in the box. No penalty given; ref unsighted (he stated) and touchline judges asleep. Fans still whistling,
- from a penalty given against a Telefis na Gaeltachta player for speaking Irish to himself during an off-camera incident.

At half-time last year, the government team held a Summit and disqualified Irish nationals from the film eleven---unless they had experience with a foreign club or multisomething corporation. As you read this, Teevee Three, bought for a huge transfer fee, are doing press-ups on the sideline while unisex subs from Film Base, FMI and Number Seven Branch tog out.

But seriously. Here in Galway are a hundred golden moments from the titanic struggle--from the animators, the witnesses, the wretched of the earth who know the score but still keep on playing---in the old world and the new. Plenty to sing about here. As Nelson Mandela said: "There is no need for pessimism at all". He should know.

We gotta *keep* 'em under pressure.

**Okay.**

# Galway Film Fleadh 1990

**Fleadh Team**

Miriam Allen
Lelia Doolan
Joe McMahon
Steve Woods
Maria Murray
Sally Ann O'Reilly
Cathy Mullan
Margaret Walsh
Robert Quinn
Martha O'Neill
John Ryan
Celine Curtin
Gabriella Grandi
Padraic O'Beirn
Breda Walsh
Patsy Murphy
Mike Grieve
Ivan McMahon
Richard McMahon

**Volunteers**

Maria Gibbons
Bob Cantwell
Barra de Bhaldraithe
Nuala Broderick
Angela Daly
Michael Carolan
Patricia McCann
Brian Cullen
Dick Donaghue
Donal Haughey
Marion Shiel
Eileen Gibbons
Marisa Grandi
Camilla Grandi
Béatrice d'Andigné
Siobhán Gibbons
Mark Hand
Karen Reen
Christine Quinn
Pat Comer
Bairbre Quinn
Toner Quinn
Kelly-Ann O'Neill
Marie Randall
Jane Gogan
and the hordes who turned up after the printing of the programme.

**Special Thanks to**

Leo Ward
Conor Anderson and Abbey Films for the use of the Claddagh Palace Cinema.

and to

Tom Casey of Co. Galway and his fellow collector Myles McMullan for the use of their archives.

**Cinema:**

For Abbey Films:
Marie Chevalier
Freddie Diviney
Simeon Smith

For the Fleadh:
Johnny Gogan
Joe Chalmers
Tim Fleming
Anne Korff
Aengus Cullinan

**Booking:** **Arts Festival Booking Office, 14, Cornstore and Claddagh Palace Cinema.**

**Tickets:** **£2.50 for daytime sessions, £2.50 for each feature film or £10 for full day + evening ticket to all showings.**

An Arts Festival Season Ticket, price £50.00, entitles the bearer to two tickets for all events in the Arts Festival, including the Film Fleadh. However, tickets must be booked in the usual way.

Delegate Pass admits to relevant daytime screenings.

Food and Drink available daily at Claddagh Palace Car Park.

**Exhibitions** at #47, Dominick St. 18-22 July
**Rex Ingram Memorabilia**
**Lantern Slides & Animation**
Opens Wednesday 1pm

# Contents


Scannáin Gaelige ..... 6, 7
Children's Programme ..... 7, 12, 22, 28, 36
Documentaries ..... 8, 12, 22, 28
Hidden Agenda ..... 9
Jesus Of Montreal ..... 10, 17
Sambizanga ..... 10
Public Debate ..... 11
Sarraounia ..... 13
Lion Of The Desert ..... 13
Four Horsemen Of The Apocalypse ..... 15
La Vie est Belle ..... 15
Battle Of Algiers ..... 17
New Irish Shorts ..... 18, 19, 27
Gandahar ..... 23
Queimada ..... 24
Mapantsula ..... 24
The Prisoner Of Zenda ..... 25
An African Dream ..... 25
Hush-A-Bye Baby ..... 26
Consequences ..... 26
Tabataba ..... 26
The Thin Blue Line ..... 28
Scaramouche ..... 29
Animation Films ..... 28, 29, 33
Mare Nostrum ..... 30
Camp Thiaroye ..... 30
On The Black Hill ..... 31
Yaaba ..... 31
Marathon ..... 32
Tribute To Thaddeus O' Sullivan ..... 31, 34, 35, 38
The Citadel ..... 36
The Magician ..... 37
A Private Life ..... 37
The Woman Who Married Clark Gable ..... 38
December Bride ..... 38

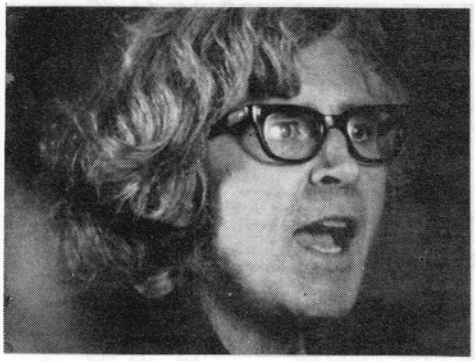
# Wednesday 18th

## Scannáin Gaeilge

**10am**

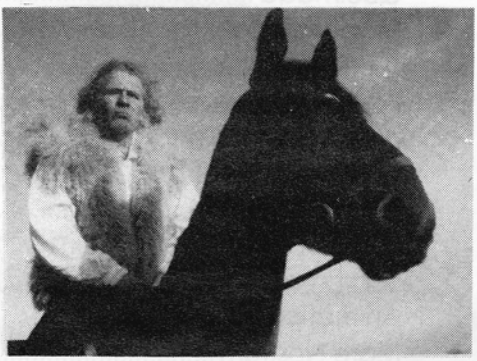
**Réamh - Fháisnéis** **CP1**

Thosaigh ré nua scannánaíochta i 1974, le **Caoineadh Airt Uí Laoire**. Ní hamháin, go mba é an chéad *feature film* a deineadh airiamh i nGaeilge ach b'é an chéad *feature film* ó leiritheoir neamhspleách sa tír seo le fada an lá agus is cinnte gur thug sé inspioráid agus misneach do leiritheoirí eile, tabhairt faoin drámaíocht. Cé gur taispeánadh an scannán seo ar Channel 4, níor taispeánadh é fós ar R.T.E.



Creideann Bob Quinn go daingean i bpobal Conamara, an pobal sa mbaile agus an chuid sin den phobal atá ar imirce. Baineann an dá ghearrscannán, Illegals agus Flytippers, le mhuintir Conamara atá ar an imeall, i mBoston agus i London. Nuair a taispeánadh Flytippers, don chéad uair riamh sa gCeathrú Rua, dúradh faoi go raibh se níos fearr ná Hill Street Blues.

Bob Quinn's **Caoineadh Airt Uí Laoire**, the first feature film by an Irish independent film director of the modern era, was undoubtedly inspirational to others who followed. Bob Quinn has also inspired the campaign for Teilifís na Gaeltachta. As a direct result of that campaign, there are now a group of young people from the Gaeltacht, capable of making good television programmes. Cás Truachroíach is an example of their work, completed as part of a training programme, funded by Udarás na Gaeltachta.



The selection of snippets from other programmes made on the training course, should convince the few remaining sceptics, in the Dublin based Irish language lobby, that interesting television can be made in the Gaeltacht. But Charlie's imprimatur, for the establishment of Teilifis na Gaeltachta, is still patiently awaited.

### Caoineadh Airt Uí Laoire

Director: Bob Quinn 56 noim

Art Ó Laoire, a returned mercenary from Imperial Wars, to the Ireland of the late 18th century, where it was a crime for the natives to own a horse worth more than £5, has the audacity to rise above his station and comes a cropper.

### Cás Truachroíach

(Cúrsa Traeineála an Udaráis) 30 nóim:

Based on the humorous short story, "Compassionate Grounds", by Brian Mac Mahon. A priest, in his capacity as school manager, connives to keep the assistant teacher in his parish.

### Flytippers

(Bob Quinn) 25 nóim

Shifting muck from building sites can be an exciting occupation, for Irish emigrants, in Thatcherite London.

### Illegals

(Bob Quinn) 25 nóim

Boston is an extension of Conamara, even if working there is illegal for most of the new wave of emigrants.

### Snippets

(Cúrsa Traeineála an Udaráis) 30 nóim

A selection of snippets from some of the television programmes made by the Udarás na Gaeltachta trainees. This selection augers well for Teilifís na Gaeltachta.

## Children's Programme

At last year's Fleadh, much to the surprise of the organisers, children turned up in great numbers at the Claddagh Palace to see the superb animated films. This year, having taken the hint, it has been decided to include a special section for children of all ages which will start each day at 2.00 p.m. No trouble or expense has been spared to find films that will not only keep the youngsters glued to their seats (we hope) but which will also have appeal for adults brave enough to accompany them.

### Tom Thumb

**2 pm**

**CP 2**

The classic story of a childless couple who are suddenly gifted with the arrival of a surprising son. Russ Tamblyn, star of "Seven Brides For Seven Brothers" plays Tom and a star cast includes Peter Sellers and Terry Thomas as two villains, Jesse Matthews as the mother in one of her last appearances and Alan Young, better remembered in the television series *Mr. Ed.* Director George Pal, well-known for his science fiction and fantasy films, has created a spell-binding treat for young and old.



# Wednesday 18th

## Documentaries

Documentary is a much neglected form of film-making, outside of a rather stereotyped television product, and rarely features prominently in Film Festivals. This fact is also reflected by its exclusion as a category for financial support by the European Script Fund. Happily, the Fund now has plans to remedy this situation.

A varied range of styles and subject matter, continuing the theme of struggle and resistance, is presented in the Fleadh's programme of documentaries as a gesture of solidarity with this vital film form.

**Handsworth Songs** **3 pm CP1**

John Akomfrah 58 mins

Set in Birmingham and London, "Handsworth Songs" presents a diversity of responses to the 'riots' of 1985 and attempts to set the events in an 'alternative frame' to that of current affairs documentary.

**Hang Out Your Brightest Colours** **4pm CP1**

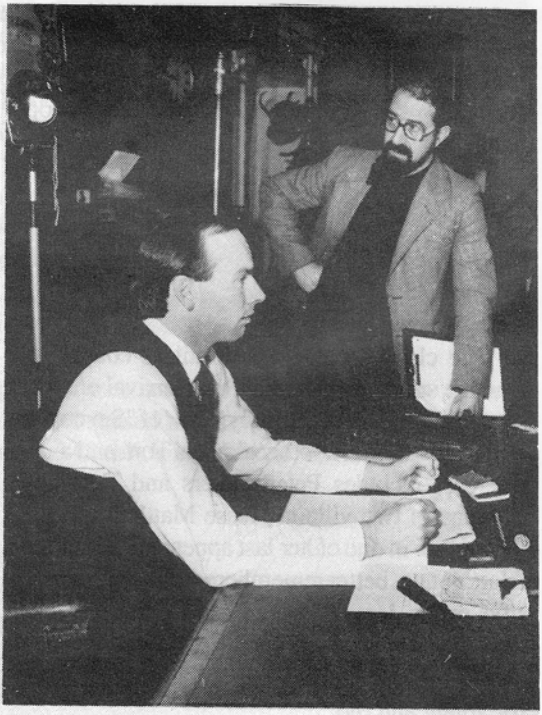
Kenneth Griffith 60 mins. U.K. 1972

Kenneth Griffith's film on Michael Collins, made for Central Television and never shown. Griffith's has never had a copy as the print is under lock and key. He video'd this copy from a Steenbeck...

**Revival - Pearse's Concept of Ireland** **5 pm CP1**

Louis Marcus 75 mins. 1982

A timely reminder of the intellectual vigour of a man too often viewed as a fanatical nationalist, eager for the blood sacrifice. Pearse's critical probing of the Irish psyche; his forceful attacks on prejudice (religious and sexual), his breadth of vision on education, the language, art and literature, industry and enterprise, civil rights and revolution are accumulated by Louis Marcus with measured power. John Kavanagh's performance as Pearse, using extracts from his writings and speeches, provides a portrait of a great modern revolutionary.



## Opening Film




U.K., 1990

# Hidden Agenda

**9 pm**

**CP1**

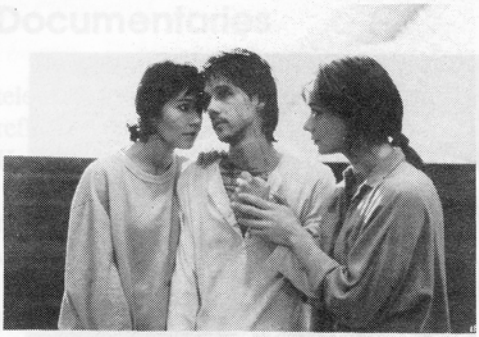
Director: Ken Loach

| | |
|---|---|
| Running Time: | 108 mins. |
| Production Company: | Initial. |
| Producers: | Rebecca O'Brien, Eric Fellner. |
| Screenplay: | Jim Allen. |
| Photography: | Clive Tickner. |
| Leading Players: | Frances McDormand, Brian Cox, Brad Dourif, Mai Zetterling. |

A group from the International League for Civil Liberties is conducting an investigation into the abuse of civil rights in Northern Ireland when Paul, an American member of the team, "driving through a police road block" is shot dead. He was en-route to a mysterious rendezvous.

Senior British Policman Peter Kerrigan investigates the killing with the help of Ingrid, Paul's girlfriend. They discover Paul's death is tied up with a plot, documented on a tape he had in his possession when he was shot. Searching for it, Kerrigan reconsiders his work, the corruption he discovers at the highest levels and his own personal responsibility, while for Ingrid, the chains are rattling.

# Wednesday 18th



Canada/France, 1989

## Jesus Of Montreal 11.30pm

Director:Denys Arcand **CP1**

| | |
|---|---|
| Running Time: | 120 mins. |
| Producer: | Roger Frappier/Pierre Gendron. |
| Screenplay: | Denys Arcand. |
| Photography: | Guy Dufaux. |
| Leading Players: | Lothaire Bluteau, Catherine Wilkening, Johanne Marie Tremblay, Remy Girard. |
| Print Source: | Artificial Eye Films. |

Daniel sets off in quest of actors who are willing to drop everything and follow him in staging a Passion play, in which he will play Jesus. He finds Constance, Martin, Mireille and Rene and has no trouble in taking them away from a hostile working environment. In search of information to help him better define his subject, Daniel makes startling discoveries on the life of Christ, discoveries which hold a powerful fascination for him.

The play begins on a hot and muggy summer's night. Grandiose, provocative, disturbing, it is upsetting to its audience, questioning their deepest beliefs and naive faith. Who, then was Jesus? Every night, an increasingly unorthodox audience makes its way to the entrance of the sanctuary in search of an answer. "A searingly honest satire".



Angola, 1972

## Sambizanga 11 pm

Director:Sarah Maldoror **CP2**

| | |
|---|---|
| Running Time: | 97 mins. |
| Print Source: | British Film Institute |

Based on a novel by Luandino Vieira, *The Real Life of Domingos Xavier*, the film is set in the MPLA guerrilla war of the 60's against Portuguese colonialism, and the story begins with the arrest of Domingos Xavier, a worker and a member of MPLA. His wife, Maria, does not know about his political work but is advised to go and find out where he is so that he does not become another disappeared and unnoticed prisoner. The film is a gentle and sympathetic picture of the implications of such a trek for an inexperienced village woman with a baby. A fiction film, it is shot in a documentary style in the sense that some scenes allowed the villagers to improvise, as when they take care of her as they do in their real life experiences when a woman's husband is 'taken away'. Sarah Maldoror, Africa's first woman director, is from Guadaloupe; she will be present for the screening.

## A Public Debate

**10am CP1**

## Film + Funding = Democracy?

Is there such a thing as a free lunch?
Has anybody got clean hands?
Does the source of finance for your film
mean compromise?
If so, so what?

Chairman
**Richard Kearney**

Speakers

**Bob Collins**
Director of Programmes, R.T.E.

**Dieter Kosslick**
Hamburg Film Fund.

**Olley Maruma**
Independent film-maker (Zimbabwe)

**T.C. Rice**
Four Seasons Entertainment Los Angeles

**Bob Quinn**
Independent film-maker (Ireland)

**Penny Thompson**
Scottish Film Production Fund

After the debate there will be a 'free' lunch sponsored by the Film Fleadh and Udarás na Gaeltachta.

# Thursday 19th

Children's Programme

## The Secret Of Nimh

2 pm
CP1

Director:Don Bluth

Producer: Don Bluth/Gary Goldman/John Pomeroy

The Brisbeys are a family of field-mice living in a cinderblock in Farmer Fitzgibbon's field. It is Spring and the coming of "The Plow" has put the Brisbey home in danger. The youngest son Timmy has pneumonia and cannot be moved. In her plight to save her family Mrs Brisbey encounters Mr. Ages, the chemist mouse, Jeremy the clumsy crow, Dragon the farmer's cat and busybody neighbour Auntie Shrew.



Time is running out - Mrs Brisbey goes to seek the help of the Great Owl. He advises her to go to the rats living under the farmer's rose bush. There she meets Nicodemus the leader of the rats who tells her The Secret Of Nimh.

The film features the vocal talents of John Carradine, Dom De Luise, Derek Jacobi and Peter Strauss.

Documentaries

### The Irishmen

4 pm
CP1

Philip Donnellan/Seamus Ennis 50 mins 1965



For generations Irishmen and women have had to leave their own country to find work abroad. The film sets traditional Irish song and powerful new lyrics against the voices of Irish people in England. Made for the B.B.C., they have not yet transmitted this film. Philip Donnellan will be present at the screening.

### Behind The Mask

5pm
CP1

Frank Martin 65 mins 1989

Silence, invisibility and anonymity are the weapons of survival for the I.R.A. Now for the first time this silence is broken.



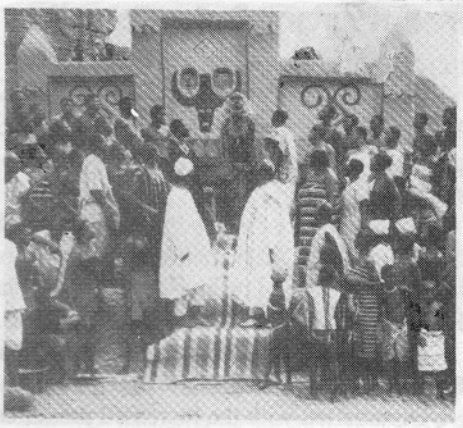
Libya, 1980

## Lion of the Desert 6.30pm

Director:Moustapha Akkad. **CP1**

| | |
|---|---|
| Running Time: | 163 mins. |
| Production Company: | Falcon International. |
| Producer: | Moustapha Akkad. |
| Screenplay: | H.A.L. Craig. |
| Photography: | Jack Hildyard. |
| Leading Players: | Anthony Quinn, Oliver Reed, Irene Papas, Rod Steiger, John Gielgud. |

The "Lion" of the title is Omar El Mukhtar (Anthony Quinn) the Bedouin leader and soul of resistance in a 20-year war against Italian colonisation under dictator Benito Mussolini (Rod Steiger). The year is 1929 and Mussolini, infuriated by a costly and difficult campaign sends General Graziani (Oliver Reed) to crush Bedouin resistance and capture El Mukhtar. Graziani declares open war not only on Mukhtar's Guerrillas but on the entire civilian population culminating in a reign of terror and battle scenes where the full force of the Italian armoury confronts the indomitable Bedouin horsemen in spectacular desert skirmishes. "A powerful reconstruction of one of the most heroic sagas of the Twentieth Century".



France/Burkina Faso, 1985

## Sarraounia 7 pm

Director:Med Hondo **CP2**

| | |
|---|---|
| Running Time: | 120 mins. |
| Production Company: | Films Soleil O (France)/Ministre de l'Information & de la Culture de Burkina Faso. |
| Producer: | Med Hondo. |
| Screenplay: | Med Hondo. |
| Photography: | Guy Famechon. |
| Leading Players: | Ai Keita, Jean-Roger Milo, Feodor Atkine, Didier Sauvegrain. |
| Print Source: | I.C.A. |

"...In the film's beautiful and engrossing opening sequence, Sarraounia is given over to a wise and kindly surrogate father who initiates the tall and supple girl in the arts of archery, swordsmanship, herbal medicine and sorcery. Early on she proves her mettle by leading her villagers in repelling an invasion by the Foulanis, a neighbouring central African tribe. Hondo displays impressive production skills in executing the long march and battle sequences. The scenario is also stiletto-sharp in its satirical slicing of the cruel French colonial personality and the cravenness of the invaders' African lackeys. With their insufferably pompous superiority and bestial indifference to the human suffering they trail in their path, the French officers are quintessential villains...' -Rich, Variety.

# Thursday 19th

## Rex Ingram Retrospective

### Introducing Rex Ingram

Ingram was a film giant of his day, the peer of great men like D.W. Griffith, Cecil B. de Mille and Erich von Stroheim, his great friend and admirer. His acknowledged heirs were people as diverse as David Lean, Michael Powell, Yasujiro Ozu and Erich von Stroheim himself.

This young Irishman born in Dublin in 1893 left the shelter of an Irish Protestant Rectory in Kinnitty, Co. Offaly for life in the New World. He directed his first film for Universal Films in 1916 at the age of twenty-three. In 1921 he astonished the world with his masterpiece **The Four Horsemen of the Apocalypse.**

His reputation was further enhanced by such films as **The Prisoner of Zenda, Where the Pavement Ends, Trifling Women** and **Scaramouche.**

Dissatisfied with the increased pressures dictated by purely commercial interests in the American cinema he sought artistic independence which he found when he settled in Nice and founded his own film studio.

His last films **The Three Passions** (1929) and **Baroud** (1931) in which he played the lead were not commercially successful and his interest in the sound film was minimal. He retired from films at the early age of thirty-nine.

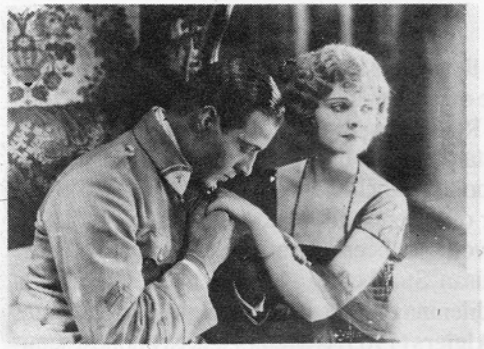
He discovered and promoted such great players as Rudolph Valentino, Alice Terry, Ramon Novarro, and Ivan Petrovitch. With his cameraman John Seitz and his editor Grant Whytock he brought great visual beauty to the screen. He was pre-eminently a pictorialist which explains his lack of interest in the sound film.

When he died in Hollywood at the early age of fifty-seven, Alice Terry, his devoted wife and beautiful leading lady was by his side. She too was of Irish origin.

Ingram was a man of great courage and charm, utterly devoted to his art and resisting commercial pressures which brought him into conflict with the Hollywood Establishment. He was honoured by his fellow directors who made him a life Member of The Film Directors Guild. He was the first film personality to be awarded a place in the French Legion of Honour and received the Order of Nichan Iftkar from the Bey of Tunis. He was the friend of the fabulous El Glaoui, the Sultan of Morocco. At last here at the Galway Film Fleadh he is honoured in the land of his birth. It is not too much to hope that a commemorative plaque will mark the place where he was born at 58, Grosvenor Square, Rathmines Dublin on the 15th January, 1893.

*- Liam O'Leary.*





Rex Ingram Retrospective

## The Four Horsemen Of The Apocalypse 9.30pm CP 1

Director:Rex Ingram(1921)

| | |
|---|---|
| Running Time: | Approx. 90 mins. |
| Production Company: | Metro Pictures Corporation. |
| Producer: | Rex Ingram. |
| Screenplay: | June Mathis. |
| Photography: | John Seitz. |
| Leading Players: | Rudolph Valentino, Alice Terry, Pomeroy Cannon, Josef Swickard. |
| Print Source: | U.I.P. |

De Madariaga, is a settler in the Argentine and the owner of vast ranches. He has two daughters, one is married to a Frenchman who fled his country to escape conscription during the Franco-Prussian war, the other to a German who trains his sons in the Prussian tradition. Julio is his grandfather's favourite, but grows up a pleasure-loving libertine. When the old man dies the two families divide the fortune between them and return to their respective countries. In Paris, Julio sets up as an artist and one of his amorous conquests is Marguerite Laurier, the wife of one of his father's friends. The war breaks out and Paris is in patriotic ferment. Marguerite's husband goes to the war and Julio remains behind with Marguerite until she, stricken by conscience, enlists as a nurse. In the room above Julio's studio, Tchernoff, a Russian mystic, evokes the vision of the Apocalyptic Horsemen who bring conquest, famine, war and death. The war begins to close in.

Piano Accompanist: **Eamonn Murray**



Belgium/France/Zaire, 1987

## La Vie Est Belle 9.15 pm CP 2

Director: Mweze Ngangura/ Benoit Lamy.

| | |
|---|---|
| Running time: | 72 mins. |
| Producer: | Benoit Lamy. |
| Screenplay: | Mweze Ngangura, Maryse Leon, Benoit Lamy. |
| Photography: | Michel Baudour. |
| Leading Players: | Papa Wemba, Bibi Krubwa, |
| Print Source: | Blue Dolphin. |

Kourou, a village musician, dreams of becoming a record star and travels to Kinshasa in search of fame and fortune. He enters a club owned by Nvouandou and asks for a job in the band, but is laughed at by the musicians on account of his scruffy appearance. However, Nvouandou offers him a job as his houseboy. Nvouandou is married to Mamou, but he is impotent and urgently needs a son or his rich father will disinherit him. While Kourou is washing his employer's clothes, he finds a large sum of money in a jacket pocket. He decides to spend it in a club, where he meets two girls, Nzazi and Kabibi, who assume that he is rich. He begins an affair with Nzazi but he and Kabibi are attracted to each other. Nvoundou who has been told by a witch doctor to find a young virgin, meets Kabibi and begins to court her as a second wife.

La Vie Est Belle offers a fascinating glimpse of Zairean life, particularly the difference between country and city .

# Thursday 19th

## Gillo Pontecorvo

The sixties in film were marked not only by the increasingly ambitious work of Visconti, Fellini and Antonioni but also by the emergence of a remarkable new generation of directors: Pier-Paolo Pasolini, Ermanno Olmi, Francesco Rosi, Bernardo Bertolucci, Marco Belocchio and Gillo Pontecorvo. They shared a common starting point in neo-realism even if it was then in decline, and all except Olmi held to some form or other of Marxism. The expression of Marxist ideas by these directors took a number of different forms from the overtly political to the poetic and expermential. Pontecorvo's work has been essentially concerned with the politics of public life. **Kapo**(1960) (with Susan Strasberg and Emmanuelle Riva) is a powerful prison camp drama dealing with the dilemna of a young Jewish girl who becomes an overseer in a concentration camp. **Battle of Algiers** (1965) is a remorselessly honest semi-documentary ("one of the most astonishing ever made") of the early days of the Algerian fight for independence. It made full and effective use of massive co-operation from the Algerian Government and the people of the Casbah who had lived through the events created on the screen. Using, apparently, the whole city and the bulk of its population, his masterly reconstruction of the guerilla war is one of the greatest works to have emerged from the genre of 'revolutionary' film. Part of its greatness lies in its scrupulous fairness to the French Army, which gives the film balance in this dramatic and ferocious contest of wills between two determined adversaries. In **Queimada**, Pontecorvo again depicted the anti-colonialist struggle, this time set on an imaginary Caribbean island. In the 1980's he completed **Ogro**. Set again in an Arab country, it explores the themes of his earlier films, this time from a more personal viewpoint. But the idea of cinema on a large scale - which showed the way to a new generation of North African film-makers - remains in all its grandeur. In keeping with the anti-colonial theme which pervades much of the programme of this years Galway Film Fleadh, it was felt that a tribute to this highly talented director was appropriate.






Italy/Algeria, 1965

## Battle Of Algiers 11 pm

Director:Gillo Pontecorvo **CP 2**

| | |
|---|---|
| Running time: | 120 mins. |
| Producer: | Antonio Musu/Saadi Yacef. |
| Screenplay: | Gillo Pontecorvo/Franco Solinas. |
| Photography: | Marcello Gatti. |
| Leading Players: | Brahim Haggiag, Jean Martin, Saadi Yacef, Michele Kerbash. |
| Print Source: | British Film Institute. |

The subject matter of Battle Of Algiers holds both a specific and a universal interest; first in the observation of the method of starting - and crushing - a revolutionary movement and second in the wider theoretical implications behind both French and Algerian tactics and the implicit debate on the legitimacy of the steps taken to achieve an end. On both sides national duty is the goal - albeit perceived in different terms - and both are imbued with a sense of purpose and 'right' which transcends individual scruples but without ignoring the complexity of the choice.

Wherever Battle Of Algiers has played it has received high critical and public acclaim. It documents an historical episode in the Algerian revolution and birth of the Algerian nation. In addition it is a multilevel film which raises questions of international concern which have proved to be equally relevant today.



Canada/France, 1989

## Jesus Of Montreal 11.30pm

Director:Denys Arcand **CP 1**

| | |
|---|---|
| Running time: | 120 mins. |
| Producer: | Roger Frappier/Pierre Gendron. |
| Screenplay: | Denys Arcand. |
| Photography: | Guy Dufaux. |
| Leading Players: | Lothaire Bluteau, Catherine Wilkening, Johanne-Marie Tremblay, Remy Girard. |
| Print Source: | Artificial Eye Films. |

Daniel sets off in quest of actors who are willing to drop everything and follow him in staging a Passion play, in which he will play Jesus. He finds Constance, Martin, Mireille and Rene and has no trouble in taking them away from a hostile working environment. In search of information to help him better define his subject, Daniel makes startling discoveries on the life of Christ, discoveries which hold a powerful fascination for him.

The play begins on a hot and muggy Summer night. Grandiose, provocative, disturbing, it is upsetting to its audience, questioning their deepest beliefs and naive faith. Who, then was Jesus? Every night, an increasingly unorthodox audience makes its way to the entrance of the sanctuary in search of an answer. "A searingly honest satire".

# Friday 20th

## New Shorts by Irish Film Makers

At the latest census it was established that 5,393,101 new shorts had been made by Irish film makers. Dorothy Parker said that if they were laid end to end they'd be a lot more comfortable.

The latest and best of these shorts are to be seen at the Fleadh. Why watch them? Because here you will see a flickering suggestion of talent that is going up in smoke in this country.

Tony O'Reilly once said that Ireland is a good place to tog out in, but that the real game is elswhere. Rex Ingram, Vivienne Dick, Neil Jordan, Seamus Kelleher, Pat O'Connor, Patrick Carey, Gerry Sandford (and 60,000 other Irish people annually) would, however reluctantly, agree.

It is possible that some young / old film makers will not accept the inevitable and to practise their chosen craft they will have the guts to stick it out here. This Fleadh wishes to encourage them in their resolve.

If even one of them stays and produces an image that jolts us it will be worth it. They may already have done so. That depends on the audience's sensibility. Be sensible. Watch these.



### Da Capo

Director: Peter Gahan.
Producer: Joelle Grospelier. 14 mins.

A glimpse at a young boy's perception of the world as adulthood intrudes into his life, interweaving with his dreams, fantasies and reality.

### Rewind

Director: Brian Brady.
Producer:Gary Nevin, Paul Fitzgerald. 15 mins.

It centres around a young professional woman trying to come to terms with the death of her lover which she feels somehow responsible for.

### The Metal Man

Directors: Brendan McCarthy and Geraldine Creed. 14 mins.

The Metal Man tells the story of a small boy's chance encounter with a mysterious magical figure.

### No Flowers

Director: Alan Archbold. Written and Produced: Patrick O'Donaghue. 16 mins.

The film is set in a farming community and tells the story of a middle aged farmer at the time of the death of his wife. The film examines his response, or lack of response, to this most common and difficult situation.

### Stephen

Director: Johnny Gogan. Producer: Johnny Gogan and Siobhan Gibbons. 18 mins.

Stephen Roche's victory in the Tour de France catches the imagination of his native city. For Stephen Hurley, out of work and in trouble, the news sets his black and white reality alight and draws him into a psychotic colour-chrome fantasy of travel and pursuit.



## Cold for June

Director: Harry Purdue. 40 mins.

A story of creatures of habit and the consequences of a disrupted routine.

## London Suite

Director: Vivienne Dick. 25 mins.

London's cultural diversity unfolds as Vivienne Dick portrays her friends, their life-styles, what they talk about and how they talk.



## End of Part 3

Director: Iain Keeney. 12 mins.

The story of a love and romance that two people once shared, during a night of good food, fine wine and doggy chunks.....

## School Bus

Director: Ted Sheehy. Producer: Cathal Black. 12 mins.

The man who drives the school bus offers his young passengers a fairytale travelogue. But the reality of his life and his memories is somewhat different.....

## Poochers

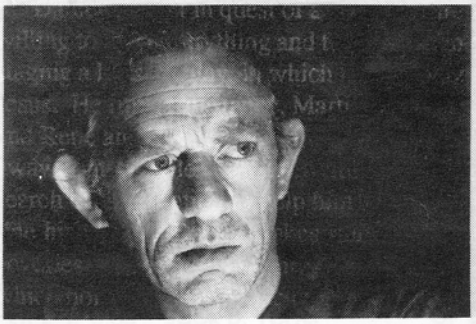
Director: Denis McArdle. 17 mins.

A documentary about scrap dealers in Dublin.

## Heart Strings

Director: Seamus Kelleher. 15 mins.

A film which documents the plight of six women and their children in their struggle with homelessness.



## That's All Right

Director: Billy McCannon. 5 mins.

This film conjures a moment of mourning and celebration, sparked by the death of Elvis Presley, in a rain-sodden Irish barn.

# Programme

## Wednesday

| Time | Title | Venue |
|---|---|---|
| 1000 | **Caoineadh Airt Uí Laoire** | CP1 |
| 1100 | Cás Truachroíach | CP1 |
| 1130 | Flytippers | CP1 |
| 1200 | Illegals | CP1 |
| 1230 | Snippets | CP1 |
| 2.00 | **Tom Thumb** | CP2 |
| 3.00 | Handsworth Songs | CP1 |
| 4.00 | Hang Out Your Brightest Colours | CP1 |
| 5.00 | Revival: Pearse's Concept Of Ireland. | CP1 |
| 9.00 | **Hidden Agenda** | CP1 |
| 1100 | **Sambizanga** | CP2 |
| 1130 | **Jesus Of Montreal** | CP1 |

## Thursday

| Time | Title | Venue |
|---|---|---|
| 1000 | **Public Debate** | CP1 |
| | **Film + Funding = Democracy?** | |
| | Chairman | |
| | Richard Kearney. | |
| | Speakers | |
| | Bob Collins | |
| | Dieter Kosslick | |
| | Olley Maruma | |
| | T.C. Rice | |
| | Bob Quinn | |
| | Penny Thompson | |
| 2.00 | **The Secret Of Nimh** | CP1 |
| 4.00 | The Irishmen | CP1 |
| 5.00 | Behind The Mask | CP1 |
| 6.30 | **The Lion Of The Desert** | CP1 |
| 7.00 | **Sarraounia** | CP2 |
| 9.15 | **La Vie est Belle** | CP2 |
| 9.30 | **The Four Horsemen Of The Apocalypse** | CP1 |
| 1100 | **Battle of Algiers** | CP2 |
| 1130 | **Jesus Of Montreal** | CP1 |

## Friday

| Time | Title | Venue |
|---|---|---|
| 1000 | Da Capo | CP1 |
| 1014 | Rewind | CP1 |
| 1029 | The Metal Man | CP1 |
| 1043 | No Flowers | CP1 |
| 1059 | Stephen | CP1 |
| 1117 | Cold For June | CP1 |
| 1135 | London Suite | CP1 |
| 1200 | End Of Part 3 | CP1 |
| 1212 | School Bus | CP1 |
| 1224 | Poochers | CP1 |
| 1241 | Heartstrings | CP1 |
| 1256 | Thats All Right | CP1 |
| 2.00 | **The End Of The World Man** | CP2 |
| 2.00 | These Men Are Called "United Power" | CP1 |
| 3.00 | The Patriot Game | CP1 |
| 4.00 | **Gandahar** | CP2 |
| 4.35 | Redeeming History | CP1 |
| 6.30 | **Queimada** | CP1 |
| 7.00 | **Mapantsula** | CP2 |
| 9.00 | **The Prisoner Of Zenda** | CP1 |
| 9.00 | **An African Dream** | CP2 |
| 1100 | **Hush- a- Bye Baby** | CP1 |
| 1220 | **Consequences** | CP1 |
| 1130 | **Tabataba** | CP2 |

## Saturday

| Time | Title | Venue |
|---|---|---|
| 1000 | The Lolly Man | CP1 |
| 1012 | Here and There | CP1 |
| 1022 | Something Beginning With A | CP1 |
| 1040 | Fool's Gold | CP1 |
| 1047 | Zel | CP1 |
| 1057 | My Roof Is Not My Home | CP1 |
| 1113 | Icarus | CP1 |
| 1125 | Saints and Scholars | CP1 |
| 1140 | Sea | CP1 |
| 1152 | Heart Strings | CP1 |
| 1204 | The Tower | CP1 |
| 1217 | Awakening | CP1 |
| 1232 | Waiting Room | CP1 |
| 1240 | Corkscrew | CP1 |
| 1255 | One Man Woman | CP1 |
| 1.10 | All My Lovely Boys | CP1 |
| 2.00 | **Laurel and Hardy** | CP1 |
| 2.00 | **The Thin Blue Line** | CP2 |
| 4.00 | **Scaramouche** | CP1 |
| 4.00 | The Brooch Pin And The Sinful Clasp | CP2 |
| 4.19 | A Grand Day Out | CP2 |
| 4.43 | The Hill Farm | CP2 |
| 5.01 | Second Class Mail | CP2 |
| 5.03 | The Web | CP2 |
| 5.21 | Rarg | CP2 |
| | **Arts Festival Parade** | |
| 9.00 | **Mare Nostrum** | CP1 |
| 9.00 | **Camp Thiaroye** | CP2 |
| 1100 | **On The Black Hill** | CP1 |
| 1130 | **Yaaba** | CP2 |
| | **Saturday / Sunday** | |
| 1.30am | **Detour** | CP1 |
| 3.00am | **The Big Combo** | CP1 |
| 4.00am | **The Intruder** | CP1 |

# Summary

## Sunday

| Time | Title | Venue |
|---|---|---|
| 1000 | The Youghal Clock Tower | CP1 |
| 1005 | Workshop for Animators and Screening of students' work | CP1 |
| 1200 | Barbe Bleue | CP1 |
| 1215 | Renaissance | CP1 |
| 1228 | La Manège | CP1 |
| 1234 | Alexander The Snail | CP1 |
| 1239 | Grand National | CP1 |
| 1250 | The Brooch Pin And The Sinful Clasp | CP1 |
| 2.00 | **When The Whales Came** | CP2 |
| 2.30 | A Pint of Plain | CP1 |
| 3.15 | **On a Paving Stone Mounted** | CP1 |
| 4.00 | **The Citadel** | CP2 |
| 5.00 | Jack B. Yeats | CP1 |
| 7.00 | **The Magician** | CP1 |
| 7.00 | **A Private Life** | CP2 |
| 9.00 | The Woman Who Married Clark Gable | CP1 |
| 9.30 | **December Bride** | CP1 |

CP1=Claddagh Palace One  CP2=Claddagh Palace Mini

# Friday 20th

Children's Programme

## The End Of The World Man

**2 pm**
**CP2**

Director: Bill Miskelly.

Running Time: 82 mins.
Production Company: Aisling Films Production.
Producer: Marie Jackson.
Photography: Seamus Deasy.
Leading Players: John Hewitt, Leanne O'Malley, Clare Weir.
Print Source: Cori Film Distributors.




Paula (10) and Clare (11) overhear plans to turn the glen where they play into a massive car-park in Belfast's inner suburbs. The girls are discovered, accused of trespassing on Government property and expelled from their glen by the horrible Mr. Johnson, whom Paula recognises as the End Of The World Man, a downtown Belfast weekend evangelist. Aided by Noel (6), and hindered by local bullies Colm and Joe, they decide to hoist the conservationist flag, with hilarious results.

Documentaries

## Die Männer der Vereinten Kraft

**2 pm**
**CP1**

These Men Are Called "United Power"

Kerstin Bastian. 57 mins.

The film traces the feelings and questions of a group of young men - factory workers in East Berlin - from the breaking down of the Wall in November to a party at the Brandenburg Gate on New Year's Eve. What will happen - will there be real change or will the West merely "buy" the East? Lively, reflective, sceptical, the group (friends of the director) argue out the issues. Kerstin Bastian is a graduate of the Film School at Babelsberg; this is her final Diploma film, completed in Spring 1990. The film has just been rejected for transmission by East German television. They considered it "too critical".

Ireland 1978

## The Patriot Game

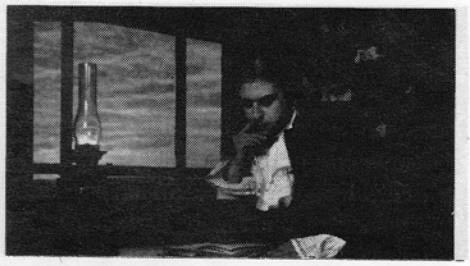
**3 pm**
**CP1**

Arthur McCaig 93 mins.

A pro-Republican documentary tracing the history of the Northern Ireland "statelet" using television footage, sequences of everyday life and interviews with Republican men and women.



**Redeeming History** **4.35 pm**
Desmond Bell 60 mins 1988 **CP1**



Can the celebration of history be redemptive?

The pupils of one of Derry's Protestant secondary schools unearth a suppressed radical tradition within Ulster Protestantism.

France, 1987

## Gandahar

**4.00pm**
**CP2**

Director:René Laloux

| | |
|---|---|
| Running Time: | 90 mins. |
| Screenplay: | René Laloux. |
| Animation: | Studios Sek de Pyongyang. |
| Camera: | Jean Janssens, Pierre Biecher. |

A special treat for Galway audiences - Laloux's acclaimed full length animation feature took four years to make. Laloux's film, **The Savage Planet,** won the special Jury Prize in Cannes in 1973.

A mysterious and terrible threat looms over Gandahar, a place of enjoyable living and tender loving, governed by Ambisextra and a Council of Women, based in Jasper, a capital city with the shape of a woman's body. Syl, a handsome young servant, is instructed to journey to the frontiers to discover who is so bold as to kill the mirror-birds that guard them. Right at the start of his journey, he is involved in a ruthless battle against giant birds of prey, and only owes his life to an outcast people who are apparently monsters: the Transforms, victims of unsuccessful genetic manipulations. But the enemy he was seeking is there: a countless host of Metal Men, all terrifyingly identical.



# Friday 20th



France/Italy, 1968

## Queimada 6.30 pm

Director: Gillo Pontecorvo **CP1**

| | |
|---|---|
| Running Time: | 132 mins. |
| Production Company: | Pea/Ppa (Alberto Grimaldi). |
| Screenplay: | Franco Solinas, Giorgio Arlorio. |
| Photography: | Marcello Gatti. |
| Music: | Ennio Morricone. |
| Leading Players: | Marlon Brando, Renato Salvatori, Norman Hill. |
| Print Source: | U.I.P. |

In the nineteenth century a diplomat is sent to a Caribbean Island to break the Portuguese sugar monopoly and becomes involved with revolutionaries. Queimada does not reach the same level as Pontecorvo's superb **Battle of Algiers**. As in many of Brando's films, tensions are said to have developed between actor and director and, to an extent, the difficulties show. It is nevertheless a truly impressive political film, crammed with ideas on the exploitation of black populations by colonial powers and it has an extrordinary performance by Marlon Brando as an aristocratic English *agent provocateur*.



South Africa/Australia/U.K., 1988

## Mapantsula 7 pm

Director: Oliver Schmitz. **CP2**

| | |
|---|---|
| Running Time: | 106 mins. |
| Producer: | Max Montocchio. |
| Screenplay: | Oliver Schmitz, Thomas Mogotlane. |
| Photography (Colour): | Rod Stewart. |
| Leading Players: | Thomas Mogotlane, Marcel van Heerden, Thembi Mtshali, Dolly Rathebe, Peter Sephuma. |
| Print Source: | Electric Pictures. |

Mapantsula is a South African term for wideboy. The film centres around Panic, a cynical streetwise con artist devoted to flash suits and snappy shoes. He lives the township life to the full - dancing, drinking and relieving the occasional businessman of his wallet. But the political realities of the ghetto gradually impinge on him and his transformation begins in earnest when he is thrown into prison with activists who have little regard for his way of life.

Made by both blacks and whites, Mapantsula was shot under officials' noses in Johannesburg and Soweto, in the guise of an apolitical gangster film and using disinterested taxshelter financing.



Rex Ingram Retrospective

## The Prisoner Of Zenda

**9 pm**
**CP1**

Director: Rex Ingram(1922)

| | |
|---|---|
| Running Time: | Approx. 90 mins. |
| Production Company: | Metro Pictures Corporation. |
| Producer: | Rex Ingram. |
| Photography: | John Seitz. |
| Leading Players: | Lewis Stone, Alice Terry, Stuart Holmes, Robert Edeson. |
| Print Source: | U.I.P. |

Rudolph Rassendyll, hearing of the approaching coronation of a relation of his in Ruritania, leaves his English home to go hunting in that country. Rudolph, the King-to-be, is weak and dissipated and plans to spend the days prior to the coronation at Zenda, the hunting-lodge of his half brother Black Michael who covets and throne. Here he is drugged and Rassendyll, having stumbled into the scene, is persuaded by the King's friends to impersonate him at the ceremony and so foil Black Michael's plot. On the day, he meets Princess Flavia, the King's betrothed, who finds an unfamiliar sympathy with the man she is to wed but she does not suspect the deception. The King is prisoner at Black Michael's castle at Zenda and when Michael hears through his agent of the trick played on him he plots to assassinate Rassendyll...

Piano Accompanist: **Eamonn Murray**



U.K., 1989

## An African Dream

**9 pm**
**CP2**

Director: John Smallcombe

| | |
|---|---|
| Running time: | 96 mins. |
| Producer: | John Smallcombe/Nodi Murphy. |
| Screenplay: | John Smallcombe/Nodi Murphy. |
| Leading Players: | Kitty Aldridge, John Kani, Dominic Jephcott, John Carson. |
| Print Source: | Hemdale Film Corporation. |

Katherine Hastings is a schoolteacher in England at the turn of the century. She gives this up to move to south Africa and marry Reginald. Unfortunately she discovers a repressive land more Victorian in attitude than the one she left. An independent women with a will of her own she doesn't care what any of her neighbours think. Soon after arriving in South Africa she befriends Khatana (Kani), a teacher on the preserve for the blacks. As time passes their respect for one another grows into a very strong friendship. The local white community does not look kindly on this, assuming there is more going on than meets the eye.

# Friday 20th



Ireland, 1989

## Hush-A-Bye-Baby 11 pm

Director: Margo Harkin **CP1**

| | |
|---|---|
| Running Time: | 78 mins. |
| Production Company: | Derry Film and Video Workshop. |
| Producer: | Tom Collins. |
| Screenplay: | Margo Harkin/Stephanie English. |
| Photography: | Breffni Byrne. |
| Leading Players: | Emer McCourt, Michael Liebmann, Cathy Casey, Julie Marie Reynolds, Sinead O'Connor. |
| Print Source: | Derry Film and Video Workshop. |

Goretti, Majella, Sinead and Dinky are four Derry schoolchildren living in the Catholic ghettos of the Bogside and Creggan. At fifteen they are full of youthful exuberance. Relationships change when Goretti falls in love. The film explores attitudes to sexuality in an atmosphere where religion is a important foundation of sexual behaviour. Reality comes suddenly to Goretti's door when she learns that Ciaran has been "lifted" in a British army swoop. Goretti's isolation increases when she finds that she is pregnant.

**Showing with**

Zimbabwe, 1987

## Consequences 12.20am

| | |
|---|---|
| Director: | Olley Maruma. |
| Running Time: | 54 mins. |
| Producer: | John Riber. |

Rita is a sixteen-years-old, living in a high density area of urban Africa. She has a lot going for her - she is bright, talented, and has a steady boyfriend who has been her close friend since childhood. She is soon to graduate from secondary school, with plans to go on to University. For Rita, life is at its peak... until the day she finds out that she is pregnant. The consequences are staggering.....



Madagascar/France, 1988

## Tabataba 11 pm

Director: Raymond Rajaonarivelo **CP2**

| | |
|---|---|
| Running Time: | 94 mins. |
| Producer: | Jacques Le Glou. |
| Screenplay: | Raymond Rajaonarivelo. |
| Photography: | Bruno Privat. |
| Leading Players: | Francois Botozandry, Lucien Dakadisy, Soatody Soavelo, Rasoa. |
| Print Source: | Films du Volcan. |

This is a first feature for a 40-year-old director Raymond Rajaonarivelo but also for his country, Madagascar. Set in the 1947 Insurrection against the French (which was to give way to Independence only in 1960, after 100,000 people had been killed), the film is a portrait of a village getting ready for... well, they are not quite sure. With wooden sticks for rifles and the funny walks of the soldiers to copy, the villagers are gradually exposed to the consciousness of liberation and the deep logic of colonialism.

'Tabataba' is the word used to describe the leaves of the trees rustling in the wind.

## More New Irish Shorts

10 am CP1

### The Lolly Man
Director: Noreen Fahy. 12 mins.

A drama dealing with the everyday existence of a family who find themselves at the mercy of a money-lender.

### Here and There
Director: Paul Hussain. 10 mins.

A documentary on a family's journey from Vietnam to Ireland and their efforts to build a new life and adapt to a new culture.

### Something beginning with A
Director: Juanita Wilson. 18 mins.

"To be or not to be a king, that is the question for kings." For clowns. For brides. For bank clerks... This constructed "nature-watch" poses a kaleidoscope of questions.

### Fool's Gold
Director: Ger Sweeney. 6 mins.

Looks at the beauty of Connemara and questions the folly of plundering the landscape for material gain.

### Zel
Director: Donal Haughey. 10 mins.

A short comical tale about Zel, the street busker trying to make ends meet.....against all odds.

### My Roof Is Not My Home
Galway Film and Video Co-op. 16 mins.

A drama documentary which addresses the issues relating to the homeless, people who are often forgotten. Funded by Women in Need, it draws on local women's talents.

### Icarus
Director: Johnnie White. 12 mins.

The year is 1956 and Jimmy Hill, the only son of ageing parents, must grow up. When his father is hospitalised, he transfers his anxiety onto his last gift, Icarus, a flightless budgie. Icarus becomes synonomous with the loss of childhood. For Jimmy, like Icarus, must learn to fly.

### Saints and Scholars
Director: Eamonn Manning. 15 mins.

A North County Dublin-based priest is under pressure from church hierarchy in Dublin to remedy the dwindling congregation in his parish. He resorts to some extraordinary measures to do this.

### Sea
Director: Richard West. 12 mins.

A black and white portrayal of the hardships of the fishing life in a small village, Cleggan, in the West of Ireland.

### The Tower
Director: Julian Charlton. 13 mins.

"The Tower" tells the story of an old traveller who arrives in a small country town only to encounter hostility from the settled community there. The film examines the ever-widening gulf between rich and poor.

### Awakening
Directors: Don McClave and Michael Dunne Jr. 15 mins.

The film tells the story of Peter Connors, an ordinary young man whose membership of a paramilitary organisation involves him in an execution. The far-reaching implications for his life and that of his family are explored.

### The Waiting Room
Director: Mark O'Toole. 8 mins.

The story of the pressures on a young student going to college.

### Corkscrew
Director: Ben Yeats 13mins.

### One Man Woman
Director: Joe Tanham 13mins

### All My Lovely Boys
Director: Fiona Doherty 20mins.

# Saturday 21st



Children's Programme

## Laurel and Hardy Films 2pm

**Sons Of The Desert.** **CP1**

60 mins.

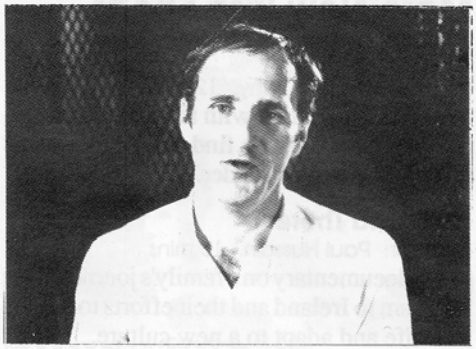
The intrepid pair fight out their comic wars in the Sahara Desert.

and

**Dirty Work**

20 mins.

A job to be done. Guess who can make the biggest mess of it?



U.S.A., 1987

## The Thin Blue Line 2 pm

Director:Errol Morris **CP2**

Running time: 106 mins.

Errol Morris, in a behind-the-scenes role as director-detective, creates a fascinating reconstruction and investigation of a brutal and senseless murder. The film led to the release of Randall Adams, the man accused and sentenced to death for the crime.

## Animation Films 4 pm CP2

Galway blazed a trial for animation last year and this year sees an extended programme. Today's films courtesy of National Film and Television School, U.K.

**The Brooch Pin And The Sinful Clasp**

Director: Joanna Woodward 35mm

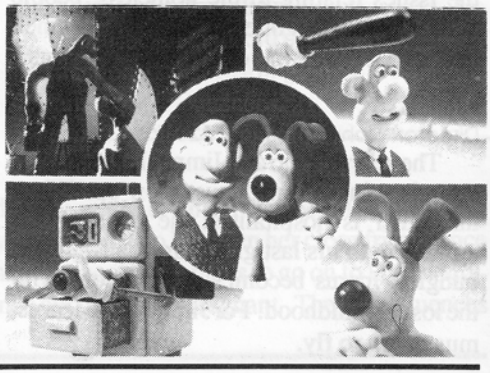
18.5 mins.

When an early morning pedestrian sees a ballerina dancing at the top of a tower block he is convinced that she is trying to attract his attention, so he sets out to become acquainted with her.

**A Grand Day Out**

Director: Nick Park 35 mm 23 mins.

Wallace and his sophisticated dog Gromit, have to decide where to go for their annual picnic. With a homemade rocket and large appetite they head for the Moon, hoping to find it made of cheese. Their moon-tasting arouses the anger of the moon's resident, a mechanical caretaker. In the conflict that ensues, the Earthlings unwittingly help the robot fulfil its dreams.



### The Hill Farm

Director: Mark Baker 35 mm 18 mins.

A hard working family of farmers struggle to feed their hungry animals. Their farm is remote and the country around is wild and dangerous.

### Second Class Mail

Director: Alison Snowden 35 mm 2 mins.

A little old lady shops by post...

### The Web

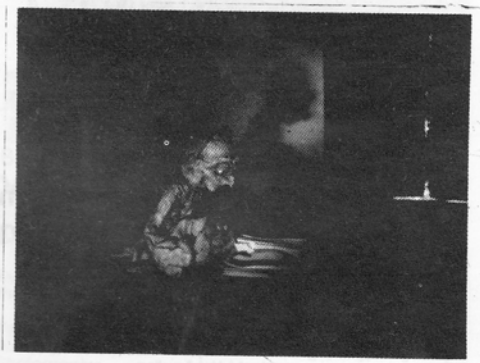
Director: Joan Ashworth 35 mm 18 mins.

In the decaying world of Gormenghast Castle, Flay, the taciturn butler protects his ritualised world by guarding the fragile and sickly Earl. His enemy, Swelter, the rancid chief, can contain his hatred for them no longer.

### Rarg

Director: Tony Collingwood35 mm 18 mins.

This is the story of a Senator, a Professor, forty intelligent babies and a man called Edwin. To say more would be to complicate the plot.



Rex Ingram Retrospective

## Scaramouche 4 pm

Director: Rex Ingram(1923) CP1

| | |
|---|---|
| Running Time: | Approx. 90 mins. |
| Production Company: | Metro Pictures Corporation. |
| Producer: | Rex Ingram. |
| Photography: | John Seitz. |
| Leading Players: | Ramon Novarro, Alice Terry, Lewis Stone, Lloyd Ingraham. |
| Print Source: | U.I.P. |



A young Breton law student, Andre Louis, joins the revolutionaries when his friend is killed in an unfair duel by the Marquis de la Tour D'Azyr. He hides with a band of strolling players and plays the role of Scaramouche. He is in love with Aline de Kercadiou but she, however, is attracted to the Marquis and Andre Louis becomes engaged to Climene, an actress, only to learn that she is the mistress of the Marquis.

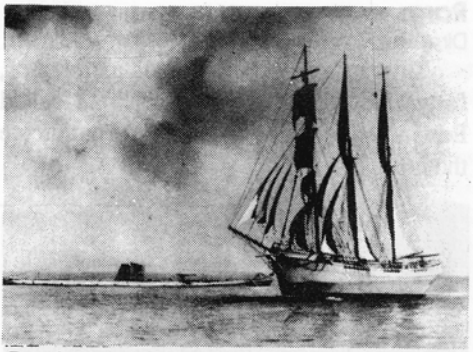
Aline finds out about this and now realises that she loves Andre Louis who has become a People's Deputy in the Government and also a famous duellist. The Marquis, meanwhile, has been killing the people's leaders in duels which he is deliberately provoking.

"Scaramouche has all the ingredients of a popular romance: star-crossed lovers, duels, strolling players, tyrannical aristocrats and suffering peasants. But it is also something more. "It looks as though the combined efforts of several 18th Century painters, sculptors, scenic designers, costumiers and architects have reached a climax of Rococco glory on celluloid."

*– Kevin Brownlow.*

Piano Accompanist: **Eamonn Murray.**

# Saturday 21st



Rex Ingram Retrospective

## Mare Nostrum 9 pm

Director: Rex Ingram(1925/26) **CP1**

| | |
|---|---|
| Running Time: | Approx. 90 mins. |
| Production Company: | Metro Goldwyn. |
| Producer: | Rex Ingram. |
| Photography: | John Seitz. |
| Leading Players: | Alice Terry, Antonio Moreno, Alex Nova, Uni Apollon. |
| Print Source: | U.I.P. |

Ulysses Ferragut, of a sea-going family from Barcelona, decides to give up his calling to settle down with his wife and son. But the possibility of earning money with his boat the "Mare Nostrum", now that war has broken out, proves too great a temptation. In Naples an attractive woman, Freya, persuades him to supply oil to the German submarines in the Mediterranean. His young son, coming to Naples to persuade him to return home, is on a ship sunk by a submarine. Ulysses swears vengeance against those he had previously helped.

"Mare Nostrum", a massive production shot in France, Spain and Italy, is one of cinema's greatest stories of the sea and has been described as "a love poem to the Mediterranean, a sad tragic story of an inflexible destiny told in images of great beauty". The execution scene is "one of the most moving sequences Ingrams ever achieved" and Alice Terry gives the best performance of her career.

Piano Accompanist: **Eamonn Murray**



Senegal/Tunisia/Algeria, 1987

## Camp Thiaroye 9 pm

Directors: Ousmane Sembene/ Thierno Faty Sow **CP2**

| | |
|---|---|
| Running Time: | 140 mins. |
| Producers: | Mamadou Mbengue/Moustapha Ben Jamia. |
| Photography: | Ismail Lakhdar Hamina. |
| Leading Players: | Ibrahima Sane, Sijiri Bakaba, Gustuva Sorgho. |
| Print Source: | Metro Pictures Ltd. |

The Camp Thiaroye in Ousmane Sembene's film is a repatriation camp for African soldiers in 1944; men from different tribes and religions who have all experienced five years of war in Europe which has heightened their political consciousness. The central character, Sergeant-Major Diatta, is an educated man (studying law and married to a Frenchwoman) who is contrasted with the generally racist and bigoted French officers. Tensions between French and Africans eventually reach a climax at the camp when the French try to swindle the soldiers out of half of their back pay. One of the most impressive films to come out of Africa in recent years.



U.K., 1988

## On The Black Hill

**11 pm**

Director: Andrew Grieve

**CP1**

| | |
|---|---|
| Running Time: | 116 mins. |
| Production Company: | British Film Institute for Channel 4. |
| Producer: | Jennifer Howarth. |
| Screenplay: | Andrew Grieve from the novel by Bruce Chatwin. |
| Photography: | Thaddeus O'Sullivan. |
| Leading Players: | Mike Gwilym, Robert Gwilym, Gemma Jones, Bob Peck. |

Lewis and Benjamin Jones, identical twin brothers, now eighty years old, wake up one morning in the border farmhouse where they have lived all their lives. Benjamin looks down at the green hills of England; Lewis looks back into Wales at the black hill. They wait for Kevin, their great-nephew and only heir, to arrive and take them out in his car. It is around 1980. Based on the novel by Bruce Chatwin, *On The Black Hill* brings us a memorable picture of life in the border country of Wales and England, from 1900 to the present day. Photographed with discreet virtuosity by Thaddeus O'Sullivan, the film subtly and often magically captures the feeling of this bleak part of Britain, the passing of the seasons and the years. The landscape, breathtakingly photographed "imposes it own breathing unifying presence: a vast, rain-rich carpet rucked up against the heavens. And the actors live, strive, quarrel and age with a moving mixture of bucolic stoicism and cosmic defiance."



Burkino Faso/France/Switzerland, 1989

## Yaaba

**11.30 pm**

Director: Idrissa Ouedraogo

**CP2**

| | |
|---|---|
| Running Time: | 90 mins. |
| Production Company: | Les Films de L'Avenir/(Burkina Faso)/ Arcadia Films (Paris). |
| Producer: | Idrissa Ouedraogo/Freddy Denaes. |
| Screenplay: | Idrissa Ouedraogo/Virginia Barbay. |
| Photography: | Jean Monsigny. |
| Leading Players: | Fatimata Sanga, Noufou Ouedraogo, Barry Roukietou, Adama Ouedraogo. |
| Print Source: | Oasis Films. |

"Yaaba" means Grandmother in Moorea. It is the name that Bila, a 12-year-old boy gives to the wizened Sana, an old woman who is treated as an outcast by the rest of the village. Feared and disliked because of her disturbing powers, the Grandmother (Yaaba) is shunned by nearly everyone in the village. It is only when disaster and death threaten, that Yaaba risks the prejudice of the village and offers help. "Undoubtedly one of the films of the year, this is a warm, deeply humane picture". This remarkable film will now be seen in eight European countries thanks to EFDO, the subvention fund which is part of the Media '92 programme.

# Saturday/Sunday

## Marathon Night

### A Taste of Casey

An all-night marathon of mighty movies "from the mammoth collection of Tom Casey of Galway".



U.S.A., 1945

## Detour

**1.30 am**

Director: Edgar Ulmer

**CP1**

Running Time: 69mins.

"Detour is a riveting study of guilt and paranoia that is generally regarded as Ulmer's masterpiece. The film is considered strongly reminiscent of the films of Fritz Lang... it is exciting and often amusing, loaded with hardboiled, slangy dialogue and set in seedy diners and cheap hotel rooms. Ann Savage's performance was compared to Susan Hayward at her most tigerish."

*- Los Angeles Times, 1983*

U.S.A., 1955

## Big Combo

**3am**

Director: Joseph H. Lewis

**CP1**

Running Time: 89mins.

With Cornell Wilde, Jean Wallace, Brian Donlevy, Richard Conte, Lee van Cleef.

Raw, violent *film noir* about persistent cop (Wilde) going up against sadistic, cunning racketeer (Conte). Stylishly directed.

U.S.A., 1961

## The Intruder

**4.30 am**

Director:Roger Corman

**CP1**

Running Time: 84 mins.

A mild-mannered stranger arrives in a Southern town and begins to ingratiate himself with the population. It is the 1960's and racial tension is never too far below the apparently placid surface of small town life. Trouble soon erupts. Cheaply made, as most of Roger Corman's work is, it nevertheless makes a virtue of necessity and has a great many effective moments. It stars William Shatner (before he become captain of the Starship Enterprise in **Star Trek**), Beverly Lunsford and Leo Gordon.

# Animation

**10 a.m.**

**CP1**

James and David Quinn will talk about model animation and work-in-progress. Tim Fernee will preview his paper animation film, **Alexander the Snail**, which got its start at last year's Fleadh. All the films in this section are either paper or model animation. There is also a showing of animation films from Irish students.

Ireland 1915

### The Youghal Clocktower

James Horgan 30 seconds 16 mm

This is the first piece of animation ever made in Ireland. It was discovered last year in Connemara.

France 1979

### Barbe Bleue

Oliver Gillow 15 mins. 16 mm

Taking advantage of her husband's absence, Blue Beard's 7th wife discovers the most marvelous and most tragic secrets of the castle whose keys Blue Beard has just entrusted to her.

1964

### Renaissance

W. Borowczyk 9 mins.

The ridiculous waste of miscellaneous materials meet, combine and create objects.

1979

### La Manège

Manuel Otero 6 mins.

On a stormy night in a city, figures staggering under huge black umbrellas converge on a mysterious carousel of wooden horses.

Ireland 1990

### Alexander The Snail

Tim Fernee 5 mins. VHS

A young snail decides to break out of his shell and take on the world.

### Grand National

Director: Susan Loughlin 35 mm 8 mins.

The build-up to the climax of the Grand National horse race.

### The Brooch Pin And The Sinful Clasp

Director: Joanna Woodward 35mm 18.5 mins.

When an early morning pedestrian sees a ballerina dancing at the top of a tower block he is convinced that she is trying to attract his attention, so he sets out to become acquainted with her.



# Sunday 22nd

## Tribute To Thaddeus O'Sullivan

Thaddeus O'Sullivan was born in Dublin and studied graphic design at the Ealing School of Art in London, and then took a film course at the Royal College of Art. Following a period in which he worked in experimental cinema in Britain and Ireland (during which he completed the remarkable **On a Paving Stone Mounted** and **A Pint of Plain**) he embarked on a distinguished career as a lighting cameraman, working on such notable Irish achievements as Pat Murphy's **Anne Devlin**, Cathal Black's **Pigs** and Joe Comerford's **Traveller**.

He also contributed significantly to **Rocinante** and began to attract wide attention with his superb camerawork on Andrew Grieve's **On The Black Hill**. In 1985, he directed **The Woman Who Married Clark Gable** which was "as perfect of its kind as any film can be" and paired Bob Hoskins and recent Oscar-winner Brenda Fricker. In 1989 he completed his first feature film **December Bride** which has been received with almost universal enthusiasm. "Film is, in a strange way, a deeply ignorant medium", O'Sullivan maintains, "you have to treat it that way before getting sophisticated: you have to create a simple surface and then talk about something else. The dialogue should have as little to do with the plot as possible.... Am I making sense?" After watching this programme of the work of Thaddeus O'Sullivan, we are confident that most viewers will answer "Yes".



Tribute To Thaddeus O'Sullivan

**A Pint of Plain 1975** **2.30 pm CP1**

Running Time: 40 mins.

An Irish emigrant in London meets, amongst others, an Englishman, obsessed with the brilliance of English soccer, who speaks at him; a strange investigative Englishman who uses code words on the telephone; a stripper who performs in a pub; and a madman on a hill top who demands Armageddon to wipe away urban decay. The rambles and restlessness of the Irishman and his compatriots are re-inforced by the hand-held camera style and help define the emigrant's difference in a strange land.



**On A Paving Stone Mounted** **3.15 pm CP1**

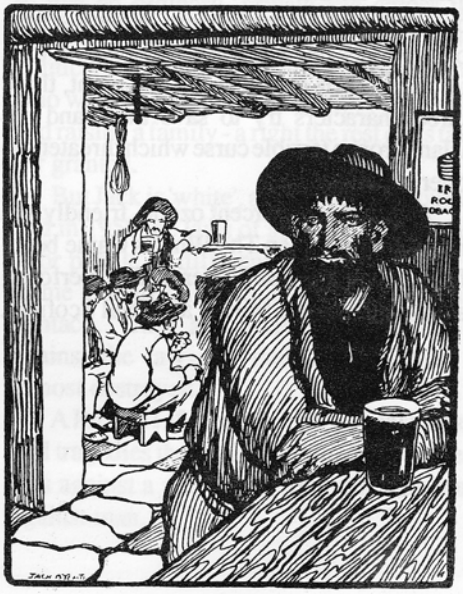
Running Time: 96 mins.
Leading Players: Maureen Toal, Gabriel Byrne, Stephen Rea, Eamon Kelly.

St. Patrick, according to Christy Moore's song crossed over to Ireland on "A Lump of Paving Stone Mounted". The film's (unseen) central character crosses to England (on a ferry). The film also makes this journey. But gradually the sense of time and place becomes tentative. As it moves into the future it looks more and more over its shoulder at the past.

**Jack B. Yeats** **5pm CP1**

Running Time: 35 mins.

The film draws its subtitle "Assembled Memories, 1871-1957" from Yeat's assertion that "No one creates, the artist assembles memories". As a young man Yeats illustrated newspapers and sports magazines; years later, using the memories preserved in his sketchbooks, he reconstituted these news pictures as paintings. One of the more intriguing approaches of this film is its attempt, by means of silent film of the period, to illustrate what Yeats might have originally seen and to contrast this with the finished paintings and sketches.



# Sunday 22nd



Children's Programme

## When The Whales Came — 2pm CP2

Director: Clive Rees

| | |
|---|---|
| Running time: | 100 mins. |
| Screenplay: | Michael Morpugo. |
| Leading Players: | Helen Mirren, Paul Scofield, David Suchet. |
| Print Source: | Fox Films |

Set in 1914 on the island of Bryher, Gracie and Daniel are two young children who befriend an old man. He is treated as an outcast by the other islanders. When a school of narwhals--legendary tusked whales--tries to beach itself on the shore one night, these three characters try to save them and the island from a terrible curse which threatens to overtake them.

One hundred percent ozone- friendly and nuclear free, When The Whales Came benefits from warm and cherishable performances from Helen Mirren and Paul Scofield.



Algeria, 1988

## The Citadel — 4pm CP2

Director: Mohamed Chouikh

| | |
|---|---|
| Running Time: | 95 mins. |
| Producer: | Mohamed Tahar Harhoura. |
| Screenplay: | Mohamed Chouikh. |
| Photography: | Allel Yahiaoui. |
| Leading Players: | Khaled Barkat, Djillali Ain-Tedeles, Fettouma Ousliha, Momo, Fatima Belhadj. |
| Print Source: | Metro. |

The Citadel is a beautifully shot, tragic comedy about life in an Algerian village. Sensitively directed, it takes a contemporary look at sexual politics in a society where polygamy is allowed, and the price that is subsequently paid by women. The main character, Kaddour, is a young man who longs to be married, but can't find a bride. Paradoxically he is the son of Sidi who has three very unhappy wives, yet is soon to be gaining a fourth, the allowable limit according to the Koran. The tensions between Kaddour and his father reveal the inequalities of the society and the powerlessness of women enforced by the rules of polygamy.



Rex Ingram Retrospective

## The Magician

**7 pm**

Director: Rex Ingram(1926) **CP1**

| | |
|---|---|
| Running Time: | Approx. 90 mins. |
| Production Company: | Metro Goldwyn. |
| Producer: | Rex Ingram. |
| Based on a novel by: | Somerset Maugham. |
| Photography: | John Seitz. |
| Leading Players: | Alice Terry, Paul Wegener, Firmin Gemier, Ivan Petrovich. |
| Print Source: | U.I.P. |

Oliver Haddo, madman and magician, hypnotises Margaret Dauncey and takes her away on the eve of her marriage to Dr. Arthur Burdon who has saved her life by a skillful operation. His plan is to use, as per an ancient formula, her virgin's heart to infuse life into an inanimate body. Dr. Burdon pursues them and gets her away but ultimately Haddo lures her to his lonely laboratory tower on the edge of a precipice.

The Magician has a mad scientist (based on the notorious Aleistar Crowley), a Dracula-like castle, erotic dream sequences and is very much a precursor of the modern horror film. The denouement in the magician's lair, the operation scenes and the satyric orgies are memorably shot.

Moving Picture World News (1926), described it as: "Exciting, if gruesome, entertainment excellently handled."

Piano Accompanist: **Eamonn Murray.**



U.K., 1988

## A Private Life

**7 pm**

Director: Francis Gerard **CP2**

| | |
|---|---|
| Running time: | 95 mins. |
| Production Company; | Totem Production for B.B.C. Television in association with B.B.C. Enterprises. |
| Producer: | Francis Gerard/Roland Robinson. |
| Photographer: | Nat Crosby. |
| Leading Players: | Bill Flynn, Jana Cilliers, Kevin Smith, Ian Roberts. |
| Print Source: | Hobo Films Enterprises Ltd. |

The true story of Jack and Sheila Dupont.

An heroic love story of two people trying to live an ordinary, private life across the horrific colour bar of apartheid. They are not political activists - they're just ordinary people who want to do the decent thing by marrying and raising a family - a right the rest of us take for granted.

But Jack is 'white', and Stella is 'coloured' and in 1950 the laws of apartheid stated that "For people of different races it was now a crime to marry, live together or have sexual contact..." Jack and Stella's relationship is against the law and their life together is almost destroyed...

A Private Life chronicles the cruel ironies and tragedies they suffer, completely powerless against a political system that sets man against man.

# Sunday 22nd





Tribute To Thaddeus O'Sullivan

## Closing Programme

CP1

### The Woman Who Married Clark Gable — 9pm

Running Time: 28 mins. 1986

George is a Londoner who has made his home in 1930's Dublin through marriage to a Catholic, Mary. His life is placid enough, until one day he decides to grow a moustache....By coincidence, the couple see the Hollywood epic, **San Francisco**. Mary becomes obsessed with the similarity between her Protestant husband and the faithless Blackie, a character played by Gable in the film. This obsession places a strain on their relationship. Beautiful sense of period is captured by director O'Sullivan with outstanding performances from both principals - and typically impressive playing from Oscar-winner, Brenda Fricker.

Ireland/U.K., 1990

### December Bride — 9.30pm

Director: Thaddeus O'Sullivan

| | |
|---|---|
| Running Time: | 90 mins. |
| Production Company: | A Littlebird Production. |
| Producer: | Jonathan Cavendish. |
| Screenplay: | David Rudkin. |
| Photography: | Bruno de Keyzer. |
| Leading Players: | Donal McCann, Saskia Reeves, Ciaran Hinds, Geoffrey Golden. |

The film is set at the turn of the century in the North of Ireland. Sarah and her mother leave their home to act as housekeepers for the Echlin brothers. Sarah embarks on relationships with both brothers causing her mother to leave the farm. Uncertain as to which of the brothers is the father, she bears them two children and resists pleas to get married from the local parson. Remaining true to themselves, the trio experience both verbal and physical abuse "We have had to wait a long time for O'Sullivan's first feature (as a director ---- he is of course, a most accomplished lighting cameraman) but December Bride... catapults him straight into the small but increasingly crowded galaxy of first class Irish filmakers.

# Monday 23rd

**Trip around amazing Burren landscape. Swimming, eating, (drinking) and relaxing at last. Absolutely no films.....**

**Meet at Claddagh Palace car park 10am**

## Galway Film Fleadh

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**Galway Crystal sponsored the Audience Awards for Best Feature and Best Irish Short. These will be presented on Sunday evening.**

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