

# TWELFTH CORK FILM FESTIVAL

September 17 to 24





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are happy to join with  
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and extend a hearty welcome  
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recognise its outstanding importance  
to Cork and to the progress  
of the film industry in Ireland  
and throughout the world

AN DARA

FÉILE SCANNÁN  
DÉAG

## TWELFTH GORK INTERNATIONAL FILM FESTIVAL

**Sunday, Sept. 17th**

TO

**Sunday, Sept. 24th**

**1967**

PROGRAMME

PRICE 2/6



# 12th CORK film festival 1967

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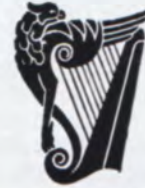
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# THE TWELFTH CORK FILM FESTIVAL



An té is lugha dóchas tráth bunaidh an Fhéile seo againne-ne, ní foláir nó go n'admhóidh sé anois go bhfuil sí ar a bonnaíbh i gceart, nuair atáimid ag druidim leis na déaga. Cad is fiú a leithéid d'Féile? Tugann se éachtaint dúinn ar fhorbairt idirnáisiúnta ealaí na scannán; bíonn caoi níos fearr againn, dá chionn san, ar chaighdeáin chearta breithiúntais a chinntiú i dtaobh tácht agus tionchar an mheádhoin samhlaíochta is uilí agus is éifeachtaí. Tá riachtanas géar leis na caighdeáin sin agus a rá nach féidir ealó ón dramhfhúoll, ón 'kitsch,' is dual do ealaí atá cómh maith chéanna 'na chaitheamh aimsire amháin ag an iomarca daoine ar fad. Agus maidir leis na comortáisi dos na gearrscannáin — príomh-chuspóir na féile — is follas go léiríonn siad go bhfuil sár-shaothar á dhéanamh ins na ranna eagsúla, a chruthaíonn a dtairbhe d'aon chóras oideachais. Má éirigh linn brú na hintinne agus na samhláiochta a mheadú sa stuidéar a dhéanann idir thuath agus chléir ar thácht do-shéanta na healaí freacnaircí seo, tá an príomh-cheann dár n-aidhmeanna cóimhlfonta againn.

Ábhar dóchais dúinn é, leis, gur follas anois go bhfuil an Rialtas socair ar chabharrú dáiríre le bunú thionscail dhúchais scannánaíochta. Más maith is mithid.

We celebrate the twelfth year of our Festival in full awareness of the challenge of maturity, for the Cork Festival was in being before the majority of Film Festivals mushroomed into existence. It has carved an important niche for itself, and we must assure that it will be filled with an image in keeping with our ideals. We do not think it idle to claim that our visitors discover a distinctive character and atmosphere at Cork and that they realise how sincere is our Céad Míle Fáilte. We pledge ourselves, for one thing, not to let that particular image tarnish through the cocky, off-handedness that over-familiarity can bring. Cork's reputation for friendliness, hospitality, a warmly unpretentious air of enjoyment, and an atmosphere of



earnest public interest in the cinema, is what we cherish — and what we guarantee from the moment we first welcome our guests in a way that we hope makes them feel truly at home in our midst.

The object of the Festival itself is to foster popular interest in film, in the short film in particular, since we are living in the full tide of a great electronic revolution which has made the visual media more important criteria of 'reality' than even print. We no longer live in "the pale of words" alone, and it is regrettable that educationalists and academics pay such little attention to the effect of such media on the imaginative life of society, even as providing the diversion which the human condition demands. In this connection it is cheering to note, however, that a Professor of Fordham University recently stated that religion must get away from the tyranny of print. "The child," Rev. Prof. Gielken said, "must experience first and learn to analyse afterwards. The electronic media feed the senses and the emotions while the traditional media often leave them starved. We must bridge the gap."

To attract the best short films we have the usual competition in five categories. Bronze Statuettes of St. Finbarr will be awarded by the Jury to the outstanding entry in each category. In addition a Certificate of Merit may be awarded at the discretion of the Jury in each category, in recognition of special achievements in particular films not themselves deemed worthy of Statuettes. The categories are: (i) *Documentary*, (ii) *General Interest*, (iii) *Animated or Cartoon*, (iv) *Scientific and Educational* (v) *Films on Art*. The *Waterford Glass Award* will go to the film which, in the opinion of the Jury, is the outstanding entry overall.

As usual, feature films form an integral part of our programmes although there is no competition for them. We have been successful in obtaining features of high quality and entertainment value. As the standard of current films is inevitably subject to fluctuations, we continue as usual to keep our sights high by providing special Retrospective or Tribute Programmes of work by living directors of note, and of older films that have stood the test of time. We are particularly pleased to honour Carl Dreyer, one of the great figures in film-making ever since 1920. A brief study of Dreyer's career, by Bernard McDonagh, and details of *A Retrospective Programme in Honour of Carl Dreyer* may be found on pages 72 - 75. Once again, in our *Tribute to Delbert Mann*, we are pleased to present the public with a distinguished American director's own selection of his films (Details on pages 70-71).

There will also be a lecture by John Huntley, of the British Film Institute, entitled *The Tradition of Symphonic Music and the Film*. Details of this lecture may be found on page 75.

We owe a word of gratitude to the Irish Film Society for continuing its well-established Competition, and grateful thanks to the Television Awards Committee of the Festival which operates from Dublin, for the development and promotion of this important aspect of our Festival. The scope and standing of this Competition have grown greatly in a short while, and this year the second Colour TV Competition will be held. The first, which was held last year, appears to have been a pioneer effort in this field in Europe.

Our widely known Film Festival Club will open its warm, welcoming doors again to the public who will have the opportunity of mingling in a free and easy way with guests, delegates, and distinguished film personalities. Foreign visitors will quickly experience genuine relaxation there, and have ample opportunities for what Dilys Powell deemed to be a very valuable service of Film Festivals "the pleasure of contact with minds considering the cinema from various points of view—some critical, some creative."

We thank the producers, directors, and celebrities who have honoured us by their presence, and our own people of Cork for their grand support. Our thanks go also to the generous sponsors and advertisers who have assisted us financially and otherwise. *Fad saoil dóibh*. And we are as deeply indebted to *Bórd Fáilte* for its support of the Festival over the last twelve years, as for that body's guarantee of its continued aid — thus acknowledging the significance of the Festival and its contribution to the national prestige and economy.

And, lastly, a renewal of welcome to old friends, and a special *fáilte* to newcomers to the Festival.

DERMOT H. BREEN

*Director, Cork Film Festival*



## ST. FINBARR STATUETTE AWARD



### NAOMH FIONNBARRA

(Designed by Séamas Murphy, R.H.A.)

St. Finbarr is the patron saint of the Diocese of Cork. He was born in the 6th Century in a place called Rathcullen, near Bandon; the son of Amergin, a metal-worker.

Finbarr was a holy man and founded a monastic settlement on the island of Gougane Barra. Legend says that in an effort to rid the lake of a water monster, Finbarr pursued it for forty miles towards the east, thus forming the River Lee, and that he then settled at the mouth of the river and founded the city of Cork.

Another legend gives the reason why the right hand of the saint is always shown in representations as covered with a glove "which he always wore from the day when he met the Saviour. Who raised the kneeling Saint by his right hand, after which it ever glowed with a celestial radiance which could not be obscured, and which could only be borne if the hand were kept covered with a glove."

GIÙIRÉ NA FÉILE

## FESTIVAL JURY

The Official Jury for this, the 1967 International Film Festival is comprised of the following members:—

JAN OLOF OLSSON (*Sweden*)

(*President of the Jury*)

VICOMTE GEORGES DE LA

GRANDIERE (*France*)

HATTUM HOVING (*Netherlands*)

CECIL FORD (*United Kingdom*)

WILLIAM F. HARPUR (*Ireland*)



JAN OLOF OLSSON

(*Sweden*)

PRESIDENT OF THE JURY

An author and journalist of wide interests, Jan Olof Olsson became an enthusiastic student of cinema while attending Stockholm University, where he was very active as a member of the university's Academic Film Society. During the second World War that Society was something of a pioneer organisation among Swedish film societies. Since then he has kept up his interest in films, and his appointment as a member of the jury at the 1958 Berlin Film Festival is a measure of his standing in the film world. Among his many publications is a booklet on English films, issued in 1954.

For 20 years Jan Olof Olsson has been a roving reporter of Sweden's largest morning daily *Dagens Nyheter* and, in that capacity, has travelled in most European countries, including Ireland. Perhaps his most arduous task in this field was his coverage of American presidential campaigns. He also met President De Valera for an interview in 1947, and attended Dublin Jubilee celebrations of the 1916 Revolution. He states that his lifelong interest in Ireland resulted from his reading O'Casey, and he



has translated plays of Brendan Behan for the Swedish stage.

In collaboration with his wife, Margareta Sjogren, who is a ballet critic, he has written studies of England, the United States and, in 1957, of Ireland. Although he has visited Ireland on six occasions, these visits have never coincided with a Cork festival. His study of Ireland shows that he is well versed in Irish history, politics, and literature.

Jan Olsson has also written two novels and a number of books on contemporary international politics. He is very welcome as the first Swedish member of a Cork Film Festival jury.



VICOMTE GEORGES DE LA GRANDIERE  
(France)

This year, for the first time, since he has no film in production, and none in competition, M. de la Grandière has been able to accept an invitation to serve on the Jury of the Festival, of which he has been one of the oldest and most faithful friends.

Vicomte de la Grandière, scion of one of the oldest families in France, was born on October 30th, 1913. He was a cavalry officer during World War II, and joined the Resistance on the collapse of the French army. After the Liberation he was awarded both the Croix de Guerre and the Légion d'Honneur.

In 1947 Georges de la Grandière went into film production, and his first feature film was the unforgettable "Monsieur Vincent," one of the extremely small number of truly religious works that do not make a sensitive audience squirm. "Monsieur Vincent" went on to win 17 awards all over the world.

As President of the EDIC company, he has produced a great many films, shorts as well as features. Amongst these was "Les Assassins du Dimanche" (Every Second Counts) which was the winner of the first and only Feature Film Award given at Cork in 1956, the only year when feature films were

in competition. Another feature film of his "Il Suffit d'Aimer" (To Love is Enough) — the story of Bernadette of Lourdes — was equally well received at the 1960 Festival when the Waterford Glass Award went to Danièle Ajoret for her outstanding performance in the leading rôle.

The most recent films to have been produced by him, tell the life story of Surcouf, the most illustrious of French pirates, and a contemporary of Napoleon.



HATTUM HOVING  
(Netherlands)

Hattum Hoving was born in 1918 in the picturesque town of Delft where he spent his early years. For a time, subsequent to his schooldays, he studied music, but gave this up in order to attend The Hague Academy of Plastic Arts with the intention of becoming a publicity designer. This plan failed to materialize once Paul Schuitema, one of his teachers at the Academy, who was also responsible for giving instruction there in the art of filming, opened his eyes and mind to this young art. So much did this nascent art-form fascinate him, in fact, that he definitely decided that his future lay in filming as a career.

During the War, and immediately afterwards, Hoving learned how to handle a film camera. In due course he became the assistant of Jan Him, the strongly-principled, orthodox avant-gardist, who taught him the fundamentals of film language. His camera work for Jan Him included that on "Schip aan de Reis" ("Ship on Voyage"). To this day Hoving remains convinced that a cameraman can learn the art of camera work, the tricks of the trade, solely by experience. He eventually joined Multi-film, and his work for that company has shown his steady progress in mastering the craft of the cameraman.

In 1950, working independently as a director for the first time, he made "Ga uit in de Wereld" ("Go out in the World"), a propaganda film for the Christian Missionary Community of Oegstgeest.



This was followed by a number of films sponsored by the Dutch Ministry of Agriculture and Fisheries. In 1958 he made a film on the construction of the tunnel at Velzen.

His wide experience, practical knowledge, and creative ability were later turned to good account in the execution of a new, demanding, and comprehensive assignment: a film on the expansion of the port of Delfzijl. He wrote the scenario for, and directed this lively work himself, and named his film, "De Koers Bepaald" ("The Course Set"). While engaged on this project, which took four years to complete, he made "Os Mundi," his first film in colour. In both these works Hoving demonstrates his matured technical accomplishment and craftsmanship, as well as his skill as a creative film artist.

Hattum Hoving's film "Sailing," which was made in 1963, and his "Interludium Electronicum," which was completed in 1964, have been shown at previous Cork International Film Festivals.



CECIL FORD  
(United Kingdom)

Cecil Ford, the son of a barrister, was born in Dublin and spent six years in Trinity College in medical studies. Having a strong interest in the theatre, however, he joined the ranks of the Abbey Theatre, and worked there as stage director when no acting parts were on offer. Five years later, he became the moving spirit behind the newly-established Abbey Experimental Theatre. Some time afterwards he formed another Dublin repertory group, The Irish Theatre Guild.

Frank Launder, the British film producer, met Ford during a visit to Dublin in connection with his own production, "I See A Dark Stranger." Impressed by his talent Launder employed him to recruit actors for film work in Britain in stories associated with Ireland. Thus it came about that Cecil Ford

played parts in Carol Reed's "Odd Man Out" and "Captain Boycott."

After this Ford worked as an assistant director on Olivier's "Hamlet" and in a similar capacity on "Ivanhoe."

Subsequent to working in an African location on "Mogambo," he became Production Manager on such successes as "Betrayed," "Seagulls Over Sorrento," and "Bhowani Junction," films which started him on globe-trotting missions totalling, as he claims, more than a quarter of a million miles. Other films on which he worked as Production Manager are "Moby Dick" (Ireland, Wales and Spain), "Smiley" (Australia), "The Bridge on the River Kwai" (Ceylon), and "The Key," "The Inn of the Sixth Happiness," and "The Summer of the Seventeenth Doll" (in Australia, once again).

Ford made his debut as Producer with Carl Foreman, in January 1959, on the all-consuming assignment, "The Guns of Navarone." He later acted as Associate Producer on "A Shot in the Dark" and "Return from the Ashes."

In June 1966 Cecil Ford became the Executive in charge of European Productions for the American Mirisch Corporation who are, for example, responsible for Huston's "Sinful Davey," now being made in Ireland. He holds the reins at present, also, as Producer on the first British-made Mirisch production, "633 Squadron," a dramatic World War Two story of an air assault on a vital and inaccessible Nazi stronghold.

Cecil Ford is married to Sheila Carty, whom he met when both were members of the Abbey Theatre troupe, and they have three children. The Cork Festival is fortunate that such a busy man, one who is unlikely to be allowed to spend any large ration of time by his family's hearth, is able to represent the U.K. on this year's Jury.



WILLIAM F. HARPUR  
(Ireland)

William F. Harpur is Head of the Film Department of Radio Telefís Éireann. He was educated at Presentation College, Cobh and Trinity College,



Dublin. He joined The Irish Film Society at the age of 17 and was Honorary Secretary and Chairman of the Society for many years. During this period Mr. Harpur was a regular contributor to Maxwell Sweeney's radio programme, *Film Magazine*. His reviews were published in *The Bell*, *The Plough*, *Development* as well as in international film society publications.

He qualified as a solicitor in 1955 and practised in Dublin for some years before entering the film industry. His early work in film was as assistant to Paul Rotha on the documentary *Cradle of Genius* and to the veteran Hollywood Director Tay Garnett on the Mitchum-Stross production *A Terrible Beauty*.

In 1959 he began a two-year period of study in London in the technique of film editing. This was a particularly rewarding period for him and provided the opportunity of working alongside some of the most creative people in the industry including Derek York, Karel Reisz, Anthony Simmons, Lindsay Anderson, and Ron Kelly.

At Radio Telefís Éireann Mr. Harpur produced the popular film magazine programme *Kina* which is to be revived next month. He also presented retrospective seasons of the works of Ernst Lubitsch and Preston Sturges.

Mr. Harpur has travelled extensively, visiting European film centres and festivals. Recently he has returned from his first visit to Hollywood.



Members of the 1966 Jury: L. to R.: Minhea Gheorghiu (Rumania), Dilys Powell (U.K.), Patrick Carey (Ireland) Kashiko Kawakita (Japan) & Herbert Hegedo (Germany)

# SYNOPSIS OF FILMS

## Important Notes

Films are listed numerically. The numbers correspond with those to be found opposite films in the **Programme** proper, that is, the **Pink coloured inset** in this brochure, and this will help patrons to locate details about films.

Accounts of **Special Tribute Programmes** devoted to Delbert Mann and Carl Dreyer may be found on Pages 70 - 75. e

Details of a Lecture may be found on Page 75.

Details of **Competitions** associated with the Festival (Irish Film Society Award and Television Commercial Awards) may be found on Pages 76 - 77.

Synopses or other details of some films are wanting because they were not available before going to press.

## 1

### Argentina - HARVEST : AND SO SHALL YE REAP (LA COSECHA)

Production : Imago S.R.L., Buenos Aires

Director : Marcos Madanes

Script : Ezequiel Martínez Estrada (adapted by Marcos Madanes)

Photo : Adelqui Camusso

Music : Virtú Marango

Cast : Pedro Buchardo, Guerino Marchesi, Hector Carrion, Margarita Corona, Elsa Berenguer, Lola Palombo

A fault in his mowing machine prevents a farmer from tackling his harvest work. Starting with this symbolic incident we are carried through 24 hours in the life of Don Aparicio Fuentes, during which his loneliness, his inability to communicate with the members of his family, and the frustrating machinery of bureaucracy lead to ever-increasing conflict and tension.

Here is a universal image of the suffering of a man who is trapped in a maze of personal misunderstanding, and in the labyrinth of the derisive laws of public administration whose apparent splendour offers a grim contrast to the ruinous reality of life. Everything undermines the will to go on. An irrational quarrel between him and the field labourers puts an end to their relationship. The brutal clash with these men deepens his sense of isolation even more.

Night comes and at the police station fate, with another turn of the screw, fulfils its task . . .

Marcos Madanes, the director of this film, after revealing a strong interest in the theatre during his youth, interrupted his artistic activities in order to follow a professional career. He returned to his youthful love, after ten years, and made his debut in documentary and short films in Argentina and abroad. His theatrical interest involved his staging plays by O'Casey, Turgenev and Wilder. In 1962/63 he made his first feature film : **'Tres Historias Fantásticas.'** In 1965 he made a prize-winning short, and, at present, he is preparing a feature film in colour entitled **'Soluna,'** based on a book with the same title, written by Miguel A. Asturias.

(Time : 1 hr. 18 mins.)



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2

### Australia - SHADES OF PUFFING BILLY

Production : Australian Commonwealth Film  
Unit

Director : Antonio Colacino

Script : Antonio Colacino

Photo : Reg Pearse

Music : Don Burrows

The Puffing Billy miniature railway running between two towns in Victoria, is famous throughout the country, and is wholly supported and operated by amateur railway enthusiasts. It is seldom without a full load of young passengers.

The film takes a light-hearted look at the problems of one such trip and at its group of passengers. Light, and witty, it is an affectionate salute to the people who keep this remarkable little railway running.

(Time : 11 mins.)

3

### Australia - WORKOUT

Production : Australian Commonwealth Film  
Unit

Director : Rhonda Small

Script : Rhonda Small

Photo : Vic Martin and George Alexander

Sound : Leslie Dempsey

Many young Australian riders hope one day to compete in the equestrian events of the Olympic Games. But until that day comes they must practise every day, sharpening both their own skill and that of their horses through the painstaking daily workout.

In this study of one such rider, the director dispenses with the conventional narration and musical background and, in a very personal way, captures visually both the changing tones of the morning scene, and the sense of physical exhilaration as the horse gallops and jumps, the rider always in control but allowing the animal to have his head.

(Time : 8 mins.)

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4

**Belgium - FAREWELLS (HET AFSCHIED)**

Production : Visie — Antwerp  
Director : Roland Verhavert  
Script : Roland Verhavert and Ivo Michiels  
Photo : Herman Wuyts  
Music : Hans-Martin Majewski  
Cast : Petra Laseur (Laure Wesselmans), Julien Schoenaerts (Pierre Wesselmans), Senne Roffaer (Jessen), Kris Betz (The Bus Conductor), Edward Deleu (Mr. Frenkel), Marlene Edeling, etc.

A ship lies in port. The captain, who has been entrusted by his company with a secret government mission, allows the crew to go ashore each day, on condition that they report back on board at 10 o'clock the following morning — as the sailing date has to remain secret and may not be revealed in advance, on any pretext. This unusual order leaves the crew in a constant state of uncertainty that becomes more and more poignant and unbearable as the days go by.

Each morning Pierre Wesselmans, the radio officer on board the 'Gambetta,' says goodbye to his wife Laure and their two children — only to return home a few hours later. They then live through another day of fragile happiness, awaiting another morrow, another farewell. Pierre, a very sensitive person, is almost paralysed by the uncertainty of his situation. Moreover, he feels more or less responsible for the steward Jessen, whose home is so far from the port that he cannot risk paying a visit to the woman he loves. Jessen, consequently, goes rapidly downhill, deserts his ship, is arrested, but manages to escape. Pierre unable to help his friend, is also unable to help himself, to face without flinching the heartbreaking daily ritual of parting from his wife and children. In turn his wife, vulnerable though brave, strives to cope with the cruel mockery of their situation.

The tensions arising, very naturally, from this slow torture drive husband and wife apart, and the resulting crisis and solution provide the crux of this touchingly human film.

Born in 1927, the Director of this film — Roland Verhavert — has made seven short films, five of which have won festival awards. This is his second feature film.

(Time : 1 hr. 24 mins.)

5

**Belgium - CLOWN IN THE CLOUDS  
(PIERROT DANS LES NUAGES)**

Production : S. A. Sofidoc, Brussels  
Director : Andre Thomas  
Photo : Jules Beschhoff and Claude Francois  
Music : Pierre Bartholomee.

A fictional fantasy about air cargo.

(Time : 19 mins.)

6

**Bulgaria - A SCENT OF ALMONDS  
(DUH NA BADEMI)**

Production : Bulgarian Cinematography, Sofia  
Director : L. Sharandjiev  
Script : P. Vejinov  
Photo : A. Tasev

The story of a woman who, urged by a longing for peace of mind, breaks her liaison with an infatuated married man with tragic consequences for him.

(Time : 1 hr. 16 mins.)



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**Bulgaria - SHEER BEAUTY (ZA HUBAVO)**

Production : Bulgarian Cinematography, Sofia  
 Director : Konstantin Kostov  
 Script : Kikolai Haitov and Zheni Bozhilova  
 Photo : Vassil Vassilev

When touring through the pretty highland villages in the Rhodope Mountains, one cannot help becoming enthusiastic about the beauty of the famous Rhodope rugs, called 'halishtés,' which are the work of the skilful hands of the village women. This film is devoted to these colourful and exquisite products of the folk art of Bulgaria.

(Time : 13 mins.)

8

**Bulgaria - IMPROVISATION ON A THEME (IMPROVIZATZIA NA EDNA TEMA)**

Production : Bulgarian Cinematography, Sofia  
 Director : Doza Vinazova  
 Photo :

This is an interpretation in modern jazz rhythm of an old folk song.

(Time : 11 mins.)

9

**Bulgaria - THE HOLE (Dupkata)**

Production : Bulgarian Cinematography, Sofia  
 Director : Zdenka Doycheva  
 Script : Pancho Panchev  
 Photo :  
 Music : Simeon Pironkov

A man is running down the street. In his rush he fails to notice a hazard in his path. He trips on a stone, and falls into a hole. After crawling out he hears gay whistling, quickly replaces the stone in front of the hole, and hides behind a nearby bush. The same fate befalls a second and third man, who copy the actions of the first victim. When the fourth suffers in the same way he reacts so differently from the others that they conclude that he must be crazy.

(Time : 5 mins.)

10

**Canada - PADDLE TO THE SEA**

Production : National Film Board of Canada  
 Director : William Mason  
 Script : Based upon a story by Holling C. Holling  
 Photo : William Mason  
 Music : Louis Applebaum  
 Commentator : Stanley Jackson

A children's Odyssey — the journey of a hand-carved toy canoeman from Canada's northern forest downstream to the distant sea. This is a film for all children and for those adults for whom the romance of journeying has still a strong appeal. It gives vivid impressions of a vital and scenic part of Canada.

(Time : 28 mins.)

19





**What has this  
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common with a  
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**11**

**Canada - A TALE OF MAIL**

Production : National Film Board of Canada  
Director : Donald Stearn  
Script : David Fulton and Donald Jack  
Photo : Jacques Jarry and Don Virgo  
Music : Robert Fleming

An arch tale of how a letter got from one place to another in Canada during the early days before mail boxes had been invented and when delivery was uncertain. The forest trails, the dashing horsemen, the eventual arrival of mail coaches on the new road between Quebec and Montreal, all invite and receive the animator's penchant for the picturesque and the droll. Not devoid of seriousness, this film, for the most part, aims to show that even so tacky a subject as the stamp business is not without its romance. (Time : 17 mins.)

**12**

**Canada - KURELEK**

Production : National Film Board of Canada  
Director : Bill Pettigrew  
Script : John Sims and Killiam Kurelek  
Photo : Wayne Tridett  
Music : Robert Fleming  
Commentator : Richard Gilbert

From the paintings of the self-taught painter William Kurelek we receive a vivid impression of immigration, homesteading, and the achievement of a modest independence by his father who came to Canada from the Ukraine. This film documents a period and a people that audiences will witness with the same pleasure as the painter reveals in his warm and vital pictures.

The commentary tells the story as Kurelek remembers it and as his paintings record it. (Time : 10 mins.)

**13**

**Canada - RIDE FOR YOUR LIFE**

Production : National Film Board of Canada  
Director : Robin Spry  
Photo : Georges Dufaux, Jean Roy, and Maurice Picot  
Music : The Mothers of Invention

This film traces the career of the young daredevil Canadian motorcyclist, Mike Duff, from the day of an accident he had in Japan, in 1966, when he crashed at a speed of over a 100 miles per hour. Four months after his brush with death, and after treatment by extensive surgery and prolonged therapy, Duff returned to racing with but one goal in view — that of being world champion. (Time : 9 mins.)

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14

### Canada - CRUNCH CRUNCH

Production : The Guest Group, Toronto  
Director : Carlos Marchiori  
Music : Milt Carman

The story begins with amoeba devouring one another until only one remains. An insect appears and eats the amoeba. One after another larger and larger insects swallow the remaining one, graduating into small animals and then into larger beasts, culminating in massive destruction of one beast after another until only one remains.

The first man (white) then appears, kills the remaining beast, plucks out his eye and adorns his chest and marches off. In turn he meets an orange man, a black man, and a red man whose treasured adornments he takes from them after he has killed them. Unsatiated he steals his music from a flute player, the wild colourful symbolism from the blue man, who is a poet and orator and, finally, he robs the dancing man of his gift. Having taken to himself the talents and treasures of so many, the white man seems now to have scaled the very heights of glory.

All is quiet as we eventually come to see the hero now embodied as a statue. The music swells as a small dog makes the final comment. (Time : 8 mins.)

15

### Canada - NOTES ON A TRIANGLE

Production : National Film Board of Canada  
Director : Rene Jodoin  
Script : Rene Jodoin  
Photo : Rene Jodoin  
Music : Maurice Blackburn

One feels that this film will hold special delights for the mathematician, since it is an animation of a single geometric form; and for an audience it is brief and bright. Its movements have the gaiety that was so pleasing in "Dance Squared," a previous film by the same artist. It is a little ballet of familiar abstract forms freely choreographed by its maker. (Time : 5 mins.)

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## Ceylon - THE YELLOW ROBES (RAN SALU)

Production : Chamme kara Producers, Ltd.,  
Colombo

Director : Lester James Peries

Script : P.K.D. Seneviratne

Photo : Sumitta Amerasinghe

Music : Amaradeva

Cast : Punya Heendeniya (Sujatha), Tony Rana-  
singhe (Cyril), Anula Karunatillak (Saro-  
Jini), Dayananda Gunawardene (Senaka),  
J. B. Gunasekera (Mr. Ratnasuriya), Iran-  
ganie Meedeniya (Mrs. Ratnasuriya); and  
Suhasini Athukorale, A. P. Gunaratne,  
Somi Meegama, Shanti Kekha, Kithsiri  
Perera, S. A. James

'The Yellow Robes' is a film on the Buddhist theme of Renunciation. It is also an attempt to translate a Buddhist morality tale into a modern setting.

Sujatha is the only child of a wealthy upper-middle class family. Though living in a fashionable quarter of Colombo, Sujatha, like her parents, is deeply bound by tradition and very conservative in her ways.

When the story begins she is engaged to a young barrister, Cyril Elkaduwa, recently returned from Europe. Cyril finds it difficult to adjust himself to life in Ceylon and often talks with the keenest nostalgia of his life abroad. Besides, he has little sympathy for the traditions of his own country, which he thinks are obsolete anyway.

Sujatha, though fond of Cyril and attracted to him, gradually begins to discover from his behaviour, from the little things he says and does, how incompatible their temperaments are.

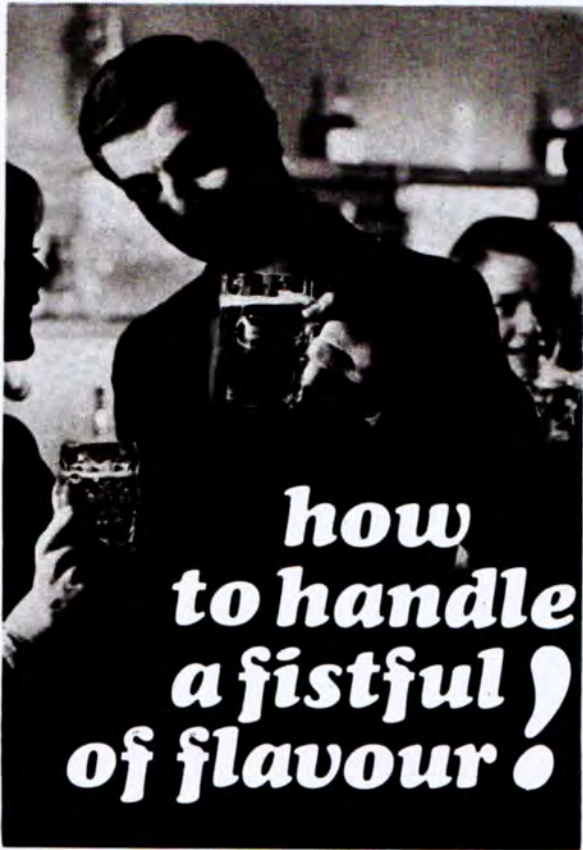
Among Sujatha's closest friends are Sarojini and Senaka a young medical student who lives next door and comes from the provinces. In Sarojini a lively uninhibited girl, Cyril discovers a far more sympathetic personality.

One day a Buddhist nun walks into the Ratnasuriya household, and from this point onwards a strange transformation begins to take place in Sujatha who finds in the personality of the nun and in the Buddhist religious life a compelling fascination. Cyril begins to realise that he is losing Sujatha, that she is slowly withdrawing into herself. She begins to recoil from his touch, to be full of inhibitions, to be drawn irresistibly to a life of simplicity and asceticism.

Sarojini, a girl who in her heart has always envied Sujatha now seizes her opportunity and makes up her mind to alienate Cyril's affections from Sujatha, whatever the cost to her own happiness. The idyll is short-lived.

When Cyril discovers that Sarojini is with child he transfers his affections to a rich divorcee. Sarojini's child is born but dies shortly after. Abandoned by Cyril, unwilling to go back to her people, she finally decides to go to Sujatha. In her compassion, in the simplicity of her life, now so deeply imbued with the spirit of Buddhism, she too finds the peace of mind which she thought she had lost forever.

(Time : 1 hr. 48 mins.)



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17

#### Ceylon - KANDY PERAHERA

Production : Ceylon Government Film Unit  
Director : George Wickremesinghe  
Photo : Vincent Perera, Leo Wickereeratne,  
and Wimal Perera  
Commentator : Jimmy Bharucha

In Kandy, the one-time hill Capital of the King of Ceylon, an annual pageant is held in the form of a colourful 'Perahera' in honour of the Sacred Tooth relic, during the month of August. Here is a film about this festival occasion. (Time : 10 mins.)

18

#### Czechoslovakia - INTIMATE LIGHTING (INTIMNI OSVETLENI)

Production : Ceskoslovensky Film, Praha  
Director : Ivan Passer  
Script : J. Papousek, I Passer, and V. Sasek  
Photo : J. Strecha and M. Ondricek  
Music : Oldrich Korte  
Cast : Vera Kresadlová (Stepa), Zdenek Bezusek (Petr), Jan Vostreil (Grandpa), Vlastimila Vlkova (Grandma), Karel Blazek (Bambas) Jaroslava Stedra (Marus), Karel Uhlík (The Pharmacist)

Petr and his girl, Stepa, arrive in a small provincial town. Petr is a musician, and he has been invited to play at a concert there by his former schoolfellow, Bambas, who is now the director of a school of music. Bambas had been one of the most talented pupils while at school with Petr.

Much has changed since the two friends last met. Bambas has married and settled down in this small town. He has two children, a house, and a car — and leads a quiet and placid life. His father is also a musician. Petr is amazed and somewhat perplexed by all this. Bambas has become quite provincialized. He has given up all his ambitions, neglected his genuine talent, and succumbed to the temptations of a comfortable, non-committal life.

One evening the two friends have a heart-to-heart talk over a bottle of vodka, and recall the past. Petr realises that Bambas is not really happy, but that he cannot bring himself to break with the lacklustre, effortless life he leads with all its spiritually and emotionally deadening environment.

Thus intimate light is cast on common, simple life without any resort to heroics or melodrama. Here are the everyday problems of ordinary people in the routine of life in which we all share, whether we like it or not.

Ivan Passer, the director, worked as Assistant Director to Milos Forman on four films, including the well-known 'Peter and Paula' and 'A Blonde in Love.' After making a short feature film named 'A Boring Afternoon,' Passer directed 'Intimate Lighting' — his first full-length work. (Time : 1 hr. 11 mins.)

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19

**Czechoslovakia - FOUR DAYS OF LUDOVIT CONKA (STYRI DNI LUDOVITA CONKY)**

Production : Filmové Studio, Bratislava  
 Director : Karol Skripsky  
 Script : Karol Skripsky  
 Photo : Karol Skripsky  
 Music : Ilja Zelenka

The portrait of a man who has voluntarily returned to life in Nature. Although this Nature is only a wilderness, his work is imbued with joy and love: with love for everything he touches; with joy, because his love leads to creation, to creative work. His is the happiness for which men have always longed but, alas, too rarely found.  
 (Time : 30 mins.)

20

**Czechoslovakia - LET'S GO HUNTING IN THE WOODS (DO LESICKA NA CEKANOU)**

Production : Studio Kreslenyca Filmu, Prague  
 Director : Jiri Brdecka  
 Script : Jiri Brdecka  
 Photo : Ivan Masnik  
 Music : Jan Novak

A combination of cartoon and paper film. It is based on a folk song about a gamekeeper who accidentally shoots the girl he loves in mistake for a deer.

The artistic style as well as the movement of the drawn and paper figures is deliberately in harmony with the naive content of the film.  
 (Time : 9 mins.)

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21

**Czechoslovakia - THE BRASS BAND SUNDAY (PLECHOVÁ NEDELE)**

Production : Ceskoslovensky Armádní Film, Prague  
 Director : Paval Hása  
 Script : Paval Hása  
 Photo : Jaroslav Kadlec  
 Music : Jiri Sust

The centrepiece of this film is the Czechoslovak Central Army Band, which is almost better known abroad than at home, and ranks among the world's finest military bands. The frame of the presentation is a band concert in the courtyard of Prague Castle.

Among the many favourites from the band's repertoire is the famous Beer Barrel Polka by Jaroslav Vejvoda.  
 (Time : 17 mins.)

22

**Denmark - SISIMIUT**

Production : Minerva-Film A/S and Jorgen Roos  
 Director : Jorgen Roos  
 Script : Palle Koch  
 Photo : Rolf Ronne and Jorgen Roos  
 Music : Stig Moller and Jytte Gorki Schmidt

'Sisimiut' is the Greenlandic name for the town of Holtsteinsborg in Western-Greenland — one of the centres of the radical transformation undergone by the people of Greenland during the last few years. Using the town as a kind of mirror reflecting the present development in Greenland, Jorgen Roos, Denmark's most outstanding short film director, shows that he is an inquisitive, sympathetic, and sober observer of this development as it manifests itself in many ways in the daily life of the town—in children and young people, in the grown-ups and the old, in Greenlanders and Danes, at school, in the homes, at places of work, at the trading station etc. The picture may be regarded as an authentic, documentary description of the intricate, pulsating pattern of social and human conflicts in modern Greenland.  
 (Time : 29 mins.)

23

**Denmark - SUMMER WAR (SOMMERKRIG)**

Production : Laterna Films A/S, Copenhagen  
 Director : Palle Kjaerulff—Schmidt  
 Script : Klaus Ribjerg  
 Photo : Rolf Ronne  
 Music : Bent Axen

A short feature about a Danish soldier who is 'killed' in action during manoeuvres, thus gaining for himself a few hours of irresponsible freedom from 'the war.'  
 (Time : 30 mins.)

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24

**Denmark - TEN TIES AND A HEART  
(TI SLIPS OG ET HIERTE)**

Production: Arno Studio A/S, Copenhagen  
 Director: Henning Ornbak  
 Script: Leif Petersen  
 Photo: Per Bressendorf  
 Cast: Sisse Reingaard, Ulf Pilgaard, Nette Ornbak

In the director's own words 'Ten Ties And A Heart' is the diplomatic title of a film about a paradox: the element of uproarious comicality in the seriousness of our time, with the focus of vision centred on young people. Not that they are any different, but that their surroundings are incontestably more confusing than formerly, assailed as they are by clichés and symbols, and by the whole pop idyll which subtly implies how they are to be modern. To become a complete person, to be truly oneself to-day, a young person must be particularly firm. To be otherwise is to become a victim of bankruptcy.

(Time: 18 mins.)

25

**Denmark - THE JUNK PLAYGROUND  
(SKRAMMELLEGEPLADSEN)**

Production: Laterna Film A/S, Copenhagen  
 Director: Sune Lund-Sorensen  
 Script: Sune Lund-Sorensen  
 Photo: Peter Roos

A playground is an environment which forms its occupants through the challenges with which it confronts them, and through the chances it gives them to take up these challenges. A junk playground is such a social milieu, one created by grown-ups and populated by children.

In its snapshot of the children's intense efforts to realise themselves in work and play, this documentary about a couple of junk playgrounds in or near Copenhagen, catches this peculiar pedagogic environment in all its startling immediacy.

(Time: 12 mins.)

26

**Denmark - THE GENERAL (GENERALEN)**

Production: Lennart Steen and Fiasco Film, Copenhagen  
 Animation: Jannik Hastrup  
 Editing: Lennart Steen  
 Music: Niels Jorgen Steen

A cartoon based on Janet Charter's and Michael Foreman's children's book about the great General Jodpur who became the most famous of all generals by finding a way to make his people happier than any others in the whole world. But, of course, this is only a cartoon for children!

(Time: 10 mins.)

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27

**European Community - A DOOR OPENS**

Production: Michel Alexandre, Brussels, for Service de Presse et d'Information des Communautés Européennes  
 Director: Michel Alexandre  
 Script: Michel Alexander  
 Photo: Gian Fausto Golli  
 Music: Michael Alexandre  
 Commentator: Delec Hart

For a good many years the ECSC and EEC have concerned themselves earnestly with regional conversion and workers' retraining schemes, co-operating closely in their efforts with the various local and national authorities and with employers' and workers' organizations. Whole areas are to be converted, and help is needed in the creation of new industries. There are workers in plenty who must be retrained, and while learning new trades they must retain the same standard of living as they had before. This film shows how this great challenge is being met in many places up and down the continent of Europe.

(Time: 40 mins.)

28

**European Community - THE BUS LEAVES AT  
8.05 A.M.**

Production: Monitor Film, Hamburg for Service de Presse et d'Information des Communautés Européennes  
 Director: D. Seelmann  
 Script: Thekla Borchers  
 Commentator: Boos

After the treaties establishing the European Economic Community and Euratom had been signed in 1957, European schools were founded in Brussels, Varese, Mol, Karlsruhe, and Bergen. This film shows how, in addition to getting an academic education enriched by the blend of different cultures, the pupils acquire a knowledge of languages and, at the same time, an attitude of mutual respect and tolerance. Free from all prejudice, these boys and girls will help to complete the work that their parents have begun — the building of a united Europe.

(Time: 15 mins.)

29

**Finland - BEHAVIOUR FLOWER  
(KÄYTÖSKUKKA)**

Production: FJ - Filmi Co.  
 Direction, Script, Photo: Heikki Partanen  
 Music: Timo Pääiviö  
 Animator: Heikki Partanen  
 Commentary: Risto Pyörälä

This film consists of two parts (Part 4—'Greed'; Part 11—'Help') of a series of 13 animated shorts, each about 4½ mins. in length. Each part has a central theme related to human behaviour, and the whole series bears the title 'Behaviour Flower.' The complete film tells the adventures of two little pigs and their friend. (Time: 9 mins.)

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31



France - **A FOOL IN PARIS (UN IDIOT A PARIS)**

Production : Gaumont International, Paris  
 Director : Serge Korber  
 Script : Adapted from René Fallet's novel by Michael Audiard, Jean Vermorel and Serge Korber  
 Photo : Jean Rabier  
 Music : Bernard Gérard  
 Cast : Dany Carrel (La Fleur), Jean Lefebvre (Goubi, 'The Fool'), Bernard Blier (Dessertine), Philippe Avron (Flutiaux), Robert Dalban (Patouilloux), Jean Carmet (Ernest), Bernadette Lafont (Berthe), etc.

Goubi, 'the village idiot,' lives in the country but dreams of seeing Paris which he imagines is still like the turn-of-the-century postcards with which he has decorated the attic that is his home. A butt for the practical jokes and mockery of his fellows, he is taken one day to the capital by two brothers who deliver farm produce to Les Halles.

Goubi's stay in Paris is a series of misadventures. He gets lost in the hubbub of the city. However he makes his way to the Eiffel Tower which he had always longed to visit. He meets a student in psychology there who gets him to talk and even play, with disastrous results, on his favourite instrument, an empty drum. He finds himself in prison. There he meets a delightful young woman who is as long on charm as she is short on virtue, and who has been nicknamed 'The Flower' because of her passion for all that is related to the soil. She is therefore delighted to meet 'a real farmer.'

They are both released, eventually, and a strange romance develops between them. And in the long run this charming fantasy leads to their settling down as newlyweds on an abandoned farm purchased by 'The Flower's' savings.

Serge Korber's career as a Director began when he worked with Jacques Baratier on the film 'La Poupee,' and then in 1962 he made two shorts 'Delphica' and 'La Dame a la Longue Vue.' Since that year he has directed nine shorts and two feature films, 'Le 17C. Ciel' and the present one, which was completed this year.

(Time : 1 hr. 30 mins.)

## 31

France - **BEHIND THE WINDOW)  
(DERRIERE LA FENETRE)**

Production : Les Films Armorial, Paris  
 Director : Jean Schmidt  
 Script : Jean Schmidt  
 Photo : Marc Champion  
 Music : Delerue — Sauguet

A film made in an infants' school in Paris with the help of its five-year-old pupils. (Time : 17 mins.)

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France - **CORSICA (LA CORSE)**

Production : S. M. Productions, Paris  
 Director : Serge Maloumian  
 Script :  
 Photo : Serge Maloumian  
 Music : Jean Bouchety  
 Commentator : René Lebrun

Here is Corsica, a mountain surrounded by the sea, as it is seen from the air. We are shown its towns and villages, and learn something of its past and present history. (Time : 15 mins.)

## 33

France - **THOSE WOMEN (ELLES)**

Production : Como Films, Paris  
 Director : Alain Magrou  
 Script :  
 Photo : Alain Magrou  
 Music : Francois de Roubaix  
 Commentary : Spoken by Philippe Avron and based on remarks made by Toulouse Lautrec and some of his contemporaries

By using the lithographs of Toulouse Lautrec this film strives to give an insight into his life and into the lives of his friends. (Time : 12 mins.)

## 34

France - **BY TRAIN FROM PARIS TO NICE  
(PARIS NICE EN VOITURE)**

Production : Sté Des Films Champeaux, Paris  
 Directors : Albert Champeaux and Pierre Watrin  
 Script :  
 Photo : Constantin Tchikine  
 Music :

Mons. Schmtz (the hero of two previous animated cartoons: 'Villa Mon Rêve' and 'Merci M. Schmtz') is always on the look out for a good business transaction. While advising a young family who are about to go on a holiday, he transforms his shop into a railway station, his cupboards into carriages, and proceeds to show them the whole journey from Paris to Nice. (Time : 8 mins.)

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**Germany - YESTERDAY'S GIRL**

Production : Kairon-Film Alexander Kluge in collaboration with Independent - Film, Munich — Berlin

Director : Alexander Kluge

Photo : Edgar Reitz and Klaus Eckelt

Cast : Alexandra Kluge, Günter Mack, Eva Maria Meineke, Peter Staimmer, Hans Korte, Edith Kuntze, etc.

A feature film about a fascinating and perturbing outsider who was born in Leipzig in 1937, and whose anti-social and amoral outlook bring her into contact with men in many walks of life, and into conflict with the society of which she is a restless non-conformist member — and yet a person in search of certainties. At whose door must the guilt be placed for her unhappiness?

(Time : 1 hr. 28 mins.)

**Germany - THE STORY OF A CONCERTO (DIE GESCHICHTE EINES KONZERTS)**

Production : Dr. H. J. Hossfeld, Hanhwald bei Köln

Director : Dr. H. J. Hossfeld

Script : Dr. H. J. Hossfeld

Photo : Heinz Furchner and Herbert Apelt

Music : Johannes Brahms

Within the framework of a rehearsal of Brahms piano concerto in D-flat, performed by Julius Katchen and the Berlin Philharmonic Orchestra under Christoph Von Dohnanyi, the story of this concerto is told, and thus the life history of Johannes Brahms, and part of the history of music in the nineteenth century, is described.

(Time : 42 mins.)

**Germany - THE ENDLESS TRACK (DIE ZEITLOSE SPUR)**

Production : Sasse Film Kg., Munich

Director : Roland Eisenmenger

Script : Peter Laregh

Photo : Heinz Sasse

Music : Joachim Ludwig

Commentator : Eckart Dux

The considerable scope offered by magnetic tape is investigated, in an entertaining manner, in this film. It reveals to an attentive audience how much the magic tape has become part of our everyday life : For documentation and instrumentation, as a tool and organization aid, as a teaching aid, as a means of imparting information, and, of, course, as a medium of entertainment.

(Time : 25 mins.)

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**Germany - E. IMPRESSIONS (E. IMPRESSIONEN)**

Production : Rhytamoton-Filmproduktion, Hamburg

Director : C. A. Thiedeck

Script : C. A. Thiedeck

Photo : A. Hermann

Music : Walter Steffens

This film presents a sequence of impressions of the construction of an electricity generating station. The music, which was composed specially for the film, was based on the note 'E' (for Electricity). The cutting has been done in order to fit the music. Thus an electricity works comes to life — in film and music.

(Time : 11 mins.)

**Germany - CANNON FOR SALE (KANONE ZU VERKAUFEN)**

Production : Priebe Eilmproduktion, Frankfurt

Director : Hans-Jürgen Priebe

Script : Günter Adrian

Photo : Herbert Hunger

Music : Dieter Schönbach

Commentator : Günter Lüders

A pacifist fairy tale in verse — with ironical visual commentary.

(Time : 10 mins.)

**Germany - THE NIGHTMARE (DER ALPTRAUM)**

Production : Seggelke-Film, Hanover

Director : Herbert Seggelke

Script : H. Seggelke and S. Wegeleben

Photo : Wolfgang Borges, Wolfgang Götzke,

Eckart Siegmund

Music : Augustyn Bloch

'The Nightmare' is a ciné-collage based on a performance of the 'Polish Pantomime State Theatre' (Director: Henryk Tomaszewski).

(Time : 9 mins.)

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**Greece - CRY IN THE WIND**

Production : Hunstman Ltd. (Vaduz)  
 Directors : Leonard Schach and Anthony Heller  
 Script : George St. George and Anthony Heller  
 Photo : Anthony Heller  
 Music : Christos Leontis  
 Cast : Flora Robson (Anasthasia), Jannis Voglis (Josta Tzanis), Dimitra Kasma (Anna Tzanis), Takis Emanouil (Petros Samarakis), Christopher Nezer (Grandfather), Dimos Starenios (Clergyman), Despo Diamantidou (Clergyman's wife), Bannino (Policeman), Anna Bratsou (Xenia), Vasilis Andronidis (Tavern Owner)

Immediately after his wedding night Kosta, an orphan sailor, leaves his new bride, Anna, and goes to sea. He plans to save enough money to buy a small shop in Athens so that he may never be parted from Anna again.

Nearly a year later he returns to find Anna pregnant and thrown out by his grandparents. He is ready to kill her, but finds out that she has been raped. The film deals with the emotional conflicts of Kosta resulting from this bitter dread of rejection by his family and of the ridicule of the community of the island in which they all live. He gradually re-discovers his lost love.

(Time : 1 hr. 27 mins.)

**Hungary - COLD DAYS (HIDEG NAPOK)**

Production : Studio No. 1 of Mafilm, Budapest  
 Director : András Kovács  
 Script : András Kovács from Tibor Csendes short novel  
 Photo : Ferenc Szécsényi  
 Cast : Zoltán Latinovits (Büky), Iván Darvas (Tarpataki), Adám Szirtes (Szabó), Tibor Szilágyi (Pozdor), Margit Bara (Mrs. Büky), Éva Vas (Edit), Mari Szemes (Milena), Irén Póta (Betty)

In a prison cell four men await trial. They are the perpetrators of a massacre of Serbs, Jews, and Hungarians—who made up the mixed population of a Yugoslavian town bordering on Hungary — and they are being called to account for their terrible deed. It is now 1946, four years after those cold January days when the commanders of the Hungarian military and gendarmerie had stirred up the troops to such a hysterical pitch, by spreading rumours about partisans, that over 3,000 people were slaughtered in three days. Even the god-son of Admiral Horthy, the head of the Hungarian state, was not spared.

The film does not seek to reconstruct the grim happenings of those January days, but strives to explore the human passions concealed beneath the dry annals of the grim massacre. It evokes only the events that can be conjured up from the memories, talk, and thoughts of the four culprits.

It shows how these four people had seen those days, how they had experienced them. Each one of them recalls the occurrences of the three days in the light of his own attitude, and retribution strikes even in the prison cell.

András Kovács directed his first feature film in 1960, after spending seven years as head of the Drama Critics Department of the Budapest Film Studios. "Cold Days" is his fifth full-length film.

(Time : 1 hr. 41 mins.)

**India - RULE BY CONSENT**

Production : Films Division, Govt. of India, Bombay  
 Director : Vijay B. Chandra  
 Script : S. Vishwam  
 Photo : C. L. Kaul and P. C. Sinha  
 Music : Vijay  
 Commentator : Berkeley Hill

How people choose their government is the theme of this film. Recent electioneering in India is extensively covered in this land of twenty states, where there are twenty political parties, over 500 parliamentary constituencies, 3,500 states' assembly seats, 19,000 candidates, and 251 million voters. The film also shows, in retrospect, a few striking events which occurred during the twenty years of Indian freedom, and which had a bearing on the subject of popular franchise in the great sub-continent of the East. (Time : 21 mins.)

**India - JAI JAWAN**

Production : Films Division, Govt. of India, Bombay  
 Director : S.N.S. Sastry  
 Photo : M. S. Pendurkar  
 Music : Vijay  
 Commentator : V. V. Menon

'Jai Jawan' is a forceful projection of the arduous role of the 'jawan,' the soldier, the guardian of the Indian nation. This documentary describes vividly the personal side of his life, and what he does for his country as a 'jawan.' It shows him at various outposts, some of them at altitudes of 17,000 ft. During the last World War and also during the First World War they fought in large numbers in many theatres of war. The difference was that then they were fighting for an alien Empire. Now, however, the army fights in India's defence.

(Time : 15 mins.)

**India - KALPADRUMA**

Production : Films Division, Govt. of India, Bombay  
 Animation : G. K. Gokhale, A. R. Sen, K. S. Bansod  
 Editor : S. S. Kalamkar  
 Music : Vijay  
 Commentator : Usha Katrak

An animated short film based on a Buddhist story, 'Kalpadruma' tells how a young devotee summons up courage and volunteers to feed the many hungry mouths of India. The hungry mouths are there to-day too in the drought-stricken parts of the country — inviting generous volunteers to the same pressing human task.

(Time : 3 mins.)

Credit Titles and Captions for the films at the Festival were filmed and printed by the

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**Ireland - FLEÁ CEOIL (IRELANDS FOLK MUSIC FESTIVAL)**

Production : Gael-Linn, Baile Átha Cliath  
 Director : Louis Marcus  
 Commentary Script : Breannán Ó hEithir  
 Photo : Robert Monks  
 Music : Traditional  
 Commentator : Chris Curran

Féile mhór le haghaidh ceol náisiúnta na hÉireann atá san bhFleá Ceoil, mar a bplódaíonn na mílte, ar feadh trí lá, isteach i mbaile beag tuaithe éigin chun éisteacht le ceol fíor-thraidisiúnta á sheint go deontach ag ceoltóirí ná faigheann aon taílle, agus a dhéanann an ceol ar shráideanna, i dtábhairní agus, go deimhin, pé áit is féidir dóibh.

Tugann an scannán seo léiriú ní hamháin ar a gceol ach fós ar an gcuma go dteánn sé i bhfeidhm ar phobal nua - aimseartha a chaomhnuigh a thraidisiúin fan na gcéadta bliain, agus athaimsióinn a sean dúchas ag an bhFleá Ceoil. (Am : 23 nóimeat)

The Fleá Ceoil is Ireland's folk music festival where thousands of people throng into a small country town for three days to hear genuine traditional music played spontaneously by performers who receive no fees and make the music in streets, pubs, and any available space.

This film presents an account not only of their music, but also of its effects on a modern people who have preserved their folk traditions for centuries, and rediscover their ancient selves at the Fleá Ceoil. (Time : 23 mins.)

**Israel - THEATRE IN ISRAEL**

Production : Central Office of Information, Jerusalem  
 Director : David Perlov  
 Script : Moshe Nathan and Yehoshua Knaz  
 Photo : Nissim Leon  
 Music : Canned  
 Commentator : Reuven Morgan

A film which shows scenes in the major theatre productions produced in Israel from the founding of the Habimah National Theatre until the present day.

(Time : 26 mins.)

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**Israel - NATURE RESERVES IN ISRAEL (MAR'OT BESHMUROT)**

Production : Nature Reserves Authority; Jewish National Fund; Ministry of Tourism, Jerusalem  
 Director : Amos Ettinger  
 Script : Amos Ettinger  
 Photo : Nissim Leon  
 Music : Melvin Keller  
 Commentator : Moshe Timor

A film which surveys the nature reserves in Israel.

(Time : 10 mins.)

**Israel - BEIT JAAN**

Production : Kibbutz Dan Studio, Jerusalem  
 Director : Samuel Imberman  
 Script : Micha Shagrir  
 Photo : Adam Greenberg  
 Music :

A film about a day in Beit Jaan, a Druze village atop Mount Jermak, the highest mountain in Israel.

(Time : 13½ mins.)

**Israel - A FLY DIED (KAZVUV MET)**

Production : Yoram Gross Films, Ltd., Tel Aviv  
 Directors : Sandra and Yoram Gross  
 Script and Photo : Sandra and Yoram Gross  
 Music : Canned

An animated film about office equipment — paper clips, drawing pins etc. — that organizes an army to avenge the death of a fly, which was killed by an office worker. The office materials become so engrossed in their militarism and oratory that they forget their martyr—the fly.

(Time : 12 mins.)

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Italy - **THE NAUGHTY RABBIT**  
(LA NOTTE PAZZA DEL CONIGLIACCIO)

Production : Angal Film — Mancori, Rome  
 Director : Alfredo Angeli  
 Script : Marco Guglielmi, Bruno Rasia, and  
 Alfredo Angeli  
 Photo : Marcello Gatti  
 Music : Benedetto Ghiglia  
 Cast : Sandra Milo, Enrico Maria Salerno, Giulio  
 Platone, Lydia Alfonsi, Massimo Serato,  
 Ettore Manni, Giorgio Capecchi, etc.

Alda, at 35, is a land-surveyor for a building society; he is married and has children, and is comfortably off. His life is quite placid; but rather monotonous, he feels.

The story takes place in Rome. It begins one late afternoon at the end of September, and it concludes with the dawn of the following day. It is the end of the holidays. Aldo's wife and children are to come back next day. He has had no holiday this year; he has been too busy with his work. That evening Aldo leaves the building site with a vague desire; he realises that his wife will come back to-morrow, and he has spent the whole summer between his office and the dust of the site.

He goes home restless and on edge, and on his way he decides to spend an exciting evening, — even with the first woman he meets. Helpless and undecided, he doesn't manage anything, perhaps because he has a vague feeling of guilt towards his wife. He makes his way homewards but, on the way, stops on a terrace for a last breath of fresh air. On the deserted terrace his 'fairy-story,' his fantasy of a momentary escape from time and responsibility begins.

There he sees a young woman, a perfect copy of the glossy magazine cafe society type. Aldo speaks to her and the mysterious woman makes things easy for him; she is self-indulgent and easy-going. They go to his house. He is attentive, talkative, and excited, and Debra — for that is her name — is passive, beautiful, and disquieting. While he is looking for a bottle of champagne, she goes to the telephone and talks, in grieved tones, to a man. Then suddenly Aldo hears a shot, and with that shot Aldo's fantasy is shattered and turns into a terrible nightmare which we leave the film to unfold for the audience.

After a long experience as assistant-director, script-writer, and director of publicity for cinema and television, Alfredo Angelo, who has just turned 40, makes his first appearance as director of a feature film with this controversial and important film. His film has been judged by Italian critics as proof of a director who is serious, eager, rich in expressive power, and possessing technical expertise worthy of directors of great experience. Alfredo Angeli is animated by serious intentions. "I think," he has said, "that a film director, like any professional man, has the duty of being completely involved in his work. It is for this that I exclude the idea that one must make works of pure escapism. It wasn't easy," he added concerning **'The Naughty Rabbit,'** "to make a film in which the hero is characterized by fear and mediocrity. It was necessary to find a key to the problem and, for this reason, a formula made up of suspense and grotesque elements was adopted."  
 (Time : 1 hr. 56 mins.)

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**Japan - BWANA TOSHI (BUWANA TOSHI NO UTA)**

Production : Toho Company, Tokyo  
 Director : Susumu Hani  
 Script : Susumi Hani and Kunio Shimizu  
 Photo : Manji Kanau  
 Music : Toru Takemitsu

Toshi arrives at the border between Kenya and Tanganyika to establish the base for a Japanese academic expedition. He waits for expected assistance, but none arrives. Finally a native chief presents himself and, through sign language, Toshi explains the purpose of his mission. Thus he establishes friendship. The natives are eager to help him build his house — and this marks the mere beginning of many difficulties. Finally, despite misunderstandings and mishaps, a modern house is completed in the middle of an African plain. (Time : 1 hr. 55 mins.)

53

**Japan - GLIMPSES OF ENCHANTING JAPAN**

Production : Shu Taguchi Productions, Tokyo  
 Director : Yuten Tachibana  
 Photo : Tadanori Tajima  
 Music : Taichiro Kosugi  
 Commentator : Burr Hoyle

This picture presents a wide range of aspects of the Japanese scene: the Grand Shrines of Ise, sequences of the winter life and landscape, festivals, ultra-modern structures based on traditional architecture, Nagasaki — cradle of Japanese Christianity and the scene of a momentous historical event —, techniques of fishing, exotic scenery, marriage ceremonial, harvesting, and, of course, glimpses of Kabuki and other dramatic performances. (Time : 28 mins.)

54

**Malaysia - TO REGRET IS ALREADY TOO LATE**

Production : Filem Negara, Petaling Jaya, Kuala Lumpur  
 Director : Ronnje Tan Teng Bang  
 Script : Ronnie Tan Teng Bang  
 Photo : Rathiramanan  
 Commentator : James Massang

A film on the theme of 'Crime Does Not Pay,' and the responsibilities parents have for their children. It shows particularly that parents' duties do not cease when they send their children to school but only begin then in earnest. (Time : 25 mins.)

55

**Netherlands - UNCONSECRATED EARTH (ONGEWIJDE AARDE)**

Production : Skelfilm, Hoorn  
 Director : Jef van der Heyden  
 Script : Jef van der Heyden

Photo : Jan Oonk and Fred Tammes  
 Music : Enrico Neckheim

Cast : Shireen Strooker, Ton Lensink, Leo Derijks, Harry van Airtum, Wim van der Heuvel.

This short feature film from the Netherlands recounts the story of Louis and Birgitte, and of the manner in which Louis found a solution for a problem of his, which stood in the way of their happiness.

The story begins with Birgitte's flight from school and her settling in a small village house. She turns to earning her living by mounting artificial flowers. One day a fair is held in the village and Louis, who is a showman in the fair, makes his way to Birgitte's house expecting to find the old woman who had lived there, and from whom he used to get water. Birgitte falls in love with Louis at first sight — but Louis has to solve his problem before the way is clear for their future happiness.

When Louis was still a young boy his father committed suicide and was, therefore, not buried in consecrated ground. Each time he tries to convince the priest that he should permit the re-burial of his father in a consecrated graveyard, he meets with refusal. Then one day the priest dies, and Louis thinks of a wonderful plan for solving his problem, thus knocking the sole barricade between the lovers and a new life. (Time : 1 hr. 5 mins.)

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#### Netherlands : HOLLAND, TERRA FERTILIS

Production : Carillon Films, The Hague  
Director : Ronnie Erends  
Script : Ted De Wit  
Photo : Prosper Dekeukeleire  
Music : Laguestra

This is a promotion film, made for The Netherlands Information Service, on Dutch agriculture and its products (Time : 10 mins.)

57

#### Netherlands - THE FLOWERS (DE BLOEMEN)

Production : Nico Crama, Scheveningen  
Director : Rupert van der Linden  
Script : Rupert van der Linden  
Photo : Wim van Beelen  
Music : Rupert van der Linden and Pieter Seegers

A cartoon about a little man who, fascinated by ever greater illusions, forgets that he is repeating again and again one simple act : picking a flower. (Time : 6 mins.)

58

#### Netherlands - A FILM FOR LUCEBERT (EEN FILM VOOR LUCEBERT)

Production : Johan van der Keuken  
Direction, Script and Photography :  
Johan van der Keuken  
Music : Willem Breuker  
Commentary : Johan van der Keuken : based  
on poems by Lucebert

This is not an art film, but a film dedicated to an artist, and at the same time a film about reality. Here are attempts, like the words of the poet, Lucebert, in quest of two extremes: the unseeing eye and the over-sensitive eye : attempts to achieve the impossible, to look through the mind's eye in two directions at once — to a society without hope, and to an utopian dream.

The theme of this film, which was shot in Amsterdam, Paris, London, and the Spanish countryside, is the two-fold view of the mind's eye of society and dreams. Other contrasting pairs can be added at will — heaven and hell, master and man, black and white, king and jester. While at first the paintings and flashes of colour serve as commentary to the screen picture, as the film progresses the filmed images begin to provide a commentary on the paintings. (Time : 20 mins.)

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**Netherlands - THE VOICE OF THE WATER**

Production :  
 Director : Bert Haanstra  
 Script : Bert Haanstra  
 Photo : Anton van Munster  
 Music : Robert Heppener  
 Commentator : Simon Carmiggelt

"Not another film about water!" the inevitable outcry will be. And the complaint will indubitably be supported by a voluble repertory of the superficialities that commonly bedevil the genre.

Indeed, our relations with the water do go much deeper. And here to prove it is **"The Voice of the Water"** — a film about the Dutch people's involvement with water — how they live on and from it, disport themselves in and on it, and battle against it with dredger, dike and lifeboat.

It is essential for every Dutchman to start learning to keep his head above water from the earliest possible moment.

But water is not only for swimming in. It is also a source of livelihood. A fisherman tells of eel-fishing as the camera observes him at work in the early-morning mist, discovering in the landscape a beauty redolent of a Japanese print.

The camera then turns to sea fishing, prefaced by a glimpse of a fish auction and scenes of awesomely rough seas. . . But at the same time, all this water provides facilities for sport and recreation.

And so to the bustle of the port of Rotterdam. Here, we meet a boatman, the man who helps berth giant ocean-going vessels, who tells of his work . . . until the camera spots a sailing barge, one of the entrants in the annual races that are held on the Frisian lakes, just as in days of old.

The water also has a gruesome aspect. Stagnant backwaters and polluted canals harbour vermin and decay, rats and rotting fish, and the spectre of a watery death.

Another unpleasant feature is the recurring winter flooding, though it does, in turn, provide ice-rinks for public recreation. But the freeze-up mustn't come too early because on the 5th of December every Dutch child eagerly awaits the arrival of St. Nicholas by steamboat from Spain. We are then told the whole harrowing story of the response to a distress signal. The disaster that is freshest in the memory of the Dutch is the great flood of 1953. There was a woman who saw her whole family perish, with the exception of one son who was lying safely in hospital when the dikes were breached: the voice of the water at its worst.

**"The Voice of the Water"** ends on a stoic note: whether they will or not, the Dutch must needs keep starting anew because it is their lot to live with the sea lashing their coasts and the water engulfing their lands.

(Time : 1 hr. 30 mins.)

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**New Zealand - BIRTH OF A RAINBOW**

Production : New Zealand National Film Unit,  
 Wellington  
 Director : Peter Hutt  
 Script : Peter Hutt  
 Photo : Brian Cross  
 Music : Bill Hoffmeister  
 Commentator : Robin Gurnsey

A film on the life-cycle of the Rainbow Trout, showing the natural spawning run, angling in lakes and rivers, research and artificial breeding, trapping and stripping the eggs, and hatching and rearing the fish until they are liberated as fingerlings. (Time : 19 mins.)

**Pakistan - PAKISTAN STORY**

Production : Department of Films and Publications, Govt. of Pakistan, Karachi.  
 Producer : H. C. Hassum, Ti. Assoc. Producers : Khalique I. Khalique and Nural Islam  
 Script : Khalique I. Khalique  
 Photo : H. R. Peer, S. Bazley Hossain, S. Fazley Hossain, G. Mohuddin, H. C. Hassum, Jr. M. Husain  
 Music : Khalil Ahmad  
 Commentators : S. Rifat Jawwad, Anita Ghulam Ali, Yusuf Alavi and Edward Carrapiett.

This film depicts the genesis, evolution, achievement, and development of Pakistan. It traces the history of the Muslims from their earliest contacts with the sub-continent to the present day, and depicts not only their past glory and contemporary achievements but also throws vivid light, through the facts of history, on the ideological conflict and the social and cultural divergence of the Hindus and Muslims of the sub-continent that eventually culminated in the establishment of Pakistan. The film further shows the trials and successes of Pakistan as a new nation on the march towards its cherished goal of the creation of an Islamic Welfare Society.

The greatest care has been exercised to ensure the authenticity and documentary value of the material used. In order to tell that part of its story which begins in 712 A.D., and is carried forward to the first decade of this century the film is built up from reliable sources preserved in museums, archives, and libraries within the country and abroad. Paintings, engravings, manuscripts, historical relics, photographs, newspapers, animated maps, landscapes, historical buildings, and monuments have all been used to present unique sequences of the highest historical significance.

The first authentic movie scenes appear concerning events occurring in Delhi in 1911. From this date onwards the film abounds in actual film sequences obtained from film archives and libraries.

Here, then, is an epic film — an experimental documentary, and perhaps the first of its kind to present in an hour's duration 1,200 years of the story of the Muslims in the sub-continent. (Time : 1 hr.)



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## Poland - THE LODGER (SUBLOKATOR)

Production : 'Kamera' Film Unit. Film Polski, Warsaw

Director : Janusz Majewski

Script : Janusz Majewski

Photo : Kurt Weber

Music : Andrzej Kurylewicz

Cast : Jan Machulski (Ludwik, the Lodger).  
Barbara Ludwizanka (Maria), Katarzyna Laniewska (Kazamiera), Magdalena Zawadzka (Malgosia).

Ludwik is a scholar who is looking for suitable 'digs' so that he can tackle the task of writing a university thesis. At last he finds a room in a suburban villa occupied by four women — all at loggerheads with each other. He quickly finds himself involved in the affairs and intrigues of three of the occupants. First there is the 60-year-old Maria, three times a widow — after marriages with pre-war army colonels. She is a 'high-class' lady with a past, who has been living by breeding various fur animals and conducting seances. Then there is the 40-year-old Kazamiera, a social worker who is preoccupied fiercely with improving the lot of the contemporary woman. And, lastly, there is the 18-year-old Malgosia, a poor student with a vivid imagination and prone to indulge in odd behaviour. Each of these women tries hard to get a hold on the new lodger in order to use him as an ally against the other two.

At first the idiosyncrasies and queer obsessions of the trio seem merely amusing, particularly those of the youthful Malgosia. Later their aggressive approaches force Ludwik to make up his mind to escape from this feminine imbroglio. He gets his chance one day when all three are out, but before he gets away from the house he leaves a 'present' for the ladies which, eventually, brings him hurtling back from the railway station only to fall once again into the clutches of the zany trio.

Janusz Majewski has been making films since 1958 — experimental, semi-documentary, and medium length feature films. One of these, the experimental documentary 'The Duel' ('Pojedynek'), won a Finbarr at the 1964 Festival. 'The Lodger' is Majewski's first full-length feature film. (Time : 1 hr. 40 mins.)

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Poland - MATERNITY OR DAYS, MONTHS,  
YEARS . . . (DNI MIESIACE LATA)

Production : Documentary Film Studio, Warsaw  
Director : Wladyslaw Slesicki  
Script : Wladyslaw Slesicki  
Photo : Zbigniew Skoczek

Pain, sorrow, worry are forever accompanying the joys of motherhood. The anxiety of a working mother for her infant left behind at school, the unending drudgery of every-day chores taking her far into the night, the joy at seeing her child exploring the world, the painful care and harrowed affection for their crippled children, the tragedy of mothers whose children are injured in accidents — all are proof of the indestructible and perdurable maternal instinct which faces every possible pain and grief for all time.

The film concludes with a scene at a school ceremony at the end of term, and captures the fun and gaiety of children at a dance in a park where a mother-to-be is resting. (Time : 21 mins.)

64

Poland - CAGE (KLATKI)

Production : Miniature Film Studio, Warsaw  
Director : Miroslaw Kijowicz  
Script : Hanna Jagoszewska and Miroslaw  
Kijowicz  
Photo : Jan Tkaczyk  
Music : Krzysztof Trzcinski — Komeda

A cartoon which presents a philosophical grotesque on human inter-relations and mutual dependence. (Time : 8 mins.)

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**Portugal - FOR A SCRAPBOOK OF LISBON  
(PARA UN ALBUS DE LISBOA)**

Production : Panorâmica 35, Lisbon  
 Director : Manuel Faria de Almeida  
 Script : Manuel Faria de Almeida  
 Photo : Elso Roque  
 Sound : Valentun de Carvalho Studios

Here is a new, humorous, anecdotal chronicle of the capital of Portugal. The maker's camera, agile and alert, plunges deeply into the Lisbonian's privacy revealing much that is significant in the apparent languor of his daily life.

The film sets out to help the viewer to identify himself with the city, its inhabitants, and all that happens there. Its humorous approach sharpens the social observation of the people, the traffic, the torment of never-ending road-works, the memories (shown in retrospect) of the good old times in comparison with the complexity of modern urban life, the lovers seeking refuge in public parks, the onlookers, the human fauna going to the beach on Sundays in all their exhibitionist variety.

The audience smiles at all they see, but if they are wise, they realise that they look at a mirror which simply reflects their own image.

With no didactic intent, but with elaborate, if seemingly casual clarity, we are given much food for thought by a camera which renders evidential reality with a penetrating eye, making us see the obvious in a vivid light.

(Time : 12 mins.)

**Rumania - CRUDE OIL (PETROLUL)**

Production : Film Studio 'Al. Sahia,' Bucharest  
 Director : Titus Mesaros  
 Script : Titus Mesaros  
 Photo : Petre Gheorghe  
 Music : Arrangement

In images of a telling beauty, this film presents the most important stages of the process of oil-extraction. First the place, where drillings are to take place, is established; then the oil-well is raised, an extremely difficult operation which can be thwarted by a single moment of inattention; finally the precious mineral is brought to the surface from great depths.

The interest created by the film is all the greater if we remember that Rumania has an annual output of 13 million tons of crude oil, and ranks among the countries with the most highly-specialized methods of production.

(Time : 17 mins.)

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**Rumania - ALUMINIUM (ALUMINIUL)**

Production : Film Studio "Al. Sahia," Bucharest  
 Director : Al. Gaspar  
 Script : Al. Gaspar  
 Photo : Francisc Patakfalvi  
 Music : Arrangement by A. Bretz

A film which tells the story of aluminium, a metal which is three times lighter than iron, and on the development of which scientists have expended much time, very fruitfully, ever since its discovery in 1854.

(Time : 11 mins.)

**Rumania - PERMANENCES (PERMANENTE)**

Production : Film Studio 'Al Sahia,' Bucharest  
 Director : Dumitru Busuioc  
 Script : Dumitru Busuioc  
 Photo : Petre Gheorghe  
 Music : Arrangement by Radu Zamfirescu

A film with an authentic poetic vibration, conceived as a dramatic and meditative symphony on the theme of the everlasting antinomy of life and death.

Elements taken from nature : a tree — appearing as the main 'hero' — forests, flowers, waters, branches, leaves, clouds are poetically transfigured for all seasons, thus acquiring the value of a symbol which expresses our own feelings in face of the great, inexorable cycle of existence: birth, love, death, re-birth.

These permanences are finely underscored by Bach's profound music.

(Time : 10 mins.)

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**Rumania - THE LITTLE GIRL WITH THE MATCHES (FETITA CU CHIBRITURI)**

Production : Film Studio 'Bucuresti,' Bucharest  
 Director : Aurel Miheles  
 Script : Aurel Miheles  
 Photo : Stefan Horvath  
 Music : Arrangements by Benjamin Benfeld

A delightful rendering in ballet of Hans Christian Andersen's pathetic tale.

(Time : 16 mins.)

**Rumania - VOX MARIS**

Production : Film Studio Animafilm, Bucharest  
 Direction, Script, Photo : Lupt Guttman  
 Music : George Enescu

The maker of this film uses the music of the symphonic poem 'Vox Maris'—a composition of the great Rumanian artist George Enescu — as a background on which he alternates for the audience images of the endlessly turbulent sea, the face of an old fisherman, and the choreographic performances of two well-known Rumanian ballet dancers.

The film constitutes a successful, plastic version of Enescu's composition.

(Time : 9 mins.)

**Switzerland - CANTILENA HELVETICA**

Production : Condor-Film Ag., Zurich  
 Director : Hans Trommer  
 Script : Hans Trommer  
 Photo : Andreas Demmer  
 Music : Kikolaus Toth

Ancient Swiss folk tunes provide the basis for this film which sets out to illustrate the loneliness of the Alps and their inhabitants. Shots of a documentary kind are strung together to follow the course of an entire day in the Alps. The careful choice of subjects, artistic cutting, and the contraptional effect achieved by the use of the folk songs succeed in making the film more unusual than an ordinary documentary. Half-way through the film a young shepherd's day-dream creates a bucolic mood.

This is more than the story of a day in the Alps, it is an aesthetic experience.

(Time : 15 mins.)

**Switzerland - THE SWISS YEAR (IM LAUF DES JAHRES)**

Production : Seiler und Gnant Filmproduktion, Zurich  
 Directors : Alexander J. Seiler, Rob Gnant, and June Kovach  
 Photo : Rob Gnant

This short subject presents a selection of the most picturesque customs and traditions of Swiss folklore. Each of these events is shown not only in the context of the particular season, the mood and meaning of which it reflects, but also against the background of the specific landscape where, over the centuries, it has taken shape. Rather than seeing them as attractions for curious tourists, the authors have perceived these customs and traditions as events in which everyone ought to take part — including the audience. Accordingly all photographic and sound material was gathered, in true documentary style, without special preparations or arrangements.

(Time : 24 mins.)

**Switzerland - VIA ZURICH**

Production : Seiler und Gnant Filmproduktion, Zurich

Directors : Alexander J. Seiler, Rob Gnant and June Kovach

Script : Alexander J. Seiler

Photo : Rob Gnant

A conventional theme — the city of Zurich and its importance as an economic, cultural, and social centre, as well as a junction for international air travel — is presented in a strictly cinematographic form.

(Time : 13 mins.)

**United Kingdom - RUDDIGORE or THE WITCH'S CURSE**

Production : Halas and Batchelor Cartoon Films Ltd., London

Director : Joy Batchelor

Script : Gilbert and Sullivan

Music : Gilbert and Sullivan. Played by the Royal Philharmonic Orchestra under the direction of James Walker

Animators : Tony Guy and Tony Whitehouse

Cast : John Reed (Robin Oakapple), Ann Hood (Rose Maybud), David Palmer (Richard Dauntless), Peggy Ann Jones (Mad Margaret), Kenneth Sandford (Sir Despard Murgatroyd), Donald Adams (Sir Roderic Murgatroyd), Gillian Knight (Dame Hannah), George Cook (Old Adam), Jennifer Toye (Zorah)

This is an animated film in colour, based on Gilbert and Sullivan's comic opera. While retaining Gilbert's wit and Sullivan's music, the film version is shorter than the stage production and, as a result, the story, which is melodramatic, proceeds at the faster pace suited to animation.

'Ruddigore' is aptly sub-titled 'The Witch's Curse' — because of a curse laid on the first baronet of Ruddigore. This wicked man had burnt many witches at the stake before he met his match, a witch who, while dying in the flames, decreed that each Lord of Ruddigore **must** commit a crime a day for ever. The penalty for failure was death in agony.

The events occurring in the film happen in a tiny fishing village hundreds of years after the original curse. In this village Sir Ruthven Murgatroyd, the present heir to the title, who has forsaken his castle on the hill, lives quietly under the assumed name of Robin Oakapple. His younger brother, Despard, believing him to be dead has succeeded to the title and its attendant curse. A life of crime has aged him prematurely.

Rose Maybud's love for Robin eventually results in his having to resume office as baronet. As an evildoer he is so inefficient that his ancestors in the picture gallery of the castle come down from their frames and scare him into promising to do something really bad. He agrees to abduct a village maiden. The consequence of this abduction, strange to say, is that the witch and the ghosts cease to haunt Ruddigore, and so the curse is revoked.

(Time : 55 mins.)



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**United Kingdom - SEPARATION**

Director : Jack Bond  
Cast : Jane Arden, etc.

A feature, fresh from the cutting-room, and about which details are not to hand. It is the first feature by a new director.

(Time : 1 hr. 36 mins.)

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**United Kingdom - FOUR MEN OF INDIA**

Production : World Wide Pictures for  
Unilever

Director : Caryl Doncaster

Photo : Jo Jago

Music : Specially composed in India

Commentary : Written by Peter Hopkinson, with quotations from 'The Bhagavad-Gita' and 'The Ramayana' — and spoken by Anthony Quayle and K. C. Khanna

A film concerning the backgrounds of four employees of Hindustan Lever — four men out of 500 million. In capturing incidents from their lives the camera moves from the Desert of Rajasthan to tropical Kerala; from Calcutta, the largest city in the East, to the Kulu Valley, deep in the foothills of the Himalayas. Here is a surface of great variety and contrast, yet beneath, can be seen a unified, and unifying attitude to life which is among India's greatest contributions to the modern world.

(Time : 38 mins.)



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**United Kingdom - OPUS**

Production : James Archibald and Associates  
for the Central Office of Information,  
London  
Director : Don Levy  
Photo : Don Muir  
Music : Original music by Tristram Cary, and ex-  
tracts from works of Benjamin Britten,  
Michael Tippett, the Beatles, and Dudley  
Moore.

Here we have an impressionistic survey of the arts in Britain to-day, ranging from sculptors and painters at work to a display of Mary Quant fashions and vistas of modern architecture. The theatre is represented by excerpts from three plays staged by the Royal Shakespeare Company, and there is a sequence from a new ballet by Sir Frederick Ashton. Some of the work of Henry Moore is seen as well as paintings by Francis Bacon.

(Time : 28 mins.)

**United Kingdom - THE SECRET WORLD**

Production : Pilot Films, Ltd., London  
Director : John Taylor  
Script : John Taylor  
Photo : John Taylor  
Music : James Harphame  
Commentator : Duncan Carse

In the 600 square miles of brick and concrete that is London, it would seem impossible for anything of the countryside to survive. In fact it has a remarkably rich natural history. In London there are foxes, badgers, hedgehogs. This great city is one of the biggest duck sanctuaries of Europe, one of the best places for seeing rare birds in Britain. The reasons for the existence of this secret world : there is an abundance of food, more green space than in any other city and — most important of all — Londoners encourage and conserve nature.

(Time : 28 mins.)

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**United Kingdom - CONSIDER SCIENCE**

Production : World Wide Pictures Ltd., London  
Director : Peter De Normanville  
Photo :  
Music : Edward Williams  
Commentator : John Westbrook

The accelerated pace of advance in science, technology, and medicine in Britain to-day, is disclosed in plasma experiments, the use of lasers, computers, and other new inventions. But progress is based on continual research in pure and applied science — industrial, physiological, and agricultural. Many instances are given of new methods, discoveries, and devices whereby the benefits of modern science can ultimately be extended to all humanity.

(Time : 27 mins.)

**United Kingdom - THE NORTH SEA QUEST**

Production : World Wide Pictures Ltd., London  
Director : Derek Williams  
Script : Derek Williams  
Photo : Ronnie Ancombe  
Music : Peter Jefferies  
Commentator : Patrick Barr

The discovery by BP of natural gas in commercial quantities in the North Sea off the East Coast of Britain in 1965 could, in the long run, have a dramatic effect upon Britain's domestic economy.

This film, which is dedicated to the men who lost their lives in tragic circumstances when the drilling rig 'Sea Gem'—responsible for the first natural gas-producing well — capsized, sets out to describe conditions in this bleak and inhospitable area, and to show something of the special drilling techniques involved.

(Time : 16 mins.)

**United Kingdom - GIACOMETTI**

Production : The Arts Council of Great Britain  
in association with the British Film Institute  
Director : Michael Gill  
Script : David Sylvester  
Photo : Peter Suschitsky and Ken Willicombe  
Music : Roger Smalley  
Commentators : David Sylvester and Alberto  
Giacometti

This film shows the artist Alberto Giacometti drawing and modelling in his studio in Paris, intercut with shots of his sculpture and paintings. There is a short commentary in English and remarks, in French, by the artist.

(Time : 14 mins.)

**United Kingdom - RAIL**

Production : Geoffrey Jones (Films) Ltd., for  
British Transport Films  
Director : Geoffrey Jones  
Script : Geoffrey Jones  
Photo : Geoffrey Jones, John Bennett, and  
Maurice Picot  
Music : Willfred Josephs

An impression of the changing image of the railways in the twentieth century.

(Time : 14 mins.)





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## U.S.A. - UP THE DOWN STAIRCASE

Production : A Park Place Production from  
Warner Bros.

Director : Robert Mulligan

Script Tad Mosel, based on Bel Kaufman's  
novel.

Photo : Joseph Coffey

Music : Fred Carlin

Cast : Sandy Dennis (Sylvia Barrett), Patrick  
Bedford (Paul Barringer), Eileen Heckart  
(Henrietta Pastorfield), Ruth White (Beatrice  
Schracter), Jean Stapleton (Sadio Finch),  
Sorrell Booke (Dr. Bester), Roy Poole (Mc-  
Habe), Florence Friedenberg (Florence  
Stanley), Jeff Howard (Joe Ferone), Ellen  
O'Mara (Alice Blake), Jose Rodriguez (Jose  
Rodriguez), Etc.

On the second Monday in September, Sylvia Barrett, a teacher, brings her youth and ideals to Calvin Coolidge High School, a slum school which stands bleakly on a side street in New York. Inside the school amid a cacophony of ringing bells and bleating loudspeakers, she gets an armload of official directives. Then, seeking her classroom, Sylvia starts unawares **Up** a staircase marked for **Down** traffic. She is caught, and reprimanded by the school principal, Dr. Bester.

In her disorderly class-room Sylvia is visited by the administrative assistant, J. J. McHabe, who gives her instructions about proper lighting and ventilation, but only excuses in reply to her complaint about a pitiful lack of supplies.

Amid the ringing of bells, which the loudspeaker promptly announces should be ignored, Sylvia's pupils charge in pell-mell. They plague her with chatter, requests, jibes, and horseplay, and Sylvia never manages to complete her roll call. Joe Ferone, a student, is brought in late by McHabe, and quickly becomes her great antagonist, the cross she has to bear.

At a subsequent teachers' meeting, petty subjects are discussed while supply shortages, discipline problems, and student problems are glossed over or referred to committees.

Later, in class, Sylvia involves her students in a lively discussion on literature, during which she comes to know and distinguish various students, their natures, and characteristics.

Despite the urging of a fellow teacher, Paul Barringer, that she should develop a passive attitude towards her work and pupils, Sylvia becomes increasingly involved with one of them, Joe Ferone, who is accused of stealing and cheating. She learns that he has a high I.Q. but her efforts to 'reach' him end in failure. A confrontation with Ferone shows Sylvia that her intentions have been entirely misinterpreted by him.

Frustrated, but still determined, she plans the dramatization of a court trial as a class project. During the mock trial a shy, supersensitive student sparkles with confidence as the judge. Sylvia realizes that, in spite of her lack of success with the others, she has at least achieved something, and she tears up the resignation she had written and goes determinedly to her class-room **Up** the **Down** staircase.

(Time : 2 hrs. 3 mins.)



**U.S.A. - WAY OUT**

Production : Valley Forge Film, Hollywood  
 Director : Irvin S. Yeaworth Jr.  
 Script : Jean Yeaworth and Rudy and Shirley Nelson — based on John Giminez's play "The Addicts"  
 Photo : Thomas S. Spalding  
 Music : Kurt Kaiser

Cast : Frank Rodriguez (Frankie), James Dunleavy (Jim), Sharyn Jiminez (Anita), Jerry Rutkin (Jerry), Starr Ruiz (Stella), Gilbert Mesa (Fats), Cecil White (Che Che), Louis Colon (Louie), Rudy Rosado (Rudy), John Giminez (Pop), Eddie James (Harlem Man), Naomi Perez (Anita's Mother), Eric Hutson (Narco), J. R. Helton (Snuffy), Norman Yager (Pusher), Chuck Painter (Policeman), Louis Sager (Guard)

Here is a trenchantly realistic film on drug addiction, one of the most terrible and increasingly worrying problems of contemporary American society, and a growing menace the world over. The cast consists entirely of unknown actors, with the eight major roles played by former drug addicts, who have beaten the habit and now lead useful lives. These quite remarkable men have been touring schools and churches in a play written by John Giminez, called "The Addicts," which constructs in a series of scenes what life is really like for an addict. "Way Out" is the result of the filmmaker's awareness of the pressing need for a similar statement to be made on film.

The film follows the paths of the various boys in their own neighbourhood in New York City's borough of the Bronx, — in its sour underbelly where life can be sordid, bleak, and almost hopeless. We are shown how they become addicted to the heroin habit, how others push them further into it, and how the need for it grows greater and greater, until eventually it is the sole content of their lives. There are disastrous experiences for most of them, as they plumb the depths of degradation. One, however, finds a cure and an answer to his agonizing problem in God, and leads a friend, a seemingly hopeless victim of heroin, to the discovery that another way of life is possible. The picture ends on a note of hope, the hope that there is a way out, after all.

The film has a light and delicate plot which carries the story line of the eight characters litany of lost days, and their brutal lives in the talons of heroin. While all the actors lend a surprising degree of immediacy and passion to their playing, Frank Rodriguez, in particular, gives an outstanding performance in the central role.

Technically, the film sustains a high quality. Though using colour, the director avoids its hazards by only using brilliant colours for particular effects, and generally sticking to the muted hues that express both the drab atmosphere of the Bronx, and the gray world of deadly illusions which exact such a high toll. Any faults are erased by the undoubted overall impact of this unusual film.

(Time : 1 hr. 42 mins.)

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**U.S.A. - GAMES**

Production : Universal City Studios  
 Director : George Edwards  
 Script : Curts Harrington  
 Photo : William Fraker  
 Music :

Cast : Simone Signoret (Lisa Schindler); James Caan (Paul Montgomery), Katherine Ross (Jennifer Montgomery), Don Stroud (Norman Fields — delivery boy), Kewt Smith (Lawyer), George Furth (Mad Artist), Estelle Winwood (Miss Lillian Beattie — a Neighbour), Ian Wolfe (Dr. Edwards)

This film tells the story of Paul and Jennifer Montgomery, who have been married for three years, and are so bored with life that they devote all their time to the pursuit of games — eccentricities they can indulge in because they can live on Jennifer's bountiful inheritance. The picture must be left to tell the tale of the consequences of their games. (Time : 1 hr. 34 mins.)

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**U.S.A. - DISCOVER AMERICA**

Production : Reid H. Ray Film Industries, Washington, D.C.  
 Director : Reid H. Ray  
 Script : William Bernal  
 Photo : David Butler  
 Music : Igor Stravinsky, plus added contemporary music  
 Commentator : Burgess Meredith

A helicopter trip which covers almost the entire country of the United States — 26 states, 51 areas, many National Parks. A historical commentary along with descriptions of the modern view supports the visual sequences.

The musical score from Igor Stravinsky compositions, specially recorded for this film, is a first in documentary film-music. (Time : 46 mins.)



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### U.S.A. - GRAND JETE

Production : Lux Brill Productions, New York  
Direction, Script and Photography :

Dick Dubelman

Music : Gene Forrell and Dave Brubeck

Commentary : Igor Youskevitch

This unusual film begins as a psychological thriller as Igor Youskevitch recalls an accidental gun shot of a few weeks back (based on a real incident) which triggered his mind. A series of 'Picasso'-like moving - melting shapes and images (the title backgrounds), set against 'Dave Brubeck' jazz, begin to reveal the life of the former athlete turned 'Premiere Danseur' through a structured series of thought associations which are brought to life in visuals.

The story, through reminiscences, reflections and the philosophy of Igor Youskevitch, whom Gene Kelly terms 'the greatest in his time,' takes us through the exciting peak . . . intangible glory . . . and culminates in a graceful transition to middle-aged maturity — to a time when 'one is no longer dancing' — which is rendered through an impressionistic personal view of New York City.

The film ends as teacher and choreographer Youskevitch finds an excitement he never thought was possible . . . the excitement of conveying to young people a share of his experiences and ideas with the hope that perhaps they in turn will influence and affect other people.

Startling use of unique psychological colour innovations delight as the threads of the heroic sensual classical ballet of 'Don Quixote,' highly romantic 'Giselle,' 'Brubeck Jazz,' exquisite Flamenco, etc. are woven into a tight exotic fabric. Even the intriguing ballet-like 'Watusi Warriors' feet move to the five quarter jazz.

(Time : 31½ mins.)

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**U.S.A. - THE GROWING EDGE**

Production : Empire Photosound Incorporated,  
Minneapolis  
Director : Benjamin Jackson  
Script : William Hillard and Stan Sobel  
Photo :  
Music : Effects by Peter Van Deusen

A film which relates, with startling new camera techniques, the scientists' effort to create a more beautiful earth. Time lapse photography, unusual lens adaptations, special colour effects are all used with vibrant life as the film views — from the earliest atom to the modern garden — the mystery of life and its constant companion, potassium. Here is the story of the 'growth' sciences at the very edge of discovery. (Time : 18 mins.)

**U.S.A. - MY GARDEN JAPAN**

Production : Empire Photosound Incorporated,  
Minneapolis  
Director : Benjamin Jackson  
Script : William Hillard and Stan Sobel  
Photo : Dr. John N. Cosby, John Raddatz (Live Action), James Dickson (Special Effects)  
Music : Peter van Deusen  
Commentator : Michael Rye

A film which shows the immense bond with nature felt by the Japanese people, and how this has developed and refined their traditional art and culture, particularly that of garden architecture, into an aesthetic and philosophical pattern of life inseparable from the Japanese ideas of beauty. (Time : 18 mins.)

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**U.S.A. - BASIC BLACK**

Production : Gordon/Youngman Productions,  
New York  
Director : Bill Claxton  
Script : Bill Claxton  
Photo : Tom Mangravite  
Music : David Lucas

This film deals with the unique coutoure creations of one of the world's foremost designers — Rudi Gernreich — and features his newest styles, with the aid of his three exclusive models in all their fascinating animation. Added to the 'Gernreich Look' is a musical track which incorporates a span from coral to electronic sounds. (Time : 9 mins.)

**U.S.A. - THE WELL**

Production : Cameron Guess and Associates,  
San Francisco  
Director : Jeffrey Hale  
Script : Cameron Guess  
Photo : Bob Hovorka  
Music : Gene Puerling

A film which deals with a man who is in search of his 'true love,' and with the consequences of his search. (Time : 9 mins.)

**U.S.A. - THE PINK BLUEPRINT**

Production : DePatie—Freleng Enterprises,  
Sherman Oaks, California  
Director : Hawley Pratt  
Script : John W. Dunn  
Photo : John Burton, Jr.  
Music : William Lava

A cartoon about a contractor who wants to build a 'sedate house for the Pink Panther. The latter, however, has visions of a very modernistic house. He pitches in to alter the builders' work and so they find themselves at cross purposes in building the house. (Time : 6 mins.)

**U.S.S.R. - BELLA**

Production : Gorki Studios, Moscow  
Director : Stanislav Rostovsky  
Cast : Vladimir Ivashov, Sylvia Berova

Story of film not to hand. (Time : )

**U.S.S.R. - A MOTHER'S HEART  
(SEDRTZE MATERI)**

Production : Gorki Studio, Moscow  
Director : Mark Donskoi  
Script : Zoya Voskresenskaya and Irina Donskaya  
Photo : Mikhail Yakovich  
Cast : Elena Fadeyeva (Maria Ulyanova: Lenin's mother); Radian Nakhapetov (The Young Lenin) with Elmira Kapustina, Nina Menshikova

A film which tells the story of the mother of one of the key-figures of modern times.

It was directed by the world-famous maker of the great 'Gorki' trilogy. (Time : 1 hr. 42 mins.)



**Yugoslavia - SIX STEPS TO THE WORLD RECORD  
(KORAKA DO SVJETSKOG REKORDA)**

Prod : Zagreb Film, Zagreb  
 Direction and Script : Kreso Golik  
 Photo : Ivica Rajkovic  
 Music : Tomica Simovic

A documentary film about the athlete Vera Nikolic, who is trying to gain a world record. She is the 800 metre champion of Europe and was the fastest woman in the world in 1966. All she needs to do to become the holder of the official world record is to run the 800 metre  $1\frac{1}{2}$  seconds faster than she does now — the six steps.

Every month she runs 451 kilometres, displaying the maximum of human effort and indomitable persistence.  
 (Time : 9 mins.)

**Yugoslavia - A DOG'S LIFE (PASJI ZIVOT)**

Production : Zagreb Film, Zagreb  
 Director : Zdenko Gasparevic  
 Script : Boris Kolar  
 Animation : Zdenko Gasparevic  
 Music : Anelko Klobucar

A dog and his master live in the best of friendship and harmony — until a woman comes on the scene. He is in complete despair on seeing he has lost his friend, but a sweet alluring little poodle wins him over from thoughts of suicide.  
 (Time : 10 mins.)

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## A Tribute to Delbert Mann



Born in Kansas in 1920, Mann is the son of a retired Professor of Sociology who served on the faculties of the University of Kansas and other universities. He received his university education at Vanderbilt University, where he was also President of the Students' Council and co-editor of a paper. His earliest dramatic experience dates from his award-winning acting roles at the Nashville Community Playhouse.

In 1942 Mann married a Vanderbilt University classmate, Ann Caroline Gillespie, and they have four children, three boys and a girl.

During World War II he served as a pilot in the American Air Force and received the Distinguished Flying Cross and Air Medal with four Oak Leaf Clusters, after 35 European missions. Later in his military career he became Squadron Intelligence Officer, and eventually retired with the rank of First Lieutenant.

Mann received post-graduate dramatic training at Yale School of Drama, followed by two years as Director of the Town Theatre of Columbia S.C., and a subsequent two summers as Stage Manager of the Wellesley, Mass. Summer Theatre.

Experience in television began for him in 1949 as an assistant director, followed quickly by promotion to the directorship of the Philco TV Playhouse. The next six years saw him direct more than 100 live TV shows, including the pioneering Paddy Chayefsky's "Marty," "Bachelor Party," and "Middle of the Night." Other TV productions of his were "What Makes Sammy Run," "Darkness at Noon," "The Day Lincoln was Shot," "The Petrified Forest," the musical "Our Town," starring Sinatra, and "The Plot to Kill Stalin," the "Look" award winner of 1958.

Mann was named one of "Filmdom's Famous Five" director by the trade publication, "Film Daily," in both 1955 and 1962, and his direction of "Lover Come Back" and "That Touch of Mink" earned him the title of "Top money-making director of 1962."

On his introduction to TV and films, Mann did not cease to be interested in dramatic productions, for he directed "A Quiet Place," starring Tyrone Power, "Speaking of Murder," a Broadway suspense drama, and an operatic version of "Wuthering Heights" at the New York City Centre.

Mann's interest in history, and particularly in the Civil War, has resulted in the collection of an extensive library of rare books on the subject.

Among honours conferred on him was the honorary Doctor of Laws degree by Northland College, Ashland, Wisconsin, and he is a member of both lay and religious bodies, including the Board of Trust, Vanderbilt University, and the Board of Trustees of Beverley Hills Community Presbyterian Church. In addition he is Vice-President of the Directors' Guild of America and, appropriately enough, considering his special interest in history, a member of the Civil War Round Tables of New York and California.

### MOTION PICTURES DIRECTED BY DELBERT MANN

- |  |        |
|--|--------|
| <i>Marty</i> (with Ernest Borgnine)  | (1955) |
| <i>Bachelor Party</i> (with Don Murray)  | (1957) |
| <i>Desire under the Elms</i> (with Sophia Loren, Anthony Perkins, Burl Ives)                             | (1958) |
| <i>Separate Tables</i> (with David Niven, Deborah Kerr, Burt Lancaster)                                  | (1959) |
| <i>Middle of the Night</i> (with Frederic March, Kim Novak)  | (1959) |
| <i>The Dark at the Top of the Stairs</i> (with Robert Preston, Dorothy McGuire)                          | (1960) |
| <i>The Outsider</i> (with Tony Curtis, James Franciscus)   | (1962) |
| <i>Lover Come Back</i> (with Rock Hudson, Doris Day)   | (1962) |
| <i>A Gathering of Eagles</i> (with Rock Hudson, Rod Taylor)  | (1963) |
| <i>Dear Heart</i> (with Geraldine Page, Glenn Ford)  | (1965) |
| <i>Quick before it Melts</i> (with George Maharis, Robert Morse)   | (1965) |
| <i>Mister Buddwing</i> (with James Garner, Jean Simmons, Susanne Pleshette)                              | (1966) |
| <i>A Garden of Cucumbers</i> (with Dick Van Dyke, Dame Edith Evans) a film that will be released in 1967 |        |

*Films of Delbert Mann to be screened at the Festival:*

- 97 BACHELOR PARTY
- 98 SEPARATE TABLES
- 99 MIDDLE OF THE NIGHT
- 100 THE OUTSIDER
- 101 THE DARK AT THE TOP OF THE STAIRS



## A Retrospective Programme in Honour of Carl Dreyer

"I am not a film theorist. I am only a film director,  
and proud of my craft."  
("Thoughts on my Craft." *Sight and Sound*,  
Winter 1955/6)

CARL THEODOR DREYER was born, of part Swedish parentage, in Copenhagen on 3rd February, 1889. Adopted by a Danish family, he appears to have had rather an unhappy childhood. On completing his studies he became a clerk, but soon discovered that routine office work was not to his liking and so decided to try something completely different. He had written theatre notices for provincial papers for some time and this prompted him to abandon clerking and take up full-time journalism. In a short time he was writing for the Copenhagen papers *Berlingske Tidende*, *Riget* and *Extrabladet*. His journalistic experience was to affect his work in the Cinema, as through the influence of the editor of *Extrabladet* he acquired a dislike for affected styles of acting and, consequently, demanded naturalistic performances from those who appeared in his films.

His career in the Cinema began in 1912, when he joined *Nordisk Films Kompagni*. At the end of five years he had acquired experience in script-writing and editing and was ready to direct his first film. *Nordisk* was so confident in his ability that the company willingly granted his request. The life of Carl Dreyer, film director, had begun.

*The President* (1920), adapted from a rather melodramatic novel, has as its central figure the judge of a Germanic provincial court, who is faced with the harrowing choice of either allowing his illegitimate daughter to be executed for child-murder or to arrange her escape, confess his sin, and lose his position. Although Dreyer was not very happy about the theatricality of some of the performances, *The President* was successful enough for *Nordisk* to allow him to direct a second film.

*Leaves from Satan's Book* (1921) illustrates how the devil has deceived man down through the ages, first as the pharisee who persuades Judas to betray Christ, then as the Grand Inquisitor in Spain, then as a policeman in France during the Revolution and, finally, as a monk turned Communist in Finland in 1918. This film marked a considerable advance in Dreyer's mastery of technique.

Dreyer's third film, *The Parson's Widow* (1921) was made in Sweden. It relates how in 17th century Norway a young clergyman is obliged to marry the widow of the old parson in order to succeed to the living. The serio-comic nature of the situation is emphasised, when it is revealed that he is her fourth husband and also that he has a pretty mistress in the background!

Dreyer was now well launched on his career as a director. His next five films, *Love One Another*

(1922), *Once Upon A Time* (1922), *Mikaël* (1924) *Thou Shalt Honour Thy Wife* (1925) and *The Bride of Glomdale* (1926) varied widely in subject matter and setting and were to a certain extent a preparation for the film which brought him international fame. This he directed not in his native Denmark, but in France.

The 1958 International Exhibition in Brussels featured a screening of "the best films of all time," twelve masterpieces selected by an international jury of film makers and film critics. With films like *La Grande Illusion*, *The Gold Rush* and *Battleship Potemkin* Dreyer's *Jeanne D'Arc* (1928) was so honoured. Its effect on visitors to the International Exhibition is not recorded, but at its première *Jeanne D'Arc* aroused considerable comment and indeed it has been a source of controversy amongst film critics ever since. At a cost of 7 million francs, and at the end of eighteen months' work, Dreyer had produced a film which takes place almost entirely in close-up.

In *Jeanne D'Arc* he was able to get at last from his actors the naturalistic performances which he had always sought. All artificiality was avoided. Falconetti, who plays Joan, had her head shaved and both she and the other actors were filmed without make-up. Far removed from Hollywood screen hagiography, *Jeanne D'Arc* depicts Joan as a simple peasant girl, by turns timid and bold. Dreyer's aim is to lay bare the inner nature of the protagonists and to make their motivation clear. His attitude to his subject may be illustrated by the following anecdote. Most of the main characters are shown from time to time in low-shot. To get this effect Dreyer had holes made in various parts of the set into which the camera was placed. This prompted the remark that they had made the film on their knees.

*Jeanne D'Arc* is, in fact, an audacious *essai*, which pushes the technique of the Silent Cinema to its furthest limits. Arthur Knight in *The Liveliest Art* comments as follows. "Sound had already arrived in France as he began work on *Joan of Arc*, and he would have preferred to make it as a talking picture. The financing was not available, however; and what might have been the first masterpiece of the sound era became instead a summing up of all the virtues of silence — the last great work of the French silent film."

Because of difficulty with financial backers Dreyer made no films for four years. *Vampyr* (1932), based loosely on a short story by Sheridan Le Fanu, is a strange film full of long slow sequences, shot in a misty, opalescent light through which the characters appear to glide. Despite some rather amateur acting, it has considerable power and has long been appreciated by *aficionados* of the horrific.

During the next eleven years Dreyer devoted himself mainly to journalism. *Day of Wrath* (1943), premiered under the inauspicious circumstances of the German occupation, was coolly received by the



critics. However, the public proved to be better judges and flocked to see the film and it has since been recognised as one of his major achievements. Perhaps never more effectively has he depicted the conflict between an individual and his environment. This sad story of a love late in flowering, and all too soon betrayed, unfolds in the grim setting of Post-Reformation Denmark. The poignant struggle, which is its heart, is illustrated sometimes by the delicate contrast of sound and image, the pure voices of children singing the *Dies Irae* at a public execution; sometimes the contrast is in the image alone — the trembling tracery of leaf shadows on the head of the witch as she is about to be cast on the fire.

Because of production difficulties Dreyer's next film, *Two People* (1945), which he made in Sweden, was not a success. It has had only limited screening.

*Ordet* (*The Word*) (1955) is a deeper exploration of the territory first examined in *Day of Wrath*. A young peasant's obsessive belief that he is Christ provokes pity and ridicule, until one day through the faith of a child he works a miracle. *Ordet* was not a success at the box-office. Arthur Knight suggests why: "Like all Dreyer's pictures, *The Word*, is unconventional, deeply felt and lovingly wrought. Each scene, each unhurried action creates an anticipation that reaches its summit in the moment of the miracle. The effect is impressive, even shocking; but its quiet, deliberate exposition — typical not only of Dreyer but of Danish film makers in general — made its commercial success outside Denmark debatable."

Dreyer's latest film, *Gertrud* (1965) is, perhaps, also his most penetrating study of human character. *Gertrud* is an opera singer who, disappointed by the spiritual inadequacy of the three men in her life — the poet with whom she has lived, her husband, and the young composer to whom she has turned — decides to leave Stockholm's society and devote herself to study in solitude. A film to be savoured, the fruit of a lifetime's thought, many claim it to be his most perfect production. When at the end *Gertrud* says, 'I have known love,' one feels that she speaks, too, for Dreyer.

In this brief note there has been little room for a detailed assessment of Carl Dreyer's contribution to the Cinema. All his films bear the stamp of a strong personality and it is not, therefore, inappropriate to end with his own description of the functions of a film director: "The director is the man who must leave his hallmark on a film that is a work of art. This does not involve underestimating the poet's share; but even if the poet is Shakespeare, the literary idea in itself will not make the film a work of art. The director, creatively inspired by the poet's material, is necessary for this.

I do not underestimate, either, the team work of cameramen, colour technicians, designers and so on; but, within this collective, the director must remain the prime, inspiring power, the man behind the work, who makes us listen to the poet's words

and who makes feeling and passions flare so that we are moved and touched.

This is my conception of the director's importance — and *responsibility*." ("Thoughts on my Craft.")

How far has Dreyer succeeded in his aim? Those who assist at this tribute will have the answer to that question.

BERNARD McDONAGH

#### FILMS OF CARL DREYER TO BE SCREENED AT THE FESTIVAL

- 102 DAY OF WRATH (VERDENS DRAG) (1 hr. 40 mins.)  
 103 JOAN OF ARC (JEANNE d'ARC) (1hr. 30 mins.)  
 104 THE WORD (ORDET) (1 hr. 40 mins.)  
 105 GERTRUD (2 hrs. 15 mins.)

#### 106 Lecture - THE TRADITION OF SYMPHONIC MUSIC AND THE FILM



JOHN HUNTLEY

John Huntley of the British Film Institute will give this Lecture on Wednesday, September 20th at 11.45 a.m. at the Capitol Cinema

Chairman: Prof. Aloys Fleischmann, D.Mus.

#### Details of Lecture:

Mr. Huntley will examine the evolution of the symphonic score from the early work of Max Steiner (*The Informer*, 1935), Arthur Bliss (*Things to Come*, 1936) and on through the major works of Sir William Walton, Vaughan Williams, Copland, bringing the story up-to-date with the experiment of using Beethoven, Bach, etc., in the films of Demy, Bunuel, Godard, etc. and such recent scores as Shostakovich for the Russian *Hamlet*.



# FILM SOCIETY AWARDS

For the tenth consecutive year the *Irish Film Society*, in collaboration with the *International Federation of Film Societies*, is awarding a Certificate for the short film (shown within the framework of the Festival) considered of most interest to film society audiences. The considerations influencing the judging of this award may differ from those determining other Festival awards.

The Certificate will be an illuminated document in Irish and English.

The following members of the Film Society movement have been named as members of the Jury for nomination of the film to be awarded the Film Society Award, 1967:—

Jack Newman Griffin (International Federation of Film Societies)

Michael Painter (Irish Film Society, Dublin)

Anthony Deaney (Irish Film Society, Cork)



Deputy A. A. Healy, Festival Chairman, with the Japanese delegation

## TELEVISION COMMERCIALS COMPETITION AND AWARDS

This Competition is now in its fifth year and is being held from the 20th to the 24th September, inclusively, in four Sections.

- (a) Commercials produced for Irish television;
- (b) Commercials produced for any television station in the world;
- (c) A series of related commercials (minimum 3);
- (d) Commercials produced and transmitted in colour.

Commercials which will have appeared on television between 1st August, 1966, and 31st July, 1967, are eligible for entry by the production company, advertising agency, or advertiser concerned. Entries are divided into categories, by length and technique and a Premier Award will be made in each category in both Irish and International Sections.

### AWARDS

A **GRAND PRIX** for the best commercial of the Festival.

A **PALME D'OR** will be awarded to the Production Company which attains the highest average marking on a minimum of eight films.

A **SERIES AWARD** for the best series of three commercials.

THE **CORK COLOUR TV AWARD** for the outstanding colour television commercial.

**SPECIAL TELEVISION MAIL AWARD** for the best commercial produced specifically for showing on Telefís Éireann.

*Additional* **DIPLOMAS OF MERIT** may be awarded at the discretion of the Judges.

### ADJUDICATION AND SCREENING

The International Panel of Judges is as follows:

DAN INGMAN, O.B.E., F.I.P.A. (*Britain*)

DICK KARP (*U.S.A.*)

WILLIAM LA CAVA (*Switzerland*)

PER A. SJOGREN (*Sweden*)

W. H. WILLIAMS (*Britain*)

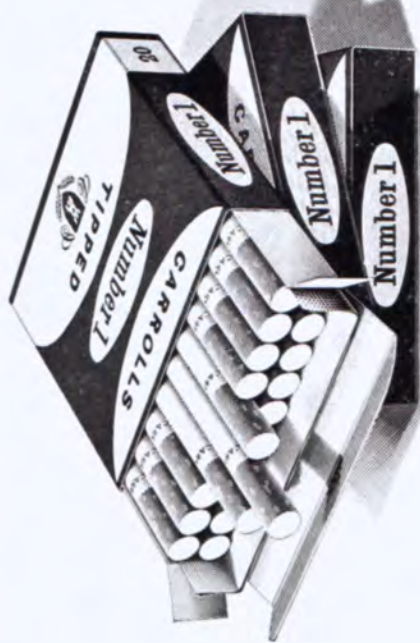
The films are being screened for the Judges **ONLY** at the *Lee Cinema* on 20th, 21st and 22nd September.

The films will be screened for Delegates at the *Ritz Cinema* on Thursday 21st and Friday 22nd at 10.00 a.m. each day. (Delegates to the main Festival are welcome at these showings).

The main *Awards* will be presented at the evening performance in the *Savoy Cinema* on Saturday, 23rd September.



# Carrolls stands on quality



1. SAVOY CINEMA
2. CAPITOL CINEMA
3. LEE CINEMA 4 RITZ CINEMA
5. PALACE CINEMA
6. FESTIVAL OFFICE
7. CITY HALL (Festival Club)
8. SILVERSPRINGS HOTEL (Tivoli)
9. INTERCONTINENTAL Hotel
10. METROPOLE HOTEL
11. VICTORIA HOTEL
12. IMPERIAL HOTEL
13. OPERA HOUSE
14. G.P.O.

## STREET MAP OF CENTRAL AREA CORK CITY





## Late Entries

*When the tea-break is called as you're ready to shoot,  
And your pan-glass is crushed neath the clapper-boy's boot;  
When your rushes, in error, have gone to Tangier—  
Relax with a Phoenix, the reliable beer.*



**Phoenix** *the beer for you*



# HEWITT'S WHISKY

