

## MARCH 2017 'A Boatload of Wild Irishmen' gets new release with additional content.

This documentary film made here at LSFM in 2010 has been given a worldwide release through Icarus Films in New York, and its founder Jonathan Miller. Prof Brian Winston wrote the script for the original film, Chris Hainstock was the film editor and it was directed by Mac Dara Ó Curraidhin. It has been screened in many venues including the Auckland International Film Festival and broadcast in Ireland and elsewhere. The documentary was a co-production between LMDÓC, Bright Spark Studios and Minerva Productions (University of Lincoln) with funding from the Irish Film Board.

More details on the new release here:

<http://homevideo.icarusfilms.com/new2011/boat.html>

As part of this release we were approached to create a series of extra films to be added to the release. Chris Hainstock was Associate Producer and Editor of these films going back to the original rushes still held here at LSFM and re-visiting the interviews and filmed sequences some of which never saw the light of day first time around.

The bonus features we supplied to Icarus were a 16-page booklet with a new essay by Brian Winston

Three short films: One is the complete interview with **Richard 'Ricky' Leacock** (Cinematographer and collaborator with Flaherty for many years) which took place with Prof Winston at the Visible Evidence Conference in 2008. This is one of the last filmed interviews with Ricky Leacock before he passed away.

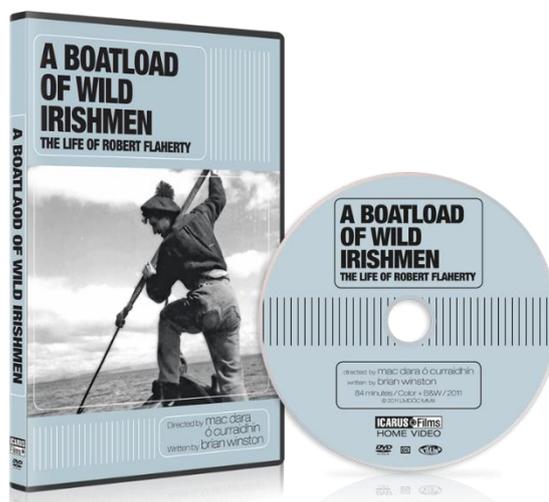
Another film is entitled '**on Flaherty and the Documentary form**', and the final film is **JC Boudreaux 'The Boy' from Louisiana Story**, an extended sequence where the now grown up 'boy' from Louisiana Story goes back to several locations used in the original film and he reminisces over what it was like appearing in the film at a young age.

These extras can be viewed here:

Film 1 'The Boy' from Louisiana story: Joseph Boudreaux  
<https://vimeo.com/203424966>

Film 2 'On Robert Flaherty and The Documentary Form'  
<https://vimeo.com/202401232>

Film 3 'Ricky Leacock in Conversation with Prof. Brian Winston 2008'  
<https://vimeo.com/202400182>



*"A long overdue portrait...A BOATLOAD OF WILD IRISHMEN makes a particularly important contribution in that it captures some of the histories that have been created, sustained, and recreated by those most closely effected by Flaherty's films."* —**Leonardo Digital Reviews**

*"The film carefully addresses the meaning of documentary within the context of film history and Flaherty's relationship with colleagues and the film industry itself...It should be viewed by everyone interested in the history of documentary film."* —**Educational Media Reviews Online**

*"Informative and evenhanded, A Boatload of Wild Irishmen is a satisfying survey of Flaherty's work and controversies."* —**Libertas Film Magazine**

view a trailer of the main film here <https://vimeo.com/207867493>

for more details contact [chainstock@lincoln.ac.uk](mailto:chainstock@lincoln.ac.uk) or Prof. Brian Winston [bwinston@lincoln.ac.uk](mailto:bwinston@lincoln.ac.uk)

Robert J. Flaherty (1884–1951)

## ROBERT FLAHERTY

### THE “FATHER” OF THE DOCUMENTARY (FOR GOOD AND ILL)

by Brian Winston

Robert Flaherty—“prospector and cinematographer”—was, his biographer thought, “a giant among men; a sultan of story-tellers.” An admirer wrote that Flaherty was a character who it “does me good to meet. It would do you good, too, merely to see him, a big expansive man with a face florid with enthusiasm and eyes clear as the Northern ice on which he had spent so much of his time exploring.” But others, especially after his death in 1951, would take another view and see him as less florid than fraudulent: an exploitative, insensitive romantic bringing back, from the far corners of the earth, footage that stereotyped and misrepresented the lives of those he filmed. Few reputations in the cinema’s first century have provoked such contradictory opinions; few have suffered such ups and downs. But one thing is very clear. No history of the cinema can be written without him. And there can be no better introduction to documentary—what it is, what its power and weaknesses are—than his work.

Robert Flaherty is conventionally considered the “father” of documentary film. He was, in fact, far from being the first to use film of “real” people (that is, non-professional “actors”) going about their business. What he did—his breakthrough—was to understand that a filmmaker could mould shapeless everyday actuality into fact-based engaging stories, an alternative to fictional dramas. And it is that—a form of cinema situated between fact (say, newsreels) and fiction (say, Hollywood)—which marks the documentary as being different from either. Flaherty’s first film, *Nanook of the North*, shot in what is now the self-governing Canadian Arctic territory of Nunavut in 1920–21, makes fair claim to be the cinema’s first recognizable documentary in this sense, causing a sensation and becoming a commercial triumph.

## ABOUT THE FILMMAKERS

**MAC DARA Ó CURRAIDHÍN** is an award-winning producer and director, and sometimes researcher, writer and editor. He lives in An Spidéal, on the eastern fringes of the the Connamara Gaeltacht and is a native speaker of the Irish language. He has made many arts, historical and current affairs documentaries, including “Synge and the Western World,” profiles of poets Liam O’Flaherty, and Máirtín Ó Diréáin and “Poteen Making.” *A Boatload Of Wild Irishmen* is his first feature length documentary.

**BRIAN WINSTON** currently holds the Lincoln Professorship at the University of Lincoln. He started his career in 1963 on Granada TV’s long-running news documentary film series *World in Action*. In 1965, he won an Emmy for scriptwriting an episode of the documentary series, ‘Out of the Ashes,’ Episode 8 of *Heritage: Civilisation and the Jews 1985*. Winston has taught at, among other places, New York University Film School and the UK National Film School. His latest books on documentary are *The Documentary Film Book* (BFI, 2013) and *The Act of Documenting: Documentary Film in the 21st Century* (with Gail Vanstone & Chi Wang: BFI, 2017).

**CHRIS HAINSTOCK** is a film editor and senior lecturer in Media and Audio Production at the University of Lincoln. He worked for BBC Television for 25 years and began as a sound editor, moving to film editing, on a wide range of Arts and Science documentaries, and many popular drama series and features working with a vast array of producers and directors. As well as teaching, Chris still works on a range of sound design, editing and post-production projects. He was elected to the Guild of British Film and Television Editors (UK) in 2010 in recognition of his craft.

## LIST OF PRINCIPAL CREDITS

Sound Recordists: Anon Doerr, Chris Barker, Michael O’Donoghue, Nick Treacy, Richard Coles  
Rostrum Photography: Nico Vermuelan  
Animation: Steve Hatton & Neil Baker, Electric Egg  
Music: Steve McGrath  
Sound Engineer: Ciaran Mulligan  
Production Assistant: Kay Marniott  
Post Production Assistant: Ash Knight  
Location Fixers: Lisa Taouma, Lucy Tulugarjuk  
Guides: Mana Puni, Jason Kunuk  
Translations: Peadar Ó Cualáin, Pita Taouma, Rhoda Kayakjuakvt  
Subtitles: Europus  
Facilities: Bright Spark Studios, Electric Egg, John Talbot  
Lime Street Sound (Ireland), Mikey Ó Flatharta  
Lincoln School of Film and Media, University of Lincoln (UK)  
Production: A Léirithe le Mac Dara Ó Curraidhín Production in association with Bright Spark Studios and Minerva Productions, University of Lincoln  
Director: Mac Dara Ó Curraidhín  
Written by: Brian Winston  
Editors: Chris Hainstock, Mikey Flaherty  
Cinematography: Alan Wilson, Andy Lee, Chuck Fishbein, Ronán Fox, Warwick Wrigley  
Music: Steve McGrath  
Producer: Mac Dara Ó Curraidhín  
Associate Producers: Brian Winston, Brian Deptford  
Executive Producers: Alan Maher - Irish Film Board, Micheál Ó Meallaigh  
TG4, Suzanne Alizart - EM Media