

Aran seas _____ /
Breakers ex *Man of*
Aran _____ /

MUS

VVLS Curragh *MoA* _____ /

NARRATOR (*v/o*)

The seas off Aran, the island of Inish More, by the village of Bungowla, autumn, 1934.

A frail curragh battles the Atlantic.

Stephen Dirrane, Pat McDonough and man the filmmaker tells us was called ‘Big Patcheen’ Conneely of the West – Aran islanders all. Skilled boatmen. Experienced fishermen. In no little danger.

The filmmaker, the famous American director Robert Flaherty, did not chance upon this scene. He set it up. He needed a climax for his picture of contemporary Aran life – the now classic film we know as *Man of Aran*— he wanted a curragh in a monstrous sea. He knew, as he was to write, how dangerous this was:

VLS Curragh *MoA* _____ /
Super
from Robert Flaherty’s own written
accounts

FLAHERTY [actor] (*v/o*)

I have already been accused of trying to drown a boatload of wild Irishmen on Aran....

There is one scene I remember – when the curragh [was] trying to get to land.

Suddenly a jagged tooth of rock is revealed....

If it had struck that rock, the curragh would have been ripped from bow to stern and the three men would have been drowned before our eyes.

I should have been shot for what I asked these superb people to do for the film, for the enormous risks I exposed them to.

NARRATOR (v/o)

And for what? For a film – but for a special kind of film – a documentary film, a film that is supposed to capture the drama of real life, a kind of film invented by Robert Flaherty, the father of the documentary

MUS

MAIN TITLE _____/

LÉIRITHE LE MAC DARA

Ó CURRAIDHÍN

presents

A Boatload of Wild Irishmen

directed by

Mac Dara Ó Curraidhin *etc*]

Over the sea to Aran _____/

FLAHERTY (v/o)

When with my wife, I went over with a small crew to Aran Islands to make the *Man of Aran*

FLAHERTY (sync) [sof] _____/

super

Robert Flaherty

Documentary Filmmaker, filmed in 1951

FLAHERTY (sync)[sof]

we had some amusing experiences. To begin with they wouldn't believe my name was Flaherty because almost every other person on the island was named Flaherty or O'Flaherty. It took oh! several months before they ... got confidence in what we wanted to do and they began to take us seriously.

Aran Island today _____/

NARRATOR (v/o)

Flaherty was a genius, a flawed genius perhaps, but a genius all the same. He was

the first to work out how to tell exciting, absorbing stories on the screen using ordinary folk – rather than actors -- going about their daily lives – a brilliant trick but one which raises questions and causes problems that fiction films avoid.

And he knew it.

He knew that when the seas rose, the currachs were beached. He dreaded the thought of it. He did not want any lives lost but they found an excuse:

still: Crew on beach, Aran _____/

FRANCES (*sync*) [*sof*] *Flaherty & Film* _____/ *super*

Frances Flaherty

Robert Flaherty's widow, filmed in 1978

Please conform caption & move up

still: Bob @
60 _____/

cross-fade: Maggie, Tiger at al in sea _____/

CROSSON (*sync*) _____/ *super:*

Seán Crosson

National University of Ireland, Galway

cross-cut: dragging Maggie from the sea/

FRANCES (*sync*)[*sof*]

I think when you see those three men riding in a curragh, you will certainly ask, 'Did we put them out there in such danger just for the film?' The answer is: they wanted to go for they had taken the film over. It was their film. They were making it. It was a film to show the world what manner of men they were. And they put everything they had into it.

And Bob loved such spirit.

NARRATOR

And he exploited it. Islanders were nearly drowned beaching the boat, including 'Tiger' King who plays the Man of Aran and his wife played by Maggie Derrane.

CROSSON (*v/o & sync*)

{*in Irish*} There is no doubt that he put people's lives at risk and for the sake of just a few pound, after all. That was wrong, no doubt, and an indication that he had a certain disregard for them – to put them out in a currach during a unbelievable storm is evidence of this, and to put Maggie Derrane's life in danger in another scene.

SOF

Lift her up, life her up. Get yer feet over here

{*confused*} before the sea carries her away.
Get up.... go on.... Common on {*confused*}
lift her up, lift her up

NÍ CHONGHAILE (*sync*) _____ /
super
Deirdre Ní Chonghaile
Musicologist, Aran

NÍ CHONGHAILE (*v/o & sync*)
{*in Irish*}

No actor nowadays would find that
acceptable.

But Flaherty was an important man, ... and
they were probably willing to do these things
for him at the time ... , and, they almost
certainly didn't question it then, unlike
nowadays.

rescue seq cont (*sof*) _____ /

TIGER (*sof*)

Lift it up.

MAGGIE (*sof*)

We have it. We have it.

?

TIGER (*sof*)

We're all right now

MAGGIE (*sof*)

We are, thank God.

BROOMFIELD (*sync*) _____ /
super

BROOMFIELD (*v/o*)

Flaherty wasn't interested in spontaneity and
adrenalin.

Nick Broomfield
Filmmaker

BROOMFIELD (*sync*)

It was much more the greatness of cinema
and his films were gigantic; the characters
were epic; and they all had sort of harpoons.
They were incredible characters and it was
cinema that he was interested in -- cinema
with a difference which is he was using real
people, albeit real cultures even if he had to
reinvent them to tell his amazing stories..

Still: Bob on porch _____ /

BROOMFIELD (*v/o*)

He was an incredible character, an amazing character and I think he made an enormous contribution.

still: Bob teenager, picnic _____/

NARRATOR (*v/o*)

Flaherty was a child of his time, a man born in the late 19th century, burdened with all the prejudices and condescensions of his age.

still: Bob in family group _____/

He came from Irish-American -- perhaps, indeed, Aran Island stock--born in 1884 in the north of the American state of Michigan, in the town of Iron Mountain.

still: 2nd family group- zoom in Dad _____/

Robert's father was a mining engineer, managing one of its many mines and

still: Bob-formal portrait _____/

Flaherty was to follow his father's footsteps. Education did not much distract him. He was largely self-taught but with Dad's help he got a job as a prospector. By himself he became a fine photographer.

animate map: (Iron Moutain to Great Whale River to Toronto to Moose Factory to Fort Chimo to Cape Wolstenholme to York Factory to Charlton Island to Moose Factory to Toronto to St John's to Resolution Island to Amadjuak Bay (Baffin Island) to Belcher Islands to Great Whale River mouth to Moose Factory to Toronto) _____/

Robert's – Bob's – life as an explorer, a prospector, a traveller to far-flung places began: the 'Wandering Irishman', he was to be called in the days of his fame..

Ice _____/

He made repeated prospecting expeditions to the Canadian Arctic – none made him rich but he earned a reputation as an explorer great enough to get him elected to the Royal Geographic Society in London, in company with Scott and Shackleton.

Ice-field _____/

still: Man + Akeley _____/

By 1915 he had discovered cinematography and. Like many other adventurers of the day, began to take what he called 'a moving picture machine' into the wild – an Akeley – hand cranked, specifically for use in hostile environments.

Iglolik shots _____ / Flaherty filmed scenes of Inuit life on Baffin
Barren Lands _____ / Island deploying techniques which went
beyond mere observation of the barren lands
– a specially built open-sided igloo, for
example, to permit enough light to shoot
interiors.

Bob in parka _____ /
Ice-field _____ / After his third trip, despite being pretty poor,
he made a very good marriage.

still: Bryn Mawr class photo _____ / He had met Frances Hubbard, a graduate of
Bryn Maw and daughter of a prominent,
wealthy geologist, in 1903.

RUBY (v/o)

Frances was a Yankee and

RUBY (sync) _____ /
Jay Ruby
Anthropologist
editor: *Robert J. Flaherty: A Biography*

RUBY (sync)

a very refined lady. Although both of them
came from mining families, Bob was a
rough-neck. He liked the out-of-doors.

still: Bob and Frances _____ /

RUBY (v/o)

So I think there was a major difference. He
came out of a tradition, of outdoor-sy manly
men who drank and smoked and roughed it

RUBY (sync)

and that was a little on the appalling side to
her.

still: Frances on horse _____ /

RUBY (v/o)

She saw him as a fairly disorganized person
who would never do anything unless
someone like her organized his life.

Bob and Native American kids _____ /

NARRATOR (v/o)

He was 30, she a year older and he was to be
cushioned his entire life by her wealth.
Nevertheless, perhaps Bob's moving picture
making could be turned into a career?

Bird-man on boat + other boats etc *LotH* _/

In 1915, the stills photographer Edward Curtis, famous for his photographs of Native Americans, had caused a stir with a motion picture, *In the Land of the Headhunters*, set in the Pacific North-West among the Kwakiutl people.

RUBY (*v/o*)

This was a time when Robert and Frances were looking for money and ideas and assistance. They went to Curtis's office or studio

RUBY (*sync*) _____/

RUBY (*sync+vo*)

still: Frances profile _____/

in New York and had the screening and Frances said that she ... that she was very impressed – we're talking about Frances's diary now – and she thought Bob was too and then they talked about money. At this point they were desperate. He couldn't find anybody who wanted to give him money.

War Canoes *LotH* _____/

MUS

Motana & Naida *LotH* _____/

NARRATOR (*v/o*)

Headhunters and Flaherty's Baffin Island footage – now lost – were screened together before an invited audience of experts in New York on April 13th, 1915. Flaherty's shots suffered in comparison.

His 'scenes of this, scenes of that', as he was to describe them, couldn't match the excitement of Curtis's melodramatic tale:

Dance *LotH* @ 00:23:19—00:24:00 _____/

fantastic dances...

Evil Medicine Man _____/

evil medicine-men.....

Doomed Lovers _____/

doomed lovers.....

War _____/

war.

War party landing _____ /

At the cost of authenticity, Curtis had created a confused if eventful saga, a sort of ‘Western’ – but one which he said nevertheless used ‘documentary material’.

RUBY (v/o)

I think possibly when he saw Curtis’s film

RUBY (sync)0:00:??-- 00:00:57:09) _____ /

RUBY (sync)

map (Toronto to Mouse Factory to Charlton Islands to Great Whale River to the Belcher Islands to Great Whale River to Fort George to Great Whale River to Moose Factory to Toronto to New York City to Michigan to Toronto)

the lightbulb went off on the top of his head and he said: ‘that’s what I should be doing. I should be making a story’: and I don’t think that occurred to him before. There’s no evidence that it did.

+ *animate*: Toronto to Moose Factory to Port Harrison _____ /

NARRATOR (v/o)

Certainly, when Flaherty returned to the Arctic in 1920 with two movie cameras, he now had a clearer idea of what to do with them. Eight years earlier he had encountered an Inuit, Koomack – Comock of Kovik. **The man suddenly appeared at the post at Cape Wolstenholme on Hudson’s Bay out of the Arctic wastes.** He had survived with his family for 10 years on a desolate, isolated island.

WE’VE REMOVED THIS!!! HOPE THAT’S O.K.

stills: Inuit faces
_____ /

Others were to tell Flaherty similar stories, but Comock’s adventures become in Flaherty’s mind the essence of the Inuit’s – of the Inuvaluit’s – life and struggle.

Nanook lights the fire _____ /

So, in the film he started to make in 1920, he set about reconstructing these incidents.

Nanook _____ /

There are still ‘scenes of this and scenes of that’ but they are now performed by one character – ‘Nanook’ Flaherty called him – his name was actually Allakarialuk – for Flaherty he was a Comock figure. And, after 29 minutes of various scenes of Inuit life, a Comock-style adventure story begins to emerge.

Carrying the omiak _____ /

title: 'Winter...' _____/

With title card 'Winter...' Flaherty moves cinema into a whole new way of seeing the real, non-fictional world. It would come to be called 'documentary'

It is his great breakthrough – the harsh, exotic but everyday events of Nanook's life become moulded, shaped by Flaherty's camera and on his film editing bench into a drama; in fact, into a melodrama suitable for the tastes of the cinema's post-World War One mass audience.

title: From the smell of flesh and blood comes the blood lust of the wolf – his forebear _____/

MUS

NARRATOR (*v/o*)

Racing across the icefield _____/

The story he tells in the titles is illustrated by shots and sequences taken at different times but put together to tell of a single trip.

title: On the vast ice fields of frozen sea ___/

Footage is recast to serve the story's needs.

Capturing the Fox _____/

Here's the interior of the igloo Nanook makes – open sided to allow enough light for filming – an idea Flaherty first used years before when shooting his first Arctic movies on Baffin Island.

Getting up in the igloo _____/

At the climax, the family shelter from a blizzard in another igloo, the title card tells us –

Finding the 'deserted' igloo _____/

but it wasn't. It is the same one. Flaherty filmed the family going to bed and getting up but reversed that order for the film and represented the one igloo as two.

Going to bed in the igloo _____/

The HBC trading post _____/

And much was hidden. Canada and the modern world were closer than it appeared to be.....

The Inuit had a role in the West's fashion industry but, despite a fur company's sponsorship, there's little sense of that.

Nanook harpoons the walrus _____/

And the Inuit were armed with more than just harpoons and knives.

Here Nanook brilliantly harpoons a basking walrus.....

[freeze-frame – super highlight] The rifle on the beach _____ /

But there's a unmentioned rifle left, by accident in shot on the shore, if that doesn't work.

Nanook & the gramophone record _____ /

Indeed, the Inuit were far from being the technological naives Flaherty presents on the screen. For one thing they processed his films for him.

FELDMAN (*sync*) _____ /

super

Seth Feldman

York University, Canada

FELDMAN (*v/o*)

There's a lot of Flaherty in Nanook,

FELDMAN (*sync*)

He had very much taken with the Inuit from 1910, the first time he went to the North. He sort of...he found his people. And he loved to put himself in these odd situations where they were taking care of him.

Butchering the walrus _____ /

FELDMAN (*v/o*)

And so its like, you know, Flaherty was being reduced to this helpless child among the Inuit....

Nyla and baby out of kayak _____ /

title: 'and Comock' _____ /

NARRATOR (*v/o*)

But, crucially, Flaherty does not invent the incidents of the film. Because of Comock, who Flaherty recalls in the name he gives a huskie of Nanook's,

Comock the huskie _____ /

the picture of Inuit life is a generation out of date – but it is based on a stories Flaherty heard a decade earlier about events that happened in the decade before that.

still : Flaherty & Inuit child _____ /

Flaherty is only the reporter, distilling Comock's adventures

still: Allakariallak _____ /

and retelling them, first by writing them down on paper and then reconstructing them with Allakariallak's help, as Nanook's.

Ice field today *cross-fade* sled in the ravine sequence from _____ /

Forty years after he first encountered him, Flaherty recorded at the BBC the words he put into Comock's mouth: incidents that were to reappear whole in *Nanook of the North*:

super

from *Comock: The True Story of an Eskimo Hunter*

FLAHERTY (v/o)

Robert Flaherty- BBC recording 1951 _____ /

Winter came on.....

The ice was rough, for the very first big wind of the winter had jammed the ice hard against the coast and piled it up many times to the height I stand. It was heavy going.....

Dissolve..... /

//

Nanook walks to breathing hole _____ /

There I waited all day until the seal had made his round of his breathing holes. At last the bubbles of his breathing began to rise in my hole and I took up my harpoon..... and I killed the seal.

Nanook and the ice window _____ /

NARRATOR (v/o)

To avoid 'scenes of this and scenes of that', you need to focus on an individual. Novelists, dramatists and journalists all knew this – Hollywood knew it.

The key – the trick – was to concentrate on filming the normal behaviour of a very small group of people – to focus on a nuclear family – to focus on a nuclear family going about their daily round.

And there -- between the shapelessness of lived lives and the tight tensions of a story -- Flaherty found what we would come to call documentary film.

FELDMAN (v/o)

The film came out and the very next morning the critic of the New York Times,

FELDMAN (sync) _____/

FELDMAN (sync)

wrote that we don't need fiction film anymore; that this was the end of fiction film as we've known it because we have this wonderful new way of making films with real people

Nyla _____/

FELDMAN (v/o)

and that the...Hollywood could never hope to present anything as believable as what Flaherty created.

FELDMAN (sync) _____/

FELDMAN (sync)

The Hollywood they were rejecting, though, was a very specific Hollywood and that was the Hollywood of the Fatty Arbuckle scandal. (to 7:00)

stills: Arbuckle/Rappé _____/

NARRATOR (v/o)

In September 1921, Virginia Rappé, model and actress, was found dead in a San Francisco hotel room booked by famous silent comedy star and director, Roscoe 'Fatty' Arbuckle, apparently as a result of sexual abuse. Arbuckle, after three trials, was found innocent of her death, in Spring 1922— but this scandal, among others, occasioned a moral panic about the movies.

stills: Nanook poster+ Nyla _____/

And in June, *Nanook* opened in New York. Innocence First Peoples, not depraved movie stars; epic reality, not tawdry fiction. Flaherty's timing was perfect.

But there was anyway an irony here – long hidden. *Nanook of the North* was billed as a story of 'life and love in the actual Arctic' – but the picture of 'love' was far from 'actual'.

FELDMAN (sync) _____/

FELDMAN (sync)

Nanook's family is a cast, I mean he quite literally cast the people

still: Nyla + baby vignette on poster & photograph _____/

FELDMAN(v/o)

He cast two women he knew. One was Nyla, whose real name was Maggie, who lived in Port Harrison. Some writers have taken great trouble to document Flaherty's relation with Inuit women and one of them in fact has talked about Nyla living with Flaherty as he was actually shooting *Nanook of the North*

FELDMAN (*sync*) _____/

FELDMAN (*sync*)

and has gone on to write about their son and the adventures of their son after Flaherty left the North.

MARTHA FLAHERTY (*sync*) _____/
super

MARTHA FLAHERTY (*sync*)

{*in English*}

Martha Flaherty
'Nyla's' & Flaherty's grand-daughter

I don't know if my grandmother was married, first of all. Nobody ever mention about that. And, er,-whether he exploited my grandmother or not? I don't think it was intention of exploitation. I think there was some romance.

[MAC DARA v/o Q]

He was a married man but many married men did goes up North and, uh, they have, um,..the separation is very, very long after all – like months and months and months. Some of them stayed there for years with no partners. // I cant say either way and I think it's romantic what happened.

HENLEY (*sync*) _____/

HENLEY (*sync*)

Anthropology is burdened in a way with this reputation that Flaherty has as the father of anthropological documentary, but it's a rather ambiguous inheritance really.

Stills: Malinowski _____/

HENLEY cont (*v/o*)

there's a number of comparisons between

Flaherty and Bronsilav Malinowski who was the founding figure – the father – of modern anthropology (if you like); and what distinguished him from previous anthropologists was the same thing that distinguished Flaherty from previous documentarists.

HENLEY (*sync*) _____/

Super:

Paul Henley

University of Manchester, UK

HENLEY (*sync*)

Malinowski didn't talk about his dalliances with young ladies in the lagoons of the Trobriand Islands any more than Flaherty talked about his dalliances with the young ladies of the far north.

MARTHA FLAHERTY (*sync*) _____/

MARTHA FLAHERTY

(*sync*)

{*in Inuktitut*}

Yes, I always knew about him because my father's adopted father always told me that I have white man for a grandfather. I was always a natural red-head since I was a child. My adopted grandfather would tell me that me that my real grandfather was a white man. So I knew I had a white man for a grandfather.

GV Martha's house _____/

Martha in her study _____/

NARRATOR (*v/o*)

Martha's father only took the Flaherty name when forced, by the Canadian government, to choose a Western surname in the 1970s. But Martha doesn't think Flaherty forced his pictures of Inuit life in the 1920s

MARTHA (*sync*) _____/

MARTHA FLAHERTY (*sync*)

{*in Inuktitut*}

Oh, I believe what he filmed. The scenes give a true picture of actual life -- like are like how they hunted with kayaks, things like that. And he filmed the hardship of life in the Arctic as it happened so I believe in the film. It made the world understand about Inuit – how we lived and survived. It showed what how harsh it is but also how we have great lives

Kanuk fishing_____ /

NARRATOR (v/o)

This is no mere family loyalty. Many First People are coming to value the old films of their ancestors even if they are flawed. Zack Kanuk is the first Inuit feature film director.

KANUK (sync)_____ /

KANUK (sync)

{in another Inuit language}

super

Zacharias Kanuk

Feature Film Director

Note: 'Zacharias'

Look – I'm a film maker. I go to Africa to film so I learn about the culture there. I might not know anything about them at the start I learn form what I have read. Then I film. I think that is how it was done... There is always the possibility of misunderstanding of one another.

Kanuk fishing_____ /

I think that Flaherty was a director so he would stage scenes. I am sure he was very bossy but also very careful when he set up these stagings. I think they were authentic scenes of actual Inuit lives, but people were told to re-stage what would actually have happened -- like hunting in rough waters.

—

KANUK (sync)_____ /

KANUK (sync)

I think the film is a good image of the people of Nunavik.

Swimming pool, Savai'i_____ /

NARRATOR (v/o)

Nevertheless, the questions about the ethics and authenticity of Flaherty's 'stagings' persist – and they were to persist with every documentary he made over the next 30 years.

This ritual tattooing for example, found by Flaherty for his next film *Moana*, set in the South Seas:

Tattooing *Moana*_____ /

MUS

title: 'For generations and generations that great family of artists, the Tufungas, have tattooed the sons of the family of Moana' _ /

NARRATOR(v/o)

was it really what the title says it was – a time-honoured ceremony long practiced in

Tattooing *Moana* _____/

the Samoan island of Savai'i ? -----
or did he set the whole thing up from scratch,
reviving a tradition that had died out just
because, without an Arctic blizzard or great
hunt, he could think of no other climax?

PETELO SULUPE (v/o)sync)
{in Samoan}

Tattooing _____/

The missionaries tried to stop all our cultural
practices and they succeeded with most of
them but not with tattooing.

super

There was a tattooing family in Savai'i and
a tattooing family in Upolu. They practiced
their craft everyday.

Petelo Sulupe

Traditionally the parents will ask the tattooist
as the right time to tattoo the son. The
tattooist will set the time.

Tafunga (Tattooist)

It's like a gift from the parents to the son – a
rite of passage. He is now a man.

I have checked and *tufunga* does mean
tattooist.

hope that was how it was done for the film --
not forced by the filmmakers to do it for the
movie

NARRATOR (v/o)

Savai'i sea, geyser+ *still*: Lasky _____/

But it wasn't a concern for the state of native
culture that caused Hollywood studio boss
Jessie Lasky to contact Bob in 1923 with a
proposition he could not resist: "Make me
another *Nanook*, somewhere, anywhere."
Flaherty was a hot property.

map: (Port Harrison to Moose Factory to
Toronto to New York to San Francisco) ++
animate San Francisco to Pago-Pago to
Samoa Savai'i _____/

So off he goes ~~in 1923~~ with Lasky's
agreement that he could proceed in the same
unconventional way he had on *Nanook* –
long periods of research on site leading to a
film shot 100% on location – indeed
processed on location too – without any real
script or professional actors.

Savaii today – ferry _____/

Flaherty did not travel alone to Savai'i, one
of the Samoan Islands. This time Frances

was not be left behind – clearly there was to be no South Seas’ maiden to distract him as the Inuit Nyla had done; and Frances brought their three children with their nanny to make sure.

I’ve polished the rewrite!

Frances, though, was far from coming along just to keep Bob from local romantic entanglements. She had become a very fine still photographer and with *Moana* she established her role as a prime influence on Bob’s work. In fact she took a prominent screen credit co-producer **but she soon realised that they was no ‘excitement, excitement, excitement’, as she put it, to film on Samoa. Looking for it, she increasingly felt, was ludicrous.**

still: Pe’a dancing _____ /

Instead of a Nanook, a great hunter, they found a master of the Siva dance, Ta’avele, to play the hero, ‘Moana’ – Frances described him as a Samoan Nijinsky, the fabled star of the European Ballet Russes dance company.

And ‘Moana’ was given a little brother called Pe’a

TAULEALEA LAULI’I (*sync*) _____ /

super

Taulealea Lau’i

Daughter of Pe’a

LAULI’I (*sync*)

{in Samoan}

None of this makes sense to me so script isn’t following sync at this point

???? 38:02:13.10 The name of my father is Finauga but he was called Pe’a in the film.

He was absolutely delighted and happy. It maybe because it was the first time he’s ever seen himself in a movie.

04:24.22 In my opinion there was nothing wrong with the film. That was how we were in those days. 04: 43.04 Just like the tattooing I think that was an accurate depiction on how it was done.

Film show _____ /

//?????30.00We are so overjoyed whenever it is shown, we leave everything and watch it as it made our village famous.?????? 42.05 We are always happy to see our father when he was young.

SOO (sync)_____ /

super:

Pro. Le's-paiTu'u-a 'Ila-o-aLa-u Asofo-u So'o

Vice-Chancellor & President, University of Samoa

SOO (v/o)

I think generally there's a humour attached to it.

SOO (sync)

If I see my family people on the screen or see... the immediate reaction of Samoans is to laugh. It's laugh of appreciation. It's laugh of seeing something on the film that dear to them.

Film show_____ /

SOO (v/o)

but they also see historically value in it

VOX POP 1 (sync)_____ /

VOX POP 1 (sync)

{in Samoan}

(05.12.58.06) This film is our film, it belongs to us. It belongs to this village.

VOX POP 2 (sync) _____ /

VOX POP 2(sync)

{in Samoan}

Do we think this is in----->

YES THIS IS IN – I think I've resolved the problem we have with Samaon translations

(05: 15.56.13) The film is good because we can see our fathers and grandfathers in there. Moana, Pe'a, Fa'agase, Ta'avale.

Pig hunt_____ /

(05:16.13.09) None of us were born at the time the film was made that is why this film is important to us. We can see our forefathers.

SOO (v/o)

I think general depiction of life at the time

SOO (sync)

SOO (sync) _____ /

-- the things they were doing everyday – going about in families, going to the plantation, going to the ocean, doing things, asking(?), starting fires..,

SOO (v/o)

Moana montage cont _____ /

I identify very closely with those things. I mean 50s, 60s, 70s they were still doing those things. Back then in 1926 – it's a... its... historically speaking that's a valuable part of it. But it's a staged thing. It's not everyday life if there was an intention to depict Samoans in everyday life. That was certainly not everyday life. The dancing – you don't just get up like that. There has to be an occasion,

SOO (sync)

And the topless – I think that offending, all right?

Leacock at 'Visible Evidence' @ 00:00:55-00:01:31 _____ /

NARRATOR (v/o)

It took Bob two years of shooting and he finished up with a quarter of a million feet of film – 66 hours worth! Studio shooting ratios usually used a third or so of what was shot with takes repeated because of unsatisfactory performances or other technical reasons. Lasky needed about 90 minute – Bob, who was just repeating what he had done over years in the Arctic, was going to have to throw away about 97.5% of his material.

LEACOCK (sov)

OK

WINSTON (sov)

Bring your camera.

LEACOCK (sync)

Ready, steady, go.

NARRATOR (*v/o*)

For some, though, this wastage was not at all unprofessional but a clue to Flaherty's greatness.

WINSTON (*sov*)

Ladies and gentlemen, Ricky Leacock

Leacock looking at LS _____/

NARRATOR (*v/o*)

Ricky Leacock, very much the creator of modern fly-on-wall observational documentary but also, as a young ~~camera~~ man, the camera operator on Flaherty's last major feature, explains to a conference of film-scholars Flaherty's approach:

LEACOCK (*sync*) _____/
super

Richard ('Ricky') Leacock
Documentary Filmmaker

LEACOCK (*sync*)

He said most people think you start a sequence with a long shot – at schools I think they tend to teach this – so that the audience can orient themselves and know where they are.

Not Flaherty.

He would start a sequence..... he said 'the camera is like a horse with blinders on. It only sees what's directly in front it'; and the audience, naturally, doesn't know what the hell it is looking at always and wants to see more. So you give it another close-up, give it a little more.....

Dissolve: 00:31:00 – 00:31:13...../

//

He says what you are aiming at is creating visual tension in the audience. 'Give me more, give me more' rather than explaining things.

Pe'a and the crab *M* @ 01:30:47 –
01:33:52 _____/

LEACOCK (*v/o*)

(@ 00:31:19) In *Moana* (@ 00:31:45) here's a pile of rocks and the boy, Pe'a, who's the sort of young hero of the film, is looking around these rocks. You don't know why. Then he cuts a piece of wood, another piece

Cut for TG4?

Can we loose last words – intonation sounds odd to me??----->

sequence cont: Pe'a displays crab, Moana and another join him _____/

oiling Ta'avele _____/

map: animate Savai'i to Pago Pago to San Franscico to Los Angeles _____/

Picking coconuts M @ 00:24:10 –00:24:56/

Crossing the river Grass @ 00:00:00 _____/

NYC + Chelsea Hotel _____/

of wood with a knife and he starts rubbing the wood against each other putting shavings on and its catches fire. He sets fire – there's some gorse bush that he has handy and that catches on fire. He blows it out and its smoking and smoking. And he's putting the smoke around the rocks. You still don't know what the hell he is doing. And eventually a crab walks out ~~and he picks it up~~

NARRATOR (v/o)

Visually tense or not, this wasn't the great Arctic hunt or the scenes of desperate danger Lasky thought he was buying. No such excitements were to be found in the Samoan paradise – and *Moana* would be merely 'scenes of this and scenes of that'

NARRATOR (v/o)

Flaherty was ordered to cut the three-hour version he presented to Lasky in half. A Paramount studio suit queried, 'where's the blizzard?' The PR lady said there were not enough bare breasts.

The studio was happier with this – another speculative exotic location picture of what papers then called 'the travelogue kind'.

Grass: A Nation's Battle for Life was shot by Merian Cooper & Ernest Schoedsack on an Iranian nomadic tribe's annual dramatic trek to find winter pastures. It had both a built in story – the journey – and, on occasion, real tension and drama.

Grass was released in March 1925 while Flaherty was still editing *Moana*. But even when he was done with the re-edit Paramount still vacillated.

Flaherty waited uneasily in New York, holed up in the Chelsea Hotel, establishing his

*The Potter
Maker* _____/

Cut for TG4?----->

reputation as a convivial companion with a host of wonderful anecdotes

He also eased the wait for a release date by making two shorts .

One was a little reconstruction of a 19th century pottery, made for the New York Metropolitan Museum of Art using its patrons as actors – including the elderly lady, Elizabeth Bacon Custer, General Custer’s widow.

Lower Manhattan \$24 I @ 00:52:58 – 00:53:45 _____/

For a private investor, he made a more ambitious film, *Twenty-Four Dollar Island*.

RENOV (v/o)

In *Twenty-Four Dollar Island* which was made in 1926 ...

RENOV (sync) _____/
super

Michael Renov
School of Cinema-Television
University of Southern California

RENOV (sync)

what Flaherty is really doing in this film is to give a sense of the vibrancy and so many of these films were really looking at what is urban life. What does it feel like? And can cinema maybe be the one to capture ...

\$24I _____/

RENOV (v/o)

maybe it’s the best medium for capturing the vibrancy and the excitement and the rhythms of contemporary life (to 00:32:04).

The fact is that he had an eye,
Its really more about the awe --

RENOV (sync)

its really like the sublime – it’s a sort of urban sublime that you are given.

Hollywood _____/
Edit commentary for TG4?

NARRATOR (v/o)

For the suits in Hollywood, still uncertain what to do with *Moana*, **Flaherty’s way with the sublime was irrelevant.** Eventually

still: Ta’avele & Faganese _____/

Oiling Moana M @ 00:44:50 -00:46:12 ___/

they did the obvious: *Moana* acquired a tag-line: 'The Love Life of a South Sea Siren'.

The film was released in January 1926 and, despite the tag-line but as the executives feared, it was not the smash hit *Nanook* had been. It took only a 10th of what was then expected of a successful movie.

still: John Grierson _____/

SHOULD 'NOW' COME OUT???

But some reviewers were ecstatic and one was to use a review of *Moana* to secure the word 'documentary' as a description of the sort of film Flaherty made.

Now, in response to *Moana*, a young Scottish film critic, John Grierson, who was in America on a scholarship and freelancing as a journalist, noticed *Moana's* 'documentary value' in a review in the *New York Sun*.

stills: Bob and girls, Bob being carried ___/

The cinema gained a new term for films not only 'of the travelogue kind' but for all movies that took real life and non-actors as their subjects. Thanks to Grierson, Flaherty had given birth to a genre.

still: *King Kong*

Poster _____/

Cut for TG4?----->

But Hollywood wasn't impressed. Cooper & Shoedack were better for business and In 1933 they were to strike pay dirt-- still (apparently) in far off lands - with King Kong.

Los Angeles _____/

RUBY(v/o)

Flaherty was too undisciplined and difficult to ever go near Hollywood. I mean *Moana* drove Lasky crazy . He sent a number of cables saying 'stop shooting now or else' Well, I think in the history of film

still: Lasky + Lasky's

'star' _____/

RUBY (sync)

there's dozens of people who had this love hate ambivalent relationship with the industry, with Hollywood and I think Flaherty was one of these.

RUBY (sync) _____/

Hollywood sign _____/

ABWI 5.2 April 3 2010 TRANSLATION SCRIPT

LA + map *animate* --Los Angeles to New York to Los Angeles to Papeete Los Angeles to Tuscon to Los Angeles to Tahiti to Bora Bora to Tahiti to to ***San Francisco to Los Angeles to New York to Hamburg to Berlin _____/

Start animation from San Francisco?

Hauling the catch *Drifters* @ 00:36:18 – 00:36:44 _____/

super
Drifters
John Grierson
UK 1929

FORMAN (*sync*) _____/ *super*
Sir Denis Forman

RUBY (*v/o*)

He couldn't live with them and he couldn't live without them.

NARRATOR (*v/o*)

One after another the major Hollywood studios sent him off on one project or another – backwards and forwards across the Pacific, into the desert of New Mexico; but no films emerged.

Flaherty was running out options.

There was nothing for it but Europe. There his star still shone brightly

Frances was already in Germany to settle the children in school. Bob followed her to Berlin.

But by 1930, the young critic John Grierson, back in Britain, had turned himself into a film producer, establishing a full-scale film-making unit funded by the British government to make exactly the sort of films he determined Flaherty had invented in *Nanook* and *Moana* – documentaries.

As the father of the form was now knocking around Europe, Grierson involved him in the sort of public

education project which was to become the British documentary standard.

No exotic tribal First People, no winsome family. And, really, no experimental montage in the style of *24 Dollar Island*.

This film was to be about industrial Britain.

FORMAN (*v/o*)

The interesting thing was, you see, that

Director, British Film Institute
1949-1954

FORMAN (*sync*)

Grierson had joined forces with Flaherty not only out of personal attraction and friendship but because he saw an advantage in his documentary movement -- which was the documentary movement founded in Great Britain and so on -- with another documentary movement which was the coverage of human beings in primitive societies. And, of course he was right in that. It worked extremely well. They became Flaherty and Grierson, both documentaries, different branches of the documentary and they supported each other.

British Industry today _____/

NARRATOR

Grierson, in the name of his British ministerial paymasters, demanded a script. The story is that Flaherty gave him a thick pad. The top sheet, handwritten, proclaimed: 'INDUSTRIAL BRITAIN: A Film About Craftsmen.' The second sheet read: 'A SCENARIO: Scenes of Industrial Britain'. The rest of the pad was blank.

stills: Scenario for Industrial Brian _____/

But there was a totally professional 'PRELIMINARY SCENARIO for the proposed Film "Craftsmanship" subtitled (British Industry), a dozen pages long and signed by Flaherty. The story of the pad is just that, a story.

Main title *Industrial Britain*@00:00:02-00:00:00:26 [*black*] _____/

Flaherty was in the process of becoming his own myth – the Wandering Irishman too wild and romantic to be bound by everyday filmmaking expectations and responsibilities – a wayward genius.

fade up [on original] Windmill *IB*
@00:00:37-
00:00:53 _____/

And the films starts, as does the scenario with 'the arms, the arms of an old windmill' and, as the scenario suggests would be the case, the old was of far more interest to Bob than the new:

Potter *IB* @ 00:04:49 –
00:05:40 _____/

ORIGINAL COMMENTARY (*v/o*)(*sof*)

But if you look closely enough you will find

the spirit of craftsmanship has not disappeared. William Davenport Cotton of Stoke on Trent who you see working here now is a young man of 26 but he's working exactly as the Greek potter worked making the same beautiful things, using the same simple tools.

@
00:05:13...../

MUS *cont under (sof)* [7"]

sof @
00:05:20...../

NARRATOR (*v/o*)

Modern industrial Britain was still just an after-thought.

sof @
00:05:22...../

ORIGINAL COMMENTARY (*v/o*)(*sof*)

Look at those hands

Glass *IB @* 00:08:20-00:08:56 _____/

MUS *cont under (sof)*[18"]

NARRATOR (*v/o*)

Grierson caught up with Flaherty in an hotel restaurant in Birmingham to tell him he only had £300 left and his government paymasters were halting production. Flaherty demanded a further £7500 and said he had only been making tests.

still Bob making IB _____/

still JG _____/

Glass *IB cont* _____/

'Don't they know *who* I am,' he demanded. 'They think you're just a bloody beach photographer,' Grierson replied.

Flaherty, at the top of his voice, balled out a choice curse word and the whole party was requested to leave.

FORMAN (*sync*) _____/

FORMAN (*v/o*)

They were boon companions. They would go through the night together

FORMAN (*sync*)

moving from bar to bar; from party to party, always sticking together. And they did a sort of double act. The Irishman and the Scotsman. It wasn't a very good double act..

Engineering *IB* _____/

ORIGINAL COMMENTARY (*v/o*)(*sof*)

This time it was a steel furnace.

NARRATOR (v/o)

And Flaherty, yet again, was relieved of the production.

ORIGINAL COMMENTARY (v/o)(sof)

They call this great receptacle a 'ladel' in the steel world

NARRATOR (v/o)

Modern industry was inserted into the film by other hands.

But Grierson felt guilty at this outcome.

He didn't take Flaherty's name off the production and, knowing how good Bob was at pitching ideas, set him up for lunch with Michael Balcon, the chief executive of Gaumont British.

Balcon (sync) *Myth* _____/
super

Sir Michael Balcon
Film Producer,
filmed ~~by George Stoney~~ in 1978
loose George Stoney from super

BALCON (sync) [sof]

It seemed to be a god-given chance when I was introduced to Flaherty by Grierson and Flaherty put it.. this proposal to me. And it was to cost a very modest amount of money and, quite frankly, I took a chance on it.

Aran ferry etc _____/

NARRATOR (v/o)

Flaherty pitched Balcon the idea of a film about Aran because he had heard of the islands appalling poverty from an Irish fellow passenger **crossing** when crossing the Atlantic.

CROSSON (sync) _____/

CROSSON (sync)

{in Irish}

There is no doubt that Flaherty wanted to capture life as it had been.

CROSSON (v/o)

Ruins of the processing lab cottage_____ /

{in Irish}

And because of that he was influenced by some of the literature produced by Synge during the Irish literary revival of the late 19th century. But perhaps life on Aran was never like that, even one hundred years before – perhaps only in Flaherty’s mind.

Shark fishing *MoA*_____ /

FISHERMEN (v/o)[*sof*]

All right...handle him, handle him... aweelah... stand clear the line, stand clear the line.... Hereyego, Pat... steady now, steady.... Don’t cut it yet..dont cut it yet pat.. he’ser down....I got it... yer wont...you blade....

CROSSON (*sync*)_____ /

CROSSON (*syn*)

{in Irish}

Without Island culture, music, religion, social life, all that is left are stereotypes and Flaherty’s theme of man’s struggle with the natural world.

Aran today _____ /

NARRATOR (v/o)

Flaherty certainly left his mark **on Aran**. Whole lives were transformed. Houses bough and businesses opened with the money earned working for Flaherty.

NÍ CHONGHAILE (*sync*)_____ /

NÍ CHONGHAILE (*sync*)

{in Irish}

supe

Deirdre Ní Chonghaile

Musicologist, Aran

Move from below

Man of Aran had a huge influence on Aran. It changed Aran life. It attracted many people from all over the world to the island. It helped put the tourism industry on a proper footing

stills: Barbara Mullen in *Doctor Finlay’s Casebook*_____ /

NARRATOR (v/o)

Barbara Mullen was the daughter of Flaherty’s local fixer, Pat, the film’s virtual line producer. She married a crew member, became an actor in London and found fame playing a Scots woman on British television

stills: Tiger and Mikeleen _____ /

in the 1960s.

The boy, Mikeleen, Michael Dillane, disappeared, unable to live on Aran as a former film-star. The ‘Man of Aran’ himself, Coleman King, also left.

RTE interview est _____ /

Found by Irish television in 1976 in retirement in England, he retained a dim view of the experience.

TIGER INTERVIEW (*sync*) _____ /
super

KING INTERVIEW (*sync*)

Q[in Irish] Did you ever regret having taken part in it

Coleman ‘Tiger’ King
‘The man of Aran’ *Man of Aran*, filmed in 1976

I didn’t get carried away by it. [Just a small part of your life] A small part of my life. To me it was no more special than say, setting a fishing net to catch mackerel, and pulling it up in the morning. It didn’t mean a great deal to me.

//

It did not make any difference to me (refers to publicity). I knew well it was bullshit. I would’ve preferred if they had left me alone.

[I know, I know, I know]

Some believed I was a millionaire, and I only earned a small wage from the film.

[Some people must’ve believed you were?] They did indeed. As Tommy O’Rourke said “We were taken for a ride there”.

//

I used to laugh at Flaherty.

dissolve: top of interview after
10:14:01...../

Mac Dara -- this last line seems to have gone – surely restore?

I WASN’T CERTAIN IF HE WAS REFERRING TO FLAHERTY AS WE DO NOT HEAR THE QUESTION OR CONVERSATION BEFORE SO I THOUGHT IT BEST TO LEAVE IT OUT

MAGGIE (*sync*) _____ /

MAGGIE (*sync*) [*sof*]

Would you like to me to show you some pictures And yer bat over here in the other room and the pictures now and show them to ye, boys.

STONEY (v/o)

It made Maggie's life.

STONEY (sync) 0:36:53:05)_____ /

super

George Stoney

Documentary Filmmaker

STONEY (sync)

When the film was being made she'd get up every morning and she'd go down and clean the rooms and Mrs. Flaherty said, "no. no, no you're the star, you're the star, you shouldn't be doing that".

Maggie and baby *MoA* _____ /

STONEY (v/o)

And finally she said to Frances Flaherty, "No, when you leave I want to be able to work for people of quality and I don't even know how to make up a bed."

MAGGIE + photo (sync)[*sof*] *Myth* _____ /

super

Maggie Dirrane

'The Wife', *Man of Aran*,

filmed by George Stoney in 1978

MAGGIE (sync)[*sof*]

Well, now: there's a picture of myself when I was at that film [*difficult to follow*] [*laughs*] That's why I'm showing them to you now, boys. That's a picture of [?] when I was carrying seaweed. So they liked that picture, I don't know why.

Maggies and seaweed *MoA* _____ /

Mus

still: Maggie and Michaelen _____ /

STONEY (v/o)

(@0:37:39:18) She came from the poorest of the poor.

STONEY (sync) _____ /

STONEY (sync)

And this was the opening of a whole new world. (to 0:37:48:13)

still: Pat, Maggie & Michaleen _____ /

NARRATOR (v/o)

It was this man, Pat Mullen, who made Flaherty's vision possible – who persuaded the islanders to co-operate with the filmamkers – even to put their lives at risk. Pat Mullen is given credit – misspelled – as 'assistant director' on *Man of Aran* but he was much, much more.

MoA main title _____ /

MULLEN (v/o)
{in Irish}

Pat had extensive knowledge of the island.

MULLEN (sync) 13:39:30 _____/
super:

Paddy Mullen
grandson

there's a further cut here, surely as he goes
on a longer than this text suggests.

Translation now follows what Pat says a
more literally. All of the irish inserts are
now correct, but some translations may need
rewriting.

MULLEN (sync)

And when Flaherty told him of the kind of
film he proposed to make, Pat could suggest
the most suitable people for each role.
Flaherty must've made up his own mind
about who he wanted, but he no doubt paid
attention to Pat's advice.

Shark Hunt MoA _____/

FISHERMEN (sync)[sof]

Another little heave... here he is ... we have
him...vere gontohalgiz.. he's pretty weak

MULLEN (sync) _____/

MULLEN (v/o+sync)

He would've found it difficult to make
without Pat's help. Pat was an excellent
communicator. He was well respected. He
was trusted. I know that.

reprise: Curragh in storm _____/

NARRATOR (v/o)

Of course, neither Pat Mullen nor the
Flahertys were sending the men to certain
death – but, equally, however skilled and
brave the men were, the film company's
money -- £5 each, a fortune in their eyes –
was a powerful inducement and there is no
way they would have put out in this sea
without it. And, by all accounts, Flaherty the
filmmaker was a man obsessed.

GOLDMAN (v/o)[sof]

He was a person of temperament, the
temperament of the person who is in an
agony over what he is doing.

GOLDMAN (sync) [sof] How the Myth
Was Made _____/

GOLDMAN cont (sync)[sof]

super
John Goldman
Film Editor, *Man of Aran*,
filmed by George Stoney in 1978

add 'by George Stoney'

Shark hunt – Mikeleen runs to Maggie
MoA @ 00:37:40

_____ /

(v/o) (sof)..... /

(v/o) (sof)..... /

still: Sound recording in Gainsborough
Studio _____ /

still: Story-Teller _____ /

CROSSON (*sync*) _____ /

He's struggling, he's fighting over it. He's terrified he's not going to get a film out of it. He's terrified his ideas won't be going to work and he's fighting to get the materials together. And this was Flaherty on the job.

//

GOLDMAN (*sync*)*cont*

Well, things slowed down to such an extent that I had to say to Bob.... No, I had to say to London it's time for you to recall us. I did not tell Bob at the time because he would have gone on for months more. But the time came when we had got as much material as we were going to get.

NARRATOR (*v/o*)

For Flaherty, the usual agonies of filming did not now stop because this time he had to provide sound, dramatic sound not just commentary – and he had spent nearly two years shooting silent.

MIKELEEN (*v/o*) [*sof*]

Hey....hey... Hold on to him. Hold on to him.

MAGGIE (*v/o*) [*sof*]

Come on, Mikeleen.

NARRATION (*v/o*)

Flaherty was not alone among his generation of silent-film directors to regret sync sound. He shot *Man of Aran* as if sound films had never happened and then had to take the Islanders over to London to dub a sound track.

MIKELEEN (*v/o*)[*sof*] [*echo*]

Hey....hey... Hold on to him. Hold on to him.

But the irony is that Flaherty had taken time out to shoot *The Story Teller* in Irish, the first synch sound film made in that language but now lost.

Sorry, I have just had a thought – they surely didn't have a sound camera with them so how was this done in sync??

They have have married pictures to a sound recording, which may or may not have been in sync.

CROSSON (sync)
{in Irish}

It is the most profound inaccuracy in *Man of Aran*, the absence of Irish. It's not just the absence of Irish, but also island culture. And this from a man who directed *The Story Teller*, the first film with an Irish soundtrack.

Shark hunt cont _____/

NARRATOR (v/o)

So it is not that Araners had ceased to hunt shark a generation before – for the oil the fish once provided could now be bought in other forms – nor is that Tiger actually spears a sod of earth – or that the shark species here is actually harmless – the major problem is that they all talk English. They are denied their own tongue:

(v/o) (sof) @00:38:4...../

FISHERMEN (v/o) sof

Give him line, give him line..... Back away, back away, back away...enyiseregoen

title: 'The land upon which Man of Aran depends for his subsistence – potatoes – has not even soil' MoA _____/

SILENCE (sof) [original sound-track]

++

NARRATION (v/o)

In fact, Flaherty avoided sync sound as much as he possibly could by still using the by-then old fashioned title-cards of the silent cinema.

Making the soil MoA _____/

He also avoided showing Aran's good land, owned by wealthier farmers, or remotely explaining any of the social realities of the islands' economy -- just as he had ignored the modern world in Samoa, and in the Canadian Arctic.

But for all that he doesn't explain its reasons, the poverty and the back-breaking toil he depicts were real enough.

Inish More, though, was a lot closer to home than the Arctic or Samoa. Many objected that he had made the islands a symbol of desperate poverty in the eyes of the world. But the government of the Irish Republic, recently independent of Britain, thought the film perfectly illustrated the indomitability of the Irish peasant spirit. Nevertheless, the extent to which Flaherty side-stepped many of Aran's realities cast doubts on *Man of Aran's* 'documentary value'.

stills: Aran production pix _____/

Documentary did not lose its innocence with *Man of Aran* in 1934. It had, for a minority at least, no innocence to lose. But *Man of Aran*, like its predecessors, was romantic, epic and, indeed, authentic enough to wow the critics -- including a prize as best film of the year at the Venice Film Festival

This did not mean that it found a mass audience. The film disappointed at the box office. Not that Flaherty, by now and with Frances's help, a master publicist, didn't push hard to attract audiences.

For *Man of Aran*, the heart of his campaign was to transport his stars -- the real live impoverished Aran Islanders -- to the heart of the West End and Broadway.

STONEY (v/o)

...he brought over Maggie and Tiger King on a tour of the States and he insisted that be .. quote unquote 'native costume'.

STONEY (sync) after 0:26:13:1500:00:00 --
0:27:52:10 _____/

STONEY (sync)

One night the captain invited Flaherty to bring Maggie to the captain's table which, you know, was a great honour. And Maggie was sharing a stateroom with someone else and she said, 'you can't go dressed like that

NÍ CHONGHAILE (sync) _____/

and you must have your hair fixed like that'.

NÍ CHONGHAILE (sync)

[in Irish]

Maggie heeded her advice. She changed her clothes. Her travel companion must've fixed her hair for her, and so on. Flaherty saw her as she made her way to the dinner, and became angry. He told her he never wanted to see her dressed like that again. And he must've made her change into her regular clothes.

+

That is evidence that he wanted to maintain a certain image. It's if he didn't want to admit that Aran folk would change with the times. I would say he wanted to maintain a certain image of them and didn't care whether it was true or not.

still: Flaherty with cast?? _____/

NARRATOR (v/o)

There's no doubt that Flaherty's attitude towards them was distinctively condescending.

FLAHERTY (v/o)[sof]

Of course, they all believe in fairies on the island....

FLAHERTY (sync) [sof] _____/

FLAHERTY (sync)[sof]

At Christmas time the children came over from England for their vacation and they brought a Christmas tree over from Galway – the islands are tree less; there are no trees whatsoever. They smuggled this Christmas tree over on the boat well –covered and unknown to the cast. We mounted the tree Christmas eve in the cottage where we did most of our interior filming for the picture. The next morning, we had it all lit, the next morning – crackers on it, that sort of thing – and we invited the people, friends of

Maggie’s and the cast and others to come in and see it. When Maggie and her three children came in, she immediately crossed herself. The children followed suit. I found out she believed the Christmas tree, decorations and all, had grown up through the floor during the night.

Dissolve.....
..../

Flaherty at rest _____/

Aran today _____/

NARRATOR (v/o)

Maggie went back to her shawls, back to Inish More; Tiger and Mikeleen disappeared but Aran began to learn to live in the shadow of a movie. It is still in that shadow. ~~Today,~~ The internet ~~will~~ **now** tells you when the film is being shown -- six times a day, everyday of the tourist season. You are assured that ‘a visit to the island is not complete without viewing this spectacular film’.

London Café Royal, Soho today _____/

As his daughters were still attending boarding school in England, so Flaherty remained in London – holding court at Café Royal as he had held court the previous decade in New York. He was a legend; ‘an institution’, as one observer put it.

Eventually, in 1936, Flaherty was sent to India by producer Alexander Korda to make a fiction film, *Elephant Boy*.

Elephant & baby cont @ 00:07:46 00:08:02/

SABU (sync & v/o) (sof)

Mind the baby, Kalamah , mind the bay. Be careful.

NARRATION (v/o)

But Flaherty’s usual allergic reaction to the disciplines of film production **meant his footage did not work. *Elephant Boy* became just another picture he did not finish.**

Bratleboro _____/

As war approached, Frances took her two unmarried daughters back to USA and

bought the family a home in Vermont in September 1938.

RUBY (v/o)

(@02:33:00:09) When Frances bought the farm, she moved there. ~~She went with him on all...~~ she went there to raise her children

RUBY (sync) _____/

RUBY (sync)

and he didn't like that place. And he went there ... perhaps he only went there when he was broke because she had family wealth and he never made a living from what he did. So he was She was ... He was economically dependent on her.

map: (Berlin to London to Aran to London to Mysore to London)

_____ /

NARRATION (v/o)

Bob lasted another year in Europe, but weeks before the outbreak of World War II, he made it to Vermont and the search for work went on.

The Land _____/

It came, with the help of Frances and Grierson intriguing behind the scenes, in the form of a commission a commission from the US Department of Agriculture, signed the day war in Europe broke out, September 1939.

The brief was to explain the complexities of President Roosevelt's New Deal policies for agriculture – but Bob never got to grips with this.

Flaherty had come full circle – back to Baffin Island and 'scenes of this and scenes of that' and the romanticism that came to him so easily.

FLAHERTY (v/o)[sof]

The great fact is the land , the land itself, and the people and the spirit of the people.

NARRATION (v/o)

The Land was never released.

Pennsylvania farms today _____/

Although, as America joined the war, Bob was forgotten and his ideas for war-effort films ignored, this was not the end. There were might be few left now who saw advantage in an association with Flaherty, certainly none in the film industry or in government film making circles. But there was still commercial sponsorship.

Coon, JC LS _____/

Commercial sponsorship – a fur company – had got Flaherty started as a filmmaker with *Nanook* and, in the aftermath of the war, an oil company would give his career one final boost.

The rig LS _____/

In 1946, Standard Oil, Esso, sent him and Frances to Louisiana to tell the world of the benefits of oil exploitation in the bayous.

LEACOCK (sync) 00:09:18—00:10:01 ____/

LEACOCK (sync)

I'm in New York and I heard that Mr Flaherty was staying the Chelsea Hotel. So I decided to go up and visit him and I went to the Chelsea Hotel on 23rd street and yes he had a suite on the second floor – practically permanently -- and I went up and I had a short visit with him and he hired me to be cameraman on *Lousiana Story* – he didn't ask to see what I'd had done. It was purely on the basis of having seen *Canary Bananas*... which is bananas.

The bayou opening LS @ 00:00:00 _____/

NARRATOR (v/o)

But it wasn't really. Flaherty might only have seen Leacock's first effort, a teenage home-movie entitled *Canary Bananas*, when Bob was visiting his daughters at the school they attended with Leacock. But Leacock was destined to become one of the cinema's best and most influential cinematographers as this, the opening sequence of *Louisiana*

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Cut LS sequence for Irish version @ Bob's v/o

(v/o) (sof)...../
o/s Leacock + screen at conference
@00:12:42 (++) (sof)...../

Bayou cont...../

LEACOCK (sync)...../

Vis Ev Audience...../

LEACOCK (sync)...../

Bayou LS
cont...../

New day + cobweb sequence...../

LEACOCK (sync)...../

Story, suggests.

FLAHERTY (v/o) (sof)
His name is Alexander Napoleon Ulysses Latour.

Mermaids -- their hair is green, he says -- swim up these water from the sea.

He's seen their bubbles often.

And werewolves with long noses and big red eyes came to dance on moonless nights.

LEACOCK (v/o)
Mr Flaherty had to write a .. more or less a script;

LEACOCK (sync)
and the Standard Oil lawyers made him initial each page of the script to make sure that he didn't cheat.

LEACOCK (v/o)
When I read it I thought it was absolutely stupid

LEACOCK (sync)
he read it very well. Nobody else could have gotten away with that nonsense.

NARRATOR (v/o)
Leacock's dismissal of Flaherty's way with commentary was balanced by his admiration for his unique and apparently chaotic working method.

LEACOCK (v/o)
Often you'd see something beautiful

LEACOCK (sync)
and that was ignored with regular directors.

New day cont _____ /

With Flaherty, we went to shoot the boy, the the the...his pet up in a tree and we were all set to shoot the sequence

LEACOCK (v/o)

and Flaherty found a spider making a cobweb and the light was absolutely perfect and it was a beautiful perfect web

LEACOCK (sync)

and the spider moving around it doing its work and we spent the whole morning filming the cobweb.

LEACOCK (v/o)

His policy was if you saw something beautiful shoot it.

To collect what we had in that first sequence, the opening sequence to months and months, First thing was to find a boy.

JC (v/o)

They .. er.. kinda told me: 'well.

JC sync _____ /
super

Joesph ('JC') Boudreaux
'The Boy' Lousiana STORY

JC (sync)

we'll let you know, son an' we're pretty sure you'll be a star.'

So I went back home – well not home, I went to my uncle's house. I had long purty hair and he says, 'you know, they're gonna make a star outta you for the movies, maybe we oughta cut your hair. And he did. And I guess you know when Frances and Ricky Leacock come'n' got me and I didn't have but very little hair left on my head

LEACOCK (sync) _____ /

LEACOCK (sync)

So I took him back and Mr Falherty was furious with me. 'Why didn't you tell them not to cut his hair?

JC (sync) _____ /

JC (sync)

Robert bounced plum off of the chair and he went, he went... almost ... haywire.

cut Ricky sync line here----->

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JC (sync) _____ /

But he got over it and he said, 'we'll have to wait bout three or four months and his hair'll grow back.

still: Bob & JC _____ /

JC (v/o)

I guess, I guess it wont hurt to wait that long, you know. We'll take scenes of other stuff

Drilling sequence LS @ 00:00:00 _____ /

sof

Blowout LS @ 00:00:00 _____ /

NARRATOR (v/o)

For the climax of the film Flaherty envisaged a blow-out at a well. He tried faking this but that didn't work and then a rig nearby blew for real. He rushed along with his electrically driven Arriflex camera to film it – but the oil men were appalled and drove him away – the camera's motor could cause an explosion.

LEACOCK (v/o)

We had a camera that we hardly used at all that I had taken as a precaution

LEACOCK (sync) _____ /

Pls make cut

LEACOCK (sync)

~~a very conservative~~ ... a French Debrie camera which was originally an hand cranked camera but it had an electric motor. So he took off the electric motor and he went back down with the Debrie camera to hand-crank it.

Rig _____ /

LEACOCK (v/o)

A hand cranked camera was designed to shoot 8 frames per turn

LEACOCK (sync) _____ /

LEACOCK (sync)

and in the old silent film days you shot 16 frames a second -- two turns a second – it's a nice speed – *hums*. Now we're into a new age

Rig _____ /

LEACOCK (v/o)

– 24 frames a second .

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LEACOCK (sync) _____/

LEACOCK (sync)

Rig _____/

Holy shit! That's three turns per second . Just try it!

LEACOCK (sync) _____/

sof

Rig _____/

LEACOCK (sync)

Woowoowoo-err..... He did it.

LEACOCK (v/o)

(@ 00:59:26 All those shots in the film of the exploding well he shot hand-cranked.

LEACOCK (sync) _____/

LEACOCK (sync)

which I find absolutely extraordinary

JC+ pet+ rig _____/

NARRATOR (v/o)

And, for once, so did the public opinion. A excited report to Esso's directors from the PR department, spoke of 30 million people receiving a 'favourable impression of the oil industry and its employees' and the company's 'foresighted public relations policy in commissioning the film'.

Bayou + JC on boat _____/

JC (v/o)

I think *Louisiana Story* had a big part in digging these canals and stuff.

JC (sync) 02:11:32:08-02:12:45:15 _____/

JC (sync)

because look how innocent this rig is and this 12 year old boy sitting on tlop of the Christmas tree. You know a lot of people say," well what harm is that". (02:08:19:01)

insert JC on top of rig

JC on canal _____/

JC (v/o)

(02:05:29:09 You know- it was hard times round here until the oil companies come in—you know – the landowners and stuff –

JC (sync) _____/

JC (sync)

instead of trapping, well they went to get a little oil money and that all turned out right.

Bayou today with JC cross cut with JC as boy finding alligator's nest _____/

I was paid after *Louisiana Story*

JC (sync) _____/

JC (sync)

Cut for TG4?----->

\$3000 and back in 1948 that was like \$200,000 today. That was great that was real great. In fact, I bought my mother a refrigerator, a stove – butane stove, bottles to go with it. Then I bought ‘em a 19... 40... 47 or 48 Mercury car so they could go visit. Yes, so I thought I done a good deed. And somebody asked me , they said, ‘what happened to the rest of the *Loisiana Storey* money. Well, I’m gonna..I’m gonna tell you what happened to it. Mama & Daddy build a home in Lake Charles with it.

I was proud I could help my parents.

JC on rig _____/

NARRATOR (v/o)

++ *stills* nomination certificates

(these are to hand ex Butler Library, no?)

Louisiana Story was the hit of the Edinburgh Film Festival; won the best documentary of 1949 award from the British Film Academy, and even, at last, an Oscar nomination.

still Flaherty @ Brattleboro _____/

Now 65, Flaherty was never to complete another film of his own. Not for want of **trying because although** his health was beginning to fail he was still pitching ideas.

Guernica footage _____/

One was for a short on Picasso’s painting *Guernica* made for the Museum of Modern Art. It was never completed.

The Titan @ 00:23:29 – 00:23:39 _____/

But he did have a further unexpected success.

insert Still: Oscar certificate _____/

He acquired the rights to a pre-war German documentary directed by Kurk Ortels -- *The Titan: The Story of Michaelangelo*. Flaherty repackaged it, put his name prominently on it and not only made money – but also acquired an Oscar -- for the best documentary of 1950. Surely a bittersweet accolade – Hollywood’s ultimate prize for, essentially, another man’s work.

New York, the Chelsea _____/

last map: (Battleboro to New York to Pennsylvania, Illinois, Iowa, Kentucky, Tennessee, Texas, Oklahoma, Arizona and California to New York to Abbeville (Louisiana) to New York to London to Edinburgh to New York)_____

Brattleboro,_____ /

stills: RFJ _____ /

BROOMFIELD (sync)_____ /

RUBY (sync)_____ /

LEACOCK_____ /

But by now Bob was holed up in the Chelsea, sick. He was still ready to work- but his health undid him.

Robert Joseph Flaherty, still wandering his old haunts, was taken ill in the Chelsea and died in hospital, July 23 1951. He was 67. The wandering was over.

His ashes were taken to Vermont – to the home at Brattleboro which Frances had established but which had seldom contained him for long.

His passing did not still the arguments about him, his achievements and his place in cinema's pantheon.

His reputation remains a matter of deep dispute – a undisciplined neo-colonial romantic given to fakery and careless of those with whom he worked.

Or a genius, correctly credited with the creation of a whole different way of making films, one of the cinemas greatest ever cinematographers, an important, if accidental, chronicler of vanished or vanishing ways of life.

BROOMFIELD (sync)

He was a master if the authored piece. He was the master of story-telling in an epic way.

RUBY (sync)

I'm not sure genius . I don't know how to apply that. Certainly he's had a major impact on the world – his films

LEACOCK (sync)

Robert Flaherty was the most extraordinary

person – filmmaker -- I ever worked
with.....

Montage: scenes from
films _____/

find substitute for the furnace/plane

**Can you suggest appropriate scenes from
movie to go with commentary??**

NARRATION (v/o)

One thing is certain – all the strengths and weaknesses of the documentary. It's ability to show us life, to preserve memory, to thrill, absorb and entertain; as well as the dangers of it misrepresenting people; the hazards for those it focuses on, of being filmed; the manipulations needed to tell a story -- all these are to be found in the cinema of Robert Flaherty.

still: RJF _____/

All documentary's strength's were first celebrated by him. All documentary's dangers were first demonstrated by him. His is, for good or ill, a living legacy.

MUS

ENDIT