CHAPTER 8

1. I want to acknowledge the support of NUI, Galway’s Millennium Minor Project fund in carrying out the research required for this paper. Portions of this chapter first appeared in “Shillalah Swing Time … You’ll thrill each time a wild Irishman’s skull shatters”: Representing Hurling in American Cinema: 1930–1960’, included in Ruth Barton (ed.), Screening Irish-America (Dublin, 2009) and ‘Anticipating a postnationalist Ireland: Representing Gaelic games in Rocky Road to Dublin (1968) and Clash of the Ash (1987)’ in Carmen Zamorano Llena and Irene Gilsenan Nordin (eds), Redefinitions of Irish Identity in the Twenty-First Century: A Postnationalist Approach (Oxford, 2009). I also want to thank Sunniva O’Flynn and the Irish Film Archive in the Irish Film Institute for their assistance in carrying out the research necessary for this work.


4. This fight is available to view, along with other early fights filmed by Edison, at http://www.fitzsimmons.co.nz/html/rareboxingfilm.html


6. For more on this see Seán Crosstown and Dónal McAnallen, ‘Portraying the Irish at play: Cinema newsreels and Gaelic games (1920–1939)’, Sport and the Arts: Construction and Reality: Proceedings of the Xlth International CESH Congress (2009) [forthcoming].


10. Mike Cronin, Sport and Nationalism in Ireland: Gaelic Games, Soccer and Irish Identity since 1884 (Dublin, 1999), pp.18–19.


13. Ibid., p.84.

14. Kevin Rockett has noted the banning of one film by the general officer commanding in chief of the British forces in Ireland, Ireland a Nation (1914), because of concerns that it might ‘cause disaffection to His Majesty, and to prejudice the recruiting of His Majesty’s forces’. Rockett et al., Cinema and Ireland, pp.14–16.

15. Rockett et al., Cinema and Ireland, p.24.


17. Rockett et al., Cinema and Ireland, p.24.

18. Directed by Fred O’Donovan.

19. Rockett et al., Cinema and Ireland, p.19.

20. Ibid., p.21.

21. Cronin, Sport and Nationalism in Ireland, p.87.


24. For further on this film see Seán Crosstown, ‘Anticipating a postnationalist Ireland’ (see Note 1 above).


27. Ibid.
NOTES

31. These details and those that follow are from a personal interview by the author with Tighe on 20 August 2007.
32. This information is available on the website of St Colman’s College, Fermoy, http://www.stcolmanscollege.com/history.htm
34. Ibid., p.31.
42. Rockett et al., Cinema and Ireland, p.xii.
43. Fox Movietone and Pathe both covered the 1936 challenge game between All-Ireland hurling champions Limerick and New York as well as several other visits by Irish teams to the US. See http://www.itresource.com for more information on matches covered and sources for surviving clips.
44. Minutes of the Meeting of the Central Council of Gaelic Athletic Association, held at Croke House on Saturday, 12 February 1938, at 8.30 p.m. at which Mr R. O’Keeffe presided. Held in the Gaelic Museum, Dublin. I want to acknowledge the assistance of Dónal McAnallen in finding information, including these minutes, relating to the reaction of the GAA to this film. A report of the Central Council meeting is also given in Anonymous, ‘Unfairly treated: GAA discussion on Land Commission and playing fields’, Irish Press, 14 February 1938, p.10. For further on these films, see Crosson, “Shillalah Swing Time ... You’ll thrill each tune a wild Irishman’s skull shatters”.
46. Appadurai is describing here the process through which the old stabilities of place and people are more and more ‘shot through with ... the woof of human motion, as more persons and groups deal with the realities of having to move, or fantasies of wanting to move’. Arjun Appadurai, Modernity at Large (Minneapolis, 1996), p.33.
47. Appadurai, Modernity at Large, p.49.
48. While both The Quiet Man and The Rising of the Moon are discussed in this paper, another example of the juxtaposition of hurling and violence is also found in Ford and Jack Cardiff’s Young Cassidy (1965).
58. The name Flann O’Brien was itself a pseudonym for the author, born Brian Ó Nualláin in 1911 in Tyrone.
60. This cartoon was published in the June edition of Dublin Opinion magazine, 1956, p.106. It is included in the Lord Killanin Collection in the Irish Film Institute. I want to thank Charles Barr for bringing this collection to my attention and providing me with copies of materials included in it, including this cartoon.
64. Sweeney, Breaking Ball.
69. Our Film Critic, ‘This Dublin scene is no travesty’, Irish Independent, 17 March, p.5.
72. The Paramount Topper series began in 1951 and would last for six years, by which time shorts were being phased out by all the majors. Altogether thirty-six were made in the series, with quite a few, such as The Littlest Expert on Football (1951), Touchdown Highlights (1954) and the final film, Herman Hickman’s Football Review (1957), taking sport as their theme. All, including Three Kisses – released in the US on 7 October 1955 and given an ‘Excellent’ rating by the Motion Pictures Exhibitor trade paper – were directed by Justin Herman, who is also credited as writer of Three Kisses. Philadelphia-born Herman, who was also a cartoonist and contributor of short stories to the New Yorker, worked as a writer, producer and director of short films at Paramount ... from the late 1930s until the mid-1950s and altogether made 118 shorts, two of which, Roller Derby Girl (1949) and Three Kisses, were nominated for academy awards. Anonymous, ‘Justin B. Herman dead at 76; Writer and producer of films’, New York Times, 10 December 1983, http://query.nytimes.com/gst/fullpage.html?res=9C04E3DE1638F933A25751C1A96594 8260&sec=&pagewanted=print
73. Even though the film was described in the press on its release as a ‘documentary’, the subject matter itself is clearly fictionalised, as the above narrative summary indicates.
75. This information was kindly supplied to the author in an interview with Jimmy Brohan, one of the Cork players depicted in the film.

CHAPTER 9