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National College of Art and Design

Faculty of Fashion and Textiles

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"The Oakwood Cinema"

**A case study of unfair discrimination within the cinema
industry**

"By"

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**"Submitted to the Faculty of History of Art and Design and
Complementary Studies in Candidacy for the Degree of"**

Bachelor of Design

1996.

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Acknowledgments

With much thanks to Albert Kelly for his time and help for giving me a greater insight into the Cinema Industry in Ireland.

A big thank you to my tutor Niamh O'Sullivan for her patience and guidance throughout the year.

And last but not least, my grandfather 'Bobbo' who is my inspiration.

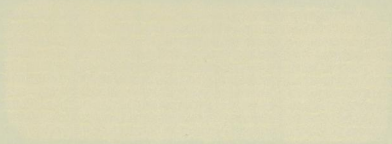


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INTRODUCTION

The following thesis is an account of unfair discrimination within the cinema Industry during the sixties, seventies and eighties in Ireland. It deals with the monopoly of Ward/Anderson, who owned/controlled the majority of cinemas in Ireland. This gave them enormous financial muscle and as a result they had complete control of the film distribution in this Country. They constantly influenced distributors, in deciding release dates to small independent exhibitors; in some cases for up to two years from first day release.

My approach to this thesis is very personal, involving a case history of my grandfather's cinema - "The Oakwood". My research stems from over two hundred letters written by him throughout these decades. From these letters, I will account for the struggle that my grandfather encountered; trying to fight off the power of the monopoly. This is a personal narrative, dealing with a national problem, which closed the majority of independent cinemas in Ireland.

An enquiry into film distribution took place in 1976 to try and combat the problems of unfair discrimination within film distribution. I will be assessing the results of its outcome; whether it helped the situation of Independent

Exhibitors or not. It is important to note that other factors during the decades affected cinemas, such as the introduction of television in the early sixties and video shops in the early eighties. This coupled with the influence of Ward/Anderson exacerbated many exhibitors' problems.

With the introduction of multiplex cinemas by American companies (UCI & MGM) in the mid-eighties, the image of cinema as we knew it, changed forever.

PROLOGUE

In the late 1940s, my grandfather Robert Cogan, bought a 16mm movie camera. As one who was always very keen on photography and very modern in his thinking, this proved to be a fascinating way in which he could record the life and of his young family. His enthusiasm for amateur film-making grew, and often one would find my grandfather strolling through the village, recording the day-to-day life of Carrigaline, then a small village some eight miles outside Cork city. In those days there were only a few hundred people living in Carrigaline which was pre-dominantly a rural community. Before long interest developed among the locals and so, upon request, my grandfather would show the black and white movies in a back room of his small local garage which he built in 1940, where he carried on a thriving motor business. Benches were set up and the film was projected onto a large white sheet, freshly washed and ironed by my grandmother for the Friday night's viewing.

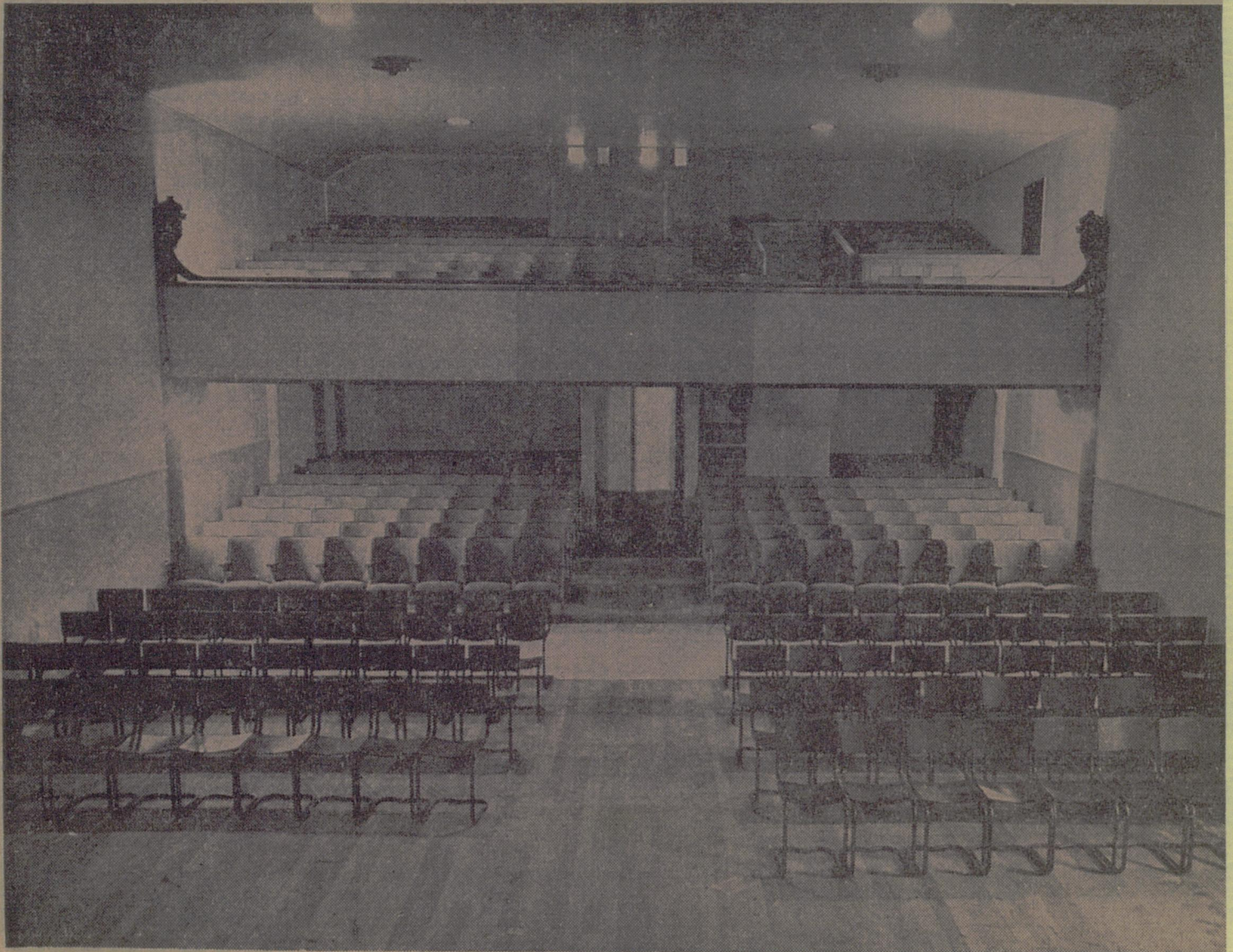
The hustle and bustle of excitement would start and the locals, young and old, would pack into the oil-stained room. The show would start at eight o'clock and everyone would get such a thrill from watching themselves and their neighbours going about their everyday routine, such as the thrashing of the corn, where the whole village would come and help. I have recently watched

these films with my grandfather and it is lovely to watch a small, rural village in operation only fifty years ago. It is fascinating to watch how much has changed in such a short time. Religion, for example, played such an important role in people's lives back then. Watching these films, I was amazed to see statues of Jesus and the Blessed Virgin in the windows of everyone's home and shop. There seemed to be a religious procession every week, where the children would dress up in special costumes and parade up the main street, smiling from ear to ear as they passed granddad's camera. Sadly, as he points out, most of the adults that he filmed then have passed away, but it is fun to look at the children and see them now, grown up with children of their own.

Before long the room in the back of the garage became too cramped, so my grandfather moved to the local Assembly hall where he could continue to show his films. He soon realized that there was little good local entertainment for the people living in and around Carrigaline, and so the idea of building a cinema was born in his mind.

In 1955 Castle Freake, a large country mansion in West Cork, was auctioned. My grandfather went down there and, with the cinema in mind, bought large quantities of beautiful oak paneling and furniture as well as pine floor boards. This was the first step towards the realization of the cinema. Although

GRAND OPENING OF
THE OAKWOOD CINEMA
CARRIGALINE



CHRISTMAS PROGRAMME

Friday (St. Stephen's Day) and Saturday, December 27th

AT 3.30 AND 8.30 (BOTH DAYS)

"ANASTASIA"

EASTMAN COLOUR.

Ingrid Bergman — Yul Brynner — Helen Hayes

A 20th Century-Fox Cinemascope Picture. The most amazing conspiracy the world has ever known.

Sunday, December 28th, at 3.30 and 8.30—

"NO TIME TO DIE"

Victor Mature — Leo Genn — Anne Aubrey

Thursday, Friday and Saturday, January 1, 2 and 3—

"THE BRIDGE ON THE RIVER KWAI"

Alec Guinness — William Holden — Jack Hawkins

Sunday, January 4 — Grand Double Feature—

"KILLER IS LOOSE" and "MAN IN DEMAND"

inexperienced, he designed the building himself with remarkable success. In October 1957 the foundations were laid at a site just behind his motor business, at main street, Carrigaline. The concrete blocks were bought, and with the combined efforts of local workers and my grandfather's garage staff, the bones of the building began to rise gradually from the piece of wasteland. In his garage workshop, he fabricated the steel roof trusses and special steel frames required to support both roof and balcony; local carpenters were called in to make the best use of the materials which had been acquired at the West Cork auction. My grandfather traveled to Dublin and bought refurbished theater seats for the balcony and stalls; the old 16mm projector was replaced by a 35mm one; and he often worked sixteen hours a day with his staff, to speed the completion of the cinema. The seating capacity was in the region of 200, and special heating was installed for the additional comfort of the patrons.

After over a year of hard work, which was really a labour of love, the Oakwood cinema was opened on St. Stephen's night 1958. The opening show was "Anastasia" starring Yul Brenner and Ingrid Bergman. It opened to a full house and enjoyed many years of success until the troubles started in 1962.

CHAPTER ONE

Back in the 1960s and 70s, cinemas were categorized as “first run” and “second run” houses. First run cinemas were confined to the city centres where most profits were earned both financially and in terms of publicity so that the ensuing distribution to other cinemas could benefit. Thus, the capital city of a country usually obtained the film first, followed by other major cities, then smaller towns and so on. As the advent of video had not hit Ireland at that stage, films were often re-released a year or so after their debut, so that audiences could see the films again. These films were shown, therefore, in second run cinemas, usually in the city centre. .

The second run house in cork city was The Lee Cinema, owned by Mr. Leo Ward. In Cork city at the time there were seven cinemas, two of which, The Classic and Cameo, were owned by Mr. Seamus Quinn, an independent operator. The other five, The Pavilion, Palace, Capitol, Capitol Mini, (all first run cinemas) and The Lee Cinema (second run), were all owned by two business partners, Mr. Leo Ward and Kevin Anderson. Ward/Anderson were also major shareholders in the Dublin based Green Group Ltd.¹ They also had controlling or share-holding interests in a large number of cinemas throughout the country and both had separate interests in a small number of other

¹ A public company which owns a number of cinemas including, the Green. Ambassador. Regent and Academy cinemas in Dublin city centre as well as several other cinemas.

cinemas. (*Restrictive Practices Commission, 1978, 3.10*) Overall, Ward/Anderson had pervasive influence over the film distributors at that time.

To a great extent Ireland has always been regarded as part of the U.K. film distribution network. All the UK distributors are members of the Kinematograph Distributors Society (KRS)². The main distribution companies were as follows: Cinema International Corporation (CIC), Columbia Warner Distributors, Rank Film Distributors, Twentieth Century Fox Films, United Artists Corporation, and Walt Disney Productions. (*Restrictive Practices Commission, 1978, 3.6*) All these companies were based in London but had representatives looking after the Irish market based in Dublin. Mr. Leo Ward was also a shareholder of the Irish distribution company Abbey Films LTD, and also a member of the KRS which added to his influence with the distributors.

The pattern for release of films in Cork county at the time, was that all new product was first released in the first run cinemas in the city. These films were then released to all the country cinemas irrespective of size and monetary returns, and when they were finished playing them, certain films would be played by The Lee Cinema in Cork City up to two years later. In the case of The Oakwood, my grandfather's cinema was the only one out of some twenty-five country cinemas forced to follow the second run arrangements, which

meant that he could not get product for up to two years after it was first released in Cork city.

The reason behind this was that, The Oakwood was in competition with The Lee Cinema as it was situated only eight miles from Cork City; all other country cinemas were over thirty miles from the Cork City, and therefore not affecting Wards business. Another reason was that my grandfather was advertising The Oakwood in The Cork Examiner and The Evening Echo, being the only papers he could advertise in, and by doing so, was affecting Wards cinema. The Oakwood was very popular with courting couples at the weekend, and was doing a thriving business, so much so, that it was attracting more audiences than The Lee; because of this it was my grandfathers contention that Mr. Leo Ward imposed a bar on The Oakwood, by threatening the film distributors in such a way that he would refuse to book films from the distribution companies if The Oakwood showed the films first. As you can imagine Ward was in a strong position of power, for if the distributors did not follow his wishes, the outcome would have resulted in severe financial implications for the distribution companies as Ward owned or ran the majority of cinemas in Ireland.

By 1963 the situation was growing very serious. My grandfather was waiting for a period in excess of two years before he could get films, and even then

² A society set up by the distributors to control and monitor the film exhibitors (cinemas).

they were in seriously bad condition from being played so much that it was common for the films to break down during a show due to broken joints in the reels. The letter goes on to predict ominously that "bad condition of films sounds the death knell of the cinema", (*letter to Mr. D. Sullivan, Jan 17th 1963.***Appx. 1**). Complaining to the distributors had no effect. They blamed it on the fact that there were only a few prints of films in circulation, and that heavy bookings caused the delay.

Why in this case was the Oakwood the only cinema in county Cork that had to follow The Lee Cinemas booking dates? Why was it that no one had the answer? As in most cases frustration turned to sarcasm. Upon receiving a card from Rank, supposedly sent by Norman Wisdom himself, advertising his latest movie, my grandfather directed his reply to "Norman" at Rank film distributors, in which he entreats Norman to "flop a bit" so that the patrons of The Oakwood could have the pleasure of viewing the film within, rather than after, the ensuing three years. (*letter to Rank, Nov 26th 1963.***Appx. 2**)

My grandfather repeatedly complained to the Distributors about Ward's actions but received evasive replies, such as "fundamentally this is a difference between two exhibitors, and as such I have always felt it should be resolved between you" (*letter from Mr. D. Sullivan, 22nd April 1964.***Appx.4**). As the years went on my grandfather continued to complain to the Distributors, and

asking them whether there was any relaxation of the baring imposed by Ward on The Oakwood. They were very careful in their replies not to mention Ward's name, "with regard to the last paragraph of your letter, I really can not say- have you spoken to him? As I understand it, it is a matter for your good self and you know who." (*letter from M. Barry to R.A. Cogan, Dec 11th 1967.***Appx. 5**) .The same scenario continued for a further three years. Business was so badly affected that closure looked inevitable. In 1967 my grandfather decided to do something about the situation and hired a solicitor, Gerald Y. Goldberg to put his case foreword to the Fair Trade Commission concerning unfair discrimination from the Distributors.

The Commission raised the matter with the distribution companies and queried them concerning my grandfather's accusations. They all replied to the effect that no such discrimination was taking place and that The Oakwood was treated in the same way as other country cinemas, and that any bookings my grandfather made with the companies, he did of his own volition (*letter from fair trade Commission to Goldberg, 24th Jan 1968.***Appx. 8**) This was totally untrue, the other country cinemas were allowed to book films after the first run city centre cinemas and therefore getting films within a few months.

This was also the case for The Oakwood, until 1962 when the problems with booking films arose. What the distributors did not know was that since 1964

my grandfather had been compiling an index of films played in each cinema in Cork and county as advertised in the local papers. The index displayed the pattern in which the distributors released the films to cinemas, the pattern was as follows : Cork (first run cinemas), then to country cinemas such as Charleville, Doneraile, Kanturk, Dunmanway, Millstreet, etc., back to The Lee and then , and only then to Carrigaline.(*letter from R.A Cogan to Goldberg, Feb 12th, 1968.***Appx. 9**). Even though my grandfather knew that the Distributors were being threatened that Ward would not book from them if The Oakwood got the film before The Lee, unfortunately he was not able to obtain this in writing from them, and they denied these accusations when the Commission queried them on such matters.

The case went on for two years and was going nowhere; On December 5th 1969 whilst on the phone to his solicitor, my grandfather was amazed to hear Mr. Goldberg say that the Fair Trade Commission gave him “the run around” and that Mr. Ward had considerable influence there also, so much so that he did not think that they would get anywhere with the Fair Trade Commission on that point.

On January 14th 1969, the Commission decided to rule against my grandfather on the grounds that, he was not in a position to substantiate previous

statements made by Mr. Goldberg ,on my grandfathers behalf. The statements in question were as follows:

(A) The Oakwood was “ranked much higher and certainly shows a better return than certain other country cinemas, who enjoy earlier bookings”

(Letter to Goldberg from M. Scanlon, Jan 14th 1969. Appx. 10)

This statement could not be proven in the eyes of the Commission, as no cinema is officially ranked in respect of other cinemas. This was true, but if the Commission had carried out a survey on county Cork cinemas, it would have shown that The Oakwood was one of the better cinemas in the county of Cork. Since the Commission did not check this out for themselves, then the unfortunate comments which had Mr. Goldberg stated in his letter to the Commission could not be proven.

The second reason for the Commission to rule against my grandfather was over the claim that :

(B) “The situations in respect of cinemas of equal standing to The Oakwood are different and to its disadvantage.” *(letter to Goldberg from M. Scanlon, Jan 14th, 1969. Appx. 10).*

According to the Fair Trade Commission, there was no substantial evidence submitted to them which showed that the supply of films to my grandfather

was unjust. It came down to my grandfather's word against the distributors. Unfortunately, In the list that grandfather compiled over the four years, he overlooked four films which had indeed played at the same time as county Cork cinemas. In the Commissions eyes, this was enough evidence for them to disregard the rest of the list. Their decision was final.

It was quite obvious to my grandfather that nothing would be done about the situation unless he obtained written proof that Ward was preventing The Oakwood from playing a film before The Lee. My grandfather did not give up easily. The proof he needed was to come about a month after the Commission rejected his pleas for an investigation into his case. My grandfather, over the years, had built up a friendly rapport with Maurice Barry, a sales representative for Columbia Pictures. In their correspondence between Feb 24th 1969 and April 21st 1969, (**Appx. 11-21**) proof of Ward's interference was to emerge. In letters to Mr. Barry complaining about the delays in receiving films, Mr. Barry let it slip that he "had to follow The Lee Cinema dates for The Oakwood Cinema and there was nothing he could do about it" (*Letter from M. Barry to R.A. Cogan Mar 3rd 1969. Appx 13*). My grandfather did not care less if he had to wait for ten years after The Lee dates, provided that all country cinemas were treated in the same manner. On questioning Mr. Barry "why this restriction should apply to The Oakwood's situation only, and not

include the rest of the county Cork?”, his reply said that “the Lee cinema have a ‘moral’ bar which Columbia have to respect or refuse to do business with them and, of course the Lee is invariably a second run cinema, thereby playing films some ten to twelve months after the first run in Cork, this then creates the lateness of the dates available for dating in your cinema” (*letter from Mr. M. Barry to R.A.Cogan April 11th 1969.***Appx 19**). Finally my grandfather had the proof that he needed to press for an enquiry into unfair discrimination within the cinema industry; the battle may have been won, but the war was not yet over.

CHAPTER TWO

Following continuous complaints from my grandfather, and other cinema operators such as Albert Kelly, operator of the Kenilworth and Classic Cinemas in Dublin's south-side suburbs, that they had experienced difficulties in securing an equitable supply of films of good quality in competition with other cinemas. In early 1970 discussions took place between the Fair Trade Commission, and relevant cinema associations. The purpose of the discussions was to come to some agreement between the exhibitors and the Distributors. The outcome of the discussions was the formation of The Cinema Trade Complaints Committee in May 1970. (*Restrictive Practice Commission, 1978, 2.5*) The purpose of this Committee was to consider complaints concerning the supply and distribution of films. The Committee was a voluntary one seeking acceptance of the decisions solely through the goodwill of the trade. It was representative of the Distributors and the exhibitors and consisted of equal representation from the Theater and Cinema Association, the Irish Cinemas Association, and the Kinematograph Distributors Society. It was open to anybody in the trade to submit a complaint, whether or not they were a member of one of the bodies forming the Committee. The work of the Committee was subject to review by the Fair Trade Commission, and if in the view of the Commission, it was not

functioning effectively it was open to the Commission to consider more effective measures for dealing with complaints.

In the early months after its establishment, the Complaints Committee was very active. My grandfather wrote to them, explaining his problems with obtaining recent film releases and drawing to their attention the fact that he had proof that the distributors were being intimidated by Mr. L. Ward (*letter to Complaints Committee from R.A. Cogan, May 27th, 1970. Appx. 22*). Finally, he thought that something would be done about this problem of unfair distribution. The Committee replied that they were "anxious to bring this matter to a satisfactory conclusion" but asked that my grandfather "withdraw the suggestions of intimidation, both in relation to Mr. Ward and Dublin Distribution Representatives" (*letter from Complaints Committee to R.A. Cogan, July 3rd, 1970. Appx. 23*) This my grandfather did, and he lodged a new complaint omitting any reference to Mr. Ward (*letter to Complaints Committee from R.A. Cogan, July 13th, 1970. Appx. 24*). The Committee said that they would do something about such problems and that my grandfather should not have any further problem booking films. Six months later nothing had improved. My grandfather had made a booking with United Artists on January 6th 1971 for the *Battle of Britain* a big box office hit at the time, to be played at the Oakwood on March 29th 1971, one week later, he received a letter from United Artists stating that the film would not be available until

October 1971, almost seven months later!. Upon phoning the Booking Clerk at United Artists for an explanation, he was told flatly and firmly that the booking clerk was instructed by Mr. Band (Director of United Artists) "that the Oakwood was bared by Mr. Ward, of Lee Cork, and further that Mr. Band was not going to lose a deal with Lee Cork as Mr. Ward had warned Mr. Band that he would not play this picture after Oakwood, Carrigaline".

My grandfather, wrote to the Committee asking that his original complaint concerning Mr. Ward's intimidation be reinstated in his complaint and that unless something was done about this matter, he would write to The Fair Trade Commission about The Committee failing in their duties (*letter to Complaints Committee from R. A. Cogan. Jan. 12th 1971. Appx. 25*). The reply was the final straw for my grandfather. They recommended that he take the matter up with the distributor and not with them, (*letter from Cinema Complaints Committee to R.A. Cogan, Feb. 5th, 1971. Appx. 26*). It became quite clear to him that he would get nowhere with the Committee. The power of Ward was too strong; he was a member of every association involved in the running of the Complaints Committee, his influence thus permeated both the Distribution and Exhibition sectors to the detriment of those outside his sphere.

It seems as if confidence in the Complaints Committee fell and the Independent cinema owners decided that there was no point in complaining to

the Committee due to the influence of Ward, and so as a result there was no meeting of the Complaints Committee between 1971 and 1975. During this time my grandfather started to wind down from running the business and my father, James took over. In 1974 my father took on the job of completely renovating The Oakwood to bring it up to a higher standard. New theater seats were fitted; they were extra wide for added comfort thus reducing the seating capacity from 400 to 275 (by 31%). New wall drapes in fire proof wool were fitted and the complete cinema was carpeted in "hotel quality" carpet. An extension was built for new toilet facilities and access to the balcony. The foyer was enlarged for a new box office and shop. The central heating system was updated, as was the lighting. As well as this, a 12,000 square foot tar macadam car park was opened at the rear of the cinema. This had to be done to compete with the best cinemas in Cork city and give the customer the best in luxury and comfort. Overall the investment outlay cost over £20,000. It was opened on 18th October, 1974 by the then Film Censor, Mr. Dermot Breen.

Unfortunately, I have no more letters of correspondence from 1971 onwards, as my father conducted business by telephone mainly, but it appears to me that after over a decade of trying to fight the powers of corruption and discrimination, my grandfather lost all hope and interest in trying to bring

Ward to justice. The irony of the story is that over a year later, things began to happen.

In January 1976, two cinema operators, (Albert Kelly and Niall Cullitan) claimed at a meeting with the Fair Trade Commission now the Examiner of Restrictive Practices, that the large exhibitors were in a position to obtain the cream of the releases from the film distributors. They thought that no useful purpose would be served by bringing their complaint to the Committee, which had not been effective in countering the influence of the large exhibitors. The Examiner at the time, Austin Kennan, promised that since the Committee was ineffective, his office would investigate the matter.

On Tuesday January 20th 1976, an article appeared in The Herald newspaper alleging, in one case, unfairness in the treatment of suburban picture houses and in the other, that "a large number of provincial independent cinema owners" were "being muscled out" by the bigger cinema chains around the country and that the bigger city cinemas were holding on to successful films for too long. The chairman of the Cinema Complaints Committee was invited by the Examiner to discuss this press article and the complaints submitted to him by Albert Kelly and Niall Cullitan. Austin Kennan decided that the Committee was not functioning properly and decided to take over the investigation of complaints.

In May 1976, the Examiner met representatives of the Irish Cinema Association (ICA)³, Niall Cullitan was the chairman and Albert Kelly was a member. The representatives stated that Dublin suburban cinemas were unable to get worthwhile films from the Distributors in good time; this was due to the fact that Ward was preventing the Distributors from booking films to cinemas within a fifteen mile radius of his second run cinema, The Green Cinema in Dublin city centre. The suburban cinemas were in the same predicament as The Oakwood, as they were waiting for a period up to two years to play good films with some box office potential. One result of this, was the closure of The Classic and Kenilworth cinemas on Dublin's south-side in May 1976. It is stated in The Hibernia newspaper on Friday, July 2nd 1976 that "when the closure of The Classic and Kenilworth cinemas was announced, the workers in Rank Film Dispatch had no doubt who was to blame; for twenty four hours they refused to handle films destined for cinemas owned by Leo Ward and Kevin Anderson." Albert Kelly had been operating The Classic and Kenilworth for a number of years, and was offered a chance of buying one of the cinemas after they were closed down. He decided to hold onto The Classic in Harold's Cross, and opened it again to the public in 1977.

³ Association confined to the owners of cinemas in centres of population not exceeding 10,000, and Dublin city centre and suburban independent owners, now the Association of Independent Cinema Owners.

In the case of provincial cinemas, the ICA claimed that the cinemas controlled by Ward/Anderson got all first runs outside Dublin, other provincial cinemas “were forced to settle for low grade films and could not obtain the box office attractions until the benefits had been almost completely squeezed out by repeated showings all over the country; numbers of independent cinemas were unable to compete and so were bought by the Ward/Anderson group.” (*Restrictive Practices Commission Dublin, 1978, 2.8*) Ward/Anderson had modernised many cinemas which they had taken over for this roll they liked to present themselves as “saviours” of the cinema business, but many of the cinemas which they took over, declined precisely because of the control which they exercised over the Distributors.

In June 1976, the Examiner invited representatives of the Kinematograph Distributors Society to discuss the criticisms made by the Irish Cinemas Association. The representatives of the KRS denied any such unfair discrimination of the distribution of films. The Examiner’s report states that “they agreed that many exhibitors were getting films when it was no longer possible to make a good profit by exhibiting them, but stated that the reason for this was their lack of interest in updating their premises and making them comfortable and attractive to film goers”. (*Restrictive Practices Commission, Dublin, 1978, 2.8*).

This may have been the case, in certain cinemas, but one should ask the question, how can a cinema owner invest money in refurbishing his premises, when there is no guarantee that he will get the returns on his investment. Many of the cinema goers were just getting by with the crumbs that fell off Mr. Ward's table. They were consequently not in a position to invest money into their premises.

The KRS wanted the Cinema Complaints Committee to be reinstated but this was rejected by the Examiner. The KRS also wanted Ward/Anderson to be consulted by the Irish Cinemas Association, to seek an agreement on a system which would be agreeable to both parties. The Examiner rejected this suggestion as it had no effect on the problems before. The onus would be on the Distributors to act fairly to all cinema owners or else there would be a public inquiry on the matter!.

Between June 1976 and early 1977 different proposals were submitted from the KRS to the Examiner and vice versa. Neither party was happy with the submissions. During the course of his investigation, the Examiner selected seventeen films distributed by members of the KRS and he recorded the showings at cinemas nationwide. His findings were that all six Distributors gave priority to The Adelphi Carlton LTD,⁴ Odeon Ireland LTD⁵ and The

⁴ Subsidiary of EMI Group UK.

⁵ Subsidiary of Odeon UK Firm.

Green Group owned by Ward/Anderson. The Adelphi/Carlton had the monopoly of first run Dublin city centre from Cinema International Corporation, and Columbia Warner Distributors. Odeon had monopoly on first run Dublin city centre from Rank Film Distributors, and Twentieth Century Fox, and United Artists Corporation, and the Distributors established The Green Group in a monopoly position throughout the county, outside Dublin.

The Examiner's conclusion in his report was that "as a result of company monopolies, independent film exhibitors outside these groups have been the victims of unfair discrimination, which has made it difficult and, in some cases, impossible for them to compete. The position of these exhibitors is precarious and unless their plight is alleviated quickly, inability to make profits may force numbers of them out of business" (*Restrictive Practices Commission, Dublin, 1978, 2.13*)

As a result of his investigation in March 1977, Austin Kennan furnished the Restrictive Practices with a report of his inquiry and recommended that the Commission hold an inquiry into the Supply and Distribution of Cinema Films. He is known to have said that it was the most corrupt industry that he had ever investigated.

The notice of intention to hold a public inquiry was published in The Daily Press and announcements were made on radio and television on April 29th 1977. A questionnaire was sent to 180 cinema exhibitors, requesting information on the ownership, seating capacity, type of projection equipment and normal admission charges, together with details of major capital expenditure on the cinema and particulars of their competitor cinemas such as distance and effect on business if any. The response on the whole was disappointing only fifty-two completed questionnaires were returned, (*letter from The Restrictive Practices Commission to R.A. Cogan Aug. 8th 1977. Appx. 27*). My father filled out the questionnaire and returned it to them (*letter to Restrictive Practices Commissions from J.A. Cogan. Sept. 11th 1977. Appx. 28*). The inquiry commenced on June 23rd 1977, and concluded on November 4th 1977.

Twenty-one witnesses gave evidence, including all the distributors, The KRS, Cinema Associations and various independent cinema owners, as well as the three large cinema monopolies (Adelphi/Carlton LTD, Odeon Cinemas LTD, and Ward/Anderson) During the Enquiry, whilst all Independent exhibitors voiced strong suspicions that there was some sort of an agreement going on between Ward and The Distributors, none of them had substantial evidence to prove such allegations. The seventeen films that the Examiner had been following through distribution caused a lot of criticism from the Distributors.

Their problem was that The Examiner had selected only seventeen films out of some three hundred to four hundred, which had first run openings over this period, and that the films selected had greater "Box Office" runs than the other films. Whilst not disputing "Box Office" hits were important to the industry, they submitted that it was misleading to take these films as being typical of the pattern of distribution of all or the majority of films. (*Restrictive Practices Commission, Dublin, 1978, 5.3*). Their reason for distributing these films to the larger cinemas was so they could maximise their best commercial interest and Ward/Anderson seemed to get all these films because they owned the majority of cinemas in Ireland. They denied constantly that any arrangements had taken place between themselves and Ward/Anderson on this point The Independents got nowhere in the Enquiry which was expected as no-one had proof to involve Ward in The Distributors actions.

The main object of The Enquiry for The Independents, was to speed up the release of films from first run cinemas. What the Independents wanted was the release of films for them to play, eight weeks after city centres and in the outcome of the enquiry, they were granted release of films after thirteen weeks. This was a huge improvement from before where they were waiting up to two years to exhibit the films. It was a great success for Independent exhibitors. Their only worry was that they did not know whether the situation would return to the way it was before, now that the Enquiry was over, so to

counter this problem, Austin Kennan set up a complaints Committee so if there were any problems, they would be referred back to him. He was determined to see that the matter be sorted out for once and for all.

The situations improved somewhat, but it did not totally resolve the problem with distribution. My father was now able to book films prior to being shown at the Lee Cinema, but excuses from The Distributors now were that copies of films were damaged. In one example, my father had booked the film *Goodbye Girl* to be played on July 3rd 1978. All was in order until a week before The Oakwood was due to play it. He received a letter from Columbia Warner Distributors stating that the film was damaged and they would not be able to supply it, therefore replacing it with *Confessions from a Holiday Camp*, which was an old film. (Letter to J.A. Cogan from Tom Walsh, June 23rd 1978. Appx. 29).

My father rang Mr. Walsh and asked him who had damaged the copy. Mr. Walsh did not know. My father then asked how many copies of the film were available. He was told three to four. On asking why The Oakwood's Copy was damaged, he was laughed at and told that copies were numbered when booked and our copy unfortunately was booked. On checking this out with other Distributors, my father was told that this never is the case. Whilst on the phone to Mr. Walsh again, my father was told that other exhibitors had

been let down too, when asked who these exhibitors were Mr. Walsh could not give any names. These excuses from the Distributors were becoming very common (*letter from J.A. Cogan to Mr. Walsh, June 26th, 1978. Appx. 30*) and so my father complained to the Complaints Committee, as did other Exhibitors. It became quite clear that this new Complaints Committee was not working out as the chairman was under the power of Ward also, (Mr. Dermot Sullivan of Rank Distributors). This was brought to the attention of Austin Kennan and he was not happy about this situation, so he set up a new Committee called the Appeals Committee, The Chairman being completely neutral on the part of the Distributors and Exhibitors.

This Committee worked very fairly and all exhibitors were happy with the situation until shortly afterwards the Taoiseach, Charles Haughey got rid of Austin Kennan and closed the department of Restrictive Practices. Why this happened, we do not know... maybe Austin Kennan was sailing too close to the wind. Many powerful people with vested interests contributed to the Fianna Fail Election Fund, and since they were the party in government at the time, Austin Kennan might not have been serving their interests. Anyway, one will never know what happened, but at this stage, coming up to the mid-eighties, the cinema industry was beginning to change.

CHAPTER THREE

It is important to note that there had been a considerable decline in cinema audiences over the decades. This indeed had been a worldwide phenomenon leading to a reduction in the number and size of cinemas. In Ireland it is estimated that there were three hundred and twenty-four screens in 1962 but only one hundred and seventy-seven in mid 1977. In that period one hundred and ninety cinemas closed, but some forty-three new screens or cinemas were added. (*Restrictive Practices Commission, Dublin, 1978, 3.14*). While exact figures for Ireland are not known, it is widely accepted that the total cinema attendance in 1976 was only about 10% of its level in 1954. Undoubtedly, television had a major roll to play in this. People were less inclined to leave the comfort of their own homes. The decline happened later in Ireland than in the UK due to the later advent of television. This, coupled the influence of Ward/Anderson over The Distributors, crippled a lot of Independents and resulted in the majority of closures during that time.

In the early eighties, when video was introduced to Ireland, cinemas were very wary of the effects this would have on their businesses. People would be able to watch the films at home and at a cheaper price than the cinema. In fact the opposite happened, video has helped cinema in the long run, it has introduced people to the cinema who would not normally go. This is the result of

watching films at home and then becoming interested in seeing new releases in the cinema. Up to this point the majority of people going to the cinema had been in the age group from sixteen to twenty-three years old. But now the older groups were becoming more interested in cinema-going. Whilst television had affected the audiences, it also helped cinema by advertising film releases.

During an interview with Albert Kelly, he told me that his main rival to the cinema had been the pubs. During the 1994 Soccer World Cup, audiences diminished drastically at the cinema, as everyone was in the pubs watching The World Cup on television. Albert Kelly remembers people coming out of the films in his cinema to watch the matches on the television screen he had set up in the foyer of his cinema "The Classic" in Harold's Cross, Dublin.

During the eighties, it was obvious that the cinemas had to change into more stylish comfortable venues to compete with the demands of nightclubs and pubs as well as television and video to secure its audiences. In Ireland, this modernisation took place in 1985 with the backing of American companies such U.C.I. and M.G.M. These companies brought multiplex cinemas into Ireland. Multiplexes are purpose built cinemas with eight or more screens. They tend to be located outside the city centres and in highly populated areas, usually connected to large shopping centres where there is ample parking

facilities as well as restaurants. These multiplexes have revolutionised the Cinema industry over the last decade. Despite often being located at a considerable distance from that of the single screen cinema, usually located in a town centre, the multiplexes are drawing more crowds than the traditional cinema. This is due to the fact that there is much more of a choice, and in the event of a film being booked out, one has the choice of seeing another film.

The result of these multiplexes was that the power of Ward/Anderson who controlled 47% of the cinemas in Ireland, was diminished. But in order for the remaining country cinemas to survive, the exhibitors had very little choice but to modernise their cinemas by doubling up on screens, therefore offering their customers more choice. Some exhibitors did expand such as Albert Kelly of The Classic, which worked out well, and is still in business, but in the case of many, closure was imminent as they felt that the competition would be too much.

In the case of Cork city, Ward/Anderson closed down The Pavilion, The Palace and The Lee and converted The Capitol Cinema into a six screen cineplex, opening its doors in 1989, with "Batman The Movie". The Classic and The Cameo owned by Mr. Seamus Quinn were close shortly after as competition from The Capitol Cineplex was too much. In my opinion this was the biggest tragedy to happen to cinemas in Cork city. As beautiful buildings,

which were in many cases old theatres were left for years to rot in their old memories. The capitol Cineplex was very modern looking after its refurbishment but will never have the atmosphere of the old movie theatres and has never reached the standard of the new multiplexes with regard to comfort or sound quality.

The Oakwood was affected very badly by The Capitol Cineplex, the problem being that Ward would show his recent releases in screen N0.1 and would pass them on from screen N0.2-N0.6 until he had exhausted their audience. Once the film was released to the Oakwood in the thirteenth week, it would be available on video, therefore useless to us. This was not the case with the Blockbusters which would take up to a year or so before being released on video. But on average there were only a dozen or so movies per year of this standard for The Oakwood to play.

The situation concerning business was dreadful. Due to the birth of multi-screened cinemas, the single-screened conventional cinemas were dying off. My father was not in a position to bring more screens into the cinema, as the risk was too great as Ward still had the upper hand. Thirteen weeks was too long to wait to get product now with video to compete against.

Due to falling attendance, my father was forced to close the cinema during weekdays, but kept it open at weekends and school holidays. This went on for a number of years until finally he had no choice but to close the doors to The Oakwood for last time in June 1993, after thirty-five years of business. It was a very sad day for all involved.

Throughout the nineties, there has been a complete change in the cinema industry not only in Ireland but throughout most of Europe. Because of the movement towards multiplexes which account for 17% of screens in Ireland, there has been a concentration of cinemas in fewer geographical areas. (*White Book of the European Exhibition Industry, Media Sales, 1994, Pg.4*). In 1992, Ward/Anderson had 48% of admissions, UCI had 22% and MGM had 11% of admissions leaving 20% to the Independent owners. A total of 80% of admissions in this country is going to multi-screen cinemas, the remaining 20% of Independent Exhibitors have had to modernise their cinemas in order to survive.

The good thing about American companies investing in cinemas in this country, is that more film copies have been made available to cinemas over the last few years, therefore Independents are able to show a new release only a few weeks after the larger cinemas and before the release of the film onto video. Unfortunately, this came too late for The Oakwood. In fact the drought

that the cinema industry has been experiencing over the last decade seems to have reversed. 1993 was one of the best years for cinema-going for more than a decade, this could be accounted to Blockbuster Films such as "Jurassic Park". In fact the attendance figures for Ireland in 1993 were 8.5 million up by 8.3% on 1992 and this is the case all over Europe with figures going up by as much 23.2% as in Germany, (*White Book of The European Industry, Media Salles, 1994, Pg.8*). Ireland are first when it comes to going to the cinema with an average of 2.22 visits per head per annum whereas the average European attendance is 1.61 visits per head per annum (*The White Book of The European Industry, Media Salles, 1994, Pg.11*). The cinema industry is beginning to thrive again, but modernisation is the only way forward and unless Independent Cinemas can do that they have no hope in surviving. Exhibitors must now prepare themselves for the advent of the digital age in the second half of the nineties.

Conclusion

The monopoly of Leo Ward and Kevin Anderson within the cinema industry, was the demise of many independent cinemas throughout the 1960s and 1970s. So powerful was their influence with the Distributors, that my grandfather was forced to settle for low grade films, and made to wait for a period of up to two years before receiving good box office films. This was purely because The Oakwood was within a ten mile radius of Leo Wards cinema, and so affecting his business. It took over thirteen years fighting this monopoly, before something was done about the situation.

After the Enquiry into Film Distribution in 1976, the industry became a fair trading ground. The irony of the situation was by that stage, other influences such as television, video and all time low attendance's were affecting the cinema trade so badly. Many Independent Cinemas were forced to close.

Since the introduction of Multiplex cinemas in the mid 1980s; the cinema industry is enjoying all time high attendance's. The cinema has become a major source of entertainment within the country again. Families are now traveling from Urban and Rural areas to the Multiplex cinemas, because of the large choice of films and high standard of comfort. I believe the Rural Independent Cinema will no longer be a part of the Irish countryside in the

Twenty-first century. They would need investments of at least one million pounds to build a multiplex, if they wish to compete in that market. This of course is out of the question and also out of their league.

There is a great irony in this story. The old adage which says "it's a long road without a turning". I refer to an article in The Sunday Business Post, July 18th, 1993, where Ward/Anderson are threatening "to take legal action against United International Pictures over its decision to refuse the Irish company the right to show the hit movie *Jurassic park* at Savoy One, Dublin's largest cinema". The film was screened in both The Carlton and The Adelphi, owned by MGM, a rival cinema group and as a result Ward/Anderson felt that they were being discriminated against. My grandfather, affectionately known to me as "Bobbo", always says "The wheel always turns a full circle".

Since it's closure in 1993, The Oakwood has been leased to the Cork County Council as a library. To my grandfathers delight it still remains a "seat of learning".

Appendix

Appx. 1.	letter to Mr. D. Sullivan from R A Cogan	Jan 17 th 1963
Appx. 2.	letter to Rank Film Distributors from R A Cogan	Nov 26 th 1963
Appx. 3.	letter to Mr. D Sullivan from R A Cogan	April 21 st 1964
Appx. 4.	letter to R A Cogan from Mr. D Sullivan	April 22 nd 1964
Appx. 5.	letter to R A Cogan from Mr. M Barry	Dec 11 th 1967
Appx. 6.	letter to Mr. M Barry from R A Cogan	Dec 13 th 1967
Appx. 7.	letter to R A Cogan from Mr. M Barry	Dec 29 th 1967
Appx. 8.	letter from Fair Trade Commission to Goldberg	Jan 24 th 1968
Appx. 9.	letter to Goldberg from R A Cogan	Feb 12 th 1968
Appx. 10.	letter to Goldberg from M. Scanlon	Jan 14 th 1969
Appx. 11.	letter to R A Cogan from Mr. M Barry	Feb 24 th 1969
Appx. 12.	letter to Mr. M Barry from R A Cogan	Feb 27 th 1969
Appx. 13.	letter to R A Cogan from Mr. M Barry	Mar 3 rd 1969
Appx. 14.	letter to Mr. M Barry from R A Cogan	Mar 6 th 1969
Appx. 15.	Letter to R A Cogan from Mr. G Crofton	Mar 12 th 1969
Appx. 16.	letter to Mr. G Crofton from R A Cogan	Mar 18 th 1969
Appx. 17.	letter to R A Cogan from Mr. M Barry	Mar 31 st 1969
Appx. 18.	letter to Mr. M Barry from R A Cogan	April 8 th 1969
Appx. 19.	letter to R A Cogan from Mr. M Barry	April 11 th 1969
Appx. 20.	letter to Mr. M Barry from R A Cogan	April 14 th 1969
Appx. 21.	letter to R A Cogan from Mr. M Barry	April 21 st 1969
Appx. 22.	letter to Complaints Committee from R A Cogan	May 27 th 1970
Appx. 23.	letter to R A Cogan from Complaints Committee	July 3 rd 1970
Appx. 24.	letter to Complaints Committee from R A Cogan	July 13 th 1970
Appx. 25.	letter to Complaints Committee from R A Cogan	Jan 12 th 1971
Appx. 26.	letter to R A Cogan from Complaints Committee	Feb 5 th 1971
Appx. 27.	letter to R A Cogan from The Restrictive Practices Commission	Aug 8 th 1977
Appx. 28.	letter to The Restrictive Practices Commission from J A Cogan	Sept 11 th 1977
Appx. 29.	letter to J A Cogan from Mr. T Walsh	June 23 rd 1978
Appx. 30.	letter to Mr. T Walsh from J A Cogan	June 26 th 1978

Mr. D. Sullivan
Branch Manager
Rank Film Dist., Ltd.,
Dublin.

Jan. 17th. 1963.

Dear Mr. Sullivan,

Thank you for yours of Dec 27th., re., Common Market on Look at Life Magazine. Look at Life certainly is an attraction.

I regret to have to bring the matter of film damage to your notice once again. The OUTSIDER was in very bad shape when received by me. Sufficient time was not available to make it presentable. Most of the poor and broken joints are repaired. I have enclosed the cuttings for your attention. It still has countless nicks on perforations, particularly in one reel. One of these caused a stoppage during the show, giving rise to unfavourable comments by patrons and generally lowering the prestige of the Cinema, particularly at this time when T.V. has spread South.

Believe me Mr. Sullivan bad condition of films sounds the death knell of the Cinema.

We now dread your films as hours of preparation is anticipated and then we have no reasonable guarantee that the show runs smoothly, because continuity is lost usually as considerable footage has to be removed. A few feet of leader strip and a good repairer who can make a simple joint, would go a long way to improving things.

Arrangements should be made to place all such films in a suitable container, employ a transport Company and have them pushed in the Lifts taking precautions to have the poor film removed first.

Seriously, do something to improve and control condition.

Yours truly

R.A. Cogan.

I received a card from Rank. purported to have
been sent by Norman Wisdom himself.

I directed the letter to Rank. But had no reply
R.

Mr. Norman Wisdom
C/O Rank Film Dist Ltd
Dublin

Nov 26th. 1963

Dear Norman,

Thank you for your card received to-day. It was very thoughtful
of you to remember your country cousins.

I always enjoy your films as do also my patrons. I am sure your
latest one mentioned on your card "Stitch in Time" is a howl, but alas Norman,
when, oh when shall I see it. If its good I shall be barred for a period up
to three years from displaying your antics to the country folk around here and
by that time you will have been purchased by T.V.

If on the other hand you are a "Flop" then I may have some chance
of running you through while you are still in good condition. So heres hoping
you flop a bit.

Yours sincerely

Robert Cogan.

Mr. D. Sullivan
Branch Manager
Rank Film Dist Ltd.
Dublin

April 21st.1964

Dear Mr Sullivan,

I missed you on my last visit . You were on vacation.
I trust you had good weather. I met your Mr. O'Brien who was a great help
He was to make up a few programmes, but unfortunately I was unable to call
back in time before closing. He may send them on some time.

Can anything be done re. the unfair holding of product
from my Cinema by Mr L. Ward. The position is getting serious for me. For
instance your picture played here last Sun CURSE OF UNDEAD fell down badly
on continuity. It is little use for me to try to keep the standards of the
Cinema up if I am to play poor prints. The stuff is O.K. for "Dumps", but
for a respectable house who has a good type of patron, it is totally unfair
to foist such stuff on them. But I cannot expect anything better as I am
held up until everything is cut to rags and all because one exhibitor can
browbeat the Renters.

You know quite well that my 300 seater one night show
cannot possibly effect a City Cinema who is eight(8) miles distant.
The excuse of advertising in the local papers and so effecting his prestige(?)
is imaginary as all country Cinemas advertise in the only paper we can advertise
in :- The Cork Examiner and Evening Echo.

I feel sure there is some sane way out of this mess as
I feel that if one strong exhibitor asserted himself and let it be known
that he can run his own business in his own way, then the industry could

WORLD FILM DISTRIBUTION—IRISH DIVISION

22nd April, 1964.

Mr. R. Cogan,
Oakwood Cinema,
Carrigaline,
CO. CORK.

Yours faithfully,

Dermot L. Sullivan.
Manager.

Jacques. But my objection is when
^{submitted.}
 their differences threaten collaboration
 the Rectors to the extent of
 the creation of a common grant
 action can naturally be withheld
 to prevent should be invited to solve
 against the disastrous interests
 of our common university

DIRECTORS: F. L. THOMAS, *Managing Director* JOHN DAVIS KENNETH WINCKLES, M.B.E. C. R. YOUNG

TELEPHONE: DUBLIN 42620 & 42629

*Columbia Pictures
Corporation Limited*

64 MIDDLE ABBEY STREET DUBLIN

HEAD OFFICE FILM HOUSE 142 WARDOUR STREET LONDON W1



Mr. R. A. Cogan,
Oakwood Cinema,
Carrigaline-Co. Cork

MB/MB

11th. DECEMBER 1967

Dear Bob,

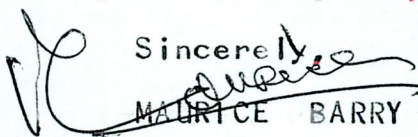
Indeed, very pleased and delighted to hear from you, sorry for delay in replying due to my absence in the country, however, without further ado-list enclosed as requested. I have requested Cinema & General Publicity to forward on the synopses as they handle that end of our business for us as you are no doubt aware.

Providing we have the dates available in our Log-Books I do not see why I can not make every effort to fill your dates from January '68 onwards. Drop me a line with your open dates and I'll advise what I can do for you-I'll then send you contracts for signature should you find I have handled matters to your satisfaction.

With regard to the last paragraph of your letter, I really can not say- have you spoken to him? as I understand it, it is a matter for your good self and you know who. No matter I'll certainly do my best with offered list.

All the best to self and all the family,

Kindest personal regards,

Sincerely,

MAURICE BARRY

DIRECTORS: M. J. FRANKOVICH (U.S.A.) (CHAIRMAN)

P. M. WILLIAMSON (MANAGING DIRECTOR)

A. SCHNEIDER (U.S.A.) L. JAFFE (U.S.A.) M. ROTHMAN M. F. JORDAN (U.S.A.) K. L. MAIDMENT T. L. KIRBY A. B. BRAY

Dec 13th. 1967

Mr. Barry
Representative
Columbia Pictures Ltd
Dublin

Dear Maurice,

Thank you for your letter dated Dec 11th, and advising the enclosure of list. However after diligent search accompanied by assistants, I failed to locate this list. After a conference it was decided that by some chance you may have omitted to enclose.

Re my paragraph on relaxation of bar on my Cinema by Mr Ward I would appreciate a "Yes" or "No" reply. You see I have approached Mr. Ward on several occasions and he has always said that he is not barring me from getting pictures. When I go to you for product to play at a reasonable date, you tell me Mr. Ward has not played these prints at Lee Cork as yet and therefore I shall have to wait until he does. Yet if any of the rest of the county exhibitors request pictures, I am informed that no conditions are attached. To support this, a picture playing currently at Sayoy Cork 1st. run, is playing currently at Broadway Cinema Dunmanway Co Cork. The picture is THE MAGNIFICENT TWO

I have however reason to believe that an improvement in the situation is to be expected. It was for this reason that I asked you if in fact you know of any improvement in the situation.

Yours truly

Bob. Cogan.

Bob Cogan

TELEPHONE: DUBLIN 42620 & 42629

Columbia Pictures Corporation Limited



Mr. R. A. Cogan,
Oakwood Cinema,
Carrigaline-Co. Cork

64 MIDDLE ABBEY STREET DUBLIN
HEAD OFFICE FILM HOUSE 142 WARDOUR STREET LONDON W1
MB/MB

29th December 1967

Dear Bob,

I trust you will forgive me for this late reply to yours of the 13th inst., I have not had it too easy health-wise, in and out from work and in fact feel pretty lousy at the moment. However, I at least wish to reply to you in the same year and I have only a day left so here goes.

As I see it you requested a list from me of available product for Jan. Feb. & March onwards- I sent you the list (yes I did omit to enclose in original letter, forwarded since) Now then if you let me have your suggested dates I will endeavour to date per same providing we have the copies open in our Log-Books to suit your dates and that the terms are agreeable to your good self. I will then re-submit the dated deal to you for your confirmation that it is acceptable or otherwise.

With regard to the release played Dunmanway, you say you have been informed that any of the other country exhibitors may book without any conditions attached-well, I can definitely inform you it is a condition of the trade that Cork City has prior run the county. I should not really enter into any discussion with regard to another renters release or policy which you mentioned in connection with The Mag. Two by the way I do not think your information was quite accurate in that you stated both situations playing "currently"-the meaning I took you were informing me they were playing "concurrently" this I can hardly imagine. In any event as I said I can not enter into any discussion on other renters product.

You further advise me you have spoken on several occasions and he says he is not barring you from getting pictures-neither is he, as evidence my list and synopses forwarded. I am not trying to avoid the issue by this statement-BUT, I have a job to do and I must do it the way I see best to try and satisfy everybody, if you get me a letter from Mr. L. Ward to state he is definitely not preventing you from getting pictures well & good, but, there again he is not preventing you. Perhaps if you would send me dates as I suggested and see if you are satisfied the way it works out-what more can I do, and I still send you my kindest personal regards and all the best in the NEW YEAR.

Sincerely,

MAURICE BARRY.

DIRECTORS: M. J. FRANKOVICH (U.S.A.) (CHAIRMAN)

P. M. WILLIAMSON (MANAGING DIRECTOR)

A. SCHNEIDER (U.S.A.) L. JAFFE (U.S.A.) M. ROTHMAN M. F. JORDAN (U.S.A.) K. L. MAIDMENT T. L. KIRBY A. B. BRAY

Copy letter from Fair Trade Commission 50 Upper Mount Street,
Dublin. to Gerald Y. Goldberg & Son. 24th January 1968.

Ref: 129/2/2

24th January 1968.

A Chairde,

I am directed by the Fair Trade Commission to refer to previous correspondence (your ref: C.2393/GYG/KB) on behalf of your client Mr. R.A. Cogan, Oakwood Cinema, Carrigaline, Co. Cork, in regard to difficulties he was experiencing in renting films. The Commission raised this matter with each of the film distributors mentioned in your letter of 23rd October, 1967, and the observations of these distributors are set out in the statement attached.

Mise le meas,

M. Scanlon

Runai.

CONTINUED →

1. Columbia pictures Corporation Ltd. (with whom B.L.C. Filma have amalgamated)

See Letter

Company has traded with Mr. Cogan over a number of years and in the normal course of business has supplied films in line with the normal Company policy. Some time ago Mr. Cogan asked the Company to adjust its trading terms on certain films, which it did, in an effort to help him.

2. United Artists Corporation Ltd.

See Letter

Company cannot understand why Mr. Cogan should complain as it has been dealing regularly with him for many years, and will continue to do so, in the interests of the Company, in the way it has been dealing with him in the past.

3. Warner Pathe Distributors Ltd.

This does not type but Letter. which are before Lub
Company supplied 36 programmes to the Oakwood Cinema, Carrigaline in 1967 and does not understand Mr. Cogan's complaint about supplies of films. It trades with Mr. Cogan as company policy allows. ?

4. National Film Distributors (1962) Ltd.

what Boloney

X Company has a very large list of films available for Mr. Cogan's selection. So far as Company's records show, there is no other cinema in the town of Carrigaline and therefore he has a completely clear field booking films with the Company. The Company's normal business procedure is to have films exhibited in cinemas in the larger towns because of the necessity to secure the best revenue obtainable for the hire of their films. (York)

5. Paramount Film Service Ltd.

It is essential from the Company's point of view that films should be exhibited in the larger towns and theatres prior to those with a much smaller population. Normally, from *How much* a revenue point of view, Carrigaline could be considered as uneconomic for the Company to service. It is, however, the policy of the Company to keep small cinemas alive, and, for that reason, it has continued business relations with Mr. Cogan and, indeed, has arranged specially reduced terms with him which are, of course, not available to larger situations.

6. Metro-Goldwyn-Mayer Pictores Ltd.

Mr. Cogan does get some of Company's pictures, but at times, due to Company's contractual commitments, it is not always possible to give them to him on the date on which he so desires.

He cannot get them until after Lee Cook.

7. Twentieth Century Fox Film Company Ltd.

Company regularly licences Mr. Cogan's cinema for the showing of its films on dates which are most suitable for the successful prosecution of its business. In common with normal trade practice, the Company endeavours to secure the best possible results for itself, and on occasion this may mean that the Oakwood Cinema, Carrigaline, can secure a license for a particular film only following other exhibitors in the area. However, there is no uniform pattern in this respect, but in all cases the Company endeavours to arrange licence agreements with the Oakwood Cinema, carrigaline, which will give the Company the maximum result in accordance with normal commercial trade practice. 36

- 2 -

8. Elliman Films Ltd.

X It is not true to say that Company does not offer its films to Mr. Cogan until a competitor in the area has finished exhibiting them. Mr. Cogan is offered the Company's available films when its representative is in the area, and is treated in the same way as other exhibitors in the Cork Area. 70

9. The Rank Organisation

See Letter
5-11-69
Mr. Cogan has been trading with the organisation for some time, and any booking he had done with the organisation he has done of his own volition, and the organisation for its part has booked its product in the area to the best advantage of the organisation.

This is wholly UNTRUE and does not credit
the Rank Organisation. This party will NOT
book me films until after ~~the~~ Cork.
and then Cork. (See)

This party does not affect the other County Councils

Messrs Gerald Y. Goldberg & Son
Solicitors
Pembroke St
Cork.

Feb. 12th. 1968

Dear Sirs,

Your Ref. C. 2393/GYG/MP. Our Ref R.A.C.

Thank you for yours of Jan 26th. with interesting enclosures. Having read them I felt that if they had been typed by the companies on smooth surfaced paper, they might wriggle off my desk.

I am in the process of compiling an index of pictures played since 1964 in each Cinema in Cork and County as advertised in Cork Examiner and Southern Star. I am at the moment at Jan 1967. This index displays a good pattern of the manner in which the Renters have distributed their product and it shows complete disagreement with the statements of these people in their letter to the Fair Trade Commission.

The pattern seems to be:- First release at Cork 1st. run Cinema then to country cinemas such as Pavillion Charleville Casino Doneraile Ormond Kanturk Broadway Dunmanway Cinema Millstreet etc. Back then to Lee Cork and then my date any old time after. In some cases a picture does not come back to Lee Cork, which shows that the Renter holds them up anyway in case Lee Cork may need them, before release to me.

COLUMBIA. The film BUNNY LAKE IS MISSING was released at Savoy Cork in July 1966 it played Ormond Kanturk (a veritable dive) in Dec 1966 and played in Broadway Dunmanway(I am told by several that this location does not take "pea-nuts") in Aug 1966 (one month after Savoy Cork) yet I could not get it until Feb. 1968

BEHOLD A PALE HORSE Savoy Cork Feb 1965. Charleville June '65. Ormond Kanturk Sept '65. My date April 1966

THE CARDINAL Savoy Cork in June 1964. Dunmanway Dec. 1964. My date Nov. 1965.

DIAMOND HEAD Middleton April 1964. Dunmanway Sept 1964 My date Feb 1965.

The same pattern with all product as shown on index.

UNITED ARTISTS. FLIGHT FROM ASHIYA Savoy Cork Feb 1965. Charleville April 1965 Casino Doneraile Oct 1965. Palace Fermoy Nov 1965. Held up until June 1966 and played at Lee Cork My date Aug 1966. 17 Months after release in Cork City.

Pattern the same in all U.A. product.

WARNER) PATHE. CHEYENNE AUTUMN Capitol Cork June 1965. Ormond Fermoy Sept '65 Dunmanway Nov, '65. My date Aug 1966.

PALM SPRINGS WEEK)END. Casino Doneraile Aug 1965 Lee Cork Nov 1965. My date Feb 1966

DISTANT TRUMPET Capitol Cork Mar 1965. My date May 1966

Pattern the same in all product

M.G.M. AMERICANISATION OF EMILY Palace Cork Oct 1965. Charleville Mar 1966 My date Nov 1966

UNSINKABLE MOLLY BROWN Pavilion Cork Jan 1965. Middleton Aug 1965.

Casino Doneraile Sept 1965. Held up until Lee Cork played it in Jan 1966 My date Feb 1966

CONTINUATION 2

OF HUMAN BONDAGE Palace Cork May 1965. Charleville Oct 1965 Fermoy Nov '65
Doneraile Feb 1966 Pavilion Cork Mar 1966 (after Doneraile) My date Oct 1966.
GIRL HAPPY Pavilion Cork Aug 1965 Ormond Kanturk Nov 1965 Fermoy Nov '65
Dunmanway Dec 1965 Millstreet June 1966 My date Nov 1966
OPERATION CROSSBOW Palace Cork Oct 1965 Fermoy April 1966. Kanturk April 1966
Millstreet March 1966. Charleville May 1966 Bantry July 1966 Dunmanway Sept 1966
My date. NOY AS YET OFFERED TO ME
THE 36HOURS Pavilion Cork Sept 1965. Lee Cork. Nov. 1965 Bantry Jan 1966
Doneraile May 1966. My date Dec 1966

* 20th CENTURY FOX FILM CO. LTD.

GUNS AT BATASI Capitol Cork. Mar 1965. Charleville Nov 1965. Lee Cork Feb 1966
My date. April 1966.
FATE IS THE HUNTER Played Charleville March 1965. Lee Cork Feb 1966 (12 mts
later) My date Mar 1966.
THE VISIT Capitol Cork. Oct 1965. Charleville Mar 1966 Doneraile. July 1966
Lee Cork Nov 1966 My date Dec 1966.
RIO CONCHOS Capitol Cork. May 1965. Ormond Kanturk Nov 1965. Dunmanway Dec 1965.
Middleton Jan 1966 Lee Cork May 1966 My date June 1966.
VON RYAN'S EXPRESS Capitol Cork. Sept 1965 Charleville July 1966 Bantry and dunmanw
Aug 1966 back to Palace Cork (run by Mr Ward) Oct 1966 My date Nov 1966

* ELLIMAN FILMS

THE SPY Palace Cork Sept 1965 Casino Doneraile Aug 1966 m
My date Mar 1967.
THOSE CALLOWAYS Savoy Cork Oct 1965. Middleton Jan 1966. Lee Cork Nov 1966
My date Jan 1967
MONKEY'S UNCLE Savoy Cork Savoy Cork July 1966 I was not offered this until
Sept 7th 1967.
THAT DARN CAT Savoy Cork Aug 1966 Kanturk Dec 1966. I was not offered this until
Sept 7th 1967.
STAMPEDE AT BITTER CREEK Pavilion Charleville Aug 1966 Casino Doneraile Nov 1965
Fermoy Jan 1966 Millstreet Oct 1966 Middleton Jan 1966 My date:- I was not offer
this until Sept 1967.

* RANK

HIGH BRIGHT SUN Savoy Cork Jan 1965. Fermoy Aug 1965 Casino Doneraile
June 1966. Middleton Mar. 1966 Lee Cork. Oct 1966 My date Oct 1966 (after Lee o
course)
INTILLEGENCE MEN Savoy Cork. Sept 1965. Fermoy Feb. 1966 Doneraile June 1966 Bando
Nov 1966 My date Dec 1966.

IPCRESS FILE Savoy Cork. July 1965. Ormond Kanturk Oct 1965. Middleton Feb 1966
Fermoy Mar 1966 Doneraile Aug 1966 My date Dec 1966.

TRUTH ABOUT SPRING Savoy Cork, Jan 1966. Charleville Jan 1966 Doneraile Sept 1966
my date Jan 1968

HEROES OF TELEMARK Savoy Cork Jan 1966. Charleville May 1966 Dunmanway June 1966
Bantry Oct 1966. My date Feb 1967.

Continuation 3

RANK (continued)

MAGNIFICENT SHOWMAN Ormond Kanturk Sept 1965. Casimmo Doneraile June 1966
My date Sept 1966FATHER GOOSE Savoy Cork. April 1965. Charleville Aug 1965
Millstreet Aug 1966 My date Nov 1966I'D RATHER BE RICH Savoy Cork Jan 1965 Casino Doneraile April 1966 (which was
on a Sunday and therefore at a flat rate) Lee Cork Oct 1966 and played as
a support to the film THE CHALK GARDEN . My date Nov 1966 and played as main fea
ART OF LOVE Savoy Cork Sept 1965. Charleville Sept 1965. Ormond KanturkNov. 1965. Millstreet Feb 1966 Doneraile Oct 1966 Fermoy Mar 1966 My date Dec 196
SHENANDOAH. Savoy Cork Dec 1965 Charleville Jan 1966. Kanturk Mar 1966.Middleton Feb 1966. Doneraile Oct 1966 Palace Cork Sept 1966 My date Nov. 1967
Just two years after release in Cork City.NIGHTWALKER Savoy Cork April 1966 Fermoy Oct 1966 My date Feb 1968 two years
later.

In spite of this evidence which I have collected from advs. in the daily papers etc., Rank replied to the Fair Trade Commission by saying that I booked of "his own volition" which may mean that I booked at late dates anyway. This you will agree is at variance with my correspondence with Messrs Rank on this matter. It does not explain the fact that when I receive a list of releases from them they invariably give me "the COMING IN DATES OF LEE CORK " which means :- this is your list and do not book pictures before dates given here.

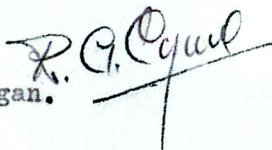
The story that pictures must be placed in positions where the best revenue can be obtained does not hold water, as I can prove that the situations which are comparable with mine and are not held up, have no advantage over my situation in this respect. In fact the reverse is the case.

I wish to stress the point - which is a fact- that it is the Renter who is withholding films from me (we know that they are pressurised by Mr Ward) and that they are discriminating against me in the normal sale of prints. All the Renters have told me that Mr Ward will not book from them if Oakwood Carrigaline plays before him, but I have failed to get this in writing from them. You can see from copies of my letters, how hard I have tried Warners to reply to a certain letter.

I shall be glad to arrange an appointment with you for any time suitable to you.

Yours sincerely

R.A. Cogan.



COPY/

M/s. Gerald Y. Goldberg & Son,
Solicitors,
Library House,
Pembroke Street,
Cork.

14th January 1969

A Chairde,

I am directed by the Fair Trade Commission to refer to your letter (C.2393/GYG/FO'S) dated 23rd October, 1968 and previous correspondence in regard to the difficulties experienced by your client Mr. R. A. Cogan in renting films for exhibition at the Oakwood Cinema, Carrigaline, Co. Cork.

The Commission have given very careful consideration to your representations. They note that you are not in a position to substantiate previous statements made by you to the effect (a) that ^{CAN BE PROVED} your client's cinema is ranked much higher and certainly shows a better return than certain other cinemas that enjoy earlier bookings of films and (b) that the situations in respect of cinemas of equal standing to your client's are different and to his disadvantage. It appears to the Commission, therefore, that no tangible evidence has been submitted to them which would suggest that the existing arrangements for the supply of film to Mr. Cogan are inequitable. As already explained, the film renters' distribution policies are governed by commercial considerations; in arranging bookings for their films, they are influenced by the turnovers achieved by the different cinemas. In the circumstances, the Commission do not consider that groundsexist which would warrant their undertaking an Enquiry or investigation on the lines requested by you.

The index of films submitted by you on 4th June, 1968 is being returned under separate cover.

Mise, le meas,

M. Scanlon.

Runai.

*can I see letter
after Reply*
PRESS FOR AN ENQUIRY

*They seem as some
inflat Rate & more than
just in 1968 & 90*

*Recd 52-10-0
Mr. 12/1/1967*

Interpretation

TELEPHONE: DUBLIN 42620 & 42629

*Columbia Pictures
Corporation Limited*

64 MIDDLE ABBEY STREET DUBLIN

HEAD OFFICE FILM HOUSE 142 WARDOUR STREET LONDON W1

MB/MB



Mr. R.A. Cogan,
Oakwood Cinema,
Carrigaline-Cork

24. 2. 1969

Dear Bob,

I am indeed sorry for what must appear to you an undue delay in replying to your earlier letters, actually the reason for my being absent from the office was due to illness and I have just returned and hasten to let you have the position with regard to bookings for your cinema together with the relative synopses. I have indicated from whence the particular release will be available from and, I understand you require datings from March '69. I will gladly supply should we have the dates open in our Log-Books in accordance with your actual open dates.

I will enclose synopses contracts and if you let me have a goodly supply of your open dates I will endeavour to date accordingly. How are you all keeping down your way-fit and well I trust believe me, in the long run Good health is worth it's weight in gold(or top-class releases ? ? ?)

all the very best,

Kindest personal regards,

P.S.

Enclose addressed envelope -marked "Private & confidential" to myself as I wish to look after this personally for you-not that I can do a great deal however, I do wish to at least try with my own personal attention to the matter

Sincerely,


MAURICE BARRY.

P.P.S.
 VERY CONFIDENTIAL
 ENCLOSED - A few "Free" Posters.
 Don't say a word to anyone - My little way
 of trying to give a little service - SK!
 Maurice

DIRECTORS: M. J. FRANKOVICH (U.S.A.) (CHAIRMAN)

P. M. WILLIAMSON (MANAGING DIRECTOR)

A. SCHNEIDER (U.S.A.) L. JAFFE (U.S.A.) M. ROTHMAN M. F. JORDAN (U.S.A.) K. L. MAIDMENT T. L. KIRBY A. B. BRAY

Mr. Maurice Barry
Columbia Pic Corp. Ltd
Dublin.

Feb. 27th., 1969

Dear Maurice,

Thank you for your recent letter enclosing list and synopsis for which I sinerely thank you, but !!!!!!!Man 8()***!!! the prices. Telephone numbers to me. Outragous (as the Kerry woman sais) Believe me I have no objection in paying you these prices if you give me the stuff in any fair time, but these pictures are 1965 and 66 releases, now three and four years old. They have played all around me (and at lower prices) some two years ago. I can tell you where and when.

Maurice, be reasonable and come off that old nag. I know , I know, you have a job to do, but so have the others. My top is now £3.0.0.flat 1/3 % basis and 25% Sundays on recent release stuff. I cannot afford to pay high price now. I cannot hope to attract patrons with old and outdated films no matter how good.

Get down to cases and rewrite thase prices when I shall sign all the contract forms you can send me.

Sorry to hear that you were off form for a time, but you sound good agai I think everyone had a setback in that awful weather we had recently. I do hope that with the fine days now to be expected you will weather the storm. You might consider coming down here for a fine week-end. You will be wholeheartedly welcome. Think of it.

Yours sincerely.

Bob. Cogan.

Bob

TELEPHONE: DUBLIN 42620 & 42629

*Columbia Pictures
Corporation Limited*

64 MIDDLE ABBEY STREET DUBLIN
HEAD OFFICE FILM HOUSE 142 WARDOUR STREET LONDON W1
MB/MB



Mr. R.A. Cogan,
Oakwood Cinema,
Carrigaline-Cork

3. 3. 1969

Dear Bob,

Yours of the 27th ult. to hand and, contents noted. Firstly, I can very safely say you are "way out" with your 1965/'66 releases majority having played Dublin in 1968. Now then, you know the position I have to follow The Bee Cork dates for your cinema so, there is not a thing I can do about same. I will take with "A grain of salt" your assurance you can name where they played all-round you two years ago and at less than £4 -this I can assure you is just not so-"Columbia" a minimum of £4. be it for a solo booking or programme. Just you let me have evidence to the contrary and I will very quickly put matters to right. I can not accept at less than stated (perhaps take a pour off one or two of the £5 programmes is as much as I could hope to get away with) and about old and outdated films-what about "GONE WITH THE WIND" now showing Dublin-if the film is good it really doesn't matter two hoots about it's age and in "Family Way" "The Professionals" "Alvarez Kelly" "Georgy Girl" "River Kwai" "To Sir With Love" "The Ambushers" and the incomparable "GUESS WHO'S COMING TO DINNER" plus the other selected couplings you have an offered list I defy any renter to better. I am sorry Bob, if you are insisting on £3 we just can not trade and this is very much against my wishes-you can be very certain of that. I thank you for your good wishes as to my health have got back some of the old "bounce" and look forward to your reply

all the very best,

Kindest personal regards,

DIRECTORS:

A. SCHNEIDER (U.S.A.) L. JAFFE (U.S.A.) M. ROTHMAN M. F. JORDAN (U.S.A.) K. L. MAIDMENT T. L. KIRBY A. B. BRAY

Sincerely,
P. M. WILLIAMSON (MANAGING DIRECTOR) BARE

Mr. Maurice Barry
Area Salesman
Columbia Picture Corp.
64 Middle Abbey St
Dublin.1.

Mar. 6th. 1969

Dear Maurice,

Thank you for yours of 3rd., inst., in reply to mine of 27th., ult., in which I objected once more to the over-long delay in releasing pictures to my cinema at Carrigaline.

I note that you give as a reason that you have to follow the dates of the Lee Cinema Cork before dating films to me, but I cannot understand why this restriction should apply to my situation only and not include the rest of the Cork County Cinemas which are comparable to mine, and who enjoy prompt releases after 1st. run Cork City. None of these cinemas are penalised to wait for Lee Cork which is a 2nd. run cinema.

Severe hardship is caused to me because the Lee Cork, being a second run Cork City cinema, holds up product for an unreasonably long period before playing it. Thus I have to wait for upwards of two years for product which has played two years earlier at comparable County cinemas. I am also asked to pay the same prices.

Dealing with your last list of Feb 69. Take the picture GUESS WHO'S COMING TO DINNER this played Dunmanway in Jan 1968, yet you give me a date for it in March 1970, over two years later. The picture DIVORCE AMERICAN STYLE played Pavilion Cork in Feb. 1968 my date is Jan 1970. Two years later. TO SIR WITH LOVE played Savoy Cork April 1968 you date it for me in Jan 1970. The film THE FAMILY WAY played all around me in Jan to Mar 1968 you offer it to me for June 1969 18 months later. The same applies to all the others.

I consider it grossly unfair of your firm to continue this discrimination against me for no other apparent reason than to satisfy Mr. Ward's acquisitiveness.

Yours truly.

Bob Cogan
R.A. Cogan.



Columbia Pictures Corporation Limited

COLUMBIA'S 45th ANNIVERSARY SALES DRIVE
.....IN HONOUR OF MARION F. JORDAN



DECEMBER 29, 1968 to MAY 31, 1969

DUBLIN 64 Middle Abbey Street. Telephone: Dublin 42620 and 42629

March 12th 1969.

Mr. R.A. Cogan,
 Oakwood Cinema,
 Carrigaline,
CO. CORK

Dear Mr. Cogan,

Mr. Barry has shown me recent correspondence in connection with your Theatre.

Following a discussion with Mr. Barry, I have explained that recently our quota of copies has been restricted due to the fact that the same number of prints are not being made available to distributors from the Producers as heretofore and this in turn causes regrettable delay in dating.

With regard to terms, on this particular point I must act in accordance with instructions which are laid down for me by my Head Office. Having examined the economics of film distribution in Ireland I have been advised that in view of continuing increase in costs, it is no longer feasible to operate on reduced Rentals. This I am sure is a problem you will understand as it is one which must face you also.

In the circumstances it might be better for us to postpone discussion of a deal until you have had an opportunity to access the Box Office potential of your Theatre for the coming Summer months, after which I hope it may be possible for us to continue booking product to Carrigaline.

Best wishes.

Mr. Crofton is trying to cover up the mess by cutting me off altogether.

Yours sincerely,
 COLUMBIA PICTURES CORPORATION LTD.,

[Signature]
 GERALD CROFTON.
AREA MANAGER.

GC/MC

Mr. G. Croften Area Manager
Columbia Picture Corp. Ltd
64 Middle Abbey St
Dublin.

Mar. 18th. 1969

Dear Mr. Croften,

I wish to thank you for yours of 12th., inst., re my difficulty in obtaining releases on a parity with other and comparable County Cinemas. I note with interest your reasons given. I would however point out that my grievance is not of recent origin and also the fact that restriction on quotas do not seem to have affected any of the other County Cinemas. When replying I would appreciate a direct answer to this one. *(I did not get it)*

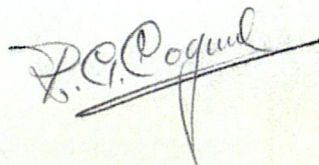
Re. second paragraph on terms etc. I do realise that you are restricted to Company policy in a broad sense and I hurry to say that I am agreeable to fall in line, but here also there appears to be exceptions to the rule. I would earnestly suggest therefore that you reduce flats booked to me to £4.0.0. and percentage rates to 30%. In this at least I would be on a parity with my colleagues. I did expect though, that in view of the altogether unreasonable time I have to wait for prints, you would compensate in some small measure in terms. I do feel that London would agree if they were aware of the full facts of the case.

However I would ask you to study my suggestion on terms, more especially at this time when you are engaged in Columbia's 45th., anniversary Sales Drive, and let me have your decision as soon as possible.

In connection with your last paragraph, I can amply assure you that I have had plenty opportunity in the last number of years of accessing my Box Office Potential as a result of playing outdated product to a protesting and dwindling public.

Yours sincerely

R.A. Cogan.



TELEPHONE: DUBLIN 42620 & 42629

Columbia Pictures Corporation Limited



Mr. R.A. Cogan,
Oakwood Cinema,
Carrigaline-Cork

64 MIDDLE ABBEY STREET DUBLIN
HEAD OFFICE FILM HOUSE 142 WARDOUR STREET LONDON W1

MB/MB

31st March 1969

Dear Bob,

I am directed to your reply of 18th inst. and must make my case accordingly—you do not wish a lot of "bull" from me. I'm sure you are aware of the position with regard to the Lee Cork and he has been granted a priority on releases so, what can we do—this is not a thing we favour but it must be obvious to you as a businessman that the L.S.D. involved must surely be a consideration as far as we are concerned (I mean our Company Policy—not me personally)

You undoubtedly make very good points, none the less I can only suggest the list as sent to you 24.2.'69 some fifteen progs. in all and if you care to suggest dates from whence I indicated available I will go along with your suggestion and endeavour to convince my Head-Office of a reduced scale of trading terms say all the progs stated "flat" at £4.0.0. (our Minimum) and percentages at 30% and I will even try a few at 25%...O'K, so I'm going along with you as much as I can....I know the situation in which you find yourself how am I going to resolve it, by excluding bookings at The Lee ?. there is far too much at stake moneywise to expect me to perform miracles.

I would take issue with you (in a friendly way) over your statement about "outdated product" ...if the subject matter is there date of release doesn't matter a great deal—don't the public stay in to view old films (from the Ark) on T.V.

You wished a direct answer to your first paragraph!...O'K ! there are such things as area bars and if The Lee insists on such we are not at liberty to break same it's as simple as that, heavens this tone does not sound like me at all but, how else am I to answer you without directness which, I hasten to add is most certainly not discourteous—boy' you sure are putting me through "the wringer" my main object in life apart from earning a crust—is to feel I have done a good job of work and to feel when I have concluded a deal that it will show a profit for both my company and the "customer" and I am reasonably contented to leave it at that.

It's over to you now Bob, I have indicated my willingness to try and establish a basis of ~~33-1/3% top~~ with A 30% top with some 25% and an alround top flat rate of £4. what more can I do?—this would mean where I have indicated £5. they would go down to the stated top of £4.

Drop me a line when you get a moment, please understand delay in replying due to my frequent absence from the office.

DIRECTORS: M.J. FRANKOVICH (U.S.A.) (CHAIRMAN)

P.M. WILLIAMSON (MANAGING DIRECTOR)

A. SCHNEIDER (U.S.A.) L. JAFFE (U.S.A.) M. ROTHMAN M.F. JORDAN (U.S.A.) K.L. MAIDMENT T.L. KIRBY A.B. BRAY

Kindest Regards,
Sincerely,
M. J. Frankovich

Mr. M. Barry
Sales Rep. Columbia Picture Corp Ltd
64 Middle Abbey St
Dublin.

April 8th. 1969

Dear Maurice,

Thank you for yours of Mar 31st in connection with deal etc.
I note with increasing interest that Lee have been granted priority (whatever that means) on releases. This is all very fine of course, but my simple question is WHY.... DO ALL COUNTY CINEMAS PLAY PICTURES SOME TWELVE MONTHS BEFORE ME. Forget the LEE. Kindly let me have a sensible and reasonable answer to this one. I could not care less if I had to wait ten (10) years after Lee dates PROVIDED that all County and comparable Cinemas in the County were treated likewise. This is my bone of contention. This is what I consider discrimination. This is what the Negroes are trying to eradicate. Discrimination.

Naturally I do not expect you to exclude bookings to the Lee, but I expect you to hold up all the County Cinemas for as long as you do me. This is only fair. Why pick me out of some thirty Cinemas and keep me from getting releases for some twelve months and sometimes much longer. What about it ?.

The third paragraph, "Outdated films" I agree that a good film can be seen a second time BUT these films are very scarce and cannot be reckoned to keep a business going and I cannot see patrons waiting to see a film at my Cinema if they can see it elsewhere a least twelve months earlier. Be honest now.

Area Bars do not answer my question as my information from the K.R.S. does not support this reason. The Lee Cork have no official bar on Carrigaline. The latest information direct from a General Sales Manager of a major Co. is to the effect that they want their films to be distributed and played as quickly as possible so that available revenue can be collected from them.

Please get into a huddle with your Mr Croften and try to hammer out something rational on this question of discrimination on the release of films to me.

In the meantime I thank you for doing something at least to keep me going and note that I am now on a par with the other boys in rates anyway if not in date

I attach a list of dated with titles and would ask you to place them as near as possible.

Please do not think that I am putting you through "A wringer" I have no intention whatever of doing this to you. It is the policy of your Co at which I am hammering.

Kindest personal regards

Sincerely yours *Bob*

Bob Cogan.

TELEPHONE: DUBLIN 42620 & 42629

Columbia Pictures Corporation Limited



Mr. R.A. Cogan,
Oakwood Cinema,
Carrigaline-Cork

64 MIDDLE ABBEY STREET DUBLIN
HEAD OFFICE FILM HOUSE 142 WARDOUR STREET LONDON W1

MB/M B

11th April 1969

Dear Bob,

Many thanks for dates and contracts-I have dated all programmes as set out by you with the one exception i.e. "BRIDGE ON THE RIVER KWAI"/SHORTS unfortunately the rights will have expired on this film by 31.12.69 so I would have to have a date before said date. We can fit it in almost any Friday say Sept. Oct. Nov. Dec.'69 if you have same available-please let me know & I will look after for you.

You can see by the enclosed deal as dated that I have altered the terms as promised to a top of 30% with a "25%" also registered (see Georgy Girl) and of course the "flats" now at £4. Mind you I have still to "sell" this idea to my Head-Office but, I sure hope to put up a good case. Please confirm if all dates are O'K with you and if you can suggest alternative dates for "KWAI".

I have read through your letter of the 8th inst very carefully, and, I can see where, perhaps, I have not been too clear with regard to The Lee Cinema-the position being all county Cork situations must follow CORK CITY FIRST RUN -This is a K.R.S. BAR now then, this means any cinema in county Cork can date a film say approx. 14 days after final showing in the first run cinema in Cork city BUT, (and it is a big but) The Lee Cinema have a "moral" bar (which we must respect or refuse to do business with them) and, of course The Lee is invariably a second run cinema thereby playing films some ten and twelve months after the first run in Cork THIS then creates the lateness of the dates available for dating in your cinema. I agree it certainly does put you out somewhat later than some of your opposition in the county-this then would be a matter for you and Mr. L. Ward to get together on. To finalize, I can give you my personal guarantee, for what it's worth you will not lose "dough" on ANY deal you do with me and, isn't that the main reason we are in business for. Good luck old pal, and all the very best,

kindest personal regards,

Sincerely,

Maurice Barry
MAURICE BARRY.

DIRECTORS: M. J. FRANKOVICH (U.S.A.) (CHAIRMAN)

P. M. WILLIAMSON (MANAGING DIRECTOR)

A. SCHNEIDER (U.S.A.) L. JAFFE (U.S.A.) M. ROTHMAN M. F. JORDAN (U.S.A.) K. L. MAIDMENT T. L. KIRBY A. B. BRAY

Mr. Maurice Barry
Sales Rep.
Columbia Pictures LTD

April 14th. 1969

Dear Maurice,

Thank you for yours of 11th inst received to-day. All in order except THE AMBUSHERS Slip up here on my part, can you make it Oct 12th instead of Sept 1

Re Bridge on the Kwai River Could you make it Sun Mon Nov 16th and You know we originally started something with this film when I opened my Cinema and it is quite possible that we may start another trend with it again. So Sun & Nov 16th & 17th at 25%. O.K.?

Re your last paragraph on BARS (I think these bars are made in bars) You say a County Cinema must await 14 days to play after Cork City first run. How then can we explain the following:- The film HANG EM HIGH U.A. played Savoy Cork first run on Sun Mar 23rd. An adv. on the Southern Star of same date notified Broadway Dunmanway playing it same week. ??????????. Now, your film BUNNY LAKE IS MISSING played Savoy Cork on first run in July 1966. It played Dunmanway in Aug 1 (one Month later) It played Ormond Kanturk (a dive) Dec 1966 Yet I could not get it until Feb 1968 almost twenty months later. I can give day and date for the lot in all cases I am held up ridiculously long. No other Cinema in Co Cork is treated as I am in the manner of releases. I have received numerous and widely varying excuses, but none of them can be supported.

I thank you for latest and "nearer the mark" explanation that the Lee Cork are holding me up by reason of the fact that Lee plays late on 2nd run. BUT why does this position not hold up any of the other County Cinemas. I am the only County Cinema held up in this manner.

Invariably Mr. Ward states that he is not responsible for the hold up and he places the blame squarely on the Renters shoulders.

Yours sincerely

Bob

TELEPHONE: DUBLIN 42620 & 42629

*Columbia Pictures
Corporation Limited*



64 MIDDLE ABBEY STREET DUBLIN

HEAD OFFICE FILM HOUSE 142 WARDOUR STREET LONDON W1

MR. R. A COGAN,
OAKWOOD CINEMA,
CARRIGALINE-CORK.

MB/MB

21st APRIL 1969

Dear Bob,

Very many thanks for yours of the 14th inst:- I note all dates etc. are in order with just the two exceptions and, I have accordingly re-dated same to suit your suggested dates as follows:-.....

THE AMBUSHERS/ SHORTS.....1-day 12. 10. 1969

BRIDGE RIVER KWAI/SHTS.....2-days...SUN. 16. 11. 1969 at the 25%

This then leaves the entire deal dated and ready for submission of contracts to London and their final acceptance etc.

Grab this & Give Yoda
X Honestly Bob, I think we could go ^{on} forever and ever re the Lee, I know it must seem odd (to say the least) that you have to follow Cork later than other cinemas in your county but, as I stressed, this is governed by the lateness of The Lee second run dates and of course the other county cinemas have only to follow the first run Cork City date, ~~this~~ this is "the modis operandi" and a poor little guy like yours truly has very little say in the matter-have no fear you will still continue to run your cinema successfully as in the past (particularly with "Columbia" product Boy' if my boss's could only hear me I'd surely be promoted)
All the very best to you and all the family,

Kindest personal regards,

Sincerely,

Maurice Barry
MAURICE BARRY.

DIRECTORS:

P. M. WILLIAMSON (MANAGING DIRECTOR)

A. SCHNEIDER (U.S.A.) L. JAFFE (U.S.A.) M. ROTHMAN M. F. JORDAN (U.S.A.) K. L. MAIDMENT T. L. KIRBY A. B. BRAY

Mrs J.M.Jones
Secretary.
Cinema Tra. Com. Committee
Dublin.2.

May 27 th., 1970.

Dear Madam,

I am in receipt of your letter of 26th., inst. in connection with my complaint. Herewith brief particulars.

That my Cinema Oakwood Carrigaline being situated some eight miles distant from Cork City and thereby a County Cinema and entitled to play films 2nd. run to first release Cork City, is treated unjustly and unfairly by the Managers of major Film Renters at Dublin, in that films normally dated to comparable County Cinemas are not dated to me for a period of upwards of two(2) years after.

Further that mine is the only Cinema in Cork County who is forced to follow the dates of a Cork City 2nd, run Cinema. The name of the Cinema is Lee and it is under the management of one Leo Ward of Dublin.

The situation is greatly aggravated by the fact that Mr Ward does not date product at his 2nd. run Cork City Cinema for an unreasonable period after 1st release, and the Renters hold up complete lists of product so as to enable Mr Ward to make his choice in his own good time, knowing full well that Mr Ward cannot possibly play the lot.

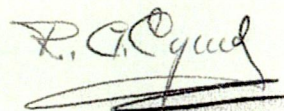
I have compiled sufficient evidence to show that the Dublin Managers may have been intimidated into their unreasonable actions by Mr Ward, by reason of his wielding his monopolistic booking position over their heads.

An analysis of the release pattern for films to the County in relation to Oakwood is available, together with a breakdown of this made by the Fair Trade Commission at Dublin.

My request then to your Committee is a modest one, That I receive parity with my County competition in whatever decision is made. I am entitled to this under the Constitution of this country.

Yours truly

R.A.Cogan.



CINEMA TRADES COMPLAINTS COMMITTEE.

46, Kildare Street,
DUBLIN. 2

3rd July, 1970.

Oakwood Cinema, Carrigaline - L. Ward.

Dear Mr. Cogan,

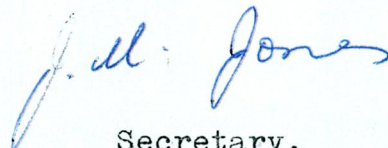
Further to the meeting of the Cinema Trades Complaints Committee held on the 26th June, 1970, I have been directed by my Committee to write you saying they have given full consideration to the various points raised and are now most anxious to bring this matter to a satisfactory conclusion.

My Committee, however, is mindful of the fact that its decisions do not have the force of law, but rely for their effectiveness on the goodwill of the industry and its individual members. They feel that the re-establishment of good will would be furthered by the withdrawal of suggestions of intimidation, both in its relation to Mr. Ward and Dublin Branch Managers.

My Committee feel that a mutually satisfactory position could best be attained by receiving from you a re-phrased application which would limit your request to one of parity with your County competition. It might also omit the claim made in your letter of the 27th May that you are 'entitled to play films second run to first release Cork City', as in this respect none of the other County cinemas claim such a right.

As soon as I hear further from you, I will deal with the matter as expeditiously as possible.

Yours truly,



Secretary.

R. Cogan, Esq.,
Oakwood Cinema,
Carrigaline,
CO. CORK.

Mrs. Jill Jones
Secretary
Cinema Trades Complaint Comm.
46 Kildare St
Dublin. 2.

July 13th. 1970

Dear Mrs Jones,

This is to acknowledge receipt of Analysis book and also copy of list which Mr Evans of Warner had compiled. Many thanks.

Taking the list of Mr Evans-which was compiled to show that Lee Cork did in fact play films AFTER Oakwood Carrigaline- all these without exception played in opposition halls long before me.

A FINE MADNESS released first run Pav Cork in Feb 67. It played Bantry in April Charleville in June Dunmanway in July and Kanturk in Aug. My date Nov. As Lee did not play this until Feb 68, it would seem unreasonable that I was not allowed a more advantageous date.

The same pattern follows the others on the list:- My competition played them long before I did in spite of the fact that Lee did not play them until after me. The answer is of course that they were included in a list or lists which were held up en bloc in any case at the pleasure of Lee Cork.

This is my complaint as stated in mine of May 27th.

However on receipt of yours of 3rd., inst., I wish to say that I am anxious to have the matter settled with the preservation of goodwill. As suggested in your second and third paragraphs therefore, I enclose a re-phrased application stating my complaint as such and omitting material which was inserted to support it.

Yours truly.

R.A.Cogan.

R. A. Cogan

Mrs J. M. Jones
Secretary
Cinema & Trades Complaints Committee
46 Kildare St
Dublin.2.

Jan 12. th 1971.

Dear Mrs Jones,

I wish to again complain to your Committee in connection the recent case which I had placed before them and on which agreement was reached to my satisfaction inasmuch as I was to have parity with County Cinemas in respect of dates of releases.

On Oct 29th I wrote United Artists for a list of releases On Nov 11th I had a reply enclosing list and including a paragraph stating that the picture ON HER MAJESTY'S SECRET SERVICE was available from Jan onwards.

I duly sent along a list of pictures and dates on eleven pictures. I received a reply on Dec 21st dating six only and a statement that the rest were not available.

On Jan 6th I phoned the booking counter at United Artists at Dublin. asking why pictures offered in the list of Nov 11th were not now available. I mentioned A FISTFUL OF DOLLARS and A FEW DOLLARS MORE and ON HER MAJESTIES SECRET SERVICE and BATTLE OF BRITAIN. I was told that the "DOLLAR/ pictures were withdrawn as was ONE HER MAJESTY'S SECRET SERVICE This was - I was told- an unusual practice on the part of the Renter but nevertheless true on this occasion. BATTLE OF BRITAIN was however available and the booking clerk took my date for one week 29.3.71. I confirmed t this in my letter of Jan 6th.

To-day Jan 12th I received a letter from Mr McCabe of United Artists "regretting" that BATTLE OF BRITAIN was not available until Oct 1971.

I immediately phoned the booking clerk at United artists for an explanation. HE TOLD ME FLATLY AND FIRMLY THAT HE WAS INSTRUCTED BY MR. BAND THAT MY CINEMA WAS BARRED BY MR LEO WARD OF LEE CORK, AND FORTHER THAT MR. BAND WAS NOT GOING TO LOSE A DEAL WITH LEE CORK AS MR WARD HAD WARNED (that was the word) MR. BAND THAT HE (Mr Ward) WOULD NOT PLAY THIS PICTURE AFTER OAKWOOD CARRIGALINE.

May I add that this picture in question is currently playing in Cork County Cinemas.

It is abundantly clear to me that the question is not settled by any means and that the means suggested in your letter of July 3rd
1970 doesn't seem to have worked.

END

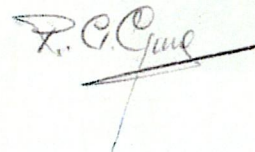
CONTINUATION

Your Committee may now see the wisdom of allowing the wording of my original application to stand and which can now be supported by this fresh evidence of intimidation.

Please ask your Committee to treat this matter as very urgent, as I do not wish to approach the Fair Trade Commission with a report that the Cinema Complaints Committee has so far failed in its commission to "Put its house in order"

Yours truly.

R.A.Cogan.

A handwritten signature in dark ink, appearing to read "R.A. Cogan", with a horizontal line drawn through the bottom of the signature.

CINEMA TRADES COMPLAINTS COMMITTEE.

46, Kildare Street,
DUBLIN.

5th February, 1971.

Dear Mr. Cogan,

Oakwood Cinema, Carrigaline.

Further to your letter of 1st., inst., I have gone further into the matter and on enquiry from Messrs Columbia Pictures Corporation the information I have received is that your problem in regard to 'Easy Rider' and 'Castle Keep' has now been resolved.

So far as your original reference to United Artists is concerned, I would refer you to my letter of 29th ulto., in which I suggest that this is a matter to be taken up with the individual Renter concerned and that you continue this line of approach.

I trust that you will not have occasion again to allege that the recommendation of my Committee is not being carried out.

Yours faithfully,

R. Cogan, Esq.,
Oakwood Cinema,
Carrigaline,
CO. CORK.



Secretary.

J.



AN COIMISIÚN CLEACHTAS SRIANTA,
(RESTRICTIVE PRACTICES COMMISSION)
50 SRÁID AN MHÓTA UACH.,
(50 UPPER MOUNT STREET)
BAILE ÁTHA CLIATH, 2.
(DUBLIN, 2)
TELEPHONE 67194-67249

(01) 767249

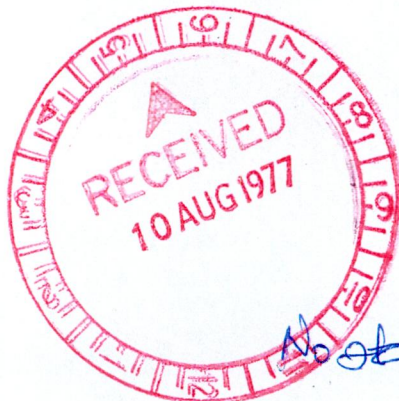


8/8/77

Enquiry into the Distribution of
Cinema Films

In order that the structure of the cinema trade in Ireland should be fully understood by the Restrictive Practices Commission, I would be grateful if you could provide answers to the enclosed questionnaire as soon as is convenient. Should you have any difficulty, please telephone me.

J. E. Cunningham.
Secretary.



Stamp required on reply

XIX XIX MDCCCXXX

Seating Capacity	81 Balcony
	<u>176</u> Stalls
	257 TOTAL

2 of Kalee T8 Protectors. Installed 1960.

Major capital expenditure within last 5 years (please give details)

OCT 1974 Major renovation. Extension for new toilet facilities
and access to balcony. New enlarged foyer with Box office and
Candy shop. Up-dated central heating system with new blowers and rads.
Balcony floor completely stripped and re-designed wider steps for
increased comfort between rows. XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
New spot lights etc. Tar-macadamed 12 000 sq ft. car park at rear.
XX
XX

NEW theatre seats (275) supplied & fitted by Rank Audio Visual. This in effect reduced our seating capacity from 400 to 275 (by 31%).
New wall drapes all over (ceiling to floor), in fire-proofed wool.
Complete cinema carpeted in 'hotel-quality', supplied by the Carpet House . Cork.

To compete with the best Cinemas in Cork City (our main competitors) and give our customers the best in luxury & comfort the Investment outlay cost us almost £20,000.

All in Cork City, 7miles from us. 1. Palace 2. Lee 3. Pavillion
4. Capitol 5. Capitol Mini. All owned & controlled by Abbey Group of
Ward & Anderson. Any big 'box-office' shows can and are transferred
~~from one of their houses to the next, hence~~
exhausting their commercial viability (from our point) if we get a
close release date after Cork. This is particularly true of 1st runs
going from the Capitol Major to the Capitol Mini for 2nd run. Block
release films (saturation release) will allways play concurrently
with Cork City in the Abbey Group country cinemas in Cork County, such
as Cobh, Youghal & Middleton and we will get a release date 2 to 3
~~weeks later, loosing out on TV and Press advertizing which gets~~
extensive coverage. A current example of this is 'GOODBYE NORMA JEAN',
which is playing CAPITOL Cork this week and also in Youghal & Cobh.
WE are playing this Mon 26Sept-4days, 2 weeks later.

Please turnover for continuation.

Page.2.

COST OF FILM RENTALS : There should be a MAXIMUM charge of 50% on all the top 'Box-Office' shows and not this hideous business of 50% up to 3 Capacities and 75% or 90% on the remaining balance. When we object, the Renters cry is always 'it's not our doing, it's controlled from LONDON.' It is O.K. for city Cinemas to charge admissions of £1 to £1.50 for these new releases 1st run, but when we get them, sometimes almost 2 yrs later and having played Cork for the 2nd time, we can't increase our prices to this extent to cover high rentals, and anyway our patrons would not pay high prices for an OLD film.

RENTAL PERIOD: We have asked the various Renters for immediate release after 1st run Cork and their replies are as follows;

1. NO - you have yet to give us dates on our list sent you last month. We then date the list, much of which is 2nd rate stuff anyway, and then they tell us that this film has been heavily booked ~~xxxxxx~~ and the only available dates would be appx. 12 mts hence. This is a typical ploy by CIC.
2. NO - We are waiting for the Abbey Group to complete their dates, and then we will send you a list of available product. Again typical of CIC.
3. YES - but, minimum 14 days and 50/90 (see top paragraph).
4. YES - but, we have only 3 copies for the Cities and until we get more copies we can't give you dates. Don't call us, we'll call you.

RENTERS:

1. UNITED ARTISTS: We have found this Co. excellent and very fair with product release. Although their latest 'box-office' shows, THE SPY WHO LOVED ME and A BRIDGE TOO FAR, which played Cork this summer, are not available to us till ~~26~~ 26 Dec (SPY) & 8 Jan (BRIDGE) both for 13 days. Apparently not enough copies.
2. COLUMBIA/WARNER: There has been a big change in their attitude towards product release since your enquiry has started. Up to that stage we had lots of problems but not as bad as '74/75 when they used really run us right around the maypole. We are now getting up to date product, but, there is always the famous 'list of available product' to date in conjunction.
3. CIC: If this company did not have such good product, we don't think any exhibitor would do business with them. The general feeling with Independent Cinemas is that we are under a compliment to book their product. They are the worst of all and don't give a damn. We received a list from them on 15 Aug of 16 films and when we rang to date same, only 4 of these were available at the end of this year. Reason as usual is 'heavily booked'. We end up with playing these films anytime up to 12 mts later. What is the point of getting a list of open product if we cannot get reasonable release dates. No doubt the Abbey Group does not have this problem.

PREVIOUS LEVEL OF ADMISSION CHARGES: Stalls 20p Balcony 25p
These were changed to 50p & 60p in Oct '74 when we re-opened.

PRESENT LEVEL : 60p @ & 70p And 70p & 80p for big shows like JAWS.
contd over.

Page. 3.

OAKWOOD CINEMA REPORT

POPULATION ALLOWANCE: For many years we have been enjoying a 30% allowance off the renters %age, which meant that a 50% rental in effect cost us 35%. Only for this facility we certainly would not have invested £20,000 in '74. Col/Warner have been edging away from this allowance. It started with TOWERING INFERNO with 55% of Gross, which in effect means 50% of our a VAT incl. gross. Then we are playing two films in October THE WAY WE WERE and ~~EXORCIST~~ EXORCIST II (The Heretic), for which they want 55% Gross and they now tell me that they are reviewing this whole concept of population allowances.

To give you an example of the disastrous effects this would have on the future viability of our Cinema, with an expected 3½ capacities per week for a good show @ 70p & 80p admission:

XXXXXXXXXXXX	@55%Gross	@50%
Gross receipts inc VAT	£658.00	£658.00
Less Vat @9.09%	59.81	59.81
	598.19	598.19
Less Pop. All. 30%	6 0.00	179.46
	598.19	418.73
Renters Share	(55%) 329.00	(50%) 209.36
	269.19	209.37
Add back Pop. Allowance	0.00	179.46
<u>OUR GROSS PROFIT</u>	<u>269.19</u>	<u>388.83</u>

As our weekly overheads are £300 which includes repayment of the Loan to the Bank, one can clearly see we would sustain a loss of £30.81 @ the 55% Gross Rental and a Profit of £88.83 @ the 50% with the allowance.

We would have to get 4 Capacities at this price level to break even and to make £84.55 Profit we need 5 Capacities, which is out of the question, or 3.75 Capacities @ £1 & £1.10 admission, which is not on unless we could play concurrently with Cork.

SUMMARY: If you succeed in this enquiry by getting product to the independant exhibitors on a quick release basis, then the Renters will have a field-day with %age charges, unless this can be controlled by your good-self, to all our satisfaction.


We have invested heavily in our Cinema, which has a good future in Carrigaline, and all we want is fair play and a chance to make Profit. If we cannot get this then ~~ex~~ we would certainly have to close our doors and rent the premises for some other use.

Yours Sincerely,
for R.A. COGAN

James A. Cogan
JAMES A. COGAN



A Columbia
Pictures
Company



A Warner
Communications
Company

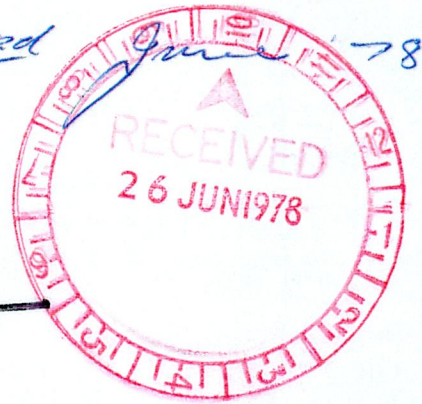
COLUMBIA-WARNER DISTRIBUTORS LTD
(Registered in England, No. 1021212)

Registered Office — 135 Wardour Street, London W1V 4AP

Please reply to:—
54 Middle Abbey Street Dublin
Tel. Dublin 743941/2

Mr. J. Logan
Oakwood Cinema
Barnegaline.

The Sweeney/Siel



Dear Jim.

I telephoned you to-day
and I understood that you may
not be back until late. I was
most anxious to talk to you, about
"goodbye girl" for July 3. as I was
just now informed that the copy
was damaged, and we would not be
able to supply. I have therefore
arranged to supply Confessions
from a "Holiday Camp / Hanger in his
Eyes" I am sorry for the short
notice, and hope you will understand.
Please confirm. Regards
Synopsis enclosed

Mon 23 June 78

THE 5000 MILE GIRL

Tom Schke Ring - Copy damaged & can't
fulfill contract for Mon 3 July 78 - 4 days
after "Conforming to a Holiday Camp".

I asked:—

- (1) Who damaged film? — didn't know!
- (2) How many copies available — 3 to 4
- (3) Why "our copy" damaged — laugh & said
Copy REMAINED locked. I checked this out
with other renters & this is near the case.
- (4) He said other exhibitors must be let-down
also. When asked for names — he could not
give any.
- (5) Was the complete film damaged or just a
reel? — he didn't know!
- (6) He gave us only ONE weeks notice, not
sufficient by contract (Mayer & Roth 1/5/78)

Temporary Note Paper.

Oakwood Cinema,
Carrigaline,
Co. Cork.

26th June, 1978

Mr. Tom Walsh,
Columbia Warner Distributors Ltd.,
54, Middle Abbey St.,
Dublin 1.

Re; Your failure to honour contract, due to "Damaged Copy"
of the GOODBYE GIRL - one weeks notice (our play date
Monday 3rd July four days).

Dear Tom,

Further to your phone call and letter of Friday 23rd, re above,
I have given this matter careful consideration, and, I have
decided to CLOSE the cinema for four days July 3rd.

I will be claiming the necessary compensation from Columbia
Warner, who in turn, will have to claim from the unfortunate
exhibitor who damaged the copy.

I am taking this action because it is not the first time
Columbia Warner has reneged on its contract to an Exhibitor
due to "Damaged Copies", and countless other reasons.

A short story to dwell upon;
Sunday morning, Father gave his 6 year old son John two pennies,
one for Holy God (Mass collection) and one for himself to spend.
Outside the Church John tripped and fell, and, one of the pennies,
which he was clutching in his hand rolled into the drain. John
picked himself up and coyly looking his Father in the eye said,
"Daddy, Holy God's penny fell down the drain".

I am sure there is a moral in that story Tom/

Regards,

Sincerely yours,
OAKWOOD CINEMA,

James A. Cognan
.....
JAMES A. COGNAN.

*4/7/78 Tom Ring &
said he never my letter
- a bit late. He knows
I was plying him with
of the spiders & dogs.
& spiders to damaged copy.
Bells!!*

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December 1995

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By Phone

October 1995

LETTERS

My primary research stems from over 200 letters of correspondence between my grandfather and The Distribution Companies. The main letters are detailed in the Appendix.

