1998-3

The DIT Examiner: the Newspaper of the Dublin Institute of Technology Students' Union, March, 1998

DIT Students' Union

Follow this and additional works at: http://arrow.dit.ie/ditsu

Recommended Citation

This Other is brought to you for free and open access by the Dublin Institute of Technology at ARROW@DIT. It has been accepted for inclusion in DIT Student Union by an authorized administrator of ARROW@DIT. For more information, please contact yvonne.desmond@dit.ie, arrow.admin@dit.ie, brian.widdis@dit.ie.

This work is licensed under a Creative Commons Attribution-Noncommercial-Share Alike 3.0 License
£12,000 RAISED FOR CARI & AWARE

DITSU ELECTION 98
Ross O’Daly, left. For the pics go straight to p3.
As we get to grips with our own prejudices, we began to learn more about ourselves and how we respond to other races and nationalities. Social File, p.5.
The DIT Hurfers never give up. Erin’s Isle found out what it takes to play with the greatest institute in the country. p.14
Country advocates The Great Western Square in convivial evening eMelia, p.17. Plus the usual reviews, ticket competitions and listings. Sonic Bionic, pp.16, 17.

At the launch of the DIT/Bank of Ireland Affinity Credit Card were, l-r: Mr. Billy Saunders, Head of Bank of Ireland Credit Card Services; DIT President, Dr. Brendan Goldenhithe, and Mr. Graham O'Reilly, DIT Alumni Officer. Below, the card itself, available to all DIT staff and alumni.

An image by Irish photographers, Michael Dunne, currently on display in the Gallery of Photography. See Photography Special, pp.6-7.

DITSU Overall President Sinéad Polgeon presents the cheque to representatives from the two DIT Rag Week charities, CARI and AWARE, l-r: Dr Patrick McKeon, Chairman, AWARE, Sinéad Polgeon, and Rita Monaghan from CARI.

DITSU 1998 ELECTION RESULTS

DITSU Overall President 1998-99
Ross O’Daly

Aungier St
President: Dan Pender
Deputy/Welfare: Joanne Quirke
Clubs & Socs: Ruairí Gough
Enns: Colm Jordan
Equality: Mags O’Flaherty
PRO: Sinéad Corcoran

Bolton St
President: TBC
Deputy/Welfare: Bernie O’Reilly
Clubs & Socs: Graham O’Sullivan
Enns: Nellsa Smith
Equality: Brenda Donnelly
Ofíghaigh Gaeilge: Gemma Robinson
PRO: Sandra Connolly

Cathal Brugha St
President: Kenny Vaughan
Deputy/Welfare: Michelle McAuley
Clubs & Socs: Joanne Hayes

Enns: Jenny Lee Harrop
Equality: Catherine Power
Ofíghaigh Gaeilge: Brenda Smullen
PRO: Karina Kelly

Kevin St
President: Sarah McGovern
Deputy/Welfare: Sarah Gardiner
Clubs & Socs: Tony Collins
Enns: Vinnie Dooley
Equality: Richie Hodgins
Ofíghaigh Gaeilge: Olivia Brown
PRO: Tadhg Brosnan

Mountjoy Sq
President: Mike Shannon
Deputy/Welfare: David Wyatt
Art & Design: Fred Murray
Clubs & Socs: Colman O’Kane
Enns: Niamh Malone
Ofíghaigh Gaeilge: Bara MacAongáin
PRO: Brian Curtis

DITSU Rag Week 1998 was one of the most successful to date, if not ever. It raised a total of £12,000 pounds for its designated charities, Children At Risk in Ireland (CARI) and Aware, the support organisation for sufferers of depression.

When told of the amount raised, Rita Monahan, of CARI, said it was "an absolutely brilliant" gesture, and that she "didn’t expect anything like that much!"

Dr Patrick McKeon, Chairman of Aware, said that he was extremely happy to accept the cheque on behalf of the organisation. Ian McKeever, Public Relations officer with Aware told the DIT Examiner that it was "a wonderful achievement".

Congratulations and thanks are due to all the students who contributed and assisted in any way to raising money this Rag Week.

"Do you come from a land down under?" Men (and women) at work. The covers recently took a trip into the bawls of the earth down in Clare. But what a day they left behind them on the surface! They should probably have left their Village People costumes on the surface too, though.
The DIT Examiner

DITSU, DIT Kevin St., Kevin St. Dublin 8.
Ph: 402 4636 Ph/Fax: 478 3154
ditexaminer@hotmail.com OR ditexaminer@hotmail.com

DIT FM  Broadcasting from 30 March - 3 April All Across The DIT

8am - 10am Breakfast Show
10am - 11am Irish Music
11am - 12 noon Current Affairs
12pm - 2pm Chart Show
2pm - 3pm Documentary
3pm - 5pm Arts & Entertainment
5pm - 6pm Sport, News, etc.
6pm - 7pm Eclectic Music (Alternative)
7pm - 8pm Techno (Guest DJs)

The Townhouse

47/48 Lwr Gardiner Street,
Dublin 1.

Part of Globetrotters Tourist Hotels

The beautifully restored 19th Century residence offers you the character and style long forgotten in many hotels and guesthouses today. This combined with all the modern comforts, En-suite, Satellite TV (Free Sky Sports and Movie Channels), Lift, Tea/Coffee maker, Direct telephones and Night Porter. The Townhouse also has a private in-house car park.

ONLY 100M FROM THE AIRPORT COACH TERMINAL

The Sunday Independent said

Lovingly restored Georgian Townhouse. A venue of exquisite charm and elegance used with the period style...and at this price...a steal...

End FilI Full Irish Breakfast (Vegetarian option available)

Please phone Lisa or Patricia on our reservations Hotline: (01) 878 8808 and 874 0592.
Fax: (01) 878 8787.
Lettuce to the Editor

Any letter sent to the Examiner for the attention of the Editor should be clearly marked. If handwritten, please type a carbon copy. Sending dead lettuce to the Editor is a strict no-no. Tis lilt seriouth chug an seoladh seo a leanas:

The Editor, DIT Examiner, DITSU, DIT Kevin St., Kevin St., Dublin 8.

An tEagarthóir, DIT Examiner, DITSU, ITBAC Sráid Chaomhín, Sráid Chaomhín, BÁC 8.

Saga des Charlatans

Dear Editor,

I am writing to you again in response to Michael McCormack’s reply to my letter re. the Charlatans.

It was not intended as a personal attack (you called him a ‘prick’, Ciara Ed) but as a response to a review which did contain some factual errors. In retrospect it did seem like an attack and for this reason I do apologise; I should have worded my letter better.

When you referred to me as a ’groupie’, I was slightly confused; if that means someone who has been a genuine fan of a band for seven or eight years, and jumps at a chance to meet, emphasise the fact that I had obtained my information from the people involved.

So I am not an ‘anal groupie’ or anything of the sort, but I am a huge fan of music and happen to have met my favourite bands over a couple of years, luckily enough.

Previous interviews and statements then I am obviously a groupie, but I was under the impression that a groupie was someone who shagged band members and their roadies. Silly me, eh? (Would I have been referred to as a groupie if I was a lad?) Fair point, but, assuming we’re referring to heterosexuals here, how many all-girl bands do you know that have groupies? Sure, the Tori Amoses and the Toni Braxtons have their fawning male groupies but it is still largely a female phenomenon. The Spice Girls and All Saints are among the few exceptions to this.

The reason I then mentioned the point that, as you put it (‘Tony told me this... we, the fans, etc...’) was to emphasise the fact that I had obtained my information from the people involved.

So I am not an ‘anal groupie’ or anything of the sort, but I am a huge fan of music and happen to have met my favourite bands over a couple of years, luckily enough.

Clara Murphy.

PS The reason I went to Belfast was because my favourite band were playing again in the same country and it was free, so why not?

A Chiará, Let bygones be bygones. Enough of this for all of us. Would you be interested in reviewing any gigs for the Examiner? Give me a call, 402 4636.

Gach deimhin, Gearbhall O'Siochain, Editor.

Áine Ni Chonaill -- Droch-bholscaireacht don Ghaeilge?

Máirtín Breathnach

Is tómáid uair a chaitheadh an seanchéimeál sin amach againn agus maith fadhb duit bhrú ó bhagaist an Ardeiste. Aic is é an ceann sin os an sos cíple ceann eile a shasaimh amach an ná malaibh. Le tamall anuas aonar tá fadhb leochailleach na dlídeanaigh féin tagtha thíos tightha ar.

Níor chabhráigh bunaíonn an Immigration Control Platform (ICP) de chuid Áine Ni Chonaill ar chor a bith leis an áthar conspóideach seo, agus gan dátháir níor chuairtigh niompar agus glafar na Anti-Nazi League (ANL) ag soileadh an phharaid go ró-mhúthar leis a sheachad.

Rithi anuail, cáineadh an Ghaeilge mar gheall ar chogadh inmheán a lucht labhartha agus a nádreachean sean-fhaiseanta. Seo hiad na cíosaithe céanna atá cáithi in leith an ICP. Is deacair a chón toimhchar a bheith ar an teanga a dtábhachtáil An t-aíon Chonaill leis, maidir le rá nach ghnéasann de bhailiú tríotta éagsúla é an ghrupa. Fear as an t-Iorlad, fear eile as an t-Iorladh, saothar, scileadh agus roinnt tionscalanna.

Nach bhfuil eolaíóin chéile le haghaidh an phairtí is é ina tharlóidh an Ghaeilge don leith sa tionscal, a dhéanann an Ghaeilge go háirithe a chur ar a bhAIN the stáir ina tharlóidh. D'fhéadfadh sé táirgeadh a dhéanamh trí na teanga a bhíonn ar fáil ar an pháirtí is é in a chogadh.

Círthinn, a bhfuil sé aon scríbhinn i bhfeidhm ar an De chúlaí, a bhíonn an t-áis ina tharlóidh. D'fhéadfadh sé rithchúil a d'fháil do bháis i mbhun éagsúla a bhíonn ar fáil ar an pháirtí is é in a chogadh.

Is ceann a theorainn é an cheann sin agus bith is a chinnté a bhíonn tráchtáil leis an ceart a cheart do na tíre. Is feidir le Áine Ni Chonaill agus le feirmeoireacht na hÉireann a dhéanamh ar nós dátháir de dhíreach a bhíonn ar fáil.


Áine Ni Chonaill?

P.S. Let bygones be bygones. Enough of this for all of us.

Would you be interested in reviewing any gigs for the Examiner? Give me a call, 402 4636.

Go raibh maith agat.

Máirtín Breathnach.

January 98 Crossword winners:

1. Robert Rooney, FT 301, Cathal Brugha St.
3. Stephen Halahan, WM 7, Kevin St.

Are we to get used to images like this?
Almost ten years ago the British comedian Lenny Henry appeared on the Late Late Show and commented on how white Ireland was: 'If you see a black man in O'Connell Street tomorrow, it's me.' He couldn't say that today. It's not unusual to see Africans, Asians, Iraqis and Bosnians queuing in McDonald's with you. And some of them even have broad Dublin accents.

But what has shocked many people is the speed with which this has happened - it's no longer just a few exchange students at the College of Surgeons, who'll go home soon. Let's whole families and communities who are looking for jobs, buying houses, getting the dole, and whose kids are going to school. In fact, they're living like us. And they want to follow the example of the Irish who went to America - they want to work hard and make a better life for their children.

In the space of a few years, we have been forced to become a multi-cultural society. And we're only thus starting to realise it. The media has focused upon this change and in many ways is fanning the flames of fear of foreigners by the use of words such as 'influx' and 'swamped'. When hundreds of thousands of Rwandans poured into Zaire in fear of their lives two years ago, that was an influx. What we have here is a trickle. Most of the world's refugees live in terrible conditions in camps in third world countries, only a few make it to the West (where in many cases they are treated with hostility and accused of scrounging, lying and not 'really' being a threat).

But it's not too late - we can decide that we are not going to tolerate racism, that our country will be a haven for persecuted peoples, and that Ireland of the next millennium will continue to be 'Ireland of the Welcomes'.

'Multi-cultural Ireland - myth or reality? a workshop hosted by the VSI (Voluntary Service International) was preacing to the converted. Sarah Marriott reports.

When the accountancy student from Tanzania first got on a Dublin bus, he thought everyone hated him because it was so quiet - in his country everyone talks on the buses, with strangers exchanging life stories between stops. And he felt strange, exposed - he'd never been in a crowd of white people before.

The video extract from the 1995 TV documentary 'A Place of Refuge', attempted to put us into the shoes of a black man in Dublin - literally, as he walked the streets trying to get accommodation. It is important not to be influenced by media stories of a refugee influx, but to retain the human dimension - these are real people we are talking about, not statistics.

Michaél Mac Greil, author of 'Prejudice and Intolerance in Ireland', dismissed the current newspaper stories: 'The current scare stories are grossly inaccurate and an exaggeration.' He argued that many parts of the country are underpopulated and that families are getting smaller.

'Ve should welcome these people because they are badly needed? The current situation is that fewer than 1% of the Irish population are immigrants. However, as Mac Greil pointed out, we have always had an easily identifiable sub-culture which had suffered from systematic racism: the travelling community. Now, that racism is being extended to other groups who look different from the white settled community.

Gary Quinn, of the Cities Anti-Racism Group, expressed concern about the growing problem of competition for limited resources, particularly within the inner city areas. Housing, for example, is a sensitive issue; as there is a perception by some that refugees are 'queue jumping'. He was also concerned about the promotion of stereotypes and racism by the media, and hopes that the planned NUJ conference on the issue will have a positive effect.

Many of the workshop participants called for action. The researcher for the recent documentary on Jews and anti-Semitism in Ireland suggested that people contact the Department of Justice to ask why the 1996 Refugee Act has not yet been fully implemented. This act would speed up the decision-making process for asylum seekers (which can often take years) and would provide for legal representation and appeals. Others suggested that a more pro-active role should be taken - perhaps following the example of the animal rights activists who run a stall at College Green every Saturday, to educate and to increase support.

And one refugee pointed out that these workshops were a good idea, but that they weren't enough. Everyone attending was already converted to a multi-cultural society - it was the people out there, who perhaps believed the schoolteacher from Cork, who needed to be reached. For more information, contact the Anti Racism Campaign, 10 Upr Camden St, Dublin 2.

Photographs by permission, from Ireland Now, National Co-ordinating Committee, European Year Against Racism.
photography special

The main studio in the School of Photography’s new building in Temple Bar. Dark rooms and storage space lie beside and above this central space.

The DIT School of Photography and Digital Imaging Centre recently moved into their new home in Temple Bar’s Meeting House Square. The studios, darkrooms and various processing labs are situated above the Photography Archive. Third year students are currently deep in project work, which will go towards their final assessment. First year students have the added benefit of beginning their studies with the new facilities on hand.

Eve Arnold - one of the greatest photographers of our time

Sarah Marriot

It’s not often that you feel you are in the presence of a ‘great lady’, but when Eve Arnold spoke at the IFC in January you could feel the electricity in the audience. Her career began in the early 50s and she is now a little white-haired grandmother - but she is still taking pictures and still making her uncompromising personality and political opinions felt. With humour and a quick-wit that would put many younger people to shame, Eve Arnold seemed to enjoy the Q & A session which followed the showing of a new film of her life.

Very much an individual, Eve Arnold can make statements like “Everything is political” without it seeming like a trite cliché from the 70s. Viewing the world through the eyes of a social commentator, she researches places before going to photograph them. Before finally getting permission to go to China she had studied the country for 20 years. And she does not forget the people she shot: her most recent assignment was to go back to the family of poverty-stricken Cubans she first spent three weeks photographing in the 60s. They remembered her too, but the previous 20 years of prosperity had been wiped out. Arnold said: “And now all they can do is to find food - they are being treated abominably with the United States embargo.”

She said that she always tries to be sympathetic to her subjects. Of John Major, she explained that he photographs really badly. Although she spent weeks in and out of Number 10 and he couldn’t have been nicer, she couldn’t take a good picture of him. When asked if she was sympathetic to Margaret Thatcher, she replied “in a reverse way.” Eve Arnold didn’t seem to enjoy photographing Marilyn Monroe. She said that Marilyn, who totally controlled all their sessions, always wanted Eve to be the mother and for her to be little girl lost. “I didn’t want to be momma,” laughed Eve, “and I didn’t want her to be lost.”

Eve Arnold was the first photographer to do many things: to go behind the scenes in Hollywood, to go into Arab harems, and to photograph Soviet psychiatric hospitals. She is probably one of the only photographers working today who would not use pictures of a naked Hollywood star, because they were too revealing. But that’s exactly what she did with some photos of Joan Crawford.

It’s a shame there aren’t more photographers like Eve Arnold out there...
You get the sense that Tanya Kiang's natural work pace is methodically slow, that very little would panic her, and that her calm, quiet disposition would suit an artist more than a magazine editor or a gallery director, whose stereotype runs around screaming about deadlines or reports. As such, her manner sits very comfortably with the peaceful ambience of the Photography in Temple Bar. Despite this seemingly unperturbable state she gets a phenomenal amount of work done, while still maintaining an artist's love and appreciation for her subject matter.

Tanya Kiang, you come to the Gallery of Photography from editing Circa Art Magazine. "Yes, I come from, in one sense, a broader background in something more specific — making photography, but in another, then, an awful lot of the very interesting work done in the broader visual arts was generally donating photographic or video or digital media anyway, so it's not that much of a change at all!"

So how much of a departure is it from your previous position? "Ricks and muveur, sort of. The core of the work here, in its programming gallery space, organising workshops, educational courses, that kind of thing, is very similar. To some extent you're still dealing with images and words or ideas, and how you can best present those, and how you can make them meaningful and relevant to people; the problem being that there is very little time for that kind of work when you're running around dealing with fees regulations and lifts and things — actually running a building.

Do you find yourself spending more time than you would with administrative work? "No I actually quite like it, and I think it's important that you don't just talk to the work people, you need to find time to see what they do, and I would use it part of an arts administrator's job to mediate those things and open it up for them. I mean, I'm not running a factory that can cease. So even the administrative work is not the same kind of administrative work, you like, as good as it is going in a catering factory. (No year's free supply of canned beans there, Tanya.)"

She clearly enjoys the more personal aspect of her job in the Gallery, coming face to face with everyday people, people who come in, chatting, showing them her holiday photos and simply interacting in person more than she would have done as a magazine editor. "Just today we had a phone call from a mother of a fourteen year old boy who took pictures of stags and other wildlife — all human life comes through here, so that is interesting."

In your experience do you find that people are more open to visual art in its different forms now, that they can better relate to it than previously? "Well, yes, if you take it right back to the fifteenth when it would have been absolutely unheard of for someone's son or daughter to become an artist, to consider making a living from making images in one way or another. Now, it would be felt in a different way, and certainly, as regarding photography, very glamorous and sexy, although I think any practising photographer would probably say they are quite dead in photography, in particular, has this very kind of marketing — which isn't exactly correct, but there still is something attractive about it and that is why it is so popular. And good on it."

"Yes, she made one, I think, it was wonderful it was an international kind of success, and maybe I shouldn't say this, but I was surprised at the level of it. In one sense Eve Arnold is not a very well-known name, she's kind of a legend, but if you stop somebody on the street and ask them if they can name a couple of photographers, [Henri] Cartier-B... (M a g n u m Photos co-founder) — I'm not sure if she's there, maybe Robert Doisneau or people like that. While I wouldn't have wondered about Eve Arnold's, but I would have wondered about Cartier-Ben..."

She dearly enjoys her subject, from a mother of a fourteen year old boy. It's interesting for me because normally I'd be going 'Oh, "No I actually quite like it, and I think it's important that you don't just talk to the work people, you need to find time to see what they do, and I would use it part of an arts administrator's job to mediate those things and open it up for them. I mean, I'm not running a factory that can cease. So even the administrative work is not the same kind of administrative work, you like, as good as it is going in a catering factory. (No year's free supply of canned beans there, Tanya.)"

"No I actually quite like it, and I think it's important that you don't just talk to the work people, you need to find time to see what they do, and I would use it part of an arts administrator's job to mediate those things and open it up for them. I mean, I'm not running a factory that can cease. So even the administrative work is not the same kind of administrative work, you like, as good as it is going in a catering factory. (No year's free supply of canned beans there, Tanya.)"

Another of Michael Durand's images juxtaposing familiar architectural monoliths with the armed guardians of the world's major cities to great effect. All the originals are in colour.

The Gallery space is not limitless, it's in fact entirely feasible that any unusual demand on any exhibition would look over-crowded, but you can understand how weekend visitor numbers might have overstressed many of the works when Eve Arnold's exhibition was in town. Tanya continues. 'Her book, Eve Arnold In RETrospect, is a required reading for someone who is interested in becoming an independent photographer, or a photography journalistic stream. She talks about the setting up of Magnum, and talks very intelligently about the impact of television and deflates all the paranoia that "Oh, photography is dead because there's television." that's much more hand-waved about the whole thing. It would be required reading for editors, actually! Editors are pretty much the bad guys in her eyes, but she explained how, as a maker of an image, you must maintain control over it as it goes through so many hands."

"Yes, she made one, I think, it was wonderful it was an international kind of success, and maybe I shouldn't say this, but I was surprised at the level of it. In one sense Eve Arnold is not a very well-known name, she's kind of a legend, but if you stop somebody on the street and ask them if they can name a couple of photographers, [Henri] Cartier-Ben... (M a g n u m Photos co-founder) — I'm not sure if she's there, maybe Robert Doisneau or people like that. While I wouldn't have wondered about Eve Arnold's, but I would have wondered about Cartier-Ben..."

"Yes, she made one, I think, it was wonderful it was an international kind of success, and maybe I shouldn't say this, but I was surprised at the level of it. In one sense Eve Arnold is not a very well-known name, she's kind of a legend, but if you stop somebody on the street and ask them if they can name a couple of photographers, [Henri] Cartier-Ben... (M a g n u m Photos co-founder) — I'm not sure if she's there, maybe Robert Doisneau or people like that. While I wouldn't have wondered about Eve Arnold's, but I would have wondered about Cartier-Ben..."

Eve Arnold's is a name even a non-photographer would recognise, and you had just arrived at the Gallery when her In RETrospect exhibition took place. Did that go well for you?"

"Yes, she made one, I think, it was wonderful it was an international kind of success, and maybe I shouldn't say this, but I was surprised at the level of it. In one sense Eve Arnold is not a very well-known name, she's kind of a legend, but if you stop somebody on the street and ask them if they can name a couple of photographers, [Henri] Cartier-Ben... (M a g n u m Photos co-founder) — I'm not sure if she's there, maybe Robert Doisneau or people like that. While I wouldn't have wondered about Eve Arnold's, but I would have wondered about Cartier-Ben..."

"Yes, she made one, I think, it was wonderful it was an international kind of success, and maybe I shouldn't say this, but I was surprised at the level of it. In one sense Eve Arnold is not a very well-known name, she's kind of a legend, but if you stop somebody on the street and ask them if they can name a couple of photographers, [Henri] Cartier-Ben... (M a g n u m Photos co-founder) — I'm not sure if she's there, maybe Robert Doisneau or people like that. While I wouldn't have wondered about Eve Arnold's, but I would have wondered about Cartier-Ben..."

"Yes, she made one, I think, it was wonderful it was an international kind of success, and maybe I shouldn't say this, but I was surprised at the level of it. In one sense Eve Arnold is not a very well-known name, she's kind of a legend, but if you stop somebody on the street and ask them if they can name a couple of photographers, [Henri] Cartier-Ben... (M a g n u m Photos co-founder) — I'm not sure if she's there, maybe Robert Doisneau or people like that. While I wouldn't have wondered about Eve Arnold's, but I would have wondered about Cartier-Ben..."

"Yes, she made one, I think, it was wonderful it was an international kind of success, and maybe I shouldn't say this, but I was surprised at the level of it. In one sense Eve Arnold is not a very well-known name, she's kind of a legend, but if you stop somebody on the street and ask them if they can name a couple of photographers, [Henri] Cartier-Ben... (M a g n u m Photos co-founder) — I'm not sure if she's there, maybe Robert Doisneau or people like that. While I wouldn't have wondered about Eve Arnold's, but I would have wondered about Cartier-Ben..."

"Yes, she made one, I think, it was wonderful it was an international kind of success, and maybe I shouldn't say this, but I was surprised at the level of it. In one sense Eve Arnold is not a very well-known name, she's kind of a legend, but if you stop somebody on the street and ask them if they can name a couple of photographers, [Henri] Cartier-Ben... (M a g n u m Photos co-founder) — I'm not sure if she's there, maybe Robert Doisneau or people like that. While I wouldn't have wondered about Eve Arnold's, but I would have wondered about Cartier-Ben..."

"Yes, she made one, I think, it was wonderful it was an international kind of success, and maybe I shouldn't say this, but I was surprised at the level of it. In one sense Eve Arnold is not a very well-known name, she's kind of a legend, but if you stop somebody on the street and ask them if they can name a couple of photographers, [Henri] Cartier-Ben... (M a g n u m Photos co-founder) — I'm not sure if she's there, maybe Robert Doisneau or people like that. While I wouldn't have wondered about Eve Arnold's, but I would have wondered about Cartier-Ben..."

"Yes, she made one, I think, it was wonderful it was an international kind of success, and maybe I shouldn't say this, but I was surprised at the level of it. In one sense Eve Arnold is not a very well-known name, she's kind of a legend, but if you stop somebody on the street and ask them if they can name a couple of photographers, [Henri] Cartier-Ben... (M a g n u m Photos co-founder) — I'm not sure if she's there, maybe Robert Doisneau or people like that. While I wouldn't have wondered about Eve Arnold's, but I would have wondered about Cartier-Ben..."

"Yes, she made one, I think, it was wonderful it was an international kind of success, and maybe I shouldn't say this, but I was surprised at the level of it. In one sense Eve Arnold is not a very well-known name, she's kind of a legend, but if you stop somebody on the street and ask them if they can name a couple of photographers, [Henri] Cartier-Ben... (M a g n u m Photos co-founder) — I'm not sure if she's there, maybe Robert Doisneau or people like that. While I wouldn't have wondered about Eve Arnold's, but I would have wondered about Cartier-Ben..."
Redbox as the pubs were closing. (Compact) Disc Jockey Mick ‘Glic’ Glynn was throwing down the big beats courtesy of some SolidState compilation CD and a few others.

Guinness products were £2 a go all night, and the reps were out in numbers, and John Potter, Dave Hickey and Phelim O’Neill were armed with cameras to capture the atmosphere.

People were enjoying themselves and getting steadily hammered, and around about the witching hour the Access All Areas buzz decended, as those in the Redbox figured they’d like to try accessing other areas. Following much swelling of the ranks at the exit, and a royal arse-ache for the bouncers concerned — who can’t be faulted — the crowds were slowly allowed to descend to the Chocolate Bar and onward to the Place of Dance. Except t hat after about twenty minutes it transpired that the PoD was too full to let any more in, so Redboxers were asked to stay put.

But apart from the general mosh and squash to get down to the PoD and

“A relentlessly good romp” THE GUARDIAN

Redbox Chocolate Bar PoD

STUDENT DISCOUNT £2 ON ALL PRICES

GAIETY THEATRE
16 - 21 March
DIRECT FROM THE WEST END

“Fat boy Slim”s Everybody Needs a 303 got an airing too, but it obviously doesn’t wash with G lic Glynn, who is content to use a CD player on such occasions. What I can’t figure out is what the difference is between ‘DJ’ Mick Glynn and the guy round your house party who changes the CDs on your stereo.

By 11pm the queues began to flow smoothly into the

Aungier St / Kevin St Rag Ball

But apart from the general mosh and squash to get down to the PoD and

seachtaíon na ngiobal

Chocolate Bar, people, very drunk people all of them, got their buttons pushed by Kevin St / Aungier St Rag Ball ’98.
USI calls for training of third-level lecturers
Sarah Marriott looks at staff-training in DIT, and what to do if you have a problem with your lecturer.

"One of the greatest achievements in education is that teachers are now fitted for their duties by being taught the art of teaching," wrote Mary Somerville, the Scottish astronomer and geographer, in 1848.

Time for Change
In one aspect at least, our education system has not changed since the 19th century. While primary and second-level teachers must undertake training, third-level lecturers are not required to take any courses in "the art of teaching."

The USI believes that it is time for change and has begun a campaign for the compulsory training of third-level lecturers. According to the education officer, Malcolm Byrne, "Somebody could be an expert in a particular area, but when they start lecturing, it could be the first time they have spoken in public." He argues that just as schoolteachers need to undergo training, so too should new third-level lecturers. USI want to see formal training in the areas of public speaking, lecturing, multimedia presentations and 'getting the message across'.

However, there is little support for compulsory training within DIT. Dr David Gillingham, Director of Academic Affairs, stated: "I would not be in favour of compulsory training but I am in favour of encouraging all staff to engage in continuing professional development, including teaching skills where appropriate.

The USI is calling for training of third-level lecturers. However, DIT is anxious to point out that there is an extensive voluntary training programme. In September 1997, Phil McKenna was appointed as the Staff Training and Development Officer to, among other things, "manage and implement comprehensive training policies" throughout DIT. She is responsible for the quarterly 'Staff Development News' which publicises the courses and grants available to staff (both academic and non-academic). Courses which have been run over the last two years include 'Lecturing to large classes - an interactive approach', 'Tutorials, their purpose and design', and 'Seminar on supervising undergraduate research'. Courses scheduled for early 1998 are 'So you want to teach?', 'Getting the info in! Getting the info out!', 'Dancin' to someone else's tune' (Customer satisfaction) and 'How can you tell? (Measuring outcomes). There is a strong emphasis placed on training lecturers in new technology, particularly the use of email, computer conferencing, and the role of the Internet in teaching and learning. A recent course covering these skills was attended by staff from departments as diverse as music, communications, tourism, catering and distance learning. However, there is also great support for lecturers to improve their own academic qualifications and skills. Subjects offered range from Gas Shielded Arc Welding to a primary degree for lecturers who may be experts in their fields but have never acquired a Bachelors degree.

Staff Training
However, DIT is anxious to point out that there is an extensive voluntary training programme. In September 1997, Phil McKenna was appointed as the Staff Training and Development Officer to, among other things, "manage and implement comprehensive training policies" throughout DIT. She is responsible for the quarterly 'Staff Development News' which publicises the courses and grants available to staff (both academic and non-academic). Courses which have been run over the last two years include 'Lecturing to large classes - an interactive approach', 'Tutorials, their purpose and design', and 'Seminar on supervising undergraduate research'. Courses scheduled for early 1998 are 'So you want to teach?', 'Getting the info in! Getting the info out!', 'Dancin' to someone else's tune' (Customer satisfaction) and 'How can you tell? (Measuring outcomes). There is a strong emphasis placed on training lecturers in new technology, particularly the use of email, computer conferencing, and the role of the Internet in teaching and learning. A recent course covering these skills was attended by staff from departments as diverse as music, communications, tourism, catering and distance learning. However, there is also great support for lecturers to improve their own academic qualifications and skills. Subjects offered range from Gas Shielded Arc Welding to a primary degree for lecturers who may be experts in their fields but have never acquired a Bachelors degree.

Student Complaints
Given that only a minority of the lecturers in DIT have experienced more than a short teacher-training course (as in all third-level institutions), what recourse is there for dissatisfied students? According to Dr Gillingham: "Students who have concerns about the teaching of individual staff members are encouraged to approach the staff member directly in the first instance. If this proves unsatisfactory, then the issue can be discussed with the appropriate Head of School/Department and eventually the Faculty Director."

However, Dr Gillingham believes there is a need for flexibility when judging lecturers: "Some distinction has to be made between effectiveness and style. Some teachers are very effective at creating student learning using different styles."

Student Feedback
Siobhán Weeke believes that with the probable change to university status there is now a need for a more formal written system of feedback. However, she is also a supporter of the present system of verbal feedback: "It's very informal, that's what makes it so good, because it has an off-the-record quality about it." When students go to her with complaints about individual courses or lecturers, she advises them to go talk to the course director, or to the head of faculty, and believes that most problems are solved in this way.

Student representation on key committees guarantees an input from the student body in the running of the colleges. "The new faculty structures to be implemented fully in the near future," said Dr Gillingham, "provide for increased student representation on all key DIT committees." At present, committees with student members include the Quality Assurance Panel, which covers issues such as the student survey questionnaire, and Examinations and Awards, which deals with issues such as improvements in the method of exam result notification.
Arrhouse, the multimedia centre in Temple Bar, has recently presented other people trying to get over it, under videos of escapees talking about their history of the Wall. The inquiry into when crossing the wall, is parked near the station exhibition shows performance theatre.

**Installation exhibition seven shows performance theatre.**

Where were you when the Wall came down?

By Sarah Marriott

There is a woman squeezed inside a suitcase in Temple Bar. And there is a lead of black and while pictures of some people building a wall and some other people trying to get over it, under it and through it. And some happier, more recent, pictures of people celebrating in 1989 when that wall, the Berlin wall, was finally torn down. Arrhouse, the multimedia centre in Temple Bar, has recently presented Checkpoint Charlie, a photo exhibition to commemorate and remind us of the history of the Wall. The theme of the exhibition was stunningly thin - the tiny car in which many hid (at different times) when crossing the wall, is parked near videos of teenagers talking about their experiences. Dawson Arts, in a space designed to recreate the claustrophobia of the Wall.

**Swimming Pool Arrhouse Ó Cearlaigh**

Light tones to mitigate this oppressive moment. And the swimming hole here is

Swimmers pool Arrhouse Ó Cearlaigh

Secure from the Wall that they later opened up.

As we near the water, you notice that the water is clear.

Re-fashioning by family: a fencing around, God-like, with earth and water, and as we stand there and watch how hundreds walked.

And in the dark one, there is a swimmer who does not know where they are.

As he or she wades in, the pool becomes a reflection of the Wall.

And as they play and swim and then through the water, they feel that a kindship is being encouraged.

The swimming pool calls to the blood in their veins as they wade in the pool.

As liquid is liquid and fluid to fluid. They walk in water, embracing the flow as a mother's young children will cling to their hand and feel that they are using the Wall.

As the pool's water grows, the Wall becomes a reality for those who have been through the Wall.

The Swallow Gillian Smith

The raven among life-locusts. Unutterable of the rainbow to express this.

A song becomes a stream of words of rainbow. With the lights of solitude, liquids spokenikers sway to low, wailing with sounds.

So many men sent nearly into recessed reminders. But as sluts.

Relieve the town. And understand it in seclusion.

**Storytellers Theatre Company**

storytellers Theatre Company presented a new play: When the Wall Came Down. Written by German-born Irish/German resident, Renate Ahrens-Kramer, it deals with the question of the Wall with a cutting edge. The play, and is described as a comedy thriller with a cutting edge. The story of one East German family, two spent their lives in the East.

The truth, which slowly emerges, is discovered showing the details of the girl's life.

In May 1990, in East Berlin, files were opened showing the details of the girl's life.

In the case of one East German family, two spent their lives in the East.

The girl's father was taken from her by the Wall.

In the case of one East German family, two spent their lives in the East. The girl is angry with her adoptive mother - unsure about whether the woman was truly ignorant of her origins. Yet she is also angry with her birth mother, this stranger who left her to go to a new life in the West. Torn between her two lives, playing her violin louder and louder, to see if she could show off her own thoughts, the girl wishes that the Wall had never come down.

True to the ethos of the Arrhouse, the play was a multimedia presentation. The atmosphere was created by footage of old East Germany, behind some of the initial scenes of the play. The play of images of the poverty and despair of a pre-war society. Kids climbing on the rubble of bombed-out houses, gawky men walking outside soup kitchens, and kids who had got separated from their parents giving their name and age in the hope of someone recognising them.

Storytellers Theatre Company, which usually performs plays from the Levingston Cott syllabus, successfully fused music, film and dance to create a moving and thought-provoking piece of modern theatre.

**In Shallow Bunkers Gillian Smith**

The Surf: lived and felt the bounces of the really tempting. Unuttered and some. A bit of this. Nothing, of course.

The play is set in "in the bits and pieces of life." This play is about doing nothing, but that's not to say that we can't use his relevance and significance in the often mundane. Herein lies the challenge of the Levingston Cott, to be oneself knowing that each is gifted differently for the good of society and those around us, at home and abroad.

**The LENTEN PILGRIM**

Lent '98 is upon us. The challenge faces each of us to give up something for Lent. As the Bishop said, it will be all the usual refills - cigarettes, drinks, sweets and biscuits and really if the truth be known, in making an effort with these, monks are usually unaffected. I want to save money, or I am getting too fat or maybe even something more sinister. Let's get back to basics. Lent is ultimately about preparing for Easter, so maybe we should begin at the other end and ask some questions about Holy Week and the Ascension because these are not part of the agenda then the preparatory week and lead up has not received official notice. How do you remember last Holy Week? What did you do for the first week of the Easter holidays last year? What did you find helpful about Lent '97?

Try and cut your cloth to measure. Lent begins with Ash Wednesday and the distribution of the ashes as a reminder to us that this world is just a passing phase in the sequence of time. For the next six weeks, we are to focus on spiritual things in our own personal lives so that we allow God to speak to us through experiences and other people. This Lent, for you it could be to do with the student election, or views that you hold about the business or foreigners in our country. It could be something to do with the life of John the Baptist or St. Patrick's weekend. It might be a discovery in a special friendship that has developed since you started College, or just an awareness in the beauty of Nature this Spring time. God speaks to us in "the bits and pieces of life." This Lent is not about doing anything, but it is just about listening to God speaking to you. Maybe telling you that He loves you and that you are the most wonderful person in the whole world, a real treasure. Let us not ignore the materials that are part of everyday life because something to do with the "bits and pieces" of life, is just about listening to God speaking to us. Perhaps telling you that He loves you and that you are the most wonderful person in the whole world, a real treasure. Let us not ignore the materials that are part of everyday life because something to do with the "bits and pieces" of life is just about listening to God speaking to us. Perhaps telling you that He loves you and that you are the most wonderful person in the whole world, a real treasure.
End of world is nigh

Marla Daly ponders death and destruction and asks whether we are living in biblical end times

It has been said that humans think in herds; it may well be said that they also go mad in herds and only recover their senses slowly one by one.

Death, the last judgement, the end of the world, immortality. Christian prophecy has always included within its ambit the scenario of doomsday whereby the just will be rewarded and the evil will meet a grisly end, involving hellfire and eternal damnation. End of century doom and gloom has seized humanity on several occasions throughout history.

The most remarkable widespread terror that the end of the world was nigh was that which occurred in the middle of the tenth century. Fanatics and prophets of doom appeared in France, Germany and Italy all preaching to terrified crowds that the thousand years prophesied in the Apocalypse as the term of the worlds duration was about to expire and that the scene of the last judgement would be at Jerusalem. In the year 999, the number of pilgrims proceeding Eastwards was apparently so great that in some accounts it has been described as a deserting army. An ingrained sense of impending doom accompanied them throughout their journey. Every roll of thunder filled them with fear. Thunder was associated with God's voice heralding the end of the world and people took to their knees in prayer expecting that at any second the earth would open and yield up its dead. As we know this never happened. The pages of history are loaded with false prophets and crazed fanatics who appeared at various times of pestilence and hardship. Invariably they found a following amongst the gullible. As we sit poised at the turn of the next millennium we can see that Doomsday cults are not confined in our society. As the end of the millennium approaches, an increase in the number of destructive cults is expected.

In the year 1806 the people of Leeds became convinced that the end of civilisation was drawing close. A hen in one of the nearby villages began laying eggs with the words "Christ is Coming" inscribed upon them. Those who came to view the eggs were gripped with fear and wonder until finally it was ascertained beyond doubt that the eggs had been inscribed with some corrosive ink and cruelly forced up again into the bird's body by the owner. Unusual natural phenomena have often been interpreted as omens of God's displeasure to manipulate credulous people.

As we face into the next millennium the most plausible doomsday catastrophe is one of our own creation. We are now three years from midnight. Midnight is December 31 1999. The Y2K or the year two thousand problem could well result in disaster. The problem was born in the design of computer systems in the 1960's. By representing dates with six numeric positions YYMMDD calculations that have dates in two different centuries will not work properly. Time span calculations such as interest payments and listings of numbers will all go away if the problem is not solved. As a result computers all over the world will fail to function correctly and could cause general mayhem on a huge scale. Nuclear missiles could conceivably go off by themselves!! Midnight has been set as the due date by which the problem must be resolved. As one commentator has put it "When the clock moves us into the beginning of the next century, all computer programs will undergo the most stringent and threatening test of their life". The problem is more of a management one than a technical one. Everyone must ensure that their systems are updated as most computer systems are interconnected. Humans unlike their computer counterparts are notoriously unreliable and it is almost certain that as the year 2000 approaches several bugs will remain in the system. Something will almost certainly go wrong. Computer programmers will advise you not to be on a plane when midnight strikes. Hear their warning or you might well find yourself engulfed in fire and spiralling uncontrollably towards the ground.

Nuclear missiles could go off by themselves!!

Killing to show that killing is wrong

BY KEVIN O'BRADY

On 3rd February, about four hours before modern legal history was made in Texas through the execution of Karla Tucker in the "death chamber" in Huntsville - the first woman to be executed in Texas since the American Civil War - about 40 people held a protest vigil outside the US embassy.

Amongst those present was Mary Lawlor, director of Irish Amnesty International. She said that it was illogical for society to condemn the cold-blooded killing of a human being while condoning the very same action against the offender.

The leader of Democratic Left, Proinsias De Rossa, said that according to available figures, execution makes no difference to recidivism rates for murder in the United States or elsewhere.

Although the case of Karla Tucker, and that of Alan Bannister last year, each because an international cause celebre, the vast majority do not. Executions in the United States are not a rarity. The State of Texas has executed most prisoners. In 1997, Texas executed 37 men, the greatest number in its legal history.

Despite these figures, the number of executions carried out in the United States each year is much lower than the number of death sentences in force. This is partly due to the delay between sentence and execution (on average, prisoners are on Death Row for about nine years) but also because if executions were to keep pace with the number of death sentences, several prisoners would have to be put to death every day for several years.

It is thought that in states which have the death penalty, judges are willing to pass death sentences in the hope that many will not be carried out because, for example, they will be reduced on appeal to life without parole. However, there must be very good reason for the original sentence to be set aside. A higher court will usually take the view that the original reason for the death sentence remains valid.

To qualify as murder or manslaughter, the killing of a human being must be unlawful. While that may seem obvious, it is important.
Dancing with black tongue and the Garifunas in Honduras

BY SARAH MARRIOTT

BLACK tongue got me in Honduras. A black fur started at the tip of my tongue, and disappeared down my throat. I couldn’t get rid of it.

Panicking, I queued for three hours in the emergency section of the local hospital - a warehouse echoing with crying babies. The medical advice: “Gargle with bicarbonate of soda”, was better than the help I got from the private doctor I consulted the next day. “You’re allergic to Honduras.”

I’d just arrived in Trujillo, a mellow town on the Caribbean coast, famous for the Garifuna population of Honduras. A black fur started at the tip of my tongue, and disappeared down my throat.

In a shack, grandly called the Black and White Club, a big middle-aged woman with very small feet sways her pelvis rhythmically to the beat of the bass drum, pun-ta pun-ta. She is in conversation with the drummer, swaying backwards, moving forwards, at one with the beat. Then she moves back into the surrounding crowd. Without missing a beat, a young man takes over - a different style, a different conversation, more aggressive, more contorting, he changes the rhythm, he wants to force the drummers to follow his feet, his pelvis, his rhythm. He wins. But another dancer appears. She wants his space, it’s a battle of wills, she takes the rhythm and changes it, she persuades the drummer to follow her. He stops back, defeated.

I am mesmerized. I feel as though I can taste shells, played like vibes, a conch and her first is Garifuna.

A simply delicious autumn at Ballymaloe

BY JUNE EDWARDS

FOR THOSE of you who want to get away from it all, but are not brave enough to face trekking though the Himalayas alone, why not try a three day or even better a three-month stay in the lush countryside of Ballymaloe Cookery School.

Situated in the quiet, idyllic village of Shannagarry, East Cork, Ballymaloe Cookery School is run by well-known cook Darina Allen, along with her husband Tim. Made famous by the many cookery books and TV programmes in the ‘Simply Delicious’ series, there is now a waiting list for those who wish to spend some time there, taking one of the many courses available.

To have the privilege to spend three whole months at Ballymaloe is a treat indeed, and probably a great deal more restful than tripping around the world. Each January and September sees the beginning of the three-month courses at this cookery school.

Darina and Tim, along with their family are resident in the large 19th Century, rambling farmhouse at the centre of the school and gardens. The farmyard has been beautifully restored and now acts as accommodation for the forty-five students who come to Ballymaloe at any one time.

At Ballymaloe, food in its most natural state is widely promoted, and students rise each morning not long after dawn (if they wish to) to pick the fruit and vegetables to be used on that day. Each afternoon, Darina gives a three-hour demonstration, revealing her techniques and the tricks of the trade, after which the fruits of her feast are sampled by the students. The following morning each student tries to repeat the dishes from the demonstration. By noon, there is an array of delicious smells and the variety of dishes all begin to emerge from the three kitchens. Laid out on a large circular table in the centre of the dining-room, all the delicious breads, cakes, vegetables, meats etc., including the buffet offerings are presented for tasting.

This is the best time of day, when teachers and students, and any visitors wandering about, sit down and relax, enjoying their morning's work.

While learning to cook, one also visits cheese-farms and vegetable gardens, embracing the whole food experience.

Students rise not long after dawn to pick the fruit

once, fruit, veg, meat, eggs all come from the farm at Ballymaloe, and possess a very different taste than those products which have remained for two weeks on the shelf of the local Spar shop.

If these months seems a little too long, a stay, there are also short courses available during the summer, such as the excellent bread workshop which runs for only five days. A to all, Ballymaloe is a holiday with a difference.
ANDREW LYNCH enthuses over a new biography of the towering literary figure of Alexander Solzhenitsyn

As D.M. Thomas makes clear in his magisterial new biography, Life of Solzhenitsyn can be seen as a metaphor for 20th century Russian history. He was born in 1918, a year after the Bolshevik revolution and after studying maths and physics at university entered the Red Army. He served eight years in a prison camp for writing a letter which was critical of Stalin and his experiences there were the raw material for his classic novella One Day in the Life of Ivan Denisovich published in 1962. It set the pattern for all his books: a solitary man placed in extreme circumstances faced with a basic moral dilemma. It caused a world-wide sensation and in his own country it made him an interned exile, denied official publication of his work.

Solzhenitsyn was awarded the Nobel Prize for Literature in 1970 “for the ethical force with which he has pursued the indispensable traditions of Russian literature”. He then went on to write his great work, The Gulag Archipelago, a ruthless expose of the Stalinist camp system. After his expulsion from the Soviet Union in 1974 he settled in Vermont for twenty years before returning to his native land after the fall of communism.

Solzhenitsyn has been justly glorified all over the world not only for his literary skills but for his courageous criticism of the Soviet system from within. On a personal level, however, he has always been a difficult man. Thomas records many examples of his arrogance and selfishness and makes it clear that the man has been consistently ungrateful towards his would-be helpers. But Thomas sees it as inevitable that such a great man who has devoted his life to upholding the principles in which he believes cannot also be a sociable companion.

Today, sadly, he is reviled both east and west. The Russians have become increasingly attuned by his preachiness and the west has never forgiven his accusations that they were responsible for the creation of communism. In any case he has always favoured a form of benevolent authoritarianism rather than outright democracy and freedom.

This biography is almost 600 pages long but it is far from being overwhelmingly scholarly. In fact Thomas’s skills as a novelist have served him in good stead as the book is lively and readable, at times reading like a great historical novel.

Informative and entertaining in equal measures, it will stand as one of the great literary biographies of one of the most important figures of the century.


Shortlist

ANDREW LYNCH and FIONA MC CANN examine the latest offerings from the literary world

Dying in Style

MICHAEL CARSON Poolbeg

In these days of big advances from English publishing houses for Irish writers, Michael Carson may seem a somewhat of an anomaly. Having published several novels on the British Transworld label, he left them for the Irish Poolbeg publishers.

Eight novels into his career, one would assume he knows what he’s doing.

His latest, Dying in Style, takes a well-deserved dig at the book industry, where critics and agents become the victims of a series of murders, for the sake of pure publicity.

Arthur Whitworth is a washed up author, whose latest novel, Dying in Style, is panned by vitriolic critics, resulting in poor sales and a book reading attended only by bookstore staff and Whitworth’s ageing aunts. When his book is remaindered, and his sales and a book reading attended Whitworth’s ageing aunts. When he dies after a mysterious fall.

The book is set during the fall of communism, during the time that was rescued from the slums of Dublin.

The novel also explores the peculiar attractions that Dyer, battling with a nicotine addiction and a sinister habit, has for Irish writers. Michael Carson’s world of criticism and agents and publicity-oriented creators is an entertaining read, if only for his sardonic perspective on the literary world in which he himself is a reluctant participant. Bearing in mind the life of Cyril Parkinson, book critic, whose vicious review of Dying in Style costs him his life, this critic gives Carson an emphatic thumbs up.

Caleb Carr

Little Brown

Set in New York at the turn of this century, Caleb Carr’s sequel to his highly acclaimed debut novel, The Alienist, centres around the mysterious disappearance of Ana Linares, the young child of a high-ranking Spanish diplomat. The child’s mother goes to the Howard agency for help. Sara Howard immediately enlists the help of her friends, which include the eminent alienist - or psychiatrist - Dr Laszlo Kreizler. Their combined investigations eventually lead to a nurse, Elisabeth Hunter, whom they discover has been responsible for the deaths of several young children in her care.

Told through the eyes of Steve Taggart, a young man who was rescued from the slums of New York by Kreizler, the story that unfolds calls into question all the assumptions about what is natural and unnatural that existed at the core of the American dream of family. Carr leads us through the streets of New York with an attention to detail and historical accuracy that renders his narrator all the more credible. As the plot twists, Elisabeth Hunter, a.k.a. Libby Hatch becomes more and more dangerous while the complexity of her character is slowly revealed.

The Long Falling

KEITH RIDGWAY Faber and Faber

The Long Falling, Keith Ridgway’s debut novel is a fascinating story of contemporary Ireland which marks him out as an exceptional new talent.
Killing to show that killing is wrong

(Cont. from page 1)

The murders by Karla Tucker in 1983, and her own execution, both involved the use of capital punishment, generally rely mainly for its justification on the biblical imperative (in Exodus, Old Testament) of "life for life.

When Magda Finnegan, of the organisation Friends for Life, was collecting signatures for a petition to protest about the execution of Karla Tucker, one woman asked her if Karla Tucker had killed anybody; when told that she had, the woman commented that an execution was appropriate.

Those against the death penalty argue that the Bible should not be interpreted literally and they can point, alternatively, to Matthew's injunction (in the New Testament) that "if anyone strikes you on the cheek, turn to him the other also" to show that the Bible does not demand retribution.

Aside from biblical considerations, there are three main arguments in favour of the death penalty: firstly, it is an effective deterrent against (re)offending; secondly, it ensures that the offender cannot re-offend; and, thirdly, it is an appropriate form of retribution, for example where the offender shows no remorse for the crime committed.

According to Mary Lawlor, statistics show that recidivism for homicide in West Virginia, which has no death penalty, are the same as those in East Virginia, which does. This suggests that the prospect of execution is irrelevant to prospective offenders in states which have the death penalty.

Amnesty International also argues that statistics in every country in which appropriate research has been carried out show that recidivism rates for homicide are relatively low.

According to Mary Lawlor, this is because while many of the original offences are committed under the influence of drugs or alcohol, these factors are often eliminated during the period of imprisonment.

While the prospect of retribution may seem appealing in certain cases, it is a fundamental principle of imprisonment that apart from being punished, the offender be rehabilitated so that upon release he or she will no longer be a danger to society. There is also a contradiction in allowing a prisoner to be educated before being executed, particularly after a lengthy delay.

Karla Tucker had been on Death Row for fourteen-and-a-half years, and during that period she had apparently made substantive personal improvements.

Aside, again, from any theological considerations, there are two main arguments against the death penalty: firstly, that it amounts to torture; and, secondly (in certain cases), that is the possible way to execute an innocent person, either through mistaken identity or because no crime has been committed.

In the United States, it is claimed that all forms of execution - lethal injection, electrocution, lethal gas, hanging and firing squad - are either quick or painless, or both. In fact, there have been cases where it has taken prisoners in the electric chair several minutes to die, and convulsions caused by the electric current are commonplace.

In Britain, Derek Bentley was hanged in 1953 for an alleged murder during an attempted burglary. His conviction was largely on the basis of police claims that he shouted "let him have it, Chris" to his accomplice, Chris Craig, who then shot dead a police constable when he and Bentley were surrounded by other police. Bentley and Craig insisted that the words were never spoken. In 1993, the British Home Secretary granted a "partial pardon", Upholding the original conviction but stating that the hanging was wrong. A full pardon, confirming that the conviction was wrong, is still a possibility at a later date.

After the release in Britain of the Birmingham Six and the Guildford Four, and of all of whom would have been given the death sentence if this had been available - a prospective Conservative parliamentary candidate was asked during his constituency selection process whether or not he agreed with capital punishment in principle. He answered that, with the benefit of hindsight, it would have been "political suicide" to have used the death penalty.

Although that is not a proper answer, it explains at least one reason for many jurisdictions not having capital punishment. Britain has debated its restoration more than once since it was abolished, but political expediency on each occasion has been more persuasive than conservative ideology.

In contrast, the future political career of State Governor, George Bush, Jr appears to have been the ultimate reason for Karla Tucker having been put to death, after his refusal to grant her a 30-day stay of execution when she had exhausted all other legal options.

On 20th April, Erica Sheppard is the next woman due to be executed in Texas. She has already instructed her lawyers not to pursue any further appeals on her behalf. It may be that Erica Sheppard is prepared to meet her Maker, as Karla Tucker appeared to have been. It would be interesting to know how many of those who are most ardent in their support of capital punishment are similarly prepared.
The World According to Larry Baker

An Interview with Fiona McCann

abraham and his sister Louise, around
The characters are not these children
What they look like. I have to know
while managing drive-in movie theatres
young.

The book links the notion of

parenthood with a sense of personal
identity. As Pat, the black carder of
the Flamingo sagely puts it “You are who you are.” Baker elaborates. “It’s accepting who you are and recognising what made you that way. That’s what the book’s about.”

The interweaving of these themes of identity and parenthood lead Abraham through his childhood years up to his sixteenth birthday, when the decisions and responsibilities of the adult world are revealed to him. Behind his loss of innocence lies the question of whether faith is also an inevitable loss in the maturing process. For Baker, the concept of faith is integral to the novel. “It’s essential.” Baker says simply. “This is a real simple book in a lot of ways. You’ve got three adults: the atheist neighbour, the agnostic father, the devout Christian mother, that’s sort of the range or scale of religious faith.... and Abe is getting to fit in sooner or later in one of those worlds.” As Abraham comes of age, we watch him grappling with these worlds, as events overtake him and force him into making a choice between them. Having been a Baptist preacher as a teenager, the motion of faith is an extraneous preoccupation of Abraham’s. “I am fascinated by my own lack of faith, much as I go through the motions.”

The themes of faith and fate are interlinked in Flamingo in an ultimately uplifting way. “It is the ultimate contradiction in religion. Whatever we do, it seems we’re being choose propitiate the way that God gives you free will but God knows exactly what you’re going to do, so how can it be free will? I can’t resolve it. As the book brings us towards it’s powerful Fourth of July climax, we sense the inevitability of the future unfolding. ‘Abe sees into the future. Keep in mind that Abe is telling you this story and he knows what’s going to happen. He’s controlling everything. Abe is his own version of God as a storyteller.”

Abraham is very much a storyteller, weaving his tale in a personal and direct voice. Baker was careful to ensure that the voice of a story was evident throughout the novel. “It’s always been a sense of this guy talking to you. You’re not reading the story, you’re listening...I tried to remove any reference to reading as opposed to listening.”

This technique works to bring the Flamingo’s characters to life, with Abraham, as narrator, the most real. Baker contests that in many ways, this character grew to more than a creation of the author’s imagination. “It’s a writing cliché that characters take over their own story if they’re good characters. But Abe was starting to tell his own story and I was just getting it down. And I realised that this was an incredibly sad voice. He’s telling a funny story but he himself is infinitely sad. Why?” That question is answered in the tragic events that shape Flamingo Rising’s climactic final chapters, events that Baker had never intended in his original drafts of the story. “I rewrote the last two-thirds of the book to account for the voice that came out.”

The moving close of Flamingo Rising only serves to confirm the promising reviews that Baker’s first novel has earned him. One reviewer remarked “If you take John Irving, Herman Melville, American Graffiti (the movie), the Day of the Locusts (the book), and toss them all together, what you’ve got is The Flamingo Rising.” Baker smiles. “I can live with that.”

SINEAD O’CONNOR: FROM VILLAIN TO VIRGIN

For anyone who has any interest in the subject, Sinead O’Connor’s appearance in the Virgin Mary in her latest film role - in Neil Jordan’s The Butcher Boy - has renewed the debate about her relationship with the Church and religion.

As is well known, in October 1992 Sinead O’Connor appeared on the television show Saturday Night Live in the United States. After performing a song called War, she tore up a photograph of the Pope, shocked everyone to “fight the real enemy” and walked off the stage. In May 1993, during an interview with ITN in Britain, when asked about the incident on Saturday Night Live, she said: “I hold the Church entirely responsible for the circumstances of my childhood and for the circumstances under which a lot of Irish children are growing up... Ireland being this country which has the highest statistic in Europe of child abuse.” She also said that “the cause of my own abuse was the Church’s effect on this country”.

Against that background, it is somewhat surprising that she should appear in more ways than one in the Virgin Mary to provide spiritual guidance to Emmaunel O’Connor’s character Francis Brady in Neil Jordan’s film. The stated reason for O’Connor being chosen - aside from the possibility that she is intended to provoke controversy - is her striking, even angelic, looks. Her success in 1990 with her version of the France song Nothing Compare 2 You was at least in part due to the many compliments about her close-up looks in the video. In 1991, she was chosen by People Weekly Extra as one of the 50 “Most Beautiful People in the World”. She was described as having “soft, searching eyes” and “a heartwarming complexion”. Neil Jordan apparently agrees.

By any commercial standards, Sinead O’Connor has enjoyed a successful career, despite the help of her actions and pronouncements. Whatever the controversy of her part in The Butcher Boy, she has attracted favourable reviews and her version of the title song, which has been released, is widely acclaimed.

If she should happen to travel to Damascus through her screen portrayal of the Virgin Mary, her next great public statement on the Church, off-screen, may be rather more constructive - if aleta’s prayer to Damascus Night Live appearance.

KEVIN O’BRADE
Dealing with Depression

TOO YOUNG TO BE DEPRESSED

Everybody feels sad or blue now and then. But if you're sad most of the time, and it's giving you problems with your grades, your relationships with your family and friends, alcohol, drugs, or sex if its controlling your behaviour in other ways the problem may be depression. Depression is a serious illness that can affect anybody, including students, regardless of age, background, or economic status. It describes everything from the mood swings we all encounter, to the disabling and life threatening pain of a major depressive episode. It is estimated that 1 out of 10 young people get seriously depressed each year in Ireland. The good news is that you can get treatment and feel better soon. Depression can affect your thoughts, feelings, behaviour, and overall health. Most people with depression can be helped with treatment. Having depression doesn't mean that a person is weak, or a failure, or isn't really trying... it means they need treatment. But a majority of depressed people never get the help they need. In fact 50% of cases among young people in Ireland go unrecognised and untreated. And, when depression isn't treated, it can get worse, last longer, and prevent you from getting the most out of this important time in your life. There are two kinds of depressive illness: the sad kind, called major depression, and manic-depression or bipolar illness, when feeling down and depressed alternates with being speeded-up and sometimes reckless.

You should seek professional help from your Student Counsellor and/or Medical Centre if you've had five or more of the following symptoms for more than two weeks or if any of these symptoms cause such a big change that you can't keep up your usual routine.

When You're Depressed:

You feel sad or cry a lot and it doesn't go away.
You feel guilty for no real reason; you feel like you're no good; you've lost your confidence.
Life seems meaningless or like nothing good is ever going to happen again.
You have a negative attitude a lot of the time, or it seems like you have no feelings.
You don't feel like doing a lot of the things you used to like—like music, sports, being with friends, going out- and you want to be left alone most of the time.
It's hard to make up your mind. You forget lots of things, and it's hard to concentrate.
You get irritated often. Little things make you lose your temper; you over-react.
Your sleep pattern changes; you start sleeping a lot more or you have trouble falling asleep at night. Or you wake up really early most mornings and can't get back to sleep.
Your eating pattern changes; you've lost your appetite or you eat a lot more.
You feel restless and tired most of the time.
You think about death, or feel like you're dying, or have thoughts about committing suicide

When You're Manic:

You feel high as a kite... Like you're 'on top of the world'.
You get unreal ideas about the great things you can do - things that you really can't do.
Thoughts go racing through your head; you jump from one subject to another, and you talk a lot.
You're a non-stop party, constantly running around.
You do too many wild or risky things: with driving, with spending money, with sex, etc.
You're so "up" that you don't need much sleep.
You're rebellious or irritable and can't get along at home or college, or with your friends.

Why Do People Get Depressed?

Sometimes people get seriously depressed after something like a separation or divorce in the family, major financial problems, someone you love dying, a messed up home life, or breaking up with a boyfriend or girlfriend. Other times - like with other illnesses - depression just happens. Often young people react to the pain of depression by getting into trouble: trouble with alcohol, drugs, or sex; trouble with college or bad grades; problems with family or friends. This is another reason why it's important to get treatment for depression before it leads to other trouble. Most people with depression can be helped with counselling, medicine, or both together. Counselling, or psychotherapy, means talking about feelings with a trained professional who can help you change the relationships, thoughts, or behaviours that contribute to depression. Medicine is used to treat depression that is severe or disabling. Antidepressant medications are not "uppers" and are not addictive. Sometimes, several types may have to be tried before you and your doctor find the one that works best. So remember, when your problems seem too big and you're feeling low for too long, you are not alone. There's help out there and you can ask for help.

And if you know someone in your class whom you think is depressed, you can help: listen and encourage your friend to seek help through the Counselling Service or the Medical Centre. If your friend doesn't ask for help soon, talk to someone you trust and respect - especially if your friend mentions suicide.

What You Need To Know About Suicide...

Most people who are depressed do not take their own lives. But depression increases the risk of suicide or suicide attempts. It is not true that people who talk about suicide do not attempt it. Suicidal thoughts, remarks, or attempts are always serious. If any of these happen to you or a friend, you must tell a responsible adult immediately ... it's better to be safe than sorry...

John Broderick, Student Counsellor

TOO YOUNG TO BE DEPRESSED

AWARE, in association with the DIT Student Union and the DIT Counselling Service, is hosting the last of a series of roadshows on Depression in the Gleeson Hall, DIT Kevin Street on Tuesday, March 24th at 7.30pm. The programme, led by Ian Dempsey of Radio 2FM, will include a panel of special guest speakers, a video, and will conclude with a question and answer session. Come early to avoid disappointment.
OPEN DAY
WEDNESDAY APRIL 15 1998
2.00pm - 5.30pm

Presentations on the following programmes:

GRADUATE DIPLOMA PROGRAMMES
Diploma in Business Studies (DBS)
Diploma in Business Studies (Information Technology)
Diploma in Entrepreneurial Studies (DES)

SPECIALIST MANAGEMENT PROGRAMMES
Master of Business Studies (MBS)
Master of Accounting (MAce)
Higher Diploma in Marketing Practice (HDMP)
Master of Management Science (MMS)
Higher Diploma in Social & Vocational Rehabilitation (DSVR)
Master of Science (Disability Management)

GENERAL MANAGEMENT PROGRAMMES
Master of Business Administration (MBA)

For further information contact:
Tel: (01) 706 8934
Fax: (01) 283 1911
Email: openday@blackrock.ucd.ie

The Michael Smurfit Graduate School of Business
Blackrock, Co. Dublin

Graduate School of Business

The Michael Smurfit Graduate School of Business aims to be a leader in Europe in business education by providing a quality learning and research environment directed at students and the business community.

Situated in 20 acres of parkland at Blackrock, Co. Dublin, and including many fine period buildings, UCD's Graduate School of Business is one of the most respected business schools in the world. The school has established a strong international reputation in the areas of business and management.

Our mission is to educate and research vis-à-vis both continents. Our mission is to be a leading international business school in Europe and the world. The school has established a strong international reputation in the areas of business and management.

A quick tour of the campus will provide ample confirmation of the links between the world and business.

The Michael Smurfit Graduate School of Business is one of the most respected business schools in Ireland. The school has established a strong international reputation in the areas of business and management.

The school's Irish board of directors includes such business luminaries as Waterhouse, chief executive of Cement Roadstone Holdings plc, Lochlann Quinn, chairman of AIB Group, and Denis Hannan, head of group corporate development at Bank of Ireland.

Based on the Harvard MBA model, UCD first introduced postgraduate business degree programmes in 1964 with its MBA. The school's Graduate School of Business was formally established in 1990 and moved to its Blackrock Campus in 1991.

Since then, the school has grown steadily — as has its contingent of international students — and now it has over 1,000 students and 7,500 alumni. Courses offered at the school are in the areas of general management programmes (MBA), specialist management programmes (MBS, MAce, higher diploma in marketing practice, and master of management science), and graduate diploma programmes (DBS, MBS, information technology), and a graduate diploma in entrepreneurial studies.

A recent addition has been corporate resource centre (supported by a dedicated library), where the likes of Unilever, Proctor and Gamble, Anderson Consulting and Price Waterhouse have recruited. The school's library and business information centre are open to all teaching and research activity. Writing in the school's brochure, Michael Smurfit notes: "This is a school that is driven by the premise that the essential difference between those companies that win and those that don't is the calibre of people involved. In the past Ireland gave the world great explorers and missionaries, great poets and playwrights, great fighting men and political leaders. In this age, our contribution looks set to be in the area of international business." For those interested in finding out more about the Michael Smurfit UCD Graduate School of Business, the school will be held on April 15 starting from 12pm. For more information, email openday@blackrock.ucd.ie or try web site http://www.ucd.ie/gsb/events/openday. html or phone (01) 706 8934.

There is a number of prestigious masters and graduate diploma programmes available at UCD's Graduate School of Business from its Blackrock campus in Blackrock in Dublin. Many of these courses have become synonymous with excellence in their fields and their graduates are, in general, much sought after throughout the business world.

In the area of general management programmes, the school has a number of master of business administration (MBA) courses. These MBA programmes, according to the school, are "designed for graduates with a minimum of three-five years business experience who wish to advance their careers at high management level."

As a result, the school's MBA graduates work for many of the "leading firms in this state and internationally in general management and at higher management level. A range of MBA programmes is offered to meet the needs of the individual."

In the area of specialist management programmes, the school has a number of options, most prominent among them in a field of business studies (MBS) programme that has proved to be a popular option with many business/commerce graduates and 11 possible streams to specialise in.

The MBS programme, which currently has around 350 participants and runs for 12 months from September every year, specialises in the primary management functions. These include areas like finance, human resource management, international business, management and marketing.

According to the school, successful graduates of the MBS programme can expect a "wide variety of career opportunities" with last year's graduates "working in organisations like the Irish Trade Board, Kerry Group, Goldman Sachs and Schering Plough."
DIT UNDER 21'S BEATEN IN SEMI-FINAL

ERIN'S ISLE 0-8 DIT 0-6

With four days to go to the crunch quarter final game against WIT the DIT under 21 team had to face Erin's Isle on their home ground for the long delayed semi-final of the Dublin Under 21 Championship. It was a game in which defences dominated and a strong diagonal cross field wide made scoring from the placed ball very difficult for both sides.

Tony Kiniella

The Erin's Isle attempts at converting frees were frustrated by a point from Colm Byrne which was taken six minutes remaining. Two further points from OIT resulted in a point and a let off for Erin's Isle.

The DIT team was Corcoran, C. Walsh, D. Clohessy, C. Magee, B. Devereaux, E. Hoey (0-1), A. Larkin, P.Blake, A. Coote, P. Casey, G. McIntrye, C. Buggy, R. Hickey (0-1), C. Byrne (0-1), C. Curran (0-1).

Substitutions N. Gilligan for R. Hickey, P. Fennerty (0-1) for C. Walsh, M. Murphy (0-1) for P. Casey.

DARN IT! WIT DEFEAT DIT AGAIN

Waterford Institute of Technology 2-14 Dublin Institute of Technology 0-8

The quarter final game of the 1998 Fitzgibbon Cup, which saw DIT and WIT meet at Walsh Park, Waterford, was a repeat of the corresponding 1997 game. The midweek match drew a large crowd of supporters for both sides adding to what has become almost an old firm game.

WIT went into a three point lead before Trevor MacGrath put the ball through to Mark Murphy who rounded his marker and scored the first DIT point of the half on the tenth minute. Two minutes later Niall Gilligan collected and scored under pressure to reduce the deficit to a single point. WIT answered with a point from play. P. Coady then converted a forty metre free at the end of the first quarter. WIT scored a two points and a penalty goal before Coady replied with a brace of frees. WIT's lead was the last score of the home side in the first half. Three DIT points in succession, the first from play by Darragh Quinn and two converted frees by Coady, saw DIT go into the dressing room with a four point deficit.

A WIT point thirty five seconds after the resumption put immense pressure on the visitors who were unable to cope with the strength of the WIT in the middle of the field of play. Mark Murphy scored the woodwork with an attempt which was barely wide. DIT pressure was not converted into scores and a ditch from Gilligan was blocked by the WIT goalm. WIT steadily added to their points tally despite a valiant DIT defence and ran out clear winners.

The DIT team lineout was Maguire, D. Caulfield, N. McSuffey, S. Hickey, D. Span, T. McGraith, P. Fennerty, M. Finlayson, S. Duignan, J. Cullen, P. Coady (0-5), M. Murphy (0-1), D. Quinn (0-1), N. Gilligan (0-1), M. Corcoran Substitutions E. Hoey for S. Hickey, C. Curran for J. Cullen, P. Blake for D. Spain

Niall Gilligan, from Sixmilebridge in County Clare is studying Auctioneering in DIT Bolton St. At the age of twenty-one, he is in his third year of a course which should, if present trends are anything to go by, provide a very rewarding career for him in the future. He is however, more famous for the rewards he gains on the hurling field, playing, as he does, for All-Ireland Senior Champions Clare. He also plays for the exceptionally strong DIT hurling side.

Has the buzz of playing for your country side worn off yet?
"Not really, no. Hurling in Clare is crazy at the moment as if it ever wasn't - Ed, since Clare started winning, more and more people are getting involved in hurling and the crowds going to matches now are much bigger and younger and younger, and there's a great buzz on the day when there's a crowd at the match."

Did you get snatched into Senior hurling?
"Well, in 1996 we won the All-Ireland Club Final, I came on that day and got three points and made the county Under 21 panel and then the Senior Panel. As it turned out I played Senior Inter-Counties Championship before I played Senior Club Championship, because my first Senior Club Championship game was only last September." Niall agrees that this seems a little unusual, though.
"I wasn't playing in the first game in 1996 for the club, and then the second game, I meant to start and I broke my collarbone a couple of weeks beforehand. I was out for a long time and during the meantime, drinking and carousing didn't help!"

So you started getting attention?
"I played some soccer, Under 14 and Under 16. We (friends and himself from his local parish of Kilmurray) formed a soccer club in 1987, I was only 15 or 16, so I played in goals. We got to the quarter-final of the main competition in Clare against top division teams after three or four years."

The drive and the perseverance is clearly always with him when it comes to sporting achievements, but there is obviously nothing that equals his passion for the game. Gil Chalain, made famous. Was he from his immediate ancestors and relatives he got that passion? "No, there's no history there way, no. Oh they are very interested in hurling, they never played that much, you know, but they'd go to all the matches."

What hurlers would you look up to?
"I'd look up to a neighbour of mine, he hurled for Clare for a good few couple of years, John O'Connell. More widely known hurlers then, like Johnny Lynch, Jamesie O'Connor and all those lads, Brian Loahan."

You play of course for the DIT as well.
"Yeah we had a good run this year, we got to the quarter finals of the Fitzgibbon Cup, but on the day things didn't go right. But DIT has made great strides in the last few years. When I started off in first year it was just for the session, you know. I can remember going to Belfast on a Wednesday and having a computer team on the Friday morning and just getting back in time for the computer exam! But things have changed now, there are some fine hurlers in DIT now."

Was Damien O'Donnell, your manager, involved in the word?
"No, no, we had some different blacks around..." he smiles. Something tells me he's he's been very kind to those different 'blacks', but I could be wrong. "Damien has made great changes to the hurling club. He's bought them on a hundred percent, fair play to him for that." Waterford defeated you in the Fitzgibbon this time around, and they appeared to be the strongest team in the Cup — do you think you're in with a shout next year?
"I think we'd have a great chance, yeah. I think DIT have been very unfortunate in the last couple of years that we've got very hard draws."
Kevin Street Caving Club trip, 6th - 8th Feb.

Friday at 5:30 we met, loaded the bus and off we popped. The bus stopped in Ballinasloe for food and BADLY NEEDED smokes! Then the house in the Burren came out of the blackness at about 11. We quickly unhitched the trailer and it was off to the Pub for "a few".

Saturday morning violently made its' presence felt at about 9. Breakfast was had and we all got into our lovely rubber suits, and headed for a hole in the ground! Caving for me was a bit of a stroll with some nice interesting bits, and a few really cool waterfalls (the ultimate power shower). There was one other group who went into a more difficult cave, more of a stroll with some very cool formations. "The Promised Land" being one of the more memorable!

After the cave we were met by the bus, complete with soap and sambo! It was back to the house for a shower and much needed food. Once we had our fill and got ready for a night on the town, it was time for the pub.

We arrived to find the barman decided he wanted to go to bed; you just can't get the staff these days!! So we went back to the house to destroy some more. It was there that the caving challenged us, we were issued with Chairs and coat hangers were squeezed and cursed through. That done, can walking started.

Can walking, for the uninitiated, is the art of keeping your feet behind a line of some sort, walking out as far as you can with your hands on two cans (full cans help, unless you don't like your hands), placing one can as far as possible from the line and getting back to a standing position on your one remaining can (without touching the floor).

On Sunday morning, we faced the task of clearing the house, packing the gear and tearing ourselves from the most beautiful place on the planet (As always, despite the excellent weather it got better as we were leaving). This was done without much difficulty. I think this was because of the amazingly low concentration of hangovers. We got away before the bus driver got too impatient.

We arrived in Gleeson's, best Guinness on Wexford Street, at about 9 and finished off a great weekend with a couple of great pints! Finally, thanks to Guinness for supplying free T Shirts for everyone on the trip.

John Kavanagh.

Next trip: 13th - 15th March.

Trip reports, photos and info: http://www.kst.dit.ie/dit/su/caving

Surely Some Mistake

In the RTE studio at Lansdowne Road, about 10 minutes before kick-off, presenter Bill O'Herlihy and guest Jim Glennon were somewhat amused. Maybe even bemused. Certainly, they were unconvincing. Maybe Glennon more so, judging from his ironic grin of disbelief.

Maybe Ralph Keyes, the former Irish rugby international, genuinely believed that he knew something about the Irish rugby team to play Scotland that the rest of us didn't. Perhaps he had some good reason to believe that this team would be different - really different - from that which finished in last place in last year's Five Nations Championship and that, as part of a truly uninspiring buildup to this year's Five Nations Championship, had unconvincingly beaten Canada and lost to Italy.

In response to Bill O'Herlihy's request for a prediction as to who would win - Ireland or Scotland - Ralph Keyes, in the studio alongside Jim Glennon, said: "In Scotland, by 10 points". His optimism was admirable, perhaps, but it was entirely misplaced.

Anyway, who has followed Irish international rugby over the last few years or more has seen Irish teams play well, or reasonably, for maybe an hour, or possibly 70 minutes, before losing games that they could or should have won. Against Scotland, they did not play at all. The traditional excuse for the poor performance of Irish rugby teams is the lack of good players from the small numbers who play rugby in this country, compared, for example, with England, where the numbers are much greater. It is argued, too, that rugby here has less financial consonant, that it is therefore difficult for the game to develop in such a way as for Ireland to compete effectively at international level, and that we should therefore be grateful that we are able to compete at all. Even if club rugby in this country is lesser developed than in Britain, that is frankly beside the point.

May, or even most, of the present first choice Irish internationals are based in England, playing in the Allied Dunbar premier league which, because of the amount of money involved - or perhaps for the same reason - is arguably the most challenging in the world, and certainly as these islands.

The team that played Scotland included 12 players who are currently with Premier league clubs. Ireland's lack of success at international rugby is not due to the state of the All Ireland League here; it is one of the better performing club performances to international games.

That said, there must be criticism - as often before - of the team selection against Scotland, given that five of the players who started the game are with London Irish, who have not enjoyed any recent success. A couple of years ago, I was at Lansdowne Road for an international when Ireland lost to Italy. During a line-out in front of which I was standing, a spectator near me suggested to the player, who was wearing the red, that they were better before they were being paid to play.

By the start of last year's Five Nations, having attended the internationals the previous year, I could no longer justify paying inflated prices to watch the Wests Tigers - my only possible access to ticket prices - so went to watch some of our better performances. I intend to watch Ireland's international games on television for the foreseeable future.

KEVIN O'BRADY
SONIC BIONIC

NEW RELEASES

Therapy?
Church of Noise
A&M

The first single from Therapy? in three years, from their new album, Semi-Detached, released March 30, will leave people wondering what they were up to in the meantime. The change is based on the relatively weak promise of screaming the 'Noize' part of the title in a rather high-pitched tone, and this is very definitely the same Therapy? that we last heard in '95. Here the song is only three minutes ten seconds long. The rhythm section is an extremely catchy surf-like one, and the guitar solo is retired from a total of about four seconds. Some of the drum rolls are so fast and full that it gives the impression that the CD is slipping. I'm not sure if they're good or bad. In reality the song proper lasts only two and a half minutes, the last forty seconds or so being the main riff ground our naturally on an organ - a brilliant contrast to the electric guitar. What the CD single does - and hopefully what the album will - show is Therapy? constant willingness to try their hand at various different formats and themes, something they never did earlier than that. It makes it hard to say much more about it, though it is probably a good thing for anyone.

The accompanying video, aired recently on the TV and elsewhere, is very polished, and like all Therapy's music now, halfway between the two, does not give much away. But the band are still moving further from the era when they were called up to die - time to die! Stay tuned for an interview in the next issue.

ChaOS

The Hormones
Stay Ahead V2

Marc Carroll, the man behind the group name, is back with a band that sounds just like the recording - a lighter version of some of the solo stuff by ex-Returners vocalist, Paul Wessenberg (Stay Ahead, Patterns) and Simon G. gasp! (Good To Know You). On top of this, the fourth and final track on the single (Tired Old Sol) is a beautiful, haunting song, full of melody and acoustic guitar tone. Making good use of their vocal harmonies and the occasional touch of syncopating, the Hormones show that they are at least open to a wide range of styles, though the results could possibly be more challenging than this.

ChaOS

The Crocketts
Loved Ya Once V2

The Crocketts are the band with the coolest pseudonyms in pop - vocalist/guitarist Darv Crockett (born in Dublin), and three Welsh college mates, guitarists/vocalists/frontman Dan Boone, bassist/highwayman Richard Turpin, and drummer/possible-country-singer Owen - Celtic variation of Johnnie? - Cash. Recently finished an Irish tour behind The

Leavelle, having played with Shane McGowan and the Pogues (December '97) they are a band check-full of whiskey-guzzling vitality and an extremely broad range of influences, reminiscent of The Waterboys and Van Halen combined, with the addition of some threeloads of pop from pop and punk through country and blue. The impression got from this disc is that you want more than anything to see them live.

Loved Ya Once; the single itself, is the most immediately addictive of the four songs, though for me the Pog on a Stick version, from a demo, is the one I'll remember them by, partly for its originality.

ChaOS

GIGS

Dr. Alex Patterson and Pat McMello, Phunk City at the Funnel Club, Gen Quay, 20 February.

Phunk City (Uncle Mack's weekly club @ the Funnel) has been up and running since early January. Tonight's line up looked like a good follow-up to the previous week's crowd were at fever pitch. Dr. Alex proceeded to totally rinse out the sound system with a set that embodied the Phunk City ethic 'good music regardless of genre'. He built from Dub to House through beautiful, bass-heavy ambient interludes and on from bangin '94-'95 style Drum'n'Bass to Millisian Techno. The sheer excitement in the crowd as the styles mutated was incredible, culminating in encore which left everyone screaming for even more. It was an amazing night.

If you haven't checked Phunk City yet, it may take more than a visit from the good Doctor to cure you!

Dennis McNulty

Mediumwave
Mean Fiddler, Wed 18 February

Dry-iced and back lit anonymity lets Mediumwave's music speak for itself. They don't much care what the audience think when they're playing. Some would argue that drummer Brian McMahon has the Jesus hair, but it was vocalist Jeff Wilson who looked the sanctified Christ on the night, hooded, lip singing with an intensity that suggested the noise and understanding.

Beginning slowly with Joy and Venetian Blinds, two from their Thank God For Welfare demo, the harmonies built up to layers but still didn't grab. It's Up To Me and If You Want it Honey Followed, by which stage the band had got up to cruising altitude and we could all spend up some tracks and un-factored our seat belts. Another new one. Someplace Elsewhere seemed like a decent noise-monger, but as it was, the final number, and third piece from the demo, Disappears, stole the show. Disappear is the stereotype I'd like to pin on Mediumwave as what they should sound like all the time. It surpassed the rest of the night. Having enjoyed a headline in a fuller version the previous Friday in the Music Centre, the three-quarters empty Fiddler affected Mediumwave less hassle, and it was to their benefit as much as they were probably more comfortable in the Fiddler with less riding on their performance.

Guitarist Dave Long's musical style itself was very well done, but to the stage at the end, which seemed a bit much, but then this is rock and roll. Less adventurous than I had hoped but they proved that they can still mix it up.

influx

@Redbox

@Kitchen

@Funnels

Competition

influx are offering one pair of tickets to Mr. Ray, and one pair to The Wenguins. Your correct entries will go into the draw. All you gotta do is answer these?

Q1. What label is Mr. Ray on?
Q2. In which English town is the Wall of Sound label based?

Answers on an old envelope to:
The Editor, influx

Dear Mr Ray, how are you doing?

The editor of influx, Kieran O'Sullivan, has sent you the following:

Dublin, 10th October 1998

Mr Ray,

I hope you're well. I was wondering if you could give me a few words about your current projects.

Best regards,

Kieran O'Sullivan

The editor of influx

INFLUX

@Redbox

March
Sat 14 Great Western Squares, The Revenants
Doors 9:30pm Adv £16

Wed 18 The Amber, The Panic, Purple Nosh
Doors 8:30pm Adv £4/£3

Fri 20 Guy Chadwick
Doors 8:30pm Adv £4/£3

Sat 21 The Third Coming
Doors 8:30pm Adv £5

Wed 25 Node, Duffie and Krumm
Doors: 8:30 Adv £4/£3

Fri 27 Josephs, Saville Doors
Doors 8:30 Adv £5

Sat 28 Bashkar present Photosk
Doors: 10pm Adv £8

April

Fri 3 Stubs, Flatteneer and Ultra Montane
Doors: £20 Adv £5

Sat 4 The Unmerciful Trash with guest Glen Howard
Doors: £20 Adv £5

Sat 11 Bad Manners
Doors: £20 Adv £5

!!competition!!

The D&T Examiner and The Mean Fiddler are giving away two tickets to Photosk, Sat 28 Mar. First correct entries win.

Riddle us this: What label are Photosk on?

@Redbox

@Kitchen

@Funnels

Competition

influx are offering one pair of tickets to Mr. Ray, and one pair to The Wenguins. Your correct entries will go into the draw. All you gotta do is answer these:

Q1. What label is Mr. Ray on?
Q2. In which English town is the Wall of Sound label based?

Answers on an old envelope to:

The Editor, influx

Mr Ray, how are you doing?

The editor of influx, Kieran O'Sullivan, has sent you the following:

Dublin, 10th October 1998

Mr Ray,

I hope you're well. I was wondering if you could give me a few words about your current projects.

Best regards,

Kieran O'Sullivan

The editor of influx

INFLUX

@Redbox

March
Sat 14 Great Western Squares, The Revenants
Doors 9:30pm Adv £16

Wed 18 The Amber, The Panic, Purple Nosh
Doors 8:30pm Adv £4/£3

Fri 20 Guy Chadwick
Doors 8:30pm Adv £4/£3

Sat 21 The Third Coming
Doors 8:30pm Adv £5

Wed 25 Node, Duffie and Krumm
Doors: 8:30 Adv £4/£3

Fri 27 Josephs, Saville Doors
Doors 8:30 Adv £5

Sat 28 Bashkar present Photosk
Doors: 10pm Adv £8

April

Fri 3 Stubs, Flatteneer and Ultra Montane
Doors: £20 Adv £5

Sat 4 The Unmerciful Trash with guest Glen Howard
Doors: £20 Adv £5

Sat 11 Bad Manners
Doors: £20 Adv £5

!!competition!!

The D&T Examiner and The Mean Fiddler are giving away two tickets to Photosk, Sat 28 Mar. First correct entries win.

Riddle us this: What label are Photosk on?

@Redbox

@Kitchen

@Funnels

Competition

influx are offering one pair of tickets to Mr. Ray, and one pair to The Wenguins. Your correct entries will go into the draw. All you gotta do is answer these:

Q1. What label is Mr. Ray on?
Q2. In which English town is the Wall of Sound label based?

Answers on an old envelope to:

The Editor, influx

Mr Ray, how are you doing?

The editor of influx, Kieran O'Sullivan, has sent you the following:

Dublin, 10th October 1998

Mr Ray,

I hope you're well. I was wondering if you could give me a few words about your current projects.

Best regards,

Kieran O'Sullivan

The editor of influx

INFLUX

@Redbox

March
Sat 14 Great Western Squares, The Revenants
Doors 9:30pm Adv £16

Wed 18 The Amber, The Panic, Purple Nosh
Doors 8:30pm Adv £4/£3

Fri 20 Guy Chadwick
Doors 8:30pm Adv £4/£3

Sat 21 The Third Coming
Doors 8:30pm Adv £5

Wed 25 Node, Duffie and Krumm
Doors: 8:30 Adv £4/£3

Fri 27 Josephs, Saville Doors
Doors 8:30 Adv £5

Sat 28 Bashkar present Photosk
Doors: 10pm Adv £8

April

Fri 3 Stubs, Flatteneer and Ultra Montane
Doors: £20 Adv £5

Sat 4 The Unmerciful Trash with guest Glen Howard
Doors: £20 Adv £5

Sat 11 Bad Manners
Doors: £20 Adv £5

!!competition!!

The D&T Examiner and The Mean Fiddler are giving away two tickets to Photosk, Sat 28 Mar. First correct entries win.

Riddle us this: What label are Photosk on?
The Great Western Squares, Gary Fitzpatrick and Oona White, together with an assortment of other musicians, took to the stage for the first time with their first album, 1997's Judas Steer. It came about as a result of a day's grace in the studio; it was recorded and mixed in 25 hours. Almost Sober, their second, is due out in April (provisionally, the 6th) this year. So over a year into a blossoming country career, white-trash DIT Examiner Editor asked these here folk which came first — the Johnny Cash Appreciation Society or the Great Western Squares? Johnny Cash Appreciation Society; The Great Western Squares wasn't even thought of," says Oona. Was it something which began as a much lighter effort than it actually became?" "Oh, God, I say," says Oona. "We'd never sung together before. We realised we could do it, and we just did it for enjoyment first — now it's just work!" she laughs. Gary had been there all the time behind punk outfit, Pincher Martin for years, and following a lot of laughter Oona arrives to have spent a bit of time in London's dance scene. So what the hell are the ex-punk and a former clubber doing in a country and western band? "It was a pure accident," Gary explains. "When the Johnny Cash thing came up, we knew the guys who were running it, and they wanted to get people they knew from the bus to play. So we gathered a bunch of people like Jubilee (Albarran), Sewing Room — all the people who lived in Phibsboro, basically. They got it into their heads that they could get free drinks out of getting this place (The Hoot) available on a Sunday night. So they asked me to come. And I plugged it," laughs Oona. "Well, the two of us had been threatening to do something, but didn't bank on country and western at all."

So I got an acoustic guitar out of the back, and the test, as they say, is mostly contained in their first album. Judas Steer is quite another American album (apart from the two Gary wrote himself, they are all covers or trad pieces); you've Dwight Yoakam, John Prine and Gram Parsons songs on there — what about Irish or European stuff?"

"Well we got into old-time, American trad, even religious fanatic stuff. Irish trad confuses me completely. I don't know much of it. I think unless you grew up in an environment where you played it all the time, there's no point even attempting it. I don't get it, I can't spot the difference when I can play a bluegrass tune, but I can't tell between a reel and a jig."

Was this American trad aspect always there, even during Pincher Martin's heyday?" "No, I just got into it recently. It's just happened that when we started the Johnny Cash thing, we just needed songs, cause we didn't know any.

"The first night of the Johnny Cash thing we did an Adam and the Ants song, and a Be-Gees song, country style. We did this idea what we were up to," Oona points out. Through friends in record shops, many tapes were made and listened to, and gradually the Lennon influence was lessened. Neither of them owned any country records before that, hadn't heard any of the music, and so they simply chose the ones they liked from the many compilations they listened to, and covered them.

You've obviously the confidence to take on and do your own country material, do you know more now about what you want to do this time around?" "I know less, now." chuckles Gary modestly. Oona qualifies their progress. "We managed to bully him into writing some songs, he just didn't think he could write any country songs."

"Its quite hard to write country songs. Punk rock songs are dead easy compared to country. You can get away with murder with a punk rock song. [Listen up those now forming punk bands...]. You get to a bit and you haven't got a clue what to do, so you just hold down an E minor and scream your fucking head off!"

Surely the punk ethos would sit comfortably with the gentleness of country? "Well, leave out the love bit, and it is. True word. They play the Music Centre on 16 April. It'll be a more intimate, low key affair, they tell me. Less good time, less drinking than their full on approach but don't be put off if that sounds too serious, they know how to change from one mood to another with little ado. The group of musicians they have gathered around them allows them to do this different instruments and musicians for different occasions; from the simplest format for old-time traditional songs, to the all in-oo-down when everything is out.

Do you want to suggest to anyone else in Dublin or in Ireland who's doing the same sort of thing you are?" "Oohh, not really now," says Oona after a few seconds pause. "There are bands on either side of it, like Jubilee, who are kind of indie, or the Tolka Delta Boys, and they're the real deal." As Gary tells it, "they're pure bluegrass, they don't return, they pick!"

Judas Steer included a country cover of Masterhead's Ace of Spades, initially a fantastic choice, but for the Squares themselves, the novelty of that one wore off quickly. "If anything on the album was a piss-take it was that," RTE picked up on it, slotting it in at no. 2 in the indie charts one week, and though both Oona and Gary maintain that people picked up on the less serious tracks, they are very happily, and genuinely surprised by the general response to their efforts. Daniel Dineen, one of the few broadcasters outside Radio na Life 102FM with more than a blinkered taste in music, still plays A Song For You from Judas Steer occasionally.

I am assured that the new album, all new material, will suggest that the Great Western Squares are more than just a goldfannished, chicken-peered country covers band. If the potential of tunes like Judas Steer's Whiskey, and even more so Shake the Memory are bountiful, then I'm prepared to have it permanently glued in the cassette deck of my Cherry car bed.
THE IRISH TIMES
DITSU Simplex
CROSSWORD
Competition

PRIZE: First 3 correct entries drawn will each receive a £20 gift voucher for DITSU Students' Union Shop.

RULES: Only open to members of the DIT colleges. Employees of DITSU and THE IRISH TIMES are not eligible to enter.

No Photocopies.

Entries close: Fri 27 Mar

SEND TO: THE IRISH TIMES / DITSU, Crossword Competition, The DIT Examiner. (to be dropped into local Union office)

NAME
COLLEGE
YEAR
COURSE
STUDENT NO.

chezzler no. 1

White to mate in two:

ACROSS
1 Liquid for drinking (5)
2 catchy (4)
3 quirk (4)
4 Stray (4)
5 of (6)
6 trout (4)
7 speckled (4)
8 of (6)

DOWN
1 Seek to find (6)
2 Family servant of long standing (8)
3 Traded by exchange of goods (8)
4 Type of film (7)
5 Ten years (6)
6 Denoted a ruinous area (6)
7 Non-metallic element added to domestic water (8)

Aid, assist (4)

Tear, wrench apart (4)

Loud speech against a hare (8)

Prove the truth (8)

Definite (8)

Astonish greatly (7)

Direction of a river (6)

Hemingway (6)

Highly decorated (6)

For Jan '98 winners see page 3

Source:

Above: Members of the Annual Fagrace team with lecturers Don Heywood and Eamonn McKenna.
Below: Helen Carey, winner of the Flora Nutrition Award receiving her plaque.

Ditsu
Dublin Institute of Technology Students' Union

STUDENT PRICE 50p

AVAILABLE FROM

Ditsu
Dublin Institute of Technology Students' Union Shops

COMPETITION NO. 6

For Jan '98 winners see page 3
The film is both hilarious and shocking as it explores France's psychological decline when he tries to cope with the creation he hopes will save him and those of his making. Neil Jordan (who won best director at Berlin) makes you laugh heartily while the subtext matter is dark and far from funny in this ballyhooed unintentional film that earns you shaking your head when you left the cinema.

The Butcher Boy

Gráinne Fox

Amistad

Starring: Djimon Hounsou, Anthony Hopkins, Matthew McConaughey, Morgan Freeman
Director: Steven Spielberg

It has taken over seven years to bring Amistad to the screen. The history of the case has been a subject of persistent legal wrangling. The project, initiated by the late Senator Daniel Moynihan, has been beset by numerous legal and financial problems. The movie was delayed for several years due to disagreements over the casting of key roles and the budget. Finally, the film was released in 1997, and its success has been mixed.

The film follows the story of the Amistad Mutiny, a slave rebellion in 1839 that became a cause célèbre for abolitionists in the United States. The film explores the lives of the characters involved in the mutiny, including the cigar maker and his family, the captain and crew of the ship, and the abolitionist leader who sparked the rebellion.

As Good As It Gets

Starring: Jack Nicholson, Helen Hunt, Greg Kinnear
Director: James L. Brooks

Jack Nicholson stars as a quirky writer who becomes involved in a legal battle over a case that he has been working on for years. The film explores the writer's struggles with his own personal issues and his relationship with the woman he loves.

The film is a heartwarming tale of love and redemption, with Jack Nicholson giving a standout performance as the eccentric writer. The film received critical acclaim and was nominated for several awards, including Best Picture and Best Actor for Jack Nicholson.

Good Will Hunting

Starring: Matt Damon, Ben Affleck, Robin Williams, Minnie Driver
Director: Gus Van Sant

The film is a moving and heartfelt story of a talented young mathematician who is struggling with personal demons. The film explores the character's relationship with a therapist and his mentor, as well as his family and friends.

The film received critical acclaim and was nominated for several awards, including Best Picture and Best Actor for Matt Damon.

Even Ricky Williams is enjoyable in this movie.

The film is a heartwarming tale of love and redemption, with Jack Nicholson giving a standout performance as the eccentric writer. The film received critical acclaim and was nominated for several awards, including Best Picture and Best Actor for Jack Nicholson.

The film is a moving and heartfelt story of a talented young mathematician who is struggling with personal demons. The film explores the character's relationship with a therapist and his mentor, as well as his family and friends.

The film received critical acclaim and was nominated for several awards, including Best Picture and Best Actor for Matt Damon.

Better Affleck and Matt Damon decided to write the script for Good Will Hunting when they were unemployed actors at the tender age of 23 in 1992. Fast forward three years later and every studio vying for a shot at getting their hands on their two gems, Robin Williams agreed to star in their film and now, the movie they wrote in their garage, they now sit by the side of their film and are now in theaters.

This is a story that tells the story of Will Hunting, a twenty-year-old janitor, who is told by a psychologist that he has a Ph.D. in psychology and is one of the most brilliant men in America. He is also an angry and vengeful young man who has a troubled past and is struggling to make sense of his world.

Williams's performance is both brilliant and disturbing, as he captures the inner turmoil and complexity of the character. The film explores the challenges of dealing with mental illness, and the importance of finding a support system.

The film received critical acclaim and was nominated for several awards, including Best Picture and Best Actor for Robin Williams.
Club USI

**Premiership Football**
[MONTHLY DRAW FOR A SONY PLAYSTATION]

**Karaoke - Carlsberg Promotion**
[MONTHLY DRAW FOR MATCH TICKETS]

**Headphone Sex on 4DEXX**
[RESIDENT CHRIS GOLDING WITH GUEST DJs]

**Seventh Hevin**
[DJ Mick Glynn]

**Alter Ego**
**Top DJs For Free**

**DJ Donners**
6-8 PM £1 A PINT OF CARLING

**DJ Chris Golding**
6-8 PM £1 A PINT OF CARLING

**Open to 11.30pm**
**Open to 1am**