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

DIT Students' Union

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Recommended Citation
£12,000 RAISED FOR CARI & AWARE

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.

DITSU 1998 ELECTION RESULTS

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<tr>
<th>DITSU Overall President 1998-99</th>
<th>Ross O’Daly</th>
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<td>Aungier St</td>
<td>Dan Pender</td>
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<td>Deputy/Welfare</td>
<td>Joanne Quirke</td>
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<td>Clubs &amp; Socs</td>
<td>Ruairí Gough</td>
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<td>Enns</td>
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<td>Equality</td>
<td>Mags O’Flaherty</td>
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<td>PRO</td>
<td>Sinéad Corcoran</td>
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| Bolton St                        | TBC         |
| Deputy/Welfare                   | Bernie O’Reilly |
| Clubs & Socs                     | Graham O’Sullivan |
| Enns                             | Nellisa Smith |
| Equality                        | Brenda Donnelly |
| Ofígheach Gaeilge                | Gemma Robinson |
| PRO                              | Sandra Connolly |

| Mountjoy Sq                      | Mike Shannon |
| Deputy/Welfare                   | David Wyatt |
| Art & Design                     | Fred Murray |
| Clubs & Socs                     | Colman Ó’Kane |
| Enns                             | Niamh Malone |
| Ofígheach Gaeilge                | Barra MacAulay |
| PRO                              | Brian Curtis |

DITSU Election 98 drew out the best in all candidates. DITSU’s New Overall President 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, p5.

The DIT Hurriers never give up. Erin’s Isle found out what it takes to play with the greatest institute in the country. p14

Country advocates The Great Western Square in conservative eMeas, p17. Plus the usual reviews, ticket competitions and listings. Sonic Bionic, pp16-17.
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)

Above, three cheers for the long-suffering counters who withstood the ravages of beer, hot drugs and free sex in favour of democracy.

Ross and Siobhdn hug seconds before the final result which pronounced Ross O'Daly next year's Overall President.

The Townhouse

47/48 Lwr Gardiner Street,
Dublin 1.

Part of Globetrotters Tourist Hotels

This 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
Lettuce to the Editor

Any letter sent to the Examiner for the attention of the Editor should be clearly marked. If ghlanfear le bhean leithis uabhar, Sendig dead letter to the Editor is a strict no-no. Tig liadh scríobh chug an seoladh seo a leasann:

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

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 in turn, did contain some factual errors. In retrospect it did seem like an attack [you called him a 'prick', Ciara]

I was slightly confused; if that was your point, then I was writing to the Examiner in response to a review which said that I was a groupie, implying I was a 'letter re. the Charlatans.

To Michael McCormack's reply to Ciara Murphy, you called him a 'prick'.

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 Chiara,

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.

Le gach dea-mhéin,

Cearbhall O'Siocháin,  
Editor.

January 98 Crossword winners:

1. Robert Rooney, FT301, Cathal Brugha St.  
2. Paul Weber, DBS 4, Asgard St.  
3. Stephen Holohan, WMT 3, Kevin St.

Are we to get used to images like this?

Máirtín Breathnach

Áine Ní Chonaill -- Droch-bholscaireacht don Ghaeilge?

Máirtín Breathnach

"Bhain dháchtai facsa ar a bháid leat?"  
Is ismaf uair a chatheadh an seanfhocal sin amach againn agus muid faoi bhru bhú ó bhaghsa an Ardeeise. Ach is é an ceann sin siúd an seanfhocal sin amach na mallaibh. Le tamall anuas a bhíotha dhá fhadhb leochailleach na dlídeanacha. Níor cheannach bunadh an Immigration Control Platform (ICP) de chuid Aine Ní Chonaill ar chur a bith leis an áthar conspóideach sco, agus gan dath ar níor chuairgh niompar agus glafamar an Anti-Nazi League (ANL) ag seanadh an pháirce go ró-mhóithí leis a chuid.  

Riamh anuas, cainneadh an Ghaeilge mar gheall ar chúchaidh intíne a lucht phobal is agus ná d'earnach sean-thaisceanta. Seo hiad na cusúite céanna atá criosta i leith an ICP. Is deacair a rí ón tseachtar a bheadh ar an tseachtar má n-éirigh Aine Ní Chonaill leis, maidir le rá nach geabhraíodh sé leis a bholscaireacht go mór-mhóithí.  

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Ciara Murphy.

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Editor.
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 McDonalds 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. It’s whole families. And some of them even have children who went to America - they want to stay on how white Ireland was: ‘If you see a black man in O’Connell Street tomorrow, it’s me.’

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 just 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 the late John Hume, author of ‘Prejudice and Intolerance in Ireland’, dismissed the current newspaper stories: The current newspaper stories are grossly inaccurate and an exaggeration. He argued that many parts of the country are underpopulated and that families are getting smaller.

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.

Photographs by permission, from ‘A Part of 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.

Photography lecturer, Geoff White, with a group of his students from Kevin Street. The studio space includes a large window for maximum natural light.

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 Marriott

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 mommy," 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 Gallery of 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 terms of making more specific—making photographic, but in another, then, an awful lot of the very interesting work done in the broader visual arts was generally discovering photographic or video or digital media anyway, so its not that much of a charge at all."

So how much of a departure is it from your previous position?

"Bricks and mortar, sort of! The core of the work here, as in its programming gallery space, organizing 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 these, and how you can make these meaningful and relevant to people, the problem being that there is a little time for that kind of work when you're running around dealing with fire regulations and lifts and things—actually running a building."

Do you find yourself spending more time than you would like with administrative work?

"No I actually quite like it, and I think its important that you don't just talk to everybody who comes in. What's been very interesting for me has been talking to people in business, because normally I'd be going 'Oh, God, more suits...they're not visually aware, they really don't care about it...but actually I've been really surprised, nicely surprised. People are very interested and they do want to find out a bit. And I would see it as 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 came be. So even the administrative work is not the same kind of administrative work you would see as, good, well, running a factory."

"No year's free supply of canned beans then, Tanya."

She clearly enjoys the more personal aspect of her job in the Gallery, coming face to face with everyday 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 four year old boy who takes 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 naturally, and certainly, as regards photography, very glamorous and sexy, although I think any practising photographer would probably say it doesn't really earn, that photography, in particular, has this reputation which isn't exactly correct, but there still is something attractive about it and that is why in so popular. And good on it."

The DIT School of Photography has just moved across in the square from the Business School, giving the students access to much needed equipment; and, I think, that kind of advice would you give them as a photographer, trying to be part of the kind of thing that would you try to sell people.

"Really good start is to get published, and there are a lot of options there, or, you know, for example. or, it's, some of the newspapers have very young photographers working for them, sometimes they should be jumped along a little bit to use photographs in a more exciting way, and they can't be expected to do that unless there are birds of people going 'Hang on! I've got this picture... or I'd like to work with this journalist, we want to cover this story.'... Or is there a magazine like Source magazine, Cork's Brian Donohue, the Director in her natural environment. We pop Photographs North in Belfast — it's Ireland's photography magazine and we can cross-referenced with a show in the Royal Hibernian Academy, and an international print show curated by Curly's Brian Kennedy."

"Towards the end of the year we will have a show by Gary McCutcheon and Patrick McCloy, two young photographers from Northern Ireland, which was scheduled for February this year, and really sadly, Patrick McCloy died over Christmas, so this is also going to be a sort of commemorative show for him, a very talented artist. Patrick McCloy's work she describes as "very, very overlaid, intriguing images."

Before, he, in an attempt to get a shot of the Director in her natural environment, we pop upstairs to where Michael Durand's work is hanging. It is clear that she is more than able to discuss whatever is on show. Unfortunately, he stood there dumbly unable to communicate much of what his images mean to me, even though they are quite impressive, a lot more so because of their simplicity. It felt kind of funny taking a photograph of the Director of the Gallery of Photography in the Gallery of Photography, saturated by all these images, but still uncomfortable. It was almost surreal, like I was connecting with something or other, but I lost myself there for a moment.

The Gallery of Photography will be hosting the next Portfolio Review Session on Saturday April. Prospective candidates are advised to phone and make an appointment, because only a certain amount of people can be catered for.
Aungier St / Kevin St Rag Ball
RedboxChocolateBarPoD

By 11pm the queues began to flow smoothly into the 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.

Club-speed versions of 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 hammering, 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 that 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 the pubs were 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.

Fatboy Slim’s Everybody Needs a 303 got an airing too, but it obviously doesn’t wash with Glic 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.

A relentless good romp” — THE GUARDIAN

The Reduced Shakespeare Company will arrive in Dublin on the 16th March, clutching camels, crucifixes and a few of the commandments ready to answer the questions:

Did Adam and Eve have navels?
Did Moses really look like Charlton Heston?

Mon - Sat at 8pm:
£8, £10.50, £12.50, £14.50
Sat Matinee 3pm:
£7, £8.50, £9.50, £11

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Sat Matinee 3pm:
£7, £8.50, £9.50, £11

Fig. 1: People were enjoying themselves and getting steadily hammering, and around about the witching hour the Access All Areas buzz descended, 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 that 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 the pubs were 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.
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 DIT already provides short courses for staff and is developing a Postgraduate Certificate in Education. It is our policy that all academic staff should have the opportunity to take such courses.

"There are of course many excellent teachers who have never taken such courses and probably do not need to do so. There is little to be gained by making such courses compulsory."

Siobhán Weckes, Aungier St SU President, believes: "There are some excellent lecturers, but there are also some who can't get their point across. They know their stuff but it's not much good to us sitting this side of the desk if they can't communicate it." She feels that all new lecturers should take a teacher-training course, and that more established lecturers should receive compulsory refresher courses. "It would do no harm," she says, "there's no danger of letting those who don't know how to teach slip through the net."

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 'Seminars on supervising undergraduate research'. Courses scheduled for early 1998 are 'So you want to teach?', 'Getting the info in!', 'Dancin' it 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 Weckes feels 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 speak to her with complaints about individual courses or lecturers, she advises them to go and 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 some people building a wall and some suitcase in Temple Bar. And there when crossing the wall, is parked near it and through it. And some happier, in which many hid (at different times) a load of black and white pictures of the Berlin wall, was finally torn down. downstairs, in a space designed to be an exhibition space, a event, a show, a performance, a theatre. And so feel we still when Life need never say why it poses for pictures, or for a dream or a song or a word can develop an emotion. It does not begin with a bang, as a story or a flash.

Swimming Pool Maobhlaoinn O Ceallaigh

The mystical mirror of nature, forged first in the swimming-pool is a communal womb. The swimmers' pool wombs in a communal heat. Faster than the blood's fluids, the blood itself flows.

In Shallow Bunkers Gillian Smith

Light varies to intensify this fresco room. The atmosphere hadn't hung heavy in the swimming-pool. The swimmers' pool womb is a communal heat. Faster than the blood's fluids, the blood itself flows. As liquid as liquid, as fluid to fluid. They swallow in wombs, enveloping their bodies in a motherly young children with clay on their skin. And fast to the place they left too long ago. When the baby of the heart brought life to the earth.

The Swallow Gillian Smith

The same image machines and monitors of the esecentre to explore celluloid. A playing for a world where words hold the sound of music, the sound of silence. Likewise spoken word is a gift, too. Why then step nearly into forgotten reminders. But the others. Relights the home. And could tell no wakening.

Alton Nations and Gillian Smith

Listen to their worlds about the price of the ticket and the price of tickets. Jangling wallets and empty wallets, lilies. Wonder where they spend their days when laying their pink and yellow sunflowers. On so many lanes. Friends on cool walks and no time to write full words.

poet's corner

Puntena menus around every figure that was centre stage. Underscoring of the characters that were at the back. But here that downlow, and come into that playing-pool. It is there to be seen in that photoproduction. For a dream or a song or a word can develop an emotion. It does not begin with a bang, as a story or a flash.

installation exhibitions events shows performances theatre

Where were you when the Wall came down?

By Sarah Marriott

There is a woman squashed inside a suitcase in Temple Bar. And there is a load of black and white 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 presented Checkpoint Charlie, a photo exhibition to commemorate and remind us of the history of the Wall. The Wall. The stories. The sites. The events. The aftermath. The history of the escapees was stunning - the tiny car in which many hid (at different times) when crossing the wall, is parked near videos of people talking about their experiences.

Dream Sweet Dreams Big Idea Theatre Directed by Mark Lynch

Big Idea's second outing in recent months is a delight. It's a second play, and is described as a comedy thriller with a cutting edge. The main worry about a play described as a comedy thriller is that it invariably isn't funny, or isn't thrilling, or is neither. Based around four characters, three of whom are kids who know each other when they were growing up. The fourth being the central character's girlfriend.

Dream Sweet Dreams Big Idea Theatre Directed by Mark Lynch

The gist of it involves a ruthless butcher of a money-lending scumbag called 'Pulp Fiction'. But it's a comedy, so maybe he couldn't kick a ball properly when he was young. He's a victim and his youth was through the course of a night. Very strong performances were put in by an all female scale. Paul Burke as the house-owner, Antoinette Coney, his girlfriend, Diarmuid McSharry as the money-lending victim and Tommy O'Sullivan as the pretty convincing Sleith girl. Run in the New Theatre in Temple Bar for a riveting watch.
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 inheres; it may well be said that they also go mad in herds and only recover their senses slowly one by one.

Death, the last judgment, 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 10th 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 to the past. In events like Waco, the Order of the Solar Temple killings, the flooding of the Tokyo underground with lethal sarin gas in 1995 by the followers of the Aum Shinri Kyo (supreme truth) cult and the more recent Heaven’s Gate mass suicides, we have more than ample evidence that millenarian ideas are still extant and thriving 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 2000 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 awry 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 testing 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. Heed 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 the 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.

(Continued on page 4)
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.

Panickeing, 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 Garifunas: children in their isolated village: Limon, on the Mosquito coast

the grave of American adventurer, William Walker. In my hotel, the chambermaid’s T-shirt reads, “I’m too busy to give you aPeople keep coming, from the bar, from gae music comes over the loudspeakers. The Garifuna people and their Punta music are Trujillo’s main attraction.

In the barrio on the beach outside town, the Garifunas try to maintain their traditional way of life, in the face of encroaching influence from ‘El Norte’, the US. Fundamental to their culture is music and dance, influenced by Africa, Jamaica and the Indians. I am looking forward to their four-day weekend, and ignoring my black tongue (and the Germans who move away every time I open my mouth) I head down to the beach.

In a shack, gruntedly 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 controlling, 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 steps back, defeated.

I am mesmerized. I feel as though I can see the lives, the relationships, the personalities behind the dancing.

People keep coming, from the bar, from outside. They perform ‘their’ dance and

Garifuna children in their isolated village: Limon, on the Mosquito coast

then leave. Some are shy and hardly move, laughing with embarrassment and quickly running back to their friends, while others are more extrovert, loving the attention. One guy grinds his hips, sexually inviting, and grabs his genitals. A girl grabs a man and dances with him, until his aggressive style forces him back to the sidelines. A ten-year-old boy jumps in, dancing in a foreign women to dance, not minding our stiffness and awkwardness.

“Consume una cerveza” ask the drummers. I buy them all weak beer for about 25p each. By 3 o’clock in the morning everyone’s tired, and guys are moving to the café next door. For more beer? “No,” says Paulo, “I drank that bottle of beer you bought me. It’s too much. I feel ill.” He’s not the only one -- most of the other beer-drinkers are looking sorry for themselves and knocking back Alka Seltzer. I join in, gargling with my bicarb of soda.

The ‘black tongue’ is gradually fading. The panic is over, but for the next two months I check it in the mirror every morning.

When I return to the States, I buy some Pepto-Bismol and read the back of the packet: “These tablets can cause blackness of the tongue.”

Garifunas live along the Caribbean coast of Belize, Guatemala, and Honduras. The Garifuna population of Honduras is approx 90,000. More information, and lists, on their culture, heritage and music can be found at: http://www.garifuna-world.com/

A simply delicious autumn at Ballymaloe

BY JUNE EDWARDS

FOR THOSE of you who wish 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 Shanagarry, 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 feat are sampled by the students. The following morning each student tries to repeat the dishes from the demonstration. My noon, there is an array of delicious snacks 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 mornings work.

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

Students rise not long after dawn to pick the fruit

ance. Fruits, 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. All to all, Ballymaloe is a holiday with a difference.
ANDREW LYNCH enthuses over a new biography of the towering literary figure of Alexander Solzhenitsyn

A s D.M. Thomas makes clear in his magisterial new biography, The Life of Solzhenitsyn, the 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 internet 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 alienated 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 heterosexual 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. Information and entertainment in equal measures, it will stand as one of the great literary biographies of one of the most important figures of the century.

Alexander Solzhenitsyn: A Century in His Life by D.M. Thomas is published by Little, Brown

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**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 purely publicistic.

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 turns up in bargain bookshops before even making it to paperback, Whitworth’s book is found upturned in Morecomb bay and the author nowhere to be found.

His death is only the first in a series, as one by one, the characters in his novel, stolen from real life, are murdered in an exactly the same manner as that described in the book. Detective Inspector Dyer, battling with a nicotine addiction and a crush on his second-in-command, Constable Desmond Keeley, leads the investigation into a case that seems to reinforce the maxim, that there is such thing as bad publicity.

Michael Carson’s world of criticism and agents and publicity crazed publishers is an entertaining read, if only for his sardonic perspective on the literary world in which he himself is a reluctant participant. Baring in mind the face of Cyril Parkinson, book critic, whose vicious review of Dying in Style costs him his life, this critic gives Carson an emphatic thumbs up.

**Angel of Darkness**

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, creates around the mysterious disappearance of Ann Linrea, 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, Elspeth Hunter, whom they discover has been responsible for the deaths of several young children in her care.

Told through the eyes of Steve Taggert, 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 resided 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, Elspeth Hunter, a.k.a. Libby Hatch, becomes more and more dangerous while the complexity of her character is slowly revealed.

Carr’s superb craftsmanship keeps the reader suspended through each chapter, in a state half way between excitement and terror that only abates at the final page is turned.

Fans of The Alienist won’t be disappointed, while those as yet uninitiated into the world of Dr Kreizler are strongly recommended to take this opportunity to make the renowned alienist’s acquaintance.

**The Long Falling**

KEITH RIDGWAY

Faber and Faber

The Long Falling, Keith Ridgway’s eleventh novel is a fascinating story of contemporary Ireland which marks him out as an exceptional new talent.

The book works well on a number of levels, not least for its depiction of the Dublin gay scene. The relationship between Martin and his partner Henry, by turns jealous and loving, is depicted skilfully and sensitively. The novel also explores the nature of ordination through Grace’s dilemma of being an outsider in her adopted country.

The book is set during the abortion X case in 1992 but this is not a plot hook in itself. Rather it is used as a backdrop to a story which challenges the traditional pre-conceptions about motherhood Ridgway’s great strength is his beautifully clear prose which brilliantly captures the profundity of everyday speech and actions.

This is a bleak novel which captivates not only through a strong suspenseful plot but also its fine writing which enhances rather than obstructs the storyline.
Some friends of mine are worried that my life is being taken over by the information age. They may be right. But the more I embrace IT (I'm actually a more recent recruit than people might believe), the more I am embraced by Charles Darwin's Theory of Evolution.

Now don't get me wrong, I have always believed in Darwin, yet the more I think of it, it seems natural that the cage man should evolve from clubbing somebody over the head with part of a tree to nuking non-conformists. We've bought a computer last year, a close friend feared that I had been lost to the lads once and for all. As I become engrossed in my new toy, it appeared like my life was being taken over by beings from other planets who all answer to the name of Bill. Their two personal representatives on Earth also answer to the name of Bill (handily disguised as a computer magnate and a politician). One is a sex starved megalomaniac and the other lives in a big white house. Together their duty is to get non-conformists to toe the line. Anyone not conforming will feel their wrath.

Imagine a situation 10 years from now where we have a new world order. No longer will being a military superpower be enough - you will need a commercial wing to run the planet properly. Why go to the expense of a military invasion?

"My life was being taken over by beings from other planets"

when all they have to do is send in McDonalands and Microsoft?

Where does it all end?

In a few years time any third world country that doesn't own up to building their own computer software manufacturing facilities might suddenly have the whole US Fifth Fleet breeding down their neck unless they allow Microsoft inspectors into their sites.

And what will have become of me? On one hand I might have given into my addiction (presently I'm fighting a losing battle) and gone completely over the edge. On the other hand I may return to the realm of dodgy Chinese restaurants and late (very late) nights on the beer trail as a leading member of an underground revolutionary freedom movement.

**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 instruction (in the New Testament) that "if anyone strikes you on the right 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 reoffend; 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 many countries 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 substantial personal improvements.

Aside, again, from theological considerations, there are two main arguments against the death penalty: firstly, that it amounts to torture; and, secondly (in certain cases), that it is the possible 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.

It has taken prisoners in the electric chair several minutes to die.

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 - seven 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" not 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 conventional considerations.

In Texas, conversely, 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 Shepard was 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 Shepard is prepared to meet her Maker, as Karla Tucker appeared to have. 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

As Interview with Fiona McGann

Larry Baker. "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 you choose will determine the future of that way. God gives you free will but God knows exactly what you are going to do, so how can it be free will? I can't resolve it."

As the book brings us towards its 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 sense 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 Flamingo Rising to get 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 put them together, what you've got is The Flamingo Rising." Baker smiles, "I can live with that."


SINNAD O'CONNOR: FROM VILLAIN TO VIRGIN

For anyone who has any interest in the subject, Sinnad O'Connor's appearance as 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 Sinnad 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, exclaiming everyone to "fight the real enemy" and walked off the stage. In May 1993, during an interview with ITV 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...in Ireland being the 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 Ennison Owen's character Frankie Brady in Neil Jordan's film. The stated reason for picking her as the Virgin Mary has been chosen - aside from the possibility that she is intended to provoke controversy - is its striking, even angelic, looks. Her success in 1993 with her version of the France song Nothings Compared 2 U 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 "butternut milk complexion". Neil Jordan apparently agrees.

By any commercial standard, Sinnad O'Connor has enjoyed remarkable success, despite the fact that she has put 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 selling well.

If she should happen to travel the road 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 she chooses to make a televised Night Live appearance.

KEVIN O'BRADE

Glen Dimplex Awards at IMMA

The Glen Dimplex Artists Award, sponsored by the Irish-based company Glen Dimplex, was designed to encourage development in the visual arts. The award, now in its fifth year, is open to Irish artists who have exhibited in Ireland or elsewhere during the year. It is also open to North Irish artists who have exhibited in Ireland or elsewhere in the year in question.

The prize is currently valued at £1,000 and £15,000 will be presented to the winning artist in June. For the first time this year an additional non-monetary award will be made for a sustained contribution by an artist to the visual arts in Ireland. The winners will be chosen by the international jury which includes some prestigious names as Thomas Sokolowski, the director of the Andy Warhol Museum and Dominique Tractat, one of the forces behind Imaginaire Irlandaise.

This year there are two artists working together. So there are really five artists but six individuals involved. Two artists are from overseas - Hans Peter Kuhn from Germany and Mc Dermott and Mc Gough, the American multimedia artist. There are three Irish born artists - Siobhan Mullany, Philip Nolan and Philip Nolan. Philip Nolan's work is technically quite fine of sculpture. She keeps herself one removed from text work. She likes to think of her work as providing a life for the viewer to engage with, with its intangible things life movement and place whereas the work of the other sculptor short listed.

Siobhan Mullany is much more distinctive. "Anybody working in the visual arts would recognise a Janet Mullany work straight off", says Philomena Byrne from IMMA. Mullany's work has to do with the human condition, particularly the condition of women, the way they often have to sacrifice themselves to look after others.

Philip Nolan is the one artist with work of a distinctly Irish nature. He is very much bound to the streets with the storyline. The work for which he was shortlisted was for a work called Gauge which was built around Bloody Sunday and the search for an apology and what happens afterwards. It examines an apology from one party may not be seen as an apology from another. The work was actually taken out to GLENFADAN PARK. DENNY where more than the facilities were short of place. He has tried to quantify the apology if you like. Some of the other works are of a more general nature. Mc Dermott and Mc Gough go to the other corner of Napier. They operate as one person and travel back in time. In their photographs and paintings they go back as far as the French Revolution but they tend to work more conceptually and experimenting with the help of animation and movement. The Glen Dimplex is also worth the reaper" in the practice of the visual arts in Ireland. The winners will be given a sustained contribution by an artist to the visual arts in Ireland. The winners will be chosen by the international jury which includes some prestigious names as Thomas Sokolowski, the director of the Andy Warhol Museum and Dominique Tractat, one of the forces behind Imaginaire Irlandaise.
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 or if it’s 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 you 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. Anti-depressant 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 their 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.
Graduate School of Business

The Michael Smurfit Graduate School of Business aims to be a leader among respected business schools in Europe and North America. 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 this State and a place where academia and the real world of business interface to produce some of the most sought after graduates around.

Laurence Crowley, executive chairman of the school, says: "The creation of the Michael Smurfit Graduate School of Business in 1990 marked the establishment of postgraduate business education at an area of special focus within UCD. The Graduate School of Business is now one of the largest in Europe and offers the most wide-ranging business education programmes in Ireland."

According to Mr. Crowley, the school is founded on the premise that "a true partnership between business and academia is the best way to provide a world-class education. As a bridge between the expertise and opportunities of Europe and North America, it draws on traditions of business education and research from both continents. Our mission is to be a leading international business school in Europe and the link we have established reflect the innovative dimensions of the current business environment."

A quick tour of the campus will provide ample confirmation of the links between it and the world of business. Many of the teaching facilities and student resources are sponsored by banks and other prominent companies. Since around 1990, the school has received around £7.5 million in private support, and much of this has gone on updating facilities. For example, a technology enhanced lecture theatre equipped and sponsored by Telecom Eireann — will have network connection points at each seat to allow students to attach their notebook computers, download and annotate course handouts, draw references from the web and provide immediate feedback to their instructor.

The school's Irish board of directors includes such business luminaries as Anderson Consulting and Price Waterhouse. According to the school, many of these individuals are "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 these in a master 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 Scéiner Ploough."

For those interested in learning how to apply mathematical skills and computer programming to the field of business management, the school offers a master of management science programme. There are about 20 participants in this programme at the moment, and, according to the school, it attracts some graduates in the areas of business studies, engineering, computer science and maths. It is in the area of specialist management programmes, the school offers a one-year management programme leading to a master of Accounting (MACe) and a higher diploma in accounting practice. Degree holders of the Master of Accounting (MACe) receive substantial exemptions from the Institute of Chartered Accountants in Ireland, the Association of Chartered Certified Accountants and the Chartered Institute of Management Accountants. The programme is designed to provide a systematic and rigorous one-year exposure to accounting and accounting-related disciplines.

Under the supervision of programme managers and with the advice of tutors and mentors, students on this graduate diploma course act as marketing assistants in small and medium companies. According to the school: "By allowing graduates to work on real problems with a number of companies across different industry sectors, drawing on significant experience in exactly the same way as if they were in a marketing consultancy house, graduates from the class of 1997 were recruited as marketing executives and brand managers by such companies as EPO Marketing, Maxell, Irish Life and Wych Laboratory."

UCD Graduate School of Business is also involved in a number of graduate diploma programmes. Its diploma in business studies, which is aimed at non-business graduates, provides students with a rounded knowledge of business functions, theories and management practices. "With over 1,000 graduates," according to the school, "the reputation of this programme is well established."

A higher diploma in business information studies (information technology) provides students with a good balance of business and technical skills. According to the school, career prospects for graduates are "excellent, particularly so software development and data management, technical support and customer support areas."

Offering a practical approach to the study of enterprise and business, the graduate diploma in enterprise and business studies is intended for students who learn at the school in a non-business/commerce background with a flair for business and whose careers would involve owning and managing a business.
Tony Kinskiella

DARN IT! WIT DEFEAT DIT AGAIN

Waterford Institute of Technology 2 - 16 Dublin Institute of Technology 0 - 8

The quarter final game of the 1999 Fitzgibbon Cup, which saw DIT meet at Walsh Park, Waterford, was a repeat of the corresponding 1997 game. The midweek match drew a very large crowd of supporters for both sides adding atmosphere to what has become an almost an old firm game.

WIT went into a three point lead before Trevor McGrath, P. Finnerty, M. Finnemore, S. DeVeaux, E. Hoey 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.

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

And if you don’t like it, you can... - We didn’t catch the rest of it.

Tony Kinskiella

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.

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

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

Tony Kinskiella

DIT captain Eoin Hoey at the start of the Erin’s Isle game.

Rory Hickey raised the white flag for DIT with a converted free while points from Colm Byrne and Ciara Curran gave DIT a one point lead at the end of the first quarter of play. A penalty to the home team resulted in a point and a let off for DIT. Captain Eoin Hoey sent over the last DIT score of the first half when he converted a free from inside his own half with six minutes remaining. Two further points from Erin’s Isle left DIT adrift by that converted free while points from Colm Byrne and Niall Gilligan resulted in a point and a let off for OIT’s Captain team.

Erin’s Isle left DIT adrift by that converted free while points from Colm Byrne and Niall Gilligan resulted in a point and a let off for OIT. Ciaran Curran gave OIT a one point lead at the end of the first half of the Dublin Under 21 Championship.

It started winning, more and more people are

Tony Kinskiella

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It started winning, more and more people are
DIT Mountaineering Club
Climbing Intervarsities 1998, Galway

This year's climbing intervarsities were held in the glorious surroundings of UCSP sports hall. A fine collection of climbers were gathered from all DIT colleges and luxuriously transported to Galway on Friday night. Saturday dawned to encouraging rallying calls, shortly followed by a fine healthy Irish breakfast.

Although some people were the unfortunate sufferers of Supernova foodSTUFF, performances were not shortcoming. Eoin O'Sullivan, Kevin Street, qualified for the final by coming second in the male qualifiers, and Susan Long, Bolton St, came fourth in the female qualifiers. Neal Cromien, Bolton St, placed third in the beginners section.

Well done Neal! The plan was to go out on the town and enjoy Galway's fine making facilities, although certain people wouldn't, and wobbled out of the hostel on unsteady feet and bleary eyes.

Sunday morning arrived and knocked cautiously and quietly at our hostel doors. Breakfast revitalised us all, and onwards we trudged to watch the final. Eoin O'Sullivan put forward a great display of his climbing skills and took 3rd place in the men's final. Susan Long, after having rested peacefully in the gents' toilet at the hotel, came sixth in the women's final. The DIT team placed 2nd overall.

In the end, the bus arrived somewhat late, due to a wee misunderstanding, but made up for it by bringing us all back safe and sound.

Thanks to all who participated and made this trip possible.

Richard Elbrand,
Kevin St Mountaineering Club.

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 stopped in Ballinasloe for food and BADLY NEEDED smokes! Then the blackness at about 11. e quickly

The team that played Scotland included 12 players who are currently with Premier league clubs. Ireland's lack of success at international level, and that we should immediately 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.

Mary, 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 in spite of them - 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 level is due to the State of the All Ireland League here; it is translating players' 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 real 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 where I was standing, a spectator near me suggested to the players, who were very remote, that they were better off 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 ricket toots - my only possible access to tickets - so I was constantly poor Irish performances. I intend to watch Ireland's international games on television for the foreseeable future.

KEVIN O'BRAIDY

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 unconvinced. Jim 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 rugbiy team to play Scotland that the rest of us did not. 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 build-up to this year's Five Nations Championship, had unexpectedly beaten Wales 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:

"Scotland, by 10 points." His optimism was admirable, perhaps, but it was entirely misplaced.

Anyone 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 few financial resources, 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 immediately 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.

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KEVIN O'BRAIDY

Next trip: 13th - 15th March.
Trip reports, photos and info: http://www.kst.dit.ie/dit/su/caving
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 chorus is based on the relatively weak premise of playing a song with a modern twist, the opening of the 'not so' part of the track on a rather high-pitched note, and this is very definitely the same therapy? that we last heard in '95, hence the song is only three minutes ten seconds long. The rhythm is an extremely catchy surf-like one, and the guitar solo is devoid of any sort of noise. "Some of the drum rolls are too fast and that's what gives the impression that this CD is slipping. I'm not sure if that's 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 outground on a semi-brilliant and electric guitar. I was curious to understand when the album would be released next year, hopefully in the context of different forms and emotions. I think it's more than a year earlier than we thought. It might be that it's hard to try and move past one, which is probably a good thing for any band."

The accompanying video, aired recently on MTV, is very well made, and all Therapy's music now, highly, if not over-produced. "Whether you like it or not it's still moving further from the era when they were selling out of their 'Wake up - time to die.' Stay tuned for an interview in the next issue.

ChaOS

The Hormones
Stay Ahead
V2
Marc Carroll, the man behind Pappy Love and the band, is back with a band that sounds like this new recording, a lighter version of some of the solo work by ex-Replacements: guitarist Chris Paul, vocals. But it's not over-produced. "This is how I think of it, but it's still moving further from the era when they were selling out of their 'Wake up - time to die.' Stay tuned for an interview in the next issue.

ChaOS

The Crocots
Loved Ya Once
V2
The Crocots are the band with the coolest pseudonyms in pop - vocalist/guitarist Dave Crockett (born in Dublin), and three Welsh college mates, guitarists/vocalists frontman Dan Boone, bassist/highwayman Richard Turpin, and drummer/country singer Owen - Celtic variation of Johnney. - Cash. Recently finished their Irish tour behind The

Loved Ya Once, having played with Shane McGowan and the Pogues (December '97) they are a band check-full of witicky, gritty, vitally soulful, and extremely broad range of influences, reminiscent of The Waterboys and Van Halen. Frontman Dan Boone's 80s-style rock vocals besides from pop and punk through country and blues. 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 attractive of the four songs, though for me "Prophet on a Stick" from a demo, is the one I'll remember them by, partly for its originality.

ChaOS

Gigs

Dr. Alex Patterson and Pat McElroy
Phunk City & The Funnels Club, City Quay, 20 February
Phunk City (Ultragrime's weekly club @ the Funnels) 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 remix 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 banging '94-'95 style Drumb'N Bass to Millenium Techno. The sheer excitement in the crowd as the styles mutated was incredible, culminating in encore which left everyone screaming for more. It was an awesome 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 vocalis Jessica Wilson who looked like the reincarnated Christ on the block, hoodly slumbering carelessly off the shoulder amidst the noise and understanding. Beginning slowly with the second and final piece, they took their time yet disappeared, stole the show.

Disappear is the stereotype I'd like to pin on Mediumwave as they sound like all the time. It surpassed the rest of the night. Having enjoyed a headline in a fuller version of the previous Friday in the Music Centre, the three-quarters empty Fiddler offered Mediumwave less hassle, and it was to their benefit inasmuch as they were probably more comfortable in the Fiddler with less riding on their performance. Guitarist David Laide figures himself rather badly from 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 deliver new stuff that's not just all the time. Here's to more of the time.

ChaOS

Mean Fiddler Fri 27 February
From punk pop to Groove (and Irish indie), Manor left a batch of Happy Little Monsters in the Mean Fiddler on Feb 27th. Once again, Manor proved that the five-piece are their force. To the backdrop of Turn The Camera On, when Sama King was King, they performed a ten plus one set. Manor set out their stall early with their opening explosion of 5:05 and Your

influx

@Redbox

Sat Mar 4 Dire Straits Live (Decca) 3 & 4 Acoustic (A&M)
Sat Mar 21 The Live Era, M & C'S Special Singles (A&M)
Fri Apr 3 Elvis Presley (Frisbee) Chicago & Janis Joplin (Sun/Mercury)
Sat Apr 18 Dave Dave Davies (Universal Worldwide) superb.
Sun May 9 World Exclusive: Lenny Dorfman (Reprise)

@Kitchen

The Mar 18 DQ (Filter Record) (Already May (influx)

@Funnels

Sat Mar 14 Josh Most (Columbia) (Tomorrow Never Knows)
Sat Mar 26 Mr Ray (Stereogum) and Special Guests
Sat Apr 4 The Wiganers (Fritter's Sound) Johnny May (influx)

Competition

influx are offering one pair of tickets to Mr Ray, and one pair to The Wiganers. Write correct entrant.

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, direct from Katie St, Dublin 8, Dublin 8, P1, 95.

aley

@Funnels

Sat Mar 30 DJ Puffy (Sineon) (already May (influx)
Sat Apr 14 Jon Carter (Monkey Mafia) (already May (influx)
Sat May 26 Mr Ray (Stereogum) and Special Guests
Sat Apr 4 The Wiganers (Fritter's Sound) Johnny May (influx)
Full Fathom Five!

By Musical Scrapoon and Look Henry.

"We're influenced by Wham, because of the clothes, not the hair..." say a Dublin-based tribe band to The Stone Roses. The Third Coming have been together a year now and surprisingly enough, there are five of them in the band - Brian O'Connor (singer), Gordon Paisley (guitar), Bernard Williams (guitar), Ruairi Parson (drums) and Daniel Parson (bass).

The lads decided to become a cover band after realising it would take them more than a year to produce a album and microphone to take it in the current Dublin live-band scene. "We knew there was a huge fan-base out there for a Stone Roses tribute band. Many people only used to the chance to see The Stone Roses live and because we're all big fans, we thought we'd do it as our own." When they started off, they thought we were the first. Just before our first gig in Charleville, we saw a poster for The Stone Roses who were playing in The Olympia. We were gutted, we thought we were original," says Gordon.

The Third Coming have already played in Limerick and it's a Temple Bar Music Centre and in Trinity. Their ambition is to reach to The Olympia. They plan to take advantage of their success as a tribute band in the future. They want to make connections in the industry and further their own musical projects post-Third Coming.

They have no intention of signing with a tribute band - we've no time for bands like N'Wayans and The Booze Beales. What's the point in buying a N'Wayans album when the real thing is lying in the shelf? With all original members of The Stone Roses currently off the past, who could care stones at a tribute band for doing the same?

You 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."

"I 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 new 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 words. They play the Music Centre on 16 April. It'll be a more intimate, more techy 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 allow them to do this, different instruments and musicians for different occasions, from the simplest format for old-time trad songs, to the all-in-hose-down when everything.

Do you empathise with anyone else in Dublin or in Ireland who's doing the same sort of thing you are?"

"Ooh, not really, no," says Oona after a few seconds pause. "There are bands on either side of it, like Jubilee, who are kind of indie, or the Tolk Delta Boys, and they're the real deal." As Gary tells it, "they're pure bluegrass, they don't return, they play!"

"Judas Steer included a country cover of Mott the Hoople's Ace of Spades, basically a country, original lot, 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." RFE 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 Denneen, one of the few broadcasters outside Radio 1 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 goldflocked, chicken-plied country covers band. If the potential of tunes like Judas Steer's Whitehaven, and even more so Shake the Memory are bourse out, then I'm prepared to have it permanently glued in the cassette deck of my Cherry flak bed.
chezzler no. 1
White to mate in two:

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ACROSS:
1 Trip (5)
2 A sailor is a naval one (6)
3 Moves forward, carries on (6)
4 Small firearm (5)
5 Takes a short shallow sleep (4)
6 Moves forward, carries on (8)
7 River and lakes of the North (4)
8 Liquid for drinking (8)
9 Breath out (6)
10 Pupil absent without leave (6)
11 Iron tact may help your back (8)
12 A black eye (6)
13 Cool their speech is persuasive (8)
14 River and lakes of the North (4)
15 A word-guessing parlour game (7)
16 A sailor is a naval one (6)
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DOWN:
1 Seek to find (6)
2 Family servant of long standing (8)
3 Traded by exchange (6)
4 Type of film (7)
5 Ten years (6)
6 Denomination shrunken area (6)
7 Non-metallic element added to domestic water (8)
8 Liquid for drinking (8)
9 Breath out (6)
10 Pupil absent without leave (6)
11 Iron tact may help your back (8)
12 A black eye (6)
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27 A sailor is a naval one (6)
28 Highly decorated (6)

SOLUTION:

For Jan '98 winners see page 3

DITSU Simplex
CROSSWORD Competition

PRIZE: First 3 correct entries drawn will each receive a £20 gift voucher for DITSU Student 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. ______________________

Above: Members of the Annual Figurine team with lectures Don Scully and Eamonn McKenna. Below: Helen Casey, winner of the Flora Nutrition Award receiving her plaque.
Re: Lifeline

The Butcher Boy

Amistad

As Good As It Gets

Good Will Hunting

The film is both hilarious and shocking as it probes Frankie's psychological decline when he is sent to an orphanage. The audience is left stunned and spellbound by the film's emotional impact.

Amistad is a story of heroism and sacrifice, and it is beautifully performed by the cast. The direction and cinematography are outstanding, and the film is a true masterpiece.

As Good As It Gets is a heartwarming tale of love and loss. The performances are excellent, and the film is a joy to watch.

Good Will Hunting is a touching story of self-discovery and redemption. The acting is superb, and the film is a must-see for all fans of drama.
Club USI

Premiership Football
[Monthly draw for a Sony PlayStation]

Karaoke - Carlsberg Promotion
[Monthly draw for Match Tickets]

Headphone Sex on 4Dex
[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