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

DIT Students' Union

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King of Kings

Digital Media Centre hosts short film night

Maria Daly

Tuesday 28 April saw the successful launching of Can '98 at the faculty of Applied Arts, DIT, Aungier Street. The evening was organized so that students of the 1997 Postgraduate Diploma in Film Production and the 1997 fourth year communications class could showcase their work. This special viewing of student film was the first such initiative of its kind and was a huge success, with a substantial turnout from members of the film and audio visual industry.

The five short films which were selected for screening were of an exceptionally high standard and made for a very enjoyable night's viewing. Speaking to one of our indigenous film producers (who shall remain anonymous) he said that the amount of film related wine receptions was always a good indicator of the health of the industry at large. It was his third wine reception that week. Indeed the vibrancy within Irish home produced film was referred to by The Minister for Arts, Heritage, Gaeltacht and the Islands in her speech. She made a rushed visit as she was due back in the Dail that night to vote on Luas (the only decision made on that issue was to defer the decision). Sile de Valera was presented with a poster of the short film 'Trick or Treat' which was filmed recently at the Cork International Film Festival; unfortunately she never got to see it.

The Minister had just returned from LA where she had a meeting with top players (lucky her). She announced the launch of Film Production and the 1997 fourth year communications class could showcase their work. This special viewing of student film was the first such initiative of its kind and was a huge success, with a substantial turn out from members of the film and audio visual industry.

The tough going was eloquently described by Kevin St. Chess Club member, Michael Deans, who, when asked how it was going a half-hour after the start, replied 'I'm playing Danny King — how do you think its going? Two hours was all it took for King to force resignations or worse from his opponents, the last three being comprised of twelve year old Simon Jeffares, son of Chemistry lecturer, Mark, fourteen year old Gonzaga Daniel Lynch, and Maths lecturer, Ray Byrne, who conceded last after much soul-searching.

more p 17

Vegetables are your Friends
Come Back Real Soon Now

Biodh Samhradh
Maith Agaibh
An chuid Nach Léitear

B'WEEKAS mhór le h'éirinn a chabhráigh i rith na bliana an nuachtán seo a chur le chéile, idir agallairn, altanna, litreacha grainghreacha agus moltai — is fiú gach gnóimh. Nil píob ann ag amach, farraim. Ceallaíseachtaí eile chun an 19p don bháis ag deireadh an tSamhráidh. Buocós Dias, mis amíos. Slán Abhaile.

(Cheap Editorial Trick, that.)

Cearbhall Ó Siocháin

Excercise your right to vote, May 22

The Amsterdam Treaty
The Northern Agreement

Think Peace, Neutrality and the Voice of the Individual.

Clarifications

Should you see any inaccuracies printed in any issue of The DIT Examiner you should contact the Editor immediately. The matter will be reviewed and any necessary changes made.

The DIT Challenging Times team were beaten by a UCD team and not a team from UCC as stated (April 98 issue, p1).

DITSU / Irish Times April Crossword Winners:
1. Simon Lowther, 4Yr, DT299, Kevin St.
2. Niemand.
3. Duine ar bith.

Prizes can be collected from the Editor, Students' Union, Kevin St.
Cavers Triumph

Dear Sir,

I note with interest the composition of the group of cavers that were rescued over the weekend (18/19 Apr) from the caves in Clare. This group of cavers was made up of students from Queen's, Huddersfield and Maynooth colleges, northerners and southerners. Their rescuers included cavers from Kevin Street Caving Club, University of Limerick, DCU, Dublin and the North. These rescuers acted under the umbrella of the Irish Cave Rescue Organisation and the Spelio Union of Ireland. Both bodies represent cavers throughout Dublin and the North. These rescuers acted under the umbrella of the Irish Cave Rescue Organisation and the Spelio Union of Ireland. Both bodies represent cavers throughout the island.

At a time when others are rejoicing in the possibility of North and South working together in close harmony, these students and the clubs that they belong to already are. Indeed the umbrella organisations have been cross border organisations for many years.

While other sports have been fighting about whether to lift a ban or in other cases where a cross border league would work. These people, along with other adventure sports, quietly ignored the fact that different states factions on this island have got on with enjoying themselves and working together.

I feel that the next time the Minister is dividing out monies for sport he should recognise the important role that the adventure sports, such as caving, have in promoting cross border links. By their very lack of division they do not foster division and instead foster cooperation. This is in marked contrast with other powerful organisations who continue to enforce the lines and divisions.

I also feel that the authorities in Kevin Street, Dublin VEC, DCU and Limerick Colleges are to be congratulated for providing the resources to support the college clubs. These enabled them to achieve a standard of ability where they were able to go to the assistance of their sporting colleagues. I hope that these colleges will continue to support such standards of excellence in their students.

Yours sincerely,

John Kavanagh

Brothers in Arms

The following is the text of a Press Release from the Web site publication (Final Conflict) of a friendly bunch of lads who call themselves International Third Position, and who see themselves as sharing some - but not all, of the same ideals as our Irish Comrades in Youth Defence:

Sat April 4

The routine abuse of powers given to Gardaí under the Public Order Act hit a barbaric low today with the arrest of ten Youth Defence members in Dublin as they conducted their usual Pro-Life street information session.

The ten members -- five males, five females -- were arrested in spite of the absence of any disturbance and taken to Store Street Garda station where they were placed in individual cells and interrogated by a male Garda if they refused to co-operate.

The girls, ranging in age from 18 to 26, were forced to strip down to their underwear while a thorough body search was conducted beneath their remaining clothing. Threats were also made to have them held down by a male Garda if they refused to co-operate.

It is striking that the girls were singled out for this outrageous treatment as clearly the intention was to subject them to an intimidatory form of punishment.

The ten arrested are seeking support from other organisations and a follow-up bulletin refers to US Attorney General as "James 'Bully' Reno", and that they openly promote themselves as "Right to Life Ireland".

What is unsettling about Final Conflict's text is the implication shown at their competence being subjected to "outrageous treatment" and "an intimidatory form of punishment". As considering a follow-up bulletin refers to US Attorney General as "James 'Bully' Reno", and that they openly promote themselves as "Right to Life Ireland".

While Youth Defence can be blamed for the policies of other, more extreme, right wing groups (they defy any connection with FTP), it is significant that they attract the attention of such nice people.

Busy Bee Retreat

During the week of 23-27 March a retreat known as the Busy Bee Retreat was held in Kevin St. The same retreat, though under the title 'A Campus Retreat', took place in Grangegorman Brugh St from 9-13 March. Sr. Margaret McDermott, Sr. Margaret Buckley and Fr. Finnbar Neylon helped and organised the retreat in their respective centres.

The retreats were directed by Paul Horan, a Carmelite priest, and Colin Keating, a Capuchin Brother. The retreat format, used for the first time in Ireland, centred around the provision of spiritual guidance to staff and students on a one to one basis. This type of retreat has been going in American universities for the last ten to fifteen years. It acknowledges the difficulty people, especially third level students, have in taking time out to do a retreat.

Instead, this retreat offered staff and students the opportunity during their free breaks if they had any to reflect upon their lives in the light of their calling as Christians.

As well as individual guidance, both retreats offered other activities, such as meditation, Taizé prayer, Reconciliation Services and Eucharist. Paul and Colin wish to thank all the people who supported the retreats in any way. They also gratefully acknowledge the help which the chaplains in both colleges gave them during their time in DIT.

Sr. Margaret McDermott

LINKS Social Action Group

Clockwise from top left: some of the students involved in helping pupils from inner city schools like King's Inn, Whitefriar Street and Warrenmount; one or two beaming journalists were also in evidence; Rosita, Sinéad, John and Blathnaid enjoy the get together people named Sarah to the front please.

An Eapartbhain,
DIT Examiner,
DITSU,
ITBAC Staidh Chaoimhín,
Staidh Chaoimhín, BAC 8.

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

Brendan Walsh

The Multilateral Agreement on Investment (MAI) has been under negotiation in Paris since 1995 by countries from the Organisation for Economic Co-operation and Development (OECD). These are 29 of the wealthiest nations in the world. Along with the European Commission and the US they are hoping to ratify the agreement by October.

Simply put, the MAI is an investment treaty designed to do away with many of the regulations currently in place to control foreign investment in countries. The whole basis of the treaty is that a country will have to treat foreign firms exactly the same as they do domestic ones.

So far, so boring. However, the MAI goes further. Opponents of the Agreement have pointed to the fact that it gives rights to multilateral companies without putting any obligations on them. It even allows these companies to sue governments if they feel that laws in a country interfere with their profits.

Although the MAI is quite forceful about the investor’s right to sue, there is no corresponding right for governments, communities or citizens to counterclaim for damages caused by the investor. Oxfam, the Third World agency, has issued a position paper on the agreement in which they say:

“In effect this gives the investor a status not just equal but superior to governments and the people they are supposed to represent. Laws and policies validly established by legally accountable governments will be overridden by the rights created by the MAI.”

Unlike the GATT the MAI does not contain a general exemption from MAI rules for national laws to protect human and animal health and the environment. Perhaps this seems far-fetched, even fantastic. But it is already happening.

The North American Free Trade Agreement (NAFTA), seen as a blueprint for the MAI, provides telling indications of what to expect from the latter.

In one case, using an MAI-like provision of the NAFTA, a US-based company, the Ethyl Corporation, sued the Canadian government for $251 million in damages because they forced them to comply with a health and safety law.

The law banned a gasoline additive (MMT) which had already been banned in many US states because it was found to harm cars’ pollution control systems and was thought to be toxic. Under NAFTA the Ethyl Corporation had a right to be compensated because it claimed that the Canadian law hurt its future profits and harmed its reputation.

Governments will no longer be able to impose economic sanctions against multinationals to force them to comply with human rights, labour and environmental standards if these are judged to interfere with their profits. Even if they have a direct impact on a firm’s profits, governments are powerless to intervene.

The example of the economic sanctions which helped to end apartheid in South Africa are precisely the type of thing which could fall foul of the MAI, which values free movement of capital over freedom of people.

Other provisions of the MAI may prevent governments from prioritising the needs of economically deprived areas through a range of incentives and tax breaks which could be deemed to be putting foreign firms at a disadvantage.

The MAI could also prevent countries from applying controls on foreign investors even if their activities conflict with national development objectives, or may be ecologically, socially or culturally damaging. Local health and environmental laws could also be questioned if they were considered discriminatory by foreign investors, according to the Oxfam report.

Performance requirements, designed to prevent multinationals from setting up in an area to avail of tax breaks without making any real contribution to the local economy, may be another casualty of the MAI. Requirements of equal pay for equal work and laws requiring that a certain percentage of employees be women run contrary to the MAI as it now stands, though this section of the treaty is up for review.

Perhaps the biggest losers will be developing countries, who will be forced to compete with their industrialised neighbours without any protection. This is something which the Irish government has been deathly quiet about, although they have expressed a preference for the negotiations to be carried out in the World Trade Organisation (WTO), where developing countries have a stronger mandate.

The Tanaiste and Minister for Enterprise, Trade and Employment, Mary Harney, said last month that, “Ireland’s own experience demonstrates how an open foreign investment regime can be a key factor in economic development.”

Ms Harney does not seem to take account of the fact that our own economy benefited from a high level of state intervention in many key industries while it was developing, a policy which the MAI would preclude other developing countries from adopting.

Oxfam argue that the MAI will exacerbate the downward pressure on labour and environmental standards in both richer and poorer countries.

Increased mobility for multinationals will allow them to set up wherever conditions are most favourable and will be a huge disincentive for governments to enact new environmental legislation which may stop investors, or even allow them to sue the government.

Examples already abound under the NAFTA but Oxfam point in particular to what is happening on the Mexican border. This is home to over 2,900 manufacturing plants on the Mexican side. They import components freely and then re-export to the US. More than a quarter of the plants cited environmental costs and more stringent US environmental laws as the reason for their setting up here.

More than half produce hazardous waste with only a third complying with Mexican toxic waste laws. Inevitably this has created a heavy toll on the local environment and people.

Toxic discharges associated with birth defects and brain damage were routinely emptied into open ditches. As a result one of the towns in the area, Matamoros, has an incidence of anencephalic brainless baby births running at 30 times the national average.

Despite the possible consequences of the MAI if it is ratified as it stands, the debate in Ireland has been minimal. It has only been raised by two TD’s, John Gormley from the Green Party and Independent Tony Gregory, in the Dail. Student debate has been equally abysmal with the honourable exception of the Trinity College One World Society.

Although the MAI allows exemptions from some of its provisions, these will be temporary. Roll back measures will ensure that governments reduce and eventually eliminate existing regulations which do not conform with the agreement.

Meanwhile standstill measures stop governments from introducing any new non-conforming law. Inevitably the MAI has a withdrawal clause which locks a country into the agreement for 20 years once it is ratified.

Although the agreement has not yet been finalised it must be remembered that this is only the first round of the negotiations. The multinational agenda will stay the same, it only remains to be seen to what degree they will get their way.

“If the MAI negotiations at the OECD break down, the US and other OECD countries are likely to make every effort to get as many provisions as possible into other forums such as GATT, IMF or bilateral and multilateral agreements,” according to Renato Ruggerio, the Director General of WTO.

At present the world is witnessing a backlash as Non Governmental Organisations (NGO’s) representing labour standards, the environment and human rights join together to oppose the MAI. There have been repeated calls to suspend negotiations until there has been a meaningful public debate about its consequences.

It has also been suggested that the rights granted to multinationals should be balanced by obligations. Environmental, labour, health and safety and human rights standards should be absolute and not dependent on profit margins.

Perhaps the best summary of what the MAI so currently drafted will mean is provided by an American Ad Hoc Working Group on the MAI:

“The MAI would benefit investors over workers, corporations over nations, the North over the South, the well-to-do over the poor, men over women, short-term profit and efficiency over long-term social and environmental sustainability, and free markets over free people.”

Brendan Walsh is a freelance journalist. He has written for The DIT Examiner before.
Kosovo: Sarajevo 1914 revisited

Máirtín Breathnach

Kosovo is more than an "internal" problem for Yugoslav president Slobodan Milosevic. Many Serbs regard it as the cradle of their civilisation and a reminder of the glory days of the Serbian medieval kingdom.

The central plain of Kosovo is the site of the 'decisive' defeat of the Serbs by the Turkish Muslims in the 1389, and the spot chosen by Milosevic to deliver his speech in 1989 on his way to power. An estimated 100,000 ethnic Albanians have been killed since World War II in an attempt to make Kosovo Albanian-free. The late Mother Theresa, an Albanian, was driven from Kosovo by the Serbs. Kosovo is a province Slobodan Milosevic will not give up too easily.

Kosovo has remained a relatively minor spectator in Balkan affairs since 1945, choosing the democratic route towards autonomy, no doubt prompted by the atrocities of Bosnia and a huge Serb military and police presence. Kosovars have their own legitimately-elected government, suspended by the Serb in 1990. This struggle threatens to go beyond the borders of the former Yugoslavia and cause a diplomatic breakdown, equivalent to that heralded by the assassination of Archduke Ferdinand in Sarajevo, three quarters of a century ago.

With an estimated population of three million, 90% of which is ethnic Albanian, the repercussions of an attempt at a Bosnian-style clamp down by Milosevic are ominous. The collapse of the Albanian borders due to the civil unrest last year led to an influx of arms for the Kosovo Liberation Army (UCK). Their motive however is not entirely bona fide nationalism, and indications are that they are a cover for a more sinister organisation.

The vacuum left by the demise of communist rule in Albania has led to the emergence of a 'kleptocracy' state, as reported by one expert on European crime. Control has fallen now to the former Hoxha communists, after the fall from grace of Sali Berisha's conservative ruling party. Organised crime has taken a hold on the country similar to the situation in Russia. Widespread corruption of Russian government officials is rife. Alexandre Konanykhine's is a case in point. He was the head of an extensive group of private companies that included the largest Russian commercial bank when the Mafia decided to muscle in in 1991. He helped set up and fund security agencies to combat this threat. In 1992 he was kidnapped in Budapest by a Russian Mafia group with close links to the KGB. He managed to escape but not after they had siezed all of his assets. The subsequent victimisation of the businessman by both the Russian and after his escape, American intelligence agencies is one example of the manipulative powers of the Russian Mafia.

The sale or supply of arms to those in need of them is a powerful incentive for the aggravation of any conflict. The Russian Mafia have easy access to a huge arsenal and are well versed in the logistics of weapons-trafficking. Raymond Kendall, Interpol chief, said "They are a danger for Western businessmen in that they offer parallel channels of doing things. And unlike Western Mafia, they resort immediately to violence."

Kosovars have complained of nightly raids on Serbian installations by Albanian gangsters intent on provoking parallel channels of doing things. And unlike Western Mafia, they resort immediately to violence."

The collapse of the Albanian Mafia will no doubt order the Serbian army to crush the civil unrest in Kosovo. Support from the Muslim world will come via Turkey. Turkey's relationship with the EU and Greece is precarious to say the least. The opening of talks for the acceptance of divided Cyprus as a new member, has been criticised by the Turks who claim Brussels' overtures to Greek Cypriots will escalate tensions in the eastern Mediterranean region.

It has vowed to annex the north of the island, and Turkish Cypriots have withdrawn from UN peace talks in protest of the pending bestowal of member status on Cyprus. If the Balkan conflict heats up with Greek support for Milosevic, Turkey will accuse them of contravening NATO rules and anexe the islands in the oil rich Aegean sea.

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Russia's stance with Belgrade in support of the Serbian nation, will effectively veto any attempts at a resolution to the crisis by the EU or NATO. Montenegro, whose elections last year installed a Muslim-led government, will seize the opportunity and declare their independence from Serbia. The Muslim government in

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Irish Referendum on The Agreement and The Amsterdam Treaty

In order to get a better idea of what the different arguments on the up-coming referendum are, The DIT Examiner sent a series of questions to political parties and other organisations. We also welcomed short articles from them. Here are the responses of the groups which replied.

Fianna Fáil Press Office

Q1. Should the government have opted to hold both Referenda (Articles 2, 3 & 29; Amsterdam Treaty) on the same day? Why?
A. Yes. Both referenda are crucial to the future development of this island and we have sufficient faith in the intelligence of the electorate to distinguish between all the different strands involved.

Q2. Should the various constitutional articles have been contained on three separate ballots? Why?
A. The proposed amendments of Articles 2, 3 & 29 will be contained on a single ballot paper. These changes are part of an overall package and part of an agreed balanced constitutional settlement. The electorate must, therefore, decide whether to accept or reject this package in full; there can be no half measures.

Q3. Are you in favour of a Yes vote on Articles 2, 3 & 29? Why?
A. Yes. The proposed changes to Articles 2, 3 & 29; Amsterdam Treaty) on the same day? Why?
A. Yes. The proposed changes to Articles 2, 3 & 29; Amsterdam Treaty) on the same day? Why?
A. No. Because what is being voted on is a package that was the result of exhaustive negotiations involving the two governments and most of the parties in Northern Ireland. We don't have the luxury of picking and choosing.

Q4. What effect would a Yes vote on Articles 2, 3 & 29 have on the Peace Process? Why?
A. Yes. The proposed changes are a key component of the package. The two articles in their current form reflect the language and attitude of the 1960s. The proposed new wording reflects a more modern self-confident Ireland, which does not feel the need for territorial claims to express itself.

Q5. Are you in favour of a Yes vote on The Amsterdam Treaty? Why?
A. Yes. The Amsterdam Treaty provides the opportunity for lasting settlement in Northern Ireland which is crucial that the people of this island will vote Yes in large numbers for peace.

Q6. What effect would a No vote on The Amsterdam Treaty have? Why?
A. We would be wrong to take all the combined benefits of the European Union membership for granted, if we fail to vote an emphatic Yes to the Amsterdam Treaty. During our 25 year membership we have prospered more than all the other later entrants. The development of the European Union deserves our continued support.

Q7. How important is the link between mandate and turnout? Why?
A. We are hopeful that the electorate will turn out in large numbers and give the referendum the support they deserve. We urge every citizen to play their part in making history and help embrace a new and peaceful future for this island in Europe.

Q8. Should the government have opted to hold both Referenda (Articles 2, 3 & 29; Amsterdam Treaty) on the same day? Why?
A. Holding both referendums on the same day is likely to result in a higher turnout than if Amsterdam was held on its own. There is no reason why this should be seen as an improper or irrelevant consideration. The Government is quite entitled to make arrangements which are designed to improve turnout; holding the poll on a Friday is welcome for much the same reason. There is no question of any sleight of hand being involved. There

Democratic Left Press Office

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The DIT Examiner sent a series of questions to political parties and other organisations. We also welcomed short articles from them. Here are the responses of the groups which replied.

The NO to Amsterdam groups are Sinn Féin, Greens, National Platform and Joe Higgins.
A. We endorse the Amsterdam Treaty as it was received, there is no risk to social and people and institutional reform. In particular, we are satisfied that, on foot of existing treaties. Its subject matter extends from citizens' rights, common security policy, employment and social policy to free movement of people and institutional reform. The Amsterdam Treaty is about. A sophisticated electorate will seize on a No vote and I believe the ten reasons for saying No to Amsterdam. The present generation of Irish politicians is urging the present generation of voters to give more powers to Brussels, and so deprive the younger and future generations of the competence to shape the future of their country. Once these powers are given away they are gone forever, for there is no provision for ever devolving them by the EU to national level. If people vote Yes to the Northern Agreement, they should vote No to Amsterdam, for these reasons:

1. The Government wants to piggyback the 140-page Amsterdam Treaty incorporating the 1000-plus pages of the Schengen Agreement — on the back of the Northern Ireland referendum, so that people do not have time to consider properly what Amsterdam is about. A sophisticated electorate will not fall for this.
2. Amsterdam is the issue at the heart of the Agreement of the ED State now being built, in which Ireland will be more like a region or province than an independent sovereign country.
3. Amsterdam gives more power to Brussels, only this time in return for nothing, as there is no money on offer.
4. Amsterdam gives the European Union power to decide our fundamental rights, which is totally unnecessary, as all EU states are already bound by the European Convention on Human Rights.
5. Amsterdam gives the EU power to control our borders, so lessening our ability as a nation to outline their position and the issues involved.
6. Amsterdam edges us closer to abandoning neutrality and gives the other EU States power to decide much of our foreign policy.
7. Amsterdam makes legally possible first- and second-class ED membership, which previously Ireland could veto.
8. Amsterdam's provisions on employment and social policy are weak and vague, a cover for the strict rules of EMU and the single currency.
9. Amsterdam takes away Ireland's right to veto in 19 new areas.
10. If we vote No, Ireland, will still remain an EU member, and the 15 men — not a single woman among them — who drew up the Treaty will have to go back to the drawing board.

Q2. Should the various constitutional articles have been contained on three separate ballots? Why?
A. No. Because again this is part of the overall agreement. There must be no any amalgamation of law given to people who wish to destroy this agreement and the chance of peace. The message must be loud and clear: all the people of this island want to live in peace with their neighbours. If we had three separate ballots with three different results this would be all the amalgamation the no campaigners would need.

Q3. Are you in favour of a Yes vote on Articles 2, 3 & 29, ie that they be changed? Why?
A. Yes. The turnout figures by themselves do not tell the whole story. For example, surveys generally indicate a favourable attitude in Ireland to the European project yet the Amsterdam Treaty referendum will probably attract very little voter interest. A genuinely controversial referendum would result in a higher turnout but questions of institutional changes to European reform seem to attract passive acceptance rather than enthusiastic endorsement. This is hardly surprising and not necessarily unhealthy.

Q4. What effect would a Yes vote on Articles 2, 3 & 29 have on the Peace Process?
A. A Yes vote could only be interpreted as meaning that the citizens of this jurisdiction were unwilling to incorporate the principle of consent — which has been accepted by successive Governments since Sunningdale as the basis of the Northern Ireland Constitution of the ED State now being built, in which Ireland will be more like a region or province than an independent sovereign country.

Q5. Are you in favour of a Yes vote on the Amsterdam Treaty? Why?
A. We endorse the Amsterdam Treaty as a relatively modest package of incremental improvements to the existing treaties. Its subject matter extends from citizens' rights, common foreign and security policy, employment and social policy to free movement of people and institutional reform. In particular, we are satisfied that, on foot of changes to the proposed wording which we received, there is no risk to Ireland's existing neutrality status and that, should such a question arise in the future, it would have to be put to the people in a fresh referendum.

Q6. What effect would a No vote on The Amsterdam Treaty have?
A. A No vote would delay or prevent ratification by any member state, since changes to the existing treaties can only be made unanimously. The specific issues, if any, which resulted in the treaty being voted down would have to be identified and an effort at renegotiation made or an opt out for Ireland secured. A No vote would probably be defined as resulting from a mixture of voter confusion, ignorance and apathy and signifying a failure on the part of proponents of European integration to outline their position and the issues involved.

Q7. How important is the link between mandate and turnout? Why?
A. The turnout figures by themselves do not tell the whole story. For example, surveys generally indicate a favourable attitude in Ireland to the European project yet the Amsterdam Treaty referendum will probably attract very little voter interest. A genuinely controversial referendum would result in a higher turnout but questions of institutional changes to European reform seem to attract passive acceptance rather than enthusiastic endorsement. This is hardly surprising and not necessarily unhealthy.

Q8. What effect would a No vote on the Articles question have on the Peace Process?
A. A No vote could only be interpreted as meaning that the citizens of this jurisdiction were unwilling to incorporate the principle of consent — which has been accepted by successive Governments since Sunningdale as the basis of the Northern Ireland Constitution of the ED State now being built, in which Ireland will be more like a region or province than an independent sovereign country.

Q9. Are you in favour of a Yes vote on Articles 2, 3 & 29, ie that they be changed? Why?
A. Personally, Yes on the North; but No on the South, because again this is part of the overall agreement. There must be no any amalgamation of law given to people who wish to destroy this agreement and the chance of peace. The message must be loud and clear: all the people of this island want to live in peace with their neighbours. If we had three separate ballots with three different results this would be all the amalgamation the no campaigners would need.

Q10. What would be the effect of a No vote on the Amsterdam Treaty?
A. The existing EU Treaties would remain in being and all our existing rights and obligations under them.

Q11. How important is the link between mandate and turnout? Why?
A. Constitutionally there is no link.

Q12. Are you in favour of a Yes vote on The Amsterdam Treaty? Why?
A. No.

Q13. What would be the effect of a No vote on the Amsterdam Treaty?
A. The existing EU Treaties would remain in being and all our existing rights and obligations under them.

Q14. How important is the link between mandate and turnout? Why?
A. Constitutionally there is no link.
Progressive Unionist Party

between mandate and polling turnout?
A. Again because of the nature of politics in Northern Ireland we cannot allow the No campaigners any scope to put a negative spin on the result. We cannot afford to give ammunition to the No campaigners who in turn by their words can encourage the men of violence to continue and escalate their reign of terror.

The Progressive Unionist Party welcomes the agreement reached on Friday 10 April 1998. We, like all the participants, are not entirely happy with all aspects of this agreement and the contents but we feel that at least it presents an opportunity for politicians here to play an accountable, constructive role in the governance and administration of our own affairs. Continuing to play our part means you must have already heard about it giving the Republic of Ireland a greater input into N Ireland affairs. We feel this agreement would actually have the effect of reducing this influence. Since 1985, the Republic of Ireland, through the Maryfield secretariat, has had a greater influence than any of our elected representatives. With the removal of the Maryfield secretariat and the setting up of cross-border bodies answerable to a Northern Ireland Assembly this will bring in a spirit of co-operation in matters of mutual interest and redress the democratic deficit that has existed in Northern Ireland.

We are living in a period of change. The lessons we have learned from resisting change in the past, has been that change will occur anyway and is likely to go in the direction of those driving the agenda rather than those opposing it. We need to be influencing the agenda if we are not setting it, to ensure our interests are recognised, respected and achievable. The world is changing and so must we.

This is just one step on a journey that will hopefully lead us to peace between two opposing cultures and let us recognize and respect the diversity of the people of this island North and South.

We must give direction and leadership. We must ensure our interests are recognised, and membership of it... is the democratic deficit that has existed in Northern Ireland.

On May 22, votes in the South will be formally asked - as part of the settlement - to authorise proposed amendments to Articles 2 and 3 of the 1937 Constitution in order to renounce the Republic's territorial claim over the Six Counties and to replace this with an affirmation that the Republic will aspire to achieve unity thwarting and to unite all the people of the island of Ireland...recognising that a United Ireland can only be brought about with the consent of a majority of the people democratically expressed in each of the jurisdictions of the island.

It is ironic that, after years of debate and membership of it... is the necessary legislation will...a continuation of the government's intention to hold a referendum. When asked how he thought nationalists in Northern Ireland would react to an amendment, he said that what concerned them was not that the Irish Constitution should regard them as living on Irish soil, but rather questions about policing in Northern Ireland, parliamentary prisoners and equality of treatment with the Unionist population. Others would disagree. During a debate on US television, before the settlement in Stormont, Paul Hill, of the "Guildford Four", said that it is "a step backwards" to suggest that Northern nationalists would not feel aggrieved at being told that, for example, they are no longer eligible for Irish passports. Although the Government stressed repeatedly - before finalising its wording of the proposed amendments - that the "Irishness" of Northern nationalists would be "protected"; the "right to belong to the Irish nation" is not the same as actually belonging. A Belfast solicitor, Barra McCrory, has said that Northern nationalists are greatly concerned about any proposed alteration to the Constitution and has suggested that any amendment could be challenged in the Irish courts.

Unlike those who took part in its poll, The Sunday Business Post has been unequivocal in its opposition to the proposed amendments. The editorial of 8 March said: "What is being planned represents an act of quite enormous stupidity". On 15 March, it said: "The planned changes represent the most stupid handing-away of national legal rights".

On 8 March, the paper also opposed the proposed amendments with... "Before the creation of the Irish Free State, the whole island was Ireland, albeit as a British sovereign territory."... political events in Germany; although West and East Germany were separate national entities for 45 years, West Germany never officially accepted the division and East Germans were regarded by West Germany in every respect as West Germans. At no point before reunification, in October 1990, did any logic suggest that the best way to achieve unity would be for West Germany firstly to divest itself of its territorial claim over East Germany. On 12 April, following the settlement, the paper said: "We will become the laughing stock of Europe: the first country ever to vote part of its national territory out of existence and the first country unable to define its national boundary"; and that "the deal long-fingers every issue that is either of importance to nationalists or potentially embarrassing to Britain".

In the Republic, votes will be asked to approve the proposed amendments on the basis that, as part of a settlement, they are guaranteed to result in peace in Northern Ireland. But that may not be so: any renegotiation by the Republic of its territorial claim over Northern Ireland will be regarded by Northern nationalists as an abandonment of them by the South, and will do nothing towards achieving a United Ireland; hence Sinn Fein's hesitation until this weekend in promoting a "yes" vote in the South. If anything, the proposed new wording

Even a Yes vote on the Agreement doesn't guarantee peace, so what will a No vote achieve?

Refendum 98
There has been some concern in companies. initiation ceremonies at some sponsorship for events such as special occasions. Most fraternities are sponsored by breweries for entertainment and receive corporate after its own entertainment, and are represented by one member at an time position. The president's role is one of a figure head more than any other role. He rec endly completed a six month training in the worst conditions imaginable. During his initiation period, Diederick had to clean the house regularly, answer the phones, do the gardening, deliver the post, papers, and breakfast to the Tao-Keh (the leader of the house who represents the fraternity on all issues) among other things.

"I'm glad its over," he disclosed. "My father was also a member of Kongshi when he was in University. He suggested to me that I should also join. It opens lots of doors, many people in big business have gone through. Moreover, though, its the camaraderie in the group. I know we will still be friends in forty years time. For me, that's important. The difficult initiation just makes it all the better when you do become a member."

There are many differences between the system of student representation in Ireland and the Netherlands. Students' Unions as we know them do not exist. Instead, Dutch students have a two-fold system of representation.

**The Frat**

Firstly, many students join fraternities. These fraternities usually are long standing, and many of the present students are the third generations of their families to be in them. The fraternities own their own houses, and are usually divided by course subject: most business students are in the same fraternity, as are most science students. I live in a house owned by an economics fraternity. The house has thirty bedrooms, its own laundry rooms, internet connections, and comes fully furnished with a bar. Fraternities are similar in appearance to clubs and societies, but are much more active. All of the fraternities are represented by one member at an overall fraternity, called St Olaf in Tilburg. This group elects a president, however, it is not a full-time position. The president's role is one of a figure head more than anything else. Each fraternity looks after its own entertainment, however, they do come together for special occasions. Most fraternities are sponsored by breweries for entertainment and receive corporate sponsorship for events such as business breakfasts, or science days. For the most part they are wholly independent of the University authorities, some of them are limited companies.

**State Intervention**

In a statement issued by the national student organisation (Nederland StudentenCorps) after the latest deaths, President Matrene Den Hoken said (translated) "...while we regret accidental deaths in student fraternities, the people who died chose to drink the whiskey...others should not be punished for their carelessness." (The Cast of Colman Byrne doesn't compare, does it?)

Diederick Van Gelden is nineteen. He recently completed a six month initiation to join Kongshi, part of Tilburg StudentenCorps. Kongshi celebrated its fiftieth birthday last year. It has one of the most difficult initiations in Tilburg. It includes fasting for four days, wearing Chinese dress for a week, one weekend a month on survival training in the worst conditions imaginable. During his initiation period, Diederick had to clean the house regularly, answer the phones, do the gardening, deliver the post, papers, and breakfast to the Tao-Keh (the leader of the house who represents the fraternity on all issues) among other things.

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**Initiation**

There has been some concern in recent years, however, about initiation ceremonies at some fraternities. It can take anything from one week to one year to complete initiation, depending on the fraternity. Last year, a seventeen year old youth was killed while taking part in a survival endurance camping weekend with an arts fraternity. In January of this year, two young women died in Eindhoven from alcohol poisoning after drinking six bottles of whiskey in an initiation ceremony.

**Bias**

The universities consult the senate in matters of importance. It is not, however, an any way successful. In many ways, the real power is with the fraternities. Many lecturers were themselves part of the fraternities, so members often get preferential treatment with course work and exams. Lecturers also support the business breakfasts and other events that are held and will facilitate classes around these schedules. It is the responsibility of student senators to ensure lecturing standards and control the students, for ensuring the coffee in the canteen does not double in price, for all types of student activities, except exams; they are an academic organisation and nothing more. There are no sabbatical officers. Normally there is one part-time officer for every 100 students. Students elect these officers to represent them much like we do in DITSU. However, it is the part-time officers who assign portfolios to themselves and elect the president and the deputy. It is the responsibility of the president and the deputy to work with the college in deciding matters of policy and curriculum. There are no welfare officers, no campaigns officers, no education officers.

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**Recognition**

Tao-Keh for Kongshi, Menno De Regt, says being part of Kongshi is a must if you want to work in business in Tilburg. "All past members are part of the Kongshi Alumni association which meets each year in April. It is an annual reunion for former members and is organised by the student members. It is a chance to meet many important people in business, and perhaps get a summer job in some company. These businessmen realise the determination and character building that being part of a fraternity gives you is great training for young executives. It makes them motivated, proves they work as part of a team."

Student senators run the academic side of things. Senators work much like the class representative and council system in DITSU. They are responsible for disputes between students and lecturers, for ensuring the coffee in the canteen does not double in price, for all types of student activities, except exams; they are an academic organisation and nothing more. There are no sabbatical officers. Normally there is one part-time officer for every 100 students. Students elect these officers to represent them much like we do in DITSU. However, it is the part-time officers who assign portfolios to themselves and elect the president and the deputy. It is the responsibility of the president and the deputy to work with the college in deciding matters of policy and curriculum. There are no welfare officers, no campaigns officers, no education officers.
Following quickly in the footsteps of Jill Furmanovsky (Oasis photographer for Was There Then, on show in the Gallery of Photography during Green Energy weekend), DIT School of Photography student, the ubiquitous Brian O’Sullivan, spent a day with Juniper as they prepared for a gig in the Olympia Theatre.

installationsexhibitionseventsshowsperformancestheatre

1798 Concert Ltd
Directors: Maura Bolger, Tanyelijk, Oulart, Gorey, Co. Wexford 054 77663
Vickie Dunne, Masphey, Oulart, Gorey, Co. Wexford.

Information About the 1798 Concert: The 1798 Commemoration is a festival which will take place throughout Co. Wexford and in parts of Wicklow throughout the summer of this year. 'Rising Rhythms', The 1798 Concert, will take place on Saturday May 23, beginning at 1pm approx. and ending at 11:30pm. The Concert is being organised by 1798 Concert Ltd, a voluntary group of young Wexford people.

1798 Concert Ltd are Maura Bolger, Vickie Dunne, Eddie O'Brien, Elaine Bolger, Michael Cash, Mardi O'Brien and Kate Kavanagh. 1798 Concert Ltd has backing from Oulart Hill Co-op, AOIFE (The Association of Irish Festival Events) and numerous Government Tds and Council representatives. The Concert will be a pre-sold ticket event. Tickets will go on sale through HMV on Saturday April 4. The tickets will be priced at £16.50 and will be on sale in White Electrical Shop in Enniscorthy and Wexford as well as in all usual HMV outlets.

The current line up in running order:
1 Who’s Eddie
2 The Carter Twins
3 Strange Fruit
4, 5, 6 to be confirmed
7 Francis Black
8 Aslan

Contact: Kate Kavanagh (PRO), Ryland, Buncloody, Co. Wexford. Ph: 054 77663 email: ckavanagh@dit.ie

Sandymount Bloomsday Festival
A Cultural Festival to celebrate James Joyce in Dublin June 12-16 1998

The Festival will take place in Sandymount Green and a variety of other venues in the Sandymount area.

Events will include:
Live music events with Agnes Bernelle, Professor Peter O’Brien and other special guests.
Theatrical and dance productions of James Joyce and Brian Friel
Literary events with T.P. McKenna and other special guests.

A rare and specialist Book Fair Competition for young writers, to be judged by Vincent Caprani
Family Day on the Green.

For more info contact: Stephanie Rains or Laura O’Herlihy @ The Festival Office, 2a Irishtown Road, Ringsend, D2. Ph: 660 9020

10
A supplement to the DIT Examiner

May 98

About Nick Hornby

Celebrated writer Nick Hornby talks to Andrew Lynch about feminism, Arsenal, modern fiction and his new novel About A Boy

There's a revealing passage in Nick Hornby's novel High Fidelity in which the narrator, a jaded and frustrated male, declares that he can understand what feminists are on about - most of the time. When I ask the 40-year-old best-selling author if this reflects his own opinion, he freezes. Not because he has any difficulty in framing a reply but because, despite his remarkable popular and critical success, Nick Hornby has a terrible and permanent fear of being misunderstood.

He is one of the few serious novelists today with an instantly recognisable name. He is the writer who is frequently said to have best succeeded in capturing the state of the male psyche in the 1990s. He has recently sold the film rights of his new novel About A Boy for the best part of £2 million. But he has also been cited as the unwitting originator of the 'new lad' generation and the notorious Loaded phenomenon. And Hornby hates the idea. In fact the softly spoken Londoner is greatly distressed by any allegations that his books are eaten remotely sexist. So when invited to talk about feminism he chooses his words carefully.

"Think a lot of what people term 'new ladism' has come about partly because there's a generation of young men now who are very confused about what feminism is. I come from a generation when it was very clear what it was. And because you could clearly see that the status of women was unfair, it was easy to respond. But now the feminist movement has become incredibly factionalised in some cases quite wildly. And I think that's given men the excuse to forget about it. They can say 'I don't understand what it's all about any more so I'm off down the pub.' I think that's quite a worrying trend and a bit depressing.

But if you've spent two decades listening to the term 'white middle-class male' as an insult then you're going to react against it. There's a perception that somehow everything's easy for us. And it's true that a small number of men run the world. But there are huge numbers of men who feel just as disenchanted from the centres of power as anyone else. They're the kind of people I tend to write about.

Until 1992 Nick Hornby had led, by his own admission, a pretty drab existence. The product of a broken London home, he became a football fanatic when his father started bringing him to Highbury on Saturday afternoons. But after graduating from Cambridge he drifted and became an aspiring screenplay writer who had accumulated nothing but a pile of rejection slips. In the late 80's, frustrated and feeling like a failure, he began to visit a therapist.

It was she who encouraged him to talk about his football obsession, how it had served as an outlet for his frustrations and his need for a sense of community. It became clear to him that his love affair with Arsenal football club had not only affected all of his human relationships, it had formed his whole outlook on life. Eventually he realised that there was a book to be written about all this.

The result was the confessional memoir Fever Pitch which is commonly said to be the best football book ever written. In fact, as anyone who's read it can testify, it actually has very little to do with football. It established Hornby as an acute observer of young men's obsessions, foibles and inequalities, and people bought it in their droves.

Fever Pitch was published just as the image of football was radically changing, with the arrival of Rupert Murdoch and Sky TV, and the post-Highburgh reorganisation of stadiums. The book has frequently been credited with helping to restore football's self-image. But the most famous Arsenal fan in the world has a dilemma about all this. Put simply, he does not believe his own

"My theory is that it empowers the media to exaggerate the influence of a book because it places the written word in a very important position. But I don't believe it. I think what Fever Pitch has mainly been responsible for has been a million articles about what Fever Pitch has been responsible for.

And what else?

"No, that's it."

But he's being unduly modest. What Hornby pin-pointed and analysed so brilliantly in the book was the importance in men's lives of the things they did when they were children.

"Well, when I first went to watch Arsenal I was excited because I realised that this was something which could last me my whole life. On the terraces you're standing in a community of people which will be there forever. It's not like going to rock concerts where you eventually get the sense that you shouldn't be doing it any more. And I was grateful to have something constant in my life when everything else was always changing. "I think that the big difference between the sexes is the maturing process. If you look at young girls playing, it's often in imitation of being adults - playing house and all that. Whereas men spend a lot of their leisure time doing what they did as children and getting away with it. I mean, you wouldn't want to speak to a woman who still collected Barbie dolls."

It was themes such as this which Hornby went on to develop in his subsequent first novel High Fidelity, the story of a record shop owner who has a problem maintaining relationships. In his own words he doesn't know whether he listens to music because he's unhappy or whether he's unhappy because he listens to music.

"I actually think that book may have been more original, where I really had a sense that this was something that hadn't been done before. The original idea was to write a romantic novel with all the male perspective. There hadn't been a recent tradition of doing that, it had been a preserve of women's fiction. But I think we're in a much more confessional culture anyway, partly brought about by people like Woody Allen. The idea that men would go to therapists is much more socially acceptable now."

I speak to Hornby two days after the screening of a BBC Omnibus profile in which such diverse figures as Redd Foxx, Jo Brand and Blake Morrison paid tribute to the emotional resonance of Hornby's writing. But perhaps the most interesting part of the programme came from the one dissenting voice, the enfant terrible of British fiction Will Self. He accused Hornby's work as 'wimp fiction', books about boring nonentities for the kind of people who stay in the kitchen at parties. Hornby's reaction is a wry smile and a quiet but clinical put-down.

"Well, that's a good illustration of why people don't like Will Self very much. I mean if you walk into a party and you see someone like Will Self it's no wonder you'd want to spend your time in the kitchen, because they're repetitious in lots of ways. What he doesn't get is that most people are wimps and that's what an enormous number of people are identifying with. His comments were enormously condescending and patronising to the people who read my books.

Hornby firmly believes that fiction has lost its way over the last 20 years and that people are finding it increasingly difficult to 'find themselves' in books. The way he sees it, they have become completely alienated from the process. His aim is to fill the gap between self-consciously literary and airport fiction. When I suggest to him that his work is essentially designed to be reader-friendly without being trite he agrees enthusiastically.

"To me that's what writing's supposed to be. I mean there are reasons why Joyce was Joyce but very few other writers have his excuse. The whole point is to communicate with people and if your prose is opaque or alienating then I think that you've done something wrong. I suppose I'm

Continued on page 4
“DO YOU want me to tell you a funny story?” asks Karen Moline. After forty minutes of being entertained by this hilarious, gregarious woman, I know it’ll be worth it.

“I was in Los Angeles to interview Brian de Palma for the Guardian. And I was staying at the Bel-Age hotel on Sunset Boulevard. I had done my very first ever step acne class that afternoon, down the street...and I was dying. My calves, my legs, my whole body, I was so sore. So I was sitting there rubbing my legs...minding my own business. Sean (Penn) walks in with two other people, and they sit down next to us. Sean and I start talking and Sean is unbelievably charismatic...Finally he asks, ‘what is wrong with your legs?’ and I say ‘oh I did this stupid step class and they’re driving me crazy.’ He goes click [she clicks her fingers imperiously] and the waitress comes running over. He says ‘Get me some butter!’ and I say ‘oh I did this stupid step class and they’re driving me crazy.’”

I find it hard to believe that this very sweet, self-assured woman sitting before me was ever at a loss like that. Having worked as a journalist on the celebrity circuit for years, Karen Moline is not the kind of woman who would be fazed by fame. On the contrary, some of her closest friends are stars that she met through working on the Hollywood glamour scene.

“When you do showbusiness stories, the people you meet are in showbusiness. So it kind of naturally follows that you’re going to become friends with the people you meet at work.”

Fortunately for Moline, the people she meets include Harvey Keitel, Liam Neeson, Linda Fiorentino and Leonardo DiCaprio. “I’m friends with Harvey Keitel. He’s like my big brother,” she remarks offhandedly, and then later refers to Tim Roth as a friend who “usually crashes in my house when he comes to New York!”

What has brought her to Hollywood however, is publicity for her second novel, Belladonna, a story of revenge that unashamedly plucks it’s plot from the Alexander Dumas classic. The influence on me as a child. It was sort of ‘the person without all the power gets the power and all the money to enact the drama.’ So once I realised that I would do a rewrite of The Count of Monte Cristo from a female point of view it gave me the structure I needed so that I could sort of spin these weird characters off from my seconC;fnovel, Belladonna, a story of revenge that unashamedly plucks it’s plot from the Alexander Dumas classic. The influence on me as a child. It was sort of ‘the person without all the power gets the power and all the money to enact the drama.’ So once I realised that I would do a rewrite of The Count of Monte Cristo from a female point of view it gave me the structure I needed so that I could sort of spin these weird characters off from my second novel, Belladonna, a story of revenge that unashamedly plucks it’s plot from the Alexander Dumas classic.

Celebrity journalist turned novelist, Karen Moline, abandoned the glamour of Hollywood to complete her latest book.

Count of Monte Cristo. Moline is refreshingly upfront about this. “You know the whole plot comes from the Count of Monte Cristo. I’m the first one to say that!” She does however, defend what may seem like a blatant lack of originality. “Listen there are five plots in the world. The Count of Monte Cristo comes from Shakespeare which comes from the Bible which comes from God knows where. I mean every great plot in the world is in the Bible. You can’t improve on those stories. And the reason it’s so powerful and they’ve endured is because they are just human truths. So that book (The Count of Monte Cristo) had a huge impact.”

The weird characters she refers to consist of twin eunuchs, a sexually warped English lord, and the enigmatic Belladonna of the title. The story is narrated by one of the twins, Tomasino, an affably self-important American--Italian, who comes to befriend Belladonna.

“I took me such a long time to figure out Tomasino,” Moline recalls. “I needed to have a narrator who Belladonna would trust...and who could she trust after what happened to her? So if I made them eunuchs then they couldn’t go after her sexually which was her big fear.” At a resort in Cushendall, County Antrim, Moline spent long hours working on the voice to tell the story which had been batting around her head for so many years. “I would go on these amazing hikes talking out Tomasino, so there’s a lot of Irish in him...I would just pace around the garden and up in the hills, trying to sum up this character, but once I figured him out he never shut up!”

The story he relates is of a young girl, abducted by a secret gentlemen’s club to be the sexual slave of a rich Italian, who comes to befriend Belladonna. The idea came from a real life experience with English gentility. “I went to my very first ever stately pile party in England” Moline recalls. “One of the lords of the manor decided that because I was the unescorted Yank he was going to give me a tour of the house. And stupidly I usually don’t fall for lines like that but I really wanted to see this house. I’d never been in such an immense country kind of man­sion before, so he took me up the backstairs and I realised it was the servant’s quarters. It was really dark and it was a sort of twisty corridor and all the doors were locked and I thought ‘he could put me in a room and lock me there and nobody would ever find me again.’ And it was the feeling of being in the dark in that big house where there were all these people elsewhere, but nobody knew where I was, and he did not have my best interests at heart.”

There is an imperceptible shudder. “That feeling of powerlessness, in that kind of place, that stayed with me. And eventually, ten years later, I turned it into a book.”

In the interim, Moline was writing for publications including Vogue, Harpers Bazaar, Village Voice and Premiere, meeting celebrities and hanging out with Hollywood’s finest. Why anyone could turn from a career of hob­nobbing with the likes of Mel Gibson and Leonardo DiCaprio seems incomprehensible, but Moline disagrees.

The problem I found is, I was getting very bored. When you’re on the circuit in America, you’re interviewing the same people at least once a year. Every time they have a new film or project come out they’ll do the circuit again. It’s in their contract, they have to talk to the press, much as they may not want to. So I found I was having to plagiarise myself because they weren’t interesting the first time so you’d try to spin out an interesting story and then you realise the second time they’re saying the exact same thing they said to you the year before.” With one wave of her hand, Moline dismisses the screen idols and celebrities most people dream about getting close to as “boring ding dongs who happen to be lucky and have a talent for acting.”

Having turned to writing to get away from it all, she clearly has no regrets. “I really really was bored and that’s what inspired me to write my first book.” Now that the second is completed, Moline is working on her third. “The book is called Game Over You Win” she explains, and is still very much a work in progress. “It’s getting there” she announces, “and I’m going to rent a house out I think in France for part of the fall. Just so I can get away and hike. When I’m taking time to myself a lot and get ideas for my writing.” If talking leads to writing for Karen Moline, then this is going to be one prolific author. After an entertaining hour-long interview, I’m sure many are already queuing to borrow that novel and hope for a sequel."
Entertaining the masses

Andrew Lynch talks to Carlo Gebler, a writer who is not ashamed to give his readers a good time

Graham Greene famously divided up his books into serious works and what he liked to call 'entertainments'. But as far as the Irish writer Carlo Gebler is concerned, the latter term is the highest compliment you could pay him.

"I'd be happy to describe my books as entertainments but that doesn't mean it has to be all happiness and joy," says this well-built, opinionated man with a sharp sense of humour. "It's often used as a word to conceal up the worst kind of popular culture. But for me it means the feeling of being completely engaged in something. The greatest novels have that effect; they cast a spell over you. I think that's a fantastic feeling and that's what I want to do for others."

Gebler's new novel How To Murder A Man (his seventh) - sets the description perfectly. Set in Co. Monaghan in 1854 it revolves around a land agent, Thomas French, a man with a flair for settling land disputes. He arouses the fury of the local Ribbonmen when he offers to pay tenants in arrears five times their usual rent if they leave their land. The Ribbonmen (who are a particularly savage lot) perceive this as an attempt to undermine the tenant rights movement and they plot to assassinate French. The gripping story which unfolds involves a large number of violent and bloody incidents.

Gebler got the idea for the book from a memoir Realities of Irish Life written by William Stuart Trench in 1868.

"I'd read this book as a boy and forgotten about it, but when I re-discovered it I thought it was such a good plot that I'd have to steal it. But most of the book is my own invention - the essential thing that I wanted to write about was the idea of being sentenced to death and how a man might react to that."

Although French acts bravely throughout the book, Gebler did not see him as a heroic figure.

"He might be brave but he's also extremely foolish. Actually this book is an attempt on my part to write a tragedy based on the Greek model. All fiction stems from Greek drama anyway. Without consciously thinking about it the story reflects the mechanism of Sophocles, where the central character is doomed to disaster no matter what he does, because fate is against him."

Gebler is the son of authors Edna O'Brien and Ernest Gebler but he is anxious to be seen as an independent writer and indeed his work is highly individual. He writes prose of an unusually cinematic character, presumably influenced by his training at the National Film School in London.

"If I could get estate agents to show me around other people's houses, preferably looking through their drawers, I would," he laughs. "I always use lots of details to create a sense of place."

Even when he's describing horrific acts of violence, the tone remains dispassionate. There is always a strong sense of detachment and emotional distance.

"Most violence in art is slick and painless because we spend most of our time with the person who does it and not with the victim. But I want to get the reader to look at this unblinkingly and think 'This is what it is to take life.'"

Gebler has been extremely prolific of late with both a new collection of short stories Hill out and a new version of Strindberg's Dance Of Death recently opened on the London stage. But he is highly disillusioned with the way in which books are marketed today.

"In the last century there was no division between popular and literary successes. Dickens, for instance, was hugely popular with the masses. But capitalism has to create niches and so now we've got a books world which is split up into what critics call literary fiction and the rest - popular fiction with no intellectual kudos."

He is also writer in residence at Maghaberry Prison in Co. Antrim. I ask if this has given him a greater understanding of what it is to be a criminal.

"Well above all else it's given me a steely determination never to go to prison because it's so awful in there. It's also convinced me that artists should not be in ivory towers, that we should get our hands dirty from time to time. But most importantly, I get to work with people who are interested in telling stories. And I've found that telling a story has a profound psychological effect on the psyche. It helps people to grow up, to mature."

A grandiose claim? Possibly, but How To Murder A Man demonstrates that as a storyteller Gebler has few superiors and few writers would be more deserving of a mass audience.

'How To Murder A Man' is published by Little Brown

Another Country

by Gene Kerrigan

Gill and Macmillan

A reporter with Magill and the Sunday Independent Gene Kerrigan has established himself as one of Ireland's finest investigative journalists. In this, his first overtly personal book, he gives an episodic but evocative account of his childhood in Calra West in the 50's and early 60's. Kerrigan is well qualified to write such a book. He can recall the mindset of the child well, and the way in which kids struggle to make sense of the adult world. He is brilliant at describing the mindset of Dublin life and there are many great passages on getting your hair cut, schoolbooks, food, slang, and comics.

Nevertheless this is a largely acerbic book for Kerrigan strongly believes that he grew up in a stagnant culture which made Dublin a dreary city. There is an awful lot about the Church in this book and the tone is almost always bitter and accusatory. Children, as he repeatedly illustrates were perpetually filled with guilt and deference. When you did something bad you were called 'bold' which as Kerrigan points out is a telling choice of word.

He retains a strong sense of anger at the manner in which the Church controlled people's minds in school and at home. And he has some harsh words to say about the censorship which the Catholic hierarchy encouraged. But he also mentions a number of decent clergy and teachers who showed him kindness at various points in his life.

1950's Ireland was dominated by what Kerrigan labels a "tree-house political culture." In a country which had only recently achieved independence, there was a lot of dubious emotional baggage and a ruthless insistence on the promotion of the national games and language. The church, together with the politicians, civil servants and the comfortable classes were involved in a joint enterprise to make the country as self-sufficient as possible. Social expectations were low and nothing went to waste. Some of the book's most moving passages are based on the paths of the hardship Kerrigan's relatives had to endure.

But as the book describes, the arrival of television changed everything. Although RTE subscribed to the dominant Catholic ethos it now had to compete with images of America. And the children of Kerrigan's generation reacted against the barrenness of their surroundings.

Despite Kerrigan's trademark venom, there is plenty of humour in the book. There's a great description of the Dublin street seller Hector Grey and best of all an account of the booklet issued by the government on what to do if a nuclear bomb was dropped. It contained such useful advice as "Turn your back to the flash."

Another Country inevitably invites comparisons with Hugh Leonard's classic Home Before Night, although Kerrigan's writing is far more prosaic than Leonard's and also more polemical. Although its structure occasionally feels a little arbitrary, the book is a highly compelling and valuable one. For older readers it will evoke memories and identification; for younger ones it is a sobering education in what things were like not so very long ago.

Andrew Lynch
**The hand of Bibi**

As people north and south of the border prepare to vote next week on the Northern Ireland peace agreement, Eoin Hennigan looks at how things went wrong for that other perennial hot spot, the Middle East

Three years ago it looked as though there were better prospects for peace between Israel and the Palestinians than in the north of this island, yet with a single gun-shot the whole process unraveled. How times have changed. As the LVF, Continuity IRA and the INLA do their best to destroy the Good Friday agreement, it seems the North now has a better chance of peace.

The 4th of November 1995 was a black day in the history of the Middle East peace process. After addressing a half million Israelis at a peace rally at King's Square in Tel Aviv, Labour Prime Minister Yitzhak Rabin was shot by an extremist Jewish gun-man as he left the podium. As news reports came in it was not immediately apparent that the shot was fatal.

After learning of his death the next morning, I was discussing it with two Arab colleagues who were sharply divided about what it meant.

One, a Palestinian, was glad he was assassinated, remembering Rabin's role in 1967's Six Day War when he was the hardline leader of Israel's army. The other, a Syrian, argued that it was likely that the hardline Likud party would return to power in the upcoming general election, signaling a backward step in the peace process.

Over the next six months we would realise that the peace process had effectively died with him. As things turned out Likud did return to power and the peace process was effectively dead on its feet. The new Prime Minister Benjamin Netanyahou makes Ian Paisley look like Mary Poppins at the beginning of this month. Palestinians were effectively under house arrest in the West Bank and Gaza. It could be argued that as Netanyahu attempts to achieve peace on his own terms, Israel has taken a step back over 20 years to when Likud first held power.

Netanyahu is a shrewd, sharp political operator but even his political skills didn't get him liked even more. Bibi is a soundbite politician - he tells hardliners what they want to hear. But in 1996 he said he would not revoke the agreements with the Palestinians if elected - a shrewd piece of cynical electioneering.

When Tony Blair attempted to kick start the peace process by inviting both sides to London for talks last week, Bibi laid down the ground rules for his participation - he would not meet Palestinian President Yasser Arafat face to face. The two hadn't met for seven months.

The Middle East is at a crossroads. Israel's only real ally is the United States and even Bill Clinton is growing impatient with Bibi's stalling antics. Full autonomy for Palestine looks inevitable but Bibi has let a good chance slip by allowing more Jewish settlements to be built in Arab areas, thus stirring Palestinian anger even more. It is the settlements and army withdrawal issues which appear to have put the final nail in the coffin of the 1993 Oslo accord.

All over the region Arab anger is aroused by reports of Palestinian being killed by Israelis and Israeli governement flaunting its powers over the Palestinian population with little regard for their rights - or the limited self rule they were granted under the Oslo agreement.

Last year King Hussein of Jordan (Israel's closest Arab ally) accused Bibi of abandoning the road to peace in a strongly worded letter to the Israeli Prime Minister.

Nothing came out of the London meetings and it is now quite possible that the peace process will not get back on track until the Labour Party returns to power, possibly after the next election in 2000. The new Labour leader Ehud Barak is similar to Rabin in that he is a former army chief and is someone who the Palestinians can be business with.

Yet the greatest irony of the whole situation is that the election process which was set up specifically to keep Likud out of power may yet end up keeping Bibi as Prime Minister.

At the last election Israelis voted directly for prime minister for the first time and Bibi was given little chance of succeeding but in the end won by less than one percent of the vote.

This is, I suggest, a strong sense of redemption in his books. His characters always manage to get through their emotional problems.

The truth is, that while the redemption is always temporary by some kind of realign or loss. A lot of young people have told me that they find the end of High Fidelity unbearably depressing because of the compromises that the characters have made. I think that's because if you're 20 you don't think that's the way your love life is going to work out. And the last person talking to me said that he couldn't bear it that in the new book Marais has to go back to the old woman to cope with people. So it's redemption at a cost.

This is a man who has allowed a huge part of himself to be put into the public domain; it cannot be an entirely comfortable position to be in. On impulse I ask him if he feels vulnerable about revealing so much of himself in his books.

"It's very hard, yes. It would be much easier in a way not to be myself. You see, all three of the books are really about me and what I believe in. It would be better if there was some kind of persona or that I could write things that were not connected with me at all."

Finally, does he regret that he didn't make it younger?

"Definitely not," he says. The books are about being a fuck-up and that's what I was for a long time. But it's given me a greater understanding of things, a greater tolerance and of course, lots of material to write about.

And that's the key to Nick Hornby. If he'd been published at the age of 20 he'd have saved himself a lot of soul-searching but he'd never have written books which resonate so strongly with so many people. Sometimes it's the quietest and least demonstrative people who see the most.

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**About A Boy** by Nick Hornby is published by Victor Gollancz.

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**DX98**

Editorial/layout team: Andrew Lynch Eoin Hennigan

As this is the last issue of DX98, we would once again like to give special thanks to John Kenny & Cearbhall Ó Siocháin.

Letters, comments and abuse can be sent to DX98@hotmail.com or to the DIT Examiner Editor.
Gaisce: The President's Award

Acupting their Silver Awards from Dr. Matt Hussey, Director, Faculty of Science, John T. Murphy of Gaisce, are: Caroline Byrne, Swords; Eilish Moran, Kilnare; Farrokh Ahmed of Saudi Arabia who received a Bronze Award; Graham Bowes of Suck Valley, Graigue Quilled. Among the achievements the five were awarded for were FCA Training (Farrokh), Rock Climbing (Graham), Enterprise Board Society participation (Eilish), Rug making (Graigue), and School Coaching/Social Action work (Caroline).

DIT CAVING CLUB

ALL PICTURES: GAVIN NEWMAN

The D.I.T. has a new arrival on the clubs' scene; the Caving Club is here. We were established in March this year as an official D.I.T. Club but we've been around for a while (five years to be precise) in the shape of Kevin Street Caving Club. We were a local club in name only, having taken staff and students from Bolton Street and Aungier Street on several trips. Last year we had our first foreign trip, spending two weeks exploring underground France. This August we are going back to finish what we started, we're going to the Catacombs beneath Paris, then on to Vercors and Les Grands Causses, we'll renew some old friendships on the way and we are bound to make many more as we descend into the depths of the subterranean world!

We will be taking as many new members with us as possible, teaching the art of rope access and the techniques used to enter vertical potholes. There is nothing quite like a 300+ foot abseil into a daylight shaft, put mildly the experience is literally breathtaking! To give you an idea of the type of thing you find at the bottom of an entrance like that, take a look at these photos, taken by Gavin Newman, a freelance action photographer, avid caver and cave diver. I think you'll agree that they are not quite what you'd expect a cave to be like.

Membership of D.I.T. Caving Club is open to all staff, students and alumni of the D.I.T., all levels of caving are catered for and training and equipment is provided by the club. If you're curious as to what it's all about, give it a go. You can't judge for yourself until you have tried it, you'll find it's not what you expect!

We are actively involved with I.C.R.O., the Irish Cave Rescue Organisation, having provided some of the key personnel at the last rescue (Easter) in Clare. We had people both above and below ground, it was a D.I.T. caver on the team that found the lost group from Queen's University. We run trips on average once a month, sometimes more often and we meet every Wednesday night in John Gleeson's on Camden Street from about 9 onwards. Drop in and say hello, we are always ready to take people caving, any excuse will do.

Caving itself is great fun, always a bit of crap and never boring. There is a great sense of satisfaction when you get to that last chamber, where nobody has been before. You are the first person EVER to see this part of the planet; you even get to name it. D.I.T. cavers have discovered and named passageway in Clare. Caves are one of the few remaining unexplored regions of the planet.

We can be contacted through D.I.T. Kevin Street's SU or from our Website, http://www.kst.dit.ie/dlitcaving. New members are always welcome; you form the basis of the club.

Caving is different, a break from the norm. Ah go on! Give it a go.

Dave Hickey
OUTLOOK NOT GOOD FOR IRISH INTERNATIONAL RUGBY

writes Kevin O'Brady

In 1994 - as this year - Ireland's last game of the Five Nations Championship was against England at Twickenham. Ireland at that stage had a single point from a draw (6-6) with Scotland at Lansdowne Road. Everything suggested that England would have an easy win. Instead, with Scotland at Lansdowne Road, the game was for the future. Frankly, it is difficult to know what. A few moments earlier, David Cottrell had sung the praises of Warren Gatland, and said: "He's a good coach". No doubt Galwegians and Connacht rugby clubs would agree: Gatland has had considerable coaching success with both of them. If so, the problem at national level is simply that Gatland's players have not yet had the full benefit of his All-Black expertise.

The statistics from the game against England show that Ireland enjoyed territorial advantage and that they made one handling error fewer than England - seven as against eight. But those statistics are largely meaningless if the game is not won. David Hickie's opportunist try - and that against France - made good viewing, but Ireland should not have to rely on passing errors by the opposition for the opportunity to score.

When Warren Gatland was appointed Irish national coach, on 24 February this year, he said: "I am delighted to have been offered this opportunity...I am well familiar with the Irish rugby scene". Despite the three defeats since Gatland's appointment, the IRFU have shown their confidence in his ability by retaining him as coach at least until the first season of the new Six Nations Championship in 2000, in which case his tenure will also include the next World Cup. The resignation of Pat Whelan, for "personal and business" reasons, may or may not tell us something about his own views on Gatland's position; either way, it will only have any impact on Ireland's chances of future success according to whether it was ever true that Whelan had too many differences of opinion with his coaches. The will of Irish rugby teams to win may or may not be in doubt, whoever is on the field. But unless there are radical improvements to overall team attitude (perhaps akin to that of Gatland's own country) and to the style of play - again akin to the All-Blacks: more running and less emphasis on routing possession back into loose rucks would be a positive start - we can surely expect little success in the World Cup, and no better than sixth position - instead of fifth - when the Italians show what they can do in the new Six Nations Championship. There are Latin lessons ahead.
Daniel King Interviewed

Daniel King learnt the moves when he was five, the chess board being one of the battle grounds on which he fought his older brother tooth and nail. His learning background in Britain was rooted more in weekend tournaments than in schools, and by the age of 12 he was playing international competitions. He lapped every opportunity up until, at the age of 15, he represented England in Belgium at international level, an experience he loved, and one he never looked back from.

Did it then transpire at the age of sixteen or seventeen that he was a league above the best of the rest in Britain? Not so.

"That's how I became reasonably strong! Because there is incredible competition in England. Somehow in the last fifteen to twenty years we have grown into one of the strongest chess playing nations in the world, from almost nothing."

What does he put it down to?

"Large population, concentrated, a few people really encouraging the game. Somehow, a lot of people got very good. Okay, I'm a Grandmaster, but there are 25 others, and for one country that is very good."

He has already written ten books on the subject of chess. Why so few?

"Well I have to earn a living! But the game is developing the whole time, ideas are developing, its not something that's static, its like a language that keeps on growing. Its interesting to study ideas."

Surely the game is hemmed in by the fact that you only have 64 squares to play with?

"Not at all, its virtually unlimited. I mean its been going since about the fourth or fifth century AD where its been traced back to somewhere in India. In the Arabic Golden Period in tenth century Arabia they were MAD on chess, they were great mathematicians and somehow it fitted. In Renaissance times in Europe it became very popular. So people studied it through the ages and YET it has not been exhausted."

Most of that development would have come from the human brain, but, having written a book on Kasparov-Deep Blue: The Ultimate Man v Machine Challenge, he is amply qualified to assess the significance of artificial intelligence on the game.

"It depends which group of players you're talking about. For professionals, computers have had a profound effect on the game. They allow you to check your analysis. They're not great for coming up with fantastic, fundamentally new ideas. In certain ways you can direct them if you know how to use them properly. Its possible to research and resource games very easily and very quickly. So you can find an idea that was played in 1888 or something." So they dispense with time-consuming book libraries. They are more helpful as databases rather than as playing tools.

And IBM's super-computer, Deep Blue? "Deep Blue is interesting because it approaches the game in a different way — its not-human." He equates it with the bird-aeroplane scenario: in order to try and emulate bird-flight, man has come up with a very successful way of getting off the ground, but also a way which does not come near to capturing the nature, beauty and originality of the real thing.

With the increased globalisation of the game (the number two player in the world is an Indian, Vishnu Annand, and the sleeping giant of China, which has had its own version of the board game for a long time, is awakening to its non-Chinese equivalent) and the decentralisation from former mecca, Moscow, Daniel King envisages anything but a stalemate for the progression of the game.

King Pawn is a Sweet and Sour Source

Sweet: you get to play him

Sour: you're never going to win...
new releases
Page & Plant  
Walking into Clarksdale
Mercury Records

If you want to know what to expect from this album, just look at the lady card photo of the ageing disc. It’s your basic rock n roll die hard pessimist sound, balancing on the timbreframe of pure glory. The album opens with “Shining in the Light” which is best described as limited, tedious and unimaginative. This is followed by “When the World Was Young”, a track by Page & Plant to support its debut album, Plan de Quee, while dreaming of their youth. It is at this point that Robert Plant’s voice begins to waver, being overwrought with the task of supporting him the benefit of the doubt - maybe he was being quirky and/or hip, and/or dramatic. But no, it’s just him. To understand what he sounds like, imagine a pensioner singing on a bike going over cobblestones while trying to drink a glass of water at the same time. This is a feat he is trying to repeat many times, more or less the same thing, over and over again. 

If you didn’t like it completely useless, but far from good. His apparent binness could be in the next David Lynch film. The title track is a song that could be described as tasteless pieces of drivel. “Most High” is the equaliry board, while “Heart in your Hand” is one of the worst tracks on the album. 

James Murphy

Bjork while Mr. Page does his best to show us the mighty Mark Kavanagh: “Can-Can” is a song that could be described as tasteless pieces of drivel. “Most High” is the equaliry board, while “Heart in your Hand” is one of the worst tracks on the album.

The hormone release their third single, “Train” and “Please Read the Letter”, both of which are quite convincing, particularly so. “Question...”

Bad Manners are quire convincing, particularly so. “Question...”

Chadwick, fonnerly premier dude with House of Love has three tracks on the disk, including lead track “Got a Hold On M”, which is fairly good, but I get the impression that they can’t write about anything that isn’t utterly depressing. Of major interest is the work of London-based soul (in Nashville) trio, Scott 6. (named after Scott Walker’s song, fourth record) whose album. Recorded in State L.P, the sound that characterized the 已经 generation this generation by Beck, tripped futher out on by Grandaddy (who were to be marvelled at when supporting the Super Furry Animals) who won the Olympia and bargained by Alabama 3. The single, “Your Kingdom to Dust”, may just be the track of the disc, but certainly Chrome Fourtracks and Zilch (Darkage & Laserjet) are both good too.

Chaos

DJ Sneak & Jar Sanchez Redbox Fri 3 Apr 

Influnx 

The DIT examiner and The Mean Fiddler are giving away two tickets to Girls Against Boys and Deltora 72s. First correct entry wins Riddler s/helen. Name: The Delta 72s last album.

@Redbox

Wat 3 World Party Doors 8:30 £6.50
Fri 5 The Tarantins Doors 8:30 £6.50
Sun 7 Robert forster Doors 0:30 £5.50
Men 8 Snuff Doors 0:30 £5.50
Sat 13 Royal Tour Doors 0:30 £5.80

!!competition!!

The DIT Examiner and The Mean Fiddler are giving away two tickets to Girls Against Boys and Deltora 72s. First correct entry wins Riddler s/helen. Name: The Delta 72s last album.

@Influnx

Sat 16 Skinhead Doors 8:30 £5
Thu 21 The Creatures featuring Siouxsie Sioux and the Banshees Doors 8:30 £8
Fri 22 The Last Line, Zip tribute band Doors 8:30 £7.50
Sat 23 Gorky’s Zygotic Muybridge Doors 8:30 £7.50
Sat 30 Third Coming, Stone Roses tribute band Doors 8:30 £6
June

Wed 3 World Party Doors 8:30 £6.50
Fri 5 The Tarantins Doors 8:30 £6.50
Sun 7 Robert forster Doors 0:30 £5.50
Men 8 Snuff Doors 0:30 £5.50
Sat 13 Royal Tour Doors 0:30 £5.80

Hat off to influnx

Winners of the Smirnoff Dance Club Award for Best Independent Promoter

Ultramack

Phunkcity @ the funnel bar, city quay
Fri 15 May Spring Hill Jack
Fri 22 May Replique Records
Dark Angelo
Clyde / Mike
Dred/Jones and the DMX Crew
Fri 29 May PURE
Fri 5 June Mass D1
Fri 12 June Andy Weatherall
Fri 19 June Alex Patterson

Ultramack @ Music Centre
May 26 Come (Domino Rex) 
Jubilee Allstars
Jun 8 Shellac / Pet Lamb
Sep 19 NoMeanNo

find of the week

Austins Texas’s finest Bluegrass Psychos, the Bad Livers, who sing about Luke Grub, Horses in the Mines, and about being high, Lonesome, Dead and Gone

the nightly Mark Kavanagh, deserved of the praise for his Club Mix release in April.

helped unwind cool down with plenty of water, including a bit of the stuff. Winding up with the Can-Gan and Lip Up Fatty the band scooted to a hot with the crowd baying for more. Definitely the best of the 80s 2-tone ska era in my opinion, bad Manners provide a great night out for anyone who likes to dance.
**Conversational CHAs - the SONIC BIONIC interview**

**The M itcheners**

Dublin four-piece The Mitcheners released their self-financed debut single, Honolulu, at the beginning of April to quite unprecedented response for an unsigned band. Having been in town to interview with glossy mag. In Dublin, they decided to set their sights on the ultimate — an interview with The DJT Examiner. CalOos took some time out from listing 1,000 new releases a day to do the solo session of Irish pop (‘60s for the lowdown, Colin O’Connell (vocal), V. P. McHaughey (guitar), and Ronan Mainseas (drums) were in Hogan’s dressing room when he got there. Michael McCormack (vocal, guitar) is finding with a parking permit was the key.

Following a New Year ‘97 mini-tour of New York (where they played CBGB’s, and recorded footage for the Honolulu video), The Mitcheners came back to roost and record in their studio on the river Liffey. They stack a lot of money into their brain. Colm take up the story behind choosing Honolulu, as it seemed the most obvious choice for a single: “We deliberately chose the commercial tune, more than anything else, because it’s the one we like — and the video. In its own money, and our own blood, sweat and tears. Since the release they’ve gained radio play on many stations, including a session with Dave Fanning, and also some television exposure, most notably through MTV’s Alternative Nation, but also on 2TV where they had the No. 1 indie spot for two weeks running, so the gambles obviously worked. Following a New Year ‘97 mini-tour of New York (where they played CBGB’s, and recorded footage for the Honolulu video).

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**Rory, Ronan, Michael and Colin: Hot.**

I don’t think we could have done more, but we have the bed-rock solid fan base for the next single!

Their attitude to what very often disharmonies and disorientations bands in this country (record company attitudes and motives) is usually frank.

“A couple of them told us even before they came to the launch gig to go to England,” says Michael. “It was great that they came to the gig and showed support, but some of them were saying that nothing is going to happen here for us. I think they’re badly mistaken.”

Rory plays away to the majors,erspacing out on part of the problem here: “Ireland is such a small market, it’s probably not worth their while investing heavily in us, but in England, where there would be a market for us, or America, there might be the solution.”

It’s too early to judge as yet what the success of the recently released track Honolulu did might be, but it isn’t half right time, man. For The Mitcheners, it again comes back to pinpointing yourself properly — their only problem now is, that they haven’t the money to press any more CDs, which is where a recording contract would be rather welcome.

“It goes back to having a quality product,” says Colin. “On MTV, the video was played in between the Jesus and Mary Chain, and Massive Attack, which is great company, but the reason for it is that we had a quality package to give them and they then allowed us to do and scam the record company into paying for it. We’re trying to do the next one as two weeks on a beach in Bali speeded up.” More torrential laughter from the March man.

The Strawbery Alarm Clock was an early morning experience which, for a sleepy bunch of Mitcheners, luckily passed off very well, complete with a version of The Preat’s ‘Gigantic. “We were playing that evening in Power Records, and there were people there who’d heard the show that morning, and bought the single, so it worked out very well,” says Rory. This, plus a Heavenly Hot Press nomination, in three weeks. So far, so good.

What next?

“World domination.” Four of them in one voice. I fear they believe it. “It’s just having people,” says Michael, “although this marketing Honolulu didn’t take much hassle — people just liked it.” MTV didn’t take much hassle, it just took a couple of phone calls. “It were great, Larry Gogan was great.”

But it was really just to the loose-headed approach they took themselves, as CalOos relates: “You see we knew, obviously, that the CDs were going to come back on a certain date and we had a bash on air, and we had SOIR for journalists and TV, so a month before the release, people knew they were going to get it.”

So a fully orchestrated PR onslaught in the name of General Mitchener then?

“The whole thing was that it was going to be launched in such a way that we could release a quality video, a CD in a decent jacket, the whole thing done-tailed to one package. And more gigs!

“We have to play gigs around the country over the next few months, because we don’t know how we’re doing there. People are listening to Dave Fanning all the time, and now Donal Dineen [who has also played their sound once or twice] so we have to do that.”
In an exclusive interview with the DIT Examiner, Adrian Traynor, guitarist with Dublin band Sack, tells Leah Henry where it all began to slew asreeways for him.

"I think SACK have already made it as far as they're concerned. All their mates love them in Dublin anyway. I think they'll feel they've made it whenever they've made the right amount of money, and lots of it too.

Yeah, whenever they get their Top of the Pops debut?"

One might expect this type of statement from someone who is obviously not a fan of SACK, or from a member of a rival band in the Dublin music scene. But for this to come from SACK's guitarist, Adrian Traynor, there must be something sadly wrong within the band itself. Adrian talks openly and frankly about his experiences in the band, his plans for the future, and tries to explain just where SACK have gone wrong.

"I find that the band at the minute are a very 80s type band. I wanted to bring it up to the 90s and start using the technology and equipment that is out there now that allows you to be original, and to come up with an identity that all down to internal musical differences?"

John's influences would really be John's lyrics are great. He writes about very 80s type band. I wanted to bring it up to the 90s and start using the technology and equipment that is out there now that allows you to be original, and to come up with an identity that all down to internal musical differences?"

Is it true then that this conflict is all down to internal musical differences? "Yeah I guess it is. I'm a fan of a guitar oriented band. I think it's very light. It doesn't cut through enough and I find that with a lot of the bands in Dublin. It doesn't have the edge. The music that SACK produces is very much on a level and it doesn't get beyond that level. It's very middle of the road type stuff."

SACK's sound has been described as very 80s Morrissey-music. Musical influences within the band range from the David Bowie type experimental pop, to punk, gangster rap and hard German techno. With such diverse influences, it seems odd that SACK have remained very much locked in the 80s with their sound. Surely influences such as punk and techno should allow the band to come up with an identity distanced from other guitar bands in Dublin?

"It's unfortunate because it's really down to John. (Brereton, guitarist) He has somehow taken over the power to write all the songs. His lyrics are crap! No, John's lyrics are great. He writes about bumblebees and things like that! So John's influences would really be coming from the likes of David Bowie and Nick Cave. He's into that but he can't do it by himself. The Morrissey sound comes from Martin (McCann, singer). That is very much his angle of the band. Derek (Lee, bassist) on the other hand is very open-minded. He's able to take out a huge aggression that's lurking in the music."

He's influenced by punk and gangster rap and it does sometimes come through in his bass playing - it's given a chance to come through."

The Dublin based five-piece have been on the scene for the past seven years. In all this time, two albums and four singles are the sum total of their musical contribution. Might it be time for SACK to call it a day?

"No, I think SACK will always continue to make records. I think John might find someone that he likes and he'll want to make their perfect album. Yeah, John will always keep on writing music, it's what he loves to do.

Is it just musical differences that are causing this rift or is it down to a more personal level of disagreement? "We get on well, but I think it's kind of false. I get on with John and Tony (Berereton, drummer) because I know I have to do for the band's sake. John wants to write his favourite David Bowie album next. He wants to use the rest of the band members as his servants basically. I feel that SACK will turn into the John Berereton Experience. I think he finds it hard to try out other people's ideas. If he doesn't think of it, then he thinks it's crap."

The problem for you then, that you don't feel part of the band? "The thing is, I'm in a band and a band in my terminology is a group of people, a band of people and they all have input into the music that they make, as a band, you know. I haven't been allowed to do that."

What is it then that you feel you're not being allowed to put into the band? "I'm into hard German techno. At the moment, I'm experimenting with the live-band thing, whilst using computers and samples. I'm working with other people now. I find it more stimulating playing this kind of music. I'm working with a girl called Alex Donnell, she's a singer. We're doing more sample based music, still using guitars and we have plans of taking it out onto a live-set with a bass player and drummer. But we will be using samples and we will be using computers. It's very hard, heavy sort of music. Very cutting."

What do the rest of SACK think of this work on the side? "Well they know about it to an extent. But if you do decide to go it on your own, will they feel they've made it?"

"Yeah well we have a gay fanbase. I think it's crap."

SACK's music is not the only thing that Adrian has become disillusioned with since joining the band a year and a half ago.

"Everybody knows nowadays that the whole music business is about crooks and people wanting to make money. The bands are the last people to make money. First of all, the venues aren't there, and the people who are in the venues are hungry. They don't give the bands enough of a chance and the bands make very little money out of what they're trying to do. The likes of Whelan's and the Temple Bar Music Centre get the money. They are the business men and they don't care about the bands.

Maybe the live band scene in Dublin isn't providing the bands enough? "That could be true, In comparison to bands from the North for instance, I think bands up there have an awful lot more to complain about or maybe they're just harder. I think within the South, the music is a lot more bland. They don't look at issues that would be there. Who the fuck is Nick Kelly? Anyway! It's a sad industry if they get the likes of SACK and Nick Kelly to win these awards. At one point, I was standing there looking around at all the people that were there and I was thinking to myself, who the fuck are you and who are you? I mean, I've never seen you before and you're all at this music thing and like, that's kind of pathetic. I also got embarrassed myself by exactly the same thing. I know that people were looking at me going, well, who's he and what does he do and why are we here?"

If you are so unhappy with the business and obviously so dissatisfied within the band itself, why don't you just leave and find your own way of making that bridge between the guitar orientated side of the music and the technology side? "Well, it's opening doors for me through Shane and Brian from Dirt Records. It's more of a convenience at the moment."

If you do decide to go it on your own, when will you know you've made it? "I don't think making it is the big issue with me. I will be happy enough making the music that I feel other people should be hearing. I'm never, ever satisfied with anything I've done musically. Music is always changing and there's always so much more to explore with music. So, no, you never really make it. You know, you might make lots of money if you're good, but that just isn't providing you to do what you really want to do."
Andrew Lynch meets the legendary Donovan, the pop mystic who became the Pied Piper to the Flower Power generation.

Donovan Leitch, one of Ireland's most famous residents, is nothing less than a living musical and cultural icon. In the sixties, when frenzied audiences screamed at the rock and roll of the Beatles and the Rolling Stones, this lone figure with a denim cap and a guitar was a sensational contrast. The quintessential flower child, he could hold huge audiences spellbound with songs which had their roots in Anglo-Celtic folklore. He became one of Britain's biggest international stars and recorded a series of albums such as Sunshine Superman and A Gift From A Flower To A Garden which deserve to be regarded as lynching recordings of the 1960s. History records that the first concept albums were not made until 1967 but Donovan was pioneering the use of philosophical lyrics in pop music as early as 1965. Some of the very first psychedelic recordings, taken together they epitomised perfectly the philosophy and style of the 'Summer of Love'.

I met the 51-year-old Scot on Dublin's Wexford St. shortly before one of his periodic live performances. These days his shows are notable for both their intimate fervent atmosphere and their demonstration of the timeless nature of Donovan's material. In person, although the man retains a charismatic aura which infects all those who surround him, he is remarkably engaging and personable, glowing with health and well being. It is plain to see that he has worn far better than most of his contemporaries. He ushered me into his dressing room and set down to reminisce about his career, paying me the compliment of giving all the way back to the beginning.

"My father's name was Donald and he wanted a name beginning with D but he didn't want a Scottish name like Dougal or Duncan. So at the age of 7, watching a cowboy film he saw a guy burst into the bar and say 'OK Donovan, drawl!' because in those films people were called by their surnames. And he thought That's it!"

When I came to make my first record they asked me my name and I said 'Donovan' - they didn't ask if it was my first or last name! It's always been natural for me and my close friends call me Don'.

Born in Glasgow in 1946, Donovan was surrounded by music from his earliest days. "I can remember listening under the table to the songs people sang at parties. This was before radio and television got a grip and people made their own music and sang their own songs. So I listened to sad songs of leaving from the Irish side of the family and liltmg songs from the Scottish side."

When he was still a small child his family relocated to St. Albans in the Home Counties, where he first became exposed to bohemian influence. "I became infatuated with the world of jazz and blues, people like Woody Guthrie, Joan Baez and Charlie Parker. That's where the scene was before rhythm and blues. In Britain we were on the point of merging swinging London and the New Orleans style of the 'Four Tops' and the Miracles. But you must remember that they played in Bohemian clubs in Liverpool, went to art school and read the Tibetan Book of the Dead. The art school scene in all the provincial towns was a mass of confusion that I was pulled into."

Donovan began his career by taking pure folk music into the pop market, annoying traditionalists in the process. "You weren't supposed to play this music to pop audiences. It was considered to be middle-class and small-minded. How was the world going to change unless the mass of youth, who usually only read cereal boxes and listened to saccharine pop music were turned on to these Tibetan influences?"

When Donovan first became famous he was labelled as Britain's answer to Bob Dylan, but those who listened closely to his early songs such as the haunting 'Catch the Wind' would have realised that he was less of an overt political commentator than a poetic romantic. His music was characterised by seductive, ornate arrangements which perfectly complemented his gentle, intimate vocals. "Nobody compared Cliff to Elvis, although that's really what he was. The Stones ripped off every black artist they could find. But I think friendly borrowing like that is OK. People who write their own material are completely self-centred. We have to be. We believe in ourselves more than anything else and therefore sometimes we look arrogant. I'm now often asked to speak at seminars and workshops. She told me to sing what I've always sung about. It's suddenly become much more comfortable to talk about mystic ideas. Pure philosophy, like Seamus Heaney's Oxford lectures talk about the power of a poetic line to change people's views of reality. That's what I try to do."

I suggest to Donovan that his work is essentially about saying profound things simply, to be childlike without being trite. "Well, if you look at the creative process, it is conscious that I would write something in a certain way?" he muses. "Or is it automatic? I think it's a state of mind - looking in wonder with clear vision. That's got a lot to do with meditation - returning to the experience of everything without judging it. "Any writer's course will tell you that to create simple words, is very difficult. I think that's my gift. It's so important to retain sentiment in a time of consumerism and hypocrisy and ignorance.

Throughout his career Donovan has embraced a huge variety of musical styles, classical, folk, jazz and rock. All of which made him extremely difficult to categorise. "Critics have found it impossible to classify me," he smiles ruefully. "It's been a curse because it's meant that people don't know what to do with me. They've called me a Dylan clone, a spiritual guru, a troubadour - the list is endless. But I really like to think of myself as a bard, who recites old stories in new forms, who improvises, who learns to compose in all forms and styles."

At a time when there is so much pain, hate and ugliness in the world, artists such as Donovan, who preach a message of love and beauty are more important than ever. Donovan is not just for ageing hippies, but a living proof that real talent never fades away. Although he will probably always be indebted linked with the 1960s his popularity remains constant not just for reasons of nostalgia but for the enduring quality of his work.

Sutras is out now on American Recordings.
The Exam Appeals Procedure

Each year, the DIT's Exam Appeals Board receives, on average, 10 appeals from students regarding exam results. They can sometimes be concerned with an upgrading of a result but not always. Occasionally, there is a request to sit a supplemental exam if the usual supplemental options have exhausted.

There is an appeal procedure that should be followed and it should be available in the exams office in each DIT site. This is not always the case, however, and so we will here outline the procedure as clearly as is possible. This procedure is there to be used if you feel you have a genuine case.

Thomas Duff, the DIT's Registrar, has pointed out that the Exam Appeals Board, which is independent of individual colleges, cannot change results but can pass onto the exam board information that may not have been available at the time of the exam. This may then result in the exam board reconvening to consider the student's case.

An appeal may be made by a candidate on one or more of the following grounds where it is claimed that:

- the examinations regulations of the College have not been properly implemented;
- the regulations do not adequately cover a candidate's case;
- compassionate circumstances which relate to the candidate's examination situation.

1. The first step is to get an Examination Appeals Form (Form A1). This should be available from the Administrative Section of the relevant college.
2. This form must be completed in block letters or typewritten and lodged with the relevant director within two weeks of the publication of the Provisional Examination Results and accompanied by the appropriate fee (£50). The relevant director must then sign and date the appeal and he will then forward it to the Registrar (Thomas Duff). It must be accompanied by:
   A. Information as to whether:
      (i) the appellant [student making the appeal] has made efforts to resolve, through the relevant Head of School/Department the difficulty which has given rise to the appeal;
      (ii) a recheck has been requested and, if so, state the outcome if processed;
      (iii) the Examination Board has been made aware of any special circumstances, including medical, affecting the appellant's case prior to determination of results;
   B. A written evaluation of the case from the relevant director, including comment on the allegations, if any, contained therein.
   C. On request, a copy of any other relevant information on the case.

Other information which must accompany the appeal is:

- (i) the appellant [student making the appeal] has made efforts to resolve, through the relevant Head of School/Department the difficulty which has given rise to the appeal;
- (ii) a recheck has been requested and, if so, state the outcome if processed;
- (iii) the Examination Board has been made aware of any special circumstances, including medical, affecting the appellant's case prior to determination of results;
- (iv) the students in general and the prospective appellant in particular, have been informed of the appropriate course regulations. They can sometimes be concerned with an upgrading of a result.
- (v) the students in general and the prospective appellant in particular, have been informed of the appropriate course regulations.

There is an appeal procedure that should be followed and it should be available in the exams office in each DIT site. This procedure is there to be used if you feel you have a genuine case.

Thomas Duff also points out that a complete review of the appeal is possible but not always. Occasionally, there is a request to sit a supplemental exam if the usual supplemental options have exhausted.

Be sure to include any information that may be relevant, and if including any medical certificates, ensure that you list their inclusion on the appeals form in the appropriate section of the form.

Section 10 of the form asks the appellant to 'please specify the change you seek in your result as a consequence of this appeal'. This section, according to Thomas Duff, was introduced because there had been students who were requesting a further supplemental exam rather than an upgrading of a result. Don't be worried by the request. Simply honestly your feeling on the matter and why. There is space provided on the appeals form (section 8) in which you may present your case in your own words. If you feel there is insufficient space provided on the form, you can continue on separate sheets of paper but make sure you include them with your appeal and indicate clearly their inclusion.

There is a facility for presenting your case to the board, either by yourself or with a willing lecturer/representative of the students' union. One of these could present the case for you or you could forego this option entirely. It will not prejudice your case.

Hopefully, you will not need recourse to this facility, but if you do, don't be afraid to make your case. Thomas Duff also points out that a complete review of the Examinations Appeals process and the current Regulations is underway at the moment. It is likely that academic disciplinary decisions will, in future, be dealt with by individual faculty mechanisms in order to improve the system.
"I feel as bloated as a bastard..." Damien O'Donnell is not on top form. Neither am I for that matter. Trying to get in contact with this young award winning film director is no easy task. Communications leading up to our eventual meeting are fraught with mishaps. A copy of Thirty Five Aside, the short film which has garnered much acclaim for O'Donnell's film company, Clingfilms, was proving to be nearly impossible to get a hold of. Paniatr phone calls to arrange a meeting end up with me sitting in the Swan pub wondering where the hell he is and the man himself is amibly guzzling back a pint of Guinness in a separate establishment, quickly realising that he was in the wrong place...hence his impression of general over-indulgence. But unlike me, O'Donnell is not flustered and is ready for a chat. Thirty Five Aside is the story of a young boy's struggle to fit into a new school and how football is the main activity during lunchtime. Our young hero, Philip, is more interested in model aeroplanes and is ready for a change. The company started up in 1992 when O'Donnell and three of his classmates from the film course in Rathmines DIT decided upon graduation, to go out on their own. "We're not exactly a textbook example of how to start up your own production company, a couple of years were dark and inactive, we've been winging it for a long time." Winging it has included the obligatory dry period when O'Donnell worked for nine months balancing the scales at the Pick'n'Mix in UCI cinemas in Coolock, which he describes tactfully as time spent enjoyably, but not something he would want to have to do again. The critical success of Thirty Five Aside has opened up opportunities where other production companies have approached him to direct films. The only thing that prevented him from directing feature films until now was the dearth of good script writing. Even though he wrote Thirty Five Aside and Chrono Perambulator, O'Donnell feels he lacks the necessary discipline, "I find it very hard to write. I look for any distractions. By now I should have written a feature, if I had written a feature script, I would be making it." He is under no illusions about the unprofitability of making short films, the real money is in television or features, but as he says honestly, "I quite like making short films." An unassuming, unpretentious chap, Damien O'Donnell has known that he wanted to get involved in the film industry since he was fourteen, although some have tried to dissuade his passion. His guidance counsellor at school — always on hand with some useful advice — tried to convince him that he should become a journalist. However, he believed that his talents lay in film making and it was the only thing he wanted to do. So he set upon a two year course in Colaiste Dhulaigh when he was about sixteen. If there is one moment which reaffirmed his determination to go into the business, it was seeing Raiders of the Lost Ark for the first time. "It made a huge impression on me, I came out of that film on a high, walking on air, I found it really fulfilling." Although there is no one isolated reason why he chose to get involved with films that entertain him. He ranks Boogie Nights as one of the best films he has seen recently "in terms of the story it was telling, the humour of the film and the direction, it was just superlative film making on every level."

When I predictably ask him about his influences he can't really pinpoint anyone in particular, "its other people who can tell you how your work has been influenced...you can say who your heroes are...people have said that Thirty Five Aside is like Woody Allen meets Buster Keaton." He is impressed by the Coen brothers and wishes he had made all their films before they got around to one thing. One thing he already shares with the makers of Fargo and The Big Lebowski, is his black sense of humour. Particularly, about the un-Bash this Coolock born director. About to start filming a ten minute short called Chrono Perambulator (which he also wrote) and with the option of shooting a feature film during the summer, Clingfilms is keeping busy. When I predictably ask him what he would want to have to do before Irish films can stand internationally, Ten years ago was no chance of anyone seeing an Irish film that was produced and directed independently here in Ireland, but according to O'Donnell, we're on the road, even though it might take another ten years. One can sense that this is not a particularly critical attitude, he is just being honest.

There are no stars he would like to work with in the future, "except Sean Connery...Michael Caine of course! I'd love to work with Michael Caine..." What struck me about Damien O'Donnell is how un-flash he is. At one stage I'm conscious of time ticking by (he has to give a talk to students in Kevin Street) and a clap from across the room. I'm asking for a sheet of paper and launch into a discussion about the trials of flat-hunting. I anxiously try to fob him off and to my utter shame, Damien politely engages him in chat until he eventually returns to his seat. Finally, when I ask him if he has ever had any doubts about being successful he replies with what seems characteristic confidence, "I'm not making any sacrifices, I never had any money before now...I just go with the flow."
Applications are invited from graduates and students expecting to graduate in 1998 for the following one-year full-time taught postgraduate programmes, commencing in September 1998. Many of these courses were approved for funding under the Advanced Technical Skills (ATS) programme of the European Social Fund. In 1997, full-time EU students admitted to ATS-funded programmes were not liable for tuition fees.

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- Telephone 061-202015
- University of Limerick
- Facsimile 061-334859
- LIMERICK, IRELAND
- Email: admissions@ul.ie
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