

Trinity News

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Always Free



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College risks 'Deterioration' as Board approves major cutbacks

David Reubin Symington

THE THIRD Level's budget will be announced on Budget Day, Wednesday 3rd December, yet responding to a EUR5 million budget deficit, which is set to increase to a total of EUR8million next year, caused by government cutbacks, and the increasing cost of benchmarking and pay awards, and amid wide expectation of further cuts, a

College Board meeting held last Wednesday decided on drastic cutbacks across all the main student services provided by College for the academic years of 2003/2004, in addition to the ones suffered for 2002/2003. According to Annie Gatling, Trinity College is the first university in Ireland to have implemented such drastic cuts in the wake of the government's financial budget and further plans of cuts for Third Level.

College departments suffer 'raid' by Board

Described as a "once-off action" to plug Trinity's EUR5 million budget deficit, the Board controversially approved a proposal to collect any money that had been saved by various departments, an amount totalling around EUR4.7 million leaving the Departments fundless, having been "raided". A spokesman has revealed to Trinity News that the

Departments that were "keeping money, trying to be prudent because they are in financial difficulties...were penalised for saving money" whilst those departments that "spent money like it was going out of fashion", remained unaffected since by the 30th September 2003 they had no money in their accounts, thus lost nothing. It was revealed that one College Department lost "anything between EUR10,000 and EUR30,000". Members of the

board were told that it was a "take-it or leave it" document, but were not "given the option of leaving it". Concern has been voiced that although Departments will be given money to continue running for the coming academic year of 2003/2004, it will "only be a fraction of what they've taken". As the President of the Graduate Student's Union, Michael Dowling explains, "the money that College takes off the departments will be used for

'benchmarking' pay awards to staff members. These are pay increase awards that are given by the government. However, the government has not given the College money to pay for these imposed benchmarking payments. Hence the College has to find the money themselves. Hence, they need to raid departmental savings."

Cutback crisis see page 2

Senior Dean comes under pressure from Coca-Cola

Ian Carey

IN A remarkable admission, Mr Cyril J Smyth, the Senior Dean told Trinity News that he had been contacted by a PR company representing Coca Cola. The company requested a right to reply to the information being circulated by the Labour Society in their 'ban coke' campaign. The Senior Dean denied the company access to the campus stating that, "I believe that allowing one company to dis-

tribute flyers in College would set a precedent." He was however forced to address the 'concerns' of the company with regard to the content of the flyers. He referred the issue to the CSC who are ultimately responsible for the actions of societies within the college. Although Mr. Smyth did not go into the specifics of the 'concerns' expressed by the company they seem to be of a strong enough nature for the CSC to instantly call a stop to the campaign. In an e-mail sent to the Labour Society from Chair of CSC Mr. Roger Middleton, the society was told to end their campaign as it was libellous and could cause a law suit that the CSC and the College could not deal with. The Labour Society protests that its' material does not infringe on copyright law as the CSC claims it has. Mr. Patrick Nulty, chairperson of the Labour Society, told Trinity News that lawyers at Labour head office have specifically approved the material. If Mr. Nulty's claims are true and the material is not libellous then this leaves question marks over the motivation of the CSC with regard to this issue.

In a meeting of the Executive Council of the CSC with the Labour Society the council stated



Labour Youth flyer



Students strut their stuff at the Trinity Tia Maria Fashion show 23rd & 24th November

Photo: Matt Pitt

that the decision to involve themselves in their campaign came from the Senior Dean but when the Senior Dean met with the society he said that the final say on society matters rests with the CSC.

The motivation for this move still seems to lie with the conversation

that Mr. Smyth had with the PR Company. In an e-mail Mr. Smyth told the Trinity News that he was not prepared to allow the college get involved in any legal proceeding with Coca Cola regardless.

"Ultimately in any legal proceedings, even if it only involved defending preliminary com-

plaints, there could be considerable expense involved. Ultimately this could affect all capitated bodies financially, including publications."

The cause of this reluctance could be the dire financial situation in which the government's cutbacks has left College.

Gladstone painting holidays at Trinity

Ian Carey

IT WAS revealed to Trinity News last week that three trinity students were involved in the theft of a painting from the Oxford Union at the recent Oxford Intersvarsity debating competition. The students took a painting of William Gladstone from the Gladstone Room in the Union building. The 'Gladstone Three' are reported to be members of the Historical Society. The Auditor, Ms. Alison McIntyre was keen to point out that the 'three' were not working on behalf of the society and that the society officially condemns their actions.

The 'Gladstone Three', on arrival back in Ireland decid-

ed to inform the Oxford Union of their activity by e-mail. They set up the account williamgladstone@yahoo.co.uk and sent this e-mail:

Subject: Greetings from the Right Honourable W. E. Gladstone M.P.
Hello.

Do not worry. I am safe and am being well looked after by my new friends. They say that no harm will come to me as long as you give them back their Northern Province. Evidently my Land Acts didn't go far enough to placate their people. Alas, the Ulster Question still plagues our nation.

Hopefully I will see you soon. Regards, W.E.

This is not the first time that this particular painting of Mr. Gladstone has visited Trinity. Four years ago, Mr. Bob Cuffe the then president of the Philosophical Society smuggled the painting back to Trinity from the same IV. That caused the Oxford Union at the time to adopt a policy of screwing all their paintings into the walls. One of the 'Gladstone Three' spoke to Trinity News about the specifics of taking the painting. "It was like God wanted us to take it!" He explained that they found a screwdriver in the toilet and that the rest of the Irish contingent distracted the oxford students by singing 'The Fields of Athenry' while the 'three' carefully unscrewed the painting. He

told TN that they then threw a jacket over it and ran out of the building.

"We had to pass about six security guards on the way and I wouldn't have liked to explain what we were up to, to one of them."

This is only one of a series of thefts that occur every year related to the debating societies. "It is common practice to try and take a souvenir from another society and then return it when they come to your IV", explained our informant. He assured us that the painting would be returned to the Oxford debaters who visit Trinity in January.



Gladstone looks grim after ordeal Photo: Graham Mooney

TNT

trinity news two arts & culture supplement inside

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Cutbacks Crisis: Black Wednesday

David Reubin-Symington

A COLLEGE Board meeting held last Wednesday decided on drastic cutbacks across all the main student services provided by College for the academic years of 2003/2004. Here is a brief summary of how these cuts will affect students

The Library

In an interview with Trinity News three weeks prior to Wednesday's Board meeting, the Librarian of Trinity College revealed that he believed that the "library could not absorb further cuts, without having a directly adverse effect on the quality of service delivered to students." Yet the Board has last Wednesday decided on a Library cut of EUR205,000. Robin Adams has told Trinity News that last year's cuts "were absorbed without direct effect on services to students", however staffing levels had been reduced, including the absence this year of the position of Deputy Librarian, thereby adding to Robin Adams' workload and pressures. In answer to the cuts decided by the Board, at the time of going to press, Robin Adams said a decision on the Library's response had yet to be officially reached, but he said that "given the effect of previous cuts and the timing of this year's announcement, it is very unlikely that the response will not have a direct effect on day-to-day service." However over the next few weeks the Library will have to

arrive to a decision as to how it will absorb the cuts. As Annie Gatling explains, it was already "hugely strained" from last year's EUR600,000 cut and there is "little that they can cut back in" except essential students' services. Last year they stopped book binding services, yet after these new financial developments, the Library will have to choose from "reducing [opening] hours, cutting deliveries from Santry or stop buying books." In the interview with Trinity News prior to these announcements, Robin Adams revealed he preferred to reduce "quantity over quality", such as reducing the number of books bought, and reducing the number of deliveries from Santry. Michael Dowling, President of the Graduate Student's Union, believes that "library opening hours will probably be cut back." As regards the Libraries of other universities, the Main Library at University College Dublin had to cut opening hours, whilst remaining closed all day Sunday, the Library now closes at 17:30 on a Friday and 17:00 on a Saturday, whilst Monday to Thursday it closes at 22:00. Moreover the Premises budget has been reduced by around EUR300,000 thus College will not renew the heating system in the Berkeley and Lecky complex, which in the words of Annie Gatling is "abysmal" and meaning that there will be "general deterioration" of buildings and premises across College.

Information Systems Services

Michael Nowlan, Director of Information Systems Services (ISS), has revealed to Trinity News that in 2002/2003, ISS suffered a pay cut of EUR500,000 from his non-pay budget and that this year there has already been a cut of EUR220,000 from the pay budget, in addition to which there has been a cut of EUR250,000 from the non-pay budget. In effect, Michael Nowlan said that this has resulted in "severe cuts in staff" as "one senior manager position has been eliminated, two staff who have left have not been replaced, staff that have gone on maternity leave have not been replaced as would usually happen. A staff member is going on a career break and will not be replaced. Essentially we are down 6 people in the user area." Not only will ISS staff be under further strain and pressure, but students will suffer as money will lack to quickly and efficiently repair computers that are failing or breaking down, thus ISS is now set an even more difficult task of providing a quality service to Trinity students. As Michael Dowling says, "ISS needs huge increases in funds to jump into the 21st century...there is much needed upgrading to wireless networking that will probably not go ahead, students are being charged for network access points, in Trinity Hall and various departments when they had previously been free."

Trinity Hall

Not only is the quality of the counselling service offered within Trinity College being jeopardised, but at Trinity Hall, currently housing around 740 students, mainly Junior Freshmen but including students from other years and post-graduates, the position of Assistant Warden at Trinity Hall has been under threat from the government cutbacks. Yet the Assistant Warden, the equivalent of the position of Assistant Junior Dean on campus, has according to Ms Carmel O'Sullivan,



The Berkeley library

Warden of Trinity Hall, a "significant and invaluable contribution" to make to the lives of students living there; a point reiterated by many students currently living there, especially the Junior Freshmen international students who would otherwise have had extreme difficulties settling into a new city, and have benefited from the support offered by the Assistant Wardens. Whereas the Junior Assistant Deans on campus get free rent and commons meals every evening, the Assistant Warden has to pay "half-rent" or 330 a month. Post-graduates who have not taken up the job of Assistant Warden but living at Trinity Hall are currently paying EUR420 a month, yet unlike the Assistant Warden, they are not on a 24h call when on duty. If needed students can at any time of day or night, call upon their Wardens' doors to be greeted, counselled and supported. For a saving of EUR90, when the job had been advertised as including free rent, which due to financial difficulties was at the last minute set at EUR330, Ms O'Sullivan describes this as an "insult to them for the vital role that they play."

Student Counselling Service

The Director of Student Counselling Service, Deirdre Flynn, responding to the Board's announced cutbacks, has said that it will be extremely "difficult to maintain the level of service that was available last year." Moreover she has revealed to Trinity News that for 2003/2004, the Student Counselling service has had a pay cut of EUR16,000 which has meant that no pay increments were available for the Counselling staff this year. In addition, whilst Counselling currently has two permanent

councillors with a third on a year's contract, the cuts will imperil the latter position, adding strain to an already uncertain and difficult climate. Moreover as regards the offer of high-quality service and counselling programmes to students, Ms Deirdre Flynn has revealed that part of the Peer-To-Peer Support programme and the Junior Freshman support project already "had to be cut and we had to prioritise." More worryingly for Ms Flynn, these programmes were hitherto funded by the government's "Target Initiative Funding" budget, which provides funding for three-year projects, yet the Higher Education Authority has indicated this will be the last year it will fund these projects, and Ms Flynn believes that seen the current financial climate that College is facing, "it is not in a position to mainstream these two programmes" and "they will have to be dropped." Welfare Officer Michael Miley says that he is "very concerned" about the cutbacks affecting the Counselling service, explaining that the councillors "provide a wonderful and very valuable service to students." Believing that the "cutbacks against student services and in particular the Counselling Service are far too severe", he says the Student Union will "be campaigning strongly to make sure these are not brought into force." However already strained from last year's cuts, the umbrella known as Student Services, including the Student Counselling Service and the Health Service, have suffered a further EUR55,000 cut, which as Annie Gatling explains, "might sound little but some student services have small budgets", and thus will be acutely affected.



Students crowd out for the fees protest earlier this year. Can college student unions maintain such a high level of action against the government when it is increasingly obvious there will be no let-up in the cutbacks?

British National Party angered by ban on 'free speech'

Tim Walker

TONY WENTWORTH, the chairman of the Young British National Party, has denounced The Senior Dean's decision to ban him from a debate hosted by the College Philosophical Society as "a clear and brazen attack on free speech."

Speaking to Trinity News, Mr Wentworth called College's ruling 'diabolical', claiming that "the college authorities have obviously caved in to the likes of the Trade Unions and Socialists. It is ridiculous to conduct a serious debate on this subject without a representative from a Right-wing party." The debate, which was held on 20th November, was originally to put forward the motion that 'This house believes new Right-wing parties are just parties of hate.' The event was subsequently renamed the 'Mein Kampus' debate, disputing the merits of the ban imposed on the Young BNP chairman. The speakers included Junior Dean Brendan Tangney, who spoke on behalf of College, Fine Gael TD Simon Coveney and Rory Hearne of the Socialist Workers' Society. Hearne, a former SU President, believes the pressure brought to

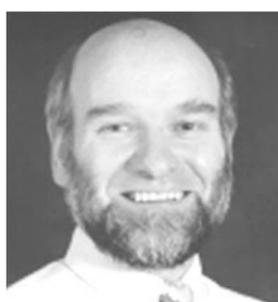
bear on College by himself and an alliance of like-minded academics and students had a significant influence on the Senior Dean's decision. "This ruling is a success for us," he explained, "It is a ban on free speech, but when that speech means incitement to violence and hatred, a ban is necessary for the good of society. The BNP are an openly fascist party."

Professor Cyril Smyth, the Senior Dean, declined the opportunity to clarify his position on the matter. In correspondence with the Phil, however, Smyth argued that Wentworth's visit would pose "potentially major safety and security issues for College." He also maintained that "the views of Young BNP are totally against the vision of Trinity that the Provost unveiled in the Strategic Plan last summer. What such an invitation does is give credibility to young BNP because of the publicity and controversy that will surround it." The Strategic Plan's central Mission Statement describes this 'vision' of Trinity as "a liberal environment where independence of thought is highly valued." The Junior Dean reiterated the 'safety and security issues' at the renamed debate, but the

administration failed to explain why Wentworth had been banned whilst other controversial guests of the Phil had visited College unhindered. In November the society played host to Anjem Choudary, leader of the UK branch of Al Muhajiroun, an Islamic fundamentalist group who hailed the September 11th hijackers as 'martyrs'. Last year their guest list included Jorg Haider, former leader of the Austrian Freedom Party, whose own brand of 'Euro-fascism' has had a profound influence on the repackaged BNP.

The British National Party, traditionally notorious for its racist and homophobic policies, has gained 17 local council seats in the UK since the accession of its current leader, Nick Griffin, in 1999. Their recent growth in membership has been linked directly to the asylum seeker issue in Britain, and the party website claims to speak for "the silent majority of Britons who have been exploited, abused and lied to for the past five decades." Amongst their policies, which include the voluntary 'resettlement' of ethnic immigrants and full withdrawal from the EU, is a desire "to end the conflict in Ireland by welcoming Eire as

well as Ulster as equal partners in a federation of the nations of the British Isles." Criticising what he calls the 'intolerant liberals' who have denied him the opportunity to speak at Trinity, Tony Wentworth describes Ireland as "a land that other European nationalists often look towards as the perfect example of how moral values and family life should be practiced...The Irish," he goes on, "have also reacted angrily to having to take 'their share' of asylum seekers forced upon them by Europe." It is the delicacy of Ireland's own refugee crisis that Rory Hearne cites as the most pressing reason not to allow Wentworth's visit: "In the current climate in Ireland, it would be very easy for an openly fascist party to come in and take advantage of the racism generated by the immigration issue. That is not something the Phil should play with." Edward Burke, the President of the Phil, countered: "The BNP has been marginally successful in British politics because there was a lack of confrontation, a lack of rational, well argued resistance to their reprehensible aims...Leave the BNP marginalised and they will appeal to the marginalised. Publicly



Senior Dean Cyril J Smyth

defeat and expose them and they will lose credibility." The BNP has also been banned from British campuses as a legitimate political force, as a result of the inherent conflict between the party's constitution and the umbrella constitution of the National Union of Students, which encourages diversity and multiculturalism in Universities, and includes a policy of giving no platform to extremist groups. Wentworth nevertheless claims that the party enjoys widespread support in British Universities. "We have nationwide backing from students," he said, "but it's still early days."

In Brief



Student Union Action Plan

Began on Monday 1st December, with a public meeting in the Joly Theatre hosted by the Student Union to inform students of the extent of the cuts, as well as offer the possibility of a question and answer session by the SU with students.

Tuesday 2nd December – The SU will set up a 'mini-library' in Front Square with desks to protest against the cutbacks affecting the Library.

Wednesday 3rd December – Coinciding with the government's Budget Day, on which it is expected to be announced further cuts to the Third Level sector, the SU in cooperation with the Union of Students of Ireland and all the other Dublin Colleges will be gathering between 12:30pm and 1pm in Front Square to walk from Front Arch to the Dail.

UCD Journalist First Irishman to win Guardian Media Award

Peter Lahiff of the UCD College Tribune, was named Diversity Writer Of The Year at the 25th staging of Guardian Student Media Awards in London on Wednesday the 12th of November. Lahiff becomes the first Irish person ever to win an award in the event that celebrates the best of student journalism across the UK and Ireland.

The Diversity category looked for writers with insightful, fresh and sharp articles about race, religion, gender, sexuality or disability.

Lahiff's winning entry included articles on the Opus Dei movement, the decline of the farming industry in Ireland and an interview with David Hamilton, a former UVF divisional commander who became a reformed Christian.

The judges for the category were Randeep Ramesh, leader writer of the Guardian and Georgina Henry, the deputy editor of the Guardian.

Appreciation

The Best Man I Have Known

- Jonathan Rickard (1977-2003)

Jonathan Rickard graduated from Trinity College in 2001 with a BA in Psychology. In his five years at Trinity he made an extraordinary impression on anyone fortunate enough to meet him. He was a great scholar, character and friend who will be remembered forever in the colourful tales of our student days.



Jonathan had a rare intelligence, an ability to grasp and communicate the most complicated concepts effortlessly, and a gift for spinning ideas in new and exciting directions. He strolled to a first-class degree and many would testify that his help assured them of their own exam success.

But his speed and range of thought will be best remembered in social domains. Jonathan was an outstanding entertainer, speaker and comedian – I am not alone in having pictured him one-day delivering the Best Man's speech at my wedding. He was so exciting to be with and, in his constant revolution against hypocrisy, nonsense and monotony, he led many into the most unforgettable nights of their lives.

Jonathan was a talented Treasurer of the Psychological Society, a demon on the wing of the Psychology football team, and performed the best Ronan Keating impression I will ever see. But most importantly he was a wonderful friend and confidante, with whom I had hoped to share many more of life's adventures.

Since graduating, Jonathan explored the USA and began a PhD at the University of Nottingham where his academic distinction continued with the winning of several prizes. No one will deny that Jonathan could have gone on to achieve whatever he wanted to. But in touching our lives as he did, he had already achieved something great.

Jonathan will be sorely missed by all without exception.

David Bonney

College News In Brief compiled by Ian Carey and David Reubin-Symington

Matt the Jap congratulates President

Anne-Marie Ryan

MATTEO MATUBARA, known affectionately to the Trinity campus as 'Matt the Jap', has been continuing his correspondence with President Mary McAleese. In a letter to Trinity News, Mr. Matubara revealed how he recently wrote a letter to the President, congratulating her on the success of her State visit to China and has since received a letter of thanks from the President's Secretariat, Mary Davey. This letter comes only weeks after Mr. Matubara received a hand-written note from Mrs. McAleese, wishing him good health after his stay in St. Vincent's Hospital over the summer months.

Ireland and China". In the four-page letter, he gave a lengthy and rather poetic description of the President's state visit: "The Great Wall of China was shrouded in mist, but shielded by umbrellas you and your husband climbed to one of the viewing towers. You said seeing the Great Wall was the realisation of a life-long ambition". Mr. Matubara also expressed his regret that Mrs. McAleese had not used the metro while in Beijing and Shanghai. He told her: "If I were in Beijing and Shanghai, I would have gone by metro, as I am a metro fan". Mr. Maturba informed the President that he maintains "good will with Chinese students in Dublin". Replying to his letter of congratulations, the President's Secretariat, who is the most senior officer below the President in Áras an Uachtaráin, informed Mr. Matubara of the President's appreciation of his congrat-

ulations. "Your kind message of support is greatly appreciated by the President and she has asked me to convey her sincere thanks and good wishes", she wrote. In spite of his being worthy enough to receive correspondence on more than one occasion from President Mary McAleese, Mr. Matteo continues to be banned from the college arts building and the cafeteria, although he is still a regular feature on the college campus. Mr. Matteo, who has been deaf from birth and communicates with staff and students through notes, continues to receive support from many students who are in favour of allowing him back into the arts block. However, progress on this situation does not seem to be forthcoming. In his letter to Trinity News, Mr. Matubara told of his dislike for the policies of the Minister for Education, Noel Dempsey, who accompanied Mrs.

McAleese on her visit. He describes himself as "strongly against his (Minister Dempsey's) politics, in education matters and above all third level". Mr. Matubara's comments come in the run-up to Budget Day next Wednesday, December 3rd, when the Government is expected to tighten expenditure in key areas such as education, and possibly introduce stealth taxes in this sector. Budget Estimates have already revealed a paltry increase in education spending, which will not be sufficient to rectify the damage caused to third level as a result of recent cuts in expenditure in this area. Mr. Matubara also apologised for not mentioning the participation of the Provost, Dr. John Hegarty and the Director of International Student Affairs, Dr. Ivan Eilby in the education mission to China in his correspondence with the President.



Matteo Matubara

photo: Graham Mooney

Suas viable alternate to the J1?

Cassidy Knowlton

SUAS, AN Irish charity dedicated to education in the developing world, is recruiting volunteers for the second year in a row to function as teaching assistants overseas next summer. Sixty volunteers will go to Kenya and India this summer for 11 weeks and will be placed in primary schools in the two countries. The organisation is partnered with DAS, Development Action Society, which also has ties with the UN. Volunteers will be placed in "bridging schools," primary schools designed to help disadvantaged children succeed in an academic environment. "The children in them are first generation learners," said Colin Murphy, a coordinator for recruitment this year who volunteered in India last summer. "Their parents would have had no formal education. The school system in India is quite challenging - there are entrance exams at a very young age, and these children are at a severe disadvantage. They don't understand the idea of going to school. The bridging schools are there to give them a leg up and introduce them to the educational system." Irish volunteers are not the primary

teachers for the children. They help the teachers with the class, walking around and helping individual students with maths, the alphabet and other basics approximately on the level of junior infants. Classes are taught in the children's native Bengali, Swahili or Hindi, and volunteers are given language training appropriate to their placement before they leave. Even if your Swahili isn't perfect, said Murphy, much of what is taught is communicated through the universal human language of friendship and understanding. "It's also a learning exchange, and it's more about the relationships you form with people. It's on a much more interactive level." The bridge schools are not just about learning the ABCs and simple arithmetic. The idea behind them is to create a fun environment for the children, and volunteers participate in many extracurricular activities with them, such as drama, sport or art. Charmaine Kenny, a third year management student at Trinity College who participated in the programme last summer, said, "I had never envisaged that, at the age of 20, I would spend a whole summer singing nursery rhymes

and enjoying it just as much as I did when I was a little girl! The programme taught me patience and acceptance- the two most necessary qualities for survival in this congested world." Murphy says he was caught quite unawares one day during his placement in Calcutta. "I was walking around, and suddenly the teacher says 'Colin will do an Irish dance now.' So I started jumping around the place trying to give an Irish dance. All the 7, 8 and 9 year-olds are sitting there looking at me and smiling, not really understanding what's going on but enjoying it." Suas differs from other volunteer programmes because it has an eye to future involvement after the summer placement. Volunteers raise money for schools throughout the year, and Suas hopes that its volunteers will come back and continue to stay involved with the programme. The overseas programme is one aspect of what the charity does. It also focuses on fundraising for schools, and on teaching people about educational development. Suas is currently running a course in Trinity about educational development and will have one next term in UCD as well. Midway through the summer, volunteers will have an opportunity to meet with a representative of the UN, and learn what issues the UN is dealing with on a larger scale in the country in which they are placed.

"Personally I found it a real eye-opener, living in a completely different setting to anything else I'd ever experienced before," said Murphy. "It was a fantastic experience. Volunteer experience is something you'll always be able to touch upon during your life. It promotes a global citizenship mindset." Students who are interested in volunteering for the 8-month programme, which includes training in February, March and June and fundraising from February until the time of departure, can download an application and find out more about the programme through the organisation's website, www.suas.ie. There will be a presentation about the programme on Wednesday, 3rd December, at 7pm in the Walton Theatre in the Arts Block.



Suas volunteers

Trinity and UCD join forces to form Molecular Medicine Research Centre

Wendy Williams

ON FRIDAY 7th November, Noel Dempsey, Minister for Education and Science, officially opened Trinity's Durkan Institute of Molecular Medicine, which; combined with UCD's new Conway Institute of Bio-molecular and Biomedical Research, forms the new Dublin Molecular Medicine Centre (DMMC). This initiates a significant research partnership between Trinity College, University College Dublin (UCD) and Royal College of Surgeons. The DMMC is fundamentally a shared research facilitator with shared courses for all students throughout the involved colleges and is to be funded by the Higher Education Authority under the Programme for Research at Third Level.

As a result of the widespread implications of molecular medicine research to a broad section of society, an Irish Gene Bank will also be created to act as a central repository of genetic materials from the Irish popula-

tion. Furthermore, a new joint UCD-TCD Chair of Bioethics will be established. The research approach adopted by the DMMC has been summarised as "Bench to Bedside" and consequently there is a need for a union between bio-molecular and biomedical researchers, and clinical centres. Such a connection between the Conway Institute and St James Hospital, will allow the groups to advance on discoveries regarding the molecular and cellular basis of diseases and as a result to use them to form new diagnostic tests and better therapeutic methods for patients. It would also seem from present circumstances that the DMMC may in time be transformed into a centre of Excellence in Health Science Research. Whilst the initiation of such a proposal is undergone with the intention of serving Ireland's broader social and health needs, it will also provide an opportunity to enhance biotechnology and pharmaceutical areas, with many positive benefits.

World AIDS Day in Dublin

Sinead Redmond

THE LORD Mayor of Dublin, Royston Brady, last Saturday morning in advance of World AIDS Day on Monday the 1st of December, helped to publicise the Dóchas and Dublin AIDS Alliance-organised event to raise awareness of the HIV/AIDS global epidemic by launching the day. Accompanied by drummers, red balloons and the distribution of awareness postcards at the gates of St. Stephen's Green at 10 o'clock, under a huge red ribbon, proceedings got underway. Red was everywhere - red ribbons, red bandanas and red clothes were worn by many to increase visibility and empha-

sise the theme of the day, partnership. Volunteers at two stands in the city centre sold ribbons to raise both funds and public understanding and also handed out the awareness postcards. The frightening statistics behind the campaign are still not known to many - 42 million people were infected worldwide by the end of last year (95% of these in developing countries), 8000 people every day suffer HIV/AIDS related deaths and there is one new HIV infection in Ireland each day. 14 million children around the globe have been orphaned by AIDS. Both groups involved are vocal on the issue of HIV being completely preventable, and say

that education and awareness of the dangers is the answer to the ever-rising numbers both infected and affected. The aim of Dóchas and the Dublin AIDS Alliance was to increase both public knowledge of the problem and also to increase public understanding of it. Both groups believe strongly that the global response to this health epidemic must be rapidly accelerated, and hope that the success of the day will help with this. It was the biggest HIV/AIDS awareness campaign in Ireland to date, and optimists believe it has substantially raised the profile of the international fight against AIDS.

News Comment Fianna Fail will not take the fall

David Reubin Symington

FIANNA FAIL'S cuts to Third Level education are drastic, dramatic and underhand. This government seems to enjoy employing circuitous methods to enormously cut costs to itself and prevent funds from parting its coffers. Bertie and Dempsey are strangling Third Level universities, choking such august institutions as Trinity College to its last breath, a move that will soon force universities to seriously consider and plead for the reintroduction of fees. As Michael Dowling, the President of the Graduate Student's Union explains, the government tried this "with the bin taxes as well. They left the local councils with a funding shortfall forcing the councils to implement these bin charges. They're now trying the same method with university funding, squeezing them to such an extent, the universities will demand the reintroduction of fees so that the government will end up looking like an angel simply responding to a strangled and difficult financial climate, whilst universities will look like the ones against students." As all other Third Level institutions, Trinity College has barely lit-

tle choice in the matter since Fianna Fail will not take the fall for the current financing crisis that is sweeping the University sector in both the UK and Ireland. Just last Wednesday Trinity College's Board has agreed to drastic cuts across the board, that will force among many other cuts, a probable reduction in Library opening hours, following in UCD's path, where the Student Union occupied the Main Library on Wednesday 19th November, in protest at the Library's budget reduction. This is forcing the university sector to rethink its policy on its funding situation. Trinity College can no longer entirely subsist on a government grant, and as Dr Duffy, Head of the Medieval History Department explains, when the Rainbow government abolished fees back in 1995, the government failed to make up the shortfall in revenue. The top five UK universities including Oxford, Imperial College and LSE, have all called on the Labour government for complete financial independence to set their own level of fees, in order to compete with their wealthier US counterparts. Indeed, Trinity and Oxbridge currently enjoy a superb international reputation for their quality of degrees and education,

however without the necessary funding, Third Level could become Second-Rate but would fees save the situation? Further cuts could plunge Trinity College from a desperate financial situation into near bankruptcy, with an estimated budget deficit of 8 million euros next year. However perhaps College should launch into a David Vs Goliath battle against the government, building on what UCD's SU has begun with its Library protest occupation. As Annie Gatling has stipulated, College could refuse to implement these cuts, thus putting it in breach of the university act, yet this would send a clear message to both Bertie and Dempsey that Third Level can not and will not stand back, waver and suffer. Yet it seems the government is intent on remaining aloof, thus forcing universities to seriously consider the reintroduction of fees, to maintain a high-level of research and a high-quality of teaching. Currently tutorial sizes are soaring. According to Dr Duffy, Head of the Medieval Department, tutorial groups last year had a cap of 8, which has this year increased to 10, whilst next year, with the College Board's "raid" on Departments, it is likely tutorial

groups will skyrocket to 12, with the realistic possibility of actually rising to as high as 13, thus removing for the student the tutorial group's academic benefit. Moreover the cuts have affected the core of university life: the Library. Trinity has the potential and probably currently is one of the best university libraries in the world, yet the cuts are forcing through the possibility of opening hours reductions, and reduction of book-purchases, thus jeopardising its current high-class standing, whilst Belfast's Queen's University has this year started frequent 24h library openings. Surely the payment of fees for a superior and fine Library and degree is preferable for both students and country in the long-term, in terms of population education and investment into the future, than a free but mediocre institution and degree, which offers little educational advantage over school-leaving examination holders directly entering the workplace. However John Walsh, currently researching a doctorate on education in the 1950s and 1960s, believes should not be reintroduced since education is a public good, whilst current President of the Student's Union, Annie Gatling, officially supports 'free fees' in order

to widen access to Higher Education. However as Kingsley Amis once said in 1960 regarding widening university access: "More will mean worse." Are fees the solution? In the United States, families save for their children's university education from their cradle to their car, whilst in the UK, until the Labour government, the remotest thought of fees sent fists flying and protest placards waving. John Walsh agrees that until recently in the UK, and for the past eight years in Ireland, a honeymoon of free university has greeted the school-leaving exam-holder. However in the current financial climate, one faces a choice between mediocre yet free university education, or high-quality yet costly education. The US system of high fees can in the short term significantly improve the situation. However, no student in either Ireland or the UK is yet culturally prepared to incur such high debt upon him or herself, for the sake of what could be perceived as an unproductive 3 or 4 years, resulting in the awarding of a piece of paper. The Australian system of "study now - pay later" certainly seems attractive as students simply repay the cost of the degree once they have graduated and live and work afford-

ably. Yet Annie Gatling, who has Australian origins, says that the system simply creates a huge debt problem later in a student's life, whilst concurrently deterring potential students away from the attraction of a university degree, and will in any case not improve the short-term financial situation. She suggests that other solutions include a better and more efficient use of Trinity's land, and that the College will have to possibly seriously look at increasing the number of fee-paying overseas and post-graduate students. According to Dr Duffy, after the Board's controversial collection of reserve funds from College Departments, the Medieval History Department is "living off" its "self-financing activities" such as the fee-paying M.Phil programme the Department runs. However without an urgent university windfall, as Annie Gatling explains, post-graduates will not be attracted by a Second-Rate Third Level library, and simply cross the Atlantic. Whatever the outcome, someone will have to pay. It's simply no pain no gain.

Moscow blaze claims lives of thirty-six students

Leah Finnegan



Mourners lay flowers

A FIRE which destroyed a student residence in Moscow has claimed the lives of 36 students. China, Bangladesh, Vietnam and several African countries have confirmed that their citizens were among the dead. The Ministry of Emergency Situations has warned the University community to brace itself for further tragedy as the death toll could rise when emergency services begin their search of the remains of the building. Initial estimates suggest that more than 171 students were injured as a result of the blaze. Hospital rep-

resentatives said that they were treating students for burns, smoke inhalation and injuries sustained as a result of students attempting to escape from the five storey building.

The fire broke out in the early hours of the morning while many of the 237 residents were sleeping. The fire began in room 203 which was occupied by three female students from Nigeria. Students who lived in the top floors of the building had very little chance of escaping and many onlookers reported that students jumped out of windows in order to escape. Richard Mallobe, a sociology student originally from Liberia told Reuters that 'people were jumping from the windows because it started on the second floor and there was no other way out. It was absolutely horrible'.

Initial reports into the cause of the blaze suggest that the fire was the result of an electrical fault. Yuri Luzhkov, the Mayor of

Moscow, arrived at the scene shortly after the blaze began. He told Russian television crews that while 'it is difficult to talk about the cause' of the fire early information suggested that the 'cause was domestic'.

Harsh criticism has been voiced concerning the inadequacy of safety regulations at the student residence. One student reported that there were no fire extinguishers in the building and another added that one of the two emergency exits of the building was permanently blocked.

Yuri Vorobyov of the Emergencies Ministry, held the administration of the residence partly to blame for the tragedy as they had failed to ensure that there were 'methods of emergency evacuation' for students in the case of a fire. He said that this lack of planning and the absence of adequate equipment had added to the scale of the tragedy.

The government was quick to extend its sympathies to the families of the deceased and to reassure foreign students that steps would be taken to ensure their safety dur-



A student surveys the damage

ing their period of study. Igor Ivanov, the Russian Foreign Minister, said that on the orders of President Putin the 'appropriate Russian bodies are undertaking additional measures to ensure safety in residential blocks for Russian and foreign students in Russia'.

The emergency services have also come under attack for their handling of the tragedy. The fire began at 2am and some reports suggest that rescue services did

not appear on the scene until 3am (BBC News Online). Students living in neighbouring residences rushed to aid their peers and one student told AP that the 'students had to do it all themselves, holding mattresses for those who were jumping out' of the windows of the building. However despite these efforts they were unable to save some of their fellow students from the flames. Many jumped out of the windows in desperation. Abdullah Bong, a student from Chad, said that onlookers could see trapped students 'crying for help and jumping out of windows and we could do nothing to save them'.

The People's Friendship University was opened in 1960 by Khrushchev and was at one time a showcase educational institution which offered subsidised education for students from Third World countries. The collapse of the Communist regime and the downturn in the economy has taken its toll on the university and students have been subject to worsening living conditions and overcrowding at the residence.

Aussie students charged with music piracy

Leah Finnegan

THREE STUDENTS were convicted by an Australian court of swapping music files on the net. The verdict of the case was eagerly awaited not just by the trio on trial but also by people working in the music industry. Civil cases have previously been brought against people for illegally downloading music from web sites but this trial was the first criminal case of its kind.

The three students Charles Kok Hau Ng, Peter Tran and Tommy Le all pleaded guilty to the sixty-eight charges of copyright infringement which were levelled against them following a joint investigation by the police force and the Music Industry Piracy Investigation team. During the course of the trial, which took place in a Sydney court room presided over by Deputy Magistrate Henson, the prosecution estimated that

that over 7 million people had visited the site which the three students had set up. The MP3/WMA Land web site offered users access to over 350 albums and had a catalogue of over 1,800 tracks which were available to download. Lawyers who were defending the students at the centre of the case pleaded for clemency for their clients on the grounds that the students had not financially gained from the enterprise. Chris Levingston, the lawyer who represented Charles Ng, argued that his client was 'not a person who set out to break the back of the music industry' and went on to tell the court that the music industry itself suffered no financial loss as a result of his client's actions. The last claim is one which was strongly refuted by evidence gathered by the police investigation which estimated that the site could have cost the music industry over £24 million.

Deputy Magistrate Henson, when serving judgement upon the accused pointed out that

just because 'everyone is doing it' was not a valid defence for illegally swapping music files on the internet. He sentenced the students to an 18 month suspended sentence and ordered them to carry out 200 hours of community service.

The case has provoked debate concerning measures which could be taken to stamp out the illegal swapping of music files on the internet. Charles Britton, a policy officer at the Australian Consumers Association, said that the current trend in favour of pursuing litigation would not stop the phenomenon of online music piracy. Britton argues that criminal cases like the one involving the three students would force 'people to go deeper underground and make themselves smaller and harder to be detected and traced'. Britton also suggested that the music industry needed to scrutinise its own actions and he stated

"Kids these days think they have a divine right to free music"

that in some parts the industry itself was partly to blame for the widespread online piracy because of its 'inability to grapple with new technology and new consumer perspectives of the market place'.

The managing directors of several major Australian music labels were quick to issue statements expressing their agreement with the courts' ruling in the case. Ed St. John, managing director of BMG Australia said that the sentence of the three students 'made a public



statement' which would act as a deterrent to other individuals who illegally download music files. He said that 'these kids were doing something illegal and it had widespread implications for the music industry'. Michael Parisi, the managing director of Festival Mushroom Records was more pragmatic and said that file sharing of music on the net was 'not going to go away'. He said that the onus was on the music industry itself to establish legal services which would allow people to download music. He also remarked that he thought that 'kids these days think they have a divine right to free music. I don't condone what's going on out there but I understand it'.

Australia has some of the strictest legislation on its books concerning file swapping. Earlier this year the Australian legal system granted record companies permission to access university computer networks to seek out those who were participating in file sharing of music.

Increase of female students attending Iranian Universities

Leah Finnegan

THERE HAS been a dramatic increase in the number of female students attending university in Iran. The number of female students enrolled in third level education currently accounts for approximately 60% of the overall student body. In a recent interview with Radio Farda a leading professor who specialises in the study of the Iranian education system said that the recent upsurge in female university attendance will have a dramatic shaping effect on Iranian society.

Dr. Said Peyvandi said that it will have wide reaching implications for both 'the status of women in society and the family'. Peyvandi cites the Revolution of 1979 as 'part of the reason behind the progress we're seeing now'. In the past many traditional families did not send their girls to school because the 'teachers were men or the school was not Islamic enough' but Peyvandi believes that the Islamization of the education system in the aftermath of the Revolution allowed these girls access

to education.

The large number of females participating in undergraduate education will soon make its impact felt on the labour market. At present women account for only 10% of the labour force in Iran but that number is sure to dramatically rise as young women search for employment after gradu-



ation. Peyvandi predicts that in the future the labour market will see 'an influx of female specialists'.

The changes ushered in as a result of increased female participation in third level education will make its presence felt beyond the sphere of the world of work. Many commentators suggest that there will be a radical change in the nature of family life as well. A

drop in the birthrate and a rise in the average age of marriage has already been recorded in Iran. Peyvandi believes that this phenomenon has a direct correlation with the greater access which women have to education and says that 'girls with higher education have higher social demands'.

However concern has been voiced from conservative elements in Iranian society. The increasing number of women in third level education and their participation in the work force are viewed by some to pose a direct threat to traditional values. A recent proposal put forward by the Education Ministry is considering the imposition of a quota system to limit the number of women who can enroll in certain courses. Peyvandi believes that such a proposal is evidence of part of a wider campaign which is being undertaken by conservatives to limit women's access to education. He said that the conservatives 'consider education to be the reason behind changes in Iranian society because education is playing a liberating role for women'.

Columbia tackles student suicides

SEVERAL LEADING universities in the United States, including Yale, Harvard and MIT have teamed up with Columbia University in order to address the issue of student suicide. The initiative began early last year and the universities are working in conjunction with the Jed Foundation, a suicide prevention organisation founded in 2000 by the parents of a former student at Columbia who took his own life.

The ultimate aim of the study is to reduce the number of student suicides on American university

campuses and to encourage students to attend counselling and avail of the facilities which could potentially save their lives. In the long-term the participants hope to be able to share the findings of their research with universities across the United States in order to tackle the problem of student suicide.

In the past Columbia has come under fire from its' student body who felt that there was a lack of openness and adequate resources in relation to mental health issues and suicide. A change in administration has

ushered in a new phase in how the university deals with mental illness issues and the decision to participate in the new study has been held up as evidence of this policy.

Students at Columbia are in many ways showing their professors the way in the fight to tackle suicide amongst their peers. Students Against Silence was established in April of 2002 in the hopes of creating a greater support network for students going through difficult times. The student organisation was also founded in order to combat

the perceived weaknesses that existed in the resources which the administration had provided. The announcement of the new study group has been welcomed as a positive step by students. The Director of Counselling and Psychological Services at Columbia has said that 'the last thing that we want is silence on the subject of suicide' and said that the Health Services at the University would 'promote an open discussion of suicide' in the hopes of preventing students from taking their own lives.

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Battle of the British Bards

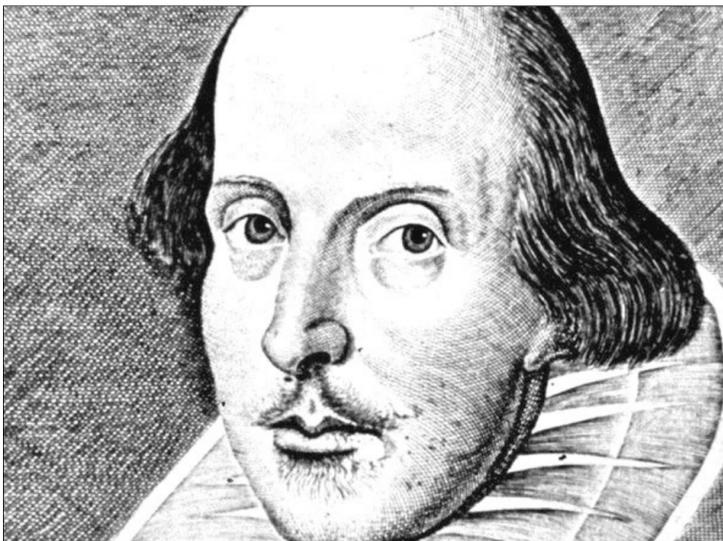
Drawing from the past, the Hamilton versus Arts Block war rages on

Rory Loughnane

Living with some engineering students, I've had to listen to a lot of remarks about the impracticalities of an Arts degree. Usually, they explain the difference such and such a chemical or bridge or whatever has made in this world and belittle the novels I study as sappy tales of no great purport. An argument arose lately however, upon reflection about the 100 greatest Britons poll which was conducted by the BBC in 2002. There were ridiculous people included such as Beckham and J.K. Rowling, proving that the teeny-bopper vote was still strong, but the Top Ten seemed reasonable enough considering how Britain hails its heroes (cue Sir Johnny Wilko). Excluding Princess Di and John Lennon there was a proper collection of world-changers. The order of merit within the select group produced the argument.

Isambard Kingdom Brunel came second. Shakespeare came fifth. Those wily engineers and technically-minded people seem to have performed the greatest coup of all time. Even Diana beat the bard. My opposition said that Shakespeare was a handy writer but didn't really make any practical difference. Anything which he wrote about had been said a million times before, but just not as prettily. Now Brunel, they said, was a real mover and shaker. Being out-numbered, I bowed my head in annoyance and vowed to find out what this Brunel guy was famous for apart from a silly name.

I seemed to remember something about Brunel



William Shakespeare (1564-1616), less popular than an alcoholic prime minister, a princess, a scientist and a 'dodgy' engineer.

being connected with ships from Junior Cert History, but unfortunately one tends to forget the valuable lessons learned for those all important

exams. Anyhow, as the story goes, Brunel started off with one foot in the doorstep. His father, Sir Marc Isambard Brunel was a famous engineer and could afford to give young Isambard a first-class French education. Shakespeare's father was a glove-maker who was caught trading wool on the black market. At twenty, Brunel was the resident engineer of his father's project, The Thames Foot Tunnel. At twenty, Shakespeare had got Anne Hathaway pregnant, rushed her up the aisle and still hung around his home town of Stratford. So far things are looking good for Brunel.

Brunel went on to engineer "The Great Western Railway" which was apparently the height of "cool" back in Victorian times. Regrettably he went for a bigger sized track width than usual

and the whole thing had to be changed later. Then he invented Atmospheric Railway, which worked for a total of one year because rats ate the tallowed leather which was used for sealing the air pipes. It seems to me that Brunel was essentially Britain's biggest advocate of the motto "if at first you don't succeed etc" or perhaps more fittingly that "God loves a tryer".

When Brunel did or made something, he always made it as big or as over the top as possible. Accordingly so, when he messed up, he messed up big-time. In building the "Great Western" (not as inventive in names as in silly ideas) Brunel created the largest steamship in the world. Then with the "Great Britain" he made a huge propellor ship with an iron hull. On the back of these successes, the over-excited Brunel decided to just build the biggest ship he possibly could. Hence, the enormous "Great Eastern" was delivered to the world by Isambard. Not only did it run hugely over budget, it also encountered huge technical problems due to dodgy engineering by the master himself and was largely seen as a white elephant.

He also tried his hand at bridge-building. He attempted to make it exciting by making very long bridges and by using suspension to make it appear as though they fall down. However, although he tried, bridge-building was never going to be exciting anyway.

In 1843, in a very Homer Simpson-esque moment, while performing a conjuring trick for the amusement of his children, he accidentally

swallowed a half-sovereign coin which became lodged in his windpipe. A special pair of forceps failed to remove it, as did a machine to shake it loose devised by Brunel himself. Eventually, at the suggestion of his father (helping him out again), Isambard was strapped to a board, turned upside-down, and the coin was jerked free. He died of a stroke in 1859.

Shakespeare's works have arguably exerted more influence upon the world than any other texts rather than the bible. He has been translated into virtually every language. He somehow managed to write 154 sonnets, a few major poems and forty plays of which only two are lost. His language and phraseology has entered common vernacular e.g. "To be or not to be...", "Romeo, wherefore art thou..." Shakespeare was an actor, writer and ultimately part-owner of an acting company known as "The Lord Chamberlain's Men". Various documents recording legal affairs, and business transactions show that Shakespeare grew increasingly affluent in his London acting years. He did well enough to buy a property in Blackfriars, London, as well as the largest house in Stratford.

"Brunel paved the way for the future, whereas Shakespeare is as relevant today as he was in his own time"

He died in 1616. The main point of my argument after considering both men's cases is that Brunel paved the way for the future, whereas Shakespeare is as relevant today as he was in his own time. The physical things which Brunel created will all crumble and fall. His legacy will die as the physical reminders are taken away by Time. Shakespeare knew the innate power of language. In Sonnet 18 Shakespeare makes a triumphant love-shout to the masses. "So long as men can breathe, or eyes can see, so long lives this, and this gives life to thee." Not only is his love unbreakable but also the lasting power of his words.

The issue becomes tricky if one looks at the day-to-day difference Shakespeare and Brunel have made. Admittedly, it's great to go over a nice safe bridge, enjoy a speedy train journey or marvel at an iron-hulled ship. However, lets be honest, would no-one else have been able to come up with his ideas? He seems to me to have been a bit of a celebrity engineer, (if such a thing exists), whereby the public loved his devil-may-care attitude and general over-enthusiasm for creating the biggest things he could. He was like the little boy at the beach who thought if he built the biggest sand-castle people would notice him. Or rather more sadly, he's like the silly Trinity students who buy Erdinger in the big glass and sit with a smug smile practically hugging it.

Shakespeare makes a practical difference in the way we think. Modern notions of moral righteousness are inextricable from Shakespearean philosophising. Bush's invading Iraq without any proof of weapons of mass destruction is on as shaky grounds moralistically as Claudius taking the throne rather than the heir apparent Hamlet. Next time you loan money, think of the haunting image of Shylock with his pound of flesh. We are



Isambard Kingdom Brunel (1806-1859), the renowned British engineer - second greatest Briton of all time?

guided unwittingly by the literary cannon. From Austen to Hardy its what we read at a relatively young age. Shakespeare tends to be the first writer one actually studies. The language is drilled into you. The morals and lessons cannot be ignored by each student. Even if one in ten is influenced, they might make a decision based on their understanding of moral principles which is derived from their reading. This decision then will infect others with a sense of that moral righteousness and the ideas continue to spread. Shakespearean wisdom intoxicates the air everywhere.

Brunel is buried in London and has a few streets and lanes named after him there. A few of his bridges still remain. Brunel came second in the 100 greatest Britons of all time. Give it another hundred years and I would say he might be lucky to get in the top ten. Shakespeare will keep moving up that chart.

Is hypocrisy rife in campus policies?

Chairman of Young British National Party is denied the right of free speech at Trinity College University Philosophical Society November debate



YBNP Chair, Tony Wentworth

Luke Ryder

The British government challenged Sinn Fein to contest elections, which we did. Essentially the election results displeased the British...what it's about is the denial of our right to express a political opinion..."

Gerry Adams was speaking on the ban on Sinn Fein representatives being heard on British airwaves which was put in place in 1988. But the lesson learned six years later when the ban was lifted seems to have been forgotten by Trinity Sinn Fein. Upon realising that the Philosophical Society planned to have as a guest Tony Wentworth, the Youth Organiser for the British National Party, the members of the society, along with the SWSS, immediately campaigned to have him disinvited. For those among the student body who remember Jorg Haider's visit last year, the scenario was all too familiar. At that debate, a guest's explanation of how she had lost her entire family in the concentration camps was drowned out by protesters chanting "Auschwitz, Dachau, Treblinka" in an effort to shame Haider; perhaps not the best way of

making a point.

The story this time, however, was different. Mindful of last year's protests, and pressured by the aforementioned societies, the Senior Dean informed the Phil that he intended to prevent Mr Wentworth's visit on November 20th, on the grounds that he did not fit in with the Provost's view of Trinity College in the 21st century. Mr Wentworth was informed that forces beyond the Phil's control meant his invitation had to be rescinded, and the Phil changed tack. What was initially planned as a debate on whether new right parties had a role to play in electoral politics was rearranged as a debate on the rights of those parties to a public platform such as was offered to Mr Wentworth.

The role of the SWSS and Trinity Sinn Fein, among others, in forcing the cancellation of a guest's invitation is little short of disgraceful. For a start, it stinks of hypocrisy: Sinn Fein were very impassioned on the subject of free speech until 1994, but they seem to have forgotten about it now. They also claimed in a leaflet that the BNP's

links to the UDA rendered the invitation inexcusable; an odd argument for a group such as Sinn Fein to make, given their far better documented links to the IRA. The SWSS are furious that a man with such distasteful views was invited, but not a single one of them protested when the Phil hosted Anjem Choudharay, a man who claimed in the chamber of the GMB two years ago that the 9/11 attacks were the work of the Jews. Is Mr Choudharay's racism somehow more palatable to the SWSS? It's hardly likely that they were unaware of his visit again this year: he appeared on the Late Late Show discussing it, and surely some of the SWSS were around for the debate in 2001. But no protest, no leaflets, no chanting the names of

"Protesters chanting "Auschwitz, Dachau, Treblinka" in an effort to shame Haider is perhaps not the best way of making a point"

the dead outside the chamber. Not only is their denial of the right to free speech a disgrace, it's bizarrely selective - the least that could be expected would be a coherent policy on the subject. But instead Jorg Haider is harangued, Tony Wentworth is uninvited, and

Anjem Choudharay is allowed to speak unimpeded.

As if it wasn't enough that the actions of these two societies were hypocritical and bizarrely selective, they

"The role of the SWSS and Trinity Sinn Fein, among others, in forcing the cancellation of a guest's invitation is little short of disgraceful. For a start, it stinks of hypocrisy"

also managed the distinction of being wrong. Their argument is that any granting of "legitimacy" in the form of an invitation to address the Phil will further the fascist cause in Ireland. Presumably this is why the major parties' refusal to address the BNP in Britain has resulted in the party gaining ground. Presumably this is why the cordon sanitaire around the Vlaams Blok in Belgium has seen a growth in the far right vote at each election, to 20% of the Flemish vote in the last election. Presumably this is why the greatest granting of legitimacy to a new right party - the Freedom Party's membership in coalition government in Austria - was followed in the next election by a collapse in their vote.

When a party sells itself to voters as dealing with the issues that major par-

ties don't want to confront, as virtually all the new right parties do, it spells disaster to refuse to speak with them, to refuse to address the issues they bring up. The policy as it exists today allows these parties to tell the voters, quite honestly, that their voice has been ignored by the government, and provides more fuel to their fire.

The best way to deal with the new right is to confront them head on, to expose their arguments as hollow and false, and to address the fears and needs of those who feel it necessary to vote for the BNP, the Front National in France, Vlaams Blok in Belgium, the now defunct Lijst Pim Fortuyn in Holland, and Austria's Freedom Party. The best way to feed their propaganda is to refuse to speak with them, to ignore them when they do reach office, and to denounce any attempt at discussion with them. This is why the campaign to prevent Mr Wentworth's visit was ultimately wrong. Not only have the societies involved been guilty of hypocrisy, not only have they chosen to ignore examples from the past, they have fed the very thing they profess to hate so much.

TN Debate: Is anti-semitism is growing in the European mindset?

The Proposition

Carl Cullinane

It is as a supporter of the Palestinian people's right to self-determination, that I nonetheless propose this motion. No matter which "side" one is on in that eternal and intractable problem in the Middle East, one can't deny that a) anti-Semitism is wrong and b) it is on the rise. It is indeed true that supporters of Israel are far too quick to jump the gun and accuse someone who disagrees with them of being an anti-Semite. However, there is also a tendency of those who disagree with Israel's security policy to step too far in their critique. Furthermore, talk of America's foreign policy is also surrounded in rumours of Jewish cabals and neo-conservative conspiracies. This is a continuation of the old 'Jewish Conspiracy' paranoia that has been at the heart of Jewish persecution on the continent for hundreds of years.

An EU opinion poll conducted recently identified Israel as the greatest threat to world peace. This is somewhat ridiculous. An isolated democracy in the middle of the Arab world defending itself from terrorists bent on its extinction is the greatest threat to world peace? Admittedly, the way it goes about this isn't always admirable, but there are far greater threats to global security. The fact that European citizens immediately jump to accuse Israel in such a virulent fashion can be somewhat unsettling and is indicative of a greater malaise.

An Oxford professor was recently suspended for refusing to admit an Israeli citizen on the grounds that he had previously served in the Israeli army. Would that ever happen to a former member of the British, US or any European army? In the high ranks of academia, this kind of discrimination is extremely unfortunate; that it is merely the public tip of the iceberg is extremely disturbing.

A German MP was forced to resign in the past few weeks after attributing Soviet atrocities to Jews, a Jewish school in Paris was fire-bombed

and a Greek composer identified Jews as "the root of all evil". In the last few months there have been anti-Semitic attacks and desecrations in Manchester, London, Milan, Vienna, Gundersburg in Germany and Charleroi in Belgium. Closer to home, and not to allow this to

get personal, but... The Phil recently facilitated members of A I Mujaharoun to disseminate leaflets in the GMB that included a sheet on A n t i - Semitism. This included references to the "holocaust" and the 'so-called holocaust', along with the nugget "Jews (were) among the groups of people targeted by Hitler for amassing the wealth of Germany and leaving Germans poor." They obviously had it coming.

It, therefore, should be obvious that there is a dangerous and increasing level of anti-Semitism in Europe, including traditional elements, misguided Palestine supporters and fundamentalist Muslims. It is imperative, no matter what our opinion of American foreign policy or Israel's security policies, that we avoid the out and out racism that Jewish peoples have suffered throughout history. However, saying all that, Free Palestine!

cal and mental development as a result. More than half of Palestinian households are now eating only once per day. The World Bank states that food consumption has fallen by more than 25 per cent per capita. Around 60 per cent of Palestinians are now living in acute poverty (75 per cent in Gaza and 50 per cent in the West Bank). Even when food is available, many Palestinians cannot afford to buy it, given the rapid rise in unemployment. Over 50 per cent of Palestinians are now completely dependent on food aid, and yet humanitarian access is frequently restricted." That is according to the United Nations (Jean Ziegler, Addendum: Mission to the Occupied Palestinian Territories, October 31, 2003.

The Opposition

Patrick Cosgrave

I stand in opposition to my Zionist friend, on the page opposite me. He stinks of imperial hubris, and smacks of imperious historicalness.

The notion that anti-Semitism is growing in Europe is suggested by Europeans' increasing distaste for the policies of the Israeli govern-

m e n t . Policies that have created a situation where "over 22 per cent of [Palestinian] children under 5 are now suffering from malnutrition and 15.6 per cent from acute anaemia, many of whom will suffer permanent negative effects on their physical and mental development as a result. More than half of Palestinian households are now eating only once per day. The World Bank states that food consumption has fallen by more than 25 per cent per capita. Around 60 per cent of Palestinians are now living in acute poverty (75 per cent in Gaza and 50 per cent in the West Bank). Even when food is available, many Palestinians cannot afford to buy it, given the rapid rise in unemployment. Over 50 per cent of Palestinians are now completely dependent on food aid, and yet humanitarian access is frequently restricted." That is according to the United Nations (Jean Ziegler, Addendum: Mission to the Occupied Palestinian Territories, October 31, 2003.



Suicide bomb in Jerusalem shopping centre

Anti-capitalism and the monied aristocracy

Patrick Cosgrave

If we take it that the world we live in is a capitalist one, then Adam Smith was profoundly anti-capitalist. Moreover, if we live in a capitalist world economy, then Adam Smith was not alone in his disdain for capitalism, but was instead joined by a respectable posse of anti-capitalist buccaneers including Alexander Hamilton, James Madison, Thomas Jefferson, and Alexis de Tocqueville.

As Adam Smith was penning Wealth of Nations in 1776 he began to notice subtle changes in the world around him. He observed that a "mercantile system" was being consciously designed, and propagated, by the "merchants and manufacturers", right under the peoples' noses, and was abhorred. Smith explained that if this system was ever allowed develop, with the help of "the interested sophistry of merchants and manufactures", it would be "necessarily hurtful to the society in which it takes place" as the "interest" of "consumers" was being "entirely neglected".

He continued, warning that it would destroy the essence of democracy, replacing it with a system where certain mercantile "regulations" would be "peculiarly attended to" by civil government. As civil government would become "civil government... instituted for the defence of the rich against the poor". Moreover, it would lead to an extreme division of labour that would create out of workers, humans that were "as stupid and ignorant as it is possible for a human creature to become".

Smith also had an authentic fear of corporations, or what he termed "joint stock companies". He believed the existence of corporations was unreasonable, except in exceptional circumstances where they can demonstrate "with the clearest evidence that the undertaking is of greater and more general utility than the greater part of common trades".

On this point Smith simply wrote that "to exempt a partic-

ular set" of individuals, usually called corporations, "from some of the general laws which take place with regard to all their neighbours, merely because they might be capable of thriving if they had such an exemption, would certainly not be reasonable". Unfortunately Smith's worst fears were realized in 1886. When, in the case of Santa Clara County v. South Pacific Railroad Company, the U.S. Supreme Court decided that a corporation is a "person," entitled to the protection of the Equal Protection Clause of the Fourteenth Amendment.

Alexander Hamilton, one of the Founding Fathers, for example, warned of a coming future of economic rule by a mercantile class, calling it "popular despotism". He foresaw that such an order would undertake to "rob the industrious of the fruits of their labour and... enable the idle and rapacious to live in ease and comfort at the expense of the better (larger) part of the community".

Thomas Jefferson was abhorred by the growth, of what he termed, "a monied aristocracy". He foresaw a future of a "government of an aristocracy, founded on banking institutions, and moneyed incorporations". In 1831, Alexis de Tocqueville urged any "friends of democracy" and freedom to "keep their eyes anxiously fixed" on "the manufacturing aristocracy which is growing up under our eyes". Moreover, if allowed develop, would lead to "a permanent inequality of conditions" and to extreme division of labour.

By 1864 "corporations had been enthroned", wrote Abraham Lincoln. He added that "an era of corruption in high places will follow" and "the money power of the country will endeavour to prolong its reign by working upon the prejudices of the people until all wealth is aggregated in a few hands and the Republic is destroyed".

These are the doctrines of what are conventionally called the capitalist doctrinaires of our so-called capitalist world.

Cold war crisis in Georgia

Rory Loughnane



EU HR Foreign Policy Chief Javier Solana (left) with President Eduard A. Shevardnadze (right)

Considering recent developments in Georgia, it seems fitting to disassemble some of the reasons for the recent parliamentary debacle and enforced "state of emergency" which President Eduard A. Shevardnadze has had to call. The origin of the most public display of apostasy is due to allegations of corruption and fixing in the Parliamentary elections held on November 2nd. On Saturday 22nd Protest leader Mikhail Saakashvili, stormed the Georgian parliament with followers and smashed the interior before setting alight the parliamentary chair. Georgia now stands in a state of crisis.

Many of Georgia's problems lie in its location. Its political stability matters to the West because it lies central on the route of the Baku-Tbilisi-Ceyhan pipeline, which when completed in 2005 will ship Caspian Sea oil to world markets. The US has urged all sides to come to an end to the crisis through non-violent means. Secretary of State Colin Powell and UN Secretary-General Kofi Annan encouraged Shevardnadze to deal with restraint and within the Georgian Constitutional framework. Russian Foreign Minister, Igor Ivanov, has flown to Tsbili to engage in talks with opposition leaders in an attempt to save the beleaguered Georgian President. The World is wide-awake to

the conflict thanks to mass demonstrations and revolt - now what needs to be done?

In Georgia over twenty per cent of the workforce is unemployed, while three in five people live below the poverty line. Health care must be paid for, the roads and schools are in disrepair and pensioners receive allowances of 14 laris (\$6) a month. In contrast the nouveau-riche (Shevardnadze's relations, party-members etc) live Hollywood lifestyles. Class division is similar to that of Serbia and Romania prior to revolution. Indeed Saakashvili has declared, "We are no worse than the Romanians and the Serbs, who overthrew their rulers." Ceausescu was overthrown in 1989 and executed by firing squad. Milosevic was forced from office in 2000 and is currently on trial for war crimes in The Hague. "I am not frightened," Shevardnadze has proclaimed. "I will not share the fate of either Ceausescu or Milosevic."

Where has it all gone wrong for "Grey Fox"? Shevardnadze was lauded in the West for his part in ending the Cold War. On April 9th, 1991, the Supreme Council of the Republic of Georgia declared independence from the U.S.S.R. A civil war during the 1991-92 winter led to the ousting of Georgia's first democratically elected leader Zviad Gamsakhurdia.

Crucially, military leaders then invited Shevardnadze to assume power, leaving his position as Russian foreign minister. Since his appointment the region has continued to be beset by ethnic and civil strife. Peace in the separatist areas of Abkhazia and south Ossetia, still requires outside management by overseas bodies and Russian peacekeepers to allay local enmities. Shevardnadze on a wider scale has committed Georgia to economic reform with the cooperation of the IMF and World Bank.

The five million citizens remain unconvinced. Shackled by "Big brother" Russia its progress has been slow.

Coupled with the desperate social conditions the populace has grown increasingly irate with the lack of political challenge to the government. Prior to the overthrowing of the Parliament by the reformers, the results of over 90% of the parliamentary elections had been recorded. Parties in support of Shvardnadze had 41%, while opposition groups had 38%. Rumours of corruption were rife and indeed old Grey Fox admitted prior to the Parliamentary session that, "About 8 to 10 percent of the ballots were invalid." Indeed there has been growing public derision that the main opposition party "Revival" have sided with Shvardnadze's own "For a new Georgia" Bloc to tip the balance in the government's favour.

Without "Revival", Shvardnadze has twenty percent of the popular vote. The end appears to be nigh. The head of state media Zaza Shengelia, has resigned, complaining of governmental pressure to present favourable coverage. The head of the Security Council has conceded that the election results were falsified and that the President is surrounded by corrupt advisors.

Echoes of Eastern Europe at the

turn of the nineties abound in public consciousness. Saakashvili, the orchestrator of the rush on Parliament and leader of Georgia's National Movement screams to the cameras about a bloodless Velvet Revolution. He speaks of western democratic models and anti-Moscow theories. He speaks fluent English and relies on public support for not just leadership change but essentially social and political upheaval on the highest scale. Moving from a somewhat autocratic, corrupt democracy to the western model of the same system of politics. The revolution is calling for a distinct shift from its Eastern location to Western ideology. The process will be slow.

I'm not attempting to condone Shvardnadze's actions but I doubt history will look back at his rule with the same level of disgust as is being bandied about in the current media who seem intoxicated by the prospect of revolution. It seems all well and good for the press to regale the scintillating story of how a (remember) Russian Foreign Minister messed things up in another country. Just another example of how the West is right once again, and the only possible solution is for the distraught citizens to adopt our way of life. That will solve it all.

We admire the UN and US for keeping an eye on the whole situation. It is seemingly irrelevant to all that Western powers are eyeing greedily the oil and silk lines, its location in transit between East and West, its training base for Russian soldiers in Chechnya etc Good old Russia chipped in with its support for Shvardnadze, obviously distraught at the idea of one of Gorbachev's favourite colleagues losing control of the land-rich region.

The state of emergency has been called for thirty days. Should we hear no more in the mass media come Christmas Eve, it would be fairly safe to assume that Shvardnadze is doing fine and Saakashvili is finding this mightn't be the Christmas he was hoping for. Georgia is but a pawn. Grey Fox and the young pretender haven't even really entered this game yet. Didn't Shvardnadze do a wonderful job in helping to end the Cold War?

However, if this is the case, then by using simple logic we can say that either we live in a capitalist world, and all of the above hold serious anti-capitalist views, or, we live in an

anti-capitalist world where Adam Smith and his contemporaries are all capitalist writers. It's confusing.

But one thing is sure, social science is not confused. As far

as they are concerned we live in a capitalist world economy and Adam Smith was a capitalist writer. Unfortunately, however, this interpretation of Adam Smith could only be

maintained if, one, you were a social scientist who failed ever to read Adam Smith, two, you were an illiterate social scientist who failed ever to understand Smith, or, three you are

a social scientist who willingly distorts history for the interest of Smith's "merchants and manufactures"; so-called private power. I wonder.



Rosalind
Dineen

The darker side of sex in Dublin

The sex industry is rampant in the city and is becoming increasingly exposed by the media

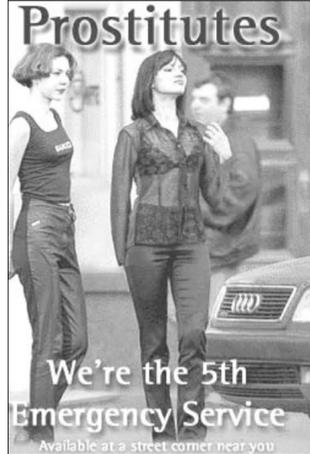
Shopping-mall prostitution is the latest craze sweeping through the US. Middle-class, teenage, shopping mall prostitution. It all started when girl A (lets call her Mandy) bet girl B (Stacy?) to approach old man C in the mall and it all

"Pimps require a keen business sense and are often more entrepreneur than gangland heavy"

got a bit out of hand. Now pimps have moved in and are charging \$300 for half an hour with a disease free, expensively clad, Mandy/Stacy/Tina in the mall. A US government sponsored study has found the number of teens partaking in this epidemic to be in the hundreds of thousands. They're blaming MTV, boredom and parents and congress has given \$4million to solve the problem. Only in America! A 14 year old was recently found working in a brothel, in fact the number of minors involved in child prostitutes has tripled since 1997. Human trafficking is on the up too. Vulnerable, non-English speakers are being smuggled around (especially from Eastern Europe) and forced into the game. Only in America, huh? Nope, sorry, this is in Dublin. It's not called the oldest known profession for nothing. Prostitution is two consenting adults in a short-term relationship, in which the exchange of money replaces any-long term commitment. It is something for which there will always be

demand and supply. There should be nothing surprising in the fact that 600-750 prostitutes are currently thought to be working in Dublin. Lord Mayor Royston Brady recently said that if prostitution is being used as a front for crime, it should be dealt with, but if not, "there are bigger issues to worry about." He criticised Operation Quest, the Gardai's latest crackdown attempt in which several months of surveillance work on clubs that were suspected of indulging in human trafficking and prostitution, led to an overnight sweep and 101 arrests. Mayor Brady said the whole thing was too "heavy-handed". He sees the fruitlessness in wasting resources on stopping an industry that has been around since Ancient Greece (where it was legal and widely available.) Prostitution has been shoved underground. It is over-looked, prudishly pushed aside and utterly ignored, which is all well and good and makes for a tourist-friendly town, thanks. But because the industry has been buried it is festering and growing into an entirely new form of beast. A recent bout of media coverage is throwing light on the subject once more: RTE crime correspondent Paul Reynolds published a book earlier this year called Sex in the City, exploring the prostitution racket in Ireland. RTE also recently finished their Underworld series with a programme on the sex industry, rampant in Dublin. In the absence of any serious legal

attention, however, there is only so much dust this media frenzy can whisk up before it all settles again, and the subject is buried once more. Reynolds outlines how the sex industry has been muffled in Ireland. Since the seventies there has been a spiralling increase in drug availability, and drug addicts who will give into pimps. The Criminal Law Sexual Offences Act of 1993 made soliciting an offence, so girls were moved off the streets and into brothels; out of sight.



Brothel keepers, Reynolds emphasises, are not your average sort of criminal. Pimps require a keen business sense and are often more entrepreneur than gangland heavy. Brothel-keepers blend into society. He illustrates this point with the story of the Hooker with a Heart who ran businesses on Parnell Street and Portobello a few years ago. She explains that the only reason she got into the

business was financial; she's kind, she's human, she is no real menace to society and so she's ignored. The business was pushed further from sight by the In Dublin magazine scandal of 2000. The notoriety of In Dublin sprung from its very suggestive adult advertisements. Publisher Mike Hogan, could rake in E400,000 a year through health studio and massage parlour adverts. In 1995 the Censorship of Publications Board banned the magazine, but Hogan changed its name to simply Dublin and kept on going. In October 2000 Dublin Criminal Court fined him another E63,000 and Hogan's publishing company, the Hosan Group, went bankrupt forcing periodicals like Magil the group's financial magazine, to close. Prostitution was moved onto the web. Central databases now pull in all the information that any hooker, pimp or customer could need. Brothels are even reviewed on the Internet by past clients (although some brothel owners write their own reviews.) Sources are harder to pinpoint especially since individuals have to be caught downloading to be prosecuted and so the industry has slipped further from control. Any attempts to deal with it have merely pushed it out of sight. Our attitude is confused. The Garda shut down lap dancing clubs and then Larry Flynt, the self-confessed "smut pedlar who



cares," and owner of US magazine Hustler, is advertising that he will be opening a "sophisticated" dance bar in Ireland this year. We do not want to see prostitutes strutting the pavement, and then Kate Moss goes and makes pole-dancing oh-so-cool by spinning around and around in that White Stripes video and fashion magazines start telling us it's a great way to keep fit and attract the right guy. As Operation Quest was carried out through June, the Garda arrested 101 people involved in lap-dancing and people-trafficking, but then in August it was revealed that two men who had been operating national prostitution rings were also working as Gardai informants. Do we shut our eyes to confusion and leave it all alone- or do we act? If the sex industry were not hidden from view, and parts of it were legalised then maybe pros-

titutes could receive better care. Perhaps they could be regularly tested for STDs. Victims of violent, physical abuse could phone the police without fear of getting arrested themselves. Psychologists could be provided to deal with emotional problems. By facing it, this old-as-time and ugly-as-sin trade could be cornered off and separated from crimes such as human trafficking and child abuse. It's the case of the invisible line between that which is acceptable and that which is not. It's the difference between a lap-dancer who goes too far and a desperate woman selling her body. The difference between a fifteen year old prostitute and a nineteen year old one. The issue lies somewhere between a woman who enters a relationship in exchange for love and one who enters in exchange for sex or money, but we are reluctant to draw lines. They say that what starts in America inevitably blows eastwards. Perhaps our own Mandy, Stacy and Tinas will get bored in the shopping mall.



Niamh
Flemin

The volunteer made selfish

Are volunteer programmes turing into package adventure holidays to include on your CV?

Ever wondered what happens if you take Costa del Sol holiday brochures, a package tour travel agent and combine that with the third world charity work traditionally carried out by religious organisations? I doubt you have. I never pondered the result of such a mixture until recently when I came across an array of Gap year ventures and realised that these two worlds have met in what is essentially a package volunteer holiday. With increasing concerns regarding religious affiliated development and a rise in awareness for the necessity of third world development comes a delightful niche in the tourism market, a niche that thrives on the sense of adventure, the itchy feet, the good will and indeed the guilt of a young and enthusiastic generation of middle class students eager to see the world while simultaneously easing their consciences. And so along comes the pre-planned adventure, where instead of taking La Ponderosa II and chasing Che across Argentina to leper colonies, or wandering to Calcutta to set up a school beneath a hedge, now you sit in your bedroom and flip through your brochure until you find the adventure that's right for you, the people you would like to help most in the country where the best accommodation is on offer, or the beer and cigarettes are the best value for money. And amid this new age of travel, have we lost sight of the real reasons for donating your talents and skills to someone or someplace that needs them.

"It is a growing concern that the organisations are more concerned with the volunteers than in the project itself"

There are three groups involved in the package volunteer deal: the volunteers themselves, the organisation arranging the excursion and the recipient communities of these voluntary services. The first of these three groups consists mainly of middle class youths; either just finished school or college. To claim that all college and post leaving cert students that go traipsing off across Africa and Asia on a crusade to give aid to the underprivileged and impoverished, do so out of sheer altruism would be absurd. Naturally every traveller is an explorer and

as interested in the excitement of seeing a foreign and unfamiliar world of fascination as they are in digging wells in Ethiopia, or bringing English to the children of an orphanage in Sri Lanka. There is nothing to be criticised in an eager traveller. In reading volunteer reports what seems to be the greatest gain is perspective, a more real knowledge and understanding of hardship and poverty as well as a good time and life long friendship. However, they do not often speak of what they gave as volunteers. As for the recipients, they also receive a glimpse of another world, again acquiring knowledge and broadening horizons, or in some cases benefiting from the acquisition of an important physical amenity such as a community centre or school. There is however a genuine concern that while young volunteers enrich a community by aiding in the construction of buildings and the like there is also often a trend of indifference to local customs, a lack of respect shown for the traditional way of dressing, socialising etc. In some cases instead of having a development project lead to the imposition of religion on a community, it now leads to the imposition of



were when Elvis popularised them. This popularisation of the gap year volunteering venture in turn enables organisations to charge high prices for their programmes. Although the fees do, in part, often help fund the projects, they also make such ventures exclusive to the middle class. It should also fall upon the organisations to ensure that both the participants and recipients of voluntary work gain. Their objective should be to provide a service to both. However, it is of growing concern that the organisations arranging these trips are first and foremost concerned with the volunteers and have little interest in the projects themselves. Indeed, in some cases, the very nature of the brochure implies that the participants themselves have little interest in the actual projects.

1-to-1 is one such organisation that specialises in arranging volunteer projects in twenty-two countries for 18 to 80 years olds. If you fill in the form on their flashy website they'll send you a lovely colour brochure outlining all the projects available to you. You can flip through and in one glance learn why a project needs you and also the top ten hotspots in a given location. To spend four weeks teaching English in a private school in Ghana with 1-to-1 costs 1,695 euros. This fee provides you with accommodation, insurance, a TEFL course, pre-departure packs, meeting at airport and orientation, the services of an in-country co-ordinator

and 24/7 support and back up from the global crisis management team. It does not include your flights, visas, vaccinations and food expenses. In a country where the average annual income is 260US\$, it hardly seems that 1695 euros is a fair sum of money to pay, to give your services free, in Ghana. According to 1-to-1's brochure, volunteers are needed to help lay the foundations for the future in Ghana but it's main emphasis is on what you can get from volunteering, how the project will affect you. The attitude seems be 'you pay, you gain', whether you decide on a teaching, media or marketing venture.

Some projects are even place restrictions on who can participate and require a CV. One such project is a health project with a focus on malnourished children. To participate in this project you must at least be a third year medical student or be a registered doctor or nurse. Surprisingly, even with such a high qualification and valuable skill to offer 1-to-1 still charge you 1,995 euros to participate in a four week project. In other countries on offer, there are similar scenarios. And so in paying to donate your skills, the attitude naturally is, what do I get? Where does the money you pay go? At no point in the glossy brochure is that particular question answered. How much is donated to the institution you are volunteering in? And if the money is not going to the institution then does it cover administration, services provided, employment of management? For all the extravagance of the brochure I had to pick up a phone to find out the answers, although the office in Waterford could only tell me that a percentage goes to the Helping Hand Foundation which in turn distributes the money to all the projects 1-to-1 volunteers participate in, and another percentage goes to the institute itself that the volunteer works in, i.e. the school or the hospital etc. The exact amount of these percentages was not revealed.

Expense-wise 1-to-1 is certainly not top of the list. The American organisation Cross Cultural Solutions can charge up to

4,000US\$ for a twelve week project, although their literature strives overtly to justify this amount pointing out that the organisation is not for profit. Again, the prime focus is on the volunteers and not the community but strong emphasis is placed on equipping the volunteers with the manner and skills necessary to work in a given locality.

I am not seeking to deny that these projects benefit people and that a volunteer operating through one of these programmes cannot bring a world of good to a community. What I am questioning is the attitude being produced and promoted when it comes to volunteering. Why do we do it? I do not doubt that despite the costs of volunteering and the negativity with which I have treated the subject, that there is much gained by local communities in which students volunteer. It is a worthwhile endeavour, but is it fair? Is it fair on the volunteer? Is it fair on

"Where does the money you pay go? At no point in the glossy brochure is that particular question answered"

the local community? As for alternatives, is there a fair organisation to be found? An NGO, Concern, Trocaire, Goal? Volunteering with these organisations is a possibility if you have a professional skill to offer, if you are a doctor, a teacher or a nurse. Volunteer opportunities abroad for the undergraduate do appear limited to these adventure holiday like organisations and the only feasible, cheap option is to go it alone, without the security of an organisation and to arrange your own volunteer position upon arrival in a school or institution that requires your help. At the end of the day perhaps it all reduces to how much you value security? And for many, it means that the possibility of volunteering abroad is non-existent. For the rest the question begs: If you don't find your life enriched by the experience will you be demanding your money back?



Neasa Cunniffe

On sale - a brand new you

Coca-Cola schools and Tommy Hilfiger hospitals - corporations may be in danger of crossing the line.



photo: Mally Foster

If anyone here is in advertising or marketing, kill yourself...there's no fucking joke coming. You are Satan's spawn, filling the world with bile and garbage, you are fucked and you are fucking us. Kill yourselves - it's the only way to save your fucking soul." - Bill Hicks.

Harsh words for BESS marketing whizzes and budding entrepreneurs, yet this is an extreme form of the sentiment which is slowly awakening in people, people who are tired of being bombarded day after day with slick advertising ploys. These sales pitches assault us, not just through the media but increasingly through our local communities, schools and public facilities. A wave of dissatisfaction is rippling through the western world and has found a voice through high-profile activists like Kalle Lasn, Naomi Klein and the ubiquitous Michael Moore. If I were Caroline Corr (I know, keep wishing) I might ask you, "What are you doing on November 28th?" Coincidentally, the Concern Day lies on the same date as the annual Buy Nothing Day launched by Kalle Lasn, founder of Adbusters Magazine. Although the two organisations seem diverse, one an established charitable institution, the other a new left-wing revolt against globalisation, they both share a deep concern for the inequality that is ever deepening between the forces of wealth and poverty. Kalle Lasn is a former advertising executive turned activist. He set up Adbusters in response to the increasing

phenomena of huge corporations becoming more powerful than entire countries, governments and populations.

Kalle Lasn proclaims in his book "Culture Jam: The Uncooling of America" that the western world has lost control. The democratic system that was set up to represent the people's best interests, has succumbed to the will of enormous conglomerates. He maintains that these high-powered businesses have more rights than individual citizens. We are at the mercy of their good-will as we plead with them. We plead with them to save our environment. We plead with them to keep factories open in our country. We plead with them to stop corrupting our children with sexual standards and unhealthy ideals.

Buy Nothing Day urges you to demonstrate your influence as a consumer. Michael Moore highlights the idea that people in the western world, Americans in particular, are driven to consume. We have become obsessed with brand names, names which will instill in us an identity, a sense of worth. If you don't buy L'Oreal, you're really not worth it. It's not your car or your friends or your job- didn't you know -it's your Seiko watch that says most about who you are. We have become obsessed with things we don't need, can't afford and the exorbitant money we spend on them, is

poured straight back in to their marketing department, which will further convince us of this "need". We no longer pay attention to the intrinsic values of basic products. We merely ask, to cite the anti-corporation film Fight Club, "what sort of a dinner set defines me as a person?"

Naturally, the big wheel media is fervently against helping this message spread. Kalle Lasn approached major American networks like NBC and CBS with a cartoon snorting pig commercial which proclaimed "The average North American consumes five times more than a Mexican, 10 times more than a Chinese person, and 30 times more than a person from India... Give it a rest. November 28th is Buy Nothing Day". Unsurprisingly the television channels refused to present any advertising that was detrimental to the businesses that butter their bread. Lasn's satirical magazine however, has 40,000 subscribers and is expanding.

This revolt is based not on violence but on the coined "Culture Jamming". This involves sabotaging the chic and trendy reputations these corporations are spending billions to construct. Adbusters magazine satires common advertisements. A picture of a slumped over vodka bottle with the slogan "Absolute Impotence". Or a view of a fashionable jeep speeding through a wild mountainside forest, entitled "Nature - it'll grow back". The organisation hands out bright Mc-Donald's red-stickers which use

"We no longer pay attention to the intrinsic values of basic products - we merely ask what kind of dinner set defines me as a person?"

side-ways golden arches to spell "Grease". They parodied a Calvin Klein commercial depicting a super-thin model seductively caressing a toilet and vomiting. Particularly as Christmas approaches and the usual shopping frenzy ensues, activists publicly challenge the excessive consumption. To the tune of "Rudolph the Red-nosed Reindeer" people carol "Uh, oh, we're in the red, dear" to highlight the unnessecary debt and strain it produces.

Naomi Klein, another anti-globalisation activist is the author of "No Logo". A Bible for anti-marketing protesters, it is also an important work in the field of modern economics. Klein profiles the birth of the brand

name. Companies like Tommy Hilfiger and Nike do not actually produce anything. They outsource their products in cheaper and invariably impoverished countries, and concentrate their own efforts on creating a social status. The "made in Taiwan" and "made in Korea" stamps are so familiar because they were among the few original places that made their country a free-trade zone. When they were relatively rare, businesses settled there for cheaper taxes and the populations wages and conditions improved. However with so many second and third world countries now using free-trade zones to compete for foreign investor, these countries can no longer gradually increase taxes, for fear of a threatened company departure. These free-trade zones, according to Klein, no longer promise economic development. They only replace starved farmland with industrial slums.

Klein highlights government policies which lower corporate taxes to entice big companies to set up in their area, which robs the public sector of much-needed funds. Essential public facilities like schools and universities are increasingly relying on corporate sponsorship. Klein speaks of Coca-Cola is the "official soft-drink" and their logo is plastered on toilet cubicles and even text-books. Stanford University have a Yahoo!Founders Chair. The Simpsons satires this growing trend of school sponsorship with a flash-forward to the future. The cartoon depicts an ultramodern computerised school where an interactive teacher asks children "If you have one Pepsi and you add another two Pepsi, how much more refreshed are you? - Yes, the kid in the Chicago school system," "Pepsi?" "Partial credit!!" There is an ominous possibility that by allowing private businesses to fund education, children are not only vulnerable to undue influence, but the quality of ethical teaching will be in danger and the ethos of

education will be undermined. Some economists like Paul Segerstrom have criticised Klein's opinions on the destructive nature of globalisation. Segerstrom compares Klein's ideology to Marx who seethed against the capitalists and predicted that the sweatshop conditions in industrial

"Culture jammers parodied a Calvin Klein commercial depicting a super-thin model seductively caressing a toilet and vomiting"

Manchester and London would drop due to capitalist competition. However since 1850 Britain is one of the richest countries in the world while countries like Russia and China who held Marxist revolutions are struggling to catch up. Klein's similar prediction for current trade-free-zone countries seems to go against strong empirical evidence that free trade stimulates economic growth and reduces poverty. However, despite accusations of flawed economic arguments, few people dispute the very real influence of the "affluenza" consumerist bug. There are undoubtedly deep social consequences arising due to the rising



IT'S THE REAL THING

prominence of private enterprises above public agencies. When Walmart are the only game in town, they can decide what magazines are suitable for their customers. Issues of censorship and the stripping of choice are crucial in the question of globalisation. Corporation cynics are echoed through the narrator in Fight Club who forecasts that "when deep space exploitation ramps up, it will be corporations that name everything. The IBM Stellar Sphere. The Philip Morris Galaxy. Planet Starbucks." As students, we have an opportunity to be legitimate activists, whether boycotting Coca-Cola products in the Student Union shop or participating in next year's Buy Nothing Day. It's a soft-drink, a shoe, a watch, a car. They aren't just selling a product. They're selling an image. They're selling a brand new you. But you don't have to buy it.



Laura Ferguson

Have yourself a Merry PC Christmas

Have the US taken political correctness too far or is there a need for greater religious sensitivity in Europe?

My family have just returned to London from a four year diplomatic posting in Boston, Massachusetts, and while there are things I will miss about the States I am increasingly reminded, as Christmas approaches, that the phrase "Happy Holidays" will not be one of them.

This expression, like the ubiquitous "Have a nice day", has permeated the American psyche, but as I gradually came to accept when my stubborn response of "Merry Christmas" (diplomacy not being one of the skills I appear to have inherited from my parents) received mixed reactions, it has acquired currency through a genuine and laudable desire for inclusiveness. The diversity on which America is founded renders impossible, the universality with which the celebration of Christmas is assumed in Ireland and the UK.

The confusing thing about this seemingly straightforward situation, however, is that statistically the US is an incomparably more Christian country than the UK. And Ireland, despite the tenacity of its Catholic image, has taken a dramatically secular turn over the past twenty years. The difference is that despite demographics, both Ireland and the UK are nominally and historically Christian countries where, despite recent secularisation and religious diversity through immigration, the national holidays remain Christian festivals. As a result of this, while it would not occur to most British or Irish atheists to stop celebrating Christmas, the festival itself has become secularised.

The universality of Christmas, rather than reflecting a general shared belief, dilutes its religious significance, as it becomes simply the excuse for general celebration which in America is marketed under the arguably more honest, as well as more general term of "holidays".

My celebration of Christmas in Boston felt in itself like a religious statement. The only people who actually said Merry Christmas to me were those I met at Church, the newspapers came as usual, the cinema were open, and the TV guide listed 25th December as simply

"The TV guide listed 25th December as simply that, with no indication that there was anything special about it"

that, with no indication that there was anything special about it, and everyone was back at work on St Stephen's Day. These things initially infuriated me, coming from a country where Christmas was the one time when everyone united in celebration. It had never bothered me that less than half the country were actually regarding the day in the same religious light as I did, what mattered was that it was Christmas for everybody; we all had the turkey, the carols, the stockings and the tree, and the fact that some of us also went to church and regarded that as the point, while others ignored that aspect, was not really a big deal. But suddenly there was no detaching the religion. One celebration of Christmas labelled us as Christians.

It gradually occurred to me that the status of Christmas as the principle national holiday in a country such as the UK where, according to recent figures, church attendance is as low as 7%, reflects an

absence of the non-religious national holidays such as Thanksgiving and the 4th of July which unite America. It seems increasingly inappropriate that the one unifying holiday in today's disparate European societies should be a religious festival. But all the same, that is the holiday we have, that through tradition and practise we cling to, and the unanimity of its celebration was something I found very hard to let go of.

America's foundations in diversity necessitate the realisation that Christmas does not hold the same significance for everyone, hence the Hanukkah menorahs mingling with the Christmas trees, the Kwanzah cards now available in Hallmark. The difference in Europe, despite similarly varied populations, is that immigrants to European countries are arriving amongst ready-formed customs and traditions, participation in which is regarded as part of assimilation. Nobody suggests that a Hindu resident in Dublin ought to convert to Christianity, but it is likely that their children will participate in a school nativity play, and that their friends will send them Christmas cards. Similarly, Jewish friends of ours in London are among the most enthusiastic participants in neighbourhood carol singing, which they regard as being part of the community. In Boston, when my family held a carol party, we agonised over whether we should invite Jewish friends. In London it would have seemed absurdly over-sensitive and insulting not to. But from an American perspective we sensed that it would indicate ignorance and extreme cultural insensitivity to expect non-Christians to take part in something so unavoidably New Testament, particularly as, we suddenly realised, our party was actually taking place during Hanukkah. Eventually we invited only some expat British Jewish friends, who sang

cheerfully, saw nothing odd in the situation, and one, brought up in very Jewish North London but resident in the States for twenty years, said completely genuinely that she loved singing carols because they reminded her of her childhood.

My main problem with Christmas in America was not the admirable desire to be representative and inclusive which leads to the recognition that not all Americans are celebrating the same thing, but rather the fact that a horror of the Christian majority obliterating the beliefs of others seems to have created a desire to erase evidence of Christian festivals altogether. This was particularly striking at my sister's school, where a determination not to present Christmas as the only December celebration resulted in its complete eclipse by Hanukkah. The cautiously named Winter Concert contained no references to Christmas, an absence which, though it seemed strange given the high proportion of Christians in the audience, was in keeping with the Church and State divide of American schools. But this rule seemed flagrantly ignored where

"A horror of the Christian majority obliterating the beliefs of others has created a desire to erase evidence of Christian festivals altogether"

Judaism was concerned, as much of the concert was in Hebrew, and each child was presented with a Hanukkah toy. So the desire to keep school free of religion was disregarded, while leaving unmentioned the most popular religious holiday of all. Confused by why, for the sake of representing the minority, the majority was excluded, I pointed out this apparent contradiction to an American friend. He argued that it was precisely because Christmas is so big and so evident that the school felt other traditions should be brought into the limelight. There



photo: Mally Foster

was no way, he claimed, that children being brought up in the States were going to escape the awareness of Christmas, and the school did not therefore feel the need to promote it.

I take his point, but if I look back on my own memories of childhood Christmases, many of these would not exist were it not for school. Carol services, parties, nativity plays with the annual controversy over who had been chosen to play Mary (always, with startling inaccuracy, a blond girl)...these do exist in the States, but as part of church life. Children who do not grow up affiliated to a particular church do not experience them, which is in many

from the principal explaining that it had come to his attention that the wreaths which until that year had decorated the school during December had a religious significance and would therefore be removed to avoid causing offence. The idea that a holly wreath could cause offence to anyone unless it fell on them seemed absurd enough, but more importantly wreaths, far from being the Christian symbol which the principal seemed to assume, are actually a pagan tradition adopted when Christmas took the place of the ancient Saturnalia. My father considered praising the principal for drawing the line of diversity at paganism but decided regretfully that he was likely to be misunderstood.

The labelling of December as the non-specific "Holiday Season" does in some ways preserve the traditions and integrity of the actual religious festivals. The rot of over-commercialisation is shared among them in a gaudy tribute to snow and presents, so that the holidays themselves escape relatively uncorrupted. But, while Thanksgiving may be a more satisfying solution to the need for an all-encompassing national holiday, tradition dictates that in Ireland and Britain Christmas occupies that role, and I'm looking forward to sharing it with my Jewish, Buddhist, Hindu, Muslim and atheist neighbours.



Focal ar an taobh le R.G. Cuan: Taobh amháin

Mar a bheidh a fhios ag lucht léinn na leabharlainne, is staraí fonnmhar é R.G. Agus an ghaoth ag éirí ró-chrua dó amuigh ar Shruth na Maoile (sin leid agus caoch súile daoibh a bhfuil mearbhal oraibh go fóill fá ainm an cholúnaithe, eag.), thug sé cuairt an tseachtain seo caite ar chartlanna na hollscoile ársa seo agus ba speisiúil an méid a nocht a chuid póirseála.

I measc rudaí eile, rudaí atá ró-chonspóideach le cur i gcló ar leathanaigh na linne seo, fuarthas amach gur tugadh cead do bhean, den chéad uair riamh i stair na Tríonóide, gur tugadh cead dí óráid a dhéanamh ag cruinniú de chuid an Phil, cothrom na míosa seo caoga bliain ó shin.

Briseadh an traidisiún seobhaineach udaí ar 2 Nollaig 1953 nuair a sheas iníon O'Regan as Gaillimh os comhair bhailín na chumainn agus labhair ar thodhchaí na mban sa choláiste agus fosta ar an íomha atá ag clann ríoga na Breataine in Éirinn.

Cibé rud fá ábhar na cainte, lá stairiúil a bhí ann gan dabht!

Cé nár lean an Hist dea-shampla an Phil go dtí go raibh deireadh na seascóidí ann, is léir gur chuir an ócáid seo tús de chineál inteacht le próiseas fadálach an chomhionannais sa choláiste. Is cinnte nach raibh cothrom na Féinne á fháil ag achán duine, ach ar a laghad, d'aithin cuid daoine ag an am go raibh cearta bunúsacha á séanadh ar ghrúpaí áirithe agus nach raibh saoirse iomlán cainte ag cách.

Shíl R.G. go mbeadh forbairt nach beag déanta sna cúrsaí seo, go háirithe agus an féilire s'aige ag tarraingt ar 2004, ach chuir sé iontas an champais air a fháil amach gur mhaith le roinnt san ollscoil filleadh ar na seanlaethe go fóill.

Mar is eol daoibh, is dóiche, bhí ionadaí ón BNP, páirtí na heite deise sa Bhreatain, in ainm páirt a ghlacadh i ndiospóireacht GMB ar fhaisisteachas ar na mallaibh. Ach in áit an deis a thabhairt don ionadaí a chuid tuairimí a nochtadh agus ceap magaidh a dhéanamh dó féin, bheartaigh grúpaí sóisialacha ágóid mhór sa dóigh is go gcuirfí isteach ar an óráid s'aige.

D'éirigh leis an chleas seo sa deireadh mar cuireadh imeachtaí na hoíche ar ceal.

Anois, ní saineolaí é R.G., ach rith sé leis gur ais-teach, béalchráifeach fiú, an cleachtas é seo ag sóisialaithe. Caidé fán stuif sin ar fad a bhaineann le saoirse leithleach an duine taobh istigh den phobal mór?

Ba chóir go mbeadh níos mó muiníne acu as cumas an ghnáthdhuine idirdhealú a dhéanamh idir daoine a bhfuil ciall acu agus daoine nach bhfuil, mar a bhíonn ag R.G., cur i gcás, achán uair a chuirtear scríbhneoireacht s'aige i gcló!

So, sula bhfágaim slán agaibh don Nollaig, caithfidh mé a rá libh gan bhur dtuairimí a sheoladh ar ais chuig R.G. an iarraidh seo, níl ach an taobh amháin den cheist seo ann!

Tuva i dtiúin

Tá stíl ar leith amhránaíochta ag preabadh amach chugainn ó lár na hÁise, agus níor chuala tú a leithéid ariamh

Tomái Ó Conghaile

Is dóiche nár chuala an mhórchuid de phobal na tíre seo trácht ar bith ariamh ar Tuva, poblacht bheag iargulta sleibhtiúil de chuid na Rúise atá díreach taobh ó thuaidh den Mhongóil, agus is dóiche nach bhfuil mórán eolais acu orainn ach an oiread.

Ach, i láthair na huaire, tá réabhlóid speisiúil fá lán seoil ag muintir an cheantair sin agus tá súile, nó cluasa, an tsaol mhóir anois á ndíriú isteach orthu.

Neamhchosúil leis na réabhlóidí a tharla roimhe sa chearn sin den domhan, ní bhaineann an ceann seo leis an pholaitíocht, ach leis an cheol.

Tá stíl ar leith amhránaíochta acu in Tuva a chuirfeadh an t-éagnach domhain a dhéanann na manaigh i dTibéad i gcuimhne duit.

Is traidisiún é ceol an sceadamáin, nó hōōmei mar a thugtar air, atá á chleachtadh ag bundúchasaigh Tuva le cúpla míle bliain anuas ach atá anois ag leathnú thar theorainneacha an réigiúin.

Is fánaithe Búdaíochta ó dhúchás iad muintir Tuva agus cé go raibh siad faoi smacht na Mongól (Ghengis agus a chairde) agus na Síne sular ghlac na Rúisigh seilbh orthu sa bhliain 1911, d'fhan siad dílis dá gcultúr féin i gcónaí.

Fíú nuair a thug Rialtas na Sóivéide orthu socrú síos agus tús a chur le lonnaitheacht fhoirmeálta, choinnigh siad greim docht ar a dteanga agus a gcuid traidisiúin, idir bhéaloideas agus cheol.

Is poblacht an-bhocht go foill í Tuva, ag brath a bharráíocht ar an Rúis, agus, ó thaobh an chórais riaracháin de, níl na h-acmhainn chúí acu leis an fhorbairt atá de dhíth go géar a dhéanamh.



Amhránaí Tuva

“... agus cé go raibh siad faoi smacht na Mongól (Ghengis agus a chairde) agus na Síne sular ghlac na Rúisigh seilbh orthu sa bhliain 1911, d'fhan siad dílis dá gcultúr féin i gcónaí”

Mar sin féin, ó 1992 i leith, an bhliain a síníodh an Conradh a bhunaigh Cónaidhm úr na Rúise, tá bród sa bhreis ag Poblacht Tuva as a gcultúr féin agus tá cuid den phobal anois ag tiontú ar an dúchas sin le dul chun chinn a dhéanamh sa saol.

Is genre mór ceoil é anois ceol eitneach ar ndóigh agus tá áit sa mhargadh bainte amach ag an cheol scornaí. Chomh maith leis sin, de réir mar a tháinig pop agus roc ceol isteach sa tír, chuir ceoltóirí Tuva a stíl amhránaíochta féin ar na cineálacha ceoil seo agus mhúnlaigh siad ceol eitneach nuaimseartha amach as, ceol a bhfuil draíocht speisialta ag baint leis.

Tá amhránaithe cosúil le Kaagalool Khovalyng agus Sainkho

Namtchylak fán spotsolas domhanda le tamall anuas, lucht tacaíochta á mhealladh isteach acu gan stró, agus ar na mallaibh ba é an grúpa bríomhar Yak Ka a chuaigh i bhfeidhm go mór ar lucht éisteachta na hÉireann nuair a bhí siad ar cham-chuairt anseo an mhí seo caite.

I saol an lae inniu, agus an domhain ag éirí níos lú agus níos naimhdí d'éagsúlacht cultúir, tá dúchas na poblachta bige seo, a bhí fá chois leis na cianta, mar ghaoth úr ag séideadh chugainn ó lár na hÁise.

Anois, mar sin, an chéad uair eile a chluineann tú tormán domhain osnádúrtha ag teacht amach as do raidió, beidh a fhios agat gur amhránaí scornaí ó Tuva atá ann.

Teilgean agus cad é?

Tomái Ó Conghaile

Agus tú ag tiomáint timpeall na tíre, is minic a chasann ort na comharthaí siúd, ‘Pitch & Putt’ scríofa orthu le péint dhearg agus iad crochta in aice le teach tábhairne nó taobh amuigh d'áis spóirt. Ní thugann tú mórán airde orthu, is dóiche: níl ann ach ‘galf beag’ a deir tú, ní fíorspóirt é, imríonn tú é sula dtosaíonn tú ar an ‘spóirt mór’.

Ach ní amhlaidh an scéal.

Achán seachtain ó thús an earraigh go deireadh an tsamhraidh, imríonn na mílte duine, idir óg agus aosta, fhir agus mhná, imríonn siad ar na cúrsaí beaga seo agus glacann siad páirt i gcomórtais ar fud na hÉireann.

Ach ní galf ar mhionscála é an spóirt seo, is spóirt ar leith é Teilgean agus Amas, nó Galf Dhá Mhaide.

I ngan fhios d'fhorhmhór an phobail, tá córas cuimsitheach Theilgin agus Amais i bhfeidhm sa tír seo le fada an lá. Tá a bhord rialaithe féin ag an spóirt agus rialacha leithleacha dá chuid féin aige chomh maith. Deirtear gur bunaíodh ‘cúrsaí dhá mhaide’ ag tús an chéid seo caite in áiteanna i Meiriceá agus i Sasana ach ba é in Éirinn amháin a tháinig forbairt agus fás suntasach ar an spóirt.

Go traidisiúnta, ní raibh ach an uasaicme in ann an galf a imirt mar gheall ar an chostas ard a bhain leis agus ní raibh cead ag an ‘ghnáthdhuine’ bheith ina bhall de chumainn ardnósacha an spóirt. Ansin sna tríochaidí, bunaíodh ‘cúrsaí gailf’ i gCorcaigh agus i mBaile Átha Cliath a bhí ní ba lú ná na gnáthchúrsaí agus ní raibh ach cúpla mhaide de dhíth ar an imreoir le sult a bhaint as an chluiche.

Bhí na cúrsaí seo fóirsteaneach d'áiteanna le ganntanas spáis, amhail na gcathracha, agus níor ghlac sé i bhfad cuairt a imirt (uair, ar an mheán). Ba é an bunáiste ba mhó a bhí ag an spóirt nua áfach ná an costas an-iseal a bhí i gceist i gcomparáid leis an ghalf agus níorbh fhada gur thosaigh daoine ar chumainn Teilgin agus Amais a bhunú i gceantair eile ar fud na tíre. Ba spóirt so-aimsithe é do gach duine agus d'fhás sé go gasta dá bharr.

Sa bhliain 1961, tháinig cumainn na tíre le chéile agus bunaíodh Aontas Teilgin agus Amais na hÉireann (PPU). Socraíodh ar rialacha oifigiúla an spóirt agus ceapadh an chéad choiste. Ón bhliain sin ar aghaidh, tá an tAontas ag cothú



Greg Norman, tacaí de chuid an mhionspóirt

an spóirt in Éirinn agus is cinnte gur mór an fhorbairt atá tagtha ar ‘P&P’ ó bunaíodh é.

B'fhéidir go gcuirfeadh sé iontas ar chuid agaibh ach tá breis is 16,000 de bhallraíocht ag an Aontas, agus thart ar 150 cumann scaipthe ar fud na tíre. Tá an chuid is mó de na clubanna suite i gcúigí Laighean agus Mumhan agus níl ach cumann amháin a bhfuil baint aige le hAontas na hÉireann suite sna sé chontae. É sin ráite, glactar go forleathan go bhfuil an cúrsa seo, An Chlochóg, i gcontae Ard Mhacha, ar cheann de na cúrsaí is fearr sa tír agus eagraíodh Craobhchomórtas na tíre ar an chúrsa cúpla uair.

Eagraítear craobhacha sna clubanna agus sna cúigí achán bhliain agus bíonn comórtais náisiúnta d'imreoirí aonair agus do na contaetha á reachtáil chomh maith.

Níl achán chúrsa Theilgin agus Amais sa tír bain-teach leis an Aontas ach tá caighdeán iontach ard ag na cumainn a bhfuil baint acu leis. Bíonn coimeadaí fostaithe go lánaimseartha ag cuid mhór de na cumainn agus bíonn na plásóga chomh maith le

plásóga galfchúrsa.

Is spóirt amaitéarach é Teilgean agus Amas, ar ndóigh, ach is dian an choimhlint idir na himreoirí i gcónaí agus caithfear a rá go dtiocfadh leis na buaiteoirí náisiúnta dúshlán mór a thabhairt d'imreoirí gairmiúla gailf, lá ar bith. Is minic a dhéanann lucht an ‘spóirt mhóir’ neamhshuim de Theilgean agus Amas ach is mór a gcaill.

Má shocraíonn duine dul i mbun an spóirt mhóir i ndiaidh dóibh na blianta a chaitheamh ag imirt Teilgin agus Amais, níos minic ná a mhálairt, faigheann siad amach go bhfuil cumas níos fearr acu ar an phlósóg ná an gnáth-imreoir gailf. Mar sin féin, imríonn an chuid is mó de lucht Teilgin agus Amais an spóirt sin amháin. Deirtear go gcuireann cuairt ghailf isteach ar imirt an spóirt bhig mar bíonn scileanna difriúla ar leith de dhíth ort lena imirt.

Bíonn cothrom de 3 ag gach poll ar chúrsa Theilgin agus Amais agus ní mór do gach poll bheith níos lú ná 70m. Cionn is nach bhfuil cead agat ach dhá mhaide a úsáid, amasán amháin agus iarann amháin (ding oscailte, de ghnáth), caithfidh an t-

imreoir bheith ábalta an luascadh a athrú de réir fhad na phoill.

Neamhchosúil le galf, ní bhuaitear an liathróid le tréan urra ón tí ach crochtar go sciliúil i dtreo na plásóige í. Is annamh nach mbíonn fiontar mar chrann os coinne na plásóige agus is é an phríomhaidhm ag an ‘teilgeoir’ an liathróid a chrochadh go hard sa spéir sa dóigh is go stopfaidh sé ar an phlósóg. Nuair a amhcann tú ar imreoir an spóirt agus é i mbun luascadh, tabharfaidh tú faoi deara go bhfuil seasamh difriúil aige i gcomparáid le seasamh an imreora gailf. Mar gheall ar an difríocht, is deacair an rud é an dá spóirt a chumasc.

Ar bhealach, is féidir a rá gur spóirt Éireannach é an Galf Dhá Mhaide ach anois ní imrítear ar an oileán seo amháin é.

Sa lá atá inniu ann, tá cúrsaí speisialta Theilgin agus Amais le fáil i gcuid mhór tíortha ar fud an domhain agus i mí Feabhra 2000, bunaíodh Comhlachas Teilgin agus Amais na hEorpa don chéad uair riamh.

Tháinig an tAontas Éireannach, Aontas Teilgin agus Amais na Breataine, Associacio Catalana de Pitch y Putt (An Chatalóin), Association Française des Golfs “Pitch et Putt” (An Fhrainc), Nederlandse Pitch and Putt Bond (An Ísiltír) agus Federazione Italiana de Pitch e Putt (An Iodáil), tháinig siad le chéile chun an comhlachas a chur ar bun agus tá pleananna acu fosta clubanna a fhorbairt sa tSualainn, san Fhionlainn, sa Ghearmáin agus sa Phortaingéil.

Ceapadh Éireannach, an tUas. Mervyn Cooney, a bhí ina uachtarán ar Aontas na hÉireann ag an am, mar Uachtarán an Chomhlachais agus socraíodh fosta go mbeadh ceannáras an Chomhlachais suite i mBaile Átha Cliath.

Is léir ón ról lárnach atá ag an tír seo sa chomhlachas go bhfuil sí ar cheann de na tíortha is tábhachtaí ar an mhóir-roinn ó thaobh an spóirt seo de agus anois tá plean straitéiseach ag Aontas na hÉireann chun an spóirt a chur chun cinn sna blianta atá romhainn.

Tá sé i gceist acu aitheantas náisiúnta agus idirnáisiúnta a bhaint amach do Theilgean agus Amas mar spóirt ar leith agus, fiú gur mionspóirt go fóill é, tá siad cinnte go bhfuil todhchaí dearfach i ndán dá spóirt. Go n-éirí leo.

From bench to bedside

Dublin's new Molecular Medicine research centre is a promising partnership between Trinity and UCD

Julien Lonchamp

TCD+UCD= DMMC. No, this is no new mathematical equation featuring two of the most important Irish Universities, Trinity College and University College Dublin. This is just a summary of the new groundbreaking research partnership between the two institutions, called the Dublin Molecular Medicine Centre (DMMC).

Some St James Hospital's patients may have been wondering what was going on in the hospital last month. The cause of the commotion was the visit of the Minister for Education and Science, Noel Dempsey, who officially opened Trinity's Durkan Institute of Molecular Medicine. This institute, along with UCD's new Conway Institute of Biomolecular and Biomedical Research, forms the Dublin Molecular Medicine Centre.

"Bench to bedside" summarises the research approach that will be undertaken in the DMMC. Indeed, Dermot

Kelleher, Director of the Durkan Institute of Molecular Medicine, explains that "the completion of the Human Genome Project represents not an end, but a beginning. We now need to understand the functions of all of the sequenced genes and to understand how these functions can go wrong in the development of human disease". Within that framework, future research undertaken in molecular medicine requires a close affiliation between biomolecular and biomedical researchers, and clinical centres. Such a synergy between the Conway Institute and St James Hospital will allow the groups to build on discoveries relating to the molecular and cellular basis of diseases, and then to apply them to develop new diagnostic tests and better therapeutic approaches for patients.

What is molecular medicine? Conventional medicine has traditionally been based on defining the physical manifestation of a disease, using imaging systems such as

X-rays, ultrasound, Magnetic Resonance Imaging (MRI) in addition to blood testing. Research in molecular and cell biology has permitted us to understand the basis of human disease at the cellular level, in terms of molecules. Molecular medicine has already allowed the development of new strategies of disease prevention, diagnosis, therapy and cure, for example for familial colon cancer and viral infections. From the genes to the molecules and molecular mechanisms, the challenge is now to read the human genome map.

Molecular basis of inflammation, haematological malignancies, drug toxicity, gene expression for ageing, genetics of common neurological and psychiatric diseases, therapeutics of cancer - these are different areas on which the DMMC units will be focusing. The research programme will be underpinned by trans-institutional management and mobility of investigators. State-of-the-art genomic (dealing with



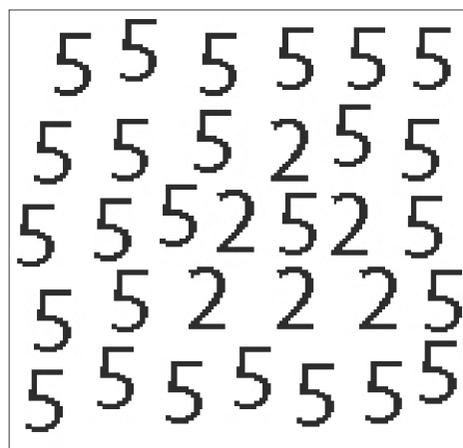
Trinity Research Centre in St. James Hospital

Deoxyribonucleic Acid), transcriptomic (dealing with messenger RNA, Ribonucleic Acid) and proteomic (dealing with proteins) technologies will be applied.

An Irish Gene Bank, that will serve as a core repository of genetic materials from the Irish population, will be created. A new joint UCD-TCD Chair of Bioethics will also be established, in recognition of the far-reaching implications of molecular medicine research to wider society.

DMMC is funded by the Higher Education Authority under the Programme for Research at Third Level. A pioneering Masters course in Molecular Medicine operating from the Institute, one of the first of its kind in Europe, has been created, recruiting students from all over the world. Cross-institutional research, cross-professional research, synergistic works and international collaboration are some of the features required by modern scientific research. TCD and

UCD have understood these necessities. All the conditions are gathered to turn this new Dublin Molecular Medicine Centre into a Centre of Excellence in Health Science research. Establishment of such a project is carried out in order to serve Ireland's broader social and health needs going forward, but is furthermore a great opportunity to boost the biotechnology and pharmaceutical areas of the "Celtic Tiger", which has seemed to be quite tired and moody lately.



Do the 2s jump out from this picture? Do you see the numbers in different colours? Read on!

Are you a synaesthete?

Find out and help Trinity research

Synaesthesia is a rare condition in which a person experiences double perception in response to a single stimulus. It is sometimes described as a "mixing of the senses". Most commonly, a person experiencing synaesthesia might perceive a particular colour in response to specific letters and numbers, known as grapheme-colour synaesthesia. Other synaesthetes might perceive colour in response to certain words (e.g. days of the week) or to specific tastes or odours. Colour-grapheme synaesthetes will be able to find the number 2 in the group of 5's quicker than non-synaesthetes because they would be a different colour (See diagram). Less commonly, the stimulus and the synaesthetic experience might involve other senses (sounds trigger a taste or smell, for example). Typically, the particular synaesthetic perceptions experienced are involuntary in that the synaesthete cannot help but see the colour when they read a letter or a word. The synaesthetic experience is highly specific to each individual but is stable over their lifetime and usually described as having always been there.

The condition is surprisingly common, with the incidence in the UK population estimated at 1 in 2,000. Remarkably, synaesthesia shows a very strong pattern of familiarity, however, the gene or genes involved have not been identified and the underlying mechanisms affected are not known. There is an observed ratio of ~3:1 affected females to males.

We have formed a multidisciplinary team to study this phenomenon from psychological, genetic and developmental standpoints. We propose as a first step in this research to survey the Irish population to identify synaesthetes and affected relatives to characterize in detail the nature of the synaesthesia in these people. This will form the basis for a full-scale genetic mapping study aimed at identifying the affected gene and underlying developmental mechanisms.

To begin with, we want to carry out a pilot study of the students of Trinity College. We are trying to find out how common this is and would like to hear from people who think they might have synaesthesia. Please contact the TCD Synaesthesia Research Group at synres@tcd.ie, or by mail at Synaesthesia Research Group, Dept. of Psychology, Trinity College. For more information please see www.tcd.ie/Psychology/synres.

The Celtic curse

Haemochromatosis is the most common genetic disorder in Ireland

Claire Hynes

When people think of genetic disorders their minds generally jump to cystic fibrosis or Huntington's. The most common genetic disorder in Ireland, however, is actually haemochromatosis; 1 in 83 people have it and 1 in 5 carry the gene for it. Haemochromatosis is an iron overload disorder due to a single point mutation in the HFE gene, (either the C282Y or H63D mutation) which means only one amino acid residue is changed in the sequence of one protein. This mutation is recessive.

The wonderful thing about the catholic Irish is our migration and reproduction rate. If we were a spy network we would have infiltrated every nation in the world as proven by the proliferation of Irish pubs globally. So welcome to the Celtic mutation! There are two

hypotheses for its spread: Either the Vikings brought it to Ireland or the pre-famine staple diet of potatoes left us lacking in iron so the mutation, traced back to between 800-1000 AD, was here to compensate for excessive gastrointestinal iron absorption. The C282Y mutation happily got transferred to the east coast of America, the UK and Australia and so the Irish made the genetic haemochromatosis global. Who said there weren't benefits to migrating in the mid 1800s?

Haemochromatosis is famous for being misdiagnosed. Imagine that you are a teetotaler and you go to visit your GP. He looks at your liver biopsy, which shows severe liver cirrhosis; tissue damage of the liver. He then casually infers that you are an alcoholic, which you repeatedly deny and he sees you as a lost case. All alcohol-laden students have to laugh at the teetotaler's predicament. The problem with haemochromatosis is that it comes in many guises.

Iron in the form of ferrous oxide is absorbed through the gut wall and binds to trans-

ferrin a protein transport molecule. When transferrin is saturated with iron, it leaves free iron in the blood to cause free radical cascade activity, which mutates DNA and destroys cells and DNA causing damage in the organs such as cirrhosis of the liver. If the iron is transported to the cell it can be stored in a containment molecule called ferritin. Ferritin can hold 4,500 atoms of iron. When it is overloaded with iron it produces a precipitate called hemosiderin, which accumulates in the organs of the body. If hemosiderin accumulates in the pancreas, it prevents the storage of insulin and diabetes develops.

Haemochromatosis is fatal if it goes undiagnosed as the build up of iron in the system produces a wide range of effects that can be misdiagnosed: liver disease, heart disease, joint disease, type 2 diabetes, neurological problems, acceleration of ageing, depression chronic fatigue, liver cancer, hair loss, abdominal pain, loss of libido, the bronzing of the skin - the list goes on.

When my father was diagnosed with haemochromatosis, my uncle already had diabetes and it brought into question the death of my grandfather at an early age from a stroke, as it may have been a side effect. Diagnosis is by a gene test and treatment

is by phlebotomy, the regular removal of blood. Just like for blood donors, this removes a quarter of a gram of iron for every pint of blood taken. Once the diagnosis is confirmed, the whole family needs to be checked out - three of my first cousins have developed the disease.

The Irish Haemochromatosis Association (IHA) hopes to bring about increased awareness of this disorder. They were given charity status this year and recently held a meeting in UCC with two guest speakers. Caroline Joyce, a senior biochemist at Cork University Hospital (CUH) spoke on the genetics of hereditary haemochromatosis (HH) and Orla Crosbie a consultant gastroenterologist at CUH spoke on general haemochromatosis. Dr. Crosbie is pushing the study of haemochromatosis to the forefront since taking up her position in March 2003. She has organised a special venesection clinic for HH patients and laid out written guidelines and protocols for the investigation and treatment of HH. Crosbie has commented a database of haemochromatosis patients and completed an audit of patients with HH which was presented at the Irish Society of Gastroenterology.

With people like this working on haemochromatosis we should soon see fast progress.



Photo: Bill Doran

Cloning and the UN

The United Nations have failed to reach an agreement on how to regulate human cloning. It was recently decided that the UN will wait until 2005 to make any decisions on this controversial issue. This hesitation is due to the two opposing forces, represented by two competing UN resolutions. One wants to ban both reproductive and therapeutic cloning and is backed by more than 60 countries. Another more progressive resolution is

supported by more than 20 countries and suggests banning only reproductive cloning, allowing the therapeutic cloning of human embryos for medical research.

Now the deferral of this crucial decision, as proposed by Iran, means countries can continue to regulate human cloning at their own discretion. While the UK laws do not allow therapeutic cloning, for example, the US have no laws against either practice.

Quote of the Month

Scientists are a friendly atheistic hardworking beer drinking lot whose minds are preoccupied with sex, chess and baseball when they are not preoccupied with science.

Yann Martel in Life of Pi

You're vaguely interested in science and want to write for this page?

Contact trinity.news@tcd.ie

CV

career vitals

Haven't got a clue what to do after college? These people might give you ideas..

Jacqueline Turner, 33
Genetic counsellor

- Degree in genetics from Trinity college Dublin in 1993
- Diploma in social policy from University College Dublin in 1995
- Masters in genetic counselling, University of Manchester (1997)

Previous Jobs:

Worked as a Psychiatric auxiliary nurse in London for 4 months
Worked as a special needs assistant/teaching assistant in a school for special needs

Current job:

I see people who have a genetic condition or who have a family history of a genetic condition to discuss the genetic condition, the implications and the chance of recurrence in a future pregnancy. I also would discuss issues such as carrier testing if appropriate and arrange this if required

Loving it:

I love my job. I don't think there is much about it that I don't like. I would like to be out and about more, in the UK we used to do home visits to people before and after they attended clinic and I miss this aspect of the job. The workload is such that we do not usually offer home visits here, although there are exceptions. The fact that our service covers the whole of the republic of Ireland would mean that home visits may not be practical, even if necessary.

Getting there:

Training is outside Ireland, in the UK or America and there is no guarantee of a job back home so you would have to be prepared to spend a number of years abroad doing your training and working to gain some experience before even applying for a job back home. At present there are three general genetic counsellors in the National Centre for Medical Genetics and one Cancer Genetic counsellor so there will be more positions available in time.

Short Cuts

Women in science

According to a recent report by the European Commission the number of women in public research is steadily growing. The annual growth rate is now 8% compared with 3.1% for men. But the fraction of women employed as academic or industrial scientists only rose from 33% to 35% between 1999 and 2001. The number of women who participate on senior scientific panels, which closely reflects the number in top jobs, varies radically from country to country. The proportion of women in high prestige science jobs is largest in Portugal, the only country to break the 50% barrier, with approximately 65% and comparatively low in Ireland with just over 20%.

"This calls for an urgent review of recruitment strategies and appointment procedures," says Philippe Busquin, the European research commissioner

AIDS vaccine fails

AIDS vaccine candidate AIDSVAX has failed its second clinical trial. Over 2,500 drug users in Thailand who volunteered for the trial contracted HIV, the virus responsible for AIDS. A third trial is already in progress and might prove a waste of money if AIDSVAX really is a failure. The next trial will cost 120 million Dollars and involve 16,000 volunteers. It is a combination trial with another potential vaccine, ALVAC, which might prove to be more successful than treatment with one vaccine candidate alone.

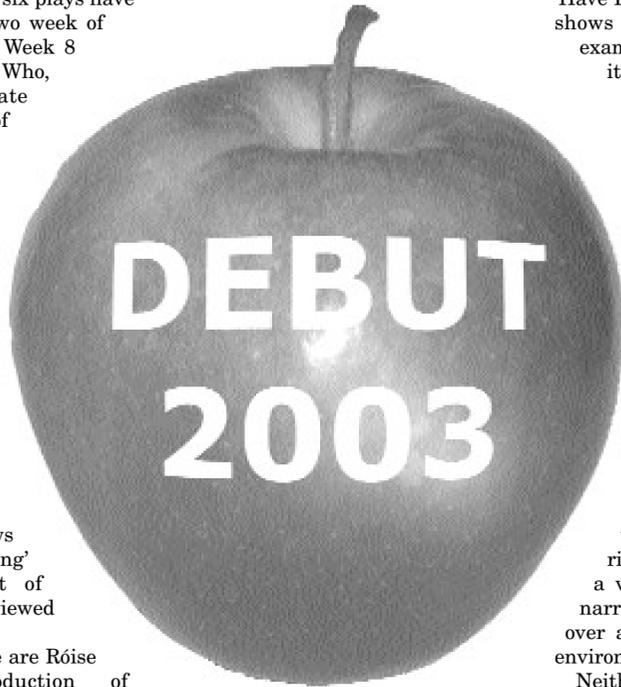
Budding directors take the stage: Drama Debut Festival 2003

For three weeks every year the Samuel Beckett Theatre is taken over by the Debut Festival. Six one-act plays (two every night) are put together by students who have reached the advanced stage of the Directing strand of the School of Drama Theatre B.A. The quality of the work is nearly always high and the large amount of support that the directors receive from lower years working on lighting, stage management, costume, sound and acting projects means that the directors can afford to be much more ambitious in their projects than student drama normally allows. As the course is a competitive process through the early stages the competition between shows can be strong. Recent graduates include Wayne Jordan and Layla O'Mara, who have both gone on to found their own theatre companies, and David Horan who as well as working as an Associate Director at the Abbey Theatre also comes back to Trinity to teach part of

the Directing module.

At this stage four of the six plays have already been staged – two week of the festival are over. In Week 8 my own show, *The Man Who*, was paired with Kate McLaughlin's version of Caryl Churchill's *'The Skriker'*. *'The Man Who'* by Oliver Sacks, Peter Brook and Marie-Hélène Estienne explored the human condition through its theatricalisation of Sack's neurological case studies while on a similar theme Churchill finds inspiration in joining schizophrenia and English folklore. The

Week 7 shows *'Weldon Rising'* and *'Portrait of Dora'* are reviewed on this page. Still to come are Róisín Goan's production of Churchill's *'Far Away'* and Louise



White's production of Edward Bond's *'Have I None'*. The theme of the Week 9 shows is extremely similar – both examine futuristic decay in some of its possible forms. *'Have I None'* is set in 2077 and

looks at a world where the past is forgotten, families are outlawed and outbreaks of suicide sweep across the country. One norm is disrupted by the arrival of a stranger from the past.

'Far Away' transposes the grim tragic patterns of 20th century history in to the familiar yet unfathomable settings of work, family and guerrilla war. The play slides towards a violent chaos that envelops the narrative of the play but also spills over and infects form, signifiers and environment.

Neither director is a true directing debutante. Goan directed Martin

Crimp's cutting edge play, *'Attempts On Her Life'* in Trinity Term last year in D.U. Players theatre. One term previously Louise White directed Handke's *'Self Accusation'* in Player's and went on to

'Far Away' transposes the grim, tragic patterns of 20th century history in to the familiar yet unfathomable settings of work, family and guerrilla war

Awards festival. Among those awards was Best Actress for Emily Taaffe who will be starring next week in *'Far Away'* along with Gemma Murphy and Mike O'Leary. Mairead Ni Chroinin has specially designed an elaborate display of hats that promises to be a visual treat. *'Have I None'* stars Kate Nic Chonaonaigh, Matt Torney and Anthony Morris.

'Have I None' (8pm) and *'Far Away'* (6pm) will be performed 3rd, 4th and 5th December at the Samuel Beckett Theatre, TCD. Tickets EUR5 or EUR2.50 for students.

Inpenetrable minds, 'Portrait of Dora'

Helene Cixous' play reads like one of her essays. Heavy and impenetrable on one side; fiercely intelligent and assertively feminist on the other. Only a brave student would think of tackling such a piece. Any less brave and they might lose their nerve (and along with it their audience) and any less the student they mightn't have the intellectual determination to get past the first page. McGlinchey, courageously academic and working against the odds, manages to pull the text in to theatrical shape.

The text locates itself in the very enigma of the relationship between women, theory and psychoanalysis. Feminist Theorists including Cixous have unquestionably relied upon Freud's psychoanalytic methodologies to express their often opposing and contrary standpoints. A hate figure for many feminists, Freud's work nevertheless acts as a starting point in questioning and resist-

ing the latent patriarchy inscribed in the dominant artistic mediums, including theatre.

The play deals with the case of Dora, a female 'hysterical' patient of Freud's, who fascinated him, but ultimately terminated her own treatment without any satisfactory end. Essentially what we see is Cixous uncovering and suggesting

Problems remain in terms of audience relationship with the action but one couldn't really hope for a more accomplished production

the latent sexuality between the two figures. Instead of seeing it all from Freud's point of view we are left in no doubt that it is the undecipherable Dora who is manipulating, sexually and otherwise, all the men in her life at least as much as they are manipulating her.

McGlinchey's direction is stylish and original demonstrating a strong ability to unify content, aesthetic concept, act-

ing style and use of space. Her vision is supported by a strong cast with the flexibility to pull off the stylised acting that the piece requires. Hannah Scott's beautiful, open and versatile set design and Sarah Ayers-Rigsby's stunning lights work in perfect tandem with the spatial motifs that McGlinchey creates with her actors. The remarkable cubist costumes slip neatly in to the jigsaw supporting the stylised caricatures of Dora's family and helping, along with the Satie based sound, to place us firmly within the melting pot of fin-de-siecle culture.

Ultimately problems remain in terms of audience relationship with the action but the interiority and complexity of the text makes a production that will speak clearly to a general audience all but impossible. Unfortunately one sometimes feels that Cixous' point is simpler than the obscure imagery and writing suggest but one couldn't really hope for a more accomplished production.

Patrick Stewart

Hate crime bites the big apple in 'Weldon Rising'

Identity, fear and acceptance form the thematic core of Phyllis Nagy's New York set drama. Four characters have witnessed a hate murder in their gay neighbourhood and all struggle to deal with the internal effects. The setting is given a surreal metaphor in the intense heatwave that rises to over 200 Fahrenheit by the end of the play. A lesbian couple, a transvestite prostitute and the closet boyfriend of the murdered man form the quartet and the characters ultimately journey towards a self-acceptance that was either never there or had been knocked out of orbit by the shock of witnessing the crime. Marcel the prostitute sums up the characters' predicament by always talking in the third person, 'Marcel says...' or 'Marcel thinks'

Kevin Smith's production dealt sensitively with the characters, successfully set the scene and commanded the attention and empathy of the

audience. The tightly drawn graffitied map that was spread out across the backdrop was largely effective in trying to give the sense of a claustrophobic, small neighbourhood despite the size of the Samuel Beckett theatre which sometimes spread the action across too wide a stage. Acting was generally of a high standard, Cian O'Brien excelling as the flamboyant Maurice. The play, however, is extremely challenging for young actors as the roles are serious, defined and don't lend themselves to fitting across cultures and ages. In the struggle to assert themselves within their roles the subtextual complexity of the characters were sometimes lost. This aside, the production had a strong sense of the journey of the play and brought the audience to a brave conclusion.

Patrick Stewart

Big Papa's a Fool For Love



Cast of Fool For Love: Sean Power, Ronan Wilmot, Laoisa Sexton, Patrick Byrnes

Sam Shepard's *'Fool For Love'* in the New Theatre is the latest instalment in a series of successful Dublin outings for the American writer's canon. During the summer Player's Theatre hosted *True West*; the story of the strange parallels and differences between two brothers and in the Fringe Festival the Galwegian Poc Productions produced an innovative version of Shepard's screenplay *Paris, Texas*. What both dramatic writings achieve is a remarkable

understanding of the quirky, unique and impossibly complex bonds and ties between families. His characters inhabit the bleak American landscapes of the west, at the side of the road motel, a house halfway to the middle of nowhere, with nothing around you except the things and people that you can't escape.

'Fool For Love', like *True West*, focuses on binaries and parallels in its short look at the incestuous torment of two children of a bigamist. The Old Man Paris, Texas. What both dramatic writings achieve is a remarkable

over the real time action with his ghostly presence. We are in a motel room in which May has settled in after her last split from her half brother Eddie. Her modest plans for a new life are disrupted by his almost magnetic ability to track her down. The story that explodes in front of May's bystander date is one of love and misery that is encrypted with their father's relationships and games of family hide and seek. The two stories weave in and out of each other and the children are left as pawns in the doubleplay that the Old Man started. Secrets

spill out and eventually we are left shattered but hopeful as the final skeletons are revealed and ghosts are laid to rest.

The New Theatre production is engaging and well-crafted, ending a good year for the venue. It's strength lies in the ability to let the writing take the driving seat and to lead us straight in to an emotional height without losing the ability to draw you further in as the play progresses. Both the leads give strong character performances but perhaps a little ahead of the field is Sean Power's violent, whirlwind Eddie. The simplicity of the direction is reflected in the functional and atmospheric set that makes good use of the small space that the theatre allows. The only clumsy decision is the overwhelming and lengthy sound and lighting sequence that takes up the first five or so minutes in the theatre. An enjoyable, intelligent and involving hour or so in a charming theatre with socialist bookstore to browse as a foyer freebie!

Fool For Love runs at the New Theatre until Dec 13th

Patrick Stewart

Player's Plot: Term Report

The Players Theatre has been extremely busy this term. With the Dublin Fringe festival using the venue from 11th September to 22nd October for memorable shows such as Bolt Upright, a ghostly piece of children's theatre and *Gulag Ha Ha Ha* by Banana Bag and *Bodice*. The festival ended a successful summer of shows, as the theatre had been open for Summer Bookings since May.

The first Players show to go up was the week 6 Fresher's co-op, *Split Haddock*, which involved 60 Freshers, and a lot of singing, dancing, dodgy humour and women from Leitrim! Written by Ben Simon, Brona C. Titley, Jon Foster, James Walmsley and Shane O'Brien, the show sold out every night, with eager theatre goers clambering over each other and queuing two hours before the box office opened to get tickets. A success, in short!

Other shows this term have been week 7's *No Exit* by Jean Paul Sartre, directed by Eli Barwise and this week's *The Knickers* directed by Victoria Patterson. Upcoming shows include *After Opium*, written and directed by Elske Rahill in week 9 and the Players pantomime, *Sleeping Beauty* in



week 10. The pantomime is a new venture for Players, and will have matinee performances each day for 40 – 50 children from local schools in conjunction with V de P. With a cast of 36, it promises to be hilarious, with a preview on Monday 8th December and evening shows for all pantomime fans.

Next term's big event is New Writer's week in week 4 of Hilary Term. It will be a festival of New Writing from around Ireland, with sketches and shows on in Players daily, talks from many new playwrights and theatre practitioners, Filmmakers' new writing showcase, a debate with the Phil concerning new writing, premieres of new orchestral and choral writing and many other events.

Submissions are in this week for the latter half of next term and the New Writers festival, and with the ISDA festival in Galway at the end of next term to which the best shows of the last year will be sent, competition is hotting up. With fantastic shows so far this term, and much more to come, the Players Theatre is a busy place.

Sophie Motley

Theatre Writers needed for Trinity News

If you would be interested in doing Theatre reviews, previews, features, undercover investigations etc.

Please email Patrick M. Stewart stewarpm@tcd.ie
No experience needed.

Writers for Dance, Performance Art, Panto etc. are also very welcome!
New voices are always needed so get in touch at any time during the year if you have an article that you are burning to get in print.

Suddynly, I'm not the girl I used to be....



Suddyn: they walk the walk. And throw the shapes

No, that's not a ghastly misspelling, just a ghastly pun. Catherine Lawlor checks out suddyn

I'll admit I was dubious when offered this suddyn interview gig: a band that conscientiously spells itself in the lower case AND with a 'y' was surely trying too hard, and bound to be a shower of self-important aspirant rock-gods. Thankfully, I was wrong, for on a wet Thursday evening in the draughty surroundings of the Buttery, I couldn't have hoped to encounter a more affable or – forgive me this non-sequitur – well-built quartet. Suddyn (does grammar override cool when beginning a sentence?) is comprised of brothers Alan and Jarrett Steil on vocals, guitar and piano, along with drummer Chris, and bassist Guy. These four New Yorkers, in a poignant reversal of the norm, have packed their dreams of stardom into a beat-up suitcase and flown over the seas to Skerries to worm their way into Ireland's poetic, music-loving bosom. It's not been without sacrifice –

Chris, he was a carpenter back in the old country: "I built fucking skyscrapers, man" – but the consensus is that "Audiences over here are more receptive to live music". Americans, we can only presume, are too busy shooting up, shooting each other, shooting their mouths off and so on to care about such artistry. Before Chris and Guy came along, the brothers Steil claim to have "lacked direction", and although Guy's love of house and Chris' partiality to a bit of the punk don't shine through in the music, suddyn's sound has apparently become "edgier" and "grown a million times over" since then. Finding it hard to categorise their music, the boys will signpost you in the direction of Muse, although one might wonder if musical alignment with an early-Radiohead tribute band is the wisest move... When drawn out on whether they have anything fresh, new and exciting to offer the already saturated soft-rock genre, Chris muses that "There's always someone ripping someone else off", provoking a rapid interjection from a glowering Alan – "We definitely have our own sound though". Their material mingles catchy melodies with heavy elements, a combination that proves quite "captivating", and every other band suddyn have played alongside "have

been, like, wow". This wow factor has, according to suddyn's manager, impressed music industry icon and producer John King – founder of Chung King Studios in New York, patronised by everyone from the Smashing Pumpkins to Bob Marely, via such luminaries as Aaron Carter and Simply Red – sufficiently to "want them in the studio by December". The group self-released the EP 'Quitting is Always an Option' (note: it is stressed that the title is, in fact, ironic) in 2001, and recorded a demo last July, intending to press 1,000 copies for distribution and sale during their Irish jaunt...but didn't. Do not, however, mistake this for a lack of commercial realpolitik: these guys are most definitely in it for the money, the spondulas, the kopeks, the cash, the rows, the dosh, the fiscal fringe benefits, the dough, the filthy lucre. If Jarrett weren't Jarrett, he would be Frank: "Any moron who says he's just in it for the music is a ..." – his disarmingly profound beauty proved too distracting for me to catch the end of that quote (check out www.suddynmusic.com for photographic evidence). The thorny question of commerciality versus credibility is treated with a healthy pragmatism by the band. "Of course, it's fantastic to have people love your music: if it's a few million of them, better still". When questioned about what degree of creative control they would be willing to relinquish upon signing to a major label, Alan points out that "you've got to look at it as a business that pulls in millions of dollars a year...and go in with an open mind". Therefore, if Mr A&R were to suggest that they might look good gracing the album cover with their modesty preserved by nothing more than some strategically placed guitars, suddyn might – if we're lucky – bow to his higher wis-

dom. After all, according to Jarrett "we're going to make it one way or another; there's no way we're not". And according to me, there's no shame in a bit of gratuitous nudity. Go on, you good thing. What separates us from the monkeys is not so much that we're aware, but that we're aware that we're aware: what separates suddyn from much of the drivel clogging up the airwaves at the moment is that they know they're better. Mentioning no names, of course, the brothers reckon that "What we do is a lot more powerful than a lot of those big bands with 'the' in the name...there's a perception that California is the answer to everything: it's not". Neither, it would appear, is New York. But Skerries, now there's a hotbed of ROK. Having spent a couple of months getting exposure in Dublin, playing at Isaac Butt's, the Music Centre, The Sugar Club, The Other College, and our own fair campus, suddyn are set to recuperate stateside, maybe spend some time in the studio, before returning for another assault on the European fringe – "because if you can't pull off what you do in the studio live, there's something very wrong with your band". As for the future, "If we keep going, we'll get to where we're going to be", Alan philosophically asserts. Where might that be? Wherever the stone of good fortune leads them, a stone which Guy enthusiastically deems to be "rolling – I don't want to stop it. It feels good". As for Jarrett, if the band were to bail "I'd go insane and think that I was a rock star and live in some insane asylum". So do the world a favour and support suddyn, for the sake of mental health and, more importantly, some quality musical hoop.

Reviews



**The Strokes
Room On Fire
Rough Trade**

Noting the lack of divergence from The Strokes' last output, 'Is This It', it has to be asked; are fans really getting much more for their money this time round? Whilst arguably not the most profound subject matter, lyrics relating the trials of a relationship beginning from tender teenage seedlings, lend themselves well to the album's overall retro New York 'high school rebellion' vibe. 'Room on Fire' is rendered less stodgy than its predecessor by a mellowed, almost relentlessly upbeat strain. Filler is less easily deciphered from hits here, probably because each track has enough individual merit to succeed on its own terms; if only they didn't all sound so God damn similar to one another. Tunes such as the toe-tappingly good, 'Under Control' and impassioned 'Reptilia' definitely created sparks, but unfortunately the album's fatiguing 'samey-ness' extinguished any friction charging between several electric tracks; a pre-requisite to setting any room alight. (3/5)

Gilian Hammill



**Busted
A Present for Everyone
Universal Island**

The Observer Music Magazine recently hailed Busted and the Sugababes as the leading exponents of what it called the 'new Britpop'. If you think that spells the end of music, then you're probably not alone. However, if you disguise the sting of guilty pleasure induced by the chorus of 'Year 3000' ('Your great-great-great-granddaughter / is pretty fine') or choke back unexpected tears when you hear the heartbreaking 'Sleeping with the light on' ('She got on a plane / at London Heathrow / it seemed such a shame'), you can rest easy in the knowledge that thousands of eleven year old girls share your sentiments. I may not be an eleven year old girl any more, but I nonetheless feel cheated by this record. Called 'A Present for Everyone' and released mid-November, it's a Christmas album by any other name. I had hoped in vain that such cynical marketing ploys would be below those cheeky Busted lads. Presumably it's supposed to disguise the fact that even single 'Crashed the Wedding' can't persuade me to drum the tabletop with my forefingers. I'm disappointed. That's not what I go to school for.

(2/5)

Tim Walker



**The Waifs
Up All Night
Independent**

Country music, believe it or not, no longer revolves around marrying your 13-year-old cousin, only to see her elope with another dangerously close relative, a tragedy invariably compounded by the loss of a beloved pet or automobile. Nor is it confined anymore to the heartland of the U.S.A: The Waifs (hailing from Australia of all places) have put together an album with all the strengths of rootsy, country music, that mercifully steers clear of references to incestuous relationships, and most other pitfalls of the genre. While 'that thang called love' does pop up, along with familiar themes of loneliness, homesickness, and small town life. However, with those themes handled deftly and without recourse to cheese, and complemented by near-perfect arrangements (featuring some of the best slide guitar this side of Sydney) it's hard to complain. 'Nothing New', a sweet but cynical 'calm down' message to a lover gone off the deep end, has to be the finest example of the group's songwriting prowess on this effort. While the occasional cornball moment presents itself (the lyrics to 'Flesh and Blood' are more than a little pokey), the overall mood of the album, and the sustained musical excellence, enable it to ride out these minor flaws with barely a scratch.

(4/5)

Derek Owens

Anyone can play guitar

Dave White puts Radiohead's audacious claim to the test...

The string tightens, my hand grips the neck and a sound like a dying ostrich is heard. I look up nervously. Frankie cracks an encouraging smile and says, "That was...better." Frankie is my guitar teacher, as well as being the spiritual leader of DURNS (that's the Dublin University Rock Nostalgia Society, acronym fans). DURNS are no strangers to difficult tasks, having given themselves the job of resurrecting the college's Rock Society. Establishing their headquarters at the top of House 6, they set about attracting every indie, metal and rock enthusiast in college with a cunning mixture of free gigs (every Thursday in the Buttery), a monthly club night (called 'Cheap Thrills') and membership cards that are rightly described as "blingtastic". However it was the promise of guitar lessons that lured me to the top floor, in spite of my complete lack of musical talent. Two left feet, a tin ear and any other jaded cliché you can think of, you see? I would be a stern test of DURNS' commitment to musical education.

I hold the guitar awkwardly on my lap as Frankie explains the technicalities to me. Six strings run up the body of the guitar, with frets (thin metal bars) running perpendicular to the strings. By pressing down on this metal bit here and picking that string there and then moving your finger over here and strumming these strings, you can make music. I watch Frankie's fingers glide over the

strings and listen with amazement as the opening chords of "Seven Nation Army" fill the room. I take a deep breath and steady my hands. As I press down on the strings it becomes clear that my fingers are too soft to exert enough pressure. Frankie assures me that I'll soon have calluses as hard as an Aran fisherman's. Until then I'll have to put up with fingertips that feel numb all the time. Frankie also promises me that with diligent practise my fingers will splay to the correct distance between frets. Oh, the glamorous rock lifestyle. My fingers stumble across the strings like a gasping fish and produce a long, wobbly twang. The musicians jamming on the couch beside me grimace and set about their session with a renewed vigour. Some take pity on me and gather round, trying to share some of their talent with me; Claire shows me an impressive strumming trick and Fiona hints at the joys of something called "power chords". Oh and John offers me something called an 'eargasm'. Frankie introduces me to bass lines and, after a few false starts, I produce a sloppy version of the intro to "Smoke On The Water". It's a revelation. Up until that point music had been something I enjoyed from a distance, appreciating the skill of the musicians without realising that it was something I could share in. Here was a whole new way of enjoying music. I was hooked. Will I go back for more? You bet, next week Frankie's teaching me the chords to "Yellow Submarine."



Bow to 'The Finger'

Liam Dillon does precisely that, and feels it's awesome power.

Powderfinger, a former cover band-come-current kings of Aussie rock, didn't do anything original at a gig last Friday night at the Ambassador, but pulled off a great impression—at least when they were playing the hard, classic rock-like songs off their new album, *Vulture Street*. The band is at the moment the toast of Australia. They've gone from producing their own EPs and flyers and playing covers of the Rolling Stones and Led Zeppelin to winning Album of the Year Awards in their native country for their past three albums. But *The Finger*, as they are known, have yet to have the same type of success in Europe, despite appearing on the *Mission Impossible II* and *Two Hands* soundtracks and getting major airplay for its single "My Happiness" off their last album, *Odyssey Number Five*. *Vulture Street* is a decisive move for the group from more sombre songs to a dirty, '70s rock sound, with the first song off the album even called, "Rockin' Rocks." "It was like a return to rock for us, rather than a turn," said lead singer Bernard Fanning a

few hours before the show. "It's how we started as a band." It's clear that's how they should remain. The quintet stuck to mainly songs off *Odyssey Number Five* and *Vulture Street* during its hour and a half long performance. While for the most part the *Odyssey* songs sounded like generic late-'90s radio rock, the *Vulture Street* tracks bursted from the speakers. They also pulled off the '70s exterior: Fanning, who wore the same blue-and-red striped shirt, tan jacket, jeans and three-day-old beard to the show as in the interview a few hours earlier, is the spitting image of Billy Crudup's character in *Almost Famous*. At one point in the gig, he put his arms to his side, cocked his head back and forth strutting like a rooster. Bassist John Collins, who looks like he could have been in the Rugby World Cup finals, employed the spread-legged, head-down, low-guitar stance for most of the evening. Guitarist Darren Middleton decided to play with his teeth during the encore. That's not to say that the band isn't laid back. There's no laser light show, drum kit with "Powderfinger" plastered across or gimmicky audience participation tricks: It's just the band and a colour-changing background on stage. When Middleton fin-

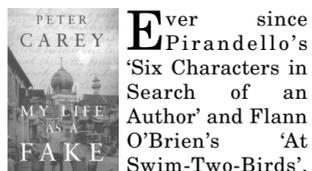


ished his teething exhibition, the band laughed along with the crowd. The hard rock formula of *Vulture Street* has also helped the band enjoy itself on stage. "We decided to do this kind of record two years ago," said Collins. "We were just looking for a bit more rock, because it is much more fun to play." "If you're not enjoying the process, you can hear it in the record," added Fanning. "If you listen to this record, you can hear that we're having fun while we're making it." When the band finished its encore with "My Happiness," a song that would sound like an early-Oasis outtake if the hook weren't so damn catchy, each member of the band left with a beaming smile on his face. And why shouldn't they? They got to pretend they were Led Zeppelin for the evening. With *The Finger* doing it, that's not a bad thing.

That Myriad-minded mechanic...

Cian Hallinan

'My Life as a Fake'
- Peter Carey
Faber, London



Ever since Pirandello's 'Six Characters in Search of an Author' and Flann O'Brien's 'At Swim-Two-Birds', many novelists have explored the possibilities of the incarnations of their literary creations. Authors have repeatedly considered how this "aestho-autogamy" would manifest itself in the real world. In his most recent novel the two time Booker-prize winner, Peter Carey, has followed this theme to its *reductio ad absurdum*. Carey takes a true story from Australian literary legend – the famed McCorkle hoax – and subjects it to a potted process of fictionalisation, metaliterature and intertextuality worthy of Umberto Eco.

In the late 1940s the young Melbourne poet and pedant, Christopher Chubb, submits the life work of Bob McCorkle for publication to the pretentious literary journal, 'Personae'. The editor, David Weiss, a man with a definite taste for the avant-garde, immediately recognises the extraordinary talent of this working-class poet, who can write with such style and originality and with such a wide array of allusions. Unfortunately for him, McCorkle is in fact wholly fictional; a hoax of Chubb's designed to expose the affectations and foolishness of the Melbourne cultural elite. The prank takes a more serious turn however when Weiss is prosecuted for publishing McCorkle's "obscene material" by the priggish and anti-Semitic Australian establishment in a courtroom resembling the trial of Oscar Wilde.

At the trial a man looking extremely similar to Chubb's forged photograph of McCorkle jumps up and upsets the court. Chubb meets with the physical

embodiment of his own lie. McCorkle has come alive, he has sprung fully formed from the mind of his author and now Chubb must face him just as Frankenstein faced his own monster.

Carey delights in this strange twisting tale of fakery and

"... our Mr. Chubb had what you could only call a phantom pregnancy"

metaliterature. Other texts spring from nowhere and lodge themselves between the pages of 'My Life as a Fake'. Frankenstein provides the preface and much of the frame of the narrative, but artists as diverse as Milton, Auden and Rilke make guest appearances. Carey plucks from the poetic technique of McCorkle and the modernists, using their penchant for collage, allusion and bricolage. Even McCorkle himself seems a Jem Casey figure, working-class poet.

Outside of the façade of literary musings, tricks and hoaxes, Carey is concerned with the cultural state of his native land. Just as 'The Tax Inspector' was set firmly within the working class culture that dominates Australia and 'The Kelly Gang' described the vagabonds who provide its heroes, 'My Life as a Fake' looks at that small but significant minority who form the intelligentsia of the nation; those "fifty people". Australia has long been a country with a sense of cultural inferiority, a place constantly looking back to its motherland for approval. Early in the novel, Chubb describes how Sydney ladies in the nineteenth century would rush down to Circular Quay to see what English women were wearing when they first came ashore. "Whatever they saw there would be copied in the week," he says, "It will still be the same." As a colonial nation, Australia is a peripheral place, yearning for a culture of its own while aping the

manners of its progenitors. Carey rails against this peculiar phenomenon, almost suggesting that it this lack of a national confidence that would allow such a hoax to take place there. It is this cultural stagnation and its corollary of anti-Semitism too that is at the root of the ludicrous prosecution for obscenity.

As he displayed so 'expertly in True History of the Kelly Gang', Carey's greatest strength lies in his extraordinary capability for mimicry. He is a virtuoso ventriloquist here again, mingling differing oral accounts and voices in Malaysian patois, high register PR English and demotic Australian. Carey skilfully interweaves the vernacular of the tropics with the turgid language of the cold colonial centre in a conflation perhaps only possible for antipodeans. Chubb is the focal point of this bravura fusion: his often prissy conservative English is peppered with the "dry and deadly" syntax of Australia and the Chili-padi neologisms of the Malaysian dialect. His very language, the central concern of the novel, is "marinated with the homilies of Kampong Baru" in an extraordinary diglossia paralleled by post-colonial novelists such as Chinua Achebe or Ngugi wa Thiong'o. The tongue of the "hateful imperialist" is, as Chantal Zabus put it, "twisted, bloated, shrunk, pulled out, severed, mangled, hacked".

Ultimately Australia's "wasteland" is redeemed by this vibrancy and virtuosity inherent in its language. Carey looks past those parts of his country where "a billiards player will always outrank a poet" and uncovers the poetry endemic in the voices of his countrymen. For years Australian artists have looked to the bush and to the desert for inspiration in the great southern land. Carey has looked internally and found something quite remarkable

Please stay away

Alan Murrin

'Stay'
- Aislinn Hunter
New Island

"Stay" is the third book by Canadian author Aislinn Hunter. Hunter spent several years in Dublin before returning to Canada and unfortunately has felt compelled to write a novel set in Ireland. "Stay" is the story of Abbey and Colum (not Dermot as the sleeve of the novel informed me). Abbey is a young Canadian woman who is fleeing her troubled past (in particular her relationship with her psychotic father), and Colum, a middle-aged academic whose hobbies include digging up old things. Yes, he is that interesting. Abbey and Colum live in a run-down cottage in the west of Ireland, the type of abode that could only be idealised by a Canadian woman fleeing a troubled past and an ageing academic who enjoys digging up old things. It's a good thing that they found each other then.

During the week Abbey works in a restaurant in Dublin and her regular departures make Colum extremely paranoid that she won't return. And paranoid he should be. Colum is without doubt one of the most unexciting characters I have ever encountered. In Abbey's absence he spends most of his time drinking in the local pub with his equally interesting friend Michael, and generally moping about the house feeling sorry for himself. Fortunately for Colum he is not alone: there are plenty of other apparently useless minor characters to help perpetuate the perceived tedium of life in rural Ireland.

The main problem with this book is that the characters have potential but are poorly realised by the author, and the reader is left feeling as though they never really got to know them. Colum appears to be lost and needy but we are never told why exactly. Abbey seems to be an attractive and intelligent woman but we are never given the slightest indication as to why she would ever be attracted to an uninspiring bore like Colum. And while the prose style is simple, Hunter can often

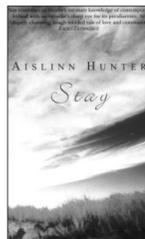
be all too obvious about what she is attempting to achieve particularly in her blatant paralleling of town and country life.

To further emphasise the irksome nature of this book, try reading the second sentence: "The door had just closed and Father Whelan, two officers from the Garda, and a young man sent over from the Independent were safely in." Before the paragraph has ended the author has also made references to RTE and before the five page chapter has closed she has mentioned Bord na Mona several times. Sadly as the book continues the irritation escalates with more and more references to things that are "uniquely" Oirish. What makes this use of language even more unbearable is the fact that it

"And paranoid he should be. Colum is without doubt one of the most unexciting characters I have ever encountered"

simply doesn't marry with the use of her own vernacular when she mentions things like the "side-walk" the "parking lot" or the "fourth-grade." And just in case the reader isn't quite aware of just how well Aislinn Hunter integrated herself into Irish society during the time she spent here she also decorates her prose with little smatterings of Gaeilge. And guess what? Conveniently enough, to add extra authenticity to the text, TG4 are filming their new soap opera Ros na Run in the local village.

Aislinn Hunter's Ireland is caught somewhere between the past and the present, between what it is and what she imagines it to be. Both an Irish and a foreign audience would find themselves at pains to discover anything they recognised in this book. Hunter also appears to be intent on instilling a sense of mysticism in this book as though this is mandatory when writing about Ireland. There is a moment in this novel when Abbey is hitch-hiking and begins to worry that she might look too much like a tourist. Ironically, this author is a tourist in her own novel. In discovering the oddities of Irish culture and illuminating them and augmenting them in the way she has, Aislinn Hunter merely alienated herself even further from the culture she seems to want to represent.



Pride and promiscuity

Lizzie McBrinn

'Pride and Promiscuity- The Lost Sex Scenes of Jane Austen'
- Arielle Eckstut
Canongate Publishers



In the world of the Austen novel, it seems the seasons revolve around the country and the city, their lives revolve around their vast country estates, and they sew or hunt all day long. Life seems to have been fairly predictable really.

Arielle Eckstut claims to have found some-what suggestive pieces of Jane Austen's so-called 'lost' work. In 'Pride and Promiscuity', the games the characters are playing are slightly more adventurous than card games. The social conventions by which we usually find them restricted appear to be forgotten and a rather more naturalist approach is adopted. In fact, it is not uncommon for the characters to find themselves suddenly nude! The familiar formal talk is laced with saucy and evocative eroticisms;

"I hope the weather has not been too wet for you while at Rosings, Mr Darcy?" says Elizabeth. "I am rather partial to all things wet Miss Bennet. It makes going inside all the more pleasant." Oh Mr Darcy!! I thought that because it is a short book, I'd have it read in no time, but the raunchy interludes get a bit repetitive at times. The humour of the novel wears a bit thin, since it principally relies on the shock technique of finding something so risqué in the work of an author considered such a fundamental part of the literary canon. Seriously, there's a bit of incest, homosexual advances, props, leather,

and even animal debauchery. Yet it's definitely one of those books you don't want the person sitting beside you on the bus to be reading over your shoulder.

The book never really tries to convince readers of its legitimacy after the initial introduction which claims that the scenes were found in an old English country Manor, and have been rejected by Austen's publisher. After the opening pages, and certainly when you reach the Collins's fancy dress S&M scene, you know it's a farce. It's a "cosmo" version of Jane Austen, written in her vernacular, and the fact that the sex scenes fit almost perfectly into the book make it all the more believable. Austen created such real and insightful characters that their traits can be recognised and reinvented in such obscure situations. To those fans of Austen who like the innocence of her books, this book would

"I am rather partial to all things wet Miss Bennet. It makes going inside all the more pleasant"

ruin it for you. To a slightly more modern, Jackie Collins style reader, you'll find all the boldness you thought was missing from the Victorian romance in 'Pride and Promiscuity'. It is what it says on the cover, it really is a collection of 'lost sex scenes'. The Victorians in general probably wouldn't have been too happy with the raunchy frolics described. It seems impossible that Austen would ever have thought up such situations. After all she was a virgin. Though I'm sure that for any of you who had to read 'Emma' or 'Pride and Prejudice' in school, the inclusion of Emma's self indulgent scene or that of Jane taking part in the Bingley sisters' bedtime diversions, which included a "curiously shaped carved wooden object", English class would have been considerably more exciting

Portrait of a muse as woman

Genevieve Stevens

'Rembrandt's Whore'
- Sylvie Matton
Canongate Publishers

It is through the eyes of Hendrickje Stoffels, Rembrandt's common-law wife, that the reader is plunged into one of the most turbulent eras of Dutch history. Bit by bit, the ruthless appetite of the plague and the fickleness of Amsterdam society wear away at the couples' domestic bliss, forcing Rembrandt to prostitute his art in order to keep his family alive.

Hendrickje is initially a servant girl before becoming Rembrandt's model, lover and confidante. Her presence in the house rekindles the flame of sensuality that the death of Rembrandt's adored wife and two children had extinguished. However, the unforeseen influence of Hendrickje on the master also triggers a brutal and long lasting attack on them by his previous model, a hideous hag who haunts the novel with her threats of revenge. It is this prevalence of cruelty and scorn, set uncomfortably beside the lyrical descriptions of the lover's bliss and sexual discovery, that provides the tension for the first half of the novel and prefigures society's eventual condemnation of them. The latter half of the novel narrates the aftermath

"Rembrandt 'searches souls and shadows with the hairs of his brush'."

of Rembrandt's artistic climax and the couples' tragic fall from their utopian heights.

The historical accuracy of the novel, confirmed by the author's assurance that 'everything in it is true' not only means that the reader can trust and learn from her intricate descriptions of the masterpieces but can also gain a moving insight into the personal life of a courageous man. Posing for Rembrandt was more a life

ethic than an occupation; under his interrogative stare, Rembrandt's models undergo a Wildian reanimation as he 'searches souls and shadows with the hairs of his brush'. His ability to penetrate deep into the blackest part of souls and draw out beauty, to find light when all appears shrouded in darkness, is a theme that's echoed throughout the novel. This duality between what is light: beauty, honesty, exposure and truth, and what is dark: concealment, deceit, hypocrisy and jealousy is further intensified with Hendrickje's Manichean view of the human soul.

Hendrickje is unable to merge the Church's view with her own over what is sacred and what is profane, essentially because Rembrandt's humanism has replaced divine law - he has become her God. Hendrickje's conviction that 'God will punish all sins' is fleshed out in the form of the plague, where she actually believes it is her sins that are responsible for the indiscriminate ravaging of thousands of people. Although Rembrandt helps calm Hendrickje's moral torment, it is essentially her own confessional narrative that enables her to break from previously accepted systems of belief and establish her own independent morality.

Hendrickje is a heroine because she represents unconditional tenderness and compassion struggling for survival in an otherwise brutal system of social arrangements, and is appropriately spoken. She is neither educated nor literate, yet this syntactic simplicity amplifies, rather than dilutes, the profundity of her words. 'Rembrandt's Whore' is in many ways a novel



Rembrandt van Rijn

about a struggle against the destructive power of misdirected and misused words; it is the catalogue of cruel names continuously spat at Hendrickje as well as the elevated and baseless speech of the auctioneers that precipitate the couples unheroic slide down into destitution. Raped from their worldly possessions, the little comfort they have is with each other, in silence. It is the sensuous strokes of Rembrandt's brush on the canvas, and the delicate touch of one another's flesh during the cold nights in Amsterdam that provide the most moving and tender episodes in the novel.

Yet despite Matton's tireless celebration of beauty, truth and love, she resists collapsing into a dreamy idealism; Rembrandt's whore does not transform into a princess at midnight and the couple never reclaim the paintings, possessions and money stolen from them. Similarly, instead of a grandiose, tight closure on her novel, Matton leaves us stewing over the sad images of beautiful souls possessed and ravaged by disease and grief.

'Rembrandt's Whore' is as informative and horrific as it is moving and sensual. Perhaps Matton's tragedy is that the selflessness of pure passions can never merge with the egoism of the outside world, that the full exposure of light, flesh and truth is never welcome in a world that conceals. Whatever the message, Matton's subtlety and poise is deeply powerful and, at times, as moving as the master's paintings.

Strolling through Hobbiton

Ruth Ní Eidhin

Thou shall not pass. The ultimate threat if you're a balrog, but somehow now it seems more like an invitation, if a somewhat terrifying one. For two months the Lord of the Rings exhibition is at the Science Museum in London – its only European stop – and the fanatics are out in force.

Entrants are greeted by Peter Jackson on a video screen. He knows this is his party and while happy to invoke the memory of Tolkien, the talent of his cast

and the skill of his crew, there is an element of self-congratulation in his introduction. And why not? Credit where credit's due, Jackson has done the (very nearly) impossible, having brought Middle Earth to life on screen without alienating hundreds of millions of fans. You can judge for yourself whether it's a good thing that Jackson has caused a whole new generation, and perhaps many generations to come, to turn to Tolkien's books for the first time. Arguably it's an insult to both the books and their author that the films come first for a lot of the people. The fact remains, however, that Jackson has created a modern masterpiece – films that will no doubt define the decade if not the generation. The fact that two hundred people or more will queue at a science museum at 10am on a Friday morning is perhaps the greatest tribute to his achievement.

Okay so that's a flat-out lie. Oscars are a tribute. Critical acclaim is a tribute. Hundreds of bleary-eyed fanatics, either unemployed or students, with nothing better to do at that hour of the morning is just sad. But as with all profoundly pathetic public displays of fanaticism (queuing outside HMV to see Westlife? Please..!) there's a certain buzz in the air. The knowledge that we're all here for the same thing and that the 'outside world' would no doubt fail to understand. Nobody in their right minds actually enjoys this part of the experience and yet no-one is complaining – even the odd child who must have been taken out of school for the day to be here is happy to stand in line for forty-five minutes to go to what is to all intents and purposes a museum exhibition. Perhaps this is the real achievement of the films.

The most crucial thing about this exhibition is that it's not about the book, it's not really about the story, it's about the film, and that's a pretty crucial distinction. Tolkien may be invoked at every corner but it's unquestionably Tolkien

Hollywood-style. Here Peter Jackson is all-powerful, and CGI is the new magic. Purist Tolkien fans have no doubt been cursing Jackson for the last few years – these are the people who somehow believe that he should have bitten the bullet and released at least 18 hours of footage to do justice to the books. Even those disappointed by the necessity to edit the hell out of the books must, however, concede that the films are a unique and relatively impressive tribute to the Great One (and for clarity, I mean Tolkien, NOT Jackson!) Ian McKellan possibly does the best job of summing up the dilemma. In an interview shown at the exhibition, he explains that he had to play his own Gandalf, the Gandalf from the film. The distinction is a crucial one, as all Tolkien fans will acknowledge.

Being based on the film, a lot of the exhibition is caught up in the technical genius of it all. The most 'impossible' task on the part of the producers was the creation of a population of Hobbits, a process which took phenomenal preparations and a lot of complicated set design. Clips are shown of the creation of Hobbiton, a scaled-down village quite literally dug out of the New Zealand countryside. Various methods of miniaturization are then illustrated – from the use of miniature props and 'alternative perspectives' to the extensive

behind glass cases, and Treebeard's inanimate head sits cosily in one corner of the exhibition. And then there's Gollum. It turns out Alex Sibley (the under-acknowledged man-behind-the-maniac) is pretty much the funniest and most fascinating actor of all time. You've got to love the fact that Gollum's voice was inspired by "the sound of a cat hacking at a furball stuck in its throat". While Gollum like many of the other characters was largely dependent on CGI, he is also a unique creation in that the 'human side' of Gollum was just as important. Watching a grown man eating a fish à la Gollum is probably a life-altering experience.



Peter Jackson in the hobbit hole

Ultimately this is all about finding out strange and (relatively) interesting trivia about the films that you can't get from any other source. So what did we not already know? For a start the great and glorious Riders of Rohan were mostly women with beards. New Zealand doesn't have enough men that can ride horses so Jackson hired lots of women and stuck beards on them (at least that's what I'm assuming, I suppose some of them could have been natural..?) It turns out Viggo Mortensen is completely insane, and managed to scare the hell out of the stunt men by insisting that he continue fighting when one of his teeth was knocked out. On the other hand he's a complete sweetheart – he developed such a great bond with his horse Breggo that he bought him afterwards. 'Awwwh', don't you just love him...!

There are two fatal flaws to this exhibition. Firstly you can't help wishing everything wasn't hidden behind panes of glass. Okay so these are seriously valuable pieces of memorabilia and no doubt they will one day be auctioned for a worthy charity, but Galadriel's costumes and Gandalf's staff would have that little bit of extra umph if you could actually reach out and touch them. Even Boromir is hidden behind a glass case – admittedly it's a wax statue of Sean Penn, and the level of detail is mind-blowing, but since he's the only human character present it would be nice to be able to shake his hand (or maybe attack him... traitor!!) This is probably the second flaw too. While wandering amongst the memorabilia is all very well, it's a pity that you get around the whole thing without seeing anyone in real living colour. Viggo, Ian, where art thee? Okay so world famous movie stars and general all-round heroes of the universe aren't going to take two months out of their lives to meet and greet crazed fans, 'but still...'

The whole world is sick to death of Peter Jackson, Lord of the Rings and everything in between. By mid-December it will all be over, and we can go back to waiting for Star Wars III to turn up. With only a matter of days left to go, I for one plan to embrace my inner fanaticism and wear my hobbit feet with pride.

Reel Spiel

No, it's not that time of year again, but in another three weeks it will be so on with the ranting. Much as it implies that I'm not doing my job here, I haven't seen Love Actually, and I won't add a yet to that sentence. I'm pretty sure I don't want to see Love, Actually (though that might be besides the point). The fact that it's being advertised as a romantic comedy 'with snow' is enough to put me off going to see it. It frankly scares me that their advertising campaign is based on 'love' being giftwrapped for the Christmas season.

Or rather the Holiday Season. Yes we do now live in the U.S. of I. and some day soon we'll all sit down to a nice thanksgiving dinner. Let us give thanks that we've lost our minds completely, and sold out on the one time of the year when everything is supposedly pure and maybe even magical. Evidently I've been warped by the one Christmas film I did subject myself to (see reviews, right), but I'm beginning to think that releasing films between December 1st and January 7th should be made illegal.

Blockbusters now being released at Christmas because it's one of the big times of year for going to the cinema but is this a question of which came first the chicken or the egg – any time of year would be a big cinema time if Lord of the Rings and Harry Potter were being released within a week of each other. Meanwhile if you release a Christmassy-film, the appeal lasts about a week at most – before that everyone will be too busy and not very interested in watching Santa prancing around onscreen. As soon as December 25th hits everyone's sick of the sight of him (again), Christmas carols are obsolete, the great anticlimax of it all has settled in and those of us no longer munching on leftover turkey are too busy planning our new-year's diet to consider eating popcorn and pick-n-mix for a few hours.

Having said that the one thing worse than a film based in the North Pole is one where they throw in a bit of snow to ensure annual screenings on RTE and BBC1 around 3pm on Stephen's Day. This will no doubt be the ultimate fate of Bridget Jones' Diary and all other RomComs. Which conveniently leads me straight back to Love Actually. No doubt a certain number of women who think they're in happy relationships will subject their significant others to the (infinitely repugnant) Hugh Grant shaking his ass on the big screen, but what has this got to do with Christmas?

Precious little but what about the supposed "Christmas" films? They are are, gathered around the fire, the yuletide log crackling in the hearth, the family assembles around the television for the matinee. Loved ones snuggled closer. Grandpa downs another port and promptly passes out. Someone finally switches it on. "Ah b***ocks," says your mother, "Ernest saves Christmas!" Deck the halls with bows of holly and learn conversation skills: Christmas films.

How can they be so unbearably saccharine? These kinds of things encourage the kind of maudlin sentiment that leads to the parents whipping out a board game "for a laugh" and causing long-term fissures in relationships that lead to familial breakdown. This treacle chokes the viewer and is probably responsible for a high proportion of my excessive drinking over the holiday period (honest, I don't have a problem).

"But they're uplifting". They are all right. Uplifting enough for me to want to catapult the cast members into the air. Whoosh! Bye bye Sir Attenborough, we better not see you in Jurassic Park 4. And as for that kid whose name eludes me, she puts me in mind of a previous column on this page. Is it wrong to hate a child? Probably. But is it wrong to strap her to a missile and shoot her at Santa's sled?

Blowing up Santa Claus, now that'd make a great Christmas film. Hey kids look at this great plot twist. All across the world parents believe they're saving money (when the ginger nut Knowles releases the plot on his website) and flock to it in droves. Eventually they realise the long-term harmful psychological effects and sue the moguls responsible for these films and destroy their careers. Two birds: one stone

"You've got to love the fact that Gollum's voice was inspired by "the sound of a cat hacking at a furball stuck in its throat!"

employment of blue screens. Things get a little bit hairy when they start putting the theories into practice. One minute you're in yet another nice orderly queue, the next you're sitting on Gandalf's cart and you're only 3 feet tall. Having paid the relatively small price of £2 you are handed permanent evidence that for a few precious moments, you were a hobbit. Looking back now it's hard to decide which is more disturbing, mini-me or the sight of my towering 'normal' self smirking down at my cowering companion. Probably the latter.

The other main attraction as far as high-tech craziness is concerned is the creation of a variety of monsters and mysterious characters, not least Saruman's vast armies. Without considerable help from some very clever computers the scenes at Helm's Deep would have been literally impossible to reproduce. The Uruk-hai are out in force, if safely restrained

Dead End
Directors: Jean-Baptiste Andrea & Fabrice Canepa
Cast: Ray Wise, Alexandra Holden, Lin Shaye
Derek Owens

It could have gone so horribly wrong. Two arty French director types travelled to "live the dream" (their words, not mine) in Hollywood, making a horror film about an unfortunate group of people in the middle of nowhere being picked off one by one by a mysterious being, and this is the fruit of their labours. It doesn't sound promising, but 'Dead end' is neither appalling 'Jason' slash 'em up drivel, nor is it overbearingly pretentious. Instead, by playing with the rules of the genre, Andrea & Canepa have created a precious, rare thing: an intelligent, accessible 'genre' horror film. For one, the victims aren't a bunch of irritatingly pretty teenagers, who make you openly wish for their deaths to be

as grisly and painful as possible. Instead, they've created a real family, with engaging subplots, and relatively believable, likeable characters, with the exception of the uniquely slappable younger brother Richard (who I prayed would be



torn limb from limb before my eyes), all well-acted, notably the excellent Ray Wise. However, we don't see (despite it being longed for in Richard's case) ridiculous amounts of gore: instead, there are interesting 'victims eye view' shots, complemented frequently by savage, black-as night, comedy. Also refreshingly, the comedy is actually funny, so moments of intense

creepiness frequently have an undercurrent of dark humour, so it's like watching a horrific car accident that you just can't stop laughing at. But easily the most original thing of all is the apparent 'monster' of the piece: the mysterious 'Lady in White', with death following her everywhere she goes is fascinating, enticing, even carnal, portrayed with a mixture of innocence and deadliness by Amber Smith. Where all this brilliance tragically vanished, however, is in the tell-all ending, which in mind-numbing fashion makes it clear just what happened in the last hour and a half. If a hung-over hack like myself could work out what mystery there was left in the story with two minutes to go, do they really need to answer all our possible questions? The answer is no - it's pointless and prevents this effort being a first-time Hollywood masterpiece. Seriously, go see this movie, but leave two minutes before the end.

S.W.A.T.
Director: Clark Johnson
Cast: Samuel L. Jackson, Colin Farrell, Michelle Rodriguez, LL Cool J
Conall Bolger

Like Godzilla decimating Tokyo, Colin Farrell's Hollywood supremacy continues (according to the propaganda, and Angelina Jolie if you believe the rumours... ho ho ho). Like the Japanese behemoth, a major suspension of disbelief is required. In both it seems their problem is some faceless guy in a suit. In the latter case though he's some guy in a Feng Shui designed office churning out predictable blockbusters. Based on a Seventies television series that never made an appearance this side of the Atlantic, the plot follows... ah who cares just sit back and watch s***t explode. In fairness, it's not that bad, hardly Citizen Kane but it's questionable if you want to watch this film for artistic purposes. There's such an excessive amount of this kind of stuff on the market but the public's appetite remains unabated (we want the lowest common denominator!) it's impossible to

distinguish between them and it's really hard to care. It actually is a more traditional style action flick than the "XXX" brigade. It's more the eighties style of action film. Safe one-dimensional characters, acting the right side of cheesy, some entertaining gags and people dying in a not unnecessarily gratuitous fashion. The adrenalin junkies will probably be disappointed with this one. It is more character driven and less dependent on set pieces. S.W.A.T. (which stands for Special Weapons and Tactics- who said films can't be educational) is entertaining enough and won't overly burden your brain.

Credit is due to whoever designed the trailer for this. They resisted the urge to display the entire plot and didn't show us the best gags (the best one involves a heavily bruised suspect). Come on faceless Hollywood executives, these things aren't all that complicated and they are possible to encapsulate in a ninety second TV spot. So what did I learn? Colin pouts real pretty, Samuel L. Jackson somehow gets away almost looking cool, LL Cool J has killer abs, man, and Michelle Rodriguez pouts nearly as nicely as Colin Farrell. Also don't play with guns. Love your fellow man and don't annoy trained killers in black jumpsuits, or the French.

But like Godzilla it's still crap.

Elf
Cast: Will Ferrell, James Caan, Zoey Deschanel
Director: Jon Favreau
Ruth Ní Eidhin

It's late November, it's 11am, and I'm watching a film about Santa's little helpers. Or rather Santa's big helpers. Let me explain. Buddy (Will Ferrell) is an orphaned human who accidentally crawls into Santa's magic bag of toys and ends up in the North Pole where he is adopted by a dysfunctional old elf who loves him like a son despite being quarter his size. Inevitably the time comes when Buddy realises that he "just doesn't fit in". Santa informs him that his father lives in New York and so Buddy prepares to go and find him. There is, however, a catch – Buddy's dad is on the naughty list!!! Look away now, if you haven't puked on the page already.

I really had difficulty understanding this film. The premise is so fantastically banal that you have to assume there's more to it, and there might be, but at 11am on a Friday morning that hidden depth was lost on me. Buddy makes it to New York, finds his dad who is busy being Scrooge of the Year 2003, falls in love, makes a big mess of everything... and if you can't figure out what happens next you haven't seen enough awful (Disney) films. I'll give you a hint – two hundred people singing "Santa Claus is Coming to Town"...

Ferrell spends the duration of the movie dressed as an overgrown elf in bright yellow tights, so judging him on any other level would be unfair at



this point. His love interest, Jovie, is insipid at best but no doubt Zoey Deschanel will make a nice career out of almost kinda being just like Reese Witherspoon. The worst thing is seeing James Caan's name above the credits. Going from Godfather to Elf is the kind of catastrophe no great actor should endure. It seems the entire cast of Godfather is destined to turn up in a half-assed comedy playing somebody's father. Best to close your eyes and pretend it's not real. In the age of twelve word: hyphenate titles it's all too refreshing to have something monosyllabic thrown your way. Or at least it should be. The simplicity with this film goes a bit too far, passed the minimalist "aren't you so clever", through the "not-sure-I-understand", to the land of "is that it?" Elf isn't really as bad as all that, but the fact is that at this 'special' time of year, everyone has something better to do for those two hours.

I am an architect, they call me a butcher

Barry White

The idea of the body as canvas has manifested itself for thousands of years in many different manners. Ritual tattooing, piercing, scarification and other body modifications are still an integral part of the cultures of many non western societies, and although not enacted in ritualised forms, piercing, tattooing, cosmetic surgery and even scarification are practises which many people in the west



"The Perfect Gentleman"- Fakir Musafar

engage in today. Since the 1960's, a number of performance artists have explored this idea of the body as canvas or sculptural material. Artists such as Fakir Musafar, Ron Athey, Orlan, and Gina Pane have used their own bodies as their primary artistic medium, engaging in practises which could easily be classified as self mutilation if taken out of an artistic context.

Seventy three year old Fakir Musafar has been experimenting with the ritualised body modifications of ancient and non western cultures, and other extreme uses of the body for over fifty years. Some examples include having his waist corseted so that it reduced in circumference to 19 inches, having his penis stretched with lead weights, and having dozens of one pound weights attached to his chest with fish hooks. He sees spiritual exploration as being the key reason for engaging in these kinds of practises.

French artist and self proclaimed "Saint", Orlan, has, since 1990 been engaged in a work entitled "The Reincarnation of Saint Orlan." The work involves the artist undergoing cosmetic surgery procedures through which she seeks to transform her-

self into a new being. The surgeries are geared towards replicating in flesh a computer composite which the artist has designed, based on the "best features" of a number of representations of women from the artistic canon. These include the nose from a sculpture of the goddess Diana, the forehead of da Vinci's Mona Lisa, the chin of Botticelli's Venus and the eyes of Gerome's Psyche. Some of the surgical procedures have been televised, and all are performed without the use of anaesthetics or analgesics, as the artist needs to be conscious in order to execute self portraits using her own blood during the surgical procedure.

Ron Athey's Pentecostal upbringing, heroin addiction and HIV positive status are three of the key factors which motivate his performance works, which involve ritualised piercing, bloodletting and sado masochistic practises. His key works are a trilogy of performance pieces entitled Martyrs and Saints, Four Scenes in a Harsh Life, and Deliverance. Some scenes in these works, which have been performed across the globe, include a section in which three of Athey's assistants are mummified, and then undergo enemas and genital piercings, performed by three nurses who have had their lips stitched together. In Four Scenes in a Harsh life, Athey carves geometric patterns into the back of a 300 pound drag queen named Divinity Fudge, and then places absorbent paper over the cuts in order to make "blood prints" which are then hung above the audience's heads. Athey



"Saint Sebastian"- Ron Athey

sees ritualised suffering as a way of working through issues of deep set self loathing and psychic disturbance, a cathartic experience designed to vent inner suffering.

French artist Gina Pane, who died in 1990, often used self inflicted wounds in her performances, which were influenced by her engagement with late 1960's feminism, identity politics and environmentalism. In works such as 1973's "Sentimental Action" Pane used razor blades to cut her arms, abdomen and face in a process which according to many commentators, externalised the self hatred felt by women living in

a patriarchal society.

Transformation, catharsis, spiritual exploration are some of the reasons why artists engage in self mutilation or body modification. While most of us won't be rushing home to suspend ourselves from the ceiling with meat hooks or having horns surgically implanted into our foreheads, the work of artists like these force us to reconsider our attitudes towards pain, an experience which most of us go out of our way to avoid, but which is seen by others as a means of better understanding ourselves and our place in the universe.

Sligo collection

Rebecca Mc.Keown

Dublin's RHA currently plays host to two shows that vary widely in style and content to each other. We are presented with a cross-section of Irish contemporary art in Gallery 1, where works from the Sligo Municipal Art Collection are on display. Traditional watercolours, portraits and works in pencil are juxtaposed with modern collages, mixed media pieces and sculpture. Drawings by father and son John and Jack B. Yeats are on view as well as works by Paul Henry, William Orpen, Norah McGuinness and Michael Farrell.

One of the pieces - 'Gold Painting' by Patrick Scott - should have a special resonance for Trinity students as a similar piece by the same artist adorns a wall in the ground floor of the Arts block. What is notable about this collection of over sixty works is how it seems to have gained a greater objectivity of Irish 20th century art in its remove from the Dublin art scene. It is a stimulating and comprehensive collection of art and the mixed media pieces by Dorothy Cross and Janet Mullarney add an element of intrigue to the exhibition. Aftermath, a sculpture by Mullarney, examines the cautious relationship between man and animal by depicting a sleeping bull and human entwined in each other while Cross' Croquet Set with its absence of human activity, exudes a sense of eeriness.

In Gallery II & III the work of four artists and one artist group presents us with a very different type of visual experience. One of the Irish artists, Wendy Judge, has created a series of paintings from travel postcards that she has collected from around the world. The paintings are mounted on thick, flat blocks of

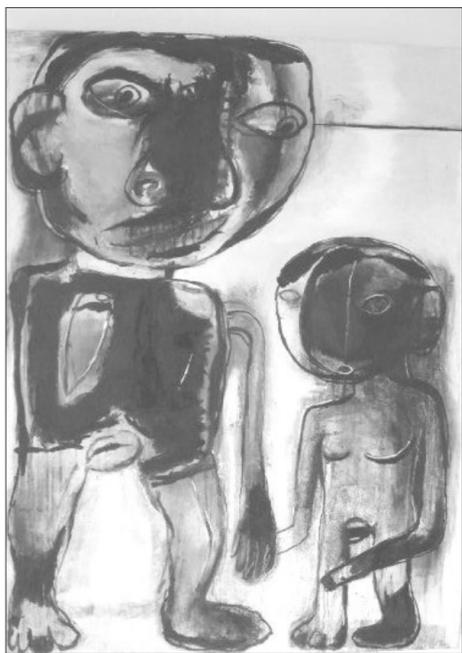
wood and placed in three different types of environments; a pool of water, a grass mound and between pits of glittering sand. There is a pleasant sense of escapism to this piece as well as a certain ambiguity. We are never quite sure what it is we are looking at, painting or sculpture? The artist plays with the conventions of both forms.

The theme of the Gallery II show is 'Living in a Cloud' and it is certainly relevant to the short video piece, Endurance (2002) by American artist Nina Katchadourian. The film unfolds like a bizarre dream. It features a clip of the legendary voyage led by Ernest Shackleton to the Antarctic, which is projected onto the artist's tooth. As the ship sinks, the artist's grin grows more pained. In another short film piece Venezuelan artist Javier Telez meditates on mental illness. The artist worked with patients in St. James' Clinic where a film script was formed

around Jonathan Swift's text A Meditation Upon a Broomstick. In this piece Telez examines the isolation of psychiatric patients from contemporary society and tries to expose their world to a larger public. In contrast to this, Emilie Clark's installation is based on an imaginary collaboration with Irish nature historian Mary Ward (1827

-1869). She is particularly interested in Ward's descriptions of the appearance of specimens under the lens of a microscope. Clarke responds to the work of Mary Ward by creating 54 drawings that capture the eloquence and timelessness of nature.

Both exhibitions run until the 4th of January 2004.



Living in motion: design and architecture for flexible dwelling

Anna Drumm

One of the largest design exhibitions ever held in Ireland, is currently showing in the Irish Museum of Modern Art. The exhibition is based on the premise that the desire to makes one's environment more adaptable is not only an age-old tradition, but discernable in a wide variety of cultures. The 100 objects of 'furniture' brought together in Living in Motion are featured alongside films and illustrations which accordingly reflect this concern. Modular furniture, folding screens, housing containers and other forms of moveable architecture are exhibited alongside more traditional examples of flexible design and architecture, such as the traditional South American hammock and the Bedouin tent.

This exhibition has particular resonance in society today, where developments in the home, the workplace, and in people's lifestyles are now subject to more rapid change than ever before. Domestic flexibility has thus become paramount in an age where space is at a minimum and multifunctional furniture and multipurpose space are not only esteemed but essential. New challenges are being presented to architects and designers and one of the aims of the exhibition is to present a comprehensive array of the possibilities open to both designers and users.

The objects are displayed in six main groups based upon their use: Transporting, Assembling and Disassembling, Adapting, Combining, Folding and Unfolding and Wearing and Carrying. Although a thematic display of objects is often more illuminating than one divided historically or according to genre, the categories are somewhat arbitrarily constructed and lend the exhibition a sense of confusion.

Despite the sometimes dubious curatorial practices employed (another example being the small captions, obscurely placed labelling and uninformative text) many of the objects, irrespective of their positioning within the given categories, are instructive as examples of flexibility in design.

Represented in Living in Motion are many of the great designers of the past 80 years such as Mies van der Rohe, Frank Lloyd Wright, Eileen Gray, Rem Koolhaas and Gerit Rietveld. A model of Gerit Rietveld's 'Schröder House' is shown in the second room. This piece clearly illustrates the exhibitions intentions whilst pointing out its omissions. The house, which epitomises flexible dwelling and the liberation of space by means of its fluid internal dimensions, also embodies the full range of formal, spatial and iconographic intentions of the De Stijl movement with its rectangular smooth shapes and the bright primary colours of its elements. This synthesis of the flexi-

ble with an aesthetic not based solely upon 'barren rationalism', is a theme not visited by the exhibition perhaps because it was deemed irrelevant to the central theme of flexibility and multifunctionality, yet the exhibition's concentration on flexibility is definitely at the expense of the aesthetic.

Other interesting pieces include the Japanese stair/dresser combination for fire endangered homes, which consists of wooden trunks made into stairs which are easily dismantled; the Frederick Kiesler Rocker/Table/Pedestal of 1942 for the Peggy Guggenheim Museum; and 'TurnOn-urban.sushi'(illustrated) - a large plastic ring with integrated furniture suggesting the novel possibilities of ergonomic design.

The exhibition is based upon a fundamentally intriguing premise and contains some fascinating pieces which are well worth a look, yet the confusing categorisation and awkwardly placed labelling ultimately undermine the viewing experience.



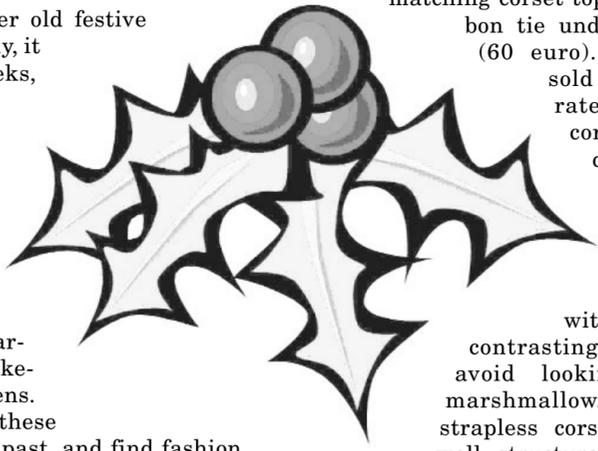
Holly & high heels

Jeananne Craig

As I looked over old festive photos recently, it was my cheeks, not the chestnuts that were roasting. The knitted jumper with all twelve reindeers dancing across it. The ears adorned with light up Santa hat earrings. The Boots bargain bin glitter make-up of my early teens. It's time to exorcise these ghosts of Christmas past, and find fashion salvation. The 'party season' the one time of year when we can pull out the stops and go for all out glamour. Admittedly during previous Christmases I read this as tinsel and musical ties, but this year I intend to look less like the Christmas tree and more like the fairy on top.

The 50s prom look is cute and feminine, not tacky and tarty, and with such a good selection available in the shops, it's hard to go wrong. Think Doris Day, egg nog, and lots of girlie bows and pearls. Miss Selfridge has some great full swing skirts in a variety of patterns and fabrics, the best of which is a pink number with a black net polka dot layer over it (53 euro). They also stock strapless satin dresses with big skirts and nipped in waists, available in red or black. This cut is very flattering, accentuating the waist and keeping attention away from the bum, which can reach epic proportions with all the mince pies and tins of Roses around the house.

Oasis has a pink satin skirt with huge



defined pleats (102 euros) and a matching corset top with a ribbon tie under the bust (60 euro). These are sold as separates, so the corset can be dressed down with jeans or the skirt worn

with a top in a contrasting colour to avoid looking like a marshmallow. Their strapless corset tops are well structured, and less precarious than the traditional cotton or lycra boob tube after a few too many mulled wines. After all, you only want the Christmas lights to be flashing. Oasis is also selling a very pretty prom queen dress in lilac satin, covered with a layer of patterned black lace and tied with a black ribbon (110 euro), and a black swing skirt made from jewel encrusted mesh at 95 euro.

For a unique and original outfit, Jenny Vander (Drury Street) stocks authentic 50s partywear in bright colours and in excellent condition. It also has a variety of vintage shoes and handbags to complete the ladylike look.

If you want to do the demure thing and cover up, head to Warehouse, which has some delicate vintage style cardigans with sequins, pearls and bows. In Oasis, you'll find a pink to make the boys wink fluffy wool cardigan with a ribbon trim and tie detail, and a delicate black woollen shoulder wrap to keep warm in style.

Accessories can really enhance the festive 50s look, the key is not so much bling bling as B i n g C r o s b y. Head to aniké at Brown Thomas for inspiration. They stock quirky hair accessories from Johnny Loves Rosey, and stunning costume jewellery with beautiful bracelets, necklaces and hairslides covered in gems and pearls. Unlike a puppy, however, this look is for Christmas, and not life, so there's no point spending your life savings on it. The prices are quite high and if, like me, you'd need divine intervention to afford them, Miss Selfridge has a fun and affordable range of jewellery with 50s style glass beads and oversized pearls. There are also very sweet bags in Topshop to carry your mistletoe (and possibly a shoulder of vodka).

Any self respecting prom queen has to have the right heels to complement her pins. Peep-toe and round toes, polka dots and satin covered stilettos are perfect. Barratts has some great reasonably priced shoes in tweed, dog tooth, and polka dots. River Island's black patent peep-toes are priced at 80.50, but I later spotted a very similar pair in Penneys for just 18 euro.

Finish off the look with some red lipstick et viola! With such pretty and ladylike clothing and accessories out there, this look is less harlot, more screen starlet. My Last Christmases were even tackier than Wham, but this year, to save me from tears, I'll opt for this much more chic look.



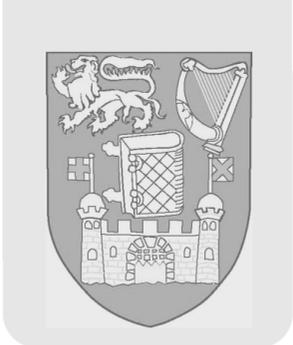
Rant from the Ramp

Terry E. M.



To Obe or not to Obe- it's a sign of the times. In our industrially eroded lives resistance to the gold is futile, but in the category of consumer interests, we think Outsider art should make a comeback. While fashion as commerce is taken for granted, the tagging of luxury goods as art in well-known highbrow galleries is becoming a regular occurrence on the international scene- think Armani's retrospective in the London Royal Albert, and his previous show in New York's Guggenheim. Life-style branding, populist pressure and a climate of economic stagnation? Perhaps. But Fordist punter-pulling aside, should fashion be considered as art simply because it is on display in an art museum? Just as the arts block ramp was originally designed for wheelchair access, it is now a showcase for navel-gazing Be\$\$ types and other posers. Loike, never never be seen without the marlboro lights/ mobile phone/ short skirt and suede boots combo. If you want to find out the things that REALLY count to today's gold-diggers, just check out the passionately composed and from the heart street kudos in the Hamilton and Arts Block Trainers' Toilet Tales. Besides some love stricken fresher penning little gems such as the classic "any info on" random cute boy, usually in Bess, which just goes to show the calibre of our anonymous contributors, have you come across the glitterati types "men are all bastards so lets all be sneaky little bitches and use them for what we can get?" Up the Women's Lib. there luv. Raison pratique? In the aura versus discourse debates, idealised nature collapses into historical reality: dolly bird is never as sweet as she seems, but neither is Rock cock ever as enlightened as he suggests. The vibe: Dora fks Freud. Man Ray meets Cindy Sherman. While 1950s style ruffle skirts are in, you're at yoooneeversitee darlings. And gold medal to all those aspiring literati types for attempting to strike up a discourse on fellatio or a menage a trois in alternative venues. Sign up for next year's Fringe Festival alternative space category, do. It's the fake recourse to shared experience aka The Baby Baachus Club, with jokey asides about Bess students, of course. While slogan t-shirts with the likes of "tax evasion" are old hat, join ranks with the liberal aesthete politics vibe for superficial subversion. Get the DIY vibe: carry a copy of anything by Mrs Queen Benjamin Zephaniah. This dude is on the way up, we like. Do a Naomi (also Bono), and take up 'Use a Condom' Katherine Hamnett's the Idiot's Guide to turning-the-fashionable-into-the-political, while keeping a courteous rein on diehard sceptics. Just think the Boomtown Rats. And to all those party-boy first year English/Philosophy/ Drama students, do check out the Idiot's Guide to Sartre/Plato/Heidegger/Etc series in Hodges Figgis when cramming for summer exams, but don't let your mates see you or you will look so of-average-intelligence uncool. But back to the point, don't diss fashion's moral stance, or is it a cunning band-wagon marketing strategy the economics student muses (ha- commonly found offering gullible American tourists reduced entry rates to the Book of Kells, bringing them in as free guests on the Trainers Id card- anything for a quick buck, also affiliated to that corrupt organisation, Trinity Tours, but we won't go there). Glitterati versus literati. Loike, how many of you have recently purchased a shop-bought FCEK t-shirt? Some job plagiarised that idea from ultra-postmod street-boy Finn-jamin, a noted Trainers physics student, who was selling them for a few quid years ago well ahead of the posse. Even Maestro Rocha succumbed. You read it here first "without prejudice," legal jargon for off-the-record gratuitous allegations, although an informed source tells us the FCUK imperialists are on the rant for brand sabotage. But you never know, a noted political party might sponsor the rip-off geezer and sell said t-shirts on the Net where you could previously purchase their Up the Republic tasteful 'Sniper at Work' tops, rapidly becoming collector's items since being taken off the market due to media pressure. And do check out Manhattan based Alice Roi's slogan tops bearing such legends as 'Ooooh shit,' (as in 'I just stepped in it.') Very nifty.

New Trinity clothing line launched



Thursday, the 27th of November saw the launch of the first ever range of Trinity College leisure clothing, a joint venture between the College and Fashionflo, Ltd. Robin Adams, Librarian, describes the clothing line as indicative of the College's intention to provide another visible expression of the university's identity. The collection is aimed at both the tourist industry and its own students, who may receive a discount of 10% on the line from the library shop. The SU Shop is offering a similiar discount until the end of Michaelmas Term.



Photo: Maura Horan

Divided hearts: Tia Maria fashion show

The Trinity Tia Maria Fashion Show, "Fashion," was an exercise in contradiction. On one hand, an impressive amount of effort was put into the organisation, presentation and concept along with some incredible efforts of the part of the student designers. Established Dublin fashionistas, the likes of John Rocha and Antonio Campbell Hughes, formed the judging panel, and socialite Amanda Bunker

handled the commentary. However, the other hand was somewhat embarrassing - unimagative styling, a lack of coherent presentation for those without the expensive programs and issues of consistency dogged the otherwise admirable effort.

Some scenes were done with style and taste - the recurring dramatic threads were well-

planned and thought out for the most part, but a couple dodgy breaks in the flow seemed to occur in both halves of the show. Neon lighting and disco effects seemed to have been utilised to mask the outdated and half-hearted neo-raver outfits in the clubwear section, while the swimwear was equally slapstick. But some sections were done with aplomb, the funeral procession in particular coming to mind - it was stark and moving, despite emerging in the context of a fashion burlesque.

The dancers were competent but poorly harnessed in some instances - this was particularly evident when the lean white kids tried to make themselves into dancehall thugs. Their technical skill was notable in most of the other numbers.

The award for best young designer went to Rosie O'Reilly, a student in Sallynoggin College in Bray. Her designs were both versatile and charming, innovative shapes with interesting textures and individual touches.

An odd thing about the show was the overwhelming feel of being at a sporting event. The models' significant others and friends seemed intent on drowning out the music whenever the object of their affection strutted up the runway, and certainly didn't seem to be interested in the clothes. The tone was more observant during the young designers' collections, but not by much. It is perhaps important to remember that Trinity's Fashion Show is done in the context of a college with no design program, and its foremost intention is to act as a charitable event. Hope, the show's charity, should be well pleased with the efforts of those involved.



Rosie O'Reilly's Winning Designs Photo: Matt Pitt

Letters to the Editor



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Niteline Clarification

Madam,

As was reported in your issue of November 11th, Niteline received a donation of 1000 euro from this year's Trinity Med day. This donation will be used to promote Niteline among Trinity students and we would like to take this opportunity to thank all involved in raising this money. In particular, our thanks go to Karen Given, Chairperson of the Trinity Med Day Committee.

In your article, Niteline was referred to as a "student counselling service" and we would also like to take this opportunity to correct this assertion. Niteline is a confidential, anonymous, non-directive, and non-judgemental listening service run by students for students and has never promoted itself as a counselling service. Niteline volunteers receive extensive training in active listening skills and are thor-

oughly screened before taking any calls but are not, and would never claim to be, trained counsellors. We feel that this is an important distinction to make as college already has an extremely well-run Student Counselling Service staffed by fully trained counsellors. While what Niteline does may perhaps complement this aspect of student welfare, it is ultimately a very different service.

Niteline is open from 9p.m. to 2.30 a.m., Thursday to Sunday during term time, and is celebrating its 10th anniversary this academic year. The number is Freephone 1800 793 793.

Yours truly,
Niteline volunteers

BNP ban by College

Dear Madam,

I am writing in response to the interest expressed by some students as to why the Phil invited Tony Wentworth of the BNP to speak in Trinity. We were told by College that our actions were selfish and showed a "complete lack of commonsense." Naturally, we tend to disagree.

Firstly, to address the perceived selfishness of the Phil. The Phil does not believe that speakers with controversial messages are more important than mainstream speakers. This is untrue and any analysis of our debates over the year would demonstrate that this is simply not the case.

We confront issues confronting Society. We believe that the BNP have been moderately successful in British politics because there was a lack of confrontation, a lack of direct, well argued resistance to their reprehensible aims. In Ireland we need more than ever to prove the motion suggested for the 20th of this month: "That this house believes Far Right Parties are only Parties of Hate." Simon Coveney T.D. of Fine Gael concurs that we have to face this ugly threat down from an early stage by demonstrably exposing Far Right Parties for what they are. He wished to speak against Mr. Wentworth on the 20th November. College's actions set an unfortunate limitation on the scope of challenging debate on Campus. I am disappointed that College are frightened that their students cannot handle a debate on the

spectre of the Far Right. The Labour Party of Great Britain vindicate our approach. Since last year they have urged their activists to challenge the BNP lies and in Burnley where this Labour campaign of engaging the BNP on their platform of lies has been on - going for the last two years, BNP support has visibly eroded. Leave the BNP marginalised and they appeal to the marginalised. Publicly defeat and expose them and they will lose credibility. This is the challenge for British and Irish Society.

The Phil offers Tony Wentworth no respect. The Phil understands that the BNP are a force in British democracy and a force that must be undermined by rational argument. This was to be a members' only debate with the media invited. They would have no doubt have recorded the obvious intelligence of the students and staff of this College in opposing Wentworth. I do not think College is wise to shrink this challenge. I understand Security concerns but believe that the principle of open political debate in the Phil is one which should be upheld. Silence is not the best form of opposition to politics. The Phil was not being selfish. We believe we were serving the best interests of College and Irish Society.

Sincerely,

Edward Burke
President,
UPS, 319th Session.

Response to Matteo Matubara article

Dear Madam,

I write to clarify some issues arising from the article concerning Mr. Matubara which was published in the 23rd October issue of Trinity News. The article states:

"The trouble, which forced the college authorities to take action against Mr. Matubara, was to do with a disagreement with Mrs. Mary Leahy, manager of the coffee dock. This matter is still unresolved."

This sentence could be read in a manner that portrays Mrs. Leahy in an unsympathetic light. This is unfair as the facts of the case demonstrate.

Mr. Matubara's conduct in relation to a number of members of staff has frequently been found to be less than exemplary. The staff in question continued to deal with Mr. Matubara on the basis of undertakings given by him that his behaviour would conform to the standards of respect that we expect all our staff and students to be afforded. Failure to uphold these undertakings led to formal complaints from staff, including Mrs. Leahy.

The College investigated these complaints and deemed them to be well founded. The College has a responsibility to provide a safe and dignified environment for staff and students. It was to this end that action was taken against Mr. Matubara.

We believe that the College and its staff, as well as the student body, have continuously behaved in a sympathetic manner toward Mr. Matubara. The action taken was in the interests of all, not because of a dispute with any individual.

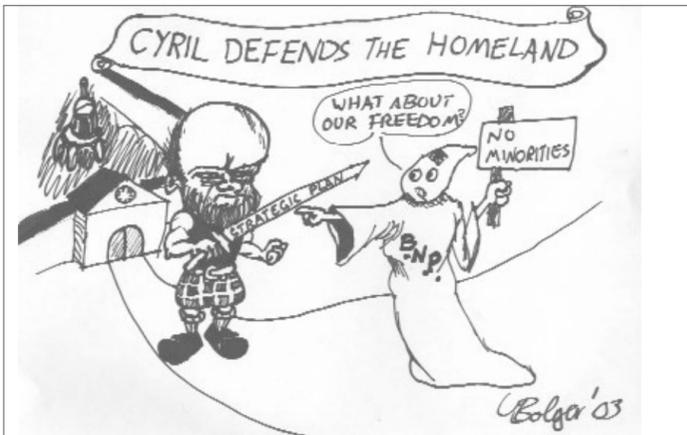
Yours sincerely,
Brian Bowden
Staff Relations Manager

Oxford admissions scandal

Dear Madam,

Congratulations to Leah Finnegan for her piece on 'Admissions Scandal at Oxford University' (TN, 11 November 2003, p.4). What could be more interesting to students of Dublin University than the resignation of a Fellow of Pembroke College, Oxford and his suspension for a period of two months (but what is so harsh about a period of two months?) without pay by the University authorities? It is an example of the fearless investigative journalism that has made me proud to be a Fellow of Trinity College.

Very best wishes,
Gerald Morgan, FTCD



Letters can be e-mailed to trinity.news@tcd.ie or sent to The Editor, Trinity News, House 6, TCD, Dublin 2. Although there is no limit of length on letters, most letters range from 50 to 200 words. Brevity is encouraged. Please include the following contact information: name, mailing address, e-mail address and evening phone number (where applicable).

Under no circumstances can the publication of a letter be guaranteed. All submitted letters must bear the name of at least one named individual. 'Petition' signatures will not be published. To ensure accurate attribution, authors are encouraged to include their full name, class year (if graduate or undergraduate of TCD), or any relevant affiliations.

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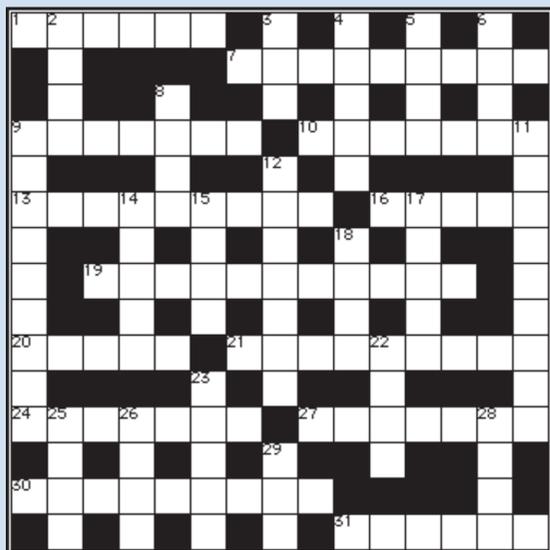
MANY THANKS TO:

The University Record, Eimear Nic An Bhaired, Dave Ring, Therese Mac An Airchinnigh, Tim Walker, Justin O'Hanlon, the Publications Committee, David of Grounds Staff, Catering, Pat Morey & the Security Staff, The Mail Office, the Cleaning Staff and anyone else who assisted in the compilation of this mammoth production.

Printed by Datascope, Wexford



Crossword



ACROSS

- 1 SHREWD (6)
- 7 FLIGHTLESS BIRDS (PL) (9)
- 9 THREATENING (7)
- 10 HURRIED, CHAOTIC (7)
- 13 WONDERFUL (9)
- 16 SMELL (5)
- 19 OUT OF PLACE(11)
- 20 BETWEEN, AMONG (5)
- 21 PUZZLE (9)
- 24 NEWLY MADE (7)
- 27 FORMER MEMBER OF THE SOVIET UNION (7)
- 30 PEACHY FRUIT (9)
- 31 TO DO WITH THE EYES (6)

DOWN

- 2 APPEAR (4)
- 3 ENQUIRE (3)
- 4 FRENCH BROTHER (5)
- 5 SYMBOL (4)
- 6 PLACE THAT SELLS NICE FOOD (4)
- 8 COKE (4)
- 9 SENSE OF SMELL (9)
- 11 NEXT BIG HOLIDAY (9)
- 12 CAN TURN THIS ONTO A SCREW (7)
- 14 NERVOUS, STRAINED (5)
- 15 SMALL AMOUNT OF STRONG ALCOHOL (4)
- 17 CELTIC PRIEST (5)
- 18 AFRICAN LANGUAGE (4)
- 22 VERY LONG RIVER (4)
- 23 DOORWAY (5)
- 25 ERAS (4)
- 26 POPULAR MUSICAL (4)
- 28 BONE IN THE FOREARM (4)
- 29 INSECT (3)

Crossword Issue 3 Solutions:

ACROSS 1 calf 3 shorthand 7 keyring 8 Garp 9 NB 10 weasel 12 ideal 15 loam 16 philanthropist 22 rune 23 candy 26 warmer 28 TD 29 idly 30 erratic 31 maelstrom 32 yang

DOWN 2 fiesta 3 straw 4 register 5 diplomat 6 anti 8 gallop 11 east 13 doh 14 Lea 16 paradigm 17 leeway 18 nutrient 19 hare 20 orc 21 sod 24 acuity 25 yoda 27 realm

Crossword compiled by Kirsten Bratke. Answers in Issue 5

Athletics: promising results for Harriers

Kate Ruddock

THE DAY may have been cold but the atmosphere definitely was warm last Saturday in Maynooth, as teams from all over the country came together to compete in the Annual Road Relays. Standards this year in the competition were markedly improved and numbers hit an all time high. This year victory was achieved for the Men of DCU and the women of UL in record times. The race which is run through the magical surroundings of the old campus in Maynooth consists of a mile long lap, around the grounds, through the orchard and around the college building. Women run 1-2-2-1 miles, while the men's tem of five do 1-2-3-2-1 miles. The Trinity Harriers, as per usual were out in force, and the white and maroon vest was not to be missed with no less than 10 teams entered overall, 5mens and 5 women's a number not equaled by any other college. The men's team consisting of Aidan

Hogan, Sean Heir, Peter Madsen, Eugene O'Neill and Captain, Karl Fahy was placed 2nd, 30 seconds behind DCU. Aidan Hogan our first runner put in a sterling first mile, a head to head battle left him finishing only 1 sec behind the DCU man Ian Chaney in a personal best time of 4.25 min, and the second fastest mile of the competition. Both teams were close through the duration of the race and left the rest of the field well behind, last years winners Queens University were placed in third. Overall times were much improved again this year, DCU totaling 42.06mins, TCD 42.41mins and QUB 43.14 minutes. Both first and second teams this year beating the previous year's times. Next team in for Trinity was in 14th position, strong performances from the men's T&F captain Rob Bruce-Brand and old reliable Aubrey Storey. TCD 'C' was 19th; the Boxing squad from trinity was placed 21st, followed by 23rd place. Women's competition was stronger this year

than it has been in a number of years, proving that athletics in Ireland is only getting stronger. Winners UL, completed the course in 33.39 minutes, with Michelle Harvey anchoring the squad running the fastest mile of the ladies competition in 5.04 sec, beating last years fastest mile by over 15sec. UCD were placed second and UCC who lead for the entire race finished in third. The Harriers were placed in 5th this year, after a mighty battle throughout, the team consisting of Catriona Hooper, Eilish Kelly, Aoife Talty and Captain Janine Jensen finished the race after 34.50 minutes a minute and a half faster than last years A team who were placed in third. Subsequent teams finished in 7th, 9th, 12th, and 15th. While all athletes are well worth of praise, in particular first years Catriona Hooper, Aoife Talty and Fodhla Treacy well and truly established themselves in the Varsity scene and promise to be very successful in the future. Aoife ran the second fastest

2mile leg of the competition in 11.22 minutes, while Catriona was TCD fastest mile runner in 5.22, followed by first year Fodhla Treacy of the B team in 5.30. Great performances all round this year from a relatively newer crowd, showing the strength and interest in Trinity athletics is continuing to grow as the years move on. Going by the results of Maynooth and this year having taken in a record admittance of new members the coming year promises to be very successful. The next varsity competition, in the not so distant future will be the indoors, in the delightful surroundings of Neenagh., But, Looming on the horizon, as the next big event is the Novice Cross Country on Dec 14th, taking place in Killybeggs, the trinity contingent again will be out in force with a number of established our athletes taking part and plenty of newcomers, promising a very exciting race. Best of luck to all!

Extra Time...

Dublin University Golf Club

DUGC 2003-2004 had a very prosperous start to the year, with a lot of new members keen to join and get involved. This was just the start needed, if the club was to compete at the top level again this year. Last year was no doubt successful, having finished 3rd in the university league but the club hope to go one step further this year and clinch the victory.



In June last, the club sent six promising, vibrant golfers around the north east coast of America to challenge such teams as the Yale and Fordan Universities. This trip was hugely successful and was another stepping stone in promoting Irish-American university connections.

More to the present, and the first match of the ICGA university league was played on Friday the 21st of November against UCG. The match was tightly contested throughout but Fergal O'Leary put early points on the board with a 5 and 4 win. Sean O'Flaherty and Barry O'Halloran came up against tough opposition in their respective matches and were brought in on the 16th. Matt Fleury drew the 2nd point for DUGC on his 17th hole and the winning point was there to be taken but when David Lawler's putt on the 18th brushed past the hole, the match was over and unfortunately DUGC had lost. Never the less the qualifying door is still wide open.

Mixed Fortunes for Trinity in Volleyball League

It was a mixed day for Trinity in the volleyball league with a win for the men but unfortunately the women suffered defeat. Both teams are progressing nicely in their respective leagues and have a chance of making the next round.

Firstly to the men's match in which Trinity secured a vital win and boosted their chances of progression. In the crucial first set, Trinity edged ahead with a combination of good leadership and good net play. The second set was a more one sided affair in which Trinity ran out easy winners by a scoreline of 25 - 15. Throughout this set the professionalism of the Trinity team shone through. All was set for an easy victory but Belfast retaliated in the third set and won it by a score of 25 - 16. Under increasing pressure, this Trinity team showed great resolve to get back on top and win by a score of 25 - 14 and thereby securing a 3 sets to 1 victory.

It was a completely different story for the ladies as they came up against a very mature and experienced Belfast outfit. Belfast easily won the first two sets on a scoreline of 25 - 20 and 25 - 15. Trinity ladies put in a renewed effort in the third set and for long periods looked like winning it but the canny Belfast girls pulled through(25 - 23) Trinity Men: Trevor Caffry, Hugh Molloy, Brian Cullen, Pev Plong, Stefan Wanja, Jo O'Keefe, Walter Clarke, Brian Capanais Trinity Women: Avril Keenan, Jan Fitzgerald, Una Derner, Fiona Deegan, Isabel Irman, Aoife Nolan, Einar Murphy, Shannan McGuire

Scrappy Trinity scrape past UCD thirds

Trinity	0 - 12
UCD 'C'	0 - 7

Trinity Freshers made it three wins in a row with an unconvincing victory UCD thirds. Even without the injured Dermot McTernan, Trinity fielded a strong line up and were the hottest of favourites considering that they had beaten the UCD seconds the week previous. This favourite's tag seemed to be justified early in this game, as Trinity raced into a four point lead. Of these four points, three were kicked by full forward Barry Kennedy and the other by John Prenty. This lead was achieved without any great effort and Trinity became complacent. This allowed UCD to come back into the game and register a couple of scores of their own. For the rest of the half, Trinity struggled and were lucky to go in at half time, two points to the good.

At the resumption, Trinity seemed to regain command with Prenty adding a nice score from play. Coupled with another Prenty free, Trinity moved into a four point lead. Trinity then let UCD off the hook when they spurned two goal chances. With Jon O'Donoghue and Derek Casserty on top in midfield, Trinity enjoyed the lions share of possession. When Barry Kennedy added another point from play, it left the score 0 - 10 to 0 - 5 to Trinity. A resilient UCD team then put it up to Trinity for the final ten minutes. With a combination of legal and illegal tactics, Trinity managed to keep them to just another two points. The insurance point for Trinity came from midfielder Jon O'Donoghue. Barry Hurley then curled over another point with the last kick of the game to put a gloss on the scoreboard. Trinity Scorers: Kennedy 0 - 5, Prenty 0 - 4, Hurley 0 - 2, O'Donoghue 0 - 1

Extra Time compiled by Hugh Hennessy and David Lawler.

DUFC win over Ulster Malone

Malone 17pts Trinity 19pts - November 15th 2003

For the second time in four AIL games, Trinity came from behind to win a vital game at Gibson park, Malone on Saturday.

Except for a fifteen minute period either side of half time the students forwards dominated possession in an impressive display of power rugby. The backs looked dangerous early on and possibly should have converted two or three chances but were kept out by good scrambling home defence.

Malone kept in the game in the first half with two well-struck drop goals one an incredible effort from just inside the Trinity half. They also kicked a penalty after a Trinity player infringed for accidental offside.

Playing into the breeze the Trinity forwards pressurised Malone into frantic defence, the first scrum was to tell the story of the day when the forwards heaved the older home pack back five metres on their own ball.

At 6-0 to Malone, Trinity were awarded a penalty, which they kicked to the corner and the pack kept their composure and after several drives at the home line they muscled their way in. Malone answered with a penalty of their own, to go into half time 9-5 up.

The home team came out in the second half and scored a try in the first thirty seconds, when Trinity twice failed to retrieve the ball in the air. They kicked a conversion from the corner to take a 17-5 lead.

Trinity seemed to lose their way for a few minutes and Malone looked to have the game won, but the visitors captain Martin Garvey, rallied his troupes to greater things. The forwards picked up the challenge to simply outplay their rivals for the rest of the game. Malone fell away alarmingly for them, as their fitness levels dropped. It was all Trinity for the last 30 minutes of the game. #8 Jamie Heaslip scored twice one from a push over scrum and another when he

barged his way over from close in Pierre Lazies converted both attempts. With the students dominance absolutely total, they should really have earned a bonus point for four tries but a combination of handling errors and impatience lead to Malone keeping them out. The win was huge for this new look student team, this was their first away trip out of Dublin this season.

Team: 15 Thomas Horner, 14 Francis keane, 13 John Quigley, 12 Brian Hastings, 11 Steve McGee, 10 Pierre Lazies, 9 Davis Sisam (Conor McShane 45), 1 Niall Conlon, 2 Matt Crockett, 3 Forrest Gainer, 4 Martin Garvey, Mark Warburton, 6 Hugh Hogan, 7 Richard White (Dareen Hayes), 8 Jamie Heaslip

The U20s beat Old Wesley to keep up their unbeaten league form 26-16

Trinity 3rds won their first league game 20-16 at DLSP



Warwick Open 2003

Niamh Appleby

THE WARWICK Open 2003 was held on Saturday 15th November. Seven trampolinists from Trinity College Dublin travelled to University of Warwick to represent Dublin and the university. The event attracted almost 200 trampolinists competing at five different levels ranging from novice to elite.

Many people don't realise the competitive nature of trampolining.

Simply put, a competitor performs two routines, each consisting of 10 moves in sequence. The first routine is prescribed by the competition organisers and is known as a "set routine." The second, or voluntary routine (vol for short) is formulated by the competitor themselves. The competitor will score marks for how difficult the moves they do are and how well they do them. Levels

First to compete for DU trampoline club was Bernadette Brady at Intermediate Level. She rose to the challenge of her first somersaulting set routine and used her voluntary to highlight her twisting skills, finishing in 22nd place on a score of 44.2. Linda Coote also delivered a strong set routine but an unlucky fall on her vol ended her medal hopes. In the Men's competition two consistent performances from Fabien Armandariz gave him a well

earned 7th place.

DU trampoline club was well represented at the new category of intermediate plus, with all the competitors overcoming the difficult piked back somersault at the beginning of the set to deliver strong routines. Niamh Appleby gave a solid performance on her voluntary routine, earning a place inside the top ten. The club captain also scored the highest marks of any Trinity trampolinist on 46.3. Jane Bryant was unlucky not to complete her voluntary routine. She had to be content with 13th place.

Neil Moran, winner of the gold medal at Mens Intermediate level at the Irish Trampolining Open 2003 set himself an extremely high standard to live up to. Unfortunately the barani (twisting front somersault) got the better of him on this occasion.

Keiran Hallahan can thank Neil Moran's spotting skills for escaping a dramatic fall without injury. While executing a difficult series of twists and back landing, he lost control of the bed and was thrown from the corner.

This unfortunate series of falls and crash landings meant the Intermediate Plus team were beaten by the clubs Intermediate competitors in the team event!

Familiar faces from other clubs included Michael Dooley and Eugene Lynch from UCD Trampoline Club.



Trinity Firsts beat Ballynahinch 9-3 in the AIL league on Saturday 29th November

Tales from the Curva

Patrick Nathanson has a Roman Holiday with a difference on derby day in the Italian capital

What has everyone got against prawn sandwiches anyway? There I was, enjoying my prawn ciabatta with black olives and mixed herbs, when a thick fog descended, my eyes started to stream and I felt a burning sensation at the back of my throat. It was five thirty in the afternoon and the tear gas had started already. Welcome to derby day on the Curva Sud, home of AS Roma's fanatical Ultras.

Rome is famous for many reasons; Gregory Peck zipping about on his motorino, Audrey Hepburn taking a bath in the Trevi Fountain, Japanese tourists stealing oranges from the Palatine Hill, Romulus, Remus. However, it is now a different pair of squabbling siblings who grab the headlines as they struggle for supremacy of the city. Indeed, twice a season Rome's new breed of gladiators take centre stage at the Stadio Olimpico, their Colosseum, which rises like Xanadu on the banks of the Tiber. The stadium was built by Mussolini for the 1936 Olympics and the Fascist mythologizing and attempts at architectural grandeur are evident from the imposing obelisk bearing the inscription 'MUS-SOLINI DUX' and the pseudo-Roman statues and mosaics that line the path to the stadium. It seems that some Lazio fans, notably the

notorious Irriducibili group, have taken the ideology of their former padrone to heart, as was demonstrated by the monkey noises that greeted Emerson and the provocative 'Aldair Day: Planet of the Apes' banner.

Although the consecutive scudetto triumphs of Lazio and Roma briefly indicated a shift in the power of Italian football, the northern giants of Juventus, Milan, and Inter had looked to have crushed the incipient rebellion of the impudent Romans. However, while Roberto Mancini has carefully crafted a young Lazio team full of promise, Fabio Capello, the man who famously left Roberto Baggio on the bench in his prodigious prime, has assembled an adventurous Roma side that is full of verve and brio, with Totti as the swashbuckling D'Artagnan to the three attacking musketeers of Cassano, Carew and Montella.

As one would expect, the game began at a breakneck pace, with the players feeding off the electric crowd. It was Roma who grabbed the game by the scruff of its neck, looking for the three points that would see them cement their position at the summit of Serie A with Juventus and Milan. A vigour and energy coursed through the team and they played quick, technically astute football, while Lazio, toothless up front, defended resolutely, none more so than the bald behemoth Jaap Stam. The diminutive Cassano probed and purloined, yet Stam and his cohorts were wise to

the ways of the dangerous Puglian goal-thief. Liverani, himself a confessed romanista, tried to pull the strings for the Lazio midfield but Roma were in no mood to be anyone's puppets.

Roma swept forward time and time again in an effort to break the stalemate. Emerson swished his tail and galloped up and down the pitch all night, while Totti, reared on the Curva Sud during Roma's halcyon days in the eighties, was sublime, revelling in the pulsating atmosphere of the derby. Indeed, Il Pupazzo (meaning 'The Little Puppy'-the fans' affectionate nickname for Totti) orchestrated the Roma side with the passion and panache of a great conductor, as the giallorossi danced in harmony to his tune. The Pied Piper was playing his sweet music and the Lazio midfield was left in a trance, with the two biancocelesti forwards, Corradi and Simone Inzaghi, stepping on each other's toes like a pair of octogenarian tango partners from Gort.

Despite Roma's dominance, a sense of restlessness spread through the fans. Even Luisa, the famous 85 year-old grandmother of the Curva, who constantly twirls her Roma umbrella throughout the game, was beginning to get frustrated. The mephistophilian Sinisa Mihajlovic swaggered around the Lazio dug-out with the brooding menace of an Iago, smugly taunting the Curva Sud. And then it happened, the footballing apotheosis of Alessandro Mancini, heir to Cafu's recently-vacated throne. With ten minutes remaining, the young Brazilian pirouetted into the Lazio box and executed an exquisite Roy-of-The-

Rovers style back-heel volley past the flailing arms of Angelo 'The Flying Pig' Peruzzi to send the Curva Sud delirious. I found myself catapulted four rows forward into a maelstrom of bodies before a fat man with a beard called Peppe grabbed me and planted a huge celebratory kiss on my cheek, before going on to declare his undying love for Fabio Capello. I spent the next seven and a half minutes hoping Roma wouldn't score again. However, as Lazio piled forward in search of the elusive equalizer, Roma broke with the nimble speed of a pick-pocket at Termini Station. 'The Wolf loses its hair but not its Vice' read one Lazio banner; on this occasion the wily Emerson lost his marker, the Curva lost its breath, and I had to endure another passionate rendezvous with Peppe in row 46.

The rapacious wolf was now feasting on the fresh meat of the meek lambs. Another coruscating move ended with John Carew, on for the ineffective 'Little Aeroplane' Montella, screwing his shot inches wide, as a rampant Roma ran amok. Totti stabbed the dagger into the dying Lazio's back with a dazzling array of tricks, leaving the Lazio bench to hang their heads in shame. 'Et tu Sinisa?' I'm afraid so.

On the final whistle the Curva erupted again and the jubilant Roma players cavorted like dolphins. More red flares lit up the Roman sky as we made our way through the narrow streets to the sound of the hooting cars. The sworn enemy had been slain and, for one night anyway, Fabio Capello was Emperor of Rome. And yes, I did get Peppe's number.

The Student Yachting World Cup 2003



Brian Riley

We all arrived at Dublin airport on Thursday morning, the 23rd of October, complete with our tool-box, spare gear, team clothing and tri-colour flag. Actually Stefan was a bit late but nevertheless made the flight. Finding accommodation in Montpellier that night proved difficult but after the divine inspiration of the local brew, a B&B was found. The South African team happened to be lodging there too so we made every attempt to disturb their sleeping pattern! And that we did....

After a good nights sleep we made our way to the train station, destination Cap d'Agde, where we were to spend the next week vying for the top spots of the student yachting world cup. On arrival we were greeted by the organising students and brought to the accommodation village. Each team was given two mobile homes which were in immaculate condition and we were all within shouting distance of one another. We were

asked to collect a yacht from Marseille (180 miles away) the following day, and sail it to Cap d'Agde; as every other team did, we refused kindly!

DAY1:
Boat allocation was not possible as all of the yachts had not arrived yet. A soccer competition was organised on the beach with all 14 teams. As expected, the Irish came home with all the silverware! Apparently the Scots were a tough battle, but Brian 'golden boot' Reilly put the game beyond reach for them.

DAY2:
Boat allocation, boat preparation and practice sailing. We got the only yellow boat which happened to finish last the previous year! We were a little concerned until hearing that the French team who sailed it last year were below average, to put it mildly. After cleaning the hull, checking

our sails, tuning the rig and checking all running rigging, it was time to go sailing. The conditions proved quite hairy with a big sea and a gusty 30kts, hence we managed to rip our no.3 before long; good fun though! That evening every team had to bring their national dish to the marquee which was a huge success, having said that, the national drinks happened to be much more popular. 'Starboard TV' showed their recordings of the day on the big screen, with all the language barriers and the terrible sailing conditions it turned out to be a very funny show. A disco was held after and the drinks were apparently free all night.

DAY3:
The opening ceremony was held in the clubhouse in which all team captains had to say a few words. Of course our captain got up on the stage, introduced us, and then claimed we were unbeatable even before the event had started! Thanks Brian.

Race 1: 5-8kts -1 lap (W/L Course)
Port tacked the fleet and went too far right, coming 10th. Lifted on port coming into the weather mark and rounded 4th. Left on the run and speed brought us to 3rd. Half ways up the second beat we realised that it was only one lap and turned around. The Dutch in 12th position finished 1st in the end.

10th place
Race 2: 4-7kts - lap
We started in the second grid right at the committee boat and tacked off immediately. We then tacked back and crossed fleet on starboard. First to the weather mark and pulled away downwind.

1st place
DAY4:
A decision was made at 2pm to abandon racing.

Blowing 40kts and an even stronger mistral was forecasted. We spent the day cleaning the boat and tweaking with the rig before getting an early night for what was to be the most important day of the regatta.

DAY5:
Race3: 30-35kts - 2 laps
One of few boats to use the no.2 headsail. Started on the biased pin end and pulled out from the rest soon after. The Scots (who had been here the last three years) showed good speed too. We were 2nd to the weather mark but the Scots Chinese-gybed on the hoist. Our first position was turned over when they got starboard advantage coming into the 2nd weather.

2nd place
SENT IN AS BOATS NEEDED SAIL REPAIRS
Race 4: 5-8kts - 1 lap
The breeze died to 5kts at 1minute to go. Started 2nd grid 1/3 down the line. The Dutch were the only team to have their no.1 headsail up. We rounded the WM 8th. Sailed deep to get inside 3 boats at the bottom mark but just missed out.

9th place
Race 5: 10-5kts - 1 lap
Won the pin end at the start but the breeze went right for most of the beat and increased from the right side. Rounded 4th. Then we made the pinacle decision of the regatta, and it was incorrect. We went left down the run on our own as the breeze looked better. Our beliefs did not materialise.

9th place
DAY6:
Race 6: 12-15kts - 2 laps
Started near the committee, fell into a lee-bow position and couldn't find a lane out right. Rounded 8th. Caught 7th place by the lward

mark but trapped for breeze again. Catching up was not an option now.

7th place
Race 7: 12-25kts - 2 laps
Started at the pin end, tacked quite early and got lifted inside the fleet on port. Rounded in 3rd. Rounded the lward in 3rd right behind the Dutch and had to tack for clear air. They Dutch followed and as it was a one tack beat, they pushed us well beyond the lay-line. The Scots and the South Africans layed the weather from the lward mark. Rounding the 2nd WM: eng/sco/hol/rsa/irl.

5th place
DAY7:
Race 8: 1-5kts - 1 lap
We won the committee boat and almost layed the weather mark. This showed how shifty the breeze was today. The people who tacked out to the right got a line of breeze and reached over us to the first mark. We rounded 4th and took the Swedish at the spreader mark. The breeze died to almost nothing, shifted 120 degrees to the right and filled in to 5kts. The course was shortened at mark 2.

3rd place
Day8:
The racing was again abandoned as the storm had arrived! Three boats joined first and we had dropped yet another place on the standings. 6th overall, 8 points behind 1st. Not a disgraceful result by any means, but we all feel there was potential for a lot more. We all partied hard that night, once again ourselves and the Scots taking over the dance floor! Surely enough, the repercussions the next morning were a little more than interesting.

Ladies Camogie team teach St. Pat's a lesson



Pamela Fitzgerald

TRINITY CAMOGIE launched their bid for this year's league with their opening game against St. Pats Dromcondra on 11th November last. Unfortunately persistent rain and a strong cross wind made for poor playing conditions. The opening half saw Trinity with most of the possession but they were unable to capitalise on this. St. Pats took their scores easily and the half time score was 1-1 to nil in favour of St. Pats, Trinity were having an Anne Horan goal disallowed. The Trinity side re-emerged after half time determined to make their mark on the score sheet. Against the run of play St. Pats rattled the net with a goal in the opening minutes of the second half. They added to this lead with two points before there was any response from the city sides. Trinity reregistered their first score with a goal worked from corner forward Anne Horan to Ciara Scallan who caused havoc in the St. Pats defence by letting the ball filter through to corner forward Emer Murphy to plant it in the back of the net. The tension was now mounting with a score line of 2-3 to 1-0 in St Pats' favour. The duo of Ciara O'Reilly & Catriona Power added 3 points to Trinity's tally from well deserved frees conceded by a panicking half back line. Trinity added to their lead with a

well-developed goal which saw a Sarah Reidy hand pass effectively used by an open Claire Gormley, who's shot towards goal was converted once again by Emer Murphy. At level scores this match was coming down to a survival of the fittest. Two substitutes were introduced by St. Pat's but this failed to suppress the momentum gathering by the TCD attack. The centre back and key playmaker of Lenny Houlihan made Trojan efforts to regain St. Pats' position but Trinity's formidable Caoimhe Fitzpatrick kept her at bay. Anne Maire O'Keeffe who was sailing through the defence, was fouled on the 40-meter line giving Trinity an opportunity to take the lead for the first time in this nail biting contest. A well struck free by Catriona Power was going inches wide when the ever alert Emer Murphy doubled on the ball to earn a well deserved hat-trick. With 2 minuets left on the clock St. Pats were awarded a free on the 20-meter line. With no option but to go for goal, St. Pats' final attempt to draw the match was saved by Sarah Reidy but a poorly placed clearance allowed St Pat's a consolation point. A delighted trinity side won the game on a Final score 3-3 to 2-4. This was a strong performance by this Trinity side fuelled by a change of management, new blood and a strong commitment from returning players.

Ladies Basketball beat old rivals Maynooth

Deirdre Cole

TRINITY LADIES Basketball team began their season with a League win over NUI Maynooth. This was an important win, not least because they had been beaten by Maynooth this time last year, and had a few old scores to settle. The game was a close one in terms of score, although Trinity had more time in possession of the ball throughout the match. Their shots just weren't dropping and for a while it looked like the Maynooth girls might steal a win. New coach, Kenny MacFarland substituted the entire team of five for a fresh five on a regular basis, to give everyone an opportunity to play well

and rest. Some excellent defensive play by the girls, alongside some great shooting in the second half, including a number of 3-pointers from returning point guard Irene Hoban brought the game to a close with Trinity winning, 56-48.

This win is a great start to what looks like being an exciting season for Trinity Ladies Basketball. This is their first year with a new coach, Kenny MacFarland, who plays National League Basketball with Tolka. So far training sessions have been going extremely well, and the mix of returning players, international visiting students and new members of the team have been getting on brilliantly. At the moment

there is a squad of over twenty players training together, from which twelve are chosen to play matches. As well as this squad of twenty, there are over twenty more girls who train each week. This large number of players is an extremely positive sign for the future of the club.

This year will be very different to previous years for Trinity Basketball, as the college has been moved from the Eastern Conference, where they played against Dublin colleges such as UCD and DIT, to the Northern Conference, where their group includes Queen's University, Coleraine and Jordanstown. Although this will place a considerable financial strain on the club, all

teams are excited about travelling and facing new opposition. The first away game for the first team takes place on Monday the 17th of November, in Coleraine.

As well as this change, Trinity will this year host the Intervarsity Competition in March, playing host to 12 universities from the island. Last year, when Galway hosted the competition, the Ladies reached the quarter final and the Men reached the final. This year both teams are anxious to do better in front of a home crowd, and are looking forward to an exciting season where anything is possible!

Basketball round-up

John Kao

Monday 10/11/03 TCD 59 def Maynooth University 56

In the eagerly anticipated first game of the year the TCD men's team were looking forward to start off on a good note and continue our good form which saw us claim the runners-up trophy at the 2003 intervarsities. The newly assembled TCD squad got off to a nervous start with numerous turnovers and badly selected shots which saw us go into the 2nd quarter with only a slim 3pt lead. However as the game progressed TCD grew in confidence and started to make the tough baskets down the stretch. A fight back by the maynooth team gave us a scare in the final quarter but TCD eventually prevailed with a small but assured win. John Kao led the team with 15pts and Mathieu Chassagne chipped in with 13pts. Coach Goss was delighted with the winning start to what is becoming a most promising year.

Friday 14/11/03 TCD 86 def University of Ulster Jordanstown 56

In the 2nd round of the Irish Colleges Basketball League TCD hosted UUJ in one of the most anticipated games of the round. With the game played in our mighty impressive Luce Hall the Trinity men's team were looking forward to record our first home win of the year. Right from the 8pm tip-off TCD played with aggression and precision and it was obvious that it was going to be our night. With the teams continuously trading blows in the first quarter TCD slowly but surely started to pull away from

UUJ. The highlight of the game was a spark by Freshman, John Behan who took over in the second quarter. Behan sank 5 of 5 three pointers and scored at will and saw him end the game to lead all scorers with 23 pts. The game was never in doubt but there are still aspects of the team that Coach Goss still wanted the team to work on for our next game in Coleraine.

Monday 17/11/03 TCD 112 def University of Ulster Coleraine 35

Approximately 25 members of the TCD Basketball Club made a tiring but entertaining trip up to Coleraine. With the return trip taking up to 15 hours both the men's and ladies were wary as we settled into our coach for the trip up north. The game was basically an old fashioned display of up-tempo basketball. Right from the start there was an obvious gap between the two teams but to the game's credit both teams continued to compete at a high intensity. TCD played an excellent all round game especially on the defensive end. The outcome of the game was readily decided after the first quarter and TCD ran out eventual 77pt winners. John Kao and David Richard led the team with 24 and 23 points respectively. All players got major minutes on court in an entertaining game where the highlight was Conor Dowley's 'mid-air between the legs pass' to finish off one of the countless fastbreaks. Coach Goss choose not to comment on this game.



Both men's and ladies' boat clubs impressed the spectators at Blessington in the second competition of the season, Neptune head. The clubs had fantastic times. The men won all three categories Senior, Inter and Novice. The ladies won Inter and Novice but were crushingly defeated by Neptune at Senior level. Another great result from what is proving to be one of the best rowing clubs in Ireland.

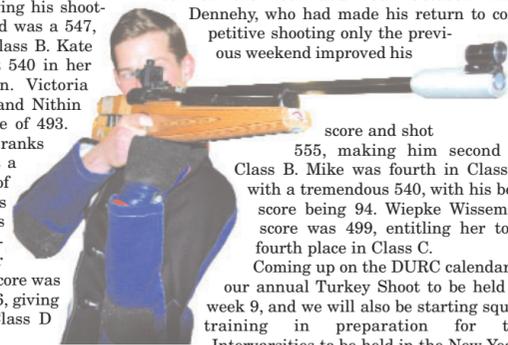
Dublin University Rifle Club Open

Reetta Suonpera

DUBLIN UNIVERSITY Rifle Club hosted our traditional DURC Open on the 20th, 22nd and 23rd of November on the UCD range in Belfield. We had a great turnout, with 28 competitors. Olympic shooter Rhona Barry from Wilkinstown Target Shooting Club won the overall competition. On the DURC front we had great attendance, with seven people competing. Mark Dennehy was eight in Class A with 531. Mike Madigan is improving his shooting steadily; his score this weekend was a 547, entitling him to second place in Class B. Kate Fanning was fifth with a brilliant 540 in her first competition for the season. Victoria McDowell won Class C with 506 and Nithin Tharakan was second with a score of 493. Nithin has rejoined the DURC ranks after taking a year out and 493 is a great score for him after a break of more than a year. Two brave Novices from DURC also made their debuts in competitive shooting, both acquiring themselves brilliantly in their first competition. Jan Creighton's score was 436 and Rebecca Leonard's was 426, giving them third and fourth place in Class D respectively.

During the autumn members of the club have been competing actively. The Fassaroe Open was held on the 8th and 9th November, again on the UCD range. Mike shot 518, entitling him to fifth place in Class B and ninth overall. Victoria McDowell and Gavin Moloney both shot for the first time in the new season, both doing brilliantly. Victoria's score was 511 and she was third in Class C, Gavin won Class D with a score of 505.

UCD Rifle Club held their first Open for the season on the 25th and 26th October. Mark Dennehy, who had made his return to competitive shooting only the previous weekend improved his



score and shot 555, making him second in Class B. Mike was fourth in Class B with a tremendous 540, with his best score being 94. Wiepke Wissema's score was 499, entitling her to a fourth place in Class C. Coming up on the DURC calendar is our annual Turkey Shoot to be held in week 9, and we will also be starting squad training in preparation for the Intervarsities to be held in the New Year.