

# COLLEGE TRIBUNE

THE DIFFERENCE IS WE'RE INDEPENDENT

Volume 20 / Issue 4

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31st October 2006



## Ghosts and ghouls

The History of Halloween - Page 15

## In a place called vertigo

How U2 scaled the heights - Page 14

### THIS WEEK



### WITH

MUSIC  
FILM  
HEALTH  
FASHION  
CULTURE  
ARTS



# "A cheap shot from cheap people"

- Fake University Observers "fraudulent and pathetic"
- Legal action likely

Claims made in a faked University Observer attributing quotes to Trinity Criminal Law Professor Ivana Bacik have been branded "pathetic" and "fraudulent" by the pro-choice advocate.

Commenting that the false quotes were, in her opinion, "not worth taking up" legally, Bacik went on to state that she believes other "organisations that have been named may want to take their own action. Clearly there is legal action possible, by myself or by others."

Other organisations named in this newsletter, which was available throughout UCD last Monday and Tuesday, include the University Observer and service research agency TNS mrbi.

University Observer Editor Stephen Carroll has already confirmed that he is looking into legal options of dealing with the newsletter, informing the College Tribune that the matter "is with our solicitors

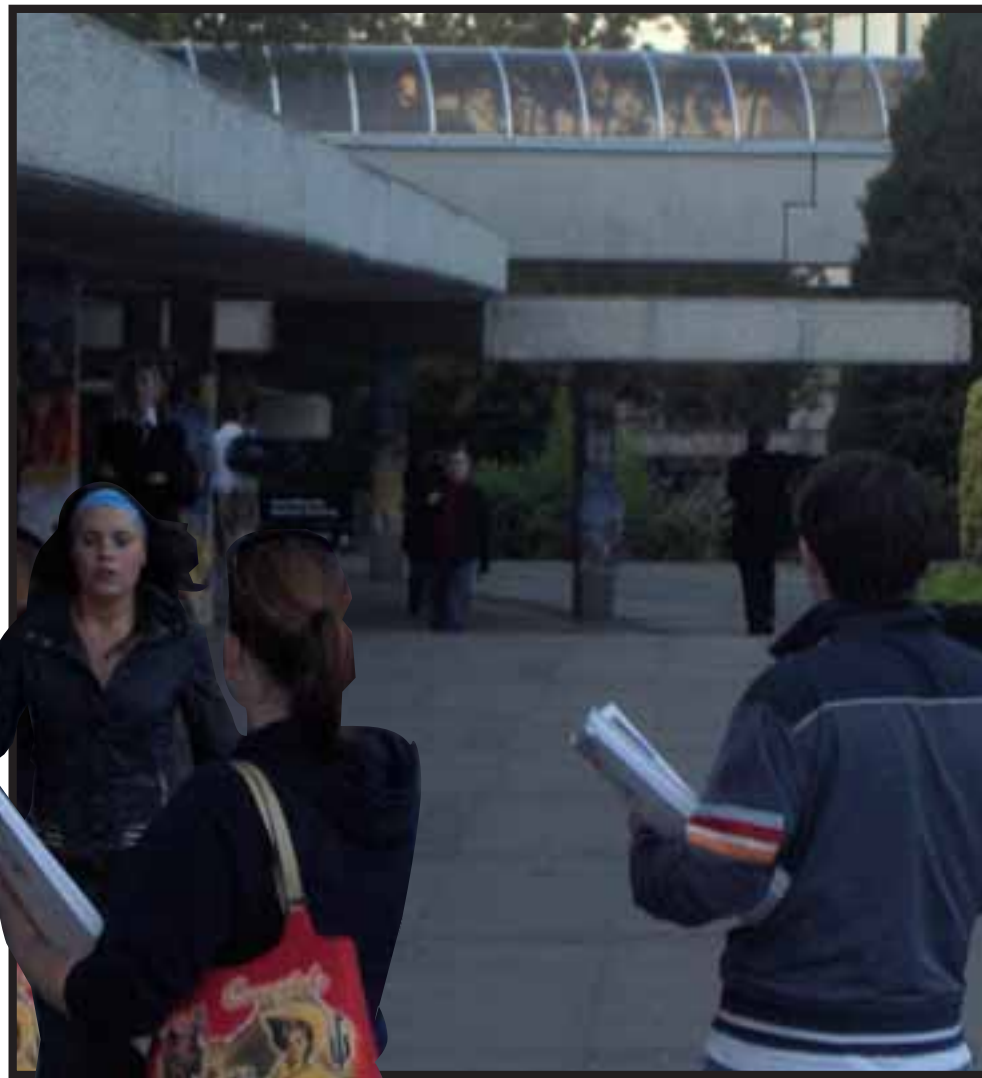
### Jack Cane

at the moment."

Carroll, claiming the newsletter to be "very worrying", went on to state "we utterly reject the allegations contained in this leaflet that was circulated. It's worrying that someone could take our newspaper and reproduce it, and reproduce so many details of it. There's obviously huge legal implications involved with it."

One false report in the newsletter claims to be a retraction of a previous article in the University Observer regarding pro-life group Youth Defence. Carroll says he stands by the original article - detailing controversy surrounding a UCD abortion debate this year - "one hundred percent. I spoke to both sides and I reported accurately what those people said and I stand over that."

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Ambushed: Fake Observer's being distributed by the perpetrators on campus last week

Just past the Quinn School!

Open 8am - 8pm 7 days a week

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# Ending the rip off

- Food Co-op set up by students
- Vegetarians & Vegans will be catered for

## Alan Doyle

In light of the absence of nutritious, affordable food on campus, a group of UCD students have set up food co-operative (Co-op).

Many election campaigns at all levels of student politics are founded on the back of "ending the rip-off" and the student action co-op last year took on the overpriced tea and coffee outlets on campus.

The UCD Food Co-op will be running a stall in the Student Centre from 12pm-2pm on Monday November 6<sup>th</sup>. "The aim is to provide a tasty, healthy and affordable alternative to the overpriced and often poor food available on campus," declared the students.

"A Co-Operative is an organisation, not for profit, which agrees to hold all assets in common and to share the workload and the benefits equally," they continued.

"Most relevant for the passing trade of hungry students will be organic and meat-free sandwiches that will appeal to all types of eaters, whether or not they are exclusively vegetarian.

In addition to this will be the sale of fresh fruit and vegetables, organically and locally grown and sold on at low prices.

"Members will be able to source their weekly shop of healthy foodstuffs through the co-op. By becoming an active member, a student can place an order of dried organic foods, groceries, toiletries and other eco-friendly household goods from the Dublin Food Co-Op and purchase them without suffering from profit or packaging mark-ups."

The Co-Op intends to compile information leaflets and recipes to help students who are cooking for themselves and may be having trouble maintaining a healthy diet.

In the long term, the co-op will seek to run cooking lessons in the new student centre, sharing skills and ideas on healthy living. The students explain, "A sense of community amongst members is to be one of the pleasant side effects, if not a



Eat Well: The safe food roadshow hit Belfield earlier this year

principle motivation for us."

Though vegetarianism is one of the founding principles, alongside organic food, ethical production, local sourcing and communal organisation, it is not a doctrinal requirement for those interested.

"Most of the food outlets on campus provide meat free alternatives to their main courses, but these usually take the form of chips or basic side portions of vegetables, lacking in protein and taste. The option of a 'burger-free bun' is not an adequate substitute for those seeking to live a healthy vegetarian or vegan lifestyle.

"We will provide variety and choice for those who have chosen to abstain from eating meat for health, moral or religious reasons, while also offering a tasty and cheap change of culinary scenery for carnivorous students.

"While meat is excluded from the menu, particu-

lar groups of students are not. In addition to all this are the overwhelming environmental benefits of purchasing homemade food in recyclable packaging, providing aid and support to those who wish to be ethical consumers."

The idea has been successfully carried out in universities around the world, most notably in the University of Melbourne.

Here the Food Co-Op has run for nearly thirty years, with the support of the Union, and exists on a scale equal to a franchise or restaurant, with regular and convenient opening hours, and provides healthy daily food and weekly shopping in much the same way as the UCD food co-op aspires to.

Student Welfare Officer Barry Colfer considers this to be a "really great initiative" as "The food on campus is often poor and overpriced, especially for vegans and vegetarians."

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## Triboku

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# Welfare officer condemns alcohol policy

## Maree Rigney

UCD Students' Union Welfare Officer Barry Colfer has declared that the alcohol policy in UCD bears responsibility for the binge drinking culture in student life.

Colfer stated, "I don't believe that the alcohol policy is as clear and effective as it should be.

"It would be patronising for me to say students can't make decisions about alcohol themselves. And I applaud the addition of an alcohol abuse counselor.

"It means that the university is acting on the realisation that the negative effects of alcohol affect so many students. But the fact that we have an alcohol policy doesn't fix the alcohol problem in UCD.

"Alcohol abuse needs to be taken more seriously. Students need to be educated about the effects of alcohol abuse."

Colfer believes the policy needs to be updated and made more student-friendly. Many of the regulations are either difficult to understand or are obvious alcohol regulations in Ireland.

According to recent studies published in the 'Journal of American College Health', a staggering 95% of men and 93% of women students in Ireland are drinkers.

Yet, according to many students, a number of the details on UCD's alcohol regulations are not even easily understood or adhered to.

Colfer continues, "It's great that we have an alcohol policy but students need to be advised and educated about alcohol. Alcohol plays a major role in



Gone: Booze and books are not a good combination

Irish life and drinking is a common way for students to deal with stress and personal issues.

"Regulations are needed to inform students of the risks involved in alcohol substance and to provide a caring environment and an effective response system for those who develop alcohol related problems."

At least one of these needs have been attended to recently with the addition of an alcohol abuse counsellor, Donal Kiernan, to the Student Health Centre.





# Refunding the 150 students will "ruin the society"

● 150 students still without refund for Mystery Tour ● B&L cannot afford to pay the money

There are 150 students who have still not been refunded by the Business and Legal Society (B&L) for the cancelled Mystery Tour.

The €4,500 that this amounts to, according to society auditor, Stephen Quinlivan, is money they simply haven't got to spend.

While B&L have enough money in their own account, giving it out would "ruin the society," confessed Quinlivan.

The B&L and Q Soc organisers provided a day of refunding last week in the student centre, but the large number who didn't show may have missed their last chance to be reimbursed.

"I think from a legal point of view we've probably fulfilled our statutory requirements in that we did have a full day of refunds," remarked Quinlivan.

Embarking upon the planning, the two societies opened an account specific to the event into which they lodged all ticket revenues, a total of €24,000.

All organisational expenses were subsequently charged to that account, amounting to "a few thousand", according to Quinlivan.

The expenses included posters, fliers, tickets, text messages, wristbands for the trip and high-visibility jackets. "That money's gone. It's not coming back."

In addition, they are yet to agree on the amount to be paid to the bus company by way of deposit, an additional debt which "could be nominal or significant enough", according to Brian Sugrue, treasurer of B&L.

"Another big expense we had to incur was the band, Goldy Lookin' Chain", said Quinlivan. The Music Factory in Carlow was banking on the UCD turnout and were "pretty devastated" when the tour pulled out at the last minute.

Linda O'Halloran

"They'd just spent €20,000 bringing these guys over, so we had to do something for them. That's why the band was brought down to the bar". This cost the organisers €6,000 upfront, a sum they had to borrow from the Student Bar for the band to agree to play.

Quinlivan is adamant, however, that those who did not get their money back last week will get one more chance. "As far as I'm concerned we should give them another chance to be refunded."

He explained, "they mightn't have got a text message, for example, because they weren't on the database; they mightn't have heard about it; there were a few grads on or something that day, so people weren't actually in college; there was only one day; it was short notice and it was badly organised because of all the complications we had."

According to Quinlivan, there are two possible refund sources, UCD or fundraising events. The former, according to Sugrue, is that which they both desire and to which they feel a sense of entitlement.

"We're adamant that this money should not come out of our account because we're not the ones who frustrated the contract." Accordingly, their foremost plan is to submit a request to the societies' finance committee, on which Quinlivan himself sits, or to apply for a special grant.

Contacted by the College Tribune, however, the college stated that they had no intention of carrying any of the costs incurred from the cancelled Mystery Tour.

The societies' finance committee may even go



Cash Strapped: B&L are unable to meet it's debts. Inset - B & L Auditor Stephen Quinlivan

as far as to allow the societies to refrain from further refunding and, hence, avoid having to provide compensation.

Regarding this question, Richard Butler, Societies Officer for UCD, did not respond to the College Tribune.

Quinlivan himself said "students should have arranged to get their tickets back in some way when the chance was there. If there will be another day of refunds we'll do it maybe in the bar for one hour. We'll notify the members, people will have one more chance."



## Unicare

Safety & Security On Campus

### Bicycle Safety & Security

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# "A cheap shot from cheap people"

Continued from page 1

Bacik, who had false quotes attributed to her claiming that she had become an opponent of pro-choice views, commented that she has "no doubt" as to who made the newsletter, adding that she is "quite happy to debate with people openly but not if they stoop to fraud and passing off."

This was echoed both by UCD Students' Union President Dan Hayden who agreed that his suspicions "would seem likely but who knows" as to who printed the newsletter while Carroll added he "could hazard a guess" as to the identity of the authors.

Claiming that the newsletter was a "cheap shot from cheap people", Hayden added that the SU was currently "investigating the distributors of the leaflets" which he hoped would lead to identifying the publishers and people responsible.

Youth Defence, who are repeatedly mentioned in the newsletter, claimed no knowledge of the

newsletter's publication. Last Thursday Eoghan de Faoite, chairman of the organisation, said he had only seen a "kind of a photocopy" of the publication.

De Faoite went on to assert that Youth Defence did not publish it, saying that "the first I heard from it was yesterday." On the subject of the newsletter's content the Youth Defence chair would not comment as he had "no involvement" with it.

The College, who are believed to have obtained CCTV footage of the distributors, released a statement saying "third parties have no permission to enter campus and distribute material without clearance from the university."

"Certainly the group distributing the literature on Monday had no permission and were asked to leave. We do not know the true identity of these people but have grave concerns about any group passing itself off as a student body."

The group handing out the newsletters last Monday, upon being approached by the College Tribune, claimed variously to be employed by the University Observer and also by Ross McGuire, chair of the Literary & Historical Society.



Organised: The distributors keep in communication.

When asked did the distributors attend UCD, one of the group claimed that they all did. Approximately an hour later UCD services removed the distributors and newsletters from campus, although the group returned outside the College's main entrance the next morning.

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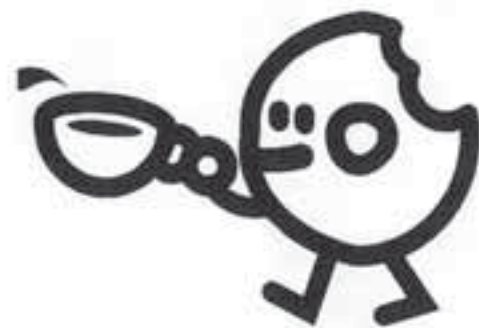


nine  
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Your choice  
of Donut  
or  
Muffin  
& Regular Filter  
Coffee

Only €1.99

Offer ends 30 November



nine  
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Donut or Muffin  
with Regular  
filter coffee  
€1.99

On presentation  
of this voucher.  
While stocks last.

Offer ends 30 Nov  
Oct Tribune





# Posters were "tactless, irresponsible and disgusting"

Students' Union Women's Officer Carole Ann Rushe has declared that posters advertising a Students' Union (SU) event last week, where proceeds were in aid of Breast Cancer Awareness, were "disgusting and offensive."

Arts and Human Sciences Programme Officer Paul Lynam hung the posters around campus in order to advertise the Arts Faculty night, last Thursday, October 26.

The poster displayed two women and two men dressed only in their swimwear, and holding signs advertising the event.

## Disgusting

Rushe stated, "When I saw the poster I was disgusted that a girl in a bikini was holding sign saying 'In Aid of Breast Cancer Awareness' because it is a real sensitive issue for people with breast cancer who could be on campus or have a relation with breast cancer."

"Having dealt with Breast cancer awareness I know that something like this can be heartbreaking to people with breast cancer". She added that "It's also not fair to students trying to deal with obesity, and there is a whole range of issues that this poster provokes".

Rushe confessed that she was particularly fazed by the SU executives handling of the issue. "We talked about it on Friday when I went into the office and literally people were laughing and joking about this."

"I was at the end of my tether and just so fucking pissed off that I went back in and literally just burst into tears because they were taking the piss out of it and I had put so much effort into the week and to get the event going. I was just really emotional about the whole thing."

## Missing the point

Rushe accused Lynam of missing the point of women's week and breast cancer awareness. She

## Mark Canavan

declared, "I think Paul thought that because it was women's week he should put a woman on his poster but it's really disgusting to look at."

"Its is completely against the idea of raising money for breast cancer awareness which is to promote healthy body image. These girls have a perfect figure and there is absolutely nothing wrong with them as far as you can see."

"For girls walking on campus, it reinforces the impression that this is what the female body should be like and it is also really offensive to relate this to breast cancer."

Lynam responded to these accusations by claiming, "half the people on the poster are men, to say that it is objectifying women is unfair because half the people in the poster are men. It isn't targeted at any sexual thing towards women exclusively, it is both sexes and we shouldn't be afraid of sexuality in the 21st century."

He added, "I have asked someone who had breast cancer and I did have an aunt with breast cancer and I would never do something like trying to offend someone with breast cancer".

## Controversy

The controversy erupted last Friday, when shortly after the posters had gone up, Chris Bond, the other Arts and Human Sciences Programme Officer, went around the college tearing down the posters.

Bond explained that he felt "the problem with it was that they displayed semi-naked people and I believe that it is offensive towards people in college who have suffered from breast cancer or have had family members suffer from breast cancer. I don't think it was an appropriate image to use for a breast cancer society whatsoever."

He said, "I felt I had to remove the posters because I had no option at the time. I felt I had to distance myself from such images and I didn't want the name of my position stamped on such offensive



## Offensive: Arts Faculty posters

posters".

Both Bond and Rushe placed responsibility for the design of this poster on Lynam. Bond described Lynam as tactless and irresponsible.

## Destroying student property

Lynam refuted Bonds comments, "I don't need Chris' permission to put posters up. I think its important to be clear I was allowed put up those posters because I asked the SU, and Chris had no right or mandate to tear down those posters and that was wrong. He is actually in breach of destroying student property."

He also added, "I think there is something important to point out in relation to Carol-Anne, she knew about the posters before they were put up and never complained once". Rushe denies these accusations.

## Responsibility

Bond and Rushe insisted that the SU President, Dan Hayden should also shoulder a proportion of the responsibility for allowing the posters to be printed in the first instance.

Bond said, "Because of the president's decision, the union has lost some moral-high ground as regards criticising posters from other societies. But hopefully this situation will never happen again because there is a motion in for the next council condemning these kinds of posters."

The SU Executive Council did not pass a proposal by Hayden to cover up the controversial aspects of the poster.

Bond said that this decision could "set a dangerous precedent because the union should be there to defend its members against objectifying and offensive posters and not to promote it".

# US Academic condemns Diageo funding

A leading academic in the United States has reiterated his request for UCD to return funding received from Diageo for alcohol research.

Dr Thomas F. Babor, head of the University of Connecticut's Department of Community, Medicine and Healthcare, has asked the college to return the sum of £1.5 million.

In the spring of this year, Diageo Ireland publicised it aims to finance research into behavioural issues related with excessive alcohol consumption among youths.

However, an editorial composed by Babor has criticised the collaboration and condemned UCD's decision to accept the funding.

In the scholarly journal 'Addiction', Babor stated, "In the context of growing industry involvement in alcohol research, we question the propriety of this funding initiative and ask the administration of UCD to reconsider their decision to accept it."

Within his article, Babor has illustrated his concern regarding the influence Diageo, vendors of Guinness, Baileys and Smirnoff, may have over the University's research.

He has suggested that the Multinational Company's involvement in the initiative could possibly "shift emphasis from effective public health policy to issues that are less threatening to the alcoholic beverage industry."

He proclaims that the company's participation in the project is "less to with the advancement of evidence-based alcohol policy than with the public image of the company."

## Bernadette Scott

In defence to these assertions, Diageo has guaranteed their intentions are not to manipulate the project by means of advertising. A spokesperson for the corporation has also stated they will have no influence on the manner in which the University's research is carried out.

Numerous questions have been posed within the editorial as to why protocols for this particular research had not been made open to the elements of peer reviewing.

A spokesperson for UCD told the College Tribune, "The research findings will be published and peer reviewed by academics on international standing. We have every confidence that the research will be judged as valuable to the body of academic work into risk behaviour, as well as being useful to policy makers."

The extent to which UCD has evaluated its decision has also been questioned in the journal. Babor also states that if the college fails to provide credible answers with regard to these matters, that they should "notify Diageo that their gift is no longer welcome."

The UCD spokesperson continued, "The university accepted the donation from Diageo with great appreciation. The donation enables researchers to undertake comprehensive research into risk behaviour."

"As with any research funded by private donation, this work is covered by a strict ethical contract that prevents the donor from



## Bab move: Thomas Babor thinks the Diageo money should be returned

having any influence over what research is undertaken. All of the research findings will be published."

The contract in question states, "Through wide dissemination and publication of their findings to their academic peers, to the policy community and beyond the research team will provide useful scientific evidence on this important topic, informing policy decisions and specific intervention responses."

"In keeping with international best practices, this research programme is conducted

via a strict ethical agreement and the company is precluded from influencing research design, research methods and research outputs and the company does not see the findings in advance of publication.

"These long established ethical procedures ensure independence and transparency. This health behaviour study on alcohol misuse in young people will be publicised and scrutinised by academic peers internationally and will be open to wider audiences to read, consider and consult."



# STI screening situation "lamentable"

Students' Union Welfare Officer Barry Colfer has declared that the lack of an STI clinic in UCD is "lamentable."

Students seeking an STI screening in the current climate in UCD, will be sent to St. James' Hospital in Dublin City Centre.

Colfer, in his capacity as Welfare Officer, has recently chosen to undergo a screening as an experiment, but has found the task near impossible.

"It's lamentable really," remarked Colfer. "It's unacceptable that students in UCD have to go to such lengths for a standard and very important medical procedure. Any student is sexually active and sensible should be considering having it but the lengths it takes are just unacceptable."

Colfer continued, "I've made the journey out there twice now and I've been turned away each time.

"The first time I went out, it was shortly after nine o'clock, and to be fair that was my own fault, they said you have to be there at

## Colin Gleeson

eight to be in with a chance to be seen. They said sorry, there have been people here since seven o'clock.

"The second time, I told them, this is my second time coming from the south of Dublin, how should I go about being seen, and they told me to come along even earlier.

"I'm not sure, looking at a bus timetable if it's even possible to get from UCD campus to James' by seven o'clock in the morning via public transport. Because I'd say it'd be tough enough now, to get the first bus in, I think you'd still miss it. Logistically you can't do it.

"The afternoon slots for screenings are on Tuesdays and Thursdays from one o'clock, but they encourage you not to be there after ten o'clock. So, you're talking about an entire day, and it's not definite that you're going to be seen. One would assume if it's full at seven o'clock in the morning, that the

afternoon slots would be mayhem."

Regarding the possibility of an STI centre appearing on campus in the future, Colfer declared, "I'd love to see it happen, most of the other big college's in the country have it.

"I raised the issue with Mary Clayton at one of our meetings with the college authorities, but their attitude is that the university's role is primarily in education. But college is also about socialising and the development of your character.

"It comes down to prioritising money and resources and the health centre upstairs is under resourced as it is.

"It's such a big deal for students. It's an unpleasant experience. It's a minority who will go and get a screening, and when that minority realise that two buses and a very early morning later, they might not even get seen, it's another minority again who will go and do it.

"It's not good enough for UCD students," he concluded.



STI's: Colfer is unhappy about the current student facilities



# College expansion underway

● Gateway project will mean radical changes

● An urban heart to be built on campus

UCD's Gateway Project, that gets underway today, will mean drastic structural change for the image of the Belfield campus.

Today, Tuesday October 31 sees the launch of a major architectural competition for the development.

The project will comprise cultural, academic, leisure and business facilities, and represents the start of the implementation of a fifteen-year UCD campus development plan.

When built, the site is to include a cultural centre with art house cinema/film studies facility. It is also to include new student residential accommodation and

## Colin Gleeson

services, retail outlets, a medical centre, crche facility, conference facilities, a hotel, offices for knowledge intensive businesses, other university executive and meeting rooms and a provision for multi-storey car-parking.

"The key drive behind the project and the wider campus development plan," according to college authorities, "is the creation of a sustainable learning and living environment that would move the university towards a more 24-7 campus and create a greater level

of interaction between the university, the local community and the wider visiting population to Dublin."

The university is inviting submissions from leading architecture firms from around the world. A jury of internationally renowned architects will produce a shortlist of three to five candidates in January before selected the winner next April.

A college spokesperson declared, "The scale of the plan warrants an architectural design of lasting quality. The academic excellence of many of the great universities of the world in underlined and symbolised by their great architecture. It

is our intention that the architecture of the campus will soon match its academic excellence.

Launching the competition, President of UCD, Dr. Hugh Brady, stated, "'This is a highly prestigious project, providing the world's leading architects with an opportunity to create an iconic landmark for Dublin and Ireland. The development will enhance the working and living environment for students and staff and open up the campus to local and wider communities."

The winning firm in the architectural competition will be required to devise a master plan for the competition area, includ-

ing indicative designs and detailed designs of selected buildings within the Gateway area. It will also be retained by the college to oversee the implementation of the master plan design objectives.

The college spokesperson also indicated, "a multi phased approach to the construction has been developed in order to allow each component of the project to achieve targeted economic and occupancy objectives, as well as to allow for the ongoing functioning of the university. Architects must demonstrate an ability to be creative with respect to this phasing requirement."



# Shambles

**Jane Horgan-Jones** investigates the appalling state of accessibility for people with disabilities in UCD

Jean Daly is a Second Psychology student from Cork. Last Tuesday, her alarm went off at nine and she got up and dressed for her ten o'clock class in the Arts block.

As she needed to drop something into reception in Belgrove, she passed by there on her way. However, as the door at the top of the wheelchair ramp is too small to let in a wheelchair, she wasn't able to get in.

When she finally got to the Arts block, running late, she then had to wait for someone to open the heavy double doors.

After the lecture was finished, she arranged to meet a friend studying engineering for coffee in the Engineering Building. Before she could do that, however, she had to use her mobile to ring ahead and make sure someone from services would be there to open the wheelchair accessible door in the building, which is usually locked.

After their cup of coffee, Jean went to the Daedalus building to use a computer, but found that due to the layout of the rows of chairs, there wasn't enough space for her wheelchair.

Instead, Jean decided to go down to the Sports Centre to watch the wheelchair basketball game at 1pm. However, arriving early, she found herself stuck outside the side access wheelchair accessible door, unable to make easy contact with the front desk to ask somebody to let her in.

Finally, she returned to the Arts block after the game and tried to lecture address her class about her role as Disability Rights Officer of the Students' Union, but as she had no way of getting down to the front of the lecture theatre to talk to them face to face, she instead had to shout from the back of the room.

Such a situation is one any wheelchair user in UCD could find themselves in on any given day. While UCD's website claims that the college is "meeting the changing needs of students with a disability", many students like Daly beg to differ.

Last year, this newspaper reported on the accessibility of the Sports Centre for wheelchair users. Almost 12 months on, Vivian Rath, last year's SU Disabilities Officer, feels that the issues he highlighted then, have for the most part, not been resolved.

"I think that there are two prongs to the issue of disability rights in UCD. In terms of sports themselves, the Sports Centre is moving forward at an acceptable rate - wheelchair basketball has become really popular and wheelchair tennis is also underway. But in terms of access, things don't seem to have taken off in the same vein."

Rath's suggestions to Sports Centre staff included not only long-term goals like the installation of a lift in order to make the gym and the reception desk accessible to wheelchair users, but also easier and cheaper short-term goals designed to improve the immediate situation for wheelchair users such as a buzzer for the side door.

This would allow users to independently alert desk staff of their presence, without having to ring or, as he puts it, "rely on the kindness of other people to get by".



**DAEDALUS: POOR ACCESS**



**ENGINEERING: POOR ACCESS**

Kevin Barnes in the Sports Centre spoke to the College Tribune about what progress had been made since these ideas had been brought to his attention.

"Six months ago, I received an indication from the Higher Education Authority (HEA) that funding might be available for the lift, and an application has since gone in on our behalf from the Buildings Office.

However, that was three or four months ago, and I haven't yet heard anything back. As for the buzzer on the door, the wiring has gone in and it should be there before Christmas."

While eventual progress is always to be welcomed, the suggestion that it takes fifteen months and upwards to install a buzzer of the kind that we see everyday in flats and apartments is questionable. The first name in the Golden Pages, Aardvark Electricians, was happy to quote the College Tribune a time span of less than a week to install a similar system.

In recent months, a disabled toilet has also been installed on the middle floor of the Sports Centre. Previous to

this initiative, wheelchair users eating in the Sports Café would have had to leave the building and go down the steep ramp at the back in order to access the toilets on the lower floor.

Jean Daly, current Disability Rights Officer in the Students' Union, feels that this sort of oversight is endemic

**"There is always more to be done in relation to improving accessibility for people with disabilities."**

of a wider problem within the college relating to accessibility.

"There are so many small mistakes in every building around the college which make my life much more difficult. When UCD are constructing new buildings or renovating old ones, all they would

have to do is simply show the plans to a wheelchair user and these problems would never occur.

"My job predominantly consists of pointing out unnecessary mistakes to the authorities that shouldn't have ever occurred in the first place. I don't expect non-wheelchair users to be able to predict all the problems that may arise, but I certainly expect them to at least ask."

Even the most recent construction work in UCD is not free of these errors. Although the new toilets in the Arts block have hand basins so state-of-the-art that you don't even need to manually turn them on, the disabled toilet facilities remain inadequate.

An inward-opening door has made it incredibly difficult for wheelchair users to get in and have enough space to turn around to close the door, and the support handle is too shaky to use. Although this has been reported on numerous occasions to Services, the problem remains unresolved.

While Michael Rafter in the Buildings and Services Unit suggested that "access issues are being flagged to design

teams on new projects", there was no indication of whether wheelchair users themselves were at all involved in the processes. One must wonder how mistakes like those in the new toilets in Arts could ever have occurred if that had been the case.

Although UCD's rhetoric on the issue of disability access is and always has been strong and progressive, the reality of the situation raises serious questions about their actual priorities. To date, the only area of campus to undergo an Access Audit is the Library. Jean spoke of her frustration at the lack of action on key areas for people with disabilities.

The college responded to further queries from the College Tribune regarding these matters, by stating, "There is always more to be done in relation to improving accessibility for people with disabilities."

"The college spent thousands lighting up the water tower and the Sports Centre for the 150th celebrations. I can't even get INTO the gym in the Sports Centre. They don't prioritise us, because we're a small minority."

## Time for new direction on immigration policy

Paul Dillon analyses the immigration policy of this country

This week, the government announced its decision not to allow people from Bulgaria and Romania the right to work here without permits when those countries join the European Union in January 2007.

Although only announced last week, the writing has been on the wall for some time with regard to this issue. The ESRI, whose pronouncements and predictions are a good indicator of what course of action the government generally takes, raised the case for restrictions some weeks ago.

The opposition, across the board, made it clear there would be no opposition to such a move. Much of the media have been baying for blood with regard to immigration. With consensus at an elite level, and little organised opposition on the ground, restriction on the right to work for those coming from the new accession countries have come into being with relative ease.

Some of what has been said by political, industrial and trade union figures in recent weeks has been entirely bogus. SIPTU President Jack O'Connor argued against the right to work here for Bulgarians and Romanians on the ground that employment law is too weak to prevent a race to the bottom.

However, the work permit system, which workers from non-EU countries and shortly Bulgaria and Roman also, have to endure, is a real cause of the race to the bottom. In Ireland, the employer, not the worker, holds work permits. This is a recipe for exploitation as it means that the workers' ability to resist bad treatment is severely limited because the work permit can be terminated at any time that suits the employer.

This system, which will be strengthened significantly as a result of the government decision on the new accession countries, is pushing wages and conditions down for all workers, regardless of their background.

Labour Leader Pat Rabbitte has supported the decision on the grounds that immigration from the new EU countries has put pressure on infrastructure. This is utter nonsense. The construction and maintenance of infrastructure is the responsibility of the government.

No section of the population can be blamed for the government's failure with regard for infrastructure. And besides, immigration into Ireland is a relatively new thing. There were problems with infrastructure long before there was significant inward migration to Ireland.

The ultimate responsibility for the decision on Bulgaria and Romania obviously lies with the government. This decision cannot be viewed in isolation from the government's approach to immigration more generally. The approach, best represented by Justice Minister Michael McDowell, is keen to pin the blame for many of Ireland woes on immigration.

Who remembers the citizenship referendum? We were told that the referendum must pass as the old system was allowing maternity wards to be clogged up by immigrant women and space needed to be freed.

No evidence was ever produced to back up this claim but the message from the government was clear and delivered in time for the local elections of May 2004: Pressures on public services is the fault of immigrants.

No space for a narrative that looked at the consequence of privatisation on public services or the impact of the fact that the wealthy in Ireland are the least taxed in Europe. The new Immigration Bill continues on where the citizenship referendum left off, introducing ID cards for non-EU citizens and making it more difficult for asylum seekers whose case is rejected to appeal. The act signals the government's determination to appear suspicious of immigration.

Meanwhile, the decision on Bulgaria and Romania will make no difference whatsoever on the number of workers from those countries coming to Ireland. If there are vacancies, their services will be sought out by Employers in their home countries.

The difference between having the right to work and having a work permit is that the latter is blank cheque for exploitation while the former allows more leverage for workers to assert their rights.

Paul Dillon is a former president of the Students' Union



Sunset in Iraq: A place where the normal rules of international relations are non existant

## Like a game of pinball...

**Eoin Mac Aodha** argues that the nature of International Relations has been indelibly altered but the US has stubbornly refused to recognise this

If the Cold War resembled a game of rugby then the 'War on Terror' is like a game of pinball.

It might seem churlish to compare half a century of worldwide division to a sport but there are alarming similarities between the two.

The Cold War saw the world segregated into two blocks with America on one side and the USSR on the other.

In effect the world was divided into the capitalist free model economy on the one and varying degrees of socialism on the other.

Convinced of their ideologies the Cold War was fought out in proxy wars like Korea and Vietnam. Add to this covert support by both blocs to sympathetic countries and resistance groups.

The most obvious example of this is Cuba. The exact details are perhaps not important but in this case both the US and the USSR made repeated covert attempts to gain a stronghold.

Their bumbblings led to the Cuban missile crisis.

In terms of the rugby analogy, America's and the USSR's own spheres of influence amounted to their own 22's. The opposition rarely foraged into these areas and did so only with ferocious determination.

The rest of the pitch was essentially open game, with both sides rucking and mauling away to their hearts contents attempting to further their influence in the hope of getting into the other sides 22.

In the end the fall of the Berlin Wall was the first try of the Cold War, the first time that one side made it all the way over the others' line. All the other minor victories were confined to long-range penalty efforts.

The essential point is that the Cold War was in many ways a step away from the anarchic nature of International Relations. By dividing the world into two blocks a structure emerged.

Rather than have one effective intergov-

ernmental agency like the UN we had two. States therefore had to justify their actions to their respective patrons.

Writing just after the fall of the Berlin Wall the respected political scientist John Mearshimer wrote an article entitled 'Why we will soon miss the Cold War'.

Showing considerable prophecy Mearshimer predicted that the world would soon yearn for the structure that the Cold War provided. In today's climate it's hard not to wish that there were reds under our bed after all.

International Relations is by its very nature anarchic. States act purely out of their

**"The 'War on Terror' is a result of September 11 and the actions of al Qaeda. The US attempted to place accepted norms onto an exceptional situation by attacking the Taliban"**

interest. Why would any State act out of interest for another State? What leader could realistically justify his actions on the basis that it benefited a neighbouring state at his own states detriment?

This central tenet of International Relations should be remembered the next time any US Foreign Policy chief declares that the Iraqi invasion was a benevolent attempt to liberate the oppressed Iraqi people. Or that the Afghan invasion occurred because the Taliban were contravening their own peoples' human rights.

No state would commit troops, equipment and large amounts of money without calculating whether it was in its own interest.

Bearing this in mind consider the state of International Relations without States. Make no mistake about it that's what the 'War on Terror' is.

There is no higher authority. When groups are transcending States no authority exists to row them in.

That's where pinball comes in; in effect it's a game of luck. You hop a ball and you're pretty unsure where it's going to go, the only thing you do know is that the ball's coming back, where it's coming from, but the speed is unknown.

The initial ball in the 'War on Terror' has been hopped, the where, who, what and how is pretty arbitrary.

International Relations is now governed by the concept of the 'War on Terror'. It dominates news headlines and virtually every foreign conflict is now seen in its prism.

The war in Iraq is the most obvious example. The 'War on Terror' is a result of September 11 and the actions of al Qaeda. The US attempted to place accepted norms onto an exceptional situation by attacking the Taliban.

When it failed to locate number one bogeyman Osama Bin Laden, the Bush administration attempted to shift the goalposts again by focusing on Iraq.

The invasion was an attempt to graft the warped neo-con view of a democratised and 'safe' Middle East by invading Iraq. Again the US tried to fight an unconventional war by attempting to stick to established norms of International Relations where none existed.

The US thought they were still playing rugby adopting a 'you're either with us or against us policy', attempting to once again divide the world into two blocs.

What they failed to realise was that not only had the goalposts shifted, the entire game had changed.

Eoin Mac Aodha holds an MA in International Relations and is a former Editor of the College Tribune



# LETTERS

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The College Tribune reserves the right to edit all letters. The views expressed on this page are the views of the letter writers and do not reflect the views of the College Tribune.

## The Coke Issue

Sir,

Ms. Jane Horgan-Jones seems preoccupied with Stephen Quinlivan. In her rather weak letter to your last issue (issue 2) she questioned his 'preoccupation' with his right to purchase Coca-Cola. Thank you for pointing out the obvious, that this is indeed his right.

She also quite observantly pointed out that Mr. Quinlivan is indeed a student of business. In addition to that, she was very clever to be able to state that every commercial entity has a right to select which products it will and will not stock.

Despite the commercial prowess Ms. Horgan-Jones clearly displays above, as a student of Arts she understandably still had questions in her letter to which she sought answers.

In her attempt at a rousing statement she asked, "Perhaps Mr. Quinlivan would like to argue that businesses should be obliged to sell certain products at the whim of customers". Let me attempt to explain to her a few things about how commerce works.

No business is obliged to stock any item which they do not wish to. However, it would be very short-sighted, and poor commercial judgement on the part of any business, not to stock those products which their consumers demand the most - be they Coca-Cola, or any other product - merely due to some half-assed belief or prejudice.

Finally, on a note of advice to Ms. Horgan-Jones, if in future she plans to write a letter or make an argument a few things should be kept in mind. She should not wholly rely on her obvious jealousy towards Mr. Quinlivan and his faculty, and upon the results of referenda which were voted on before the majority of current students were attending UCD.

Yours,  
Brian Sugrue  
BBLS Level 3  
Treasurer B+L Society

## Union money

Dear Sir,

I am writing in relation to Mark Cavanan's article 'SU president undecided about shell to sea' in your last issue.

While the president maybe undecided, union council is most certainly not and is spending hundreds of euro of students' money on helping the shell to sea campaign.

Last week, the union council paid a couple of hundred euro for a bus to take a handful of UCD students and many people totally unaffiliated with the college to a shell protest in Mayo.

While I support the shell to sea campaign, I do not support students' money funding it. Students' money should be going into improving UCD's welfare and education and improving the everyday life of the UCD student.

UCD students should be aware of where union money is being spent.

Yours,  
Elisa O'Donovan  
3rd Medicine SU Representative

# COLLEGE THE DIFFERENCE IS WE'RE INDEPENDENT TRIBUNE

## Editorial

## Disability Access

The issue of disabilities in this college is one that rarely rears its head in public spheres. But the truth of the matter is, that while there are radical plans in place to expand the university, UCD remains an inhospitable environment for those carrying a disability.

The current situation regarding access to buildings for people in wheelchairs is frightening. It is very easy for the well-intentioned, able-bodied person to go about UCD and see nothing wrong. But the fact remains that that which the able bodied take for granted, such as a step or in swinging doors on toilet cubicles, can cause mayhem for those in a wheelchair.

The real issue here is dignity. While there are buildings in UCD that can accommodate for those in wheelchairs, many students are required to phone ahead in order for arrangements to be made for ramps to be put in place, and doors to be unlocked. This is unacceptable. This leaves people dependent on others to make their way around the campus.

There is an urgent need for the college authorities to re-evaluate their priorities and put systems in place that will rectify the dire state of Belfield as a campus for the disabled.

The Sports Centre is one area that is in a truly shocking state. There is no lift to get from floor to floor, and to access the building itself; you must enter through a side-door, which is usually locked.

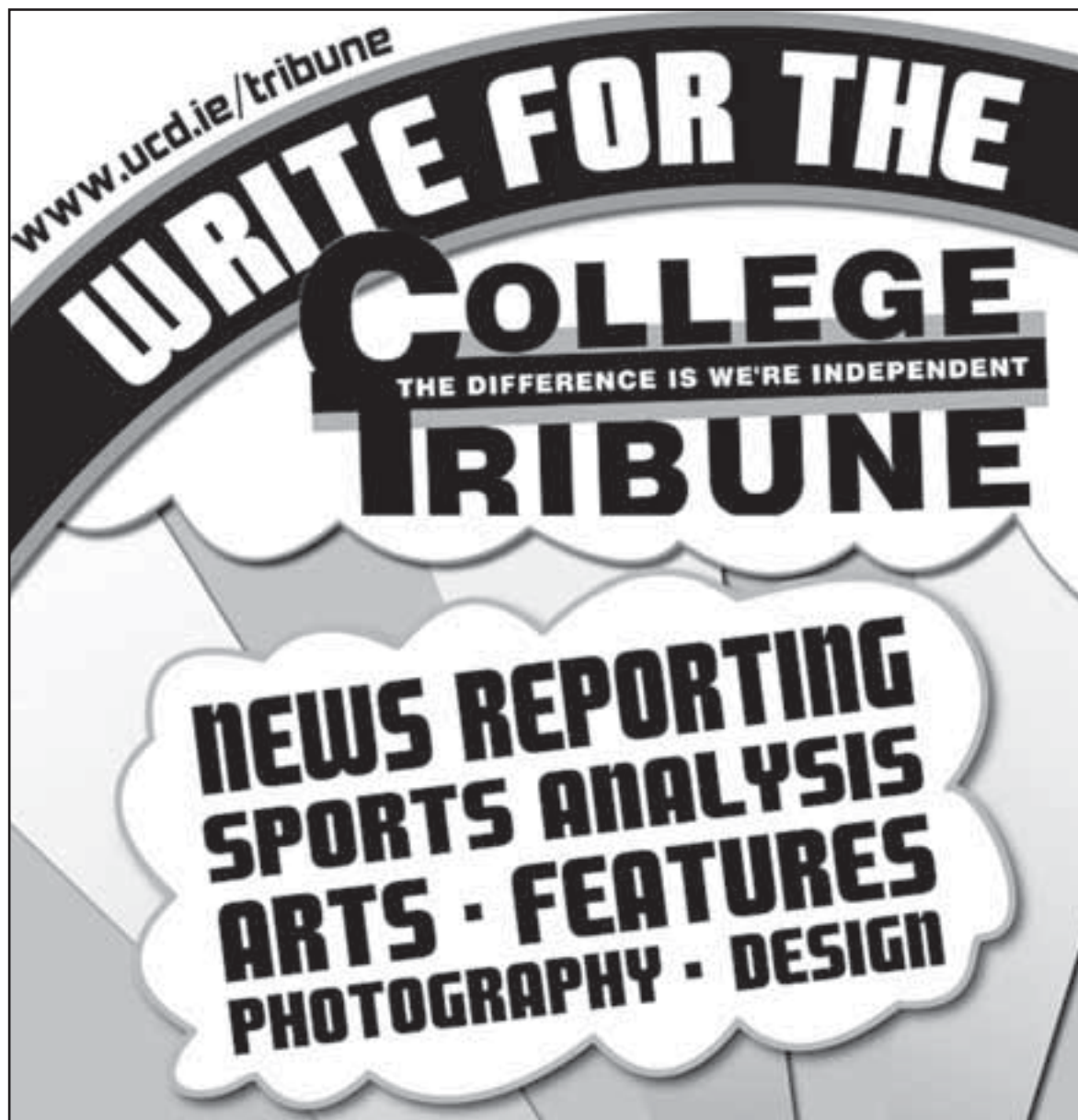
The restaurant is as bad, where students with a disability must pass through the kitchen in order to get into the main dining area. Dignity indeed.

This is a topic on which this newspaper has reported on in the past, and the coming weeks will see a campaign from this paper, that hopes to see these issues rectified sooner rather than later.

## Fake Observer Leaflets

The distribution of fake University Observers on campus last week was undoubtedly a cheap shot from the group in question. Regardless of pro-life or pro-choice views, the University Observer was reporting the news on the front page that has been ridiculed by this leaflet. This is what newspapers do. Reporting somebody else's views does not mean that the reporter adheres to those views himself.

This attack on one of this college's newspapers is currently under investigation, and it would send a valuable message out to radicals such as those responsible for this, that this type of behavior, this type of propaganda, will not be accepted from any corner of civilised society.





# "It's the people at the bottom who'll pay"

**Simon Ward** speaks to the experts about the difficulties facing first-time house buyers, and why the property market has become so daunting for the young

Meet Alan. Twentysomething. Good job, nice car, reasonable haircut. He's found a fine young lady and wants to settle down. Time to take the next step and find some shelter. Luckily for Alan the year is 1980, and the most expensive purchase he's ever likely to make is relatively affordable.

Fast-forward to chilly winter in 2006 and you may encounter Matthew, a member of the next generation. Matthew is a child of Celtic Tiger Ireland. But such privileges come with a rather nasty consequence. While his father Alan has long since paid for his home in full, Matthew will be splashing out until his retirement.

"It's the people at the bottom who'll pay and drive up the house prices," remarks RTE economic correspondent George Lee, "and the people at the bottom are the younger people."

"Now there is a transfer of wealth

from them to the older generations, where people who had small little tiny houses, who paid virtually nothing for them are suddenly millionaires. We haven't got a clue about how to live in a rich society because we have these strange

values in relation to this society. It's a very me thing, a very me way of looking at the world."

How did we get to such a situation? "A fundamental mistake was made here in the 1980s in relation to housing and it's all to do with the expectations about the population. It was believed that the Irish population was going to decline and remain very flat."

"One forecast predicted housing demand in the middle of the next decade would be for no more than 14,000 houses, of which 8,000 would be replacement, which meant 6,000 new houses a year," explained Joe Durkan, a professor on the Irish Economy in UCD's Department of Economics.

While the economy began to grow, the emigration trend was bucked and as people started coming to these shores, those estimates wildly underestimated the reality of the demand.

As the demand soared, house prices took a similar take off into the stratosphere. The government needed to do something. Lee states, "The government were very concerned about what was happening to house prices from 1997 onwards."

"All the analysis showed that investors were driving out first time buyers. Investors were looking at the property market, they had easy access to money, they were out there and they were bidding up the price of whatever houses were being built."

Quick adaptation to the changing situation was required he continues, "When you see that you're forecasts are wrong,

you change as quickly as you can, that's the essence of good policy."

So, with the beat of the housing market vigorous to the point of heart attack, the government sent for an emergency medic. Enter the Peter Bacon report of

2000. "The Bacon reports suggested - 'Ok what you have got to do is make it more difficult for investors to crowd out first time buyers and so these extra taxes were brought in to discourage investors,'" recalled Lee.

Indeed such measures were implemented by the government, and to some effect. Frank Walsh of UCD's Economics department explained, "the government brought in the restrictions on investors



in the house market and house prices began to fall slightly, but as soon as they did the government removed the restrictions - probably more to do with politics than the economics."

These restrictive goalposts were widened significantly in favour of the investor in the bizarre political and economic climate, which followed the 9/11 terrorist attacks on New York. "[After] September 11th 2001, globally there was a big fear of the big bad shock that was going to happen to the global economy."

This wasn't the only reason, however. Intensive lobbying rained down from the building sector, especially with a general election looming. Lee explains, "There was major, major lobbying by the builders, and you hear people talking about the political tents in place s like the Galway Races, but the builders had a very big effect, even with the opposition parties."

"The Irish government from September 2001 onwards decided with the election in 2002, that it would remove all barriers to investors in the property market. And so they took them away. The three Bacon reports were cancelled because there was an election on, at the same time interest rate [was] scaled down, and so you suddenly had these tax breaks driv-

ing investors' demand for holiday homes, for second homes."

As a result, the housing market resumed its upward climb as boldly as a Saturn V rocket. Good news for Alan who is safely strapped in, but Matthew speculating at the launch base might feel just a little aggrieved.

Once the economy emerged from the vulnerable times of the 2001 and staggered back onto a more stable path, one might presume a return to adherence of the Bacon report's recommendations. However where it once had a voice that could demand the attention of the entire room, it now seems toothless and voiceless.

This, according to Lee, has been to the detriment of first-time buyers. "The government have spent the last five years doing nothing, only egging investors on, and in the those five years interests rates stayed far lower and the money was always available"

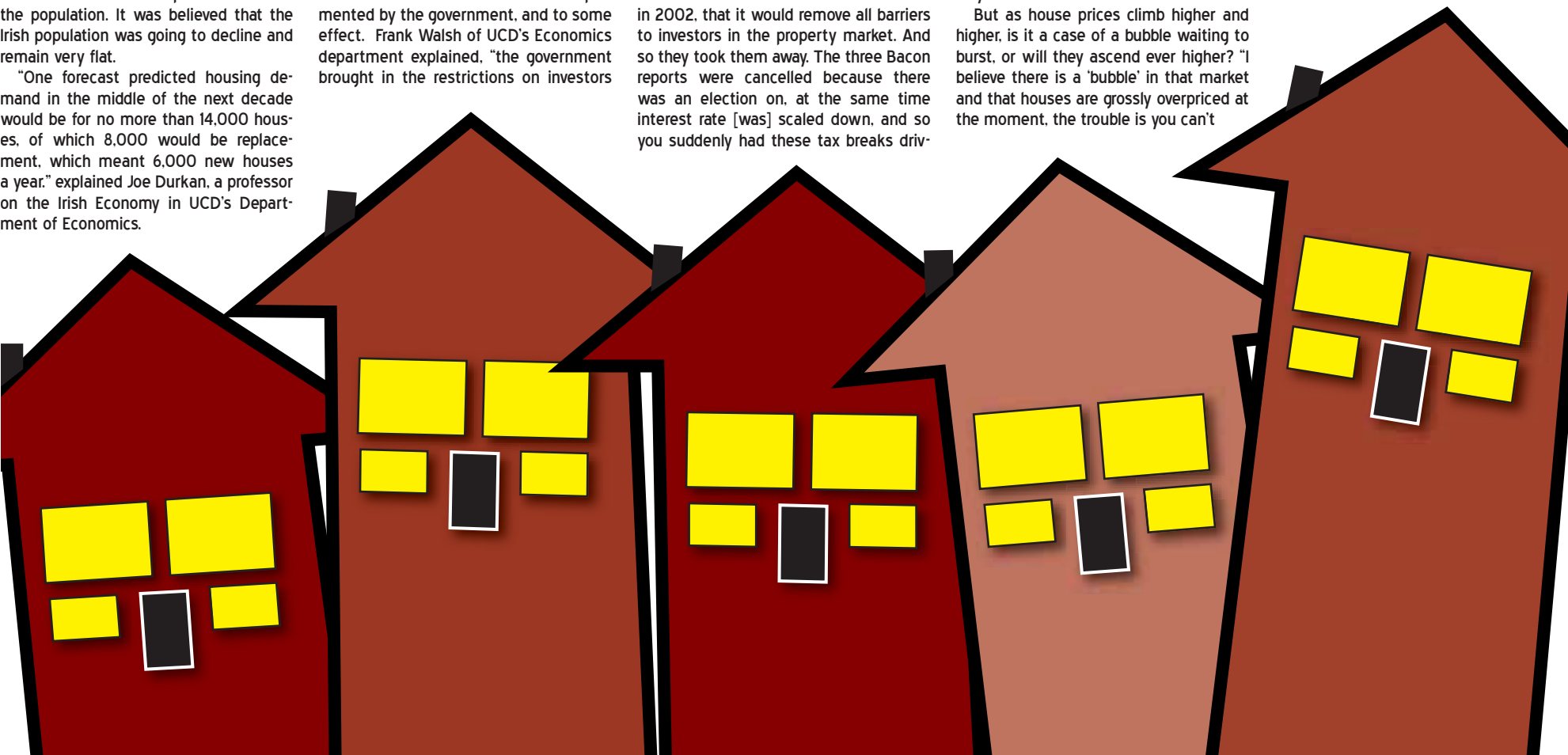
But as house prices climb higher and higher, is it a case of a bubble waiting to burst, or will they ascend ever higher? "I believe there is a 'bubble' in that market and that houses are grossly overpriced at the moment, the trouble is you can't

**Increase: House prices continue to surge all over Dublin**

predict when that bubble is going to fall apart or burst.

Until that point, what can prospective buyers do to ease the pain? Lee is pessimistic. "I have to say that I would think long and hard before I buy into it, and I'd be exploring my options elsewhere first. I regret having to say that but I don't buy it. I think that they can get stuffed. I just feel that if they really want in our society, to have the value of young educated people contributing in a broad sense in society, they need to make it possible for them to do it."

"I think the fact that some poor young people who have to take up a 40 year mortgage for a two bedroom apartment in Greystones or in Bray or in Laois and travel each day to their work for two hours, I think that that deal is not on, not for me."





# Painting the political

**Claire Spelman** speaks to one of Ireland's most popular and political painters, Robert Ballagh, about painting the war in Iraq and the concept of nationalism

"Picasso once said, 'There are times when it is irresponsible for an artist not to take a stand.' He was talking about the Spanish civil war. 'But certainly I would think that at the moment the war in Iraq would be a defining moment for artists,' according to famous Irish painter Robert Ballagh.

Ballagh designed the final series of Irish banknotes before the introduction of the Euro, so there is not an Irish soul over the age of ten who is not at least inadvertently familiar with his work. Much of his paintings deal with figures from Irish history in a political manner.

Since 1967 when he began to paint, Ballagh has not shied from the public

eye. An avid nationalist, his art is inspired by his personal political views and laden with references to - and depictions of - famous characters and events recent in Irish history. One of his paintings, 'Slán Abhaile', depicts British Soldiers returning home from Northern Ireland. This has been mimicked in the form of a mural in Ardoyne Avenue, in a Nationalist area of Belfast.

He is the artist behind the famous and popular painting of Dr Noel Browne, which hangs in the National Gallery. Other figures that feature in his work include Gerry Adams, Charles Haughey, Charles Stuart Parnell and James Connolly. But despite popular focus on the politics of his art Ballagh maintains that it is only as a result of his own personal interest that politics seeps into his work and that he does not set out to create specifically 'Political Art'. This is surprising

**"Even if in your work you don't take a stand, there are, as Picasso said, some issues that demand for the sake of humanity that artists as well as other people stand up and be counted"**

considering the proportion of his paintings displayed in his recent exhibition in the RHA for which politics was clearly the central theme.

Ballagh clarified this assertion, "I've always said that my art isn't political art but its art that's made by a very political person. By nature I'm quite a political person. I've always been interested in politics. I try to keep up with events both nationally and internationally and even though my work by and large isn't political with a capital P, often politics seeps in some small, and hopefully subliminal, way."

Author Danny Morrison, in his recent book 'Hunger Strike', suggested that artists have a social responsibility, criticising poet Seamus Heaney's failure to respond to the 1981 hunger strikes. Ballagh defends the right of the artist to refrain from political allusions in their work. "People are always attacking Seamus for not being more political. But I think an artist can only be truthful to himself,

and at crucial times Seamus has come out and said things. He is more a poet of the personal than a political public poet. So I'd be disinclined to be criticising him."

However it is clear that Ballagh believes the artist does belong in the political sphere and should engage with social and political matters even if they can't achieve this in their art, the war in Iraq being a current event that ought to serve as a call to action.

"Certainly I think [artists] should in some shape or form stand up and argue against this war. If they're unable to deal with it in their own work, that's fine, but then

artists take stands on things. I think it's entirely up to the artist himself. But even if in your work you don't take a stand, there are, as Picasso said, some issues that demand for the sake of humanity that artists as well as other people stand up and be counted."

Despite his great enthusiasm for representations of the political, Ballagh cautions that although events of great public achievement or injustice should be the subject of art and literature, an artist should not feign interest or understanding if it is not there. Doing so undermines the integrity of the work. "I think artists have to be honest with themselves above all, because if they're not honest with themselves they're being dishonest and a dishonest artist is no use to us at all."

As well as having become both an important and popular painter, Ballagh has had a successful and lucrative career as a designer. He has been employed several times by the government as a designer, becoming almost a civil servant despite the anti-establishment tone of many of his works, particularly from the early stage of his career. He has produced over 70 stamps for An Post, limited prints, posters, book covers and several murals, and once worked as an engineering draughtsman.

The influence of this work is to be seen in his paintings, which are carefully constructed; he never begins a painting without a clear plan of what the finished piece will look like. The artistic process for Ballagh often involves rulers, setsquares and tracing paper. The results are photo-realistic, and indeed he always paints from photographs.

This approach has resulted in his critics saying that his drawings are too illustrative and his references and allusions heavy-handed and blatant. They claim that this is because he is truly a graphic designer before he is an artist, and raise the question, is Ballagh an artist who moonlights as a designer or vice-versa? Has he not made some compromises in spite of his political standpoint and emphasis on artistic 'honesty' in the effort to make a living? Does this not bring his duty to be an 'honest artist' and his need to earn a livelihood into direct conflict?

A recent painting depicts Gerry Adams on a mountain surveying below him a rolling Irish landscape. Critics would say that this sort of piece is clumsy, its message over-obvious. Critics claim that, if he paints at the level of what he believes to be the common man's understanding, he risks under-underestimating the intelligence of his audience.

"I really do believe in a wide audience for art, a sort of a democratic impulse. I believe that art is a visual language and that it should be acces-



**Self Portrait: Robert Ballagh's unique form of art**

sible to a wide range of people. So I've always - and I've been criticised for this - used a language in painting that is accessible to a broad mass of the public. I tend to avoid using elitist language that would create artforms that would necessarily involve a small audience.

"That is my goal and thankfully [his recent retrospective exhibition in Dublin's RHA gallery] succeeded in that goal in that they got very big crowds going in. Several of the people who reviewed the show seemed to think this was a fault. They spoke about my work being 'illus-

tration', that it's simple to understand. They saw this as a fault, whereas I would see that as a merit."

Ballagh is impressively philosophical about reviews of his work, both good and bad. "Negative reviews don't disturb me in the least, and then hugely positive ones should be taken with a grain of salt because certainly when you set yourself against the cannon of, in my case, western painting, it would be a bit arrogant to start getting very big notions about yourself when you contrast yourself with the great artists of the past."



perhaps they should sign petitions or do the things that everyone else does. I think it's very dangerous to start insisting that





# 'They need to be as people and not

"It is a common perception that homeless people means middle-aged men with a raincoat, maybe a bottle in a pocket, that they don't wash that they have a problem with drink and they don't work" explains Sister Stanislaus Kennedy, founder of the Irish homelessness charity, Focus Ireland.

It is a stereotype that she challenges, "When I set up Focus Ireland; one of the big things was to change people's attitudes, to make people realise that homeless people were men and women, old and young, some had children and some didn't have children and that they came from different kinds of backgrounds."

There are approximately 3000 homeless people living in Dublin today, including over 400 children. So what do you do when you pass a homeless person on the street? Do you pass them by, telling your conscience that they are probably just a junkie who'd spend anything you give them on drink and drugs?

In Britain, Westminster City Council has launched a campaign called 'Killing with Kindness', which urges people not to give to beggars as it contributes to drug overdoses. Kennedy agrees, "I would encourage people to see if they're hungry and to buy them a sandwich, and to give the money to a charity. Handing out a few bob from the pocket is really not taking a responsibility, and it is true that some of them can use it for

drink and drugs."

The mission statement of

**"It's not the government's job to give people homes. It's your job to find your own home. This is leftover thinking from the welfare state concept" to mind its citizens**

Kevin Myers

This is leftover thinking from the welfare state concept, the idea that the state was put into existence to mind its citizens. All [the state] can do is enable us to create the conditions where we are able to make our own homes and make our own lives. That's the state's duty. It's not to provide homes for us." Kennedy considers this an unfair

**Alexa Byrne** investigates the problem of homelessness in Dublin and speaks with the founder of Focus Ireland

Focus Ireland, an Irish charity aids the homeless of Ireland, is to give homeless people "the dignity and respect and the life that they deserve." Kennedy feels that the most important thing a person can do is merely to recognise the humanity of a homeless person and not simply walk on by and ignore the beggar at your feet. "I think the

most important thing we can do is try to communicate with people who are out there. Recognising that they are people. That's the most important thing for any of us, and they are people too and it's very important for them."

Journalist Kevin Myers recently stated controversially in The Dubliner magazine, "it's not the government's job to give people homes. It's your job to find your own home."

statement, "Many people can't [benefit from the Celtic Tiger]. It's the reality that the rising tide doesn't lift all boats. It's a very difficult job, to get a house, to build a home. Most of us have difficulty with it, so if you have some other problems, maybe you've a mental health need, maybe your family broke up, maybe you leave home at a very young age, all these things."

"These are multiple problems, and if you're in one of those situations, you're not as clear-headed and you're not as able to do things as if you were, you know, reared in a family where you went to school, maybe went to college, were educated and had people at your back, it's a totally different situation. I think people do need help."

"I think we really need to rethink the whole business of housing and homes and really help, particularly young people. I believe the state has a responsibility for those people who are on low incomes and who cannot afford to buy, I think the state has a responsibility to put in place social and affordable housing that will be at their disposal."

Less than 200 homeless people actually sleep rough on the streets of Dublin. However, the huge

majority don't beg or sleep on park benches have ended up without a home for a variety of reasons. Kennedy explained, "We make a distinction between people on the streets that a group of people and another group that are in hostels, and there's another group that are in a kind of transitional housing or in B&Bs. The

all homeless [in the city] they don't have a security of home."

"We've always had a percentage of our population that was local authority. For example, 12.6% of our population was local authority housing. It meant it was so that people on low income could rent them. That percentage has gone down to 6.9%. It's halved, and that's

opened during our best years. The state has not kept pace with

need. We have a huge housing list now; it's gone from 19,000 in 1989 to 46,000 households in 2005, that's about 130,000 people who are waiting for houses."

Conversely, the Homeless Agency, which administers government-funded homeless services, claims that the number of people sleeping rough on the streets has fallen by 33% in the last four years. But Kennedy believes that these figures are misleading and that the government does

**If they're in emergency accommodation or transitional housing they still haven't got a home, so to me, they're still homeless. You're homeless until you have a secure home.**

Sister Stanislaus Kennedy,  
Focus Ireland





# recognised 'forgotten'

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to do more, "It depends on your way of looking on homelessness.

"The [numbers of] people out there on the street have reduced because there's more emergency accommodation but that doesn't mean that overall the numbers have decreased. If they're in emergency accommodation or transitional housing they still haven't got a home, so to me, they're still homeless. You're homeless until you have a secure home."

Many people believe that the majority of beggars have ended up on the streets due to substance abuse. 50% of the residents in the Simon Community's Emergency shelter have problems with alcohol and 12% have a drug problem. However, a person can end up homeless for many reasons, not only because they come from a background of poverty, but because of domestic problems like violence or sexual abuse, mental health problems, and leaving prison or the care system.

Kennedy believes that substance abuse problems are often the result because of homelessness and are not in fact the cause, "Many people when they find they are homeless turn to drink or drugs. They [may not be] on drink or drugs first, but their life is so awful, and they feel so awful, and they feel so helpless, that they turn to that."

The influx of immigrants into Ireland in recent years, and the parallel rise of housing short-

ages, might suggest a connection to some of us. However, the majority of immigrants find housing in the private sector, which is not available to the unemployed homeless of Ireland. (In fact, there is an abundance of unoccupied housing in Ireland, which cannot be utilised by those homeless seeking accommodation, as it is the private property of individuals.) If immigration has exacerbated the problem, it is because of economic immigrants who find themselves on the streets, perhaps in worse conditions than they had been in previous to their arrival in Ireland.

Kennedy explains, "There's a trickle of immigrants becoming homeless already. So, they can easily slip into homelessness if they can't get a job early on or even if they lose their job within the first two years. There are people sleeping on the streets who are really trying to get a job but it's very hard, if you're sleeping out or in an emergency

place. It's really difficult to be able to dress well and a whole lot

of things. I'm dealing with immigrants with the immigrants' council and they're so like the Irish who went to London and who fell into bad times."

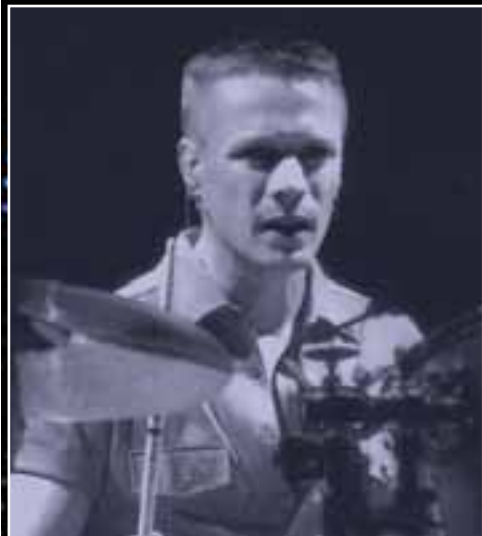
So, with such a problem in our society, is the state neglecting its duty of care to its citizens? Kennedy thinks so. "I think certainly the housing issue is totally neglected. Especially during our affluent years. To think that our housing waiting list has doubled during the Celtic Tiger years, I mean that's a disgrace."

**"Many people when they find they are homeless turn to drink or drugs. They [may not be] on drink or drugs first, but their life is so awful and they feel so helpless, that they turn to that"**

Sister Stanislaus Kennedy,  
Focus Ireland







# "It's like there are four Bono's, one on each continent"

Susan Cahill speaks to Dave Fanning about U2 and their representation of Ireland on an international scale



"U2 are as cool as you can get," remarks DJ Dave Fanning, "they are the biggest single reference point for Ireland, way beyond James Joyce or the IRA, and you just can't escape them."

"You certainly don't have to necessarily like them in order to realise the things they have achieved. I was out in Cambodia and the only pizza available out there came from a pizzeria called 'U2 Pizza House. You cannot escape the global nature of U2."

"The funny thing is, nobody should last longer than 10 years in the music business and after 26 years U2 are still going strong and still looking cool despite being in their forties - it seems wrong almost."

Until recently, U2 had kept their base firmly planted in their hometown of Dublin. They have become well known for their social conscience and their involvement in various international causes.

With all the press attention given to Bono's humanitarian lobbying efforts to fight poverty and disease in the Third World, you might think his global instruction was entirely altruistic. Not this time, rather, he has also demonstrated how dramatically one's behaviour can be affected when the issue becomes personal.

U2 have moved their business empire from Ireland to Holland to avoid paying taxes recently imposed on them by the government's capping of the previously infinite exemption of income tax where income was made from creative, artistic endeavour such as songwriting.

If Bono, whose estimated worth is said to be in

excess of \$700 million, wants to save on his tax bill, perhaps that's understandable. What he and U2 have done is what many businesses do to avoid taxation - seek jurisdictions with lower rates.

However, Bono has consistently urged the U.S. government to use its own citizens' tax dollars to finance other nations' social programs and forgive Third World countries' debts, hence the cries of "hypocrite" from the Irish media.

Even Fanning, an early advertiser of the merits of the band and a fan ever since, agrees with the criticisms leveled against the group. "People should never get off paying their taxes as someone else ends up paying twice the money."

He believes that the decision, originally made under Haughey's government, to exempt artists from income tax was wrong. "People who write songs or create art, no matter how poor they are, should still pay their taxes, everyone does what they can to not pay too much tax. At the end of the day [U2] have existed in Ireland for 20 years and they put us on the map, but does that mean they shouldn't pay taxes?"

Those who are quick to criticise the group, however, might be recommended to pause first to consider the benefits they have brought to the country, not merely in economic terms.

Though often derided today as arrogant, and overlooked by the new generation of Irish music-

lovers, they have served for years as international ambassadors for their country, one thrust upon them by fame and which they have played admirably, and only the most cynical could suggest that their tireless work for charity is purely for the benefit of their image.

At a time when Ireland needed something 'hip' to associate itself with, there were U2 - the kings

of cool, ready and willing to fly the flag of their homeland. Serving as ambassadors for Ireland, essentially they were the first band to make it big across the Atlantic, going where no other Irish act had gone and essentially putting us on the map and bursting the doors open

culturally for Ireland.

To date U2 have sold approximately 50.5 million albums in the U.S. and upwards of 170 million worldwide. They have had six number one albums in the United States and nine number one albums in the UK and are considered by many as one of the most successful bands of the rock era.

The band has won 22 Grammy awards, more than any other recording artist. Fanning reiterates the fact that "they were the first Irish band to make it big in the United States. Thin Lizzy and The Boomtown Rats were successful, but nothing like the global phenomenon of U2."

Fanning is adamant that U2 have put their power and influence to good use. "When they got the

chance to be powerful they used it well not like others at live aid etc, for 21 years Bono has used his time off well, and it's not like he does it on a part time basis, at times it's like there are four Bono's, one on each continent". U2 and mainly Bono have become highly influential in humanitarian work and in particular in their attempts to have Third World debt eradicated.

Bono, of course, is an iconic entity on his own. One of the most recognisable men on the planet, he has used his celebrity to his advantage and has become one of the most famous lobbyists in the world, and an avid campaigner for human rights.

His recent nomination for a Nobel Peace Prize is the proof that his hard work has been noticed outside the world of the media. For Fanning, "they have never really put a foot wrong, in terms of being ambassadors for goodness. At times, it seems that U2 is the part time gig these days, its really amazing what they've done".

After 30 years in the music business, Bono is now a fully-fledged member of 'the elite', mixing with world leaders and diplomats. Has his determination to save the world been at the expense of those who initially aided his rise? Is he just a deluded rock star thinking he can make things better? Whatever the case, there is no doubt that U2 have been loyal ambassadors for Ireland over the past 30 years.

Fanning concludes, "They'll never be quite as big as the Beatles, but longevity wise U2 are still arguably the biggest band in the world, it's almost immoral. They have been around the 80's, 90's and still now, it's truly bizarre, but really cool".

**They'll never be quite as big as the Beatles, but longevity wise U2 are still arguably the biggest band in the world**



# Old feast, new fears

**Matthew Parkinson-Bennett** explores the history of Halloween and wonders, what can our approach to it teach us about ourselves?

A Halloween tradition of Ireland in the recent past involved choosing blindfolded one of three different dishes, which contained water - which suggested emigration in one's future - a ring, symbolising marriage, or clay. The final option indicated an approaching death.

Death is at the thematic centre of Halloween, represented in costumes of ghouls and ghosts, imagery of skeletons and mummies, and bonfire side stories of the supernatural spirit world. The dead are at the centre of the Christian tradition of All Hallows Day, from which the name Halloween (the eve of that holy day) is derived.

That feast has its roots in the ancient Celtic festival of Samhain, when the boundaries between the supernatural and the 'real world' became eroded, and the spirits of the dead walked the Earth. The Celts dressed themselves as ghoulish figures to avoid the wrath of those evil spirits who sought to prey on humans on that night, from which we derive the Halloween custom of costumes.

What appears to be new, however, to the festival, is the concept of 'scariness'. Television schedules for scary films and stories dominate October 31 designed to frighten viewers. For us, representations of death, of ghosts, and of the supernatural typically elicit fear. But for the Ancient Celtic inventors of Halloween, the festival was a ritual celebration of death, the dead and the supernatural.

How is it, then, that the festival has survived to some extent in form, but not in purpose? Why has it changed, and what can those changes tell us about the differences between contemporary Irish culture and the ancient Celtic civilisation?

The festival of Samhain was the Celtic equivalent of the New Year. It ended the period of Bealtaine, which began in May, and ushered in the winter, a period of darkness and scarcity of food. One might presume, then, that the Celtic New Year's Eve was a morose affair, with the people looking forward to the harsh months ahead with fear. But, the hardships of the cold period prepared for by the stockpiling of resources, this was not necessarily the case.

The Celts, it is known, associated darkness and the moon with life, where we associate light and the sun. Their emphasis was not on the growing plant, fed by sunlight, but on the seed, wombed in the dark underground, and its potential for future life. Their year began with darkness, out of which light and life would emerge.

The Samhain festival, with its emphasis on representations and the presence of death, was a celebration of death, which open the path to regeneration and new life. The food traditionally left for wandering spirits, and the bed of straw prepared for them beside the hearth, was as much for the sake of hospitality as for placation.

After the arrival of St. Patrick in the fifth century, Christians striving to convert the pagan population of Ireland adopted and adapted existing pagan festivals. It was thus that Samhain, which always fell on a full moon, was given a regular occurrence according to the Roman calendar and dedicated to the remembrance of all those dead who were approved by the Christian God, that is, who had ascended to Paradise.

Christianity, whose theological development had by then been influenced by Ancient Greek philosophy, also introduced to Ireland a new system of thought based on binary oppositions, that is, built around such concepts as good versus evil, life versus death etc.

This entailed an association of the supernatural and the spirits of the dead with evil: the souls of the dead were supposed to be



neatly assigned to one of the realms of the afterlife, and the lingering notion that they might at certain times walk the Earth was disconcerting to the new, Christian outlook. Perhaps it was thus that the concepts of evil and that which is fearful were introduced to the Halloween festival, where previously death had been a reality to be celebrated.

Our culture, not only fears death, but it worships life and youth. The young are the primary target audience of the most public of commercial endeavors, as is demonstrated by the age groups both producing and consuming chart music and popular cinema. Increased longevity and the appearance of youth (i.e. plastic surgery) are major preoccupations of the scientific and medical worlds.

The concept of fearing death would have been quite alien to our Celtic predecessors. And yet, we share with them the practice of dressing as dead or undead characters at Halloween, and of surrounding ourselves on

**While it has retained much of the appearance of its previous, pagan self, it can be seen to have mutated in ways which are very telling of the differences between our culture and that which invented the feast day**

that night with visual representations of both death and the supernatural. Is this merely a remnant of an old tradition, lingering in our culture but destined to dwindle and disappear?

It doesn't seem so: Halloween is today honored with a bank holiday, and is very much alive and healthy as a festival. Yet, while it has retained much of the appearance of its previous, pagan self, it can be seen to have mutated in ways which are very telling of the differences between our culture and that which invented the feast day.

Irish emigrants to the New World of America in the years after the Famine brought with them their own traditions, some of which were derived from ancient Celtic practices. Halloween, for whatever reason, was one of those that spread and made its way into the common consciousness of the new civilisation being founded in America.

We accept the image of a 'Jack o' Lantern', made from a scoured-out pumpkin with a

face carved on it and a candle burning within, as a staple of Halloween decoration. However, this tradition is a mutation of a practice once carried-out in Ireland and Britain almost identical, but involving turnips. Turnips were far more common in Europe than pumpkins; yet now, because of the influence of American culture, only pumpkins are typically used.

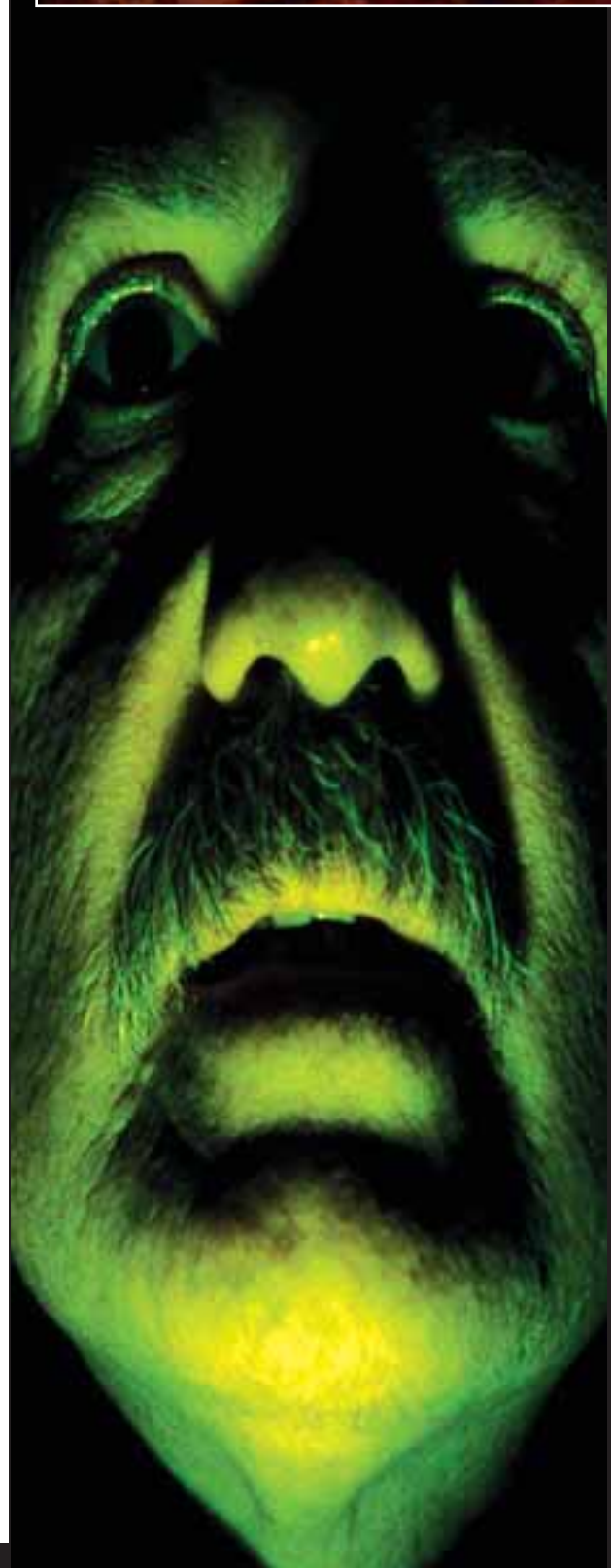
Mummies are a common Halloween costume, as is that of Frankenstein's monster or Dracula. All of these are beings made popular by American cinema: the first instance in fiction of a Mummy come to life occurs in the 1932 film, *The Mummy*, while *Dracula* and *Frankenstein* have been popularised by cinematic depictions of novels. The phrase, 'Trick or Treat', was popularised by a 1952 Disney film of that name, though the practice is derived from a Medieval practice of the poor begging door-to-door for food in exchange for the promise of prayers for dead relatives.

So on the one hand, we have the assertion that our culture today fears and even hates death; on the other, the reality that Halloween and its traditions have increased in popularity. There seems to be a discrepancy here, but if we look at the nature of the contemporary approach to Halloween, we might understand how this can be.

While in the past, imagery of the dead used at Halloween entailed a great respect for the dead and for death. Today there appears to be a comedic element to that imagery. Repackaged during the years when consumer culture flourished in the US, ancient Celtic traditions are then re-sold here. Perhaps the mass-produced form of so much retailed decoration, the connection to cinema, and the humorous element attached to so much of that imagery, have conspired to eliminate any element of respectful depiction.

What is it replaced with? That imagery has entered the world of entertainment, but to what end, if any, it is hard to tell, largely because any such goal would surely be subconsciously formulated. It might be, however, that such a repackaging of the 'scary' represents an attempt to conquer that which we otherwise fear to contemplate or represent.

By process of commodification and commodification, we allow ourselves to behold the supernatural, the dark and the dead, within the comfort zone of our entertainment - and security - obsessed contemporary culture.





# Food for thought

**Eoin Murphy** looks at the options available to students who wish to eat healthy and remain at their physical peak in college

"For concentration, what students really need are carbohydrate foods that release energy slowly into the body. That would be things like brown bread, brown rice, potatoes with skins on them, things like that," explained Aileen McGloyn from The National Nutrition Surveillance Centre.

People are naturally drawn to fatty foods due to an evolutionary process. In the past, we needed to build up

stores of fat in times of plenty, to help in times of scarcity. This might go some way to explaining why chips and other fatty foods form a staple of UCD students' on-campus diet. But this may not be an advisable option for students.

There are those UCD students whose on-campus diet consists mostly of rolls (also included in this category are wraps, salad bowls, anything you can get from 911, Centra or The Grind), and those who prefer the full dinner options available. The "dinner people", as they like to be known, can be further divided into restaurant people or bar

people. The restaurant people like gravy. The bar people like to save the pennies.

Most students will recognise themselves as people in one or other of these categories. As

students find themselves eating in UCD a lot, then the foods mentioned above must form a large proportion of their diets. McGloyn explained that rolls might not be such a good idea

for students. "If you have white, refined foods, you get a quick hit of energy and a dip that follows, so essentially that means if you are trying to study for long hours, it's not the ideal way to eat by any manner of means."

A further problem facing students who seek to eat healthily is that the cheapest options tend to

be the least nutritious. It is relatively inexpensive to buy chicken nuggets, sausages, burgers and chips in the bar in UCD, and because saving money is high on a lot of student's agendas, many find themselves eating these uninspiring meals every day. McGloyn offers an insight into the

nutritious value of such meals: "If you are eating a diet that is kind of high in chips and burgers and things like that, it means that your diet is really high in saturated fats and salt. These types of foods should probably be reserved for maybe once a week as a treat."

The restaurant is very consistent in its choices for the main course, which have barely changed over the years. Pork/Chicken and gravy, with chips is a very common choice. Another

common choice is the "Slop" option, which includes Shepard's Pie, Lasagne and the 'Beef in a liquid' dish. One suspects the chef does not place much importance on the creative side of cooking.

The new canteen in the Science building,

Elements, seems to have reacted to the lack of dietary options available in UCD, and their menu, while not cheap, does offer a wide variety of foods for breakfast, lunch and dinner. Elements' general manager, Shauna Hanratty, outlined the philosophy behind this new canteen. "We are kind of going

for the home cooked idea with mash and vegetable stew, real comfort food, rather than going for everything deep fried with chips.

"As far as I am aware, [the restaurant] has

deep fried this, that, and chips are served with everything. I have been talking to students, and they said that in the evening, its just chips and sausages and things like that."

The new science canteen has a good breakfast menu. It has the fry-ups but it also has healthy options. Hanratty explains, "Well, if you look at the breakfast menu, we have our cooked breakfasts along with things like granola and yoghurt. There is always a healthy option there. We've got porridge which is the best thing you can really have to start the day off."

A bowl of porridge in the new science canteen for €1.30 sounds like a very good, healthy idea for students. By and large, however, though the new science canteen has a lot of options and has a fresh new feel to it, they



**A diet that is high in chips and burgers and things like that, means your diet is really high in saturated fats and salt. These types of foods should probably be reserved for maybe once a week as a treat**



**Caesar Salad**

have not improved on the price of a meal in UCD. Main courses range from €5.95 to €6.50.

More crucially, their salad options are very expensive as well. A Caesar salad with chicken will make your jeans lighter by €7.95. A bagel with cream cheese and bacon is €3.50 on the breakfast menu, whereas on the lunch menu it is €4.50. What is the difference? The

lunch bagel has some onion and lettuce in it.

This is the real problem. Salads are always as expensive, or more expensive, than the more fatty, less healthy foods. So, in

a demonstration of dedication to the craft, this reporter decided to go undercover in the main restaurant in UCD and pose as a healthy eater and buy a salad.

Venturing into the alien territory of the salad section, yours truly proceeded to fill a plate with salad. The salad, with salmon, shockingly cost €8. Along with a bottle of water, this meal cost nearly €10 euros. The salad was delicious, and the selection of salads, varied and inventive, but the majority of students would not be able to afford a salad that would satisfy your appetite.

If students, and the world at large, are to choose the healthier options, it would seem that incentives are needed. Price could be one such incentive but it seems salads are always just as expensive as other meals. Could UCD subsidise salads and healthy foods? This would be ideal, but presumably, very unlikely.

And so eating healthily and saving money remain mutually exclusive in UCD. McGloyn recommends eating

healthier snacks such as popcorn, fruit, unsalted nuts, yoghurt, scones, toast and breakfast cereal instead of buying chocolate and Taytos. She also recommends bringing your own salad in to college. Students would really benefit from eating healthier food but while healthy foods remain so expensive, eating

habits are unlikely to change. Food for thought indeed.

**Shepherd's Pie**





# THE TURBINE

VOLUME XX ISSUE IV

IT'S SATIRE, STUPID!



STILL ONLY

31P

'OH DEAR  
OH DEAR'  
EXCLUSIVE

RUDOLF  
REACTION TO  
THE SCANDAL:

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TO DAY-CARE AS  
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**JOHN LOCKE'S  
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**NORTH KOREA  
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SANCTIONS A  
WET-WILLY**

# BUTLER CANCELS CHRISTMAS



Santa: In happier times before the enforced ban by Dick

UCD's Head of Societies Richard Butler (Dick Butler for short) has cancelled Christmas.

The Turbine contacted Dick Butler for a comment on his recent decision but as usual, he agreed to comment only through email.

Dick Butler stated, "Christmas was cancelled due to concerns over the safety and management structure for the holiday.

"On appeal by one North Pole official, and following a long meeting, I gave the organisers an extension of a further 24 hours to allow them make final efforts to resolve the outstanding issues. However given the time constraints caused by their late submission regarding confirmation of what day Christmas was to fall, this proved impossible."

The announcement comes just two weeks since Dick Butler cancelled the much-anticipated Mystery Tour in UCD.

When contacted by the Turbine, Santa Claus spoke from a secret location somewhere

north of the Arctic Circle about the decision. "Dick Butler is faceless as far as the children around the world are concerned. It's very easy to look at a report in his position and dismiss it."

Claus was particularly mournful of his reputation. "It's really damaging to our reputation here in the North Pole. It's our big thing every year. To be told to cancel at the last minute is absolutely devastating. I mean the damages we will suffer cost-wise from this could tear us apart. Have you any idea how much Christmas actually costs us every year?"

Dick Butler retorted, "While the organisers have indicated that they felt they were meeting the minimum standards required for a safe Christmas, it would in fact be correct to say that they were falling far short of these basic minimum standards. I mean he's flying a sleigh for God's sake. Let's look at the logistics of that for a second. Never mind the reindeer, I mean that's got to be illegal."

# UCD RESTRUCTURING - A 'RESOUNDING SUCCESS'

It has transpired in the last week that the recent restructuring of University College Dublin Dublin™ has been a 'resounding success', contrary to the opinions of potential, current and former students, academics, sundry employees, and the now unemployed Early Irish Department.

A survey published in the Irish Times entitled "What's Hot and What's Not" put UCD in the number one spot ahead of Making Money, Being Po-Faced and Disingenuous Journalism. On a completely unrelated note, Early Irish, Education and the Real World took the top three positions in the 'Not' section of the survey.

Compiled by the colleges Communications Office (recently renamed the Good Press Department™) for the prestigious national newspaper the survey gave an indication that the college was on route to 'win the world'.

The president of the college, when the Turbine told him the good news, was happy. "Well if the Irish Times said it then it must be true, did you see the interview I did with them two weeks ago?"

"This just proves that I was right all along and everyone else was wrong. My coming into UCDD™ without a clue about education and putting all the different bits of the college into new boxes with nicer names was the best thing that ever happened to it.

"The trick is to not think too much about things. What I do is I imagine what it would be like to be a department in the college. Then I try to think what I'd do if I didn't care about education and I wanted to make money. Then when I've done that, I implement the plan I came up with to maximise effectivity and to farther the interdisciplinary mumblebeldums of the financial institutions."

"My great predecessor John Henry Newman, with whom I enjoy a mutual, fruitful and healthy relationship, is very proud of my achievements. I will tell him about this later over a bottle of wine and some Doritos, his favourite."

The revelation of the success of the new programme comes at a useful time amid allegations from the national Unions that business and educa-



Success: UCD get the thumbs up

tion fit like "a condom in a prayer group". It also bodes well for UCDD™ ahead of next weeks Dáil coin toss, when the minister for education decides whether he will abolish second or third level education.



# PUB TALK

WITH  
**OWEN  
PRIESTLEY**

## THIS WEEK: FIGHTING

On a recent venture out into Dublin's carnival of night time drinking and debauchery I found myself in a situation that completely stumped me.

This faithful night I found myself in the middle of crazyily packed dancefloor with an overwhelming sensation of loneliness. I found myself wondering what to do. And to be frank, the answer just didn't come to me.

At this point I am sure you are wondering what sort of predicament could inspire Pub Talk to delve into such deep personal interrogation. Fights.

Knowing right well that I looked like I had been attacked by an army of fire ants I danced away to the floorpounding beats with a few of my friends. So enter random punter.

Said punter comes over goes "howya," to one of the girls who quite clearly wasn't interested. She gives me the signal so I take her hand and pull her in close the way you do when one of your girls flips you that face that looks like an awkward turtle.

Ninety nine times out of a hundred that would have been the end of it but within two seconds this guy was up in my face literally with his forehead digging into my temple screaming did I want a fight.

Now being quite fond of buddhist belief I decided that the old axiom 'the greatest victories are won when you find a way not to fight' was the way to go.

That ended the buzz of the night for me and got me thinking. What could I have done or more importantly what should one do in that sort of situation.

It is very easy to fall back on sayings like it takes more to walk away from a fight than



Few digs: Sometimes it's better to rise above it

it does to throw a punch.

To me people who say this never went to an all boys school, where when someone throws you a dig regardless of your size you can't just take it.

It's right up there with someone finding out you fancy miss Finane, the sixty four year old French teacher.

What does this have to do with my experience? Well my buzz that night right there was ruined by some dick.

Regardless of the fact I knew I had done the right thing, I felt like I hadn't. Like it was cowardly.

But what do you do? Your options are walk away and feel like a coward or hit the muppet and look like a tempered knucklehead and risk the aftermath.

It may seem like a simple problem but if you look beyond the clichd responses you may find a mess of indecision.

Are you honestly turning him down because you are doing the 'right' thing or are you just scared of getting your ass kicked?

More and more 'Pub Talk' has noticed that nights out have been corrupted by guys who just either cant take no for an answer or are just out for a fight.

Yes, sometimes fights do just get out of hand and the people involved aren't malicious or bad people but increasingly fights have become a poison that infiltrates the air in almost every nightclub in Dublin when you mix men, women, booze and little boys. What would you do about it? Walk away or fight?

## DOCTOR • HUGH



D.DALY



# PARALYSIS ANALYSIS PART FOUR

If you happen to find yourself in a position like this, feel free to send it in to us. If its your mates, then even better. We can make a good show of them, expose them for the drunken tyrants that they are. Send any ideas into [tribune@campus.ie](mailto:tribune@campus.ie) the best comment sent in every issue wins a half-price copy of the College Tribune.

Paralysis Analysis is our fortnightly interview with a random drunk. It's an in depth analysis (hence the name) of issues affecting UCD and generally the world at large today. The results through up some interesting commentary..

Walking down a rain sodden street in the City Centre last week, we managed to convince our unsuspecting victim that a lighter was in fact a dictaphone that could take photographs. Oh how we were optimistic about the interview to follow at that point..

Did you enjoy the night?

*I want a chipper.*

Yeah, but it was a good night?

*I want a fucking chipper, God, I'd do anything for garlic and cheese chips right now. Why can't there one right here! We've been walking for ages.*

Maybe if you click your heels together three times and say 'chipper, chipper, chipper'; one will appear?  
(Actually clinking his heels together!)

*Chipper, chipper, chipper. Where the fuck is my chipper? You said a chipper would appear (angrily!).*

OK, well..sorry about that..onto the proper interview. What do you think about Bertie

and all the money?

*He's a fucker. He's been at it for years. Sure it was probably him that set up Charlie Haughey. Bastard.*

Yeah, but what do you think of him really?

*Well...ninety percent of the time he's sound, great guy...but a hundred percent of the time, he's a total dickhead.*

What about Michael O'Leary?

*What about him, he's a fucker too.*

What about his takeover of Aer Lingus?

*Ah he's a scumbag. It's obvious why he wants those planes, he probably wants to fly them into buildings somewhere. Hopefully he'll be in the cockpit when that happens.*

Harsh. This particular clown then laid eyes on a chipper and began running down the street shouting chipper, chipper, chipper at the top of his voice. We thought it best to move quietly away at this point..



**THIS PUSSY  
COULDN'T  
HOLD HIS DRINK**



**PHOTO OF THE FORTNIGHT**



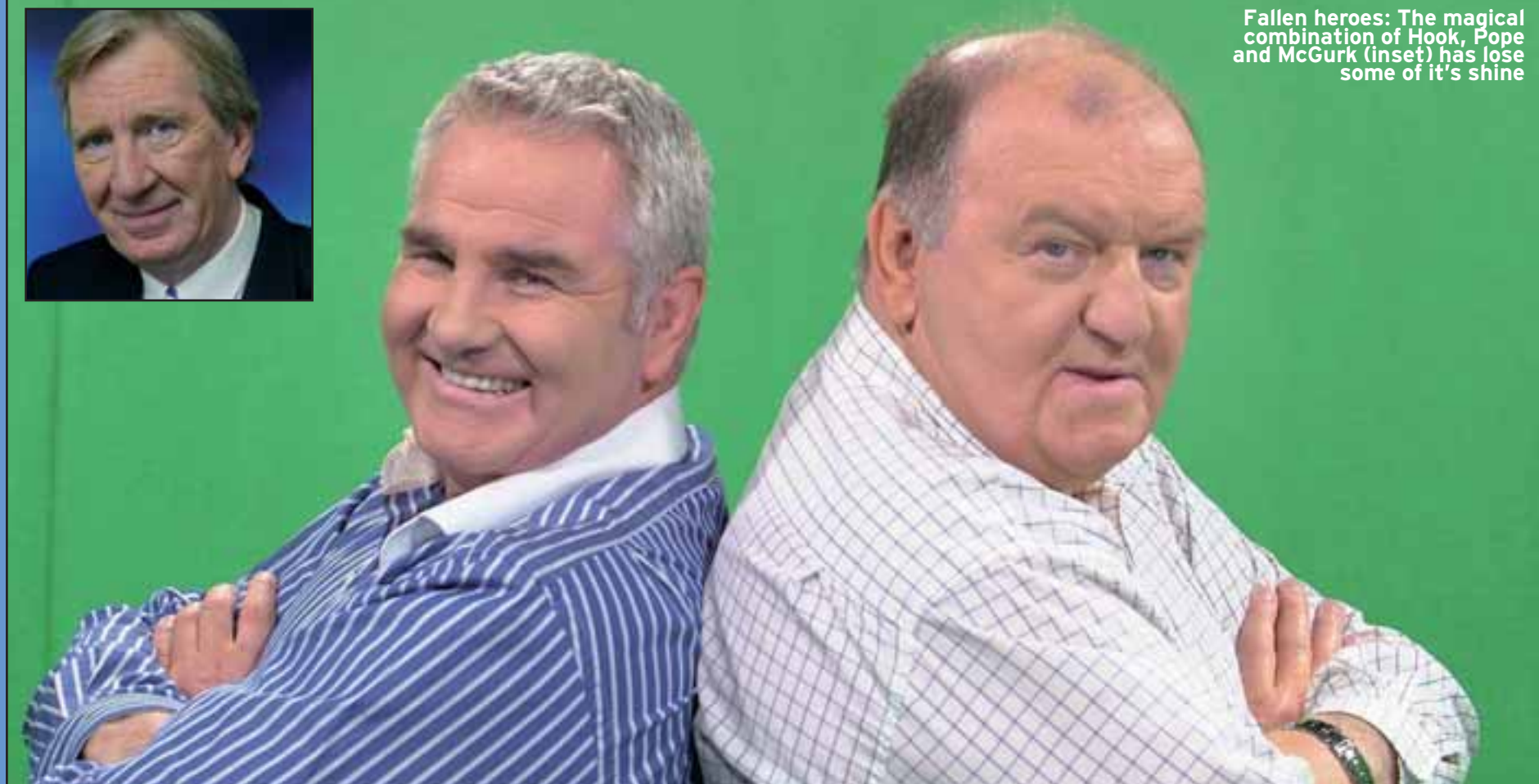


## DOWN THE LINE

## RTE kicked into touch



Fallen heroes: The magical combination of Hook, Pope and McGurk (inset) has lost some of its shine



## Jack Horgan-Jones laments the loss of RTE television rights to Sky for coverage of the Heineken Cup

The phrase 'fall from Grace' describes man's fall from a state of innocence into a state of knowing sin.

Watching the Heineken coverage on match day one, it appears some of humanity has fallen further into conscious sin than others.

What we are watching is the triumph of might over right, the impending fall of sporting civilisation; the edifice of impartiality and grace is tumbling into a sea of bias and winning smiles, all observed by the evil eye of Sky Sports.

Where to begin? The selling out of RTE? Why not begin at the epoch of Rugby coverage, the pinnacle of presentation.

Up until last season, RTE rugby coverage was second to none. The holy trinity of McGurk, Pope and Hook dispensed knowledge, meaningful analysis and good humour liberally and unhindered, mixed with a comfortable hint of macho bravado.

Any attempt at blind patriotism was swatted aside by the pessimism of George Hook.

We all learned to uncover the nuggets of knowledge and wisdom in his rambunctious, poetic ramblings. It was an idyllic time, with the only concession to bullshit being the employment of Ryle Nugent: the only man who can commentate exclusively through clichés.

However, last May, at the moment of professional Irish Rugby's greatest triumph, we experienced the greatest trough in the history of Irish rugby culture when the rights for live television coverage of the Heineken Cup were relinquished to Sky.

At the end of the broadcast, Hook delivered one final passionate volley of words, pointing to the irony of the triumph of the people's team on the last day they would be shown live on the people's channel.

It appeared he and his colleagues had gone down with honour and principle, all guns blazing. Then again, six years ago it appeared that £11,000,000 was a reasonable sum to spend on Emile Heskey. Lo and behold. So with all the bumbling incompetence of that footballing blunderbuss, Hook and co. appeared on our screens once again.

The Monday night Heineken Cup road show is introduced by the unsettling image of George Hook jogging across the screen in a manner that seems like a caricature of himself, chastened by the submerged hand of the boardroom buck.

The dialogue is painfully scripted, the jokes unfunny. It allowed itself in its first week to be used as a blaring loudspeaker for men from Munster with sods of turf in their heads, and in its second as a blackberry for swines from South Dublin with sacks of money in theirs.

Its gimmicky existence is typified by the movement of the show around the country in a desperate effort to boost viewership and to present the near impotent AIL as salt of the

earth, grassroots rugby.

Particularly useless is the nonsensical 'hit of the week' competition. This feature depicts rugby as a brainless, macho game, full of the traditional bravado and elitism an outsider would expect.

It also somewhat insensitively glorifies and rewards the emerging gross physicality of the tackle, an aspect of the game wherein the majority of spinal injuries occur.

Proper defence isn't about making people quadriplegics; it's about making a safe, strong hit and that allows your team the best opportunity to compete for the ball on the ground.

So the Heineken Cup has moved on to Sky. The church of the biased agenda has a new convert. Ronan O'Gara and Justin Marshall have provided the tonic to this move. God forbid they suggest the Celtic League is better than the English Premiership.

It was all hands to the pumps on Sky's magazine programme the 'Rugby Club'. Stuart Barnes and Dewi Morris provided a scrambling defence of the league, pointing to the successes of English clubs in the Heineken cup over the years.

However impressive this might appear as

a superficial statistic, we have to expect this kind of historical injection of self confidence from the nation who watched their football team disgrace themselves this summer while singing about the battle of Britain and 1966.

It's hard to communicate just how damaging playing in a league like the Premiership is for English rugby. The lack of pace and imagination in the league stuck out like a sore thumb in the back-row selections of both Leicester and Wasps.

Both teams, traditional powerhouses of the English game and former European champions, went with second rows at blindside. This had the effect of injecting meat-headed grunt and brute force at the expense of taking one third of the skill, pace and expertise out of the back row.

For the most obvious and crude evidence of this has on a team, watch the gulf that opened up between Donnachadh O'Callaghan and the chasing Louis Deacon in Welford road. Any proper blindside would have at least pushed him for the line, but what was originally a gap of around 10 yards had extended to around 20 by the time Deacon had given up, somewhere between the 22 and the 5 metre. Whoever wins the Heineken cup this year; it won't be an English team.

If this kind of gap can be translated to the international arena, prepare to see a significant shift in the power balance of European rugby. With one eye on the World Cup, these kinds of displays are far more encouraging for Irish fans than English ones.

**The dialogue is painfully scripted, the jokes unfunny. It allowed itself in its first week to be used as a blaring loudspeaker for men from Munster with sods of turf in their heads**



# SUPER LEAGUE

with Jack Horgan Jones

The title of worst superleague defence is not usually a coveted one, but going by the league tables, the competition is as close and fierce as any top of the table title race.

As of match day five, the ever-popular Sexual Terrorists are in pole position to claim this dubious honour having shipped an impressive 25 goals to date. However, they are not without pretenders to their throne, and indeed their comparative prowess in front of goal (five so far) could see them fall into the clutches of the chasing pack. In a similar position in Premier Sunday we find Nobis Asten, whose clinical finishing has resulted in them netting five times so far. This unfortunate statistic has negated all their good work in conceding 24 goals to date, as their goal difference sits at a disappointing 19.

Indeed, this seems to be something of a trend in Premier Sunday, with three teams whose defences have done them proud in letting in over 20 goals. Unfortunately for these sides, their attacks seem intent on pulling them away from the bottom place finish that usually goes with the honour and glory of the worst defence title.

**In Premier Sunday we find Nobis Asten, whose clinical finishing has resulted in them netting five times so far. This unfortunate statistic has negated all their good work in conceding 24 goals to date**

Special mention for one of these teams, John Reid's Broga Nua, for providing us with excellent examples of their schizophrenic gameplan by registering on either side of 4-3 results over the last few weeks.

Meanwhile, in division one Saturday, so far the Posh are the only team to break the 'golden' 20-goal concession barrier, matching this with proudly pathetic finishing, having registered only two goals so far. The Killer Rabbits seem to be suffering from premier Sunday syndrome, with their nine goals distorting the impact of the 18 they've managed to let in at the other end.

Division 1 Sunday, home of the aforementioned Sexual Terrorists, is without a real challenger to their lead at the moment, although the lack of immediate competition may lead to a loss of concentration, and they must strive hard to avoid complacency.

Meanwhile, those who are affected with the strange perverted desire to win their respective divisions at the cost of ignoring the worst defence title are slugging it out at the top.

In Premier Saturday, the closely matched Football United FC and Park Celtic FC both faced potential stumbling blocks in the form of the mid-table FC El Messidor and the traditional generic hip-hop fashioned team, Pimp Juice. The hotly contested Premier Sunday is teetering on the edge of becoming a yo-yo league, with the top 7 teams only covered by a single point.

The pick of this weekend's games threw up the kind of contest which a league like this always creates as Saint Webonedurmas FC took on Fr Romeo Sensini XI on astro one, with only a point between the two sides in the table.

In Division one Saturday, Ruck Fangers, Christian brothers and Sporting Lesbian will all be looking to consolidate their place at the top with victories.

While in Division 1 Sunday, Catch us if you can are living up to their name, and will be hoping to maintain and perhaps even extend their three point lead with a victory over third place Olympic Real. Olympic Real will be eager to track down the leaders, and could potentially go top if results and goal difference go their way.

# FOR PETE'S SAKE...

UCD Soccer Manager **Pete Mahon** speaks exclusively to the College Tribune



There is a load on my mind. If we were to print what I really wanted to say, and it fell into the wrong people's hands, I'd probably be fined about €5,000 and this paper would be in the libel court.

The talking point of the moment is a number of managers being fined. Pat Scully getting fined last week is the latest in a long line of managers this year who have fallen foul of the authorities. I



FAI Chief John Delaney: The Association have tough rules gagging managers from speaking out

haven't got involved. I declined to give a TV interview last week after the Shelbourne match because I felt to go on and say what I wanted to say, would have got me into trouble. I felt that the referee was the leading personality that emerged from the game, for the wrong reasons.

We should have been speaking about the match. It wasn't a great game, and I'd be the first to hold up my hand, yet I didn't think we were given a fair crack of the whip on the night. There were a lot of 50/50 decisions that seemed to go to Shelbourne, and then it was summed up by the alleged back-pass. I believe the rule said that the pass has to be deliberate. How that could have been interpreted as a back-pass, I don't know.

But I was asked during the week would I be one of the managers who would not talk to the press. I will always speak to the papers, because the eircom League needs media exposure.

This new Independent Assessment Group interviewed us this week earlier in the week, and that seemed to go very well. We are obviously very hopeful that we will be one of the chosen ten to be invited

into next year's Premier Division. Looking at it realistically, looking at it without if you like, blue glasses on, it would be a travesty of justice in my belief if we weren't in it.

We have a strategic group of Dick Shakespeare our secretary, Brendan Dillon is our legal man, and along with a number of other individuals, they have been working hard there behind the scenes, on the proposal. There is no reason why we shouldn't be successful in our attempt, I feel.

The only reservation I would have in my mind is the issue of the attendances that we get, or that we don't get at Belfield Park, but other than that there is no other problems.

It would seem that all our players want to stay for next season. We have had meetings with them recently and they tell us they are all happy to remain here, which is obviously good. It means that we have the backbone of a good side. What we need to do now as I've I said before is to supplement that with three or four experienced players.

Obviously, finance will be the main factor here, whether we can afford them or not. I think we have the same amount of points now as we did last year, which tells me that we haven't really moved on.



A couple of the players have developed okay, but as a team we haven't really progressed. So in order to do that, we have to move up the table away from this perpetual dogfight at the end of every season.

We have talented, young players here, but we need a bit of help and we intend to address that. I'm just hoping now that the financial situation will help us do that. I'm sure in the cold light of day there will be a couple of players who may want to move on, but that's bound to happen.

There are two young lads on the Under21's, Timmy Purcell and Darren Forsyth, so they will probably form a bit of shape next year. They are only in a while and are now in scoring a few goals, so that's the progression for them to play for us next season.



# Photo finish for students

Killian O'Connor		
	UCD	20
	Lansdowne	20

UCD's talented young side displayed glimpses of their true potential in a thrilling AIL draw at the Belfield bowl on Saturday.

Following opening losses against Dolphin and UL Bohemians, expectations were low that this youthful side could turn it around against a good Lansdowne squad who had showed real quality in their opening match defeat of St.Marys.

These predictions looked well placed when Lansdowne, playing with a strong breeze went 10-0 up within the first ten minutes through a penalty and a forward's try from a scrum.

UCD replied to this early setback well when Fergus McFadden slotted a penalty into the wind, from a foul for killing the ball. However, straight from the kick off, Killian Lett knocked on deep inside the College 22, giving Lansdowne another excellent attacking platform.

Despite some brave tackling in defence, Gav O'Meara showed good strength to get over in the left corner for another try to Lansdowne. An excellent conversion from Lansdowne full back Rob Dolan followed and the home side were 17-3 down.

Lansdowne at this stage were good value for their lead, out half Fiachra Baynes was showing some classy touches and was kicking in behind the UCD back three extremely well. In the lineout, Leinster academy player Devin Toner was making full use of his 6'10 frame to cause havoc on the UCD throw.

Because of the strong wind, the students were finding it extremely difficult to get field position and found themselves pinned back in their own half playing rugby behind the gainline.

The visitors got another penalty on the half hour mark when Brian McGovern was penalised for offside. Rob Dolan was again successful with another difficult kick, making the score 20-3.

It was at this point that the boys in blue began to play rugby that really pleased the eye. It began with a break by the extremely impressive Sean O'Brien, who went straight through the middle. The backrower showing good pace to cut a great line which split open the Lansdowne defence.

Unfortunately, with the try looking on, Killian Lett knocked on in the tackle. The home side got away with it however. Another clean line break from scrum half Brian O'Neill led to a penalty. It was pulled wide but that didn't seem to deter the students.

A dummy from Ian Keatley on his own ten parted the Lansdowne defence, great support running and handling from UCD followed and they were unlucky not to score. College finished the first half deep inside the Lansdowne 22 and the crowd were more hopeful going into the second half than a 20-3 scoreline would suggest.

The second half began well for the Belfield boys, Brian McGovern forcing a penalty for holding on which Fergus McFadden converted. It was clear how strong the wind was, now it was UCD pinning Lansdowne inside their own half making



Late surge: UCD on the attack in the final minute

them play on the back foot.

Despite a lot of excellent field position from the boot of Ian Keatley who was impressive throughout, the home side found it difficult to create any real scoring opportunities.

In fact it was Lansdowne who came closest to scoring; it took a try-saving tackle from Ross McCarron to keep them from scoring on their one meaningful attack in the second half.

With twenty minutes left, it was still 20-6 and UCD's sole reward from some good play in the second half was a lone penalty. This was due in part to the excellent Lansdowne lineout which was disrupting every throw.

The next score was to prove crucial and it would go to the students. A high ball kicked down the middle was fielded excellently by Ross McCarron. He stepped inside the first defender and managed to offload out of the tackle.

Great support running brought the home side to the 22. Lansdowne's defence were scrambling to get back, Keatley saw the opportunity, threw a great dummy and had a run in under the posts. The conversion followed and with fifteen minutes left it was 20-13.

Wave after wave of UCD attacks followed with

Ross McCarron and Fergus McFadden showing their international class. With about five minutes left, a quick lineout to McCarron gave him some space to run, he managed again to offload in the tackle, putting the students on the front foot.

The Belfield bandwagon put together a number of phases of really quality rugby after this- no handling errors, offloading in the tackle from forwards and backs and great support running. Lansdowne couldn't cope and eventually hooker and Captain Conor Geoghan showed pace to get over in the left corner.

A difficult touchline conversion to tie the match remained. Unfortunately as McFadden was beginning his run up, the ball was blown over by the wind. In a piece of real skill, McFadden picked the ball up and with 2 defenders going for the charge down and with no run up slotted the drop kick from the touchline to tie the match.

UCD had chances to win it in the dying minutes, most notably following a great break from Killian Lett, when substitute Gavin Telford knocked the ball on in the tackle.

In the key positions of 8, 9, 10, 13 and 15, UCD won the positional battles hands down with all these players having an excellent game.

**UCD Scorers**  
**Tries:** Ian Keatley, Conor Geoghegan  
**Cons:** Fergus McFadden (2)  
**Pens:** McFadden (2)  
**Lansdowne Scorers**  
**Tries:** Karl Cleere, Gavin O'Meara  
**Cons:** Robbie Dolan (2)  
**Pens:** Dolan (2)

	PLD PTS	
Shannon	3	13
UL Bohemians	2	10
Garryowen	3	10
Cork Constitution	3	9
St Mary's College	3	8
Terenure College	3	8
Galwegians	3	7
Lansdowne	3	7
Blackrock College	2	6
Dungannon	3	5
Dolphin	1	4
Clontarf	2	4
Buccaneers	3	4
UCD	3	3
Ballymena	3	2
Belfast Harlequins	2	1



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# College claim historic win

Jordan Daly

A handful of College supporters witnessed their team drag a win out of this scrappy affair with a single goal to claim seventh spot. Bohs fans seemed to have given up hope on this season but have experienced a new low, losing to UCD at home for just the third time their history.

The students clinched a first away win since last August at Dalymount Park on Friday night against an appalling Bohs side who were weak in defence and lacked conviction up front.

A lapse in concentration at the back for the Gypsies saw Jason McGuinness play a dangerous ball to Conor Powell that was intercepted by an alert Pat Kavanagh.

The winger skipped into the box and drove the ball low past a helpless Stephen O'Brien. The Bohs number one had played a decent first half, keeping out a shot by Kavanagh and seeing a Conor Sammon header just wide of the upright.

This rather subdued mid-table clash saw the Phibsboro men go seven games with just one win. Longing for an end to their disappointing season they walked off a demoralised side.

The visitors, however, were deserved in their win, creating the majority of chances, holding possession and keeping a solid defence.

The early exchanges of the match consisted of end-to-end long balls, which were won emphatically in the air by the big centre backs. McGuinness did most of the cleaning up for Bohs.

The home side had their best run of play early in the first half with their most impressive attacker Stephen Ward cutting up the UCD centre back. Their most clean-cut chance arrived from a mazy run by Stephen Rice who passed to Mark Duggan out wide. He then fed the ball through into the path of Ireland Under21 international Ward. It was neatly taken down, but Quigley was on-hand to smother the snap shot with a dive to his left.

UCD lost Paul Crowley at the end of the half, as the midfielder was taken off with a chipped foot. Yet another injury added to Bohs' woes also, as John Paul Kelly was replaced before the break.

Throughout the ninety minutes, disgruntled



	Bohemians	0
	UCD	1

Bohs fans voiced their anger, even jeering their own players frequently. Dalymount at this moment in time, is not a happy camp.

There was a spot of controversy when in the second-half; a decent penalty shout from Bohs was waved away by the referee. Darren Quigley blatantly brought down a man inside his area. However, the linesman's flag had been raised for offside from the beginning of the attack, and a free-out was awarded.

On the attack, the Students always looked more promising with Kavanagh and Ronan Finn combining to set up leading marksman Sammon whose shot was blasted high over the crossbar.

Finn had a fine game for UCD, skipping past

challenges and winning plenty of free-kicks, but College, not for the first time this season, lacked the killer instinct up front.

Bohs, when they ventured into the opponent's box, looked extremely tame. Evidently, they missed Aidan O'Keefe's strike power, as he and Thomas Heary sat out match bans.

The real difference between the sides was in the defence. UCD crowded out their box, harried, chased and fought. They were the hungrier side and looked more as a team-unit then a demoralised Bohs outfit, and were deservedly awarded with all three-points at the final whistle.

Bohemians FC: O'Brien, Reilly, McGuinness, Ferguson, Powell, Kelly (Byrne41'), Hunt, Rice, Duggan (Caffrey 62'), Dunphy, Ward (Brady 66')

UCD: Quigley, Kenna, K Doyle, McNally, McDonnell, Crowley (Hurley 43'), Kavanagh, Dick-er, D Doyle, Finn, Sammon

## SPORT IN BRIEF

### Men's Basketball

UCD Marian's Superleague game versus Killester, due to be played last Sunday (October 29<sup>th</sup>) was cancelled by the visiting side. A re-scheduled date for the fixture has not yet been penciled in.

On Thursday, Marian were on the road, and met Shamrock Rovers Hoops at the National Arena, Tallaght. The signs were ominous for the visitors from the off, as Hoops players Luke O'Hea, Jonathan Reed and Joey Hasstrup set the tone as they each scored three pointers in the first quarter.

Although the following minutes of the encounter saw the hosts dominate, UCD shifted things around in for the second quarter, and it paid dividend. Pat Glover came off the bench to inspire the students with 10 big points, which began a period of dominance for the away side.

While third quarter was an evenly fought contest between the two, the Hoops flowed in possession in the final quarter, and emerged victorious at the finish. The final score was Shamrock Rovers Hoops 110, UCD Marian 95.



### Women's Soccer

UCD's summer side made their extra fitness count on Friday night last, when they overcame a dogged Raheny team to earn a spot in the FAI Women's Challenge Cup Semi-Finals. The score was level at one apiece after normal time had elapsed, so extra-time was needed to produce a winner. And it was College who showed their superior level of resilience to snatch a win, scoring two in the second period of ET, to end the game 3-1.

Things didn't go so as well for the winter team last week, however. Following their opening victory in the WSCAI First Division, College's A side had an extremely disappointing result against the Templemore Garda College, going down 7-1 in Waterford.

The B team had their opening fixture postponed and are still awaiting the first game of the season.

# UCD dethrone Crokes en route to final

Continued from back page

Billy Sheehan for UCD and Johnny Magee for Kilmacud were yellow carded after a scuffle off the ball, as was UCD's Sean Brady later on in the half.

Kilmacud took the lead through Colm Judge with a few minutes to go until half time, but were pegged back once again by Sean Brady.

Just before the break, Crokes attacked with purpose, but great work from Stephen Gallagher in the goal restricted them to just a point rather than a goal, as he came out swiftly to make the angle near impossible. This made the score 1-3 to 0-7 as UCD trailed at the interlude.

The Belfield boys came out in the second half needing to draw level early, and they did, after O'Malley once again lobbed a good ball in which was touched over the bar for a point. Kilmacud's Nicky McGrath had an awkward looking fall, and clearly struggling, was substituted five minutes later when it was clear he couldn't continue.

Johnny Magee put McGrath's side ahead again, but O'Malley pulled it back level in a point for point exchange that typified this game. More of the same was to come, but both teams were beginning to play some nice flowing football and stringing together some good passing moves. However they were each let down by their use of the ball in the final third.

Play then began to open up, and some great defending and a cool



head from Dermot Geraghty kept UCD in it. O'Malley converted almost all the opportunities that came his way, and gave UCD the lead in the 65th minute. He unfortunately went down injured late on after a neat lay-off, and was replaced by Paul McConway.

UCD hung on to the lead to claim victory at the end of the game, to leave their fans who had made the trip out to Donnycarney on this bitter autumn's evening, in raptures.

Some inaccurate and wasteful passing in the first half had cost the Glenalbyn side and despite making several substitutions towards the end, they couldn't take their opponent's one point lead away. Billings' team will now surely be favourites as they look ahead to the final.

Scorers - UCD Sean Lennon 1-1, Austin O'Malley 0-3, Sean Brady 0-2, Cathal O'Dwyer 0-1 Billy Sheehan 0-1  
Kilmacud - Liam Óg Ó hEinneacháin 0-3 Pat Burke 0-2  
Ray Cosgrove 0-2 Cian O'Sullivan 0-1  
Declan Kelleher 0-1 Adrian Morrissey 0-1

Teams:

UCD: S Gallagher, D Geraghty, P Navin, J McCarthy, M Duffy, E O'Cuiv, M Dunne, S Brady, M Ward, B Sheehan, S Lennon, C Rogers, P Earls, A O'Malley, C O'Dwyer

SUBS: N McNamee for C O'Dwyer (37) J Hanley for N McNamee (60) P McConway for A O'Malley (62)

Kilmacud Crokes: D Nelligan, N McGrath, C Flanagan, D Walsh, K Nolan, P Griffin, B McGrath, J Magee, D Magee, C O'Sullivan, P Burke, C Murphy, R Cosgrove, L g hEinneachin, D Kelleher

SUBS: A Morrissey for N McGrath (37) B Phelan for C O'Sullivan (52) K O'Carroll for D Kelleher (60)





## Up for it

But UCD can only draw against Lansdowne  
Full report - Page 23



# UCD dethrone Crokes en route to final

	Kilmacud Crokes	0-10
	UCD	1-8

UCD clinched a narrow victory over Kilmacud Crokes at Parnell Park last Thursday, to book themselves a ticket to the Dublin Senior Football Championship Final and deny their opponents the chance to make it three in a row.

The battle between these two began weeks before the throw-in, with the match in considerable doubt before Crokes eventually walked out on to the park. This game was the culmination of a long series of events leading to the postponement and

### Adrian Collins

rescheduling of the game, Kilmacud's omission from the competition, and astonishingly the later reversal of that decision.

Before the clash, UCD manager David Billings was adamant he preferred a genuine victory to a walkover, stating, "We want to play and win on the field, it's as simple as that".

Neither side was able to establish dominance, nor had any real rhythm to their play until the second half.

An early goal eventually turned in by Shane Lennon after several attempts helped UCD on their way to a win, and though Kilmacud fought until the end, they narrowly missed out at the final whistle.

UCD had to make do without James Sherry, away with the GAA charity in Malawi, but were capable of winning without him, while Kilmacud were missing Mark Davoren, who failed a late fitness test, and influential Mark Vaughan.

Austin O'Malley put UCD's first score

up early on with a well-taken point, but Kilmacud reciprocated down the other end within a minute, which was to set the tone for the game to come.

O'Malley's performance was invaluable to his team, as he constantly hung dangerous high balls in the air threatening the Crokes posts, and took any of the frees that came his way, converting with some consistency.

College dominated the opening ten minutes, as they scored an early goal after a strong run from the middle of the park, and some concise passing to

get into the Crokes area. After his first attempt was pushed onto the bar by Nelligan, Lennon finally finished third time of asking, and punched the ball in to the back of the net to give UCD a goal they desperately needed.

Again, Kilmacud returned to the other end of the pitch and produced two scores, followed by a superb long distance point, all from Liam Óg Ó hEinneacháin. Confidence was growing and Kilmacud began to win the individual battles in midfield.

**Continued - Page 23**



# the siren

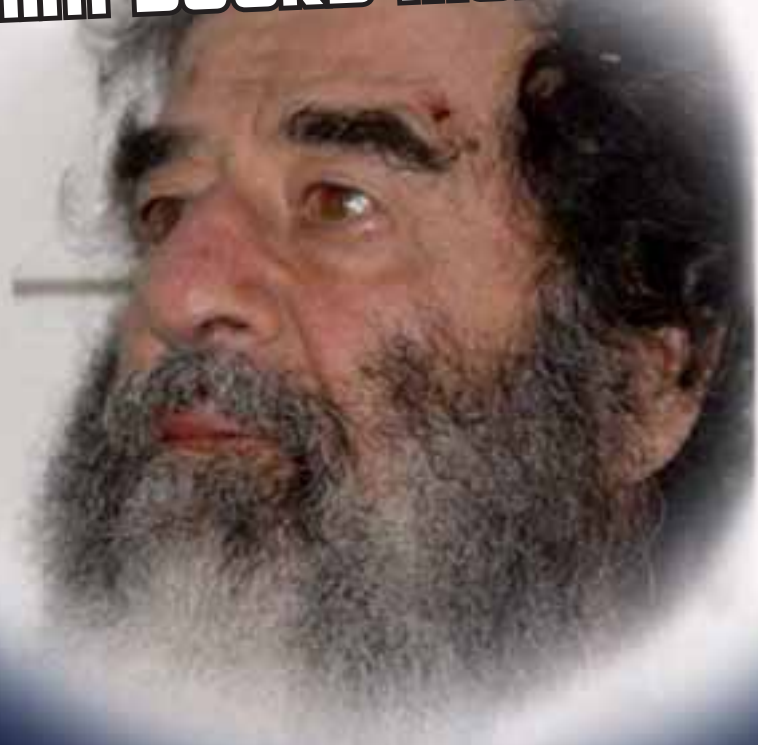
film books music fashion health

**inside...**

**Tool**

**Humanzi,**

**The Divine Comedy  
& the works of  
Sophia Coppola**



**“It’s very difficult not to hear  
some of the tortured cries”**

**Robert Fisk on the War for Civilisation**

**Books - Page 12**



# inside

## October 31st

### music



Not many make music like we do, and I feel it can stand up to anything in the world if not better it

Messiah J: P5

### music



It annoys a lot of people if you don't stick to the same theory or formula. But formulas are for sitcoms, not for music.

Interview: Neil Hannon: P6

### fashion



"Comfortable and practical, the cricket jumper is a fashion essential this winter"

Fashion: P9

### film



In lesser hands this film could easily have descended into a dismal mess, yet Coppola knows exactly where to draw the line

Film: P10



# Everybody's humanzi

**Frank Clune** speaks to Humanzi frontman, Shaun Mulrooney, about the band ahead of their upcoming show in UCD on November 16<sup>th</sup>

When it comes to being on stage, Humanzi love it. They hit the headlines earlier this year with the March 18<sup>th</sup> anti-war rally on O'Connell Street. It was reported that Humanzi hijacked the stage.

When asked whether it was true that they hijacked it or whether they were invited on, Mulrooney confessed it was "a bit of both. They were asking us to play, but we went way over what we should have played."

This is not surprising as the anti-war theme is something very close to their hearts. Recently though, they have come under a lot of criticism for feeling so strongly against it and their days of talking openly about it are over.

While it is still something they 'believe in', Humanzi are afraid of being labelled as another protest band; in fact they're afraid of being labelled altogether. They often get branded as 'angry young men' or something to that effect, though this is something the band wish to distance themselves from. "We're not a market research company so we don't really think who we're aiming to."

Humanzi's music probably isn't something people from all walks of life would warm to. It's a sound akin to that of The Clash or The Who, and Mulrooney lists these as well as Bowie, Suicide and Psychedelic Furs among musical influences. (Their album can

be heard at [www.humanzi.com](http://www.humanzi.com)).

It's very fast, rough and ready. "The music was recorded as close to our live-set as we could," and the lyrics contain plenty of politically charged subject material. Humanzi have been compared very much to Joy Division and with good reason. With Joy Division and New Order also listed among musical influences, Humanzi are quite pleased with that comparison - or at least "It's better than being compared to Coldplay, I suppose."

Their Oxegen gig this summer was very successful, but having been together two years and two months, supporting the Foo Fighters at the Point last February has been the band's high point. They played for 6,000 Foo Fighter fans, "the crowd just went fucking crazy. It was the most bizarre experience ever, because we were all jet-lagged and hungover."

Humanzi's debut album 'Tremors' came out on July 24<sup>th</sup> to rave reviews. While there is a lot of room for improvement with some of the lesser tracks, 'Out On A Wire', 'Long Time Coming' and 'Get Your Shit Together' are real gems and show promise of Ireland producing a really big name in this genre.

Humanzi have just finished touring England and are off to the U.S. for a showcase at the beginning of next month.

Mulrooney reckons it'll be next February or March before they start work on their new album, for which they have a lot of incomplete material, but a few changes musically are imminent.





# Tool's Company

Chris Whelan speaks to Justin Chancellor from Tool about their new album '10,000 Days' ahead of their upcoming Dublin gig

"I think it's got its own character," remarks Chancellor about his band's music, "It's like your baby or something it's completely unique and you're proud of the things that set it apart from the other babies". Furthermore, he states that originality is clearly a fundamental element of Tool's music, "Even if it's a painting; when you see something original, it inspires you to do something original yourself. That's what makes the world colourful, instead of the same thing over and over again".

California is infamous for spawning stream after stream of superficial celebrities and inverted moral preaching. Little wonder that one of its future musical exports would depict the entire state collapsing into the Pacific Ocean. Somewhat ironic is the fact that these same musicians would go on to become huge Californian and worldwide stars in their own rite. From the dawn of the 90s, each new Tool album would raise the standard of alternative/metal/experimental/progressive/art rock (depending on whatever genre they happened to fit into at the time).

Released in April, Tool's latest album was critically overshadowed by its predecessor, 'Lateralus', despite its equally haunting and energetic presence. Tracks like 'Vicarious' echo past recordings, yet something was clearly lacking for judge and jury. When asked if '10,000 Days' is a radical step

**We're not trying to go to higher levels. There's no aspiration to be bigger or louder, we just try to keep producing something beautiful and original**

in a new direction, bassist Justin Chancellor stresses, "It's real honest and organic. What happens when we all come together in a room, and how we've changed or not changed that's just the way it comes out. You play with different people and there's a different kind of chemistry and sound. With Tool it's so intense and time-consuming that it's probably the other way around".

One of the defining features of Tool's singles has been their surreal videos. Along with outlandish artists such as Apex Twin, Tool can boast an impressive repertoire of the weirdest and most commercially controversial videos ever. One of the most provocative was 'Prison Sex' a video ultimately banned for its symbolic dealing with child abuse. "I think it's important to provoke people", Chancellor explains of the videos, "They are provocative, but not gratuitously so. Not to get a cheap thrill out of it. I don't think you can get people to think by just telling them to."

The band's platinum-selling reputation is not confined to the US Billboard Charts. Europeans are equally enthusiastic and the band recalls fond memories of the Irish fans at Ozzfest. "They were brilliant, actually. Ozzy had cancelled, so we ended up being the last band on. It was raining as well and everyone was going

nuts. It's just nice when you go to different parts of the world and people are getting something from your music there too".

From Generation X to the merciless rise of the Emo era, the band has experienced sixteen years of highs and lows in the rock-music scene. After almost two decades, the typical cohesive force for many bands is always quoted as "the music", but Chancellor attributes it to something deeper; "I think the thing that really keeps you together is listening to each other and learning to communicate with each other as people. The music is the pay-off. But to get there, you have to be able to learn from each other, to tolerate each other and to respect each other".

After multiple number ones, Grammy Awards, critically acclaimed albums, and a status as one of the biggest bands in North America, one must wonder where Tool can go from here. Their current ambitions and self-perceptions are humble. "We're not trying to go to higher levels. It's what we do to make a living. It's nice that we're successful because we can carry on doing it and not have to get real jobs. There's no aspiration to be bigger or louder, we just try to keep producing something beautiful and original".

There are very few types of heavy, grinding, angry music that can be described as both beautiful and original. Scarcely can an MTV regular



maintain a strong underground credibility. It's rare to see a music video that both frightens and enlightens. Yet these are the types of achievements that maintain Tool's reputation as a respected band in so many different areas of the music world.

Their Dublin concert in November will undoubtedly display a band that has developed as one of the most intelligent and intense of recent years.





# aural examinations



various  
the cake sale

■■■■□

In an attempt to raise funds, Oxfam has brought together a talented group of singers and songwriters, amongst whom include Gemma Hayes, Gary Lightbody (Snow Patrol) and Damien Rice, and has aptly named them the Cake Sale. This album is the self-titled result.

More often than not albums for charity are merely a mediocre collection of dusted off B-Sides, Yet with The Cake Sale this has been never

been less true. Indeed this album is a lemon fresh collection of beautifully crafted songs. The magic of the album springs from the format whereby one artist writes, and another artist sings. This injects the album with beautiful balance that sets a great tone.

The outstanding track is Black Winged Bird, written by Emm Gryner, and performed by Nina of the Cardigans. The song starts out simply, then grows into a soaring crescendo of strings; combined with the delicate control of Nina's vocals, this creates a gorgeous piece of music.

There are many other moments of brilliance on the album- most notably provided by Lisa Hannigan on Last Leaf. The sublime quality of her voice perfectly matches the polished song writing of Rice and Geraghty (Bell X1).

By far the weakest song is Good Intentions, interestingly the only song written and performed by the same artist: Conor Deasy of the Thrills. The strained, fabricated huskiness of his voice ruins a potentially first-rate song. That is, however, the only low point of a highly impressive album.

Steuart Alexander



squarepusher  
hello everything

■■■■□

Squarepusher, aka Tom Jenkinson, is a one-man electronics veteran, at once composer, bass player and producer. 'Hello Everything' is his tenth album to date.

The great variety of moods, sounds and textures explored by Jenkinson is a prominent feature of the album. Beginning with 'Hello Meow', a burning up-tempo track, Jenkinson instantly brings the listener into the blurry world of an arcade racing game. He drops the tempo down and then shifts into the mellow, sleazy blues of 'Theme From Sprite', swapping the electronic bleeps for a drum kit, acoustic guitar and his beloved six-string bass.

He shows a tender, soulful side in 'Bubble Life', which contrasts with the experimental, rising-pitch weirdness of 'Vacuum Garden'. 'Planetarium' is dream-like, layered with all manner of synth sounds and Jenkinson's customary drum n bass pulse. 'Circlewave 2' is mostly an acoustic guitar piece, with echoes of Radiohead in its arrangement and harmony.

In an essay from 2004, Jenkinson mentions the influence of the drum machines and samplers he uses in creating music. It is this empathy for his gadgets which produces wonderfully crafted pieces like 'The Modern Bass Guitar', a frantic, smile-inducing five minutes of chaotic beats, or 'Rotate Electrolyte', another intense track exploring a textured conversation between different beats and clicks.

With pieces like these, Jenkinson has created another album of music which will appeal to the entire spectrum of electronic music fans, from the raving pill-heads to the chin-stroking intellectuals.

To hear the album for free, check out [squarepusher.net](http://squarepusher.net) or [warprecords.com](http://warprecords.com).

John O'Flynn



henrick schwarz  
dj kicks

■■■■□

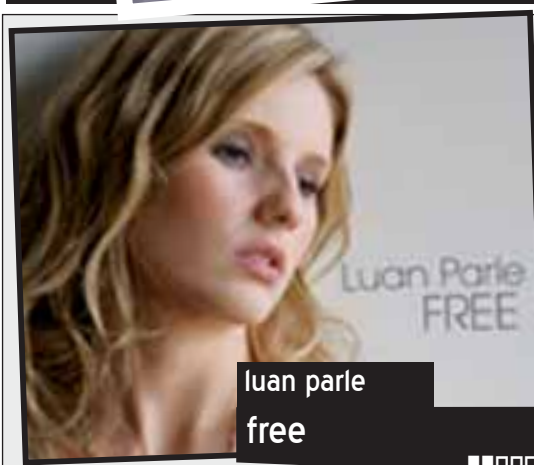
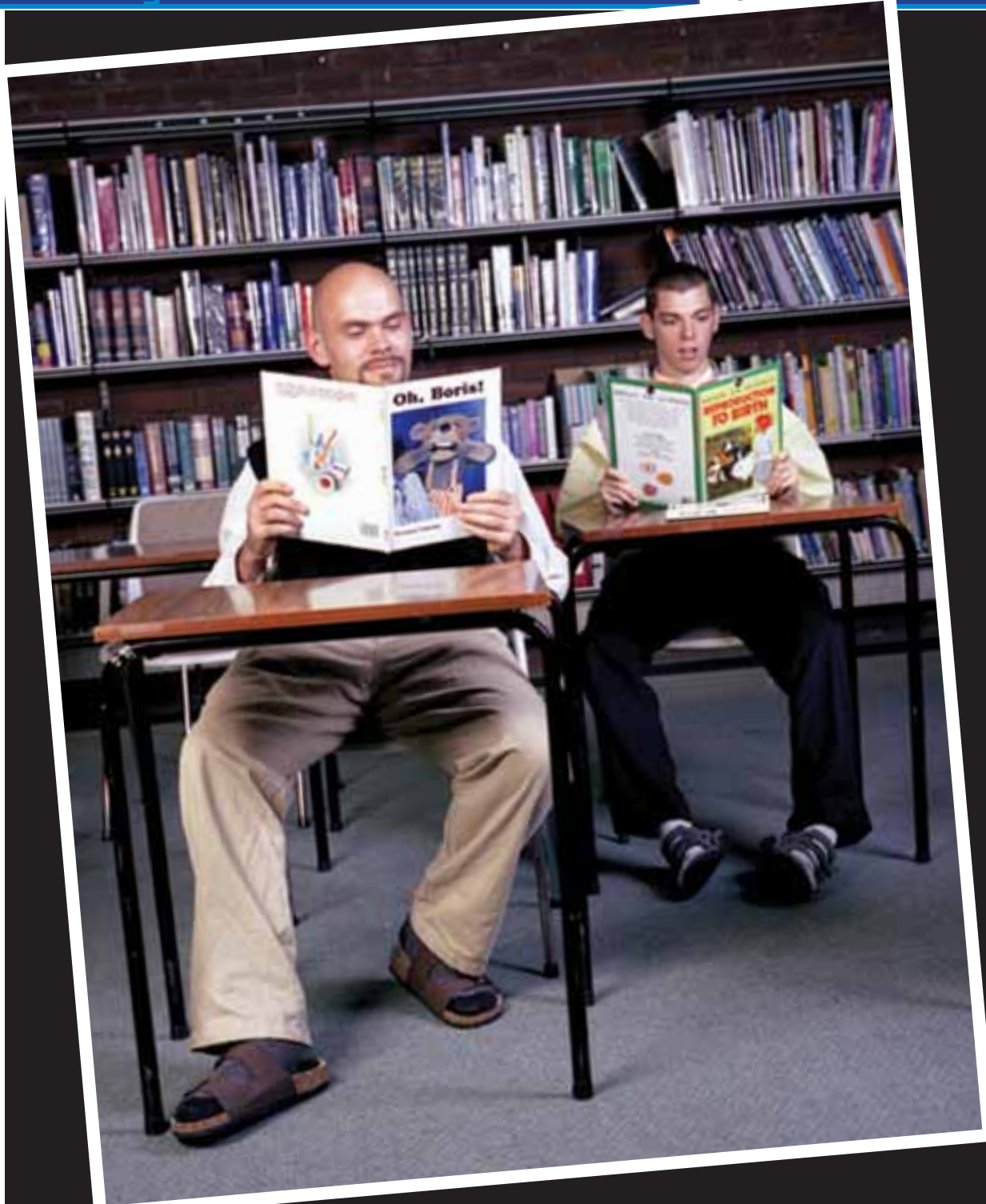
This album is a mix of various sounds from the record collection of Henrik Schwarz, a 'Berlin based DJ, producer and remixer'. Based on that description you could easily assume that this is some assortment of European electro or techno, but this most definitely is not the case- instead this is an eclectic mix of soulful rhythms ranging from deep house to funky 70's sounds.

The album starts off with various clarinet and saxophone phrases fading in, echoing around one another, with a simple base drum beat slowly adding some punch. This gives way to a bass-line based on one of the saxophone phrases, and a funky house beat kicks in on top. This sets the tone for most of the album- a blend of laid-back house and funky little riffs (including a nice little bit of James Brown).

Schwarz throws a few of his own productions into the middle of the CD. The first of these, 'Jon', works well but 'Imagination Limitation' and his remix of Coldcut's 'Walk A Mile In My Shoes' are out of place, and they lower the standard of the music found elsewhere on the CD.

These self-indulgent moments aside, the rest of the mix is a pleasant medley of musical styles, with a couple of electronic tracks and some world music adding extra flavour to the predominantly soulful/house-y feel. Recommended for people who enjoy the variety of musical genres mentioned above.

Hugh Fowler



luan parle  
free

■■■■□

Glancing down the track names of 'Wicklow girl', Luan Parle's debut album, we see the same old story of love gone wrong, 'failed romances' and the song

question 'is it over?' with the listener getting the answer in track five, she can 'make it on my own'.

Ms Parle goes on to display somewhat stalker like behaviour with 'looking through the back door' and 'baby where are you sleeping tonight?' culminating in the possibility of love driven murder with 'ghost'.

When Luan was 12, she was encouraged away from music to pursue her education, and despite having a listenable quality, it is questionable whether or not the 25 year old is wise to attempt a career in an already overcrowded genre. Battling with the likes of Amy Winehouse, Katie Melua, KT Tunstall and now Sandi Thom, requires something unique, but alas, Luan sounds exactly like the rest of them.

Songs like 'Corporate Culture' show promise, but unfortunately this is one of two songs on the album she didn't write, and is quite similar to Sandi Thom's 'Punk Rocker'. This album may appeal to some but it certainly won't set the world or even the genre on fire. Same old, same old really.

James Haughey



frank and walters  
a renewed interest in happiness

■■■■□

With 'A Renewed Interest in Happiness', Cork stalwarts The Frank and Walters return with their fourth full length album of accomplished and thoroughly catchy melodic rock. Courage in the face of adversity is the order of the day, with opener 'Fights'

vocal hook of 'For goodness sake, you've made your mistakes, don't beat yourself up cause you deserve to be happy' setting the upbeat tone for the album. Slight curveballs in the shape of the darker, bass heavy 'Country Boy' and emotive 'Guilty' ensure a streamlined listen that retains attention.

The Frank and Walters successfully mould a range of different sounds around the core of jangley rock that makes the bulk of the album. This is both a strength and a weakness however, with the band never truly deviating from the formula (except for in 'Johnny Cash', their tribute to the man himself.)

After listening to several songs something totally unexpected needs to come out of the speakers, but instead come more measured, though obviously heartfelt, pop songs. Fans of the long running Corkonians will be satisfied in spades, other listeners will find an undeniably enjoyable listen but nothing revolutionary.

Lorcan Archer



# Cometh the messiah

**Amro Hussein** caught up with Messiah J ahead of the release of their forthcoming album 'Now this I have to hear'.

A new era in music is dawning in modern day Ireland, one of skilled Irish MCs and solid alternative acts. But in a country where the thought of Irish hip hop is met with a condescending snigger, one man stands unfazed and his name is Messiah J, one half of the excellent Messiah J and the Expert.

"It's definitely a problem that people aren't open minded enough, but I don't get that kind of snobbery because to me the music speaks for itself. Not many make music like we do, and I feel it can stand up to anything in the world if not better it".

Though this attitude could be taken as arrogant, this is exactly what is needed - a group confident enough about their work to take risks and to go for the jugular of an all or nothing industry. "Irish acts need to be more serious and to bring out records on a more professional basis, we need to take more risks; take out loans, go into debt, there's no point in bringing out stuff that's underdeveloped".

His cocky, brash attitude mirrors the old-school hip-hop mentality of cocky kids with something to say, and his rap style fits this down to the grain. "My style just developed, but it wasn't by accident. It was influenced by the old storytelling rappers who really had something to say, and it was just a mish-mash of these styles which just came out as Messiah J". The eclectic style of the music

and the mixture of jazz melodies in the rhymes reflects Messiah J's varied influences from outside of hip-hop, from Jeff Baker and Miles Davis to song writers like Morrissey.

This unconventional musical sound combined with lyric-heavy songs has earned MJEX much critical acclaim, including a nomination for a meteor music award. Though their unique sound might alienate a large part of the market, Messiah J is happier to do things his own way. "We don't want to have throwaway music with no real substance that people have one listen to and then throw away. If they find it the lyrical style too dextrous that's their problem."

Similarly Messiah J his certainly not pining to hip-hop stereotypes - "Guys who wear big fubu gear and only like 'serious' hip hop. We've nothing in common with them- I feel more like Jarvis Cocker than 50 cent."

Messiah J doesn't have much time for the current US hip-hop scene and the recent emergence and boom in popularity of down south rappers. "I just don't get it. There must be a lot of ignorant people out there who'll settle for anything. A lot of this new stuff is just crap - aggression without a solution or function. Boys more interested in having gold teeth than making good music."

Whatever you think about hip hop, whatever you think about Irish hip hop,

whatever you think about the state of music in general, here is a group truly passionate about music and provide something different. They deserve a chance to prove themselves to the masses.

Check them out at [messiahjandtheexpert.com](http://messiahjandtheexpert.com) or [myspace.com/messiahjandtheexpert](http://myspace.com/messiahjandtheexpert)



## Gig Watch

From 31<sup>st</sup> October

Tue 31	We Are Scientists*	Ambassador
Wed Nov 1	Fratellis	Village
Thu Nov 2	Vitalic*	Ambassador
	Sean Lennon	Village
	Royseven	UCD Student Bar
	DJ Rush	Wax
Fri Nov 3	Muse	Point
	Electric shock w/DJ Rush	TBMC
	Dimitri From Paris	Tripod
Sat Nov 4	Tiesto	Point
	LFO	TBMC
Sun Nov 5	Slayer	Point
	KK Null	Project Arts Centre
Tue Nov 7	Dropkick Murphys	Ambassador
Wed Nov 8	Stone Roses Experience	Student Bar
	Futureheads	Ambassador
	Paul Simon	Point
	Gnarles Barley	Vicar St
Thu Nov 9	Scissor Sisters	Point
	Divine Comedy	Olympia
	Andrew Weatherall	Rogue
	Giles Peterson*	The Globe
	Technasia	Wax
Fri Nov 10	Carl Craig	Kennedy's
	Mylo	TBMC
Sat Nov 11	Klaxons, Switch	Crawdaddy
Fri & Sat	Primal Scream	Olympia
Sun Nov 12	The 4 Of Us	Vicar St

\*= not to be missed

## myspace artist of the fortnight

**Liam McDermott**

[www.myspace.com/liammcdermott](http://www.myspace.com/liammcdermott)

Liam McDermott and a small group of like-minded friends are a bit of an anomaly in a country so predominantly caught up with contributing to the 'New Rock Revolution' - at best - and indulging in rambling, dripping, self-absorbed solo efforts - at worst.

McD's music naturally presents itself for inspection along with words like 'vintage' and 'original'. 'The Love of My Life (For Now)' confounds expectations with a warbling saxophone introduction (and a sample from '80s cult film Mannequin) - and then shuffles in a descending piano line with a whimsically bouncing three part-harmony reminiscent of the Turtles who indeed come in for a mention under his 'Influences'.

His voice, dynamic and empathic, plays to its strengths with its melodies. It is often layered in places, sometimes in such a way as to recall Elliot Smith, sometimes Paul Simon, always to great effect.

McD's talent and versatility belies his twenty-two years. In the four songs on his myspace page alone he demonstrates a knowing depth and conviction in his work without ever entirely revealing himself as committed to any of the opinions, genres, styles or emotions raised in the process.

The music, melodies, lyrics and even his voice seem to do the talking while the artist wryly stands back watching them play out. This is a multi-level musical project that could - in the hands of someone less aware of the fine points - have gone horribly wrong.

In fact, what McD recalls in his music and lyrics without detracting from their range - is a romantic optimism and fleeting whimsy that seems to have long been forgotten in the modern pre-occupation with volume, energy and drive. Vintage pop music with originality and substance: a nice balance.

Ronan Dempsey





# "I'm just who com

Neil Hannon from 'The Divine Comedy'  
**Aidan Mac Guill** about the new album and his little complaints about music

Neil Hannon is feeling very happy at the moment. Happy and wet. "We're in Manchester, it's dark and it's windy and it's raining. It's always like this when we're here."

He's currently on tour around Europe promoting The Divine Comedy's critically acclaimed tenth album 'Victory For The Comic Muse'. It's taken him to Germany, France, Switzerland, Spain and the UK, finishing up back in Ireland.

Apparently he's still enjoying being on the road. "It's pretty good, it's long, very long, we seem to have been on the road forever. But there have been very few shows that haven't been up to top standard."

"What we do on the road now I find easier than in the old days, because I have such an unbelievably good band these days and it means I never really have to worry about what's going on behind me. We get them every time. We entertain."

'Victory' represents a bit of a return to form for the Derry man, universally hailed as one of his finest records to date. It displays a more mature sound when compared to the giddy, tongue-in-cheek pop of previous albums. But his uncanny ear for a tune remains. "Well reviews are always nice. Good reviews."

"I've never really got a lot of bad press, ever, and that's nice. A few more sales wouldn't go amiss," he jokes. "If there's anybody out there who doesn't have it, what the hell are you doing. There are certain records that can actively enhance your life. This is one."

'Diva Lady' gives Hannon's trademark acerbic wit an airing, while 'To Die A Virgin' is a perfectly observed insight into romantic teenage angst.

Accomplished as the new album is, it's hard to shake the feeling that Hannon's heart isn't completely in the more light-hearted fare. Maybe it's a sign of age, but it's when he takes on darker material that his song writing goes from good to exceptional.

The melancholy, devastating 'Lady Of A Certain Age' is the stand out track of the album, a compelling tale of middle-aged misery. It has the bizarre effect of making you actually care about a bourgeois woman who loses it all. Many have cited it as the best song he's ever written.

"I'm chuffed by that, I must admit. I was pretty happy when I finished it. I thought 'Yeah, you've done alright'. I mean sometimes you start something like that and you think 'Oh crikey, I've got to get to the end of this story, but that time, I tried not to be lazy."

"It's a great song, it's not a three and a half minute pop song, the hook is even if it doesn't get played that much on the radio, if anyone hears it they're gonna like it, and that's the key."

The Divine Comedy first came to prominence

in 1996 with 'Casanova', a snappy, refreshing album packed with infectious pop tunes like 'Frog Prince' and 'Something For The Weekend'. It styled Hannon as a foppish Lothario with a taste for life's finer things. He appeared in videos clad in sharp suits and sunglasses, sporting an immaculately kept hairdo.

Their sound was characterised by flamboyant lush orchestration and Hannon's deep, restrained singing voice, drolly delivering clever witticisms and

**"You have to keep trying new things, and it annoys a lot of people, I think, if you don't stick to the same theoretical formula. But formulas are for sit-coms, not for music."**

literary references.

The album also contained 'Songs Of Love', which became familiar to many in abbreviated form as the theme tune to the legendary sit-com 'Father Ted'.

Hannon also wrote another song for the show, which many consider to be the greatest of all time. 'My Lovely Horse' was a glorious ode to equine affection, which Ted and Dougal famously sang as Ireland's Eurovision entry, and this extra publicity gave the group's profile a boost.

1997's 'A Short Album About Love' and 'Fin De Siècle' in 98 helped to keep their fortunes on an upward trajectory. 'Fin De Siècle' also provided their only top ten hit to date in Britain. 'National Express', a quirky hymn to British coach travel. By the release of 'Secret History', their 1999 best of collection, Hannon had become a well known face.

But the band's fortunes took a turn for the worse

**"I'd love to do a film. But no one wants me. I know that I can't do it, from many things that we've done, approximate to film music, it just happened to have worked and were songs. So I'm just waiting patiently by the phone for someone to ask. I'm waiting."**

in 2001. Disillusioned by the 'Oscar Wilde with guitar' image he had previously embraced, Hannon attempted something a little more serious. He left Setanta records, the tiny label that had nurtured The Divine Comedy since their inception, and signed to Parlophone.

This provided money and time. The dapper suits were replaced with baggy cords and trainers, the hair grew long. He cut back on what he described as the "cheese" and hired uber-hip producer Nigel Godrich, most famous for his work with Radiohead.

Hannon loosened the reins of control slightly and allowed the band much more influence. The result was 'Regeneration'. Stripped of the orchestral flourishes and literary references, it's exposed piano and



# "an awkward sod complains a lot really"

'Comedy' speaks to new album, and all music today

guitar sound came as a bit of a shock to fans.

Hannon expected a backlash. "You have to keep trying new things, and it annoys a lot of people. I think, if you don't stick to the same theory or formula. But formulas are for sit-coms, not for music."

The album received mixed reviews and didn't sell well. In fact it bombed, and the band never recovered. In 2003 Hannon fired the rest of the band, and disappeared to America to tour on his own and "get his head together."

He resurfaced in 2004 with 'Absent Friends', very much a solo effort. All the previous Divine Comedy hallmarks returned, if perhaps the tone seemed a little more serious.

Hannon kept himself busy between 'Absent Friends' and 'Victory For The Comic Muse', writing for the likes of Charlotte Gainsbourg and Jane Birkin.

When Father Ted co-creator Graham Linehan needed a theme tune for his new sitcom, Hannon received the call. "I spent most of the year doing something which lasted about 30 seconds, which was the theme music to 'The I.T. Crowd' for Graham Linehan. I foolishly said, 'Whatever you want this time Graham, I'm gonna get it absolutely right for you.'"

"Because with Fr. Ted, literally, we had no time, I gave him two tunes and he chose one of them. But obviously I gave him far too much leeway because we did about 30 versions before we got the one."

He laughs at the suggestion of an album of 'I.T. Crowd' alternatives. "I think that would be the dumbest record ever. I'll leave that one. It's quality not quantity."

While writing for Charlotte Gainsbourg's album, Hannon had the opportunity to work with French pop icons 'Air'. "That was fantastic, they're all lovely people."

"It was really Nigel Godrich who got me the gig, because he was producing it. I think there are two songs on the record that I wrote the words for, and another one that I wrote the words for didn't go on that album but I actually ended up singing it for the new Air album."

"When I ran out of inspiration they got Jarvis (Cocker, of Pulp fame) in. He got greedy, he did about eight tracks." He also joined forces again with Joby Talbot, the former BBC Young Composer Of The Year who had arranged the strings to The Divine Comedy's albums until the fallout from 'Regeneration'.

Talbot was arranging the score for the film version of 'The Hitch-hikers Guide To The Galaxy', and called in Neil to provide vocals for one of the songs. "That was definitely job's for the boys. He got the gig to do the music for the film, and they wanted a big sort of croony Tony Bennett-esque song at the end."

"He was kind enough to stick his neck out and insist that I did it. The money-men from Hollywood wanted anybody except me." He enjoyed the experience, and has thought about doing some more work for the big screen. "I'd love to do a film. But nobody wants me. I know that I can do it, from many things that would approximate to film music but just happened to have words and were songs. So I'm just waiting patiently by the phone for someone to ask."



I'm waiting."

The Divine Comedy are supported on the Irish leg of their tour by rising Northern star Duke Special. "It's fantastic to have someone that is that good, and who I really want to big up. He's going down a storm I have to say."

"He seems to have a certain momentum at the moment and I hope we're adding to it. We'll be supporting him soon." But what does Hannon think about the current state of the Irish music scene; which, if certain journalists are to be believed, is thriving at the moment? The cerebral pop of acts like Fionn Regan and Director have recently drawn some comparisons to him.

"I'm not a man with an ear to the ground. I got rather depressed with the amount of Damien Rice sound-alikes with their acoustic guitars, men who can melt the hearts of a 1000 women but are ultimately rather dull." He pauses for a moment to reflect. "That's very cruel, I mean I think Damien Rice is a very talented bloke."

What about pop music in general? He seems to have some beef here. "Well, you know, I don't like to grumble. But I think we're in a pretty crap state. It's just very rare that you get a record that you can't do without. I can think of about three from this decade so far."

"Arcade Fire 'Funeral', and Arctic Monkeys, and

then I'm struggling. I like records where I feel like the artist has got to get this out, they've got to tell you something, and it's absolutely crucial."

"A lot of records seem to strike me as, this kind of what you have to do - 'Suppose we better make an album then, to go along with our clothes'."

Again he pauses after his initial rant. Hannon cares about pop, and refuses to be throw-away in his comments about it. These are heart-felt opinions. "Maybe I'm being a little cruel. I do feel there's an awful lot of following the herd going on, and that's ok to a degree, but you have to have a reason for your existence, beyond the whims of fashion."

Being so disillusioned with contemporary music, I wonder what he was listening to recording 'Victory'. "Oh the same old stuff. I listen to a wide range of stuff. I don't feel like I'm inherently influenced. I'm just as likely to be influenced by things I don't like. What not to do. Cole Porter, Edith Piaf, Jacques Brel, Scott Walker, Kraftwerk, ELO, Elvis Costello, Human League, Flaming Lips, Belle And Sebastien, Nina Simone, Johnny Cash, Queens Of The Stone Age, The Smiths...Stravinsky."

Even surviving in the music industry for more than decade is a remarkable feat, but to also be successful is truly exceptional. Having been around for so long, does he feel he has a certain role now, particularly within the Irish music scene?

"I'm struggling to know what that role would be, awkward sod who complains a lot maybe? I don't really want to be known as an elder statesman, because I'm only 35 for god's sake! I'm pretty fucking lucky to still be here at all, and I'm very pleased that people still find my work essential, or worthy of note. I'm a very lucky guy, but I don't want to be on any councils." So he's just another song-writer, trying to get by? "Well I see myself as one of the better ones," he jokes.

So what does the future hold for The Divine Comedy? He laughs. "Well we're sort of coming towards the end of this campaign, and there's a wonderful expanse of nothingness stretching out in front of me, which I'm looking forward to."

"I intend to sit on my arse and watch the cricket, and take my daughter to and from school, and then maybe think of doing some work next year."

This sounds like the words of someone looking forward to retirement. "I want to make better records, and to do better shows. If I thought the output was somehow decreasing in value or in quality I would stop, and do something else."

My sound is always evolving, and when you think you've perfected it, you're fucked I think. As long as I feel that there's room for improvement then I'm still here, and your not getting rid of me," he concludes in jest.



# No matter where or when...

With cases of sexually transmitted infections on the rise in Ireland, **Caitrina Cody** examines the dangers of unprotected sex

**THINK  
CONTRACEPTION**

It is crucial to spread the word that we are putting others and ourselves in danger by having unprotected sex and failing to get the proper tests carried out.

Celebrities such as Scarlet Johansson should be applauded for drawing attention to the issue by stating publicly that she receives testing for STIs twice a year.

She told reporters, "One has to be socially aware. It's part of being a decent human, to be tested for STIs. It's just disgusting behaviour when people don't. That's just so irresponsible."

Sexually transmitted infections are increasing, and by participating in unprotected sex, men and women are risking the contraction of infections such as anogenital warts, herpes, chlamydia, gonorrhea, hepatitis B, urethritis, syphilis and HIV.

Infections are passed on through sexual contact involving the exchange of bodily fluids. While questions of protection might seem unromantic and non-spontaneous to the average student, there is nothing less romantic than a genital wart infection.

According to a report from the Department of Health, the numbers of cases of certain STIs, including chlamydia and gonorrhea have soared. The number of sexually transmitted infections in 2003 was 11,000, more than four times the number in 1989.

Many of us feel that it is not a problem that we personally need to worry about but the only way to be sure that we are not infected is to

practice safe sex by using condoms and to be tested regularly in a sexual health clinic.

The silent nature of STIs represent their greatest public health threat. Many infections display little or no symptoms initially and this leads to a delay in infected

persons seeking medical help.

This in turn increases the possibility that the infected person will pass on the infection to others. As many as one in three men and two in three women with a chlamydia infection have no obvious signs or symptoms.

Without treatment, an infection can proceed to cause more long-term damage to your health. A woman may only realize that she is infected with chlamydia or gonorrhea when she finds out later in life that she is infertile or has an ectopic pregnancy. This lack of awareness leads the public to underestimate the dangers involved with unprotected sex and to forego preventative precautions.

Alcohol and drug use play an important role in the spread of infections because they impair our judgment and leave us more likely to take risks. According to Dr. Sheila Martin, medical director of the Irish Family Planning Association, Ireland has a very young population and a very sexual one too. "It (alcohol) does lower inhibitions and people are more likely to forget to be safe."

This is particularly relevant, she says, at certain times of the year when consumption increases: such as Christmas, bank holiday

weekends and when people go abroad on holidays.

Increasing numbers of post-Leaving Certificate students are going on celebratory holidays in Crete and Corfu where binge drinking is the norm and Dr Martin believes

that it is vital that they are aware of the dangers of unsafe sex.

There is a stigma associated with sexually transmitted infections that often discourages people from seeking information about their sexual health. With the advent of a liberal, highly sexu-

alised culture, more people than ever are having sex with more partners and at an increasingly young age.

But, while we as a generation are less repressed sexually, we still tend to be understandably secretive and private about our sexual behaviour.

Talking openly and comfortably about sex and sexuality is difficult even in intimate relationships, even in this era of sexual excess. Everybody wants to be sexually active, it appears, but do we actually want to understand what we're doing?

This secrecy about sexuality and STIs adversely effects prevention of infection by thwarting sex education programs for adolescents, hindering communication between parents and children and between sex partners, promoting unbalanced sexual messages in the media, obstructing education and counseling activities and impeding research on sexual behaviour.

In order to slow down the rise in STIs it is vital that attitudes

towards sexual responsibility are improved. In 2004, the Crisis Pregnancy Agency published a report on sexuality in Ireland. One startling result is that one quarter of the participants in the survey felt that if a woman carries condoms while not in a long-term relationship, it gives the impression that she is 'looking for sex'.

"Fear of being labeled as promiscuous is leading Irish women to risk unplanned pregnancy rather than protect themselves," remarked Agency Chairperson Olive Braiden. But it is not only an unwanted pregnancy that women risk through unprotected sex; their health is at stake also.

The 'Think Contraception'

campaign was launched in Ireland in order to highlight dangerous sexual behaviour. Campaigns such as this help to promote awareness and should encourage men and women to make positive choices

that will protect their health.

Finally, if you feel that you have placed yourself at risk in the past, don't delay - get yourself screened. Many STIs are curable and all are treatable. By refusing to think about your sexual

health, you are endangering the health of those you are intimate with.

Protect yourself at all times and arm yourself with information. For more information, there are online resources at [www.thinkcontraception.ie](http://www.thinkcontraception.ie).





# A stylish bit of this and that

As winter approaches, the College Tribune takes a look at the styles and trends around campus and asks four students to describe their views on their own fashion likes and dislikes. **Maree Rigney** and **Joanna Cochrane** investigate the individual approaches to personal style that make fashion more interesting

**IN**

## Knitted hats

Keep the chills away with cosy knitted hats in soft neutral shades as seen on Lindsay Lohan and Keira Knightley.

## Ankle boots

Available in any colour or shape, the ankle boot is a quirky alternative to the knee-high and will still keep your feet dry.

## Cricket jumpers

Comfortable and practical, the cricket jumper is a fashion essential this winter, especially when teamed with ankle boots and knitted hats.

## Fake nails

Get rid of your French polish and gel nails because this season calls for more natural look- shorter nails with subtle dark colours are the way to go.

## Hair extensions

These must go the way of the gel nails as fashion embraces a low-maintenance less-is-more ideal.

## Pink mobile phones

No. They're just not cute.

**OUT**



**Lisa**

What shops do you usually shop in?

Miss Selfridge, Topshop, Oasis, H&M

How would you describe your sense of style?

I'm influenced by fashion in magazines and the media

What's your favourite thing about fashion?

You can express yourself and establish your own sense of identity

What is your least favourite part of fashion or trend?

The "D4 girl" look.

Who would you describe as your style icon?

Kate Moss and Sienna Miller.

What shops do you usually shop in?

Penneys.

How would you describe your sense of style?

Casual.

What's your favourite thing about fashion?

Fashion just doesn't really interest me.

What is your least favourite part of fashion or trend?

I dislike the whole idea of trends in general.

Who would you describe as your style icon?

I don't have one

**Dani**



What shops do you usually shop in?

H&M, River Island

How would you describe your sense of style?

Usually casual with a punk influence

What's your favourite thing about fashion?

It is great to be able to transform your style whenever you feel like it, fashion is constantly changing, it never gets boring.

What is your least favourite part of fashion or trend?

I'm not a fan of the whole "emo" trend.

Who would you describe as your style icon?

I don't really have an icon, I just see things I like and buy them.

**Julian**

What shops do you usually shop in?

River Island, Topshop

How would you describe your sense of style?

I normally have a quirky element to my outfits.

What's your favourite thing about fashion?

I enjoy the fun aspect of dressing up and creating different outfits.

What is your least favourite part of fashion or trend?

Having to dress up everyday and make the effort can be annoying.

Who would you describe as your style icon?

I really love Gwen Stefani's unique sense of style.

**Ashleigh**





# Magic

the prestige

★★★★

"Every great magic trick consists of three acts. The first act is called 'The Pledge'; the magician shows you something ordinary, but of course, it probably isn't.

"The second act is called 'The Turn'; the magician makes his ordinary something do something extraordinary. Now if you're looking for the secret, you won't find it.

That's why there's a third act called, 'The Prestige'; this is the part with the twists and turns, where lives hang in the balance, and you see something shocking you've never seen before."

These are the opening lines from the twist filled murder mystery that is from the great minds of Christopher and Jonathan Nolan.

It's a film about magicians and magic tricks, but don't turn your nose up at it just yet, this is no Harry Potter and definitely not a film aimed at children.

'The Prestige' is a fast paced film that falls under a number of genres, including, drama, thriller, mystery and suspense. 'The Prestige' is also filled to the brim with well known actors including, Christian Bale, Hugh Jackman, Scarlett Johansson, Michael Caine, Piper Perabo and David Bowie.

The film is different from most blockbuster films in many ways. It has three narrators, Cutter (Caine), Borden (Bale) and Angier (Jackman) and if the viewer is not paying attention this could become horribly confusing.

To add to that confusion the story is also told through flashbacks, in or-

der to keep the viewer on their toes. Some critics claim this is a bad thing and that the story should be simple to follow but this reporter disagrees.

Other intellectual films that grab the viewer by the jugular, so that they won't miss a beat, have been proven to become cult classics. Take 'Donnie Darko', 'Reservoir Dogs' and 'The Butterfly Effect' as proof of this.

Basically, 'The Prestige' tells the story of Alfred Borden and Rupert Angier. The film opens in a courtroom and we see Borden as the defendant on trial for the murder of Rupert

Angier.

Through flashbacks we see that Angier and Borden were two magicians who once worked together as a team, but became rivals when Angier's wife, Julia (Perabo), dies tragically during a magic trick, for which Angier blames

Borden.

As the story unfolds we see the rivalry between the two men grow more and more malicious, resulting in horrifying and tragic acts as the two use any means possible to be a better magician than the other.

'The Prestige' is easily one of the most intellectually stimulating films of 2006, with outstanding performances from the cast and great directing from Christopher Nolan.

Bottom line, it's not to be missed.

Cian Taaffe



I caught a fish this big: Michael Caine looks on in amazement in The Prestige

# Dialogue



## A fairly poor tale of misfortune



Set in North London, Sixty Six tells the tale of young Bernie Rueben (Gregg Sulkin), a young Jewish boy who feels that he is going through life unnoticed by anybody, even his parents.

He's the kid in school who gets picked last for football, gets picked on for wearing glasses and never seems to get credit for anything he does.

But all of that is about to change if Bernie has anything to do with it. He feels that his upcoming Bar Mitzvah will be the day that turns his life around.

He invests all his hopes and dreams in the big day, to be at long last the centre of attention (for a day at least). But things never go smoothly for Bernie.

It's the year in which England are hosting the world cup and the final falls on the same day as Bernie's all important rite of passage.

He watches anxiously as England march on the world cup final, which of course they win.

Bernie had hoped that his big day would be set in a big fancy hotel like his older brothers was, but his father's (Eddie Marsan) business suffers a decline in profits.

With his rodent-like father being strapped for cash, Bernie's Bar-Mitzvah venue is getting smaller by the day.

Bernie and his Father's bad fortune culminate when their house is devastated in a fire, which incinerates the

sixty six

★★★★

father's life savings, which he had kept in the attic away from the reach of the taxman.

With the Bar Mitzvah held in a greatly undesired venue and with the big cup final on, Bernie's big day is not quite as he had imagined it previously, but will he make the most of it?

This British comedy drama follows

in the vain of other similar movies like 'About a Boy' or even 'Four Weddings and a Funeral', but its just not as enjoyable.

The underlying tone of the script, the developing relationship between father and son is weak and uninspiring. However the movie does contain some truly funny moments, most of which are supplied by Bernie's blind Rabbi who steals the moment every time he's on screen.

Other memorable performances come from Bernie's mother (Helena Bonham Carter) and his doctor who teaches him all about football (Stephen Rea).

The film is weak on drama and the plot isn't anything really new nor inspiring but the film does provide us with some real laugh-out-loud moments. Sixty Six is worth a look but don't expect too much.

Stephen Humphries



# just isn't enough...

As Marie Antoinette bursts onto cinema screens this week in an eclectic mix of punk music, extravagant costumes and sumptuous cakes, all eyes are on the films young director Sofia Coppola, who has sparked controversy by portraying the French queen in a very sympathetic and compassionate light.

She introduces the French queen as a naive and likeable teenager, unprepared for the social responsibilities that face her at Versailles following her marriage to Louis. While some criticise her interpretation and the fact that the film is lacking in historical context, in reality this film shows Coppola doing what she does best.

That is presenting her audience with extremely humane characters, and encouraging us to explore the raw emotions they are experiencing, feelings of isolation, confusion and longing. Perhaps Marie Antoinette is not the most conventional take on this period of French history but then again, there is nothing conventional or ordinary about Sofia Coppola.

The daughter of legendary director Francis Ford Coppola, Coppola is the very definition of well connected. While most children make do with a couple of swings and a slide, Coppola's childhood playground was the exotic set of 'Apocalypse Now'. While most peoples fathers bring home friends from the pub, Coppola's Dad brought home Marlon Brando.

The majority of us have cousins who are teachers, doctors or accountants. Coppola's cousins include Nicholas Cage. With a background like this, it was always somewhat inevitable that Coppola would end up working in the film industry in some capacity and, after an unfortunate turn in front of the camera (see the Godfather III), she eventually ended up in her rightful place behind the scenes in the director's chair.

But while it is fair to say that her extensive family connections afforded her a wealth of extraordinary opportunities, it's equally fair to say that she has matched these opportunities with extraordinary talent and that she stands today on her own merit as one of the most talented directors around.

From the outset, Sofia Coppola has been a natural behind the camera, showing an innate ability to deal with the sensitive themes of teenage alienation, uncertainty and

## Marie Antoinette is just the latest masterclass in a long line of films from director Sofia Coppola, writes **Orla Kenny**

yearning. Her first foray into the world of directing was a short film entitled 'Lick the Star'.

When released, this provocative piece which deals with the fickle friendships of a group of 12-year-old girls showcased Coppola's unwillingness to rely on dialogue to tell her stories. Instead, making use of her innate sense of where to place a camera in order to create beautiful, evocative imagery that speaks volumes to the audience.

This film is also the first example of her ability to draw out superb performances from young female leads, with Audrey Heaven performing her role with confidence and dignity just as Kirsten Dunst and Scarlett Johansson would do in later films.

Though 'Lick the Star' was well received, it wasn't until Coppola directed her first feature length film 'The Virgin Suicides' that the people began to take note of this emerging talent.

'The Virgin Suicides' tells the story of a group of boys who become obsessed with the five beautiful Lisbon sisters, mysterious girls who have moved to their small American town with their strict parents. When one of the sisters commits suicide the girls mother effectively imprisons them in their home and the boys can only watch helplessly as the sisters' lives deteriorate.

In lesser hands this film could easily have descended into a dismal mess of darkness, violence and gratuitous sex, yet Coppola knows exactly where to draw the line, leaving the girls shrouded in mystery for the audience as well as for the teenage boys who worship them. In doing so she creates a very delicate film, without ever forsaking the intensity of the story.

She followed 'The Virgin Suicides' with the Oscar winning 'Lost in Translation' starring Bill Murray and Scarlett Johansson. Again we see

her dealing with similar themes to previous films. Bob is a disillusioned actor and Charlotte the neglected wife of a high-powered photographer, and while in Tokyo these two very different characters undergo a chance meeting.

Over a period of a few days they strike up a friendship that is as deep and delicate as it is brief. This film is an absolute gem, with all shots perfectly executed and all roles perfectly cast. Coppola wrote the screenplay for this film

herself and always had Bill Murray in mind for the lead role.

Through huge dedication (she claims to have left messages on his answering machine every day for six months), she secured him for the role of Bob and without doubt her persistence paid off. Murray is a comic genius and the humour in the film offsets the strong sense of isolation experienced by both characters as they seek solace in one another.

Their

relationship is that rare thing, a friendship born out of nothing, and it is a testament to Coppola's vision that she chose not to develop a romance between Bob and Charlotte as this would have served only to cheapen the film. Lost in Translation was received to great acclaim, with awards being heaped on the actors, producers and on Coppola herself.

Darling of the film industry, critics

**"The majority of us have cousins who are teachers, doctors or accountants. Coppola's cousins include Nicholas Cage, it was always inevitable that Coppola would end up working in the film industry"**



Number 1 Fan: Kirsten Dunst in Marie Antoinette

# Come see my movie film

Scenes from Kazakhstan in this film include a 'Chase the Jew' parade, where someone dressed up as a Jewish woman lays a gigantic Jew egg and then the local kids have to kick it to death before it hatches.

Is Kazakhstan like this in real life? Roman Vassilenko, press secretary for the Embassy of Kazakhstan, was quick to dispel the misconceptions that Borat encourages in this movie. "Women are not kept in cages, the national sport is not shooting a dog and then having a party, you cannot earn a living being a gypsy catcher, wine is not made from fermented horse urine, it is not customary for a man to grab another man's testicles."

Leaving aside Vassilenko's protestations for a moment, this movie is painfully funny. If you however, like some depth to your films, Borat also works as a stinging critique of American society. The Christian right, as depicted here, are arguably more disturbing than Islamic fundamentalists. The scenes where Borat goes to a Christian service are deeply shocking.

The preacher casually denies evolution saying, "I didn't come

from no monkey, or tadpole". As the preacher preaches, members of the crowd randomly run around with their hands in the air, shouting, with crazed looks on their faces. It is frightening to think that these people's views provide a mandate for George Bush.

This movie is as funny as Anchorman, or Dumb and Dumber. This movie also serves to mock Americans themselves. Considering how isolated America tends to be, 'Borat' is important as a mirror through which Americans can see themselves.

In a lot of ways, this movie follows in the tradition of Michael Moore films, but unlike Moore's films, 'Borat' won't be just preaching to the converted. The interesting thing about this movie is that it shows American society to be not all that different from Cohen's depiction of Kazakhstani society, which, in effect, is a fictitious and outrageous comedy creation. This realisation could be humbling for a lot of Americans.

Eoin Murphy





# Dealing with life & love

When starting to read 'Moon Tiger', you probably won't like the main character, Claudia Hampton. She seems selfish, proud and obstinate.

She treats her daughter like an uninteresting imposition on her personal life, relentlessly bullies her brother's wife and all the while insisted on her own ferocious intelligence.

But force yourself to read on, and you'll find the book to be complex, true, and impossible to put out of your thoughts.

The book consists of interwoven strands of memories, jumping back and forth in time. For the most part, it is Claudia who narrates, from a hospital bed where she lays dying, but from time to time, passages are retold from the point of view of another character. This technique results in a deep understanding of Claudia's mind, and insight into the minds of her friends and family.

The more we learn about Claudia, the more we see that her life has been far from easy. There have been three main love affairs in her life, none of which had a happy ending.

First, there was her brother, Gordon, the only person who can match her intelligence and wit. She measures everyone she meets by him, and is deeply disappointed in his bland, uninteresting choice of Sylvia for a wife.

Then there was Tom, the great love of her life, stolen from her for the rest of her life in both time and place. He remains forever in wartime Egypt, while she survives and moves on.

She keeps the heavy weight of grief to herself, which makes it impossible for either her lover or her daughter to get through to her.

Jasper, the father of her only child, is last in the list of lovers, clever, witty, but too smooth, too soulless and opportunistic for her to open up to him fully.

The most important aspects of Claudia's character are precisely those that offend at first glance. She is vain, egocentric and convinced of her own genius. But by the end of the book that is no longer important.

Her pride is justified, many of the difficulties in her life have sprung from the fact that she was simply too intelligent. Her fiery independence is what shaped her life, and one begins to see how difficult her choices must have been.

It becomes clear why Claudia and Sylvia don't get along, despite Sylvia's desperate attempts to please. We also come to understand why Claudia and her daughter Lisa manage to sail past each other in each attempt they make to communicate honestly.

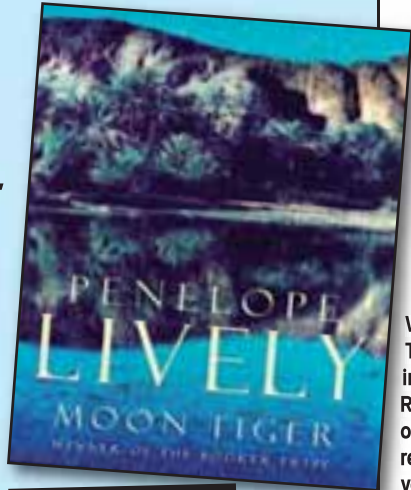
In short, 'Moon Tiger' shows a whole life, an individual set of circumstances and how they were dealt with. As the novel goes on, a real person grows in front of you, flawed and lonely, proud and obstinate.

It is impossible for Claudia to reach out when she needs to, and it's terrible to see what she misses because she doesn't feel those around her will understand.

By the book's end, the reader is convinced that Claudia is special, that somehow the rules shouldn't have to apply to her. But they do, and as her body and her mind degenerate, you see Claudia in all her vulnerability.

'Moon Tiger', in all its evocative brilliance, shows the difficulties that come with being an intelligent woman, and should be on every syllabus in existence.

Hannah Kousbroek



Penelope Lively

Moon Tiger



# The frustrated voice of the Middle East

Alan Tully reviews Robert Fisk's astounding autobiographical account of his wartime journalism, that includes meetings with Osama Bin Laden high in the mountains of the middle east

Writing as a Foreign Correspondent for both The Times and The Independent newspapers in Britain and reporting for Canadian Radio, Robert Fisk is a name that has become synonymous with Western perspectives on the recent history of the Middle East. With over 30 years experience in reporting on political conflict from Afghanistan to Beirut to Iraq, He is arguably the most famous Western journalist involved in the region.

He has been both widely celebrated and widely derided for his insistence on reporting based on his own personal analysis of the foreign affairs that he covers. His refusal to report objectively without criticising the US-British-Israeli political agenda has made him a hugely controversial figure and ultimately forced him to resign his position with The Times.

Fisk's 30 years experience have been compiled into a book which marries the cultural divisions, alienation and historical chaos of the Middle East with his own personal views and eyewitness accounts of the countless tragedies which unfolded across the region.

On top of this, he has linked the Middle East of the present through various strands of history including his own father's adventures in Mesopotamia (modern day Iraq) during the First World War and the background history of the Bin Laden family's involvement in Saudi, Afghan and US finance and politics.

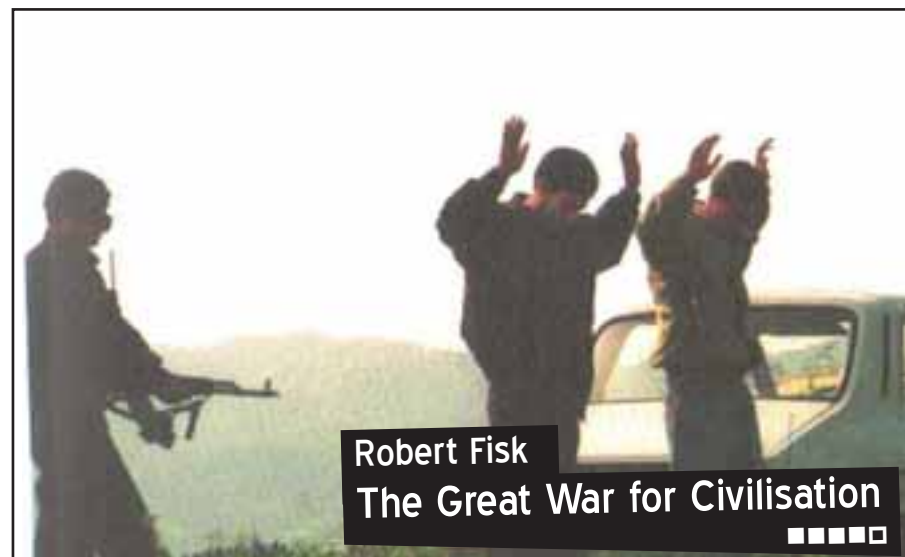
The resulting work is entitled 'The Great War for Civilisation', and while concerning the wars of the Middle East, the title comes from the words found on the back of his father's First World War campaign medal. From the start of this epic historical narrative, Fisk makes it pointedly clear that the problems of the Middle East today evolved as a result of mammoth mistakes in international diplomacy during the first half of the 20th Century.

This is repeated throughout when as he offers examples of times when imperial powers have repeated the same mistakes in the region time and time again. For instance, we find a history of the late 19th Century British imperial designs on Afghanistan being thwarted by the native Afghans and the unique geography of the land being repeated in the Soviet Invasion of the '80s and the present US attempts to wage a War on Terror there.

Likewise Fisk describes the British occupation of Mesopotamia during the First World War through notes from his father and his comrades, in a manner that bears a stark resemblance in terms of chaos and futility that we are witnessing in Iraq today.

Throughout the course of its 1300 pages 'The Great War for Civilisation' paints an absolutely unique image of the Middle East. While Fisk has been heavily attacked for not reporting objectively and allowing his personal bias dominate his line of argument, in this book it would be impossible to show the fundamental problems of Middle Eastern politics and the Western approaches to resolving them without tracing the path of history through Fisk's eyewitness accounts of war and terror, interviews with leaders and rebels, and his thoughts on 20th Century history.

Many of these accounts and interviews are



Robert Fisk

The Great War for Civilisation



worth a book of their own. For instance he describes his three different meetings with Osama Bin Laden during the 1990s, prior to the campaign of embassy bombings. His descriptions of Bin Laden's various living situations, manner of talking and conversations are truly fascinating as Fisk allows us to see America's most wanted as more than just a video montage on the evening news.

The reporter's ability to record and remember full conversations allows us to digest Bin Laden's arguments and justifications on conducting his war against the US and its allies. However contrived and grotesque they may be, Fisk in his anecdotes opens up the possibility for the reader that Bin Laden is not just a back water monster, but an intelligent person well versed in Middle Eastern history and international political struggles.

Though Fisk's critics might savage his portrayal of the terrorist leader as grossly irresponsible, the point that the author is making is that Bin Laden is highly intelligent and motivated and this makes the danger he poses

all the more frightening.

The most fascinating piece of the book is the chapter entitled 'The First Holocaust' which is slightly separate from the rest of the narrative, which is about Fisk's career conducted mostly in a chronological manner. This chapter is Fisk's investigation and historical study of the Armenian Genocide of 1915.

This mass killing of Armenians by the Turkish Government involved the deaths of over 1.5 million innocent people, the entire clearing of towns and villages and the rape and selling into slavery of women to Kurdish mercenaries and tribesmen. The entire tragedy is brought into focus as Fisk reconstructs the massacre at Margada where up to 50,000 people were roped together and drowned in the local river while some of the victims were machine-gunned to ensure they

would weigh the others down.

This ideology of this frighteningly efficient method of state murder would become clear to the world in the aftermath of the Second World War, but the Armenian Genocide has been utterly denied by Turkey and by most Western powers. The reason for this, Fisk claims, is that to admit it during the last century would have been detrimental to the terms of the post-war peace deals of 1919, which saw Turkey as the major Imperial gateway to the Middle East.

What 'The Great War for Civilisation' excels in, is revealing that hidden aspect of history, which schools, governments and the media fail to account for. Fisk's horrific and nightmarish recounting of the chaotic trench warfare during the eight year Iran-Iraq war in the '80s takes some stomach to bear.

Sigfried Sassoon or Robert Graves could well have written many of the eyewitness accounts of the conflict. The descriptions of corpses mangled in no man's land or in abandoned trenches and discoloured victims of gassings whose last act was to urinate on themselves are gruelling but are also important testimonies to the dead of a war that the West forgot.

The extracts of interviews with torture victims of the Iranian prison system under the Ayatollah Khomeini or Saddam Hussein's purging of the Iraqi body politic are equally visceral and sometimes while reading this very complex and large book, it can almost become too much to take. Perhaps this is what Fisk was hoping to achieve.

While on one hand being an autobiography and a tale of journalistic adventure and on the other hand being a concise history of the world's most complex region, 'The Great War for Civilisation' is ultimately the frustrated voice of millions in the Middle East being given the chance to explain themselves and voice their angers and fears to the disinterested people and governments of the West.

This book proves that if one thing, Robert Fisk certainly heeded what they had to say. After reading through its many pages, it is very difficult not to hear some of the cries as you close the back cover.

Fisk: One of the world's most respected commentators

