

Das New Lanque

Revista del Departamento de Filología. Universidad Jaime I. Castellón.



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THE BIRTH OF DAS NEW LANGUE

You may find the birth of this new magazine somehow weird and, furthermore, the title. It is a "nouveau" concept within our University. **Das New Langue** tries to become the main channel of communication for a small group of University members, with different cultural ideas, but sharing the same concerns about a possible intellectual death; with the innovation of using non-mother tongues as a means of expression.

When the term "small group" was mentioned, it was neither meant that such a new magazine would have elitist connotations, nor that people with great skill in other languages will be the only able to publish their works.

Therefore, our purpose is that anyone involved or interested in literary and linguistic themes, anyone writing poems, short stories, essays,... may have the chance to help to the success of **Das New Langue** (no matter what career they are studying). Try and do it ! Do your best !. The only requirement is the strict use of any foreign language except one's own mother tongue.

We are aiming at using **Das New Langue** as the cultural satellite of University "Jaume I", crossing our borders and being sent out all over Europe and worldwide .

We firmly wish to show that in our University, in Castellón, one can find people interested in culture. Such a challenge could be considered as a sweet utopia; we are aware of the difficulty of our desire, that is why we are asking for you collaboration.

We would also like you to be benevolent with our first issue. We know we have made mistakes – time & lack of resources are unforgivable enemies – and therefore we shall try our best in future numbers.

That is all . We would like to thank you in advance for your support and do remember that **Das New Langue** number 0 is only the beginning .

OPINION

WHO IS "GAY"?

Since man has been able to think (unfortunately), he has not tried to understand, at any time, homosexuality; the Greeks adored it, & they considered it as normal, but as it seems to happen quite often, good habits are not inherited.

Arabian & Christian religions have punished it & nowadays in Iran it is still considered a shame & it is punished with "capital punishment".

But, what is the case of homosexuals in this country? We are silly & I am the first to recognize it. Silence, darkness, hypocrisy..., make us shut up, remain in silence. We only trust in people around us, & it is almost impossible for us to show our feelings to our parents. We hide behind engagements to persons of the opposite sex in fear of being discovered, & I think that it is about time that we are fully recognized as persons, not as aliens.

&, How many are we? We are 10% of the world's population ; the same population as India.

500 million people hide their pride without being able to say what they are (I am included) due to fear of being neglected.

We are not well organized, because there must be 700 homosexuals, both men and women in this university, but, who are we? It could be any person who asks you for your notes, or the teacher of any subject or why not your best friend. If we were well organized we would be a very important social group.

For us life can be a dangerous path full of skin-heads who kill homosexuals & full of people that laugh & whisper when we pass beside them.

I only want to make a point for my friends, the homosexuals: Never think that we are guilty of something or that we are ill; WE ARE NOT GUILTY & WE ARE NOT ILL.

And finally, I would like to say to everybody, to realize that your friend, your sister, your father or mother could be homosexual.

We only want respect, It depends on us, but also on "normal people". Our acknowledgement begins right here, at this University, trough this letter.

SOMEBODY WHO IS ALSO A HOMOSEXUAL

WHAT'S GOING ON WITH THE TRANSLATION AND INTERPRETING STUDIES?

I suppose that lots of students who are interested in these studies are asking themselves this question. Two years ago a piece of news appeared in the press saying that these studies would be implemented in this University, but time has passed and there is no sign of it because according to what was said, there was no money. I don't care about the reason why this career wasn't started but, one way or another, in my opinion the expectations of students have to be above any kind of financial problem. It is a great error that a person who wants to study for a particular career, which is announced as going to be implemented in one University, should have to go elsewhere. There are students who have to go ahead with different studies they do not like. According to what is said now, this career will be started next year, though it should have been two years ago. Nevertheless let's hope we hear good news in this respect as soon as possible, so that those who want to go ahead with such studies may have the opportunity to do so, here.

MIKE

THEATRE

TO BE OR NOT TO BE.

What might be Shakespeare thinking about when wrote this topical and typical sentence?.

Maybe he was a kind of magician; maybe he knew that everything in our superfluous life comes to an end sooner or later. Then, can we say that theatre has to follow this statement?. Is it safe from the common rule?. Is theatre dying?. A simple question but a difficult answer.

But it is a real fact that theatre is suffering from the strongest crisis in its long life. It is considered that this is a clear example of a conflict of interests. This idea is not strange considering that in our current society only those things that create money are considered as good or valuable elements to be stimulated.

In this sense, there is a double problem dealing with theatre. First of all, money is spent in cinema productions because of the great development of audiovisual techniques. On the other hand, most of these productions are highly addressed to teenagers because they can be easily convinced. These teenagers buy what their heroes use in their films and imitate their lifestyle. We must also think that these young people are going to be the future society. So, if theatre is almost unknown to them, what can we expect from them in the future?

We are not resigning and remaining here in this comfortable chair while theatre starts its metamorphosis and turns itself into nothing. We are not resigned to see how day by day we are closer to a three-dimensional world full of special effects and Jurassic creatures. A world that is being fed with coke and pop-corn... We also have to think about the bucolic scene that involves this process: a seat-lined room becomes the perfect place to spend a hard Sunday afternoon. You are really tired and it does not matter if that film is good or not. If you do not like it you can sleep, unless that couple sitting just behind you is getting on your nerves.

Have you ever tried to do something different? Next weekend try and tell your friends "Let's go to the theatre." Some of them will tell you : " Are you crazy? It is too expensive for us! "- Others will say - " Yuk! That is for old people! " - , And you will go to the cinema as every single Sunday and you will drink coke, and you are going to be suffering for two hours because you can not move your legs.

As you may be thinking, theatre is not such a strange thing and it is not just made for some specific people. There is also a seat-lined room. But in this case the difference appears when you realize that there is a stage and that there are some people who are talking, singing or dancing. They are alive! They are real people who are able to transmit you every kind of feelings.

To those of you who have never seen a play we would say that is impossible to explain what kind of phenomenon occurs while you are sitting in your seat. You are not just a passive element because those people in the stage know you are there. They are not only working for you but also with you. This fact starts from the very beginning a close relationship between the actors and their audience, which becomes participant of the whole process involved in the performance.

Nevertheless if you are still thinking that theatre is not made for you and you prefer strong sensations there is another possibility. Do you know anything about Street Theatre? A great number of companies are using the streets for their performances, adapting every single element to their creation. In some cities is not strange to find people acting in a corner or in a square what

is really funny because they use to make people do things. In this case there is not only a feeling transmittion with the actors. You can find yourself dancing in the middle of the street, or jumping, or playing with balloons. You are not only part of the audience but also and actor.

As you can see this world is not as you used to think. But it does not matter if we say all those things about theatre. The important thing is that you can test by yourself what we have said and decide if we are wrong or not. If you have any doubt you can find as any Sunday in one of the theatres all over the world. And specially try to remember, ladies and gentlemen, that, as Freddy Mercury said SHOW MUST GO ON !

TERPSICORE

MUSIC

Let's talk about rap:

Yo, man! what's up moda fuck? Now it's time 2 get busy, understand? It's 'bout time I'm gonna talk a bit 'bout rap, my favorite kinda music, 'n I hope your favorite 2; odawise, why R ya readin' dese muthafuckin' lines you fool? Yo man, I'm from Spain, 'now'm sayin'? Actually, dere R some modafuckin' people like me who are rap customas. I mean: People don't give a shit if we talk 'bout rap. But man: ya gotta lis'n 2 Public NME, L.L. Cool J., Jazzy Jeff & The Fresh Prince 'n 2 all dose gee groups playin' da same kinda music dan de 1s. By now somebody must B thinkin': How is dis muthafuckin' guy writin'? Man, dis is da real language, 'now 'm sayin'? Rappas talk like dat, 'n dat's all ! But what I gotta do now is talk 'bout some rap groups which R famous all 'round Spain. Man, we gotta get busy if we mention Jazzy Jeff and the Fresh Prince. I can't understand why deir last CD is so cool. Have I said deir last CD? Forget it man! Dey've just got dat CD know'n sayin'?

Spanish people use 2 think dey've only got dat modafuckin' CD! Man, dey got at least 4 or 5 mo' CD's released years ago. Cuzza da TV commercials we all know the CD's 'R goin' on, but nobody remembers the oda 1s. N what 'bout Snoop Doggy Dogg?, man I'm sure nobody would like it at all, could it B possible cuz he ain't got no work on TV 'n children can't know who deir R 'n children can't know him and tell deir mummies dei want dat CD. What a goddamn situation man! As U can C, rap is more important outta Spain than it is in here. Why?? Why Spanish people don't give a damn 'bout rap? I don't know, know'm'sayin'? People sell what oda people buy, 'n if Spaniards kill rap, Spanish dealas won't want rap 2 get in 2 Spain, while muthafuckin' people like me R gettin' mo' and mo' fucked up. I hope 2 C my group on TV 1 of these days, why not? Don't fuck me man! Ya laughin' cuz I'm a damn Spaniot? Kizz my white azz!

Peace.

MC Melon.

PASSIONE PER IL RUMORE

Ognuno ha la sua passione nella vita, la mia è la musica ed appunto per questo vorrei parlarvi un pò su quel tipo di musica che soprattutto piace a me.

Parlo, di quella musica che quando chiedi a molta gente su di lei, ti dicono...

"Non mi piace per niente, quello non è musica!"

Oppure... **"soltanto si sente rumore"**.

Sto parlando (ormai qualcuno, di sicuro, ha indovinato di che musica si tratta.) del heavy metal, quella musica che non è per niente "commerciale" e che molta gente ha un'opinione negativa su di lei.

Vorrei con queste poche parole convincere al meno ad uno di voi, che questa musica non è soltanto "rumore" o inmondizia.

Come prima cosa bisogna dire che le bande di Heavy Metal hanno una solida e seria formazione musicale, è logico, nessuno può suonare uno strumento alla velocità che loro lo fanno senza sapere cos'è un giro armonico o un semplice "riff".

Rispetto a quelle persone che assicurano che questo tipo di musica moderna si basa soltanto in un molesto rumore, penso che non sanno di che cosa è fatta questa musica, dato

che l'Heavy Metal è una musica fondata nel ritmo, la melodia, la velocità strumentale (nella maggior parte delle sue canzoni) e nella forza espressiva della voce e delle parole.

Per quel che riguarda alle parole che dicono le canzoni, si possono trovare in questi ormai 14 anni di Heavy Metal, testi di tutti i tipi; parlano di denuncia sociale: "The prisoner" dal "The number of the Beast" degli Iron Maiden; su la decadenza: "DAEKAENNIA " dal "DAEKAENNIA" degli Eoristoz) sul l'amore: "Hold on to my heart" dal "Crimson Idol " dei WASP; su la difesa dello stilo musicale: "Metal Warriors" dal "The triumph of Steel " dei MANOWAR ; sul meraviglioso de la vita: "I'm alive" dal "Keeper of the Seven Keys" degli Helloween; sul suicidio: "Suicide Solutism" dal solista OZZY OSBOURN; sul diavolo, su Dio, su battaglie perse e vinte, sulle guerre, su l'anti-militarismo, su l'esistenza del'uomo, su la terra ed un lungo Ecc..

Non sono il primo a dire (e di sicuro non sarò l'ultimo) che questo stilo di musica, come mostra della creatività, dell'ingegno, dell'originalità e della sensibilità dell' uomo è diventata ormai classica nel panorama della musica così detta moderna.

Vorrei finalmente darvi una piccola e breve lista dei gruppi che per la sua fantasia per comporre le sue canzoni, per la potenza e la bellezza della sua musica e dei suoi testi, per la sua tecnica ed il suo carisma con il pubblico meritano di essere ascoltati:

Havy Metal: Saxon , Iron Maiden , Eoristos, Skyglad, Black Sabbath, R.J. Dio, Motörhead, Manowar, Accept, Exciter, WASP, Ozzy Osbourn.

Speed Metal: Running Wild, Rage, I Primi Helloween, Gamma Ray

Heavy Metal progressivo: Dream Theatre.

Death Metal: Sepultura.

Trash Metal: Anthax, Megadeth, Metallica, Exhorder, Venon, Annihilator, Metal Militia, Slayer, Extrema (non Extreme)

Ricardo Vives Martí.

INTERVIEW with Miguel Gibert from "La granja" by Malén Frau (Drums and Lyrics)

- Where does the name "La Granja" come from?

It is not related to anything in particular. We had quite a few names in mind to choose but we decided "La Granja" was the best because we were listening to a lot of American country music then. As a matter of fact we still like country music a lot, and maybe that's why we picked that name, closely related to this kind of music.

- How did you introduce yourselves to the wide audience?

It was through a contest in which we had taken part on several occasions. In the beginning it all went awful, but it was on our third tryout when people started to like us, and that's how we got to release our first album.

- Ever since, how many albums have you released?

"Dreaming in three colours", "Electric blue emotion" and "Sweetly bitter", although we've just kicked off our new project for 1994, we still don't know exactly when it'll see the light, but it will be probably released in March.

- You've been , in fact, almost three years with no projects of any kind, what happened? Did you have some kind of problem?

No. Not at all. Actually, we have not released an album since 1991 when " Sweetly Bitter" came out, but we've been working hard and we've got 30 or more songs ready to be put into our last work.

I can hardly remember some of them, some of the songs were written two years ago, so we never stopped working. As time goes by songs get harder to make, I mean good songs, because people have turned more selective and our label takes care of our style too, so caught in time of crisis and all this stuff we have been working a lot anyway. Working hard so we can get the most out of our last album, it has to be good.

- What do you think about those other bands from the island?

Actually we really get along with all of them, we're buddies, you know? We know all of them.

- You've been working playing live in concerts almost at every single town all over the island. How are you doing in the peninsula?

Great. As a matter of fact it would be easier for me to mention the provinces we've not played at instead naming the ones we have.

- Well, then where have not you played?

I think we haven't played in Huesca, Cuenca, Santander and Asturias, for sure, but we did play in the rest of the peninsula, even twice in some places like Valencia, for instance.

- Why is it that you have a greater audience in the peninsula than on the islands?

Well, we don't really want people to get bored, you know, so that's why we just played maybe twice in Palma, at the most.

- Have you thought about playing in Castellón?

Is it nice? No, just kidding, I don't know, Actually it basically depends on our record company, it is not up to us. They are the ones who decide and say you go there or here, we don't take any decisions.

It seems that you have always followed a very heterogeneous line through your career? Is this true?

Yes, I think our style and development we've gone through follows a pattern.

- How would you define yourselves? In musical terms, I mean.

We try to follow a pop trend in which we pay special attention to the melody and the guitar. We try to give a heavy sound through our guitar vibes.

- Which are the groups you like best, or you listen to the most?

We really like the "Lemon Heads", the "Pussies" and "Teenage Funclub" although our all time idols are "The Beatles", I think that "The Beatles" bad songs, if any, are just a little few.

- What about the lyrics in your songs, have you set any goal?

Well, no.. We are not prophets, and we don't think that the people who listen to our songs take our lyrics as a way of acting life either. I do think a lot when I am writing down the lyrics, sometimes they are just ideas, it depends on my mood though. And that's the way a song comes up.

- I have been told that you have got an English song in your "Electric Blue Emotion", .How came?

You may be talking about a song which only appeared in CD format. It was sung in English just because one day in the studio we came across a song that didn't have a single word . Then Guillem began to improvise with some English and our producer liked it so he told us to play it over. Since the song did not have fixed lyrics yet we chose the "English version". But it was not made on purpose, by the way the name of the song is "I've got a friend".

- Have you ever worked abroad?

Yes, well, we recorded in London once, but nobody liked the result though it had been O.K as an experience. So far we've been working in Madrid, in a well known studio with DRO records company and we are doing fine.

- Which are your plans for new record?

Very good , we hope that everything is going to be all right, because we've been working hard on each song. We rehearse almost everyday, but in fact only eight or nine of the thirty songs we have, will come out although this choice does not depend only on us, but also on the record company

- Are you following the same style of the last LP's or does it change a little?

The truth is that sometimes you want to make something different, or try to do something new but the company is the one who tells us what we can do, and at the end it's what we follow.

- Have you already thought about the name of your new LP? When will it come out?

We'll record it in January, and by now we think that it'll come out in March or April. Although we are not sure yet, probably the title of the new LP could be "Natural Medicine"

- What kind of expectations do you have with it?

The truth is that we've been planning about summertime concerts.

Palma de Mallorca.

6th January 1994

"La Granja " are:

Miguel: Lyrics and drums Kiko:Electric guitar

Guillem:Voice Carlos: Bass

Pablo: Electric guitar

LITERATURE

Pure phrase, fit epithets, a sober care
Of metaphors, descriptions clear, yet rare,
Similitudes contracted, smooth and round,
Not vexed by learning, but with Nature crowned:
Strong figures draw from deep inventions, springs,
Consisting less in words, and more in things:
A language not affecting ancient times,
Nor Latin shreds, by which the pedant climbs.

Sir John Beaumont. 1625.

To His Late Majesty, Concerning the True Form of English Poetry.

This was written in the XVIIth century. From then on things have changed widely. And we think that creativity deserves a chance. So, here it is. Our proposal is as simple as the need for a literary vehicle to express our thoughts.

Those dreams you always translated into a couple of disordered sentences would be your best contribution.

We don't want to have a bunch of brilliant authors showing their intelligence. We just want normal people with literary intuitions expressing their feelings.

Last call for written art. Our expectations are tremendously ambitious taking into account the situation of these last years of the XXth century, in which, since John Lenon and his hymn "Imagine", all the imagination has escaped of our minds.

So, let's *imagine* that literature is not decaying:

*"...You may say that I'm a dreamer ,
but I'm not the only one..."*

DIONISIOS & KORÉ

SOME NOTES ON...HUGH MACDIARMID.

His actual name is Christopher Murray Grieve, born in the Scottish Border town of Langholm, son of a rural postman. He himself places great importance on the fact that he had "*a class-conscious up bringing which conditioned but did not distort my view of life. My development owed a very great deal to my growing up in a working class family and being fed on out-and-out Radicalism and Republicanism when still a child.*"

HUGH MACDIARMID. Buthlay, Kenneth. p 15-16.

Communist, nationalist, and extremely passionate, he had to face the opposition of his parents to become a poet. So, it could be said that Macdiarmid considered rebellion as an attitude to life, and the contradictions in his life guided that attitude.

He was one of those authors who "reinforced" the Scots language and literature, and he compares the "*imaginative potentialities of Scots*" with "*an experience akin to that of religious conversions*".

He acquired an extensive knowledge of all matters concerning Scotland, and to "*every pro-English tendency he opposed an anti-English one*" :

*"Scotland is the oldest independent monarchy in Europe,
It is the only white man's country -with the exception of
Wales- that hasn't got a measure of home rule."*

Hugh MacDiarmid. Buthlay, Kenneth.

In conclusion I would simply say that MacDiarmid could be considered as the father of the Scottish Literary Revival. He is a clear example of cultural identification within poetry. He is a communist, a nationalist, obscure, controversial, Scotsman...he is the poet.

As it says: "**A disgrace to the community**". Mr Justice Mugge.

KORÉ.

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SUISS, 22ND JULY 1993.

ESTEVE RAMOS, MARIA JOSE.

SHORT STORIES

FACE TO FACE

He opened his eyes. Darkness. He blinked several times. Nothing but darkness. He was hot. The only noise he could hear was a damned buzzing in his ears. Where was he?. He did not find any answer to this question. His mind was empty. Only a few slight recollections were in his memory. He tried to move but he could not: a terrible pain was going through all his body. He looked around but he did not see anything. Just darkness.

It felt like he was floating in the air. It felt like there was nothing under his feet. His body shivered. The heat had transformed into a humid cold. He suddenly found himself lonely, dreadfully lonely. Only the pain made him forget momentarily the distressed loneliness. Nobody else there. Just him and the darkness.

He opened his eyes widely. He thought he had seen a little beam of light. He looked steadily but he could not see it again. When he was about to lose hope and resign himself to darkness and to loneliness, the blackness began to become more clear. He noticed that he could see his hands, his body and even his feet. The buzzing in his ears stopped and then he could hear

something like a lament. A little black figure was coming closer to him and finally it arrived at his side. The lament stopped.

He did not remember having ever seen something like that. He could not distinguish exactly what it was. It was like a man, but very tall and also with very long hair as well as long eyelashes. The figure was incredibly thin and wore an old, black tunic.

He tried to speak "who...ar...". The figure interrupted him with a deep voice. "hello man". Although at first it was very difficult for him to speak, little by little the words started to come clearly to his mouth.

- "Where am I?, Who are you?"- He asked.

- "I'd like to know why everyone of you asks me the same question".

- "What do you mean?".

- "Everyday I see many of your kind. Some of them decide to come with me and some of them prefer not to do so".

- "To go with you. Where?"- He was curious.

- "Another question that you always ask me. Now, I'm going to ask you one. Are you sleepy?".

- He did not understand the question at all and doubted what to say, but the truth was that he was really sleepy so he answered "yes".

- "I want to make a deal with you". The figure said. "You have two possibilities. You can come with me...".

- "Where?"- He said. He was getting nervous.

- "Let me finish!"- The figure shouted while its eyes opened widely. Then it continued in its previous normal tone.- "You can come with me to the Kingdom of Sleep. There, everything is rest, peace and tranquility. There are no problems in that place, just relax. On the other hand, you can come back to the place you came from. If you remember, there were nothing but troubles, people screaming, fights...You won't be able to sleep there, you know. Well , what do you say?".

His mind was full of thoughts. He was confused and also had a head ache. He was sleepy, very sleepy. He liked very much the idea of going with the figure to sleep, to rest. Yes, that was it. Sleeping and resting. That was the only thing he wanted to do. But suddenly, he said to himself no, and he did not know very well why. Something was telling him that he did not have to go with the figure.

- "Thanks for your invitation".- He said.- "But I think I'm not going to go with you".

- "Well, you choose". - The figure's eyes stared at his. For a moment he was on the point of changing his mind but he did not do it.

- "Yes, that's what I want".

- "O.K., now I have to go". - The figure started to depart from him. The darkness began to come back. His eyes were closing and he could not do anything. The pain was increasing. He closed his eyes.

He opened them again. He was lying down. An intense light did not let him see anything at first. Later, he could distinguish another figure. This one seemed to be a man. Yes, it was a man who wore a white gown and was giving him an injection.

The man with the white gown talked to him. "You've been very lucky, sir. It is incredible how you could survive to such a terrible accident. It can be said that you have been talking face to face with Death".

He just was repeating to himself one word: Death.

JUAN JOSÉ MARTÍNEZ SIERRA.

SWEET-TOOTH

Memories were of no use to him. Everything had ended with that visit to the bathroom. He came back to the living room and waited, waited for his eyes to be able to see., Choomah had been motionless for hours, trying to assimilate reality.

He sat down in the old chair beside the window with a glass of whiskey and he saw the sunny world outside, which was ignorant of the fact. There was too much confusion in his brain to admit that a drink would not make his memories depart.

But he tried to keep alcohol high in his blood so that the downer would not come around.

"Do you know any other more effective way to escape from yourself?", Choomah asked Libby the first time they met.

Alcohol imbued him with the impression that he took part in life, that life did not pass through the hole in which he rotted, without noticing he existed. He used to identify this method of escape with happiness. It was, at best, an inferior sensation with caused him to be unproductive and away from his work.

"I used to be a painter, but my creativeness, if there ever was any, has been used up", said Choomah to Libby in that night-club.

Choomah had been a long time without painting and started to question his ability as an artist. He was not able to daub a canvas, not even to handle a paintbrush. But she made him paint again. She appeared like magic in his life, mesmerizing him; what she gave him was just what he needed.

Libby was really a very cute girl, she was quite short, but her tiny body was bursting with sensuality and charm. She was attractively slim, and Choomah liked that. He never got weary of painting her in so many ways: looking at herself in a mirror, with a vague look, through the window, on her bed, being half-dressed, she did not care, the only parts of her body she did not like to be painted were her feet , (she always wore socks and never took them off), but for Choomah it was not difficult to imagine what they were like. Everything in her body was small, except her almond-shaped big green eyes. Most of the time, he could not look away from them and her mysterious glance increased her beauty even more. From the beginning of their relationship Choomah noticed that Libby's eyes made him see things he had never seen. Now, he could not catch a glimpse of light.

Choomah went to the bathroom to look at her lover's dead body again, and a cry echoed on the naked wall, cold like crystal . He studied her clothes slowly. The first studs of her yellow blouse were unbuttoned and let him see the thin and sweet neck he had kissed so many times.

The smoothness of her skin contrasted with her blouse creases that excentuated the outline of her breasts and the harmony of her waist. Choomah observed that Libby's belt had slipped two holes which let him see her incipient thinness, corroborated by her delicate legs. They have no fuzz and were just covered with a pair of white woollen socks. This was a detail that never bothered him, in fact they seemed to be impregnated with a kind of white dust which he assumed to be flour. This supposition he derived from her love of baking and sweets. She was very much a sweet-tooth.

Choomah left the bathroom and went into Libby's bedroom and new thoughts aroused from his head. He imagined himself in a battlefield fighting against a crowd killing everybody with his sword, and crying and shouting words in a strange language which made no sense.

Nevertheless he understood it, deeply inside. His eyes were ablaze and then, he saw the crowd become one person. That person was him.

Choomah poured himself some more whiskey and drunk it in one gulp. Each object in Libby's bedroom reminded him of something about their past.

He looked at Libby's portrait which he had painted. There, were her eyes. He would never forget them. They seemed to look at her bed, at the teddy-bear on her bed, so Choomah sat down on the bed and held it in his arms. He did not want to do it but he smelt his Libby's perfume, and torn by his emotions, he ripped the teddy-bear into pieces. A white dust flew out from the inside of the bear. At that moment, Choomah realized that the white dust was not flour.

LIDÓN BELTRÁN GUILLÉN

POEMS

T' AIMER

La mer
toujours
vis-à-vis avec nous
même si je suis
isolé,
-Des lames tout autour
mélangeant le vert et le bleu
et le gris-
Elle est au point du jour
en guettant sans repis,
prête à me reprocher
que je te laissai partir.
Culpable de m' accuser
de n' être pas assez fort,
de n' avoir pas su
t' aimer.

Miguel et Andrea J.

AMICITIA FIDELIS ET DULCIS

Amicitia
how sweet
elle et lui
ce n'est pas normal
that one could breath
- **Luft** -
safe in your arms
Fidelis
how cruel
c'est quoi la vie
pour lui et elle
si elle
cannot show or feel
- **Minne** -
greater than a caress
Et dulcis
how mad
quand il se voit tout seul
ou se tourne vers le mal
she will be forever near
- **Schutz** -
caring of his willing heart.

A. Juvenal

CINEMA

HAMLET

DIRECTOR: Franco Zeffirelli.

SCREENPLAY: Christofer de Vore & Franco Zeffirelli.

MUSIC: Ennio Morricone.

COSTUME DESIGNER: Maurizio Millenotti. (Nominated for the Oscar Awards)

PRODUCTION DESIGNER: Dante Ferretti. (Nominated for the Oscar Awards)

CAST

HAMLET: Mel Gibson.

KING CLAUDIUS: Alan Bates.

QUEEN GERTRUDE: Glenn Close.

OPHELIA: Helena Bonham - Carter.

PLOT

After the king of Denmark's death, his widow (Gertrude) marries his brother (Claudius). Then, Prince Hamlet sees his father's ghost, who tells

him that he has been murdered by Claudius and that it is Hamlet's duty to revenge him.

COMMENT

This 1990 film version of Hamlet appears as a mixture of Shakespeare's words and Zeffirelli's images. But not only. In fact, what has made this adaptation to be so successful is that images reinforce the dramatic power of words. For example, the use made of light and colours highlights the main themes of the book, and so, the baroque obscurity of Hamlet's doubts, which, in the play, we know thanks to his superb monologues, is supported by a mannerist light. Thus, the best known of Hamlet's soliloquies, The "To be or not to be" part, is set in a dark pantheon where the sepulchre containing Hamlet's dead father is. Here, brightness comes in as two white, direct rays of sunlight that pass through an opening placed right over the central sepulchre and also through a small window in one of the real (not papier - mâché - like) stone walls. Inside this contrasting atmosphere of surrounding darkness crossed by two focuses of light, Hamlet's black clothes are also in contrast with his illuminated face whenever he goes through a spotlight, just like his will to revenge his father's death is opposed to his rational

character. Furthermore, this play on light and darkness and the constant movement of the camera, which follows the actor around the pantheon, providing us with many different shots of him in order to avoid boring silliness, try to make Hamlet's monologue seem not too theatrical, but... Is this supposed to be achieved? In my opinion, it is, but I know that for some cinema audiences the Vore & Zeffirelli fidelity to the original text is tedious. In fact, the majority of today's films show people who talk like us, and people are used to it. But this is an adaptation of a play by Shakespeare, isn't it? And he used to make his characters give long speeches which may seem too crowded with rhetorical figures to some people. Anyway, the fact is that the Vore & Zeffirelli's decision was to be faithful to the work written by the English playwright (what Shakespeare didn't know is that he also was a terrific scriptwriter). In fact, their work is just a rearrangement of the original text in which some secondary actions and characters, like Fontinbras, have been suppressed due to the cinema's need to synthesize and few things have been added.

Actually, there is one true thing about cinema: you have got to be a very bad director in order to spoil a good screenplay, and Shakespeare has provided Zeffirelli with a very good one. Thus, the director's achievement consists just in making Hamlet really look like a film, not like a play. And this, he does by filming the scenes that might have a more theatrical appearance with a large number of cameras, each one giving a different point of view to the action, by introducing some scenes that take place outside Elsinor and by making some characters act out the parts that

some actors report in the play, like Hamlet's travel to England and what happens to Guildenstern and Rosencratz there.

As for the actor's performance, it is worth mentioning Helena Bonham-Carter's interpretation of Ophelia (especially, her recreation of her madness) and, of course, Mel Gibson's acting. At last, he has had to show nothing but his talent in order to delight all his fans and to prove that he is a good actor.

Laura Gallench

NEW YOUNG SPANISH FILM DIRECTORS

Within a decade of Spanish cinema marked by a crisis, as much economic as in ideas (where half of the films are urban comedies and the other half are literary adaptations), three young directors have raised ready to renew the scene. Curiously, the three share some characteristics: they come from the Basque country; they did not follow any specific studies in the audiovisual field; only self-formed by practicing with short-films before making their first long-film; they filmed their own scripts and they have won some awards for their opera-primes.

ÁLEX DE LA IGLESIA only had written and filmed a short-film (the nowadays cult film "*Mirindas Asesinas*", the story of a psycho-killer) before he fell into Pedro Almodóvar hands. Pedro was impressed by the script of another short-film of Álex and decided to produce it if it could be transformed into a long-film. The result was "*Acción Mutante*", a science-fiction film starring by Antonio Resines, Álex Angulo, Frederique Feder and Fernando Guillén, with an unusual special-effects in Spanish cinema. The film was successful at cinemas and won the First award in the II Montreal Fantastic Cinema Festival.

JULIO MEDEM began making short-films in super-8. He never thought he would dedicate himself to cinema entirely so he studied Psychiatry, without giving up the making of short-films. After he made two short-films in 35 mm. and won some awards at the Bilbao Cinema Festival, the producer Elías Querejeta offered him the direction of a medium-film "*Martín*". Later, arrived "*Vacas*", a rural atmosphere film situated at the end of the Second Carlist War. With this film he won the Goya for the best novel director. In his second long-film, "*La Ardilla Roja*", Medem meditated about deceit. It is played by Emma Suárez, Nancho Novo and María Barranco. The film was successful in the Cannes New Directors Festival and it was proposed for several Goyas.

JUANMA BAJO ULLOA began directing some short-films and two medium-films, "*Akixo*" and "*El Reino de Víctor*". He was the revelation in 1991 of the San Sebastián Cinema Festival where his first long-film, a tense melodrama titled "*Alas de Mariposa*", was awarded with the Golden Shell. His second film, "*La Madre Muerta*", tells the story of a psycho-killer with romantic touches. It has been strongly attacked by some Spanish critics, even though it has won several international awards in Montreal, Stoclm and Puerto Rico.

These three successful debuts show that Spanish cinema should open its doors and give opportunities to new directors who should be able to follow the current great names like Almodóvar, Aranda or Garci.

MARTA JOVANÍ ESBRI

" LAS EDADES DE LULÚ "

OU

L'AMOUR DÉSINCARNÉ

Bigas Luna nous submerge dans une histoire d'amour tout à fait atypique. Ses personnages principaux, Lulú (Francesca Neri) et Pablo (Óscar Ladoire), sont l'axe passionnel du film sur lequel se greffent de sombres relations. Nous pouvons en tirer beaucoup de conclusions:

Tout d'abord, "*LAS EDADES DE LULÚ*" ne peut pas être catalogué uniquement comme un film érotique. En effet, les images torrides que l'on voit défiler forment le contrepoint parfait d'une relation amoureuse complexe et obscure. L'érotisme atteint son paroxysme de la main de Bigas Luna, qui nous offre une succession de scènes perverses d'amour hétérosexuel ainsi que quelques relations homosexuelles, incestueuses, travesties ou sado-masochistes.

Il est intéressant de noter le défi de Francesca Neri dans son rôle de Lulú. Cette actrice (inconnue du grand public avant son apparition dans ce film) arrive à concilier deux rôles, Lulú-enfant et Lulú-femme, sans rompre le rythme de l'histoire. Francesca-Lulú évoque la recherche constante d'un amour qu'elle n'obtient jamais totalement. Le conditionnement sexuel marque profondément sa relation avec Pablo , son mari, et, après l'épreuve incestueuse à laquelle elle doit se soumettre, elle décide de se séparer de lui. Pourtant, Lulú ne peut et ne veut pas l'oublier. Elle est toujours une jeune femme immature, follement amoureuse de Pablo. Ses larmes versées durant tout le film marquent les moments forts de l'histoire. Ce sont des larmes de douleur, de désespoir, d'abandon, mais ce sont aussi parfois, des larmes d'amour.

Enfin, nous devons remarquer (sans vouloir juger le talent littéraire de Almudena Grandes , l'auteur du roman Las Edades de Lulú) que Bigas Luna s'éloigne du concept pur de l'amour pour atteindre un état amoureux empreint de la passion viscérale de ses personnages . C'est un sentiment amoureux qui s'oppose à la raison, un sentiment anti-cathartique.

En définitive, "*LAS EDADES DE LULÚ*" symbolise l'amour déchiré, désincarné. Car le coeur est capable d'aimer et d'être aimé, même si l'on ne peut pas toujours le contrôler.

Forever Lulú

MISCELLANEOUS

DANCING

Dancing is not gymnastics or creating aesthetic figures but an integral craft which includes spiritual aspects of people.

Therefore, it is not just getting a certificate, which you obtain after developing certain movements on a bar. It is a feeling which comes from inside you.

The Cultural Dance Association Terpsicore tries to get in contact with people interested in dancing, providing them a place where to fulfill their dreams.

This association was established in 1986 by Gabriela Foshi who is the actual responsible and preceed of the workshop. It was born to meet the needs of the members of the *Taller del Centrò Social of the Conselleria de Cultura*.

Among others their main objectives are:

- To organize brief courses, trips to attend shows...
- To support the individual or group initiatives related to shows and other cultural activities.
- To back up those people who want to dedicate themselves to the professional field, guiding them to centers more suitable for their purposes.
- To get a vocational group of dancers with a high quality of performance.

But achieving a high quality of results requires working hard and a great deal of effort. Dancing is not just coming to class everyday. Other factors should be taken into account like: writing and talking to people arranging meetings...

Besides that, we also have to take into account the fact that dancers have to share their time between dancing and studying or working slows things down, Nevertheless "slowly but surely, progress is made".

The projects the association has are:

- to go on with opening the vision of important figures in Contemporary dance such as: P. Bortoluzzi, G. Balanchiune, M. Berkut, J. Dudlay,... by means of a wide choreographic repertory.
- to continue with their own creative work.

The most immediate project is "LUBRICATUM", whose music and plot has been written by a citizen from Castellón.

The group wants to promote itself beyond the limits of the "*Provincia de Castellón*". For that reason they are planing to present it alive or by audiovisual means to the public. Thanks to that, they will be able to accept opportunities such as the invitation of UNESCO, organization that has been sending them invitations for its dancing contest during the last two years. This would mean, exporting TERPSICORE work abroad and making a name for this association overseas.

Until now, work of this class has not been carried out in Castellón.

People are interested in their own personal creations forgetting their roots.

The predecessors in this field are forgotten. On the other hand, the Association Terpsicore tries to keep history alive.

The constant reviews in local newspapers, interviews on local TV, and above all the enthusiastic applause they receive from the public shows the success and the quality of their work. And also the public recognizes the tremendous effort that the dancers make in order to overcome all the obstacles and give dance the recognition it deserves.

Susana Pascual Safont
3ª Filología

ESTUDIANTES EN GRAN BRETAÑA

Cuando los jóvenes están en los últimos años de la escuela deben decidir qué van a hacer luego. Es más y más popular ir a la universidad. Hay mucho que considerar para los que quieren licenciarse. La mayoría de la gente tiene una idea de la carrera que quiere seguir. Los estudiantes deben hacer una lista de las universidades que ofrezcan su carrera escogida. Pueden elegir titularse en una o más asignaturas. Entonces comienza el largo proceso de reducir la lista a una de solamente cinco centros. En Inglaterra, a la vez de seleccionar la universidad por la carrera que nos gusta, pensamos en la ciudad que nos apetezca, las distintas facilidades que se ofrezcan, etcétera.

La universidad inglesa es algo más que una serie de edificios donde se dan clases. Es otro mundo. Ir a la universidad significa entrar en una vida completamente nueva. Ofrece muchas cosas; es posible practicar un deporte que nunca has probado, aprender nuevos idiomas, participar en excursiones, etc. Siempre hay un montón de clubes y sociedades. Y si no hay ninguno que te apetezca, puedes poner en marcha cualquier actividad nueva.

A los 18 años la mayoría quiere irse de casa. Es normal irse lejos de los padres para independizarse.

Es un tiempo muy especial e importante en la vida de los ingleses. Puede ser una experiencia dura, sin embargo, normalmente es en aquel momento en el cual comienzan los mejores días de la vida.

Alguna gente retrasa un año antes de irse, para viajar o trabajar. Este año puede ser muy útil para los que no se sienten preparados para marcharse de casa ya. Sin embargo, mucha gente no puede esperar el momento en que comience la vida universitaria. Tienen ganas de irse enseguida.

La vivienda

Para los novatos hay residencias. Según la universidad, pueden ser muy lujosas o simplemente asquerosas. Normalmente es muy divertido vivir en una residencia donde se encuentren chicos y chicas de todas las carreras. Por varias razones la mayor parte de los estudiantes desalojan después del primer año. Las residencias están reservadas para los novatos. Usualmente no se puede aguantar más de un año en la residencia donde háy mucho ruido, y lo que es peor, comida horrible. Entonces, durante el primer año hay que conocer a gente para convivir durante el curso siguiente.

La Marcha

La vida social de los estudiantes es muy importante. Todas las universidades tienen sus propios bares y las mismas ciudades siempre ofrecen muchos sitios de diversión. Las ciudades donde hay una universidad tienen un papel importante para los estudiantes. Hay noches en las que se bajan los precios de las bebidas y las entradas. Esto se llama "Student Night", y es normalmente en lunes. En el campus de la universidad hay un "Student Union" que organiza disco-móviles, conciertos, etc. No hay mucho trabajo para los del primer curso, por lo tanto se les encuentra de marcha todas las noches. A causa del trabajo y del dinero, esta marcha debe disminuir durante los años siguientes.

Dinero

Una vez que un estudiante tenga su plaza en la universidad, debe solicitar las tasas del estado. No pagamos la matriculación nosotros mismos. Tenemos que sostener todos los otros gastos que provienen de la vida de la universidad. Se puede conseguir una beca del estado. Esta suma depende del status del candidato y del de sus padres. Por ejemplo: conceden una beca cuantiosa a los que van a una universidad londinense porque los gastos de mantenimiento son más elevados allí.

El dinero es siempre un problema para los estudiantes. La verdad es que no sabemos organizar nuestro dinero. De repente nos encontramos sólo ante los costes de la vida, de la marcha, y claro, de los libros. Muchos estudiantes tienden a trabajar el segundo curso o en las vacaciones, si pueden encontrar un puesto.

Con todas las nuevas responsabilidades que lleva la vida en la universidad, los jóvenes maduran mucho. Las semanas durante los trimestres pasan deprisa, y no tenemos mucho tiempo para ir a casa. Quizás se va una vez durante el trimestre, cuando falta dinero o ropa limpia, o porque quieres ser mimado un poco. No se tarda mucho en considerar la ciudad en que estamos como nuestra nueva casa, a menudo los estudiantes se quedan allí para empezar su vida laboral. Sirve para mucho el trabajo que obtiene un graduado. No sólo suministra un sueldo, sino que además es un descanso. Tres o más años en la Universidad dejan al estudiante hecho polvo:

PENNY LEVENE

A WORK-CAMP EXPERIENCE

This is what I did last summer. I decided to take part in one of those international work-camps; this one was held in Hamburg.

I arrived in Hamburg and my first obstacle was to find the work-camp. I had instructions but nobody was able to understand me and I was not able to understand anybody. At last I found it thanks to an English boy who was going there too.

The first day was an introduction and we played some games. There were plenty of foreign people: Italian, French, Turkish, English, German, Polish, Spanish, Chekoslovakian, Algerian, Russian, etc...

The following days we were supposed to start working but we did not. The work was so easy that we could finish it in one week instead of three weeks that it was supposed to last. The work was to enlarge a lake and to arrange the wild life around it.

Everyday a group of four people had to cook for the others, in shifts. One cooked twice or three times in the three weeks. We had free tickets to go to the swimming pool, jacuzzi, bowling, excursions,...and other entertainments.

A great friendship grew among us, we became almost like brothers, sharing everything.

It was a real holiday in which I had the chance to learn something about nature, people, work, other cultures, all that and much more in a very cheap way (I did not pay anything !!!).

Juan Miguel Membrado
Second Course of English Studies.

UN LUNES EN LA VIDA DE UNA ESTUDIANTE BRITÁNICA. (o cómo sobrevivir en la Universidad de LEEDS).

Los estudiantes de segundo curso se levantan temprano, más o menos a las ocho; se duchan y se van andando, en tren, en autobús o en coche, con destino a la Universidad. Las clases suelen empezar a las nueve y pico de la mañana. Terminan a las cinco de la tarde. Una estudiante no tiene más de quince ó veinte horas de clase cada semana.

Los estudiantes se reúnen con sus amigos en la cafetería, charlan y después se van a clase. (el número de estudiantes por clase depende de la asignatura; por ejemplo en una clase de Español hay unos veinticinco estudiantes , pero, por otro lado, en una clase de Medios de Comunicación hay unos cien alumnos).

A la una pasan por la cantina. Después de comer una mezcla asquerosa de carne y legumbres (que pesa en el estómago como el plomo) vuelven a la cafetería y charlan o hacen los deberes deprisa antes de volver a clase.

Los estudiantes ingleses no tienen tanto trabajo como los españoles. Por la tarde, hay otras clases o la gente va a la biblioteca a estudiar. Es un sitio con un ambiente muy agradable y cálido. El sistema es diferente, se puede escoger los libros que uno quiera; no se necesita rellenar una ficha, todo se hace con ordenadores.

Si no tienes ganas de estudiar, puedes jugar a tenis, a fútbol o a rugby. También hay un gimnasio. Todos estos deportes se practican en el campus.

Hay otros estudiantes que "salan" las clases y van al bar. ¡Beben desde las once de la mañana hasta las once de la noche!

Algunos vuelven a casa para comer y ver la televisión. Cuando terminan las telenovelas se arreglan para salir con su pandilla.

Lo esencial para casi todos los estudiantes es beber, el bar y la vida social (por supuesto hay excepciones), pero para la mayoría la cerveza y salir de "fiesta loca" es imprescindible. Salen casi todos los días de la semana. ¡No me digas que no hay marcha en Gran Bretaña, hay demasiada!. Pero esta marcha es distinta.

Lo normal en Leeds es salir a las siete y media de la noche. La gente se acerca al "Original Oak" o al "Skyrack", que son bares que se llenan de estudiantes. Estos bares se ubican en una zona llamada "Headingley", un pueblo situado a cuatro km. del centro de Leeds.

El Lunes es el día en el que todos salen de fiesta. Se llama "Student Night", y significa que las bebidas son baratas, las entradas en las discotecas son gratis o más baratas y la gente se divierte un montón. Los bares cierran a las once y entonces para que la noche continúe un poco más, todos van a las discotecas o a un restaurante indio (esto es muy popular en Gran Bretaña) o a un casino para gastar el dinero. Hay una amplia gama de distracciones, ¡hay que disfrutar!.

Es una lástima que las discotecas cierren a las dos de la madrugada; pero si se sale cada noche hay que tener en cuenta que hay que levantarse pronto para asistir a las pocas clases que se tenga. Después de tanta marcha, coges un taxi para volver a casa y te quedas hasta el amanecer hablando y comiendo...otro día empieza.

Por supuesto cuando llega el último año de la carrera (normalmente tres ó cuatro años después de comenzar), los estudiantes empiezan de nuevo, y trabajan como máquinas para obtener la mejor nota posible.

Los objetivos de un estudiante son: primero, divertirse y segundo, estudiar.

GENISTA HORSLEY

CONFERENCE IN VALLADOLID.

Attending an international conference can result a much more exciting experience than it would suggest at first glance: meeting people, visiting new places, and discovering the gastronomy of a different region of your country are some of the possibilities that this optional activity can offer. In fact, for the group of students that attended the Selim International Conference, Valladolid was just a discovery: the university, a palace located in the centre of the city, its surroundings, filled with bars, shops, pubs, "tascas", etc and the people that study there, especially the members of the choir, who gently introduced us into the night life of Valladolid, made us come back to Castellón having happy memories of these few days. Finally, with respect to gastronomy, we were lucky to attend a genuine medieval dinner at Villalcazar de Surga.

KORÉ

A LETTER FROM EDINBURGH

I find it difficult to write only a short article about this city. While some of you might very well be fascinated by Edinburgh's rich cultural life and its Festival, others will obviously prefer a chat on Scottish beers and night life. I'm going to avoid this dilemma. For one thing, our night life must appear a bit ridiculous to you. British "night life" generally takes place between your "merienda" and "cena", so you'd be slightly disappointed I'm afraid. For another, I have to confess that I'm more familiar with the pubs than with the musea. I'm too much a barbarian myself to lecture on art and architecture. That aspect is, however, exactly why Edinburgh is such a marvellous city. How many other capitals have both a volcano and a really impressive castle in their centres? I don't know how to describe to you the architecture, the parks... Just come and have a look for yourselves. Unlike Glasgow, Edinburgh's heavily industrialised counterpart on the rainy west coast, the city of Edinburgh in itself is worth a visit. If you insist on visiting Glasgow, go there first. If you go there after Edinburgh, it'll be a waste of money.

Another advantage which Edinburgh has over Glasgow is the way its people speak. You'll find that what the citizens of Edinburgh speak is still vaguely identifiable as English. Those among you who have been in Glasgow or Aberdeen will understand the relevance of this point. Nevertheless the Edinburgh accent is so markedly Scottish that I subconsciously refuse to imitate it. And believe me, that's a good thing

The most fascinating aspect, however, is the city's international atmosphere. Nowhere else have I noticed such a rich cultural diversity. Initially it came as a shock to me that Stella Artois, in my opinion one of the poorest Belgian beers, should be one of the Festival's main sponsors. But gradually you meet more and more people from all over the world, and you become frustrating knowing that one lifetime is too short to see all the beauty that your friends have described to you. And you very soon get used to going to the pub with a friend from Argentina who has a Norwegian boyfriend, or to be in Scotland as a Belgian while your hearth is still in Spain.. If you want to become an European citizen go to Edinburgh. But don't be surprised when you discover the drawback: it can feel as if you are at home everywhere, but you are never completely at home. I suppose that's the price you have to pay for any really exciting stay abroad. And Edinburgh is beyond all doubt one of the most exciting places to go.

By all means, go to Scotland's capital. But don't let the "Athens of the north" seduce you into staying. If its culture has earned it the name "Athens", its climate is responsible for its other nickname: "Reykjavik of the south". A latitude similar to that of Moscow or St Petersburg. A polar wind that more often than not gets bored of polar bears and skimos, and then decides to teach the Scottish the disadvantage of wearing nothing under the kilt. November has made me

understand why most Spanish Erasmus students don't come back after December. July however, can be really nice. It reminds me a lot of last December in Castellón. At this time of the year the sun sets at 3p.m.. In case you haven't guessed yet; yes, the weather really pisses me off.

We have an expresión in my language which says that you only say good things about dying people. For that very reason I refuse to comment on Scottish "cooking". I'm still recovering from the discovery that they prefer baked (white) beans in tomato sauce to Nocilla. I usually leave the flat when my Scottish flatmates start preparing one of their favourite dishes.

A friend of mine has decided to settle down in England with her boyfriend. I have seen very well that it's not always easy to learn to live with such a decision. The population of a country is one of the most important factors that you have to take into account. And it's exactly here that I get so fed up with Britain. I could never be happy here. Each of you can have his or her own opinion about them, but to me british people are cold, hypocritical and very very aggressive. Mind you, I'm talking about young people in Britain. Grownups are nicer and more helpful. My experiences have been with Scottish people so just imagine that most foreigners think that it's even worse in England.

"Splendid isolation?" I like the term, if it implies that they remain on their island. I'll visit them and this beautiful city whenever I feel like doing so. But my conclusion after six months in Edinburgh and Castellón can be extremely short: "¡Hasta pronto, Castellón!"

Sven Jorissen
The University of Edimburgh
January '94

THE EXCHANGE ACTIVITY: ANOTHER WAY OF TRAVELLING.

There are different ways of travelling which go from the controlled package tour to the genuine adventure. The one I am going to suggest goes beyond the superfluous view of tourists, but does not get the cultural knowledge that a real traveller does.

I am referring to exchanging groups of young people. I am going to illustrate this article with my own experience. It will help you to understand the whole process.

When you try to organize this kind of activity there are some points that you have to solve: who is taking part, with whom you are exchanging, and what you are going to do. It is not easy to find a partner in the other country.

We were a group of fifteen people from different parts of this region. We wanted to have an exchange with a Danish group to discuss their nej to Maastricht. We had a contact and we tested them. The answer was positive.

When you get to this point you have to find the money. It is possible to obtain some help from the EEC programme "Youth for Europe", which is thought especially for young people exchanging with other young groups. We applied for this subsidy and we were lucky.

Before this, our partner had to prepare a detailed programme of activities that we were going to perform during our stay. They were really good; therefore, we received all the money we asked for.

We were going to Denmark by train. The trip was exciting but tiring (more than 37 hours in the train). We followed this route: Castelló - Cerbère - París - Copenhagen - Odense. We stayed at the Youth Hostel of Odense. This town is Hans Christian Andersen's Birthplace.

The exchange lasted ten days in which we knew Danish boys and girls of our age, learned many things from them and about their country and culture, and had a new experience. We cycled to different places to have our meetings and discuss some aspects of the theme; we also visited the University and assisted to class; we partied at night in a Danish style too. The programme was varied and amusing.

Now we have friends in Denmark and that country has a special meaning for us. We were not interested in the monuments but in the people and their way of living. This attitude is the basic difference we have with tourists, and I try to claim this component that you have to contain in your trips.

This is just an example. We have repeated similar activities several times and it is worth while. If you want to organise and exchange activity, you can contact with the editorial staff. We will help you to solve our problems, give ideas and new information.

JORDI SÁNCHEZ

SPORTS

TOTAL RECALL

PHILOLOGY SOCCER GAME: TEACHERS VS. STUDENTS

The day eventually arrived. "The Conqueror" Stadium was absolutely crowded, mainly by female fans.

After half an hour delay, both teams were ready for the fight.

The competitors were as follows:

-> Teachers Football Club:

- Goalkeeper:** Juan Diego Jaén.
- Defenders:** Brendan de Bordons, Santiago.
- Middle-centres:** Ignaci Navarro, Juan Lu.
- Forwards:** Josep Marco, Patxi.

-> Students Football Club:

- Goalkeeper:** Darío.
- Defenders:** Pascual Parra, Miguel Angel, Juanma García.
- Middle-centres:** Javi Porcar, Daniel Cano.
- Forwards:** Mike Arrufat, Jorge Barreda, Sergio.



The referee was missing; nevertheless the match started with the initial kick-off.

->**Score:** - *First Half.*

- 2nd min.(1-0): Josep Marco.
- 10th min.(2-0): Juan Lu, from a very close position.
- 15th min.(3-0): Darío, own goal.
- 20th min.(3-1): Jorge Barreda, from a short distance.
- 22nd min. (3-2): Javi Porcar.
- 26th min. (4-2): Patxi.

- *Second Half.*

- 1st min. (5-2): Patxi, thanks to a misunderstanding between Darío and the defenders.
- 7th min. (6-2): Brendan, after two monstrous dribblings.
- 8th min.(7-2): Patxi unforgiving.
- 9th min.(7-3): Mike, after a shot from the goal area.
- 12th min.(7-4): Sergio.
- 18th min.(8-4): Brendan, attacking as usual.
- 19th min. (9-4): Juan Lu.
- 22nd min.(10-4): Josep Marco (he inaugurated the score and he concluded it).

->**Outstanding Players:**

- It was overwhelming Josep Marco and Juan Lu's high-speed and technique, who ran up and down during the whole game.
- It is also worth mentioning Jorge Barreda and...Ignaci's!!! skill with the ball.
- "Demolition" Brendan marking like a cockle.
- Both goalies, Darío and Juan Diego gave a brilliant performance too.

->**Gossips:**

- In the last minute of the game the Students team played with the "small" number of seven.
- Loud out roar from the crowd with the appearance of Brendan. His look provoked dozens of faintings among the fans, which were quickly controlled by the "Red Cross".
- The students did not feel themselves defeated and are awaiting a return match.

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