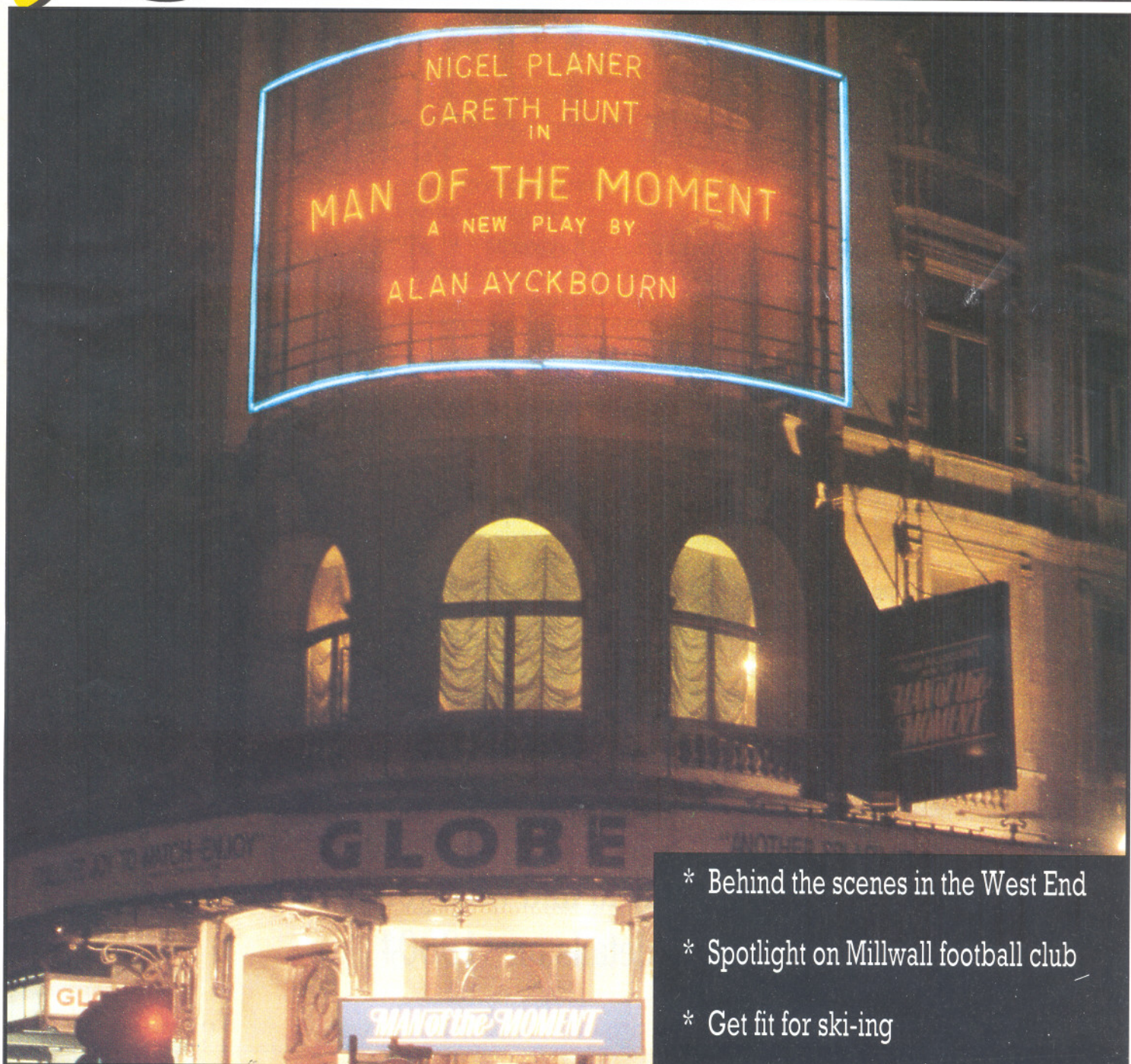


GOING *Live*



Volume 2. No. 2 NOVEMBER 1990



- * Behind the scenes in the West End
- * Spotlight on Millwall football club
- * Get fit for ski-ing

Have you tried any keywords on Prestel lately?

There may be more keywords on Prestel than you think! As well as the online magazines, all our subject indexes are fully covered — any entry in the A-Z Subject Index on *199# is also a keyword. So once you've found a useful index, you can use it again directly by noting the subject displayed at the top of that index and keying *, then the subject, followed by #. In so doing, you avoid stepping through the menus again and save valuable time.

Prestel's keyword system is based on a dictionary of words which describe the material on our database. Each word is linked to a page number, and you use them like page

numbers — *Keyword# takes you to the page covering the subject requested, whereupon you can take a menu choice to select a relevant service.

Several keywords can be linked to one page, e.g. UNITED STATES, USA, US all lead to the United States index. Some phrases or combinations of words can be used, providing they correspond to a current Prestel index — try *HOTELS SPAIN# or *STOCKS AND SHARES#.

If you can't find a page using keywords . . .

- (1) Check your spelling! Use */ to repeat the keyword, and remember that in

most cases Prestel only uses *plurals* for its key words.

- (2) Check the A-Z index on *199#. Prestel may use a different word to describe the information you want.
- (3) Prestel keywords tend to be general not specific. Try and think of a more general word to describe the area you're interested in.

For more information on keywords and how they work see *1900# (or key *KEYWORDS#). On the back cover of this magazine you'll find lots of useful keywords. But remember, there are many more!

**Keywords — a quicker way to find what you need on Prestel —
more details on *1900#**

GOING *Live*

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NETWORK HOUSE,
BRINDLEY WAY,
HEMEL HEMPSTEAD,
HERTFORDSHIRE, HP3 9RR.
Telephone 0442 237237
Mailbox us on 018221313.



Jane McCarten

Serious entertainment

Welcome to our pre-Christmas edition of Going Live. We've got some very special theatre features for you to whet your appetite for the West End. Shirley Valentine producer Bill Kenwright gives us a glimpse into what makes a show a winner in his eyes, we look at Rocky Horror and the latest in spooky parties, and we show you how to take the pain out of ticket ordering.

For those of you who like your entertainment with less words and more action, we take a look at the football season through the eyes of seasoned campaigner Bobby Charlton. Just to prove that even the hard men of the game can have a softer side, we sent our SportsEye editor, Nick Bendall, to Millwall to find out how they softened their image. And if you don't believe it, take a look at the picture on page 12 – it's one of my all-time favourites!

Planning on going skiing this year? Well now's the time to get fit so that you make the most of your precious holiday. We've got some timely tips – and a video to give away.

Some people think that those with disabilities are condemned to live life on the outside looking in. Workplaces often only pay lipservice to employment opportunities for those with mobility and other restrictions. That's why we're pleased to be able to bring you a good news story for once with a feature on Wavelength, an organisation which has made a success in the field of information technology through their own determination. Read about them on page 16.

EDITOR

Cover picture: London's theatreland by
Stefano Cagnoni

Celebrating Christmas at the turn of the century

Hundreds of column inches are taken up each year to bemoan the commercialisation of Christmas. Most opine that this is a modern development and suggest that we should get back to the traditional values of the festive season.

To test out this theory, I took a look at the Observer's archives for the turn of the century and found that the first Christmas of the twentieth century was not too far removed from our modern celebration.

For the rising population of London's Victorian suburbs, there was traditional entertainment in the form of Berkettoff's Imperial Russian Circus – a Tsarist forerunner of the popular present-day Moscow State Circus. An advertisement on the Observer's front page trumpeted 'First time in England! . . . Famous riders, Smartest Jockeys, Funniest Clowns, RUSSIAN BEAR ON HORSEBACK. RUSSIAN HORSE AND INDIAN ELEPHANT IN SPECIAL ACT.' Despite the modern tendency to move away from the use of wild animals in modern circuses, today's children (and their parents!) enjoy shows which have changed very little.

Another stalwart London attraction hawking its wares in the 23rd December 1900 issue of the Observer was Madame Tussaud's, currently one of London's major tourist attractions and founded at the time of the French Revolution. In keeping with the major events of the day, Tussaud's offered 'The TRANSVAAL WAR. Realistic War Pictures. Scenes in the Transvaal. . . ' In the days before cinema newsreels and the television news, exhibitions such as this offered a graphic representation of the reality of life for soldiers.

As well as shows which continue today, the beginnings of serious Christmas present-giving were also in evidence, with large ads for 'coffee-table' books, glossy editions of art and poetry books.

But alongside the gaiety and fun of Christmas events lay another side of the empire. A long column of names sorted by regiment announced the deaths of British soldiers in the Boer war.

A series of reports about Christmas in London continued the sombre tone and gave a hint of the way that reporting in modern newspapers was developing towards the investigative features we read in today's newspapers.



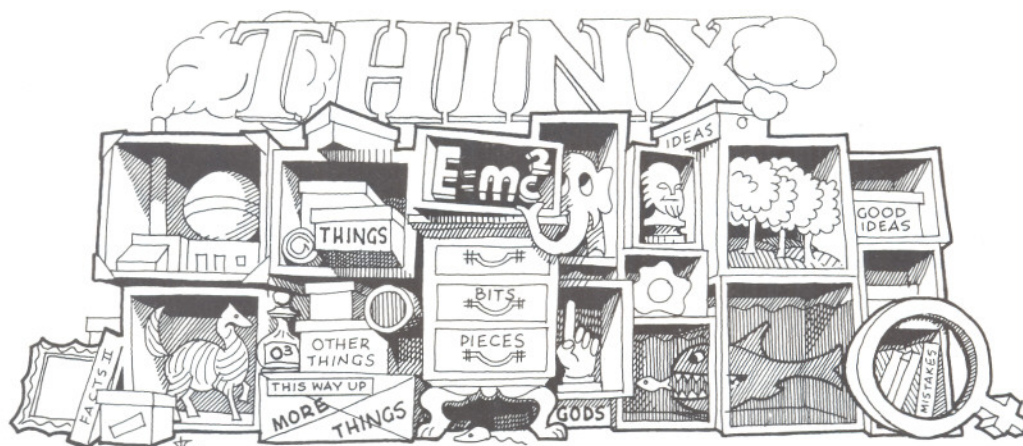
Christmas Day 1900 in the workhouse; an artist's view of the celebrations at the St Pancras Workhouse in London.

Under the heading 'In the Workhouses' there is a report which illustrates the unremitting Victorian regime which underlay a society looking towards the consumer values of the 1990's. It says 'Inquiries made yesterday went to show that the various Poor Law authorities had made every arrangement to enable the thousands of poor in the Metropolis Workhouses to spend as enjoyable a Christmas Day, due regard, of course, being paid to the regulations of the Local Government Board. In each workhouse the prescribed dietary table will be suspended, and special fare, such as cake, roast

meat and plum pudding, together with sweets, will be provided for the three meals, breakfast, dinner and tea . . . This year the number of "temperance" poor law institutions has been increased, and in only a very few cases will beer be allowed.'

Christmas in 1900 was very much as it is today – fun for those with money and security, not so good for those at war or in poverty.

The Observer reports the news from around the world each weekday on page*1234#.



John Chesterman puzzles over logology

WORD GAMES

They come in all shapes, of course, from The Times crossword to magazines you buy in railway stations with simple anagrams and trace-the-letter games.

The Prestel games in The Vault (*78993000#) are a bit more elaborate. But just for once, let's have a look at some real mind-benders, and the art (or is it literature?) called 'logology'.

Logologists are devious word jugglers, masters of the double meaning, forever selling you a fast pun.

It's a curious game they play where there are no winners and you compete with yourself, so there's no point in cheating.

And if it gets too easy, they just change the rules to make it harder. Here are three of their favourite games.

PALINDROMES

These — as I'm sure you know — are sentences (like "Madam, I'm Adam") which

read the same backwards or forwards.

The master of the art was a British wordsmith, J.A. Lyndon, who could pull sentences inside out like a conjuror. And he made it seem so easy.

**Cigar? Toss it in a can,
it is so tragic.
(But sad Eva saved a
stub).**

When he read Leigh Mercer's famous palindrome "A man, a plan, a canal — Panama!", he immediately replied with:

**A dog, a pant, a panic
in a Patna pagoda.**

But his speciality were long, lyrical palindromes, like the script of a dream, such as:

**Tis sent! I wed a
mermaid — airy, mad. I'm
amid a myriad, I am
remade, witness it!**

PANGRAMS

A pangram is a sentence which contains all the letters of the alphabet.

The most famous

example, "A quick brown fox jumps over the lazy dog", has 33 letters and no one has yet got it down to exactly 26 letters without using initials and made-up names. But there have been some good tries.

For instance, Howard W. Bergerson wrote a poem in which every line was a pangram that began:

**Why jog, exquisite
bulk, fond crazy vamp,
Daft buxom jonquil,
zephyr's gawky vice?**

The lines use each consonant once and each vowel twice.

Bergerson ascribed the poem to a 19th Century writer, Edwin Fitzpatrick, but this was probably another trick, as he went on to describe him as 'a figure so legendary he may never have existed at all.'

LIPOGRAMS

The only rule of a lipogram is that one of the letters of the alphabet is banned. This may sound easy, especially if you pick a consonant like Q or K.

But leave out a vowel and you soon find yourself in difficulties. Just try it.

The letter E is the most commonly used in the English language and it is almost impossible to write anything — even a short sentence — without it.

Yet two whole, full-length BOOKS have been written without using it once!

This must rate as the Mount Everest of word games and the authors were in the Olympic class.

In 1939, the American Ernest Vincent Wright published a novel called "Gadsby" which did not contain a single "he", "she" or "the".

And 30 years later, Georges Perec performed the same feat in French with his novel 'La Disparition'.

Finally, here's a relatively easy puzzle to try.

The words of this sentence have been run together, but the judicious insertion of ten "e"s will bring it back to life.

Xprtsnvrxpctnxtwksnws.

Your tax and business questions answered by the Advice Centre

In recent times, Prestel has offered a number of popular advice services, both for consumer problems and taxation and business questions. The latest expansion to this area, Advice Centre, covers a whole range of these subjects, with a particular emphasis on the needs of small businesspeople.

Below we reprint a selection of taxation questions from the Advice Centre, to give you some idea of what sort of questions are answered, and we invite you to send in your own queries to be answered by our experts.

Questions received on the Advice Centre's response frames will be dealt with free and usually within around 48 hours. Your reply will be published on Prestel and Telecom Gold, and you will be notified by Mailbox if you are using Prestel to alert you to your letter being published.

All queries are published anonymously, so if you want to ask a question which involves your employer, you should still be able to. A selection of questions and answers on all subjects is published each week, so log on to find out about other people's questions; the answers might apply to you too!

Subject: Wife's earnings election

Question: As a married man with my wife working and me liable to higher rate income tax, should we opt for wife's earnings election for the 89/90 tax year? What is the threshold at which this is advantageous?

Answer: the point at which a wife's earnings election for the tax year 1989/90 becomes beneficial will vary from couple to couple, depending on individual circumstances.

However, generally speaking, the election should be given consideration when the couple's joint income is at least £30,511 and includes wife's earned income of at least £7,026.

These figures are after all allowances, reliefs and charges on income have been deducted, apart from the single person's, married man's and wife's earned income allowance.

A valid election for the tax year 1989/90 must be made on the Inland Revenue form 14 or withdrawn on form 14-1 before 6/4/91.

If the election is made and you currently receive higher rate relief for interest paid in respect of a joint loan with your wife it may be necessary to complete

the Inland Revenue form 15 in order to ensure that you as the higher rate taxpayer continue to receive the maximum higher rate relief available.

This election for the year 1989/90 must also be made (or withdrawn on form 15-1) before 6/4/91

I would suggest that before you make any election you consider very carefully the effects in relation to your own circumstances and carry out some detailed calculations.

I believe that you would also find the free Revenue leaflet IR13, on the subject of the wife's earnings election, very useful.

Finally, if a valid election is made which is not beneficial the Revenue may in some cases advise the taxpayer accordingly.

Subject: Self-employed tax class

Question: I have recently become self-employed and would like to know what I need to do as far as tax is concerned.

Answer: Firstly, you will need to keep full and accurate records of all business transactions from day one.

If you are unsure of what is required or desirable in your situation, you would be best advised to engage an accountant for detailed advice. In fact, this would

be a desirable course of action in any event.

It is also necessary for you to register as self-employed with the Tax Office that deals with the area in which your business address is situated.

For this purpose I would suggest you obtain the free Inland Revenue booklet IR28 and complete the form 41G at the centre of the booklet.

As a self-employed person you are required to pay class 2 National Insurance Charges (NIC) if your profits exceed a lower limit, and I would suggest that you obtain the leaflets N141 and NP18 from your local DSS Office, for further reference to this.

In addition, you could be liable to pay class 4 NIC on a notice of assessment issued by the Inland Revenue if your profits exceed the lower limit for the year (Revenue leaflet IR24).

Finally, it may also be wise to consider at this stage whether it is desirable to register for VAT and to consider in general terms the requirements of the VAT legislation (Customs and Excise leaflet 700/1/89.)

you can use the Advice Centre by keying *477# or keyword *advice Centre#

Look

Testing times for consumer products

For over 30 years, the Consumers' Association, publishers of *Which?* magazine, have built a reputation for consumer advice based on expert testing of a wide variety of products. *Which?* magazine, read monthly by over 800,000 people, is careful to ensure that it is not associated with any manufacturer or vested interest. It forbids manufacturers to use its verdicts to promote their goods, and will pursue any who use *Which?* as an endorsement name in their advertising copy.

So how does it reach its carefully researched and detailed findings on a wide range of products from cars to kettles? I went to the Consumer Research laboratory in Hertfordshire to find out.

A walk around the labs reveals a reassuring mix of academic austerity and organised chaos. Each product, to my amazement, has its own testing area, so that there are labyrinths of rooms each full of a specific product. In addition, the labs do testing for the World Health Organisation on vaccines and water pumps, so there is another area devoted to these projects.

I decided to concentrate on new high-technology

products such as hi-fi, telephones and satellite television, and went to meet Roy Brooker, who is the Consumers' Association expert in these areas.

Roy's room is large, white and airy with a high ceiling. On closer inspection it resembles a padded cell, with square muffles in groups around the walls. This, Roy explains, is where the listening tests are conducted, with the room stripped bare of furniture. Conditions are intended to be neutral, and with hi-fi the tests are to establish the level of realism obtained.

With products like radio cassette recorders the tests are for acceptability, taking into account that the equipment is less sophisticated. A panel of testers is used, composed of people who are trained to describe their responses to sounds. The food testers are recruited and trained in the same way, so that their judgement is as objective as possible.

The listening tests form only one of three parts of an entire survey of a particular range of products, a process which involves a wide range of people and takes around six months to complete. A survey normally starts with

the definition of the criteria to be used in the testing — the end result of which is the complex table which forms the central part of any *Which?* published survey — after which the products themselves are bought on the open market.

The tests then divide into three parts — technical, which in the case of hi-fi involves electrical performance and safety, subjective, ie, what people think of the product, and ease of use, the ergonomics and appearance of the product.

The appearance of the product can be a controversial point; obviously the controls should be simple to use, but, according to Roy, some people actually want to buy hi-fi's which look like aeroplane control panels!

As Roy Brooker points out, stereo systems are actually composed of five parts, and each part needs to be precision tested to get an overall view of the performance of the whole system.

Once the three elements of testing have been carried out, the results are collated into a report around an inch thick, which is sent to *Which?* magazine's researchers and journalists in London for compilation into the reports which you will read in the magazine.



Testing is a precision art. Henry (in the middle of the picture) knows his woofers from his tweeters.

I was fascinated by my visit to the research laboratories. As the owner of several extremely downmarket pieces of audio and TV equipment, I now have a glimpse of what I'm missing. I also know that Roy's team will be beaver away behind the scenes to make sure I have the best advice possible when I finally pluck up the courage to upgrade my kit.

A selection of articles from *Which?* is available every month on Prestel page *3458#, including the hi-fi report which Roy Brooker has just completed.

Look

Theatre booking without tears

A night at the theatre can be entertaining, amusing or stimulating. It can have glamour, romance, excitement or pathos. It can also be incredibly frustrating if you can't get tickets.

The critics have raved about the latest production in the West End. Everyone you know has seen it and is talking about it. Tickets are like gold dust and the queues for returns outside the theatre stretch as far as the eye can see. The box office phone is continuously engaged and there seems to be nothing else you can do to get hold of those elusive tickets.

That is, unless you have Prestel and access to the First Call database.

First Call is your own personal box office in your home or office. By calling up the gateway, you are linked to a 24-hour, 7-day service that bypasses telephone sales staff and enables you to buy tickets directly from First Call's own computer system.

First Call is run by the Space-Time group, which was founded in 1979 to develop ticketing and marketing systems and services for the performing arts. After two years of research and development the first Box Office Computer System (BOCS)

was installed. Since then more than 170 venues world-wide have selected Space Time's technology as the basis of their ticketing and marketing operations.

First Call, the UK's first ever 24-hour, 7-day box office was launched in 1985, providing a bureau-based ticketing service for theatres, concerts, cinemas and other events. In 1989, more than 16 million tickets were issued through BOCS systems in the UK. World-wide, the figure exceeded 25 million. So it's quite a system you're accessing via Prestel!

It's not just theatre tickets you can book through First Call. There are concerts covering all kinds of music from the Bolshoi Symphony Orchestra to Big Band Swing, or from Earth, Wind and Fire to Madonna. You can book now for *Cats*, *Les Miserables* or *Phantom of the Opera* — although you'll be booking far in advance. Catch a movie, an opera or a poetry festival. There are some sporting events available, and this is an area where First Call are hoping to expand their booking coverage. Then, of course, there's access to all the major theatre venues from the West End or Wembley to Glasgow.

It can be surprising to



Aspects of Love

see the events that are most popular with Prestel subscribers. The Moscow State Circus was one of the most successful promotions First Call has had, and ticket sales for the 'Monet in the 90s' art exhibition exceeded those for the Rolling Stones.

Perhaps the best thing about First Call is that it's so simple to use. Just key *FCAL# or page *6787470#, and have your credit card details to hand. Then follow the directions, prompt by prompt.

You will first be asked what you want to see. You can choose either the type of event or the area where it's being shown. This way, you can go straight to the show you want, or you can have a browse around to see what's on. Once you have selected your event, you need to fill in the date you would like the tickets for, and how many you need. You are then offered

a choice of seat areas available, and you are shown the best seats in the area at the price you have picked. Enter your name, credit card details, address and phone number. You will be informed that when you have confirmed the booking your tickets will either be mailed directly to the address you have entered, or, if time is pressing, couriered to the theatre box office one hour before the performance.

So, log on to Prestel now, and book tickets for your favourite show the straightforward, painless way — with First Call.

Access the First Call gateway from page *6787470# or using keyword *FCAL#. For information on what's on around the UK, plus theatre news and reviews take a look at Look Entertainment on page *3451#.

Look

Horrific parties at the London Dungeon

Going to the theatre has never been the same since *Rocky Horror*. First produced in the King's Road Theatre, London in 1973, the show has been all over the world, producing a cult following in places with such disparate cultures as Japan, Brazil, and Norway.

Oddly for a show whose characters are recognised all over the world and which is characterised by being outrageously bizarre even in its quietest moments, the *Rocky Horror Show* was a flop on Broadway.

The atmosphere in London in 1973 was more receptive as the show progressed from its opening venue to the Classic Cinema in Chelsea, which was scheduled for demolition. From there it made its way to the Essoldo Cinema just up the road, where it remained for another six years. For a show full of transvestites, camp horror and over-the-top characters, it was surprisingly well received by a wide variety of hyper-critical reviewers. Even the "Financial Times" critic declared: "I warmly recommend it."

From the stage production, inevitably, the film was born, also starring Tim Curry, who played



Rocky Revellers at the London Dungeon

Frank N. Furter in the original production.

Since then, the film has enjoyed a cult revival, being staged at midnight showings around the UK, and attracting a huge group of followers.

The audience participation which has become a crucial part of the atmosphere of *Rocky Horror* is evident at film showings and at live theatre performances, so much so that in some towns cinema managers have appealed to audiences to tone it down.

Joining in with the Show involves using a water pistol at certain points of the show, as well as throwing rice or confetti during the wedding scene and putting up umbrellas. Members of the audience

often dress as their favourite characters and even those in mufti will join in the ritualistic chanting which accompanies certain scenes. Bridled noisy chaos is the order of the evening when you go to *Rocky Horror* — and easily washable clothes are advised! As Barry Humphries wrote in his review of the original production: "*Rocky Horror* is a lewd show . . . reeking with grime, powder and gusset, and laughter flows from the haemophilic audience."

Rocky Horror has now returned to London. Around the Piccadilly Theatre you will see hordes of people proudly dressed up so that their best friends wouldn't recognise them — except that their best friends are

probably with them and dressed equally outlandishly!

The London Dungeon has got in on the act to produce a double evening of theatre and party combined. If you're the sort of person who's raring to go after the theatres close, you can now go to the London Dungeon and join the *Rocky Horror* party.

For £49 you get a ticket to the theatre, a coach ride over to the Dungeon at the end of the show and entrance to the *Rocky Horror Party*. You'll get an eyeball cocktail, a "steamy supper with Frankenstein's Monster", and disco. The party ends at 2am and you'll get a T-shirt memento of your horrific night out.

Sounds a wow, especially for those of you looking for a really different office party where people can behave as they've always wanted and blame it all on *Rocky Horror*! Dates are Friday 23rd November and Monday 10th December, and you must book in advance for the combined trip.

You can book tickets for both the *Rocky Horror Show* itself and the combined theatre ticket and party on First Call. Keyword *FCAL# and get your credit card ready. Have fun!



From Coronation Street

by Vicky

Theatre producer Bill Kenwright is a busy man. He's currently producing six highly successful West End plays, four fringe plays around the country, a Hollywood movie starring Liza Minelli and he hasn't missed an Everton match in 30 years.

It's mind-boggling to try and imagine how he fits it all in. What's even harder to understand is his claim that, even though he's one of the country's top producers, he doesn't like his work.

'I'm like a junkie,' he admits. 'I don't enjoy it, but I'm driven. I know I do too much, but I can't seem to stop.'

He doesn't look like an overworked man who hates his job. An expansive, friendly northerner with a ready laugh and high-speed patter, he could be one of the locals from the Rover's Return, which, incidentally, is where it all began.

'I was an actor in Coronation Street,' explains Bill, 'and they gave me three weeks off to play Billy Liar at Oldham Rep. Oldham Rep made a mistake and double booked, so I was out of work for three weeks.'

Not being one to grab the chance of an unexpected holiday, Bill decided to put the play on himself. With a fistful of thruppenny pieces, he phoned round all the theatres listed in Spotlight and tried to book himself a venue.

'We spoke to the theatre directors and said, 'Twinkle, twinkle, we're all stars from Coronation Street. Can we come and do Billy Liar?' They said, 'When?' and we said, 'The week after next.' They said, 'We're booked for two years.' 'Oh,' we said, 'Is that the way you do it?''

Eventually they found a theatre in Buxton which had been closed for 16 years, but was willing to let them put on Billy Liar. They had to do a matinee on Wednesdays to make way for the weekly dog show, Julie Goodyear made her acting debut and was snapped up by the Street, and a producer was born.

Together with another Coronation Street chum Reg Marsh, Bill set up his own production company. The company was formed both to re-establish theatre in the provinces via television stars, and, Bill admits freely, so that he could cast himself in the lead roles. Twenty years later, he's at the top of the production profession.

Does he miss treading the boards himself?

'I don't now,' he says, 'but I did then. I never had any ambition to be a producer. I never had any ambition to be an actor, for that matter. I just wanted to be important!'

He also wants to be in control. Not content with producing the plays, he chooses his directors, does all the casting and often

gets heavily emotionally involved with all aspects of a show.

He picks his shows by a mixture of gut reaction and hard-won knowledge of the business and the writers. He works closely with a lot of very well known authors like Willy Russell, Alan Bleasdale and Alan Ayckbourn, but also claims to put on more plays by new writers than almost anyone.

He's certainly more than prepared to take a risk with a production that his instinct tells him is worthwhile. Half of his shows are mounted with the absolute certainty that money is going to be lost. Profits from the West End blockbusters pay for his productions at venues like the Croydon Warehouse and the Lyric Hammersmith, or for his contributions to the funding of the Liverpool Playhouse. His blockbusters make a lot of money, and he puts this money straight back into the industry.

This attitude, he feels, is why theatre in Britain and the West End is booming, while New York's Broadway has fallen into decay.

'We are blessed with our attitude to the arts over here. In America they are very interested in making a killing. Over here we're interested in making a living. It's important to us to keep up the standards. In America, all I ever hear is pounds, shillings and



Absurd Person Singular by Alan Ayckbourn

pence. All they ever do relates to a 100 percent budget, and you think, 'Well hold on a minute. What about doing a good play that's only going to be a 50 percenter?' I don't think our mentality is the same as theirs. Ours are two very, very different worlds'.

Talking of attitudes to art, what about the Government's reluctance to provide financial backing for theatre? Bill thinks the Government's attitude is certainly suspect, but he's all for a healthy relationship between commercial and subsidised theatre.

'We're just about to start the very first allegiance between subsidised theatre

Look

to Shaftesbury Avenue

owning



cbourn

because a theatre is subsidised, doesn't give it an excuse to get complacent — 'They still have to get bums on seats.' Commercial producers have got to get their sums right, and the subsidised theatres have got to be more adventurous in their outlook. He feels that because of producers like himself and a handful of others, the barriers between the two have come down.

'We don't think 'subsidised theatre'; we don't think 'commercial theatre', he insists. 'We just think 'theatre'.'

Another barrier that he feels has been broken down in his lifetime is the middle class's monopoly of theatre. 'I was in the Liverpool Playhouse last night and it was packed with working class people,' he says.

It was very different when he was a lad, though. 'Going to the theatre was rather like going to church. You walked in, and you saw this man in black tie and evening suit. You were always a bit frightened, a bit aware that you were going to something special. I think those barriers have gone now.'

'Theatre is still a minority sport in that you obviously don't get the audiences that television or the films do, but more people go to the theatre in this country, every year, than go to the football.' He should know. As a fervent supporter of Everton, he watches them every week, and in true 'I

liked it so much, I bought the company style', is now their Director.

Football apart, if it isn't raking in the cash that motivates Bill Kenwright, what does?

Probably the work he does with his home town of Liverpool. All of his shows play Liverpool, he works with Liverpool's two most prolific writers and he keeps in close contact with what goes on there. One of his most precious moments involves recognition from a Liverpool boyhood hero, Johnny Guitar, who played in the Hurricanes with Ringo Starr in his pre-Beatles days.

'Johnny Guitar came over to me and said, 'I just want to say thank you for all you

come true for me.'

Another dream come true is his successes with Liverpool writers. For Bill, the opening night of 'Blood Brothers', a musical by Willy Russell now playing at the Albery in the West End, made everything he's ever done worth while.

Apart from being written by a Liverpoolian, the other criterion that makes a good play, in Bill's opinion, is that it should be stimulating. 'I have to come out thinking that something has happened, even if that something is just a bloody good laugh,' he says.

He is not necessarily the best person to ask, though. 'I am not a theatre lover,' he admits, 'I'm a cinema lover. I go to the theatre an awful lot — I've seen most things — but I love going to the pictures. That is a treat.'

The cinema has certainly been kind to him. When the film of 'Shirley Valentine' came out, figures at the play's box office doubled. And now he's realising his lifelong ambition of producing a movie that he hopes will turn out to be a major Hollywood success.

Production started three weeks ago, but Bill just hasn't found the time to go over there yet. He wants to go, more than anything, but there's so much to do over here with the wretched theatre. Why doesn't he just pack it all in and fly off then?

'I don't know,' he groans, 'I don't know. I'm driven!'



Blood Brothers by Willy Russell

do for Liverpool.' That was worth twenty thousand Oscars to me, for someone from my own city to actually appreciate that I appreciate Liverpool. That's a dream

and commercial theatre, when I take over the Leatherhead Thorndike Theatre. This, I think will be used as a test case by the Government of a commercial producer being subsidised. Some of my best work has originated in the subsidised theatre, like *Blood Brothers* or *Shirley Valentine*.

'I'm a great believer in subsidy. I'm very proud of the fact that we have a National Theatre and the Royal Shakespeare Company. I think that is almightily important, but I don't want to have to rely on that. A fusion of the two is the best way forward.'

He stresses that just

Millwall aims for comm

Only five years ago, the Grim Reaper of football was running its boney finger down the coffin-to-be of Millwall Football Club, in hungry anticipation.

Incessant pitch violence, press hysteria, falling gate numbers and ever increasing paypackets served to create a tenebrous atmosphere around the club and its supporters. Its misanthropic minority of hooligans built up a vicious reputation which continues to haunt the South East London club today.

It is a shame, as much has changed since those days of notoriety. Though no-one claims for a second that the problem has been eradicated, the Lions have gone from strength-to-strength. They have literally 'burst their guts' in an endeavour to regain contact with grass-level support centred round inner-city areas like New Cross, Lewisham and Deptford.

Reg Burr was made chairman when the club was on the verge of liquidation. This was, he said, 'utterly unforgivable. Directors come and go for a variety of reasons but the football club should not be affected by that. It belongs to the people.'

'For Millwall to be in that state was a betrayal of the people who had given so much to the club. The supporters had not had directors as good as themselves.' Burr proceeded to reverse

Millwall's fortunes through careful management and direct liaison with the locality.

Quite by chance another attempt at local invigoration was already taking place. In 1985 the GLC set up the Millwall Community scheme with a man called Gary Stempel as one of the Community Sports Development Officers.

Looking tanned and fit, Gary has seen it through from birth to what it is now, a thriving growing organisation hermetically meshed with both the Den (the club's homeland) and the surrounding community.

According to Gary, 'the scheme effectively uses the name of Millwall Football Club to develop and promote different sports and leisure programmes.'

A steady stream of school kids, young offenders and local residents are given hands-on experience of the club's facilities, including some of the players. Expansion is continuous with amenities for the Over-50s and Jobclubs.

The young offenders are not necessarily football hooligans. 'They are on community service orders and can be sent on an eight month work course as an alternative to custody doing work in our sports field where we do a lot of coaching,' explains Gary.

'Many of them have been through the prison service and are fairly hardened. We get positive results from

them but we can be disappointed.'

Gary found himself in a grim situation when he was hired. Six months after he took on the challenge the GLC was abolished, along with the funding that had come with them. Fortunately, Lewisham and Southwark Councils, plus the Sports Council, took over.

Additional money came from alternative initiatives like the Safer Cities Project. This government-backed organisation targets specific 'problem' estates and donates money so Gary and co can train the inhabitants.

Not only were the scheme's coffers maintained but it helped to establish a rapport essential for better co-operation. The police however, were a little slower in recognising its potential.

Burr decided to approach John Stalker, better known for his precipitous departure from a certain Northern Ireland investigation, in an effort to gain greater police support and understanding.

Stalker agreed, because he put it, 'There was no gimmickry about what the club were trying to do. They were trying to take football back to where it belonged. I was glad to help.'

The scheme started off totally in the dark. As Gary said, 'There was no single aim or ambition. It was just to survive. It's strange how people expect a nice, structured programme which neatly fits into the puzzle. But it doesn't work

PHOTOGRAPH BY CHRIS SCHWARZ, from the publication 'MILLWALL IN THE COMMUNITY'



Life as a new-style Millwall supporter watching your team play on Saturday

like that in Millwall Football Club.

'Anything structured would collapse in a day. We are opportunist and operate on gut feeling. We don't know the effect it has had on the community but when it was set up, it was never

unity goals



demands more than just

intended to solve the image problem of the club.'

There are no illusions about it: 'The scheme is not going to take any kind of credit for solving football violence; those who set up one solely to solve the hooligan problem will fall flat

on their face,' he added.

But as there have been no reported riots for a while (at the time of going to print) can it be assumed the scheme has contributed to this newly found peace?

Gary is understandably reluctant to be pinned down on this. 'Yes it has,' he says, 'but I am always careful how to answer this as a lot of people say to themselves 'great, there hasn't been any trouble.' No sooner is that said, then you can guarantee it will kick off somewhere.'

Reg Burr, the chairman, confirms this himself. 'The community scheme was already underway and there was never any question of doing anything except expanding it. I felt that if we could get people to re-identify with the club, we might be able to do something about the violence.'

'What is extraordinary, is that these things have not been attempted before.'

Today, there are literally thousands of people involved, many of them kids. At their impressionable age, the benefits of their training are incalculable. There are many plans for further development for the community work and the Den itself.

Millwall has climbed dramatically in the League and, if respectability is still lacking, it certainly is a lot closer to that goal with or without its community work. However, why it is one of the few who look after their own remains a mystery.

What sports would you like to see covered?

A lot has changed to SportsEye's football coverage since the last edition of Going Live came out.

What's more, it has nothing to do with England's success in, dare I mention it, Italia '90 either!

In response to an absolute deluge of reader's letters requesting more updates and more hard information from the soccer world, (yes we do actually read them sometimes) we felt something had to be done.

WHAT WE DID!

For starters, Index pages *6363# was revitalised under the searing scrutiny of one of the most knowledgeable football experts we have at Prestel.

In previous seasons it displayed fixtures, results and League tables. It still does, but now this service is updated far more frequently than it was in the past.

On top of that, a daily new service captures the latest transfers, scandals, relegations, selections and much more within both the UK and European club scenes.

Additionally, freelance journalist Peter Keeling will sniff out the big names in soccer for a weekly interview that leaves nothing unturned. Is there anymore?

Yes plenty, thanks to GWV's round-the-clock live coverage.

No matter where the action is, and we are talking further than the Isle of Wight, their team of hacks locked in smoke-filled rooms will hammer out a regular stream of the latest

results live, as it happens on the pitches themselves.

All major sporting events will be relayed live back to the viewer and football will be no exception.

The World Cup, oh no not that again, was covered ball-by-ball as the goals went in. It's surprising how popular live coverage can be, especially in office hours where bosses might get a touch 'miffed' if they find their work-force hidden under a cellar watching the TV.

Instead, workers can simply access the latest scores while they work. It couldn't be simpler. Or could it?

What would you like to see displayed on Prestel concerning the sporting world. We do not cover everything but we are trying to change this now.

However, if there is something you would like to see examined in-depth, beyond the simple 'hard' information such as results and fixtures why not drop us a line?

The best way of doing this is to go to the sports front page on *646# and key 9. This will take you to the letters section where you can send mail electronically. Just indicate if you do not want them published.

The most useful suggestion will be sent a whole basket-load of sports books.

It's a chance to get what you actually pay for!

For full football coverage throughout the season key *6363#.

Forward to success with Bobby Charlton

Peter Keeling talks to Bobby Charlton about Gazza, the World Cup and Manchester United's chances in the 1990-91 season.

Experts have said enthusiasm is greater for the 1990 soccer season than for many years, administrators forecast a bumper year, but Bobby Charlton *knows* that our game has not been on such a high since his playing days.

Charlton quotes as proof his experience talking to youngsters at his summer schools — 'In all the previous years when the youngsters have talked about the great soccer stars they have only mentioned Maradona, Gullit, Cruyff, Ardiiles, Van Baasten, Rossi and other great foreign names.

'This year not one of them got a mention. All I heard was Gazza, Platt and other members of the English and Irish teams. And that really does represent a change in tempo for our game.'

Talking of Gazza — and who isn't — draws immediate parallels with Charlton's former team mate, George Best.

Already Gazza is under pressure as he plays his first season as a full-blown world-class name. Everything has come together; even a few tears made him

somehow more identifiable to the public; to make him the biggest British football name since Best.

There is enormous responsibility on the shoulders of the Spurs management to see that Gazza stays on the rails and does not burn himself out in the media euphoria.

He has to be protected both from himself and others. Having seen at close quarters what happened to Best, Charlton, now a director of Manchester United, admitted: 'It worries you when you see the way the Gazza story is tending to go in the media. Quite simply Paul Gascoigne is being asked to be more than a footballer.

'People are going to ask if he has got the right people to handle him and we must just hope that he has a full career and a long career. It is up to a lot of different people to help him and not hinder him.

'There is going to be so much pressure on him. On the pitch he can handle it. Can he handle it also off the pitch? He has just got to be big enough to take it all.'

Did Bobby think, in hindsight, that Manchester

United could have helped George Best more? Could the life of George be a warning to Gazza?

Bobby replied: 'He will get a lot of help, but when all is said and done in the end it is down to the person himself. What is important is that he remains true to himself, that he does not change his way of playing, or let anybody take the sparkle out of his game.'

As for the attitude of other players, surprisingly Bobby thinks they will protect Gascoigne rather than taking advantage of the pressure. 'I can assure you', he said, 'that people within the game will be trying to help, and by that I don't just mean people connected with Spurs.'

Like most people, Charlton feels that credit for the immense optimism about our game this season belongs to our World Cup teams. As previous World Cup star Charlton told me: 'The English and Irish teams made more progress in Italy than any other nation.

'I feel that after the turbulent few years we have had at international level there have been times in recent years when we've

been dreading the next international, and it must be terrible to feel that you are not welcome.' But Charlton feels that since the World Cup things have changed. 'The important thing is that suddenly we don't feel second class any more.'

And his tips for the top? 'We have fantastic opportunities in Europe, and the game is on a high all over the country. Liverpool will be hard to beat, but I predict an open championship race with Spurs, United, Everton, Arsenal, Manchester City, Forest and Leeds all pressing for the top positions. I see a season of rare excitement.'

Freelance journalist Peter Keeling writes for many newspapers and has worked as a coach and scout in all four divisions of the Football League. He's managed clubs in Iceland, Norway, Sweden and Cyprus and worked at Ipswich alongside Bobby Robson. Peter will interview a top football personality each week throughout the season. His interviews appear on Jester's page *677609#.

Getting fit for skiing

JOHN CHESTERMAN



Skiing is one of the most exhilarating of sports, but to enjoy it to its full, it's important to be well prepared, both physically and mentally. The majority of us will only have two weeks or less to have fun in the sun, snow and apres-ski, so making the most of the time you have is essential.

The Sunday Times Video *Fit to Ski* helps you to do just that. In a colourful 60 minute video, Sunday Times editor Andrew Neil and Sky TV presenter Alison Holloway show you how to get into top shape for skiing.

Fit to Ski contains expert advice on a whole range of skiing topics. There's tips on dry slope skiing for practice before you go, nutritional advice on what to eat and drink while on holiday, information on what gear to buy from boots to eyewear and

practical help for dealing with injuries.

There's also a 30 minute work-out you can join in with. The exercises are specially designed to strengthen those muscles you use most when skiing, and increase your all-round physical fitness and stamina. Be warned though — you are advised to start limbering up six weeks before your holiday, so make sure you get your copy of the video soon.

Going Live has a copy of the *Fit to Ski* video to give away to the lucky winner of our prize draw. Just key page *646999# and fill in your name and address. Enter before 30th November and you could be stretching and flexing away with the UV Ski British Freestyle Team in your own front room! You can also order your own copy of the *Fit to Ski* video by keying page *533151#.

There's plenty of skiing advice and information on Prestel, too. GWV's Ski Guide on page *53394# has dozens of holiday offers from tour operators like Club Med, Neilson's and Thomas Cook. If you don't know where to go, check out the resort weather conditions and snow depths from the Met Office. Information will be routed from page *209# as soon as the first flakes fall.

For skiing closer to

home, the Sports Council on page *300086# has details of grass skiing, Nordic cross country skiing and dry ski slopes all over Britain. Why not get in some pre-piste practice before you go?

With the Sunday Times Videos and Prestel information, there's no excuse not to be perfectly fit to ski.

For those intrepid explorers who would like to do a little more than watch videos, the real thing is available in the form of

Going Live's prize draw for the *Fit to Ski* video is on page *646999#. Entries before 30th November please. Employees of British Telecom are not eligible to enter.

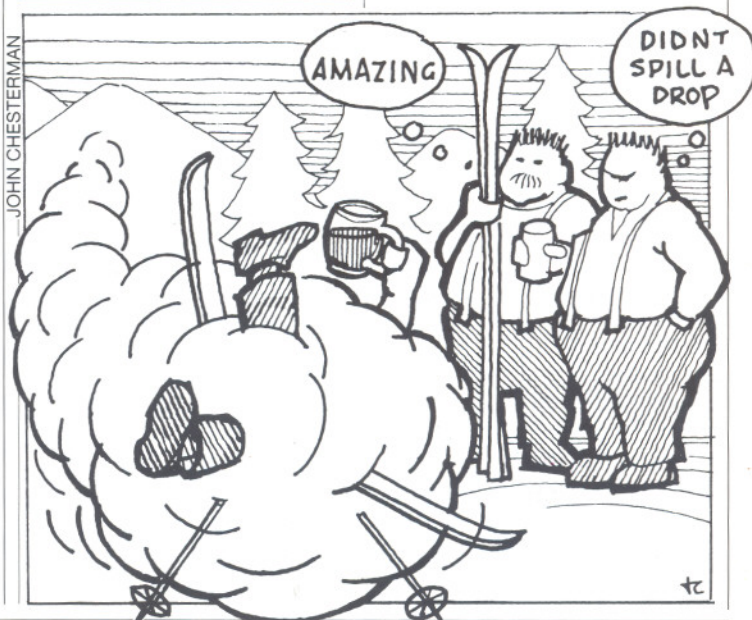
special ski offers found on GWV's pages:

Club Med Ski on *5336120# offer top skiing holidays stretching from the United States to exclusive European resorts.

Neilson Travel, on pages *533533#, also offer trips to North America in the assumption that perhaps European snow levels will again be on the sparse side this coming winter.

If you are one of those people who would prefer to travel in groups, SuperTravel, on page *533161#, has special trips to beautiful resorts in Italy.

Finally, if you would rather drive there in the freedom of your own car, Brittany Ferries on *533210#, offer apartment ski holidays in the wilds of France.





Putting the IT in disability

A cluttered, pre-fabricated hut on the University campus in Reading may not seem the most prestigious of offices, but this seemingly innocuous building houses the nerve centre of Wavelength, the information service which is keeping hundreds of disabled people in Britain informed and in touch.

People with disabilities not only have to deal with their own handicaps, but also with daunting problems of communications and lack of essential information. Wavelength aims to combat this with a lively Prestel videotex magazine.

The magazine provides over 1,000 frames of information on a wide variety of disability topics, from national and international news to advice on buying equipment or a directory of disability organisations. With its policy of employing people with disabilities, the magazine is able to keep in close touch with the needs of its readers.

Today's Wavelength was developed from an action research project called the Reading HABIT (Handicapped and Aged Benefitting from Information Technology) based, logically enough, in

Reading.

The HABIT began as a response to the 1979 Conservative government's initiatives to promote Information Technology. With a grant from the Department of Trade and Industry, the Bulmershe Resource Centre for the Handicapped set up the beginnings of a local database, distributing terminals and giving training to users. The magazine format developed naturally, and the project was so successful that they decided to go national.

Major funding was needed for this step, and several businesses turned up trumps with financial support, including British Telecom, the TSB and British Aerospace. The largest single grant Wavelength received was from Comic Relief in February 1990. This put the magazine in the black for the whole of this financial year as well as providing 50% of the funding for 1991, so wearing those red noses was worthwhile!

Wavelength has been a registered charity since it was set up, but Stephen Fleming, its Director, is determined that the project should be self-financing. He feels that trying to raise charitable funds can be frustrating and time



Fred, Wavelength's graphic expert

consuming. Generating enough income to become financially independent would make the magazine more secure and enable the team to devote more time to improving the service and exploring new ideas.

Dr Fleming has several other main aims for Wavelength.

"Firstly, our aim is to deliver information," he told me. "Through the Disabled Person's Act, Local Authorities are responsible for disseminating information to people with disabilities in the community. Our service means that more and better information is going out, and we hope this will raise the awareness of people with disabilities by showing them which questions they should be asking and who to put them to."

Another aim is encouraging

communication. Flagpole, the letters area for Wavelength users, is extremely popular and becoming more so. "Disabled people have generally not been encouraged to articulate before," Dr Fleming explained. With Flagpole, Wavelength hope to turn this traditionally patronising attitude round and stimulate readers to air their views on-line.

Take a look at the Wavelength database on page *246#. If you or anyone you know would like to find out more about the service, why not contact them for a free demo disc? Just mailbox Wavelength giving your name, address and disc drive size - IBM compatible PCs only.



Having a Jamboree with Prestel

One of the most active databases on Prestel is the Scout section which forms part of Look magazine. Regular news updates and a daily letters section are helping to show some of the 672,000 members of the movement in the UK the emerging role of information technology in keeping a scattered audience better informed.

Scouting continues to grow throughout the world and next year Korea hosts the 17th World Jamboree when 25,000 young people from over 100 countries spend ten days living alongside each other sharing, caring and having fun without bothering much about political differences, culture gaps or the odd language barrier. 1,300 of the youngsters will be scouts and guides from the UK — only Japan will have a larger contingent in Korea.

National pride ensures that each contingent establishes a "pavilion", a showcase where international visitors can be hosted and share the culture and scouting of the country concerned. The pavilion offers an interesting and sociable point of call for young people and the many VIP visitors such as the royalty, presidents and prime ministers who visit

jamborees. You don't read much about these things in the press because 20,000 young people having a good time in harmony is not news. Two of them throwing a brick through a window would be.

In 1991, visitors to the United Kingdom pavilion on the slopes of Korea's beautiful Mount Sorak, will be treated to a forward-looking view of scouting in the 1990's. Weather satellite reception, electronic mail systems, computer graphics, amateur radio and a Prestel database should all be there for youngsters to get their hands on. If British industry can be persuaded to lend suitable equipment, the Koreans, Japanese and Americans will see that when it comes to high-tech applications, the UK can be as forward-thinking as any nation.

"World scouting started in the United Kingdom with Baden-Powell and we exported it to the rest of the world," according to Dorothy Kinloch, Head of Scouting in Scotland, who is leading the UK contingent. "What we will demonstrate is that the UK is still pioneering the way ahead by introducing youngsters to the advantages of technology in a fun and practical way."

It is planned to have a

Prestel type database on display so that UK scouts and guides can be kept up to date with news from home. Electronic mail links will have a major role to play in transmitting the news to Korea.

In the other direction, working through the international Prestel network, it is hoped to send news and press releases to the UK each day. Scouts Public Relations officer John Fogg argues that the technology must exist where a scout or guide can send a first hand news story back to their local paper in the UK. "What we need is some support in the form of advice and the loan of suitable equipment to make it happen. The advantages are not only that we will be showing our international friends what can be done but also giving 1,300 of our own youngsters a first class practical demonstration of the sort of technology they might be using when they start working in industry and commerce."

Preparing people for the world of work is not often seen as a role for scouting but it is increasingly evident that this sort of youth training supports the formal education system and in some cases leads the way. As the skill shortage starts to bite, the need gets even



Jamborees take a great deal of planning. Preparations have already begun for the 1991 event in Korea.

stronger.

This is another reason why the scouts have been keen to work alongside Prestel to develop the news and information database and why Prestel facilities have been provided at national camps in the past two years. Youngsters actually queueing to earn a certificate for following a logical path through a database shows a degree of commitment and interest which should be encouraged.

Like Prestel itself, another piece of pioneering to be shared with the world?

For scouting news and information, keyword *scouts# or key page *5677#.



I'm dreaming of a Kays Christmas!

Paula Massey

People have always wanted value for money, a wide range of goods available conveniently in one place, reliable and prompt delivery plus a genuine guarantee of satisfaction. Kays has come a long way since it was established in 1794, and has built its fine reputation by providing them all.

Nearly 200 years ago, a small watchmaker's shop in Worcester saw the birth of Kays. It wasn't until 1840 however, that W. Kilbourne Kay realised the potential of mail order and founded a company destined to become the Number One in home shopping.

From the very beginning Kays had a high reputation for quality and value. In fact, one of Kays regular customers was the Great Western Railway to whom watches for conductors and clocks for stations and signal boxes were supplied. Remember the ornate Triple Clock which for many years dominated the scene at Paddington station? Well, that was supplied by Kays and it now rests in one of the Worcester warehouses as a reminder of Kays' early life.

Since then Kays has continued to expand. All around Worcester, Leeds, Glasgow and Newtown,

Wales, warehouses and offices have been growing, going from the latest Victorian innovations to twentieth century state of the art technology. Today's fully automated and computerised warehouses are the size of 3 football pitches and the height of 5 double decker buses.

Development is constantly taking place, allowing Kays to come up with the latest ideas and concepts. With this in mind, let's take a close look at Kays Teleshop, an award winning service!

Kays Teleshop is a department store at your fingertips, and much more. Not only can you shop at leisure with no parking problems or pushy salespeople, but you have a magnificent choice of 35,000 items displayed in a 1,000 page catalogue that can be ordered easily by going to the Kays index on Prestel page *201000#.

As well as existing Kays customers, Kays Teleshop also caters for potential new customers who wish to browse around and find out more about the service. There's so much you can do: shop 24 hours a day, 7 days a week, place an order with stock availability, make a payment by telecheque or credit/debit cards including Switch, send an electronic

message, and even select items from our Best Buys!

There are also several other services which can be accessed through Kays Teleshop, including Hilton Hotels, Butlins, Hosesons, Interflora, Wales Tourist Board and the Scottish Tourist Board, giving our tele shoppers a great choice.

All this shows how one man can dream a dream and have it come true. Kays has taken that dream further, to the Kays of today and the Kays of tomorrow.

With the countdown to Christmas ticking away, why not let Kays Top 10 Christmas list help solve those annual gift dilemmas? If you order now via Kays Teleshop while stocks last, you can have an amazing 10% discount using the Special Order Code XMAS.

Kays Top 10:

1. Vax Extra Cleaner VR0854 £149.99
2. Commodore Amiga 500 Pack VR5654 £499.99
3. Goodmans Video Recorder VR7002 £299.95
4. Amstrad CPC 464 System VR5650 £199.99
5. Set of 2 Good Mutant Turtles RR1312 £9.99



Where Kays began



Kays as it is today

6. CD Mini Hi-Fi VR7187 £429.95
7. Atari 520 Computer VR8311 £399.99
8. Lewways Trakker 5-speed Mountain Bike RR7755 £124.99
9. Sinclair Spectrum +2 Pack VR5649 £179.99
10. Set of 2 Cheapskate/Turtlecycle RR1309 £1.99

Don't forget— order your Kays Christmas gifts now using Special Order Code XMAS for a big 10% discount. Key *2010# for Kays Teleshop, or Keyword *KAYS#.



Prestel Customer Helpdesk

The Prestel Customer Helpdesk is open every weekday during office hours to answer queries from Prestel users. Here we give a selection of some of the most common problems, and advise you on some practical solutions. For more advice, take a look at the Customer Question Box on page *3331393#, keyword *CQB#.

PRIVATE PAGE MESSAGE

Sometimes, after keying a page number or selecting a route, a private page message may appear at the bottom of your screen. This means that the information on the page you are trying to access is protected in a "Closed User Group" (CUG).

You can only look at this page by prior agreement with the relevant information provider (IP). There may be an additional charge for this, or you may need to belong to a particular profession or association.

You can also key the first 3 digits of the page number you tried to access. (For example, *800# will take you to the front page of Micronet CUG). This will give you details of the service(s) available and how to subscribe to them.

MODEM SPEEDS TO ACCESS PRESTEL

The sophistication of the Prestel network means that modems set at various speeds can be used. The Prestel network supports most modem speeds: 300/300, 1200/75, 1200/1200 and 2400/2400 baud, although it must be appreciated that Prestel continues to operate at 1200/75. To use these speeds you will need to change the speed setting on your modem or software. Check your modem/software manual for full details.

ODD CHARACTERS APPEARING ON SCREEN

Corruption on the screen is sometimes caused by noise on your telephone line. When you talk to someone on the telephone you will occasionally hear crackles or clicks. When you call Prestel via your telephone, this noise can interfere with the incoming information, causing the odd characters to appear. To display the corrupted page again, free of charge, key *00#. If the problem persists, ring the BT engineer on 151 and report the fault.

PROBLEMS ACCESSING PRESTEL

If you cannot get through to Prestel, check whether:

- Your equipment is wired correctly and switched on. (For useful technical information refer to your Prestel User Guide).
- Your phone is working correctly for incoming and outgoing calls.
- When the Prestel access number has been dialled, you can hear the carrier tone (a high whistle).

If accessing Prestel is still a problem after you have checked these points, please contact your equipment supplier. If your telephone is not working, contact your local BT engineer on 151. If you do not receive the carrier tone, check the Prestel access number on your registration document, or with our Helpdesk on 0442 237237.

LONDON CODE CHANGES

On May 6th this year, the London 01 code changed to 071 and 081 for different areas within the city. Key page *2421# for a reminder of the details.

UNDERSTANDING YOUR PRESTEL BILL

Your bill will show some or all of these charges:

- Standing Charge, payable quarterly in advance;
- Subscription Charge, payable quarterly in advance (for 'special' services like Micronet or Citiservice);
- Time Based Charge, payable quarterly in arrears;
- Frame Charges, payable quarterly in arrears;
- Interlink/Telecom Gold charges, payable quarterly in arrears and itemised separately;
- Telex Link Charges, payable quarterly in arrears;
- Premium Time Based charges, payable quarterly in arrears and itemised separately.

USEFUL CONTACTS:

Prestel Helpdesk —
Tel: 0442 237237
9am-5.30pm
Monday to Friday.

Billing Enquiries —
Tel: 0442 237240
9am-5.30pm
Monday to Friday.

Customer Services Department,
British Telecom,
Network House,
Brindley Way,
Hemel Hempstead
Herts HP3 9RR.

GOING *Live* DIRECTORY

USEFUL PAGES

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Main Index	*Main Index#	*1#
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Green Pages	*Green Pages#	*34550#
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Legal Eagle	*Legal Eagle#	*56720#
Living	*Look Living#	*3455#
Money Matters	*Money Matters#	*5672#
Observer Arts File		*12344#
People Live	*People Live#	*34520#
Planet News	*Planet News#	*789170#
Scouts	*Scouts#	*5677#
Shopping		*5678#
Taxfax	*Taxfax#	*56721#
Travel & Weather	*Look Travel#	*3454#
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SPORTSEYE

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Football Today	*Football Today#	*63635#
Golf		
ratings/news	*Eye Golf#	*646110#
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Oi Ref! letters	*Oi Ref#	*6469#
Previews & Fixtures		*6461#
Results		*6460#
Rugby	*Eye Rugby#	*63680#
SportsPeople Live		*64620#
SportShop	*Sportshop#	*36394#
Yachting World	*Yachting World#	*64640#

NEWSDAY

NEWSDAY	*NewsDay#	*123#
Back Page	*Back Page#	*7891#
CitiService	*CitiService#	*88103#
Comments		*12301#
Doubletalk	*Doubletalk#	*1238#
Hostage Clock		*1239999#
Letters		*1239#
Observer News	*Observer#	*1234#
On This Day		*1231#

GAMES

Arcade	*Arcade#	*78993150#
Games City	*Games City#	*555#
Shades	*Shades#	*8118#
Trash	*Trash#	*8680#
Vault		*78993000#