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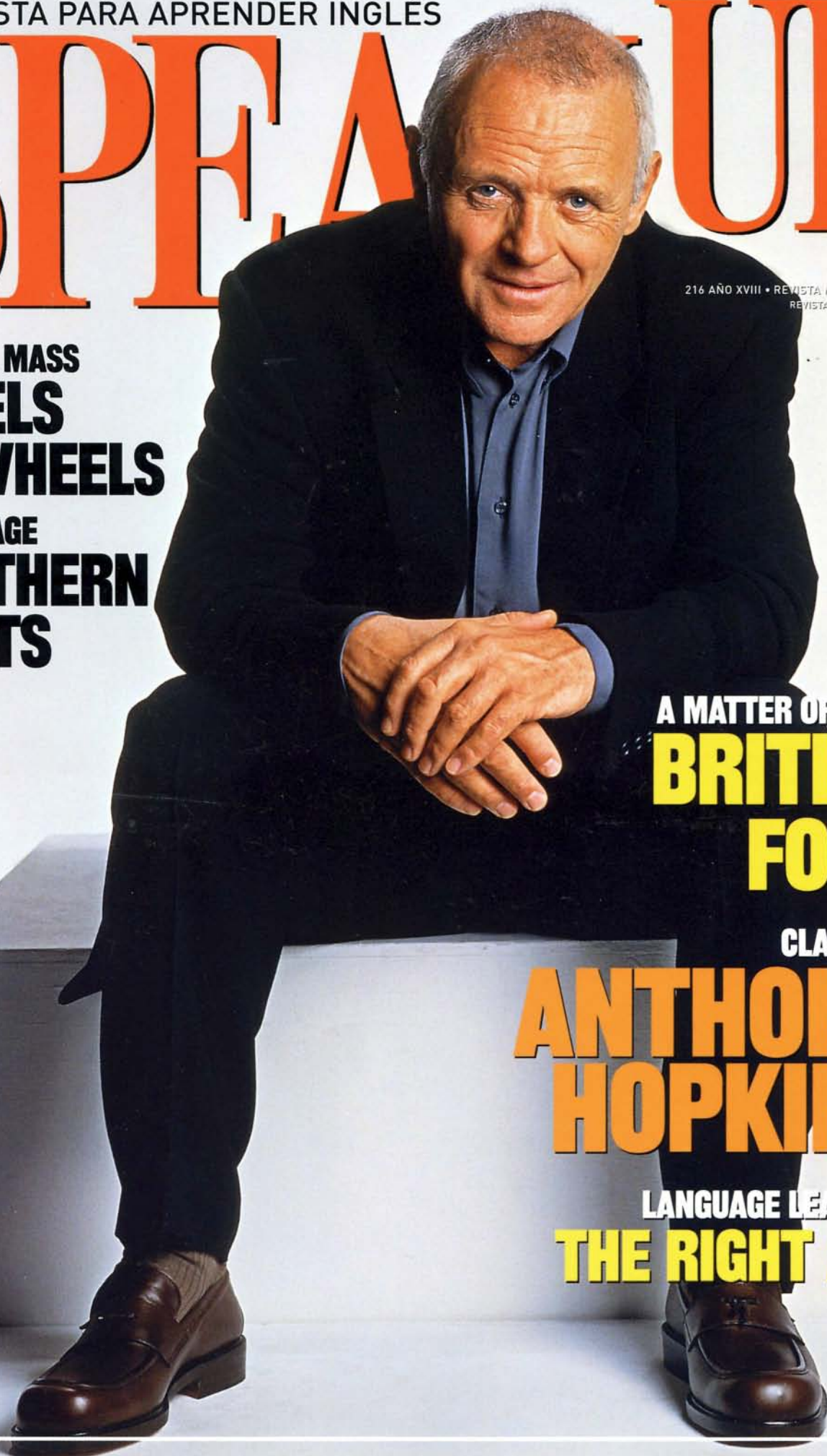


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Notting Hill
Carnival: a taste
of the Caribbean
in London.

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STIFF UPPER LIP?

The Brits keep to themselves. Whatever happens, they keep their emotions in check and, in the face of adversity, wield their famed stiff upper lip. Everybody knows that. That is, until late summer in West London, where a remarkable transformation takes place. During the August bank holiday, Notting Hill (yes, the same place as the film starring Hugh Grant) looks more like Rio than a residential London neighbourhood. On this weekend, the Notting Hill Carnival explodes onto the streets, unleashing a riot of colour, exotic sounds and tantalising smells of Caribbean food. Turn to page 38 to discover how Europe's biggest street party came to be held in the British capital. If you're still deciding what to do this summer, how about surfing? Or you might prefer to keep it cool in Alaska for a holiday with a difference. Whatever you do, enjoy the summer while it lasts!



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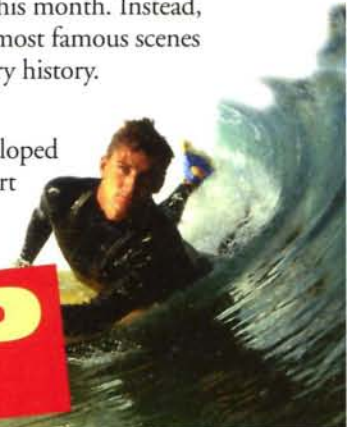
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GLOSSARY El número pequeño en rojo que aparece justo al lado de algunas palabras, le remiten al glosario que aparece en el margen, izquierdo o derecho, a pie de página. En él encontrará la traducción al castellano de la palabra o la explicación conveniente.

Este símbolo indica los entrevistas o textos que se reproducen en el CD. El número que aparece al lado de los mismos, en el texto general o en los recuadros, se refiere al orden de aparición en el audio. La primera entrevista siempre empieza con el número 2, ya que el 1 corresponde a la introducción

Estas banderas que aparecen arriba a la izquierda, sobre los títulos al inicio de cada reportaje, indican el tipo de inglés utilizado (British, American, Australian English...). Ello explica porqué en la revista a veces aparece la misma palabra escrita con ortografías diferentes.

NOTES



THE PRINCESS AND I: Robert Forster of the Australian band The Go-Betweens has always been a master of crafting gentle guitar songs – and

his sense of irony often gives his lyrics an extra dimension. The Go-Betweens' recent single *Caroline and I* (from the album *BRIGHT YELLOW BRIGHT ORANGE*) sounds as if it describes a memory of an old girlfriend or someone he grew up with. In actual fact, it is about Princess Caroline of Monaco. "Because we were born in the same year, somehow there's a wire² between us," Forster told *THE GUARDIAN* newspaper. "It was something that really hit me in my adolescence. She used to get a lot of press in Australia." Apparently, Princess Caroline has heard the song – and likes it.

DESTINY'S SOLOS:

When R&B trio Destiny's Child sang about being *Independent Women* in 2000, it was prophetic: shortly after that, the three

vocal stars announced a "temporary break" for the band so they could each begin solo careers. Both Michelle Williams and Kelly Rowlands have now had their solo albums out for some time, receiving reasonable but not outstanding reviews³. On the other hand, band member number three, Beyoncé Knowles, now looks like the real megastar, having begun an acting career and with her own album *DANGEROUSLY IN LOVE* now on sale. She was also chosen to replace Britney Spears as the marketing 'face' of Pepsi, which should boost her career.

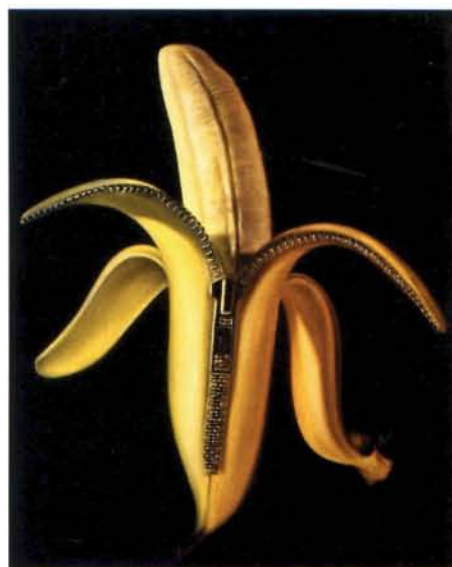
GLOSSARY

1 TO CRAFT: componer **2 WIRE:** vínculo **3 REVIEW:** crítica **4 COVER:** carátula **5 LINK:** conexión, lazo **6 ZIPPER:** cremallera **7 INDIE =** independent **8 SOARING:** que alcanza registros muy altos **9 HEAD-BANGER:** fans de Heavy Metal que da cabezadas siguiendo el ritmo de la música

UNDER THE INFLUENCE

You probably know at least one Dandy Warhols song: it is called *Bohemian Like You* and it has been used all over the world on the mobile phone advertisement with the slogan 'How are you?' In fact, if you listen to any album by this band from Portland, Oregon, you could easily get the feeling of having heard it somewhere before, and you may not need to go any further than the CD cover⁴ to find out where. The Dandy Warhols are quite happy to name their influences: the band title itself and their early song *Lou Weed* both acknowledge their link⁵ to the Velvet Underground, while the song title *Ride* refers to the early 1990s English band whose sound also made an impression on the Warhols.

Their newest album *WELCOME TO THE MONKEY HOUSE* continues the homages, with a cover that awkwardly mixes the banana symbol from the classic Velvet Un-



derground and Nico album cover with the zipper⁶ of the Rolling Stones' *STICKY FINGERS*. Strangely enough, the music itself moves away from guitar sounds to create a 1980s synthesizer groove, echoing artists like Duran Duran (two former members worked on *MONKEY HOUSE*) and Thomas Dolby. Even more strangely, this synth revival actually works, thanks to the quality of the songs and the odd combination of clean-cut synthesizers and indie⁷ attitudes.

The Female Factor

With cherubic looks, Goth make-up and a soaring⁸ voice, Amy Lee of Evanescence is the new face of 'Nu Metal' in the USA



Has Metal ever been so popular in America? In recent months, there has been a string of US Number One albums from hard rock bands, both old and new: Linkin Park's *METEORA*, Metallica's *ST. ANGER* and the Led Zeppelin collection *HOW THE WEST WAS WON* have all reached the top of the charts. Nevertheless, perhaps the biggest new face on the Metal scene this year is that of 21-year-old Amy Lee, singer for the Arkansas group Evanescence, whose debut album *FALLEN* and single *Bring Me to Life* have both been happily climbing the pop charts on both sides of the Atlantic.

Cynics say that the Evanescence formula is simple: take a tight, thumping Nu Metal sound, put a delicate female vocal over the top of it, and you have music which appeals not only to young male head-bangers⁹ but also to their hippie or 'Goth' girlfriends. The band is also following in a well-established tradition of metallers with Christian values. Whatever the reason, however, Evanescence have sold enough for their debut album to earn Platinum status and the influential *ROLLING STONE* magazine has called them the "biggest new rock group in America".

Mutants Incorporated

As life becomes more complicated, escapist entertainment becomes simpler, and what could be simpler than the comic?

Summer is here again and as the temperatures rise and the beach palls, what better than an air-conditioned cinema and an hour or two of undemanding viewing? The distributors have opened the season with two blockbusters, *MATRIX RELOADED* and *X2*. This article could be about either of them; both are sequels to a successful first part and both have FX a-gogo¹, but *X2* wins out because it has a better director (Bryan Singer, who made the thriller of the 90s, *THE USUAL SUSPECTS*) and a better cast that includes Ian McKellen, making a smooth transition from Gandalf to the evil Magneto, and Halle Berry, complete with blonde wig and glaucous blue eyes as Storm. Plus Brian Cox as the very nasty Colonel Stryker, whose mission is to wipe the mutants from the face of the

earth, and the stunning Rebecca Romijn-Stamos as a shapeshifter² called Mystique. One of the best sequences is the one where she tries to seduce Wolverine (Hugh Jackman) in a series of guises from blonde vamp to the Lolita-ish Rogue, who might be more than a surrogate daughter in his troubled unconscious.

This is an intelligent film that builds on the first instalment with new characters – “when I was in the Munich circus I was known as Nightcrawler,” one of them introduces himself – including Stryker, whose own mutant son drove his wife to suicide by bombarding her with his telepathic powers: “She took a power drill to her left temple³ to bore⁴ the images out.” There is humour too, as in the scene in which one of the mutant boys outs himself to his family like any good



gay teenager. “Have you ever tried not being a mutant?” his mother asks cautiously. The dialogue provides us with science – “I can manipulate adamantium, the metal in your bones” – philosophy – “the mind is not a box, it is a beehive⁵” – and technology laced with irony – “How are you going to operate the spillway⁶ flood mechanism? With your claws⁷?” Add a Dolby-enhanced soundtrack and state-of-the-art FX and what more could you ask for on an August afternoon?

GLOSSARY 1 **FX A-GOGO**: muchos efectos especiales
2 **SHAPESHIFTER**: que puede cambiar de forma 3 **TEMPLE**: sien 4 **TO BORE**: taladrar 5 **BEEHIVE**: colmena 6 **SPILLWAY**: canal de desagüe 7 **CLAW**: garra



MURDER MOST FOUL

Is Ron Shelton's *HOLLYWOOD HOMICIDE* based on fact or fiction? Released in Spain on 24 October, the film

stars Harrison Ford and Josh Hartnett as two LAPD¹ detectives who investigate the murder of a rap star which could have been arranged by the president of his record label (played by Isaiah Washington). Lena Olin and singing legend Gladys Knight are also in the cast².

DUMBING DOWN

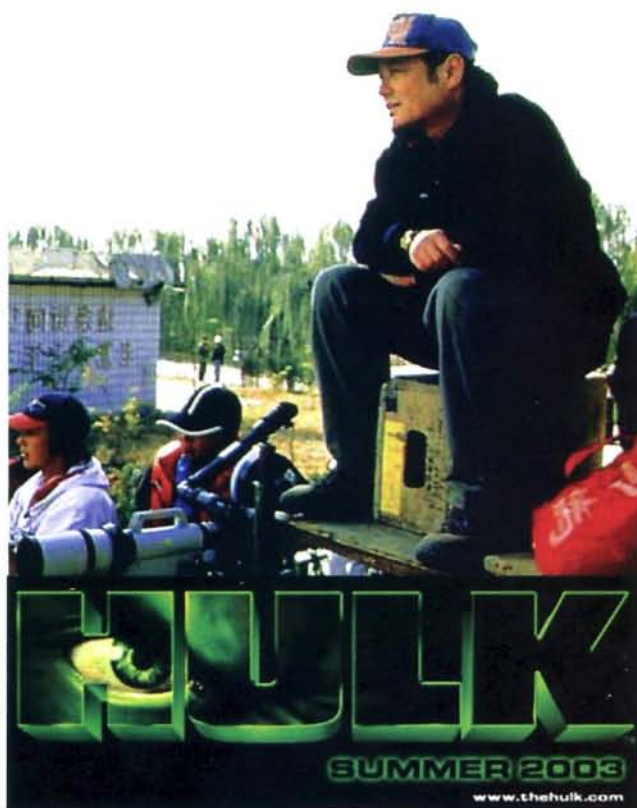
In 1994 Jim Carrey and Jeff Daniels teamed up in the Farrelly Brothers' comedy about two idiots called Harry and Lloyd, *DUMB AND DUMBER*³. Nine years on, we have the prequel, *DUMB AND DUMBERER: WHEN HARRY MET LLOYD* (a not so subtle reference to *WHEN HARRY MET SALLY*), released in Spain on 22 August. It tells the story of the hapless⁴ boys' previous life as high school students in the 1980s. The directors have changed (now it's Troy Miller), as have the actors (Eric Christian Olsen and Derek Richardson). Tom Cruise's first wife, Mimi Rogers, plays Harry's mum.



ANG MANAGEMENT

Taiwanese-born film director Ang Lee (*pictured right*) has a varied filmography. In 1995, he directed the likes of Emma Thompson, Kate Winslett and Hugh Grant in a splendid screen adaptation of Jane Austen's novel, *SENSE AND SENSIBILITY*, while last month saw the release of a completely different kind of film: *THE HULK*, a Jekyll-and-Hyde tale of a genetic experiment that goes wrong. Actor Eric Bana plays Bruce Banner, who finds himself turning into a green brute in moments of emotional stress.

GLOSSARY 1 **LAPD** = Los Angeles Police Department 2 **CAST**: reparto 3 **DUMB AND DUMBER**: Dos tontos muy tontos 4 **HAPLESS**: desventurado 5 **THE LIKES OF**: gente como





AN EYE ON THE ORIENT SAN FRANCISCO, CALIFORNIA.

Asian art is finally getting a much deserved forum at the recently opened Asian Art Museum in San Francisco,

one of the largest museums in the Western world devoted to this subject. On display in over 40,000 square meters of gallery space are over 15,000 objects encompassing 6,000 years of history of various Asian cultures. For more information, visit www.asianart.org.



A MUSEUM GOES MODERN MIAMI, FLORIDA.

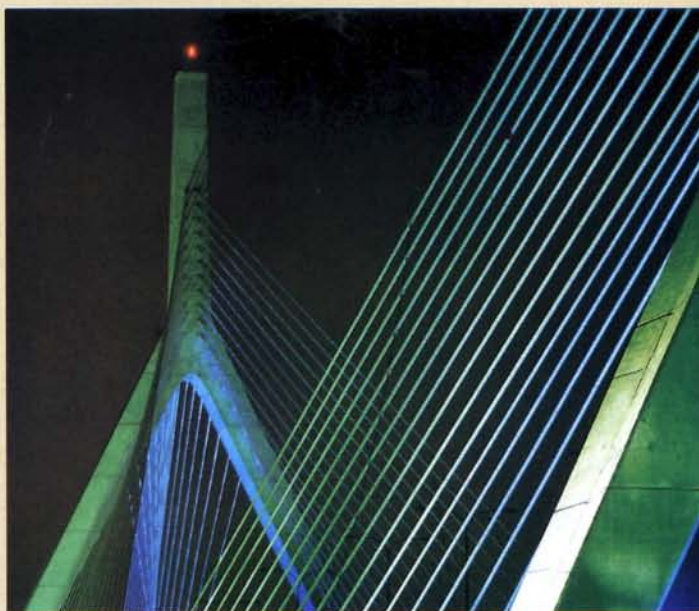
The Bass Art Museum in Miami may be thirty-nine years old, but it has never looked so good. Credit goes to Japanese architect Arata Isozaki

who created the ultra-modern addition to the museum that has tripled its display space¹. This extension, which is part of an \$8.8 million renovation project, includes a new outdoor sculpture garden, a cafe and a shop. Done in painted stucco and Florida limestone, the new wing totals 6,300 square meters.

For pictures and more information, visit www.bassmuseum.org.

Bridging the Past

Boston, Massachusetts. At first glance², it might seem too futuristic a structure to be placed in the midst of Boston's traditional brownstones³, but, in reality, the recently completed Leonard P. Zakim Bunker Hill Bridge is a fitting tribute to this city's past. Connecting the business district with colonial Charlestown, this stark⁴ structure pays homage to Boston's shipbuilding past. Its two towers resemble the nearby Bunker Hill Monument and its cables, when illuminated at night, could be mistaken for giant sails⁵. Rising up 81 meters, Bunker Hill Bridge is the world's widest cable-stayed⁶ bridge.



Left:
Boston's
ultra-modern
Leonard P.
Zakim Bunker
Hill Bridge.



MUSICIAN FOR A DAY

SEATTLE, Washington. Though it opened two years ago, Experience Music Project (www.emplive.com) in Seattle is still a relatively unknown music lover's paradise. Conceived by Microsoft co-founder Paul G. Allen and designed by Frank Gehry, this 42,000-square-meter multimedia museum is a tribute to American popular music. Visitors to this brightly-colored structure can enjoy the museum's impressive collection of instruments and memorabilia⁷. There's also a Jimi Hendrix Gallery housing Allen's personal Hendrix collection and a Sound Lab with the most avant-garde technology.

GLOSSARY

¹ DISPLAY SPACE: área de exposición ² AT FIRST GLANCE: a primera vista ³ BROWNSTONE: piedra caliza de color rojizo ⁴ STARK: austero ⁵ SAIL: vela ⁶ CABLE-STAYED: colgante ⁷ MEMORABILIA: cosas memorables, recuerdos

Criticising Modern America

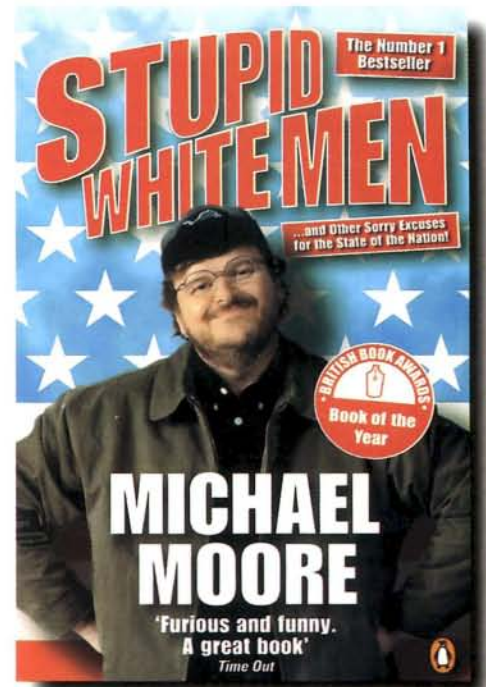
Michael Moore had to fight many battles to get **STUPID WHITE MEN** published, but he had the last laugh when it became a best-seller

After fighting with his own publisher to bring the book out, Michael Moore saw **STUPID WHITE MEN** become America's favourite title

Moore was born in Flint, Michigan. By the age of 22, he was editing **FLINT VOICE**, one of America's best alternative newspapers. In 1989, he produced, wrote and directed **ROGER & ME**, a fierce¹ political satire about the closing of the General Motors car factories there. Moving into TV, Moore won an Emmy in 1994 for the irreverent news and commentary series. He then attacked corporate America in the film documentary, **THE BIG ONE** (1998), which was followed by a bestselling book, **DOWNSIZE² THIS: RANDOM³ THREATS⁴ FROM AN UNARMED AMERICAN**. In 2002, Moore produced **BOWLING FOR COLUMBINE**, a savagely⁵ funny documentary about US gun culture. The most successful

documentary in history, it won an Oscar. Moore used his acceptance speech⁶ to attack Bush's policy towards Iraq.

STUPID WHITE MEN was supposed to be published in autumn 2001. However, the publisher, HarperCollins, disliked its anti-Bush message and demanded radical changes. Moore refused⁷. An email campaign by the country's librarians – who spend \$2bn on books annually – forced⁸ HarperCollins to change its mind. **STUPID WHITE MEN** went to number one almost overnight. Irreverent, entertaining, fact-filled and often very funny, Moore's book is a satirical attack on Bush and the US political machine. It accuses Bush – the "Thief⁹-in-Chief" – of stealing the election and US politicians of selling themselves to big business. **STUPID WHITE MEN**, is a powerful¹⁰, at times shocking¹¹, analysis of modern America.



GLOSSARY 1 **FIERCE**: feroz 2 **TO DOWNSIZE**: recortar la plantilla 3 **RANDOM**: hecho al azar 4 **THREAT**: amenaza 5 **SAVAGELY**: brutalmente 6 **ACCEPTANCE SPEECH**: discurso de agradecimiento 7 **TO REFUSE**: negarse 8 **TO FORCE**: obligar 9 **THIEF**: ladrón 10 **POWERFUL**: impactante 11 **SHOCKING**: escandaloso, chocante



Europe's Business Magazine

Although profoundly European in its philosophy, **EUROBUSINESS** looks at the business world from both the global and European viewpoint.

Launched in 1998 as a pan-European magazine for managers in business and commerce, **EUROBUSINESS** (www.eurobusiness.net) "focusses on the personalities and events shaping¹ the new single market". Owned by Formula 1 boss Bernie Ecclestone, the richest man in Britain with a personal fortune of £2.4 billion, the magazine claims³ to be Europe's most popular monthly business publication, with a circulation of 90,000.

As part of its attempts² to reach influential⁴, high-spending decision-makers, very important from the advertisers' point of view, **EUROBUSINESS** has controlled circulation distribution deals⁵ with airlines, hotels and even Formula 1 racetracks⁶.

"Written by Europeans for Europeans", as the magazine itself says, each 130-page issue of **EUROBUSINESS** combines economic analysis and advice with in-depth⁷ profiles and interviews. The choice

of material is extremely wide and of interest to both the business person and the general reader. Recent issues have included reports on European plans to rebuild Palestine, the enlarged⁸ Europe's poorest regions and the new super lottery, as well as an analysis of the management craze⁹ of expressing corporate strategy with Lego pieces, a profile of the family champagne firm Taittinger and an interview with Poland's most successful businessman, Jan Kulczyk.

Well-written, highly informative and clearly based on a deep knowledge of European affairs, the articles in **EURO BUSINESS** often surprise the reader with their clever sense of humour: a recent report on the troubled¹⁰ Eurofighter combat aircraft¹¹ project said the fighter planes were currently being used "to flatten out¹² tarmac¹³ bumps¹⁴ through strategic parking".

GLOSSARY 1 **TO SHAPE**: determinar 2 **TO CLAIM**: afirmar 3 **ATTEMPT**: intento 4 **INFLUENTIAL**: influyente 5 **DEAL**: acuerdo 6 **RACETRACK**: circuito de carreras 7 **IN-DEPTH**: a fondo 8 **TO ENLARGE**: ampliar 9 **CRAZE**: moda 10 **TROUBLED**: aquejado de problemas 11 **AIRCRAFT**: avión 12 **TO FLATTEN OUT**: allanar 13 **TARMAC**: pista de despegue 14 **BUMP**: bache

ANDREW DILNOT

AN OXFORD PRINCIPAL

La Universidad de Oxford es, junto con Cambridge, la más prestigiosa de Gran Bretaña. Andrew Dilnot, nuevo rector del St Hugh's College, nos explica cuáles son sus planes para mejorar una institución afectada por la crisis.



ONCD / 2
SPEAKER: CONOR GLEESON
STANDARD BRITISH ENGLISH



Andrew Dilnot is one of Britain's best-known economists. Director from 1991 to 2002 of the Institute for Fiscal Studies, the UK's leading¹ independent economics research² unit, his main interests lie in government taxation and public spending³ policies, especially in social security⁴ matters, and their effect on incomes⁵ and behaviour.

The author of countless articles, in both newspapers and specialist publications, he appears regularly on TV and radio news and current affairs pro-

grammes, such as the highly influential ANALYSIS programme on BBC Radio 4.

Dilnot has also pursued an impressive career in academia, teaching at the London School of Economics, the Australian National University in Canberra and Oxford University. He became Principal⁶ of St Hugh's College, Oxford, last October. SPEAK UP spoke to Dilnot at the Institute for Fiscal Studies, shortly before he took up his new position in Oxford.

Speak Up: What does an Oxford College principal do?

Andrew Dilnot (*Standard British English*): An Oxford College principal tries to make the college work well as a whole. That means inspiring the students to work hard, to really care about excellent scholarship⁷, making it easy for the staff⁸ to teach and do their research, and also raising⁹ a bit of money, because these are expensive and rather grand hotels, and it costs quite a lot to keep them going.

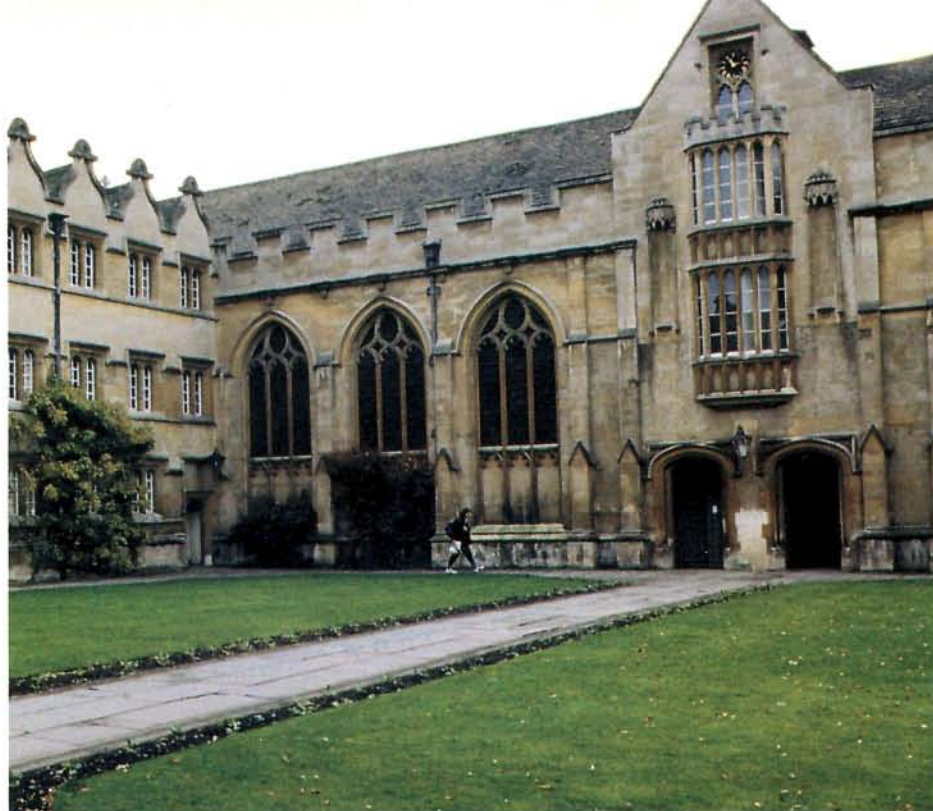
Speak Up: What are the advantages of an Oxford University education?

Andrew Dilnot: I think there are a number of special things about Oxford. One is the staff there. They are world-class, leading academics doing world-class re-

search. And if you go as an Oxford undergraduate, then you'll spend time twice a week, on your own or with one other person, talking about your subject with a world-class researcher, and that really does develop a very special sort of analytic skill¹⁰. Then, of course, there are some of the subsidiary advantages of being in Oxford: it's a beautiful place, there's an awful lot going on for the students that isn't just work. So you do produce a very special sort of education.

Speak Up: According to the press and TV, Oxford University is going through a bad period at the moment. Indeed, they even speak of a crisis. What do you think?

Andrew Dilnot: I think there is something of a crisis, not just for Oxford University but for the whole of the British university system. British universities have traditionally relied on public sector government money to pay for them, and that's becoming more difficult. The government's not wanting to increase funding¹¹ enough to keep them going¹². And so universities are having to look elsewhere¹³. There's a second sort of a problem of Oxford University, which is that it's been seen as being elitist in the sense that it's not easily open to people from all kinds of areas and social backgrounds. Now my own view is that shouldn't be the case, and isn't the case, but I think the University has to work hard to make people realise that.



UNIVERSITY CRISIS

Britain's universities are experiencing a financial crisis, with about one third of higher education¹ institutions in debt². A government audit last year showed that universities were £1bn a year short of the money needed just to maintain buildings and equipment in working order³. While over one in three school-leavers⁴ now goes on to higher education, funding per student has fallen by 37 per cent. Academic pay has risen by only six per cent since the 1980s, compared to the labour market's 44 per cent, making lecturer⁵ recruitment difficult. In the midst of all this, Tony Blair has announced he wants half of all 18 to 30-year-olds to go on to higher education by 2010. The situation prompted⁶ Education Secretary Charles Clarke to permit universities to treble their tuition fees to £3,000 a year. Government spending on higher education would rise to almost £10 billion by 2006, while cash for teaching would go up to £5 billion.

Speak Up: American universities are highly successful in attracting endowments¹⁴ and investments¹⁵. The endowments at Harvard and Yale are worth several billion dollars. What is Oxford doing to compete in this area?

Andrew Dilnot: Well, Oxford of course is a much older university than the North American universities, and was set up initially with private money. In many ways it's a very, very rich university, but much of its wealth¹⁶ is in the form of land rather than money that's used to subsidise¹⁷ lower¹⁸-income students. The University has recently, in the last few years, set up a very large-scale access scheme, which is raising money from donors¹⁹ outside so that potential students from lower-income backgrounds can have their fees²⁰ and even some of their support costs – what they need to live on – paid by the Univer-

sity to enable them to come. That's a very important part of what the University's doing and something that it's trying to do more of.

Speak Up: There have been accusations recently that British universities are elitist. Do you agree?

Andrew Dilnot: There's a sense in which, I think, universities really should be elitist. Universities are about taking the very brightest²¹ people and making sure they study very hard. They're about excellence in scholarship, so that form of scholarly elitism, I think, is extremely desirable. But there is a problem that universities have been potentially perceived as being elitist in a social sense, that is that it's difficult to get to a particular university if you don't come from a particular social background. Now I don't

think that is true in Oxford, although there've been some highly publicised anecdotes suggesting it is, but I think Oxford does need to work hard to persuade people that that isn't the case, that people really are admitted on merit.

Speak Up: Tell us a little about the Institute for Fiscal Studies.

Andrew Dilnot: The Institute for Fiscal Studies is an entirely independent, charitable²² organisation, that is we, we have no profit-making²³ activity and we're set up to try to be a, a counterweight²⁴ to political parties and the Civil Service²⁵, to deliver information into the public domain about the sorts of things that the government is doing and the sorts of things that other political parties might want to do. So, for example, we have an important role during election campaigns, when as each of the major parties publishes its manifesto, we're asked by television, newspaper, radio to assess the manifestoes, to look at how much their proposals will cost, who would gain and who will lose, whether they add up²⁶.

Speak Up: What reforms do you see taking place in Britain's social security system?

Andrew Dilnot: What we've seen now for the last 20 years or so is a steady shift²⁷ away from the settlement²⁸ that was made after the Second World War in the UK, where there were non-means-tested²⁹ benefits³⁰, so benefits that you got if you were over retirement age or if you were unemployed, regardless of your income,

GLOSSARY 1 LEADING: más destacado 2 RESEARCH: investigación 3 PUBLIC SPENDING: gasto público 4 SOCIAL SECURITY: seguridad social 5 INCOME: ingresos, sueldo 6 PRINCIPAL: rector 7 SCHOLARSHIP: erudición 8 STAFF: personal 9 TO RAISE: recaudar 10 SKILL: habilidad 11 FUNDING: finanzas, financiación 12 TO KEEP GOING: mantener 13 ELSEWHERE: en otro sitio 14 ENDOWMENT: donación 15 INVESTMENT: inversión 16 WEALTH: riqueza 17 TO SUBSIDISE: subvencionar 18 LOWER: inferior 19 DONOR: donante 20 FEE: matrícula 21 BRIGHT: inteligente 22 CHARITABLE: de beneficencia 23 PROFIT-MAKING: con fines lucrativos 24 COUNTERWEIGHT: contrapeso 25 CIVIL SERVICE: administración pública 26 TO ADD UP: tener sentido 27 SHIFT: cambio 28 SETTLEMENT: acuerdo 29 MEANS TEST: prueba de haberes (para determinar si una persona tiene derecho a determinada prestación) 30 BENEFIT: ayuda; subsidio

UNIVERSITY CRISIS 1 HIGHER EDUCATION: educación superior 2 TO BE IN DEBT: tener deudas 3 TO BE IN WORKING ORDER: funcionar perfectamente 4 SCHOOL-LEAVER: persona que termina la escuela 5 LECTURER: profesor 6 TO PROMPT: mover, incitar

EXERCISES

Listening Questions

Primero vamos a analizar la biografía y las opiniones de Andrew Dilnot. A continuación, vamos a repasar algunas preposiciones y palabras de economía y finanzas.

1) Listen and choose the correct option of the two answers available:

- A. Dilnot worked at the Institute for Fiscal Studies for (UNDER/OVER) ten years.
- B. Oxford University is special because its staff are (WORLD CLASS/IMPORTANT RESEARCHERS).
- C. Dilnot says that Oxford is elitist from the (SOCIAL/ACADEMIC) point of view.
- D. According to Dilnot, people's vision of Oxford University is often the (WRONG/CORRECT) one.
- E. The Institute for Fiscal Studies is an (GOVERNMENT/INDEPENDENT) institution.
- F. (POLITICAL PARTIES/THE MEDIA) make use of the Institute's services.
- G. Dilnot says that the UK economic and social model is (THE SAME AS/SIMILAR TO) the US one.

2) Many verbs are followed by a dependent preposition. Listen again and indicate the preposition you hear in the recording:

- A. His interest lies (ON/IN) taxation.
- B. That means inspiring the students to work hard, to really care (OF/ABOUT) excellent scholarship.
- C. British universities have traditionally relied (IN/ON) public sector government money to pay (FROM/FOR) them.
- D. It's difficult to get (TO/AT) a particular university if you don't come from a particular social background.
- E. A number of countries will move (TOWARDS/FORWARD) the British model.

3) Which of these words are financial or economic? They all appear in the recording.

- A. EARNINGS/OPENINGS
- B. INVESTMENT/INVERSION
- C. PROFIT/PRESENT
- D. FOUNDING/FUNDING
- E. FEE/FOE
- F. ENDEARMENT/ENDOWMENT
- G. DOUBT/DEBT

Answers:

- 1) A. over, B. world class, C. academic, D. wrong, E. independent, F. the media, G. similar to,
- 2) A. in, B. about, C. on, for, D. to, E. towards
- 3) A. earnings, B. investment, C. profit, D. funding, E. fee, F. endowment, G. debt



towards greater and greater reliance on means-tested benefits, benefits that you receive if you're elderly but also on low income, unemployed and on low income, have children but also have low income. And I think we're likely to go on seeing that develop, because these sorts of means-tested benefits are a way of being more generous to those on low incomes without spending a great deal more money. That raises all kinds of problems common throughout the world, but I think that is the direction of change.

Speak Up: Are we moving towards the American model in the UK and Europe in terms of our economic and social systems?

Andrew Dilnot: There are those who'd say that the American model, a model of relatively low taxation, of individuals looking after their own health care, their own pensions, is becoming dominant. I'm not sure that's true. In the UK, we're midway between a European style of provision and an American style of provision. In America, tax absorbs about 30 per cent of national income, in much of Continental Europe it absorbs about 50 per cent of national income, in the UK it absorbs about 40 per cent of national income. I think on Continental Europe there is a trend towards trying to bring that level of taxation and public spending down³¹, and I think universal social security benefits that go to everybody, regardless of their income, are likely to be one of the casualties³². In America, the pres-

ures, if anything, are for public spending to grow. So I think, in fact, it may be the case, not because Britain's particularly special, but because we got there first, that a number of countries will move towards the British model, rather than the American model becoming dominant.

Speak Up: Can changes in taxation and spending reduce social and economic inequality³³?

Andrew Dilnot: Governments would certainly like to think that changes in taxes, in social security benefits, can have an effect on, on inequality. And in the UK in the last 25 years, we've seen a big growth in inequality. Surprisingly, though, the Labour government that we've had since 1997, although they've very dramatically increased benefits for those on low incomes, have failed to stop inequality growing, and that's because the underlying³⁴ distribution of income – the distribution of earnings³⁵, who earns what – has been widening³⁶ more quickly. Those with higher skills have seen their earnings grow very quickly, those with no skills have seen their earnings stagnate³⁷. So, in fact, government doesn't control what happens to final incomes, and although it can affect them, it may not be powerful enough to stop the underlying forces dominating.

BY CONOR GLEESON

GLOSSARY 31 TO BRING DOWN: bajar 32 CASUALTY: víctima 33 INEQUALITY: desigualdad 34 UNDERLYING: subyacente 35 EARNINGS: sueldo 36 TO WIDEN: extender 37 TO STAGNATE: estancarse

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YA EN TU PUNTO DE VENTA



AP Photo / Noah Berger



CRITICAL MASS

TAKING IT TO

THE STREETS

Hay muchas formas de manifestarse, y una de ellas es en bicicleta. Esto es precisamente lo que hace *Critical Mass*, un movimiento que nació en San Francisco en 1992 y que se ha extendido por casi todo el mundo.



ONCD /3
SPEAKER: MARK WORDEN
STANDARD BRITISH ENGLISH

New York resident Ben Shepard is a member of Critical Mass, which means that the last Friday of every month he meets up with his fellow cyclists in Union Square before going on the rampage¹. He explains how the Critical Mass movement was born:



M. Molinari

Ben Shepard (*Standard American English*): The Critical Mass bike ride started in San Francisco in 1992. I'd just finished school so I was out there. I was doing temp work² and I always saw all the bike messengers³ with attitude, with their pierced noses and tattoos. One guy had a tattoo that said "Fuck it all!" right on his forehead, which I thought was a very bold tattoo: that's really, that's the statement! But, on the last Friday of every month, these bike messengers would clog up⁴ Market Street and they would really become the traffic

and the cars couldn't get by: you'd have thousands and thousands and thousands of these vagabond rag-tag⁵ bike messengers filling up the streets. And it's a moving amoeba, in the sort of tradition of non-violent civil disobedience, nothing was destroyed, but people had to stop and think about business as usual⁶ for just a moment. And '92 was a moment, with the LA riots, when I think a lot of American public space activists started re-thinking how we were using public space, why there's racial profiling⁷ in public space, who is allowed what kind of access to public space, and, increasingly, we were seeing global capital restrict our use of public space, I mean, we're seeing in New York City over the last couple of years community gardens

GLOSSARY

1 TO GO ON THE RAMPAGE: desbocarse, desmandarse **2 I WAS DOING TEMP WORK:** hacía trabajos eventuales **3 BIKE MESSENGER:** mensajero en bicicleta **4 TO CLOG UP:** atascar, congestionar **5 RAG-TAG:** chusma **6 THINK ABOUT BUSINESS AS USUAL:** reflexionar sobre el estado de las cosas **7 RACIAL PROFILING:** discriminación racial

COMING TO... **1 TO AIM:** intentar

COMING TO A STREET NEAR YOU

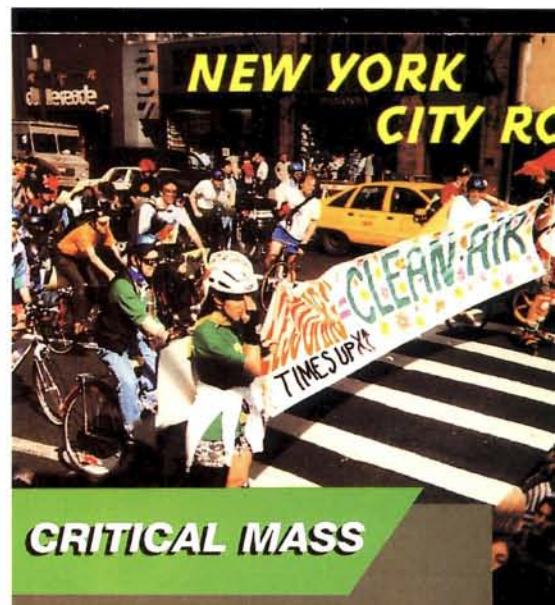
According to the **Critical Mass** "non-web site", the movement is present in all of the world's continents. There is one Critical Mass ride in Africa, (in Johannesburg), five in South America (in Chile, where they're called "furiosos ciclistas", in Colombia, in Argentina and two in Brazil), 18 in Australia, 22 in Asia (mainly Israel and Japan, but also Cambodia and India), 117 in Europe and 162 in North America. The Critical Mass slogan is "Ride Daily, Celebrate Monthly," and Ben Shepard maintains that the rides take place "the last Friday of every month in cities everywhere." There are, however, regional variations and these are particularly marked in Spain and Italy, where many groups meet weekly. Nor is the day when Spanish and Italian cyclists get together necessarily Friday: Thursdays, Saturdays and Sundays are as popular. The Spanish "Masa Crítica" has regular rides in 13 cities across the country. According to its web site www.masacritica.info, it aims¹ to demonstrate that bicycles are a more efficient, more eco-friendly and healthier way of getting around.

A MOVEMENT, IN EVERY SENSE

As Ben Shepard explains in the interview, the **Critical Mass** movement was founded in San Francisco in 1992, on 25th September, to be precise. Like a successful retail store or restaurant, it is proud of having produced "Creative Traffic Jams since 1992." Today Critical Mass is present in over 300 cities around the world. That it has an anarchic approach is immediately evident from its web site (www.critical-mass.org), which announces: "The '.org' domain notwithstanding, Critical Mass is not an organisation, it's a disorganised coincidence. It's a movement... of bicycles, in the streets. Accordingly, this isn't the official Critical Mass web page, because there is no Critical Mass web page."

The Critical Mass philosophy is one of bicycle activism, or "bicyclism." The movement is obviously ecological, but it goes beyond mere pollution. As the movement's co-founder, Chris Carlsson, explained in a Critical Mass manifesto of 1994 ("Critical Massifesto"), it is an attempt to re-create a sense of community and to re-claim public space: "Modern life at the center of the world market is perversely abundant when it comes to goods and services," he writes, adding that, "in the profound disruption of traditional communities and cultures that has been a prerequisite for the market, we have lost a great deal of our humanity, the part of ourselves which finds its development in community." Urban bicycling is a way of re-creating communities. As the "Masifesto" states,

it "promotes face-to-face encounters. As you ride the streets you see friends, conversations ensue, familiarity grows, news and info is shared.... These are meetings that simply don't occur when you are driving around in a car, looking for parking, remaining closed in the metal box, cut off from the potentially familiar faces along your way." Carlsson admits that the bicycle may not be the perfect way to get to work, if your office happens to be more than 10 miles from your home, but he adds that this raises such issues as "the way society is organised more broadly, included the obsolete fixation on timed periods of fixed work." Critical Mass activists also believe that bicycling is "the crucial step that each of us must take to begin breaking the stranglehold of large centralized, capital-intensive transit systems." Indeed Critical Mass's no-global "community before big business" stance is gaining attention in the current political climate. The movement, as Ben Shepard explains, is opposed to the United States' dependency on oil and its president's willingness to go to war with Iraq on account of it. Critical Mass feels that business interests are governing US foreign policy: in September 2002 it organised a series of "World Car-Free Days", which it described as a "Bike Protest Against Oil-igarchy". If this all sounds a bit radical, then Ben Shepard points out that, in New York, even investment bankers take part in the Critical Mass rides.



DR

START: WALKING!

Some Critical Mass literature from New York City. Even though Critical Mass is an anarchic movement, even Wall Street investment bankers are said to take part in the monthly rides.

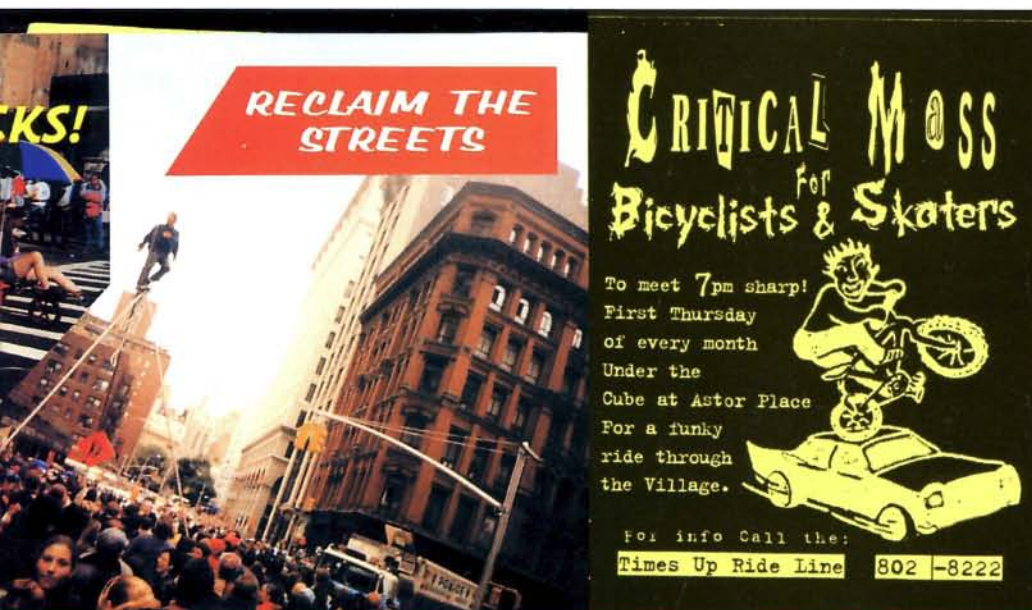
disappearing, being bull-dozed and condominiums going up in their place. Duane Reades and Starbucks⁸ going up in their place, losing what was unique about our geographies, for the sort of mono-culture.

THE MILLENNIUM BIKE RIDE

But, as Ben Shepard explains, it was a later event that was to produce one of the most memorable rides:

Ben Shepard: I think one of my favourite Critical Mass bike rides was the Millennium Bike Ride. It was the end of the year 1999, and we were hearing about... terrorists were going to

GLOSSARY ⁸ DUANE READS AND STARBUCKS: cadenas muy conocidas, de productos farmacéuticos y cafeterías, respectivamente ⁹ FOLKS: gente ¹⁰ GAS (US): gasolina ¹¹ ALONG THE ROAD OF IT: en el camino



LIVING

BIKING! USING PUBLIC TRANSPORT!

bomb the city and, whatever, all sorts of panic and hysteria was in the air about what could happen in Times Square and we all rode, we were riding through Times Square, huge group of bikers, filling up the streets, cars were sort of clogged up on the sides, and a guy took out his trumpet and started to play the theme from Strauss's *THUS SPOKE ZARATHUSTRA*, the 2001 theme, "Bahm, bahm, ba-bahm!" as we rode our bikes and some of the bikes stopped and held their bikes above their shoulders and that was definitely a fabulous moment of reclaiming public space. It was something that wasn't orchestrated, but that's what the rides are about, is being able to see public space in New York City, the streets in New York City as something more than just going to and from work, something more than just a function of capital, a function of making money, as much as a place where communities intersect. I mean the fun, fabulous part of why we live in cities is the diversity, it's all the zillions of different, you know, com-

binations, from a synagogue to a hot dog vendor to a porno shop, to an anarchist bike rider, overlapping, you know, and a lot of those folks⁹ come on the Critical Mass bike rides.

NO PREACHERS

In conclusion Shepard explains that Critical Mass is still as relevant as ever:

Ben Shepard: That's the point of the bike activism, is showing what a city could be if we didn't have to all be paying for gas¹⁰ to drive. The city would be a lot less clogged up, people would be able to get to and from work without having to destroy the environment, or fight a war for oil along the road of it¹¹. I mean and that's the sub-text of this kind of bike activism, but Critical Mass, the beauty of it is there's not a preacher, there's not a speaker up there, telling you to think that. I mean you can all read the paper and people can make that decision on their own.

INTERVIEW BY MICHELE MOLINARI

EXERCISES

Listening Questions

En el primer ejercicio repasaremos la información que aparece en el texto. Después, haremos algunas preguntas sobre aspectos gramaticales.

- 1) Choose which of the following options is true in connection with the organization Critical Mass:
 - A. The Critical Mass bike ride started in (1982/1992).
 - B. The first people to take part in the protests were [CYCLISTS CAMPAIGNING FOR BIKE LANES/ BICYCLE MESSENGERS].
 - C. The great thing about the first protests is that they questioned our attitude to (PUBLIC SPACE/POLITICAL POWER).
 - D. Ben Shepard suggests that US streets are becoming more (VARIED/MONOTONOUS).
- 2) When talking about the present or past, Ben Shepard uses a variety of different tenses. Listen to the interview again and tick the verb tense you hear:
 - A. I (FINISHED / HAD FINISHED) school so I was out there.
 - B. These bike messengers (CLOGGED UP/ WOULD CLOG UP) Market Street.
 - C. ... I mean, (WE'RE SEEING/WE SEE) in New York City over the last couple of years community gardens disappearing.
 - D. It was the end of the year 1999, and (WE'RE HEARING/WE WERE HEARING) about ... terrorists were going to bomb the city...

3) Ben Shepard uses a lot of American English expressions, such as "gas". In the UK, the equivalent is "petrol". Indicate if these other underlined expressions, some found in the recording, are UK or US English or both.

- A. ... and a lot of those folks come on the bike rides. US/UK BOTH
- B. ... it's the diversity, from a synagogue to a hot dog vendor. US/UK/BOTH
- C. ... it's all the zillions of different combinations. US/UK BOTH
- D. ... even if you leave your bike in the car park it can still get stolen. US/UK/BOTH

Answers:

- 1) A. 1992, B. bicycle messengers, C. public space, D. monotonous,
- 2) A. had finished, B. would clog up, C. we're seeing, D. we were hearing,
- 3) A. US, B. both, C. both, D. UK.

ANTHONY HOPKINS

THE SILVER FOX



Actor genial, con unos recursos interpretativos que consiguen que el criminal más horrendo sea atractivo, la edad no es un obstáculo para Anthony Hopkins, quien reina con elegancia en Hollywood.

Global recognition came late to the actor Anthony Hopkins. His chilling¹ performance as Hannibal Lecter, the most seductive serial killer of all time in the 1992 film *SILENCE OF THE LAMBS*, won him an Oscar and shot² him to the upper echelons of Hollywood's star league. But the actor had been recognised in film and television for years and was already a household name³ in his native Wales and all over Great Britain.

Philip Anthony Hopkins was born in 1937 in Port Talbot, Wales. His father was a baker, but it soon became obvious that young Tony had no interest in pursuing⁴ the family profession. He was a loner at school and put more time into drawing and practising the piano than his academic studies. Before doing his military service he spent two years at Cardiff's College of Music and Drama, which definitively inflamed his passion for performance.

The foundation of Hopkins' career was laid in the theatre but early on he drifted⁵ into the seventh art. "You've got to take it so seriously all the time," he once said of the endless theatrical touring. "I can't do it. I don't give a shit

From left, clockwise: Hopkins as the CIA veteran in *BAD COMPANY*. In James Ivory's *SURVIVING PICASSO*. As the psychopath Dr. Hannibal Lecter in *THE SILENCE OF THE LAMBS* and with Emma Thomson in *HOWARDS END*.

BAD COMPANY

This month's **SPEAK UP** Film is **BAD COMPANY**, starring Anthony Hopkins as Gaylord Oaks, a CIA veteran put in charge of transforming a street-wise hustler¹ (played by Chris Rock) into a fellow agent. Part action thriller, part comedy, part buddy movie², it was directed by Joel Schumacher, experienced maker of action pictures such as *BATMAN AND ROBIN*, *THE LOST BOYS* and more recently the successful psychological thriller *PHONE BOOTH*. Much of the film was shot in Prague and it was one of the last to use the World Trade Center in New York as a location (in this case the subway) before the September 11th attacks.

about⁶ Shakespeare and all that British nonsense." Despite this statement, his early film roles⁷ were versions of the classics such as *HAMLET*, TV adaptations of the Chekhov plays *UNCLE VANYA* and *THE THREE SISTERS*, and alongside Katherine Hepburn and Peter O'Toole in the 1968 version of the King Henry II saga *THE LION IN WINTER*.

THE ROAD TO STARDOM

Hopkins continued with film and TV roles for another two decades, gathering a reputation for skilled and highly mannered interpretations of complex personalities. In 1980 he gave an acclaimed performance in David Lynch's cinematic breakthrough *THE ELEPHANT MAN*, playing Dr Frederick Treves. More 'quiet' roles followed in UK productions, where Hopkins was now embraced as the archetypal British actor. "Tony has this extraordinary ability to make you believe when you hear him that it is the very first time he has ever said that line," said the famed director Sir Richard Attenborough. "It's an incredible gift⁸."

Whilst Hopkins' career was plodding along nicely⁹ his private life wasn't going as smoothly¹⁰. He had been a heavy drinker since his theatre days and married twice by 1970. It was only recently that he divorced his second wife Jenny, a break largely attributed to his long stints¹¹ in the US whilst she preferred her native England. Hopkins has stated that he loves the freedom and openness of the States and spends long periods of time cruising cross-country¹². It was there that he also kicked his drinking habit and landed his pivotal role in *SILENCE OF THE LAMBS*. For most actors, being solely remembered for one outstanding role becomes a burden¹³, but Hopkins remains staunchly¹⁴ proud of the film. He often refers to his improvised touches whereby he mocked¹⁵ his co-star Jodie Foster's pronunciation of the word 'chianti' and the stomach-churning slurps¹⁶ he uttered whilst describing the meal he made of one of his victims.

Hopkins has returned to the character twice since then, in 2001 in *Hannibal* and last year in *RED DRAGON*. The bulk¹⁷ of his other work has swung¹⁸

between action and biography. He has played a US president twice, first the disgraced Richard Nixon in *NIXON* (1995) and two years later John Quincy Adams, directed by Spielberg, in the historical epic *AMISTAD*. Hopkins has proved that there is a place for middle-aged actors in action thrillers such as *MISSION IMPOSSIBLE II* (2000), *BAD COMPANY* (2002) and *THE EDGE* (1997), where he fell into a river during the shoot¹⁹ and was treated for hypothermia.

AN AGEING SEDUCER

Hopkins has also proved that age is no barrier to romance, on and off screen. He recently married his third wife, who is in her thirties. He is known as 'The Silver Fox' and many actresses have waxed lyrical²⁰ about his smooth charm. "I would pay to work with Tony", said Julia Roberts. "He is the ultimate package. That voice and those eyes...."

Nicole Kidman is his most recent leading lady²¹. Hopkins has just finished filming *THE HUMAN STAIN*²², the screen version of the acclaimed novel by Phillip Roth. Hopkins' tackled²³ the difficult role of Coleman Silk, a disgraced academic who hides a dark secret whilst Kidman is Faunia Farley, his lover almost forty years his junior. But Hopkins has never let his birth date hold him back, which for many make him even more attractive. It seems that he has truly mastered²⁴ the art of growing old gracefully. "As one gets older, ambitions change," he has stated. "You are very conscious of ageing, not in a morbid way but in a very positive, accepting way. It's good to get older."

BY SUZANNE WALES

GLOSSARY 1 CHILLING: escalofriante 2 TO SHOOT: disparar 3 HOUSEHOLD NAME: nombre muy conocido 4 TO PURSUE: seguir 5 TO DRIFT: entrar sin proponérselo (lit., ir a la deriva) 6 I DON'T GIVE A SHIT ABOUT: me importa un bledo 7 ROLE: papel 8 GIFT: don 9 TO PLOD ALONG NICELY: avanzar poco a poco 10 WASN'T GOING AS SMOOTHLY: no le iba tan bien 11 STINT: período de trabajo 12 TO CRUISE CROSS-COUNTRY: recorrer el país 13 BURDEN: carga, peso 14 STAUNCHLY: firmemente 15 TO MOCK: burlarse de 16 STOMACH-CHURNING SLURPS: sorbos ruidosos que removían las tripas del espectador 17 BULK: la mayor parte 18 TO SWING: oscilar 19 SHOOT: filmación 20 TO WAX LYRICAL: deshacerse en elogios 21 LEADING LADY: protagonista femenina 22 STAIN: mancha 23 TO TACKLE: abordar 24 TO MASTER: dominar

BAD COMPANY 1 STREET-WISE HUSTLER: buscavidas, pícaro 2 BUDDY MOVIE: película con dos protagonistas que se hacen amigos

FOOD

THE BEST OF BRITISH

Sí, la cocina inglesa existe, hay un mundo más allá de las patatas fritas y el *porridge*. De hecho hay personas, como nuestro entrevistado, dedicadas a promocionar el sabor y los productos británicos en el extranjero.



ONCD /4

SPEAKER: PIERS GRIMLEY EVANS
STANDARD BRITISH ENGLISH

Nigel Brown has a job that few would envy. He is responsible for convincing Italy – whose national cuisine is loved all around the world – to eat and drink the products of Britain – the home of the deep-fried Mars bar. But when I spoke to him in his office in Bologna he was not at all discouraged. Italians are very eager¹ to eat British food, he says – once they get used to the idea:



Nigel Brown (*Standard British English*): The overall perception, you're right, is fairly negative as far as Britain and food and cooking is concerned. I do believe that is, however,

changing. I do believe that the quality of restaurants in the UK is helping this move and this change and in fact it was just a year or so ago that Gambero Rosso said that London had the best cooking and the best restaurants in the whole of Europe. So this idea that somehow Britain is a backwater², as far as the culinary art is concerned, is probably outmoded³. That doesn't mean to say that people's attitudes change overnight. I believe we're doing a lot to help that change of attitude by helping the Italians to discover the wealth⁴ of the British culinary tradition and the wealth of products that we have, and regional products, and showing Italians that we have a genuine regional food culture.

A CHAMPION BREAKFAST

Some highlights⁵ of British food, he said, are 360 regional cheeses, biscuits, jams, Highland beef and lamb from Wales and the Isle of Man. He told me how to plan a day's meals that feature these ingredients at their best:

Nigel Brown: We wouldn't recommend you have this every day, but if you start off with an English breakfast of cereals, something like Weetabix or porridge, it's a great way to start, then if you follow that with good English eggs, fine British bacon, Cumberland sausages, there's an infinite number of fabulous things that you can do with an English breakfast and then follow that off with wonderful English bread, which you just can't find here, toasted with British preserves⁶, sort of, or British marmalades, which is a whole other great tradition from the UK. We would drink with that a cup of tea. That is a great way to start the day. And then you could move on and, since you've had a heavy breakfast, you might decide to have a light lunch, go to a pub and have what we call a ploughman's lunch, which would be a slice of cheddar with chutneys, which... chutneys are sweet and sour⁷ preserves which combine very, very well with cheese, which also is linked with our contacts with the Indian subcontinent, from where these products partly originated. So cheese, and then wash that down with a nice

GLOSSARY

1 EAGER: interesado 2 BACKWATER:

lugar atrasado 3 OUTMODED: anticuado

4 WEALTH: variedad 5 HIGHLIGHTS: las cosas más interesantes 6 PRESERVES: conservas 7 SWEET AND SOUR: agri dulce

Opposite: "Naked Chef" Jamie Oliver, 27, is one of Britain's leading "celebrity chefs". Far right, from top: British delicacies – Stilton cheese, Cheshire Farm ice-cream and Cumbrian Fellbred meat.

NIGELLA BITES

Nigella Lawson has reached the top of the list of the UK's celebrity chefs. Her looks and family connections may well have helped, but even her critics cannot deny the quality of her recipes. The secret of her success is simple: "I am not a chef. I am not even a trained or professional cook. My qualification is as an eater," she says. The daughter of Conservative chancellor Nigel Lawson, she pursued a career in journalism, before her first book on cooking, *How to Eat*, was published. It was a huge success and the basis for a TV series on Channel 4, *NIGELLA BITES*. A second series followed, accompanied by a book which sold 1.5 million copies worldwide. Then came another best-seller, the ironically titled *How to Be a Domestic Goddess: Baking and the Art of Comfort Cooking*. Cooking and eating have always been a refuge for her during times of stress. She says that one of the reasons why women like her is because she is not thin. In 1992, she married journalist John Diamond (the father of her two children), who died in 2001 after a long battle against throat cancer. It was Diamond who had initially opened her eyes to her full potential. Now, she is launching a new TV series, *Forever Summer*, which also comes with its own book.



Camera Press / G Neri

pint of real ale at lunch time. And then in the evening you might decide to have a lovely side of roast beef with Yorkshire puddings and roast potatoes, followed by a delicious pudding – could be a blackberry and apple crumble with custard⁸ or one of a thousand different British desserts...

THE ETHNIC FACTOR

However, in British homes you are just as likely to find more exotic flavours. The Foreign Secretary wrote in April 2001 that Chicken Tikka

Masala⁹ is now the national dish. And Nigel Brown agrees – ethnic food is an essential part of the modern British culinary experience. As almost all ethnic food in Europe comes via Britain, promoting these dishes is also an important part of his job, but it is not an easy task. Italian culinary tastes, he says, are "uniquely unadventurous." Luckily, he has no such difficulty with Britain's best kept gourmet secret – real ale:

Nigel Brown: The fundamental difference between real ale and virtually all other beer is, firstly, that it comes from the UK, but more importantly it is a live product. That means that, in the cask¹⁰, you still have the yeast¹¹ and the

beer is actually fermenting in the cask. Most beers, when they leave the brewery¹², are chill-filtered, pasteurised and contain, obviously, preservative to make them inert and stable. This beer is naturally unstable: it is alive, it is still fermenting as it travels. And, just before serving the beer, the air is let into the cask to allow the fermentation to finish. The beer then becomes clear, it goes bright, when it is... the beer is clear that means the secondary fermentation has been completed.

SMALL BEER

This unique style of beer has now come to Italy for the first time. It has not been easy – real ale requires great skill to keep and serve. But it has generated

GLOSSARY ⁸ BLACKBERRY AND APPLE CRUMBLE WITH CUSTARD: pastel de moras y manzanas con crema ⁹ CHICKEN TIKKA MASALA: plato por excelencia de la cocina hindú ¹⁰ CASK: barril ¹¹ YEAST: levadura ¹² BREWERY: fábrica de cerveza



Above: Nigella Lawson is one of the UK's most recognised culinary personalities. Right, from top: more British treats – Dew-Lay cheese, honeycomb honey, pork pie and Southport potted shrimp.



EXERCISES

Listening Questions

Estos ejercicios le ayudarán a profundizar en la comprensión de lo que dice la persona entrevistada y, además, le refrescarán algunos aspectos de vocabulario.

1) Listen to the interview twice and complete the following sentences by choosing the missing word that you hear:

- A. This idea that somehow Britain is a [BACKWASH/BACKWATER] ... is probably outmoded.
- B. You might decide to have a light lunch, go to a pub and have what we call a [PLOUGHMAN'S/POORMAN'S] lunch
- C. [CHUTNEYS/CHUNKS] are sweet and sour preserves which combine very, very well with cheese.
- D. Italian [CULTIVATED/CULINARY] tastes, he says, are uniquely adventurous.
- E. The beer is actually [FOMENTING/FERMENTING] in the cask.

2) Are the following statements true or false?

- A. Italian people's attitude to British food is changing very quickly. TRUE/FALSE
- B. Nigel Brown says that cakes and biscuits are one of the highlights of British food. TRUE/FALSE
- C. Some of the best British food comes from its old colonies. TRUE/FALSE
- D. Brown says that tastes are more varied in Italy than in Britain. TRUE/FALSE
- E. Brown suggests that British beer is healthier than other beers. TRUE/FALSE

3) The expression "backwater" appears in the recording to refer to a place where nothing exciting happens. Look at these other expressions which begin with the prefix "back-" and indicate which word in brackets gives the best definition.

- A. I've got my mother as a backup in case the babysitter cancels. (EXTRA SUPPORT/NECESSARY PERSON)
- B. You'll need some background information on the local economy. (BASIC/GENERAL)
- C. The new law has the backing of nearly all the government. (APPROVAL/CRITICISM)
- D. He hasn't got any backbone to defend himself. (PRIDE/DETERMINATION)
- E. That hotel is just for backpackers. (REFUGEES/TRAVELLERS)

Answers:

- 1) A. backwater, B. ploughman's, C. chutneys, D. culinary, E. fermenting.
- 2) A. false, B. false, C. true, D. false, E. true,
- 3) A. extra support, B. general, C. approval, D. determination, E. travellers.

considerable enthusiasm. Italians, through an enjoyment of wine, can appreciate the unique advantages in taste and aroma that come from not being filtered or pasteurised. Nigel Brown therefore takes pride that, through his campaigns, he has not only reminded Italy of the tastes that it already knew about, such as single malt whisky and gin, but introduced something entirely new. Of course, having lived in Bologna for 13 years, after a hard day promoting these products he tends to prefer Italian food and drink himself.

BY PIERS GRIMLEY EVANS

ADVERTISING REAL SOAP OPERA STUFF

Los expertos auguran malos tiempos para el clásico anuncio televisivo. Si sus pronósticos no fallan, va a ser sustituido por otro tipo de publicidad, más sutil y menos intrusiva, pero omnipresente en series y programas.

If you work for an advertising agency, particularly one that specialises in television, then it's time to think about the future. According to THE FINANCIAL TIMES at least, the 30-second TV ad is an endangered species¹. The remote control² has rendered it all but useless³ and companies are now looking for new, more subtle (or, in many cases, less subtle) methods for placing their products on television.

THE REAL THING

In his article, "As television audiences tire of commercials⁴, advertisers move into making programmes" Richard Tomkins cites the example of Coca-

Cola, who pulled off a major coup⁵ by sponsoring this year's immensely successful TV talent show, AMERICAN IDOL. It was, Tomkins says, "the most spectacular example so far of an emerging trend in television advertising: extending the pitch⁶ for branded products beyond the break and into the programmes themselves." Coca-Cola was ever-present in the 12-week series: in addition to containing pre-recorded "Coca-Cola Moments," the "Green Room," where the aspiring contestants were interviewed, was transformed into the "Coca-Cola Red Room."

The drink was even to be found on the table at which AMERICAN IDOL's supposedly impartial judges sat as they made their choices. The overall sponsorship deal cost Coca-Cola \$10 million which, Tomkins believes, was something of a bargain⁷, as the show was still unknown when the original contract was signed. The next AMERICAN IDOL series will have two sponsors and the Fox channel intends to charge them \$26 million each for the privilege.

THE GOOD OLD DAYS

Of course commercial sponsorship of television isn't exactly a new concept. After all, the term "soap opera" itself dates back to the pioneer days of American TV, in the late 1940s and early 50s, when soap suds⁸ and other manufacturers effectively produced shows like THE TEXACO STAR THEATER and THE COLGATE COMEDY HOUR. Even though they footed the bill⁹, their editorial input was limited to the occasional "And now a message from our sponsors." As Tomkins explains, this system worked well when there were only three networks, but as TV audiences became increasingly fragmented, the TV stations themselves took over the production and they used the breaks to sell advertising space to whoever they liked.

FULL CIRCLE

Now things are coming full circle, with individual sponsors returning to prominence. The difference in today's world is that the barriers between product placement and the script¹⁰ are becoming blurred¹¹.

As Tomkins observes, one of the main reasons is the economic downturn¹². TV stations are desperate for revenue¹³ and, as a result, they are less choosy¹⁴ as to what parts of a show should be considered "off limits" to

GLOSSARY 1 **ENDANGERED SPECIES**: especie en peligro de extinción 2 **REMOTE CONTROL**: mando a distancia 3 **ALL BUT USELESS**: prácticamente inútil 4 **TIRE OF COMMERCIALS**: se cansan de la publicidad 5 **PULLED OFF A MAJOR COUP**: obtuvo un éxito notable 6 **EXTENDING THE PITCH**: alargar la promoción 7 **SOMETHING OF A BARGAIN**: un buen negocio 8 **SOAP SUDS**: detergentes 9 **TO FOOT THE BILL**: pagar la factura, correr con los gastos 10 **SCRIPT**: guión 11 **BLURRED**: impreciso 12 **DOWNTURN**: crisis 13 **REVENUE**: ingresos 14 **CHOOSY**: selectivo 15 **TO SIP**: sorber 16 **DATE**: cita 17 **AD**: anuncio

AH, MR BOND 1 **TO GET AWAY WITH**: salirse con la suya 2 **BACKING**: garantía



AH, MR BOND

Product placement has also become standard practice in the movie business. In 1987, Bill Cosby was criticised for prominently displaying Coca-Cola in his film, *LEONARD, PART 6*, but the makers of the James Bond films had been getting away with¹ it for years. The Bond series began with *DR. NO* in 1962 and the seductive secret agent's commercial preferences were soon apparent: in the Sean Connery era, 007 liked his Martini "shaken not stirred," he drove an Aston Martin and his favourite airline was the now defunct Pan Am. Today products are a key part of the Bond budget, with sponsors like British Airways, Samsonite and Revlon providing much of the financial backing² for last year's release, *DIE ANOTHER DAY*, which stars Piers Brosnan (pictured above with his Omega).



Product placement is now a feature of TV series like *FRIENDS* (top). It was also present in the movie, *THE TRUMAN SHOW* (1998), which offered a foretaste of today's 'reality television'.

advertisers. For this reason, strategically placed brand names are the norm, usually in the scenes where the actors eat or drink. Examples include *THE SOPRANOS* star, Tony, who has a breakfast of Diet Snapple and Honeycomb cereal

before beginning an honest day's work as a mafia boss; Samantha, who sips¹⁵ San Pellegrino during her dates¹⁶ in *SEX AND THE CITY*, and the guys in *FRIENDS*, who discuss life over bottles of Budweiser. It may not sound healthy but, at the end of the day, perhaps this sort of advertising is no more irritating than the ads¹⁷ themselves.

BY JONATHAN CAMERON

RELIGION

A CONTROVERSIAL FIGURE

Favorable al sacerdocio gay y a la ordenación de mujeres obispo, admirador de los Simpsons y druida honorario, el arzobispo Rowan Williams es el máximo dirigente de la iglesia anglicana.

 **ON CD / 5**
SPEAKER: PIERS GRIMLEY EVANS
STANDARD BRITISH ENGLISH

Rowan Williams, the new leader of the Anglican Church, has achieved a difficult feat¹ since his appointment was announced in July. It is no longer easy for the Church of England to get the attention of the British but, by the end of 2002, his name was familiar to everyone who reads a newspaper. For the readers of the serious broadsheets², it was known through controversies on issues such as gay vicars, female bishops and the morality of a war with Iraq. For readers of the popular tabloids, or "red-tops"³, his name is recognised due to his initiation as a druid in a stone circle in August, and his unexpected enthusiasm

for the Simpsons. Rowan Williams recorded an exclusive interview for us before his enthronement as Archbishop of Canterbury. I asked him if Britain is, as many have described it, a godless society:



Rowan Williams (*Standard British English*): I'm not at all sure that Britain is a godless society, but I'm not sure the God British people believe in is always the same God as the one we talk about in Church. People often show a great interest in the spiritual, people will often perform rituals and ceremonies which reflect religious or spiritual beliefs, but they're not so eager to make a commitment⁴, a promise, to belong to the Church, or to feel themselves to be bound by the formulae that the Church expresses its belief in. So I think there is some goodwill towards religious institutions in Britain. We haven't yet lost the sense that religious belief matters, but the Church has a lot of work to do in communicating its own beliefs and formulae to those people who are interested, but not quite convinced that the God they believe in is the same God as the Church's God.

MEETING MUSLIMS

Archbishop Williams' role will also be international. The Church of England is a world church with branches in many countries. In recent years Anglican missionaries have even come from Africa and India to reconvert the British to Christianity. He is well-suited⁵ to his global responsibilities. He speaks seven languages (including his native Welsh), and he has travelled widely. He was abroad, in New York, 200 feet⁶ from the Twin Towers, on September 11th, 2001. The experience had a deep effect and inspired a book. He told me how he saw the relationship between the Muslim and Christian worlds:

Rowan Williams: We have quite substantial Islamic communities living in this part of the world and, in recent years, I've found that conversation with them has been very stimulating and, generally, very friendly and very constructive. Because Christians and Muslims have some shared⁷ history, they

Opposite, top: Canterbury Cathedral, headquarters of the Church of England. The head of the Church of England is not the Archbishop of Canterbury, however, but Queen Elizabeth II. Many Anglicans would like to separate the church from the state. Below: The Simpsons, women priests and gay marriages.

GLOSSARY 1 **FEAT**: hazaña 2 **BROADSHEET**: periódico de gran formato (en el Reino Unido, esto significa seriedad y rigor periodístico) 3 **"REDTOP"**: lit., mancheta roja (prensa amarilla) 4 **TO MAKE A COMMITMENT**: comprometerse 5 **WELL-SUITED**: muy capacitado 6 **200 FEET**: aproximadamente 60 metros 7 **SHARED**: en común

IDEAS THAT HAVE RAISED A STORM 1 **WITTY**: gracioso 2 **SELF-EFFACING**: modesto, humilde 3 **CONTENTIOUS**: controvertido, polémico



IDEAS THAT HAVE RAISED A STORM

When it was announced that **Dr Rowan Williams** would be the next Archbishop of Canterbury, the outgoing Archbishop officially welcomed his appointment with warmth; but in private, according to reliable reports, George Carey was "spitting blood." While most commentators are delighted with Dr Williams – described as "witty¹, warm, self-effacing² and brilliantly clever" – for many traditional Anglicans he is a threat. At the beginning of December an alliance of evangelical organisations, co-ordinated by Carey's son, confronted him on the issue on which he is most controversial. Rowan Williams has or-

dained a man that he knew was gay, and he has suggested that passages in the Bible could be sympathetic to same-sex relationships. While this attitude is not unusual in the Anglican Church in America and Canada – where some dioceses bless gay marriages and an openly gay bishop may soon be appointed – it is highly contentious³ for the evangelical wing of the Church in Britain and for many Anglicans in the developing world. The new Archbishop has now promised he will no longer ordain someone he knows to be gay, but some of his opponents will be hard to please. The Reverend David Phillips, director of the Church Society, said: "I don't believe debate is possible. We have already discussed this and, after 2,000 years, why should we change our minds?" And this



is not the only issue where Dr Williams can expect to meet hostility. On the crucial matter of his church's relationship with the State he favours separation and independence. If he takes this momentous step, for the Anglican Church a lot of heated argument and passionate disagreements are inevitable.

A QUICK GUIDE TO THE CHURCH OF ENGLAND

Today, the **Church of England**, or "C of E," is not an English church. Its 70 million adherents live in 161 countries on every continent. Its early development is, however, inseparable from the conflicts between England and Catholic Europe, and its often stormy relationship with the other nations of the British Isles – the more hard-line Protestant Scotland and Wales, not to mention Catholic Ireland. Although some would argue the English church was already unique back in the sixth century, it was only when the Pope refused to give Henry VIII a divorce (from Catharine of Aragon) that the English church officially rejected the authority of the Roman church. This happened in the sixteenth century. Reformers across Europe were busy reinterpreting the Bible and attacking the abuses of the Roman Church, so the King's divorce naturally introduced Protestant elements into the church's practices and beliefs. It was many years, however, before the Church of England decided where it stood on most issues. The doctrine of the Anglican Church was established during the reign of Henry VIII's daughter, Elizabeth I. She came to the throne after her half-sister, the fiercely Roman Catholic Mary Tudor. Mary had followed her and Elizabeth's half-brother Edward VI, a hard-line Protestant who followed the teaching of the Swiss reformer Calvin. The essential elements of the Angli-

can Church are contained in the 39 Articles, written in 1562, and its liturgy is contained in the 1549 Book of Common Prayer. These created a church that is, in some ways, a compromise between Catholic and Protestant doctrine. Members of the church, for example, have a personal relationship with God – not one that is mediated by the priesthood, as in the Roman Catholic Church – but there is an ecclesiastical hierarchy to determine correct belief and practice. The sovereign is the "Supreme Governor" of the church, replacing the Pope. The Anglican Church became a national symbol of political freedom as England came into conflict with Catholic Europe's absolute monarchs, as well as its own kings, over the following centuries. James II confirmed the popular association between Roman Catholicism and tyranny with his hostility to both Parliament and the established church. The Glorious Revolution of 1688, which removed him, saved both. And, as the British Empire grew during the eighteenth and nineteenth centuries, Anglicanism was introduced to countries around the world. Today there

are, for instance, 20 million Anglicans in Nigeria. Within Britain, it has been argued that the most important features of the English Reformation were the destruction of religious paintings and sculptures and the translation of the Bible into English. The visual arts never recovered, but Britain has been, ever since, a nation of avid readers.



come from the same roots, they both look back to Abraham and some of the history of the Old Testament as part of their story, then Christians and Muslims have something to say to each other. They're not just completely separate worlds. And I think we've begun to dis-

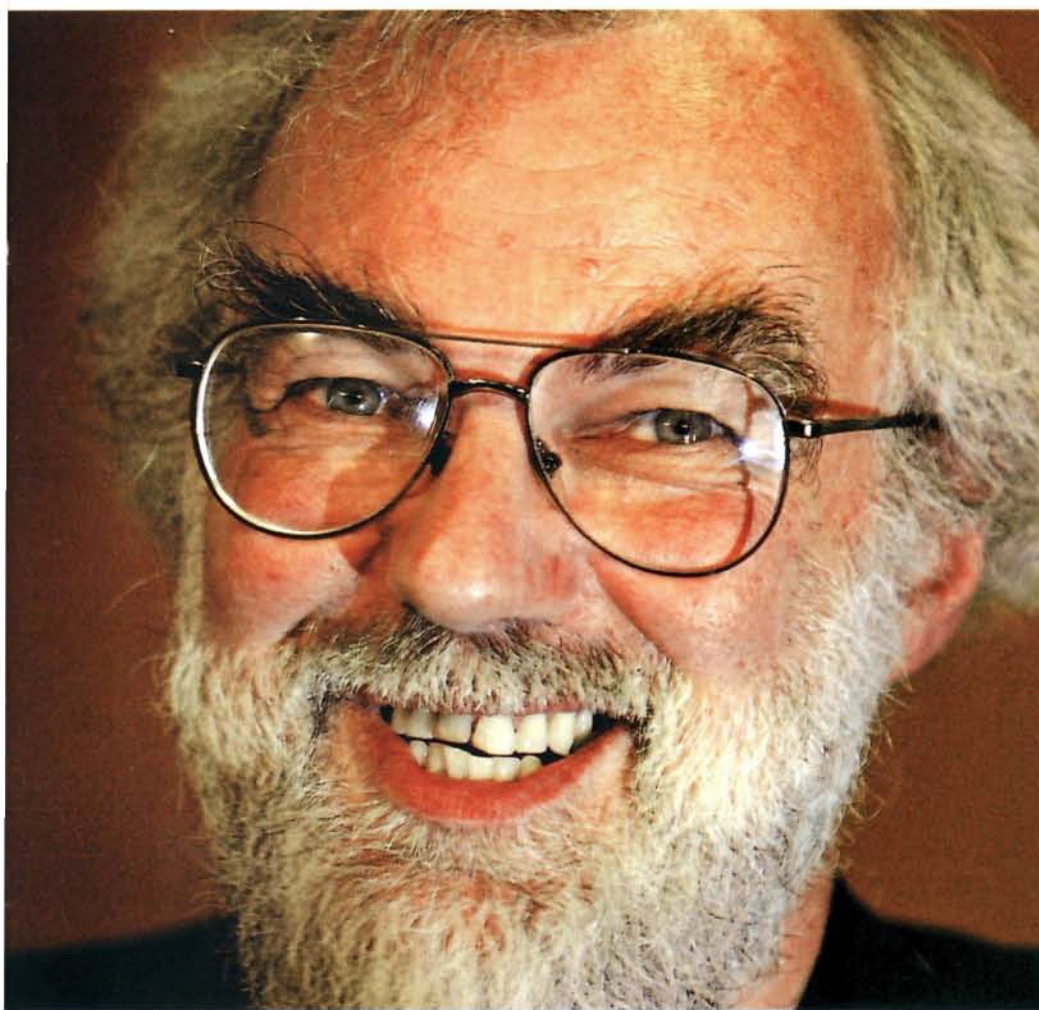
cover more and more how much we have to say to each other and how much we can learn from each other.

"A HAIRY LEFTIE"

Liberal values and attitudes typify Rowan Williams' approach. They make it easy to classify him, as he describes himself, a "hairy leftie⁸." But although he has put himself on the left in several controversies, such as publicly declaring that a war with Iraq would not be a just

war, he has won respect for following his own conscience and intellect, rather than ideology. The idiosyncrasies of his approach – such as being inducted⁹ as a druid (which he described as "one of the greatest honours which Wales can bestow¹⁰ on her citizens") – have appealed to the British. None of these idiosyncrasies has won more sympathy than his public declaration that the Simpsons are "one of the most subtle pieces of propaganda in the cause of sense, humility

GLOSSARY 8 A "HAIRY LEFTIE": un melencuado de izquierdas 9 TO INDUCT: iniciar 10 TO BESTOW: conceder 11 TO DEFLATE: desinflar 12 WIT: gracia 13 TO BE AWARE: ser consciente 14 TO ENDORSE: promover 15 TASK: tarea



A man and his views: Rowan Williams. Left: the Church's founder, Henry VIII. An Anglican church and Rowan Williams' predecessor, George Carey.

and virtue." He told me why he stood by this view:

Rowan Williams: One of the things I love most about the Simpsons is how very successfully it deflates¹¹ different kinds of pretentiousness, different kinds of being pompous and unreal. It's always very hostile to people who are hypocritical. It exposes, with great wit¹² and imagination, some of the stories we tell ourselves, some of the pictures of ourselves that we treasure. We're given a central character who is often having fantasies about himself and what he is capable of, but is always brought back to reality. And I think, in that sense, it does teach humility, it teaches us to be aware¹³ of and to laugh at our pictures of ourselves. Also, in the huge majority of Simpsons episodes, goodness is taken seriously, not in a solemn or moralising way, but the values

of honesty and generosity and forgiveness and faithfulness are the ones which, quite clearly, this programme endorses¹⁴. And I think it's quite remarkable that we should have such a hugely popular show which takes for granted these very solid virtues and values.

THE CHALLENGE

Teaching these moral lessons will not be an easy task¹⁵. 100 years ago England was already described as no longer a Christian country. More recently, in October, the declining prestige of Christianity was revealed when an award ceremony for prominent Christian sportsmen and celebrities had to be cancelled – as several of the nominees were concerned that being described as Christian could damage their careers. It remains to be seen whether or not it will listen, but the new Archbishop has already ensured that he will have an audience.

BY PIERS GRIMLEY EVANS

EXERCISES

Listening Questions

Después de escuchar al arzobispo Williams, intenten hacer los siguientes ejercicios. Primero, analizaremos sus opiniones y luego repasaremos algunas frases hechas con **do** y **make**. También tendremos en cuenta otros aspectos de vocabulario.

1) Choose which of the following options is true, according to Rowan Williams' opinions:

- A. Britain has a more (RELIGIOUS / SPIRITUAL) society.
- B. Christians and Muslims have (SIMILAR / THE SAME) roots
- C. Williams is politically (RIGHT / LEFT) - wing in his ideology
- D. Becoming a druid is primarily a (WELSH / SCOTTISH) tradition
- E. The Simpsons are important because they (EXPOSE / DISCUSS) hypocrisy in society

2) Having listened to the report, which adjectives would you use to describe Rowan Williams? Choose the best option.

- A. liberal / predictable
- B. safe / controversial
- C. critical / hypocritical
- D. traditional / observant

3) Williams mentions that some Britons are not prepared to "make a commitment". Look at these other words. Do they take the verb **DO** or **MAKE** to form an expression?

- | | |
|-------------|-----------|
| A. Progress | DO / MAKE |
| B. A favour | DO / MAKE |
| C. Harm | DO / MAKE |
| D. Promise | DO / MAKE |
| E. Effort | DO / MAKE |
| F. Without | DO / MAKE |

4) He describes himself as a "leftie" - meaning he favours left-wing politics. Here are some other colloquial words with an "-ie" ending. Choose the correct meaning.

- A. I might have a sickie today (BE SICK / HAVE A DAY OFF SICK)
- B. What did you get for a prezzie (A PRESENT / TODAY)
- C. She's a total veggie (VERY STUPID / VEGETARIAN)
- D. I didn't have brekkie today (A BREAK / BREAKFAST)

Answers:

- 1) A. spiritual, B. the same, C. left, D. Welsh, E. expose
- 2) A. liberal, B. controversial, C. critical, D. observant
- 3) A. make, B. do, C. do, D. make, E. make, F. do
- 4) A. have a day off sick, B. a present, C. a vegetarian, D. breakfast

MARTHA STEWART

DELICIOUS
DOWNFALL

A través de su imperio mediático, Martha Stewart lleva varias décadas enseñando a las estadounidenses a ser unas amas de casa perfectas. Pero un escándalo bursátil ha iniciado el declive de la multimillonaria impecable.

Flicking through¹ a copy of MARTHA STEWART LIVING magazine one can find fantastically illustrated handy tips² on the best way to load³ the dishwasher, basic sewing techniques that everyone should know, how to remove tarnish⁴ from the silverware or how to prepare delicious *hors d'oeuvres* by the dozen. These (the sewing, the cleaning, and the cooking) are just a few of the elements of Martha Stewart's world of perfection and happiness, which also includes advice about gardening, interior design and lifestyle⁵. Since she published her first book, ENTERTAINMENT, in 1982, Martha Stewart has become America's taste guru, teaching her country's housewives how to prune⁶ the azaleas or pre-

pare the perfect party. In fact, the book was the first item in her one-woman industry, known as Martha Stewart Living Omnimedia. Soon she was producing videotapes, dinner music CDs, television specials and more books about quick recipes, Christmas or gardening. Later, she launched⁷ her magazine, MARTHA STEWART LIVING, which reached a circulation of 1.3 million copies, followed by her own half-hour TV show, a website, publicity contracts and a mail-order firm. At the end of 2001, her company's revenue had almost reached⁸ 300 million dollars. Martha Stewart was an elegant honey-blond multi-millionaire and nothing, it seemed, could stop her until this June, when the government brought charges against her for fraud and obstruction of justice at a federal court in New York.

THE SCANDAL

The charges followed a year-long investigation by US prosecutors into Ms Stewart's sale of shares⁹ in biotechnology firm ImClone Systems in December 2001. It

seems that she sold them precisely the day before the share price fell sharply due to regulations that rejected ImClone's application to market a cancer drug. The prosecution¹⁰ assures that Ms Stewart was illegally tipped off¹¹ by her stockbroker¹² about the impending fall of the shares.

She denies the charges, claiming that she instructed her stockbroker to sell her ImClone shares as soon as their price fell below a certain threshold¹³. However, the Securities and Exchange Commission – the US stock market watchdog¹⁴ – has sued¹⁵ her for “illegal insider trading”. When the news about the possibility of Martha Stewart facing criminal charges began to circulate, the market value of her company fell about 20 per cent. Shares of her firm had already lost half their value since the scandal broke last year. After hearing the charges, Ms Stewart resigned as chairwoman of her firm.

In total, with the sale of her ImClone shares she made a profit of \$45,000. Peanuts¹⁶ for someone who is a multi-millionaire but who also, as the NEW YORK TIMES wrote on its editorial page, “was so detail-oriented that, even with a net worth of hundreds of millions, she could not resist an illegal stock trade that netted¹⁷ her \$45,000”.

GLOSSARY 1 TO FLICK THROUGH: hojear 2 TIP: consejo 3 TO LOAD: cargar 4 TARNISH: deslustrar 5 LIFESTYLE: estilo de vida 6 TO PRUNE: podar 7 TO LAUNCH: lanzar 8 TO REACH: alcanzar 9 SHARE: acción 10 PROSECUTION: acusación 11 TO TIP OFF: advertir clandestinamente 12 STOCKBROKER: agente de bolsa 13 THRESHOLD: umbral 14 WATCHDOG: comisión de vigilancia 15 TO SUE: demandar 16 PEANUTS: una bagatela 17 TO NET: embolsarse 18 SCHOLARSHIP: beca 19 SLOPPINESS: descuido



HER REPLY

(extracts from an open letter from her website marthatalks.com)

To my Friends and Loyal Supporters,

After more than a year, the government has decided to bring charges against me for matters that are personal and entirely unrelated to the business of **Martha Stewart Living Omnimedia**. I want you to know that I am innocent – and that I will fight to clear my name.

I simply returned a call from my stockbroker. Based in large part on prior discussions with my broker about price, I authorized a sale of my remaining shares in a biotech company called ImClone. I later denied any wrongdoing in public statements and in voluntary interviews with prosecutors. The government's attempt to criminalize these actions makes no sense to me.

I am confident I will be exonerated of these baseless charges, but a trial unfortunately won't take place for months. I want to thank you for your extraordinary support during the past year – I appreciate it more than you will ever know.

Sincerely,
Martha Stewart



Martha Stewart's image as America's domestic goddess is perfectly portrayed in her books, magazines and TV shows, where she is the main star.

WORKAHOLIC

Born Martha Kostyra in 1941 in New Jersey, she learnt from her parents – a schoolteacher and a salesman – the basics of home-keeping. She was a brilliant student, who wanted to be a teacher but ended up with a degree in art history paid for by scholarships¹⁸ and the money she earned modelling. She married Andrew Stewart, the son of a stockbroker, and began a successful career in the stock exchange until 1973, when recession hit Wall Street. But that was not going to stop Ms Stewart. In 1976, after restoring a 19th century farmhouse in Connecticut –

where she still lives today – she set up a catering business in the basement. In ten years it had become a \$1 million enterprise. She also opened a food shop, wrote articles for *THE NEW YORK TIMES* and, in 1982, *ENTERTAINMENT*, the first of her books, was published. The eighties were her years of expansion, when she became famous not only for being the personification of gracious living, but for being a workaholic and divorcing her husband. But despite her personal problems, she kept giving detailed, exquisitely careful answers to every domestic question. And that is precisely why, according to some commentators, her sloppiness¹⁹ in the ImClone affair will not be forgiven.

BY EVA MILLET

ANCHORAGE

NORTHERN

EXPOSURE

Anchorage, una ciudad con renos renos por las calles y con temperaturas invernales que descienden varios grados bajo cero, es la puerta de Alaska, un destino turístico que ofrece naturaleza en estado puro.

Alaska is known as 'The Last Frontier'. It is the most northern US state, straddling¹ the Arctic circle, and is best described as big, cold and wild. Alaska has vast expanses of untamed, untouched wilderness². Mountains, glaciers, fjords and lakes are everywhere, populated by unique Alaskan wildlife, from bears to caribou. It is sometimes called the American Serengeti. However, unlike³ the African wildlife park, the Alaskan wilderness has no trails, buildings or paths. If you want to go hiking⁴, a charter plane is often the only way to reach⁵ many places; the pilot drops you off and picks you up⁶ again a week or so later.

GLOSSARY 1 TO STRADDLE: extenderse a ambos lados de 2 VAST EXPANSES... WILDERNESS: enormes extensiones de indómitas tierras vírgenes 3 UN-LIKE: a diferencia de 4 TO GO HIKING: ir de excursión 5 TO REACH: llegar a 6 DROPS YOU OFF AND PICKS YOU UP: te deja y te recoge 7 SHOPPING MALL: centro comercial 8 MOOSE: alce de América 9 TO WANDER: vagar 10 TO DROP: bajar 11 ON ITS DOORSTEP: muy cerca 12 LYNX: lince 13 TO ROAM: recorrer 14 GATEWAY: puerta 15 TO PASS THROUGH: estar de paso 16 TO PAN FOR GOLD: lavar con batea para obtener el oro 17 ON DISPLAY: expuesto 18 IVORY CARVING: escultura de marfil 19 FOR A MORE... PICTURE: para comprender mejor

Only 610,000 people live in an area of 570,000 square miles. Around 40 per cent live in Anchorage, in the south east. In many ways, Anchorage is a typical American city: there are shopping malls⁷, bars, restaurants and nightclubs. It is also very different. Moose⁸ wander⁹ freely through the city, summer days last 20 hours and winter temperatures are below zero (dropping¹⁰ to -37°C in 1975).

Many citizens do not consider the city to be part of the real Alaska. They say that Anchorage is "half an hour from Alaska". Nevertheless, it has the wilderness on its doorstep¹¹. Besides the moose, wolves and lynx¹² roam¹³ the forests outside and the spectacular Chugach mountains are just a 15-minute drive from the city.

GATEWAY CITY

Anchorage is the gateway¹⁴ to the rest of the country. Many visitors to Alaska merely pass through¹⁵, but the city itself is interesting enough to make a stay worthwhile, with its mixture of American and native Alaskan cultures.

The Anchorage Museum of History and Art provides a good introduction to the city and its background. It includes an area dedicated to Alaska's most famous painter, Sydney Laurence, who spent his life painting and panning for gold¹⁶. The centrepiece is his dramatic oil painting of Mount McKinley. Entry to the museum is \$6.50 (€5.65).

Native art is on display¹⁷ at the Heritage Library Museum. It has native American costumes, tools, weapons and 'scrimshaw', or ivory carvings¹⁸. For a more complete picture¹⁹ of native culture, there is the Alaska Native Heritage Center (www.alaskanative.net), six miles out of town (entry \$20 or €17). Five traditional village huts represent the state's 11 ethnic groups. Each hut has a guide who helps visitors explore native customs. There is a main auditorium, where you can see performances throughout the day. To get to the Center, take the 4th Avenue Trolley from the city centre.

For a more passive introduction to the country, the Alaska Experience Center (www.alaskaexperiencecentre.com) has a 40-minute movie projected on a 180° screen. It shows Alaska's nature at its

Opposite, clockwise from top: The city has a unique setting. Visitors should start their trip with a visit to the Anchorage Visitor Information Center. Alaskan natives in their distinctive dress are a regular sight.





HISTORIC ALASKA

Alaska has been inhabited for thousands of years by Eskimos, Indians and Aleuts. The Russians arrived in the 1700s and were active in the fur trade¹. Captain James Cook was next to 'discover' the Cook inlet² south of Anchorage. 'Russian America' was sold to the US in 1867 for \$7.2 million. Since then, Anchorage has experienced a number of growth spurts³. The Gold Rush brought the first wave of people in 1888. The railroad next increased Anchorage's growth in 1914. A land auction⁴ the following year shaped the future of the city. During World War II, the city served as an army base, bringing even more people. The Good Friday Earthquake destroyed part of the city in 1964, but then oil was discovered and many petroleum companies established their headquarters in Anchorage. Oil is still responsible for the city's prosperity, which today is the thriving⁵ heart of Alaska.



Above, left: Salmon fishing draws many people to Alaska. Right: downtown Anchorage. Opposite: A young moose. Alaska's stunning mountain scenery.

best²⁰ and includes a film of the 1964 earthquake²¹ which devastated much of the city. Entry is \$10 (€8.70).

Children and adults will love the Imaginarium (entry \$5 / €4.35). This hands-on²² science museum has over 20 exhibits

GLOSSARY 20 AT ITS BEST: en todo su esplendor 21 EARTHQUAKE: terremoto 22 HANDS-ON: interactivo 23 NORTHERN LIGHTS: aurora boreal 24 OUTDOORS: al aire libre 25 PAVED BICYCLE TRACK: carril bici pavimentado 26 WHALE: ballena 27 TO RUN THROUGH: pasar por 28 WALKWAY: pasarela 29 A STONE'S THROW AWAY: a un tiro de piedra 30 TO BROWSE: pacer 31 TO SOAR: volar alto, planear 32 HOWL: chillido 33 SPRUCE FOREST: bosque de piceas 34 GLIMPSE: visión muy breve 35 DOG SLEDDING: ir en trineo tirado por perros 36 RACK: soporte 37 SQUARE MILES: millas cuadradas 38 TO BUMP AGAINST: chocar contra 39 TO MINGLE: mezclar 40 HEARTY: abundante

HISTORIC ALASKA 1 FUR TRADE: comercio de piel 2 INLET: ensenada 3 GROWTH SPURT: racha de crecimiento 4 AUCTION: subasta 5 THRIVING: floreciente

explaining local topics, such as the northern lights²³, glaciers, earthquakes, oil exploration, polar bears and moose.

ARCTIC ADVENTURE

The real Anchorage, however, is best explored outdoors²⁴. The city has 196 miles of paved cycle tracks²⁵ and hiring a bike is a good idea. The best trails are the Chester Creek Trail, Turnagain Arm Bike Path in the nearby Chugach State Park, and the Tony Knowles Trail which follows the coast where, if you are lucky, you will see beluga whales²⁶.

The Tony Knowles Trail runs through²⁷ Earthquake Park, the site of the Good Friday earthquake in 1964. This was North America's worst earthquake in history and measured 9.2 on the Richter scale. Walking around the park, you get a real sense of the earthquake's power. A walkway²⁸ with a series of dis-

plays describes the effects of the disaster. This ends at a row of benches with panoramic views of Anchorage, with the Chugach mountains in the background.

The Chugach State Park is only a stone's throw away²⁹ from Anchorage, but already wild and beautiful. In the words of the Alaska Department of Natural Resources, the park offers half a million acres of "high alpine wildflowers, browsing³⁰ moose, soaring³¹ eagles, roaring glacier-fed rivers, the howl³² of a wolf, unrivalled mountainous vistas, clearwater streams dancing through a mature spruce forest³³, and maybe even a glimpse³⁴ of a grizzly bear."

There are trails for hiking and mountain biking at all levels. Other activities include mountaineering and fishing, with ice-climbing, skiing, snow machining and dog sledding³⁵ in the winter. You can get here easily by public bus and you



All photos: Anchorage Convention & Visitors Bureau

can take your bike – buses are fitted with bicycle racks³⁶. For more details, visit www.dnr.state.ak.us/parks/units/chugach.

Glaciers cover 100,000 square miles³⁷ of Alaska. Chugach has 50 of them but, if you have time to see only one, go to Portage Glacier and the Begich-Boggs Visitor Center. This is the most visited site in Alaska and it is easy to see why: it is stunning. The glacier is actually retreating and has left a large lake behind. A boat takes visitors to the glacier face, bumping against³⁸ patches of icebergs along the way. If you want to walk on a glacier, there is a trail to Byron Glacier.

In the middle of the Chugach mountains, an hour north of Anchorage, the Alaska State Fair is held every year. This

year's fair is from 21 August to 1 September. It is a lot of fun – there are rodeos, giant vegetable competitions, carnival games and shows – and it is a good opportunity to mingle³⁹ with the locals. Visit www.alaskastatefair.org for more details.

CHILLING OUT

All those outdoor activities will leave you hungry and ready to try some Alaskan cuisine. Anchorage has the greatest variety of restaurants in Alaska, but Alaska is not known for its culinary excellence. Food is usually very hearty⁴⁰ and filling. Especially in the winter, many ingredients have to be imported, so choice can be limited. Still, growing tourism means

GETTING THERE

Iberia flies to **Ted Stevens**

Anchorage International Airport via New York. Tickets cost around €1,732. For more information, visit www.iberia.es or call Tel: 902-400 500.

Delta Air Lines flies to Anchorage via Atlanta and Salt Lake City for around €1,000 including taxes (www.delta.com).

Taxis, buses, rental cars and some hotel shuttles are available at the airport. Downtown is just 15 minutes away.

Visitors can stay for up to 90 days without a visa.



DON'T MISS

The **Anchorage Museum of History**, for an introduction to the city and its history.

The **Alaska Native Heritage Center**, to explore native Alaskan culture.

The **Alaska Experience Center**, to enjoy the country's natural beauty on a 180° screen.

Cycling along the coast on the **Tony Knowles Trail** – you might see beluga whales.

Magnificent **Chugach State Park** for its untouched wilderness and wildlife.

A close encounter with a real-life ice-age phenomenon at **Portage Glacier**.

Mixing with the locals at the **Alaska State Fair** [21 August-1 September].



All photos: Anchorage Convention & Visitors Bureau

there are now 318 restaurants to choose from. Salmon and other local fish is particularly good, as is the venison⁴¹. A 2001 resolution means that smoking in restaurants and other public places is prohibited.

Downtown Anchorage has plenty of⁴² bars and clubs. Al's Alaska Inn has karaoke and is packed with⁴³ friendly locals. The Spenard neighbourhood is also a lively⁴⁴ area for a drink or two.

If you like performing arts⁴⁵, there is

the Alaska Dance Theatre, the Anchorage Opera and the Alaska Center for the Performing Arts (www.alaskapac.org), which has a full summer schedule of jazz, ballet, opera and theatre.

However, the main reason to visit a place like Anchorage is to enjoy the natural beauty, wildlife and activities which a cold, northern climate has to offer – even though Anchorage summers can be very pleasant⁴⁶ – combined with its fascinating native

Alaskan culture. There are not many places in the world where you can go ice-climbing and dog sledding, where you can walk on a glacier, where you can bump into⁴⁷ a moose in the high street and where daylight lasts nearly all day long.

BY MARIAM KHAN

GLOSSARY 41 VENISON: carne de venado 42 PLENTY OF: muchos 43 PACKED WITH: lleno de 44 LIVELY: bullicioso, alegre 45 PERFORMING ARTS: artes interpretativas 46 PLEASANT: agradable 47 TO BUMP INTO: encontrarse, topar

5ª EDICIÓN

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LEARNING

SPEAKING
OF AGE

Es bien sabido que aprender una nueva lengua en la infancia es mucho más sencillo que hacerlo de adulto. Sin embargo, estudiar idiomas de mayor también tiene sus ventajas. Los lingüistas explican cuáles son.

The question of whether there is an ideal age to learn a second language is a fascinating one. Let's take a look at what the latest generation of linguists and psychologists have discovered in this respect.

It would be unfair to hide the answer, so here it is right up front¹: in second language acquisition young children and adolescents have some strong advantages. But adults have some too: they're just different. Age by itself does not have to be the strongest determiner of success because there are many external factors that can also influence the task². The mind works differently at different ages, but the variety of language learning scenarios also varies, and not only by age. To this extent, any age is ideal if the other circumstances are right. The valuation of

'best' also depends on the criteria for evaluation, which can be defined as learning fastest, most accurate grammatically, most eloquent, most accurate in pronunciation and more.

GET YOUR MOTOR RUNNING

The parallel elements of memory and motor skills³ for production of speech sounds are essential to second language acquisition. These are subject to significant differences in capacity in learners of different ages.

Memory is the essence of learning the association between sound (a word) and meaning. In childhood it is far easier to learn words after even a single exposure, while adults need more frequent exposure and practice. Likewise inductive learning of grammar requires long-term memory. The discovery of underlying rules of language requires a large amount of data in the mind that can be compared and analyzed. The young child learns a tremendous number of words, phrases and meanings. By the age of five, children are estimated to have acquired a vo-

cabulary of about 10,000 words, an average rate of about one new word per waking hour⁴, all day, every day.

Control over the muscles of the speech apparatus is essential to speech. New motor skills are harder to acquire after early adolescence. The younger children of immigrant families learn to pronounce as native speakers while their older siblings⁵ and parents generally never lose their foreign accent.

CHOMSKY

Around the more substantive areas of grammar, vocabulary and usage, research tends to show that older children and adults perform better and learn faster than young children, when studied in classroom situations. But what is certain is that a lot of what adults do consciously children can do unconsciously.

According to Noam Chomsky, the greatest linguist of our age, "the faculty of language can reasonably be regarded as a 'language organ' in the sense in which scientists speak of the visual system, or immune system, or circulatory system, as organs of the body."

Consider how different a child's development of first language is from second language acquisition at any age. At two to three months, vocalization consists of "cooing" in which the child makes some basic vowel sounds. At around six

GLOSSARY

1 HERE IT IS RIGHT UP FRONT: aquí está, sin tapujos **2** TASK: tarea **3** MOTOR SKILLS: psicomotricidad **4** WAKING HOUR: cada hora que está despierto **5** SIBLING: hermano/a **6** TO TUNE IN: sintonizar **7** UTTERANCE: sonido **8** TO NARROW DOWN: reducirse **9** SETTING: entorno



months comes “babbling,” where the child produces word fragments and some, but not all, of the simple sounds of the language he or she hears. Here the child is “tuning in”⁶ to the surrounding sounds. At around eight months the child’s utterances⁷ gradually narrow down⁸ to sounds of the language that is heard. Between the age of two and three a great acceleration takes place, through two-word and three-word phrases into sentences. Most importantly, children are not taught language, rather they only need to be exposed to language and encouraged to talk by communicating with parents and others around them. To quote Chomsky: “Language acquisition seems much like the growth of organs generally; it is something that happens to a child, not that the child does.”

THE DEVELOPING BRAIN

One widely cited attempt to explain children’s ability with second languages as related to brain development was made by Eric Lenneberg in the 1960s. He maintained that children were better language learners than adults. He argued that this was due to the completion of brain maturation in adolescence around puberty, after which, he believed, language learning naturally becomes more difficult.

Subsequent researchers, notably Stephen Krashen, showed that, since the maturation Lenneberg cited actually takes place far earlier, this explanation of adolescent language facility fell from favor. But it doesn’t mean that children don’t have some great advantages. Consider two different second language learning situations: the natural social situation versus the classroom. In the natural setting⁹, younger children and adolescents will do better than adults because of their superior memory and motor skills. But in the classroom situation, older children and adults have some advantages over children in their superior cognitive skills, social skills, vastly greater experiences and capacity for abstract thinking. If those skills are put to efficient use in the right circumstances, adults can reach fluency, even in a very short time. In any case, if no social interaction takes place in the language learning process, a critical ingredient is missing.

BY CHRISTOPHER DIMATTEO

NOTTING HILL CARNIVAL

CULTURAL

DIVERSITY

Cada verano el barrio de Notting Hill en Londres alberga el carnaval más concurrido de Europa. Una fiesta callejera, alejada de la flema británica, cuyos orígenes se encuentran en la inmigración caribeña.

Londoners traditionally leave town for the August Bank Holiday on the last Sunday and Monday of the month, but every year increasing numbers decide to stay and take part in what has been billed¹ as Europe's biggest street party – the Notting Hill Carnival – which last year attracted over a million and a half people. The carnival, which centres on Ladbroke Grove, follows a Caribbean model, with its five disciplines of 'mas' (masquerade), with dramas played out in elaborate costumes; steel bands², with their characteristic echoing sound; calypso, setting political and social commentary to music; soca, a more modern musical form; and static sound systems. As well as the official floats³, there are offshoot parties on every corner, with impromptu⁴ dancing to all types of Afro-

Caribbean music and stalls⁵ selling typical West Indian food and drink. The police make an almost painful effort to join in, and there is always a photo of a policeman dancing with a scantily-dressed masquerader⁶, who is putting flowers in his helmet. This year celebrates the 39th Notting Hill Carnival. So what are the origins of this huge party in the heart of London?

THE ROOTS OF THE CARNIVAL

According to an article by Gary Younge (GUARDIAN, 17 August 2002), there were two main strands⁷ to the beginnings of the carnival, which were later drawn together⁸ to give us the event we know today. The first of these was West Indian, but not strictly Notting Hill, while the second was Notting Hill, but not strictly West Indian.

The first carnival, in 1959, was an idea of Claudia Jones, the founder of the WEST INDIAN GAZETTE, to "get the taste of Notting Hill out of our mouths", referring to the memories of the racist riots⁹ in the neighbourhood the previous year.

The idea was both to use the power of the traditional Trinidadian carnival as a form of cultural reaffirmation for the West Indian population, drawing on its potential for political protest, and just to have a good time. This carnival was held in the Saint Pancras Town Hall – quite far away from Notting Hill – and to many people's surprise was a tremendous success. It was held until 1964 in different locations, always indoors¹⁰.

The Notting Hill part of the story was the idea of Rhaune Laslett, a social worker¹¹ and community activist, who asked the various immigrant groups in the area, including Spaniards, Portuguese, Ukrainians, Irish, West Indians and Africans, to participate in an outdoor¹² carnival, the first one, held in 1964, attracting just a few hundred participants.

Somehow, the two strands joined together and Notting Hill Carnival became an annual event. It remains largely Caribbean in feel, but is open to everyone and continues to include participation by other ethnic groups including Kurds, Afghans and Brazilians.

But despite its massive success, there are voices who suggest the carnival is losing its original spirit, due to changes both

GLOSSARY

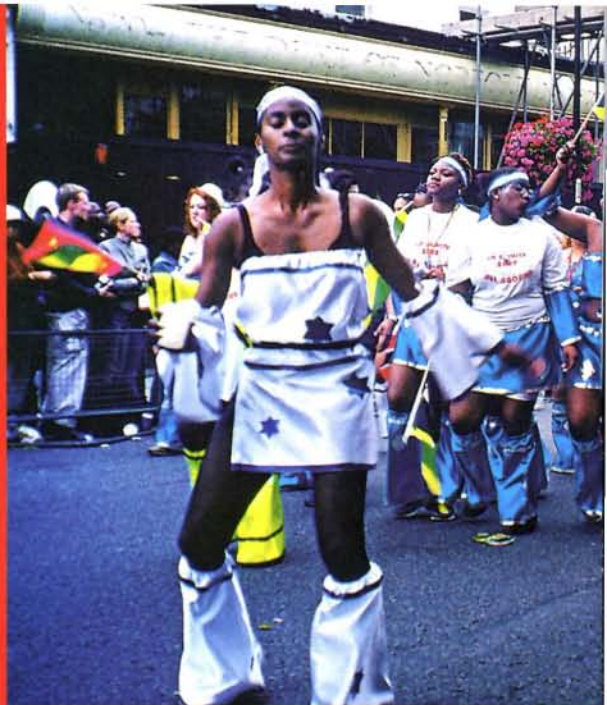
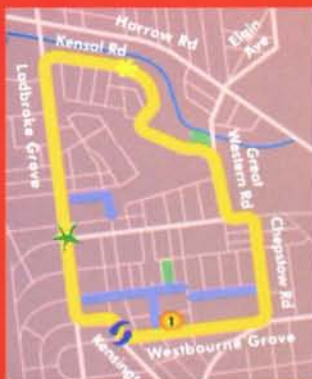
1 TO BILL: denominar **2 STEEL BAND:** banda de percusión del Caribe **3 FLOAT:** carroza
4 IMPROMPTU: improvisado **5 STALL:** puesto **6 SCANTILY-DRESSED MASQUERADER:** enmascarado ligero de ropa **7 STRAND:** tendencia **8 TO DRAW TOGETHER:** juntar, reunir **9 RIOT:** disturbio, tumulto **10 INDOORS:** bajo techo, dentro **11 SOCIAL WORKER:** asistente social **12 OUTDOOR:** al aire libre.

Only a few hundred people turned up to the first Notting Hill Carnival in 1964. Last year's parade, though, was attended by over a million people.



THE PARADE ROUTE

Sunday is usually designated a family day, aimed at the children, with the big **Mas' Band** parade¹ getting underway on the Monday by midday. The route followed was changed for safety reasons last year, and was hailed as² a major success by the police. It now starts at Great Western Road and follows Park Road, Chepstow Rd and Westbourne Grove. Then it goes up through Ladbroke Grove and Kensal Road. The area is packed with hundreds of thousands of people on the two days. Some residents party on their apartment balconies. Crowds of four and five deep line the route to catch a glimpse, dance or cheer³ the parade, which takes a few hours to complete the route. To avoid crowds, it is recommended not to use the closer underground stations (such as Westbourne Park or Notting Hill Gate), but go to more distant ones (Bayswater, Holland Park or Queensway) and walk.



in the neighbourhood, and in the organisation of the party itself.

A BOOMING AREA

The neighbourhood of Notting Hill Gate provides a classic example of gentrification¹³. Large houses built for wealthy residents in the early 19th century were gradually converted into flats. The area became poorer, many buildings were left in disrepair¹⁴, flats were further subdivided, and rented initially to poor Irish and Jewish immigrant families. After the Second World War many were occupied by immigrants from other parts of the world, notably

Spaniards, Portuguese, Ukrainians and West Indians.

The area took on a rather down-at-heel appearance¹⁵, but its central location, attractive environment, thriving¹⁶ markets and small ethnic businesses attracted a young bohemian crowd. Then from the 1980s onwards, house prices in the area began to rise sharply, many of the houses were reconverted into full houses or into larger and more comfortable flats – the name “Trustafarians” was given to style conscious people living off trust funds¹⁷, in contrast to the Rastafarians leaving the area. As a result, the poorer residents have increasingly found

themselves squeezed out¹⁸, young people find rents unaffordable and prices unattainable¹⁹, and many of the small businesses are also leaving the area, unable to pay the rising rents. For many, the film NOTTING HILL with Hugh Grant was the last nail in the coffin²⁰ for a neighbourhood which many now see as very trendy²¹, but beyond the reach of most. Of course, like most cases of gentrification, the situation is more complex than this. Not all areas of the neighbourhood were formerly down-at-heel, and not all the former residents have been squeezed out – though it might just be a matter of time.



Sunday is usually designated a family day. The carnival's big Mas' Band parade with more than 3,000 people dressed in spectacular colourful costumes gets underway on Monday.

For many, the carnival itself is also a victim of its own success. From its early, community-based, almost anarchist beginnings, it has grown at an incredible rate, and that growth has brought problems. In the mid 1970s, a combination of factors including police heavy-handedness led to riots during the carnival, which were repeated to a lesser extent in following years. There were widespread calls for the whole event to be abolished – it was branded as an excuse for drug traf-



ficking, drunkenness and crime – or to be moved elsewhere. But somehow it survived, and kept on growing. More recent controversy has surrounded the 'ownership' of the carnival, with two committees claiming to represent the Notting Hill Carnival Trust in 2002, the funders being unsure who to give money to, accusations of bribery²² and corruption amid fears that the Royal Borough of Kensington and Chelsea wants to take the whole show over, and water it down²³. The latest Carnival Committee has been talking about business plans, economic impact studies, merchandising schemes and tourism-related proj-

ects, which many feel to be in contradiction with the free and community-anchored spirit of the original event. It seems that carnival will survive, but it is bound to continue to change as it moves into the 21st century.

BY ALEX WALKER

GLOSSARY 13 GENTRIFICATION: aburguesamiento
14 DISREPAIR: mal estado 15 DOWN AT-HEEL
APPEARANCE: aspecto cutre (lit. tacones desgastados)
16 THRIVING: floreciente 17 TRUST FUND: dinero heredado de familia
18 TO SQUEEZE OUT: obligar a irse 19 UNATTAINABLE: inasequible, inalcanzable 20 THE LAST NAIL IN THE COFFIN: la gota que colmó el vaso
21 TRENDY: de moda 22 BRIBERY: soborno 23 TO WATER DOWN: diluir

THE PARADE ROUTE 1 PARADE: desfile 2 TO HAIL: aclamar 3 TO CHEER: vitorear

RADIO BOY

THE MECHANICS OF DESTRUCTION

Matthew Herbert, alias 'Radio Boy', es un artista poco convencional: produce CDs pero nos los vende e incluye en sus temas los sonidos que hacen una hamburguesa de McDonalds y una copia de THE SUN al ser destruidos.



ON CD / 6
SPEAKER: PIERS GRIMLEY EVANS
STANDARD BRITISH ENGLISH

McDonalds by Radio Boy is an unusual tune with an odd¹ title, but by far the strangest thing about it is how it was made. This becomes clear when you see Radio Boy perform it live: methodically destroying a McDonalds Happy Meal and feeding the noise this makes into a sampler² to build the tune's intricate layers of sound³. It is, he told me, a way of making music that reflects his experience of life:

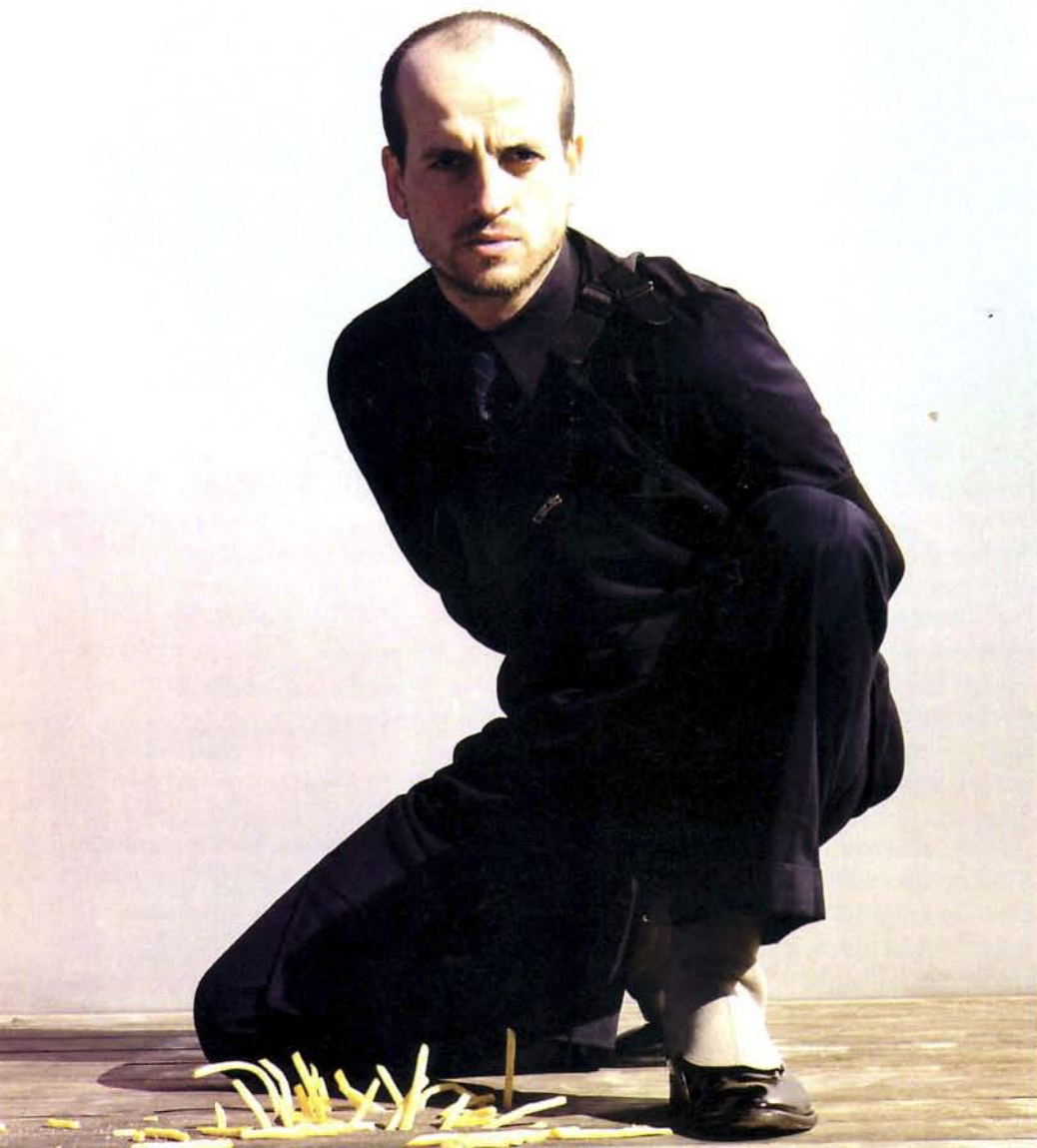
Ali Mahdawi



Matthew Herbert (*Standard British English*): Well, my music, for many years now, has involved working with sound, in particular taking sort of sounds of my environment, the every day, and sort of reconstructing them as... in rhythmic form, and particularly, for a while, in house music and in other... other different forms like that. It struck me a couple of years ago that the sounds that I were [sic] taking were all very good sounds, you know, they were things of my friends and my environment and my... places that I'd visited and rooms where I'd spent time and that sort of thing. It was like a document and a diary and there was no document of all the bad stuff⁴ that also make [sic] noises: things

Ali Mahdawi

Radio Boy and the remains of a Happy Meal. The Mechanics of Destruction is available as a free mp3 download at www.themechanicsofdestruction.org.



like George Bush or things like litter⁵ or things like sweatshops⁶ or the things that had made my Nike trainers⁷ that I had wore [sic] for a few years. I kind of made that decision that I'd also try and catalogue some of the crap⁸ in the world and this is what this album and this project is about, is trying to sort of document some of the crap that's going on and try and somehow turn it to either a more positive experience, but, at the same time, kind of critiquing it as well. For example, "McDonalds", I'd take the sound of a Big Mac meal and do everything except eat it, sort of stamp on it⁹ and destroy it and tear it up¹⁰ and throw it against the wall; a copy of THE SUN by Rupert Murdoch, I sort of tear up and do everything except read it: just get as many noises as I can out of those individual items and then... make a track out of it¹¹.

CREDIBILITY GAP

This unorthodox style of music-making is only one of several outlets¹² for an intense 30-year-old who is known to his parents as Matthew Herbert. The son of a BBC sound engineer, he began performing in orchestras and bands at the age of seven. Since touring Scandinavia with a swing band at 16, he has explored house music, electronic music, film music, techno and jazz, adopting the names Wishmountain, Dr Rockit and Herbert to separate his different approaches. His technical

wizardry¹³ also features on re-mixes for well-known performers like Björk. But the Radio Boy, or Mechanics of Destruction, project is particularly close to his heart. The victims of his on-stage assaults are carefully selected to express deeply-held political convictions. He told me that he chooses objects that represent companies who he believes have behaved badly, like Gap, Nike, Starbucks and Coca-Cola. His anger is also directed at genetically-modified food, television, Hollywood films and manufactured pop bands. He knows these targets may not actually feel the force of his disapproval but, as someone who has turned down¹⁴ millions rather than have his music in adverts for products he dislikes, he's going to carry on regardless.

Matthew Herbert: I'm trying to change the world, but I'm obviously not going to succeed, and not succeeding, but I think it's important to add my voice, my musical voice, to a kind of a real growing sort of sea of discontent that I really feel is sweeping the world, that there's complete unhappiness about the structure of modern society, you know, with a total shift away¹⁵ from kind of elected state power that operates for the good of the many to corporate ways, and the "business is always right" ethos which just serves... serves the few¹⁶.

BY PIRS GRIMLEY EVANS

MATTHEW HERBERT SPEAKS

"At school there was a teacher called **Pete Stollery**, an electro-acoustic composer in his spare time, and he would play us the music of Steve Reich, Xenakis and jazz standards, and then make us consider these artists in the same way we'd considered Beethoven. "I decided to study drama at Exeter University as I wanted to create my own music, without having to study composition in the traditional way. At university I learnt about performance and its relationship with music. It was here that I first started sampling¹ my immediate environment in an at-

tempt to create a direct link between what the audience was seeing and what it was hearing. It gave me the balls² to stand up in front of a thousand strangers and try and entertain them with a bag of crisps³. It was in January 1995 at the Arches in Glasgow that I first tried this idea out and, rather surprisingly, it worked. Since then I have performed live with everyday objects, in all sorts of venues⁴. I have been lucky enough to travel and present my music in Ireland, the USA, Canada, Austria, Germany, Italy, Switzerland, France, Belgium, Spain, Portugal, Japan, Russia, Iceland, Denmark, Sweden, Norway, Holland, Australia and New Zealand." Matthew Herbert is with Accidental Records. His web site is: www.the-mechanicsofdestruction.org

EXERCISES

Listening Questions

Escuche la entrevista dos veces antes de contestar las siguientes preguntas. Fijese bien, ya que Matthew Herbert usa muchas expresiones coloquiales.

1) Indicate whether the following statements are true or false.

- A. Herbert has always been interested in sampling "bad sounds". TRUE/FALSE
- B. Herbert has used many different names in his career depending on whom he works with. TRUE/FALSE
- C. He attacks companies who he believes have behaved badly. TRUE/FALSE
- D. He has rejected million dollar advertising deals because of his political beliefs. TRUE/FALSE
- E. He is positive that his music can succeed in changing the way the world operates. TRUE/FALSE

2) Herbert uses a number of phrasal verbs. In the following sentences the 'it' refers to one of the two nouns. Indicate the correct option. Example: I picked it up (THE MONEY/MY LIFE). Answer: THE MONEY

- A. I stamped on it. A WINDOW/AN INSECT
- B. I tore it up. A CONTRACT/A LIGHT
- C. I turned it down. A CAR/A JOB
- D. I sorted it out. A PROBLEM/A DECISION
- E. I looked after it. A PLAN/A PET

Answers:

- 1) A. false, B. false, C. true, D. true, E. false.
- 2) A. an insect, B. a contract, C. a job, D. a problem, E. a pet

GLOSSARY 1 ODD: extraño 2 SAMPLER: sintetizador 3 LAYERS OF SOUND: niveles de sonido 4 THE BAD STUFF: lo malo 5 LITTER: basura 6 SWEAT-SHOP: fábrica donde trabajan adultos, e incluso niños, en condiciones precarias 7 TRAINERS: zapatillas deportivas 8 CRAP: mierda 9 TO STAMP ON: pisar 10 TO TEAR UP: romper a trozos 11 TO MAKE A TRACK OUT OF IT: convertirlo en una canción 12 OUTLET: desahogo, salida 13 WIZARDRY: maestría 14 TO TURN DOWN: rechazar 15 SHIFT AWAY: alejamiento 16 THE FEW: una minoría

MATTHEW HERBERT SPEAKS 1 TO SAMPLE: tomar muestras de 2 BALLS: cojones 3 BAG OF CRISPS: paquete de patatas fritas 4 VENUE: local

LONDON

THE END OF AN ERA?

Los autobuses de dos pisos son un símbolo de la capital británica. Sin embargo, los modelos más antiguos y con más solera pronto van a ser reemplazados por otros más seguros y modernos. También rojos, pero de un sólo piso.

Is this the end of civilisation as we know it? The famous London bus, the splendid red double decker, or “Routemaster,” to use its proper name, is to be replaced by the more efficient, more flexible, but duller¹ single-decker “bendy bus².” Another symbol of London, like the red telephone box and black taxi before it, is on the way out.

MODERN TIMES

Even if there is no official date for the Routemaster’s final journey, its days are clearly numbered. To quote³ a recent article by James Meek in *THE GUARDIAN* on the subject of the double decker’s demise⁴ (which appeared on the anniversary of an admittedly more tragic date for humanity, 11th September): “Like cigarettes, if they were invented today, they would probably be banned. Open platforms that passengers can jump on and off at will⁵, whether the bus is moving or not;

that idyllic front seat, where the passenger’s head is a few inches from the wind-screen⁶, without a safety belt; these do not conform to the fluorescent-safety-strap-airbag-no-sharp objects safety culture of 2002.”

The same article contained a splendidly nostalgic interview with Stephen Pound, an M.P.⁷ who had been a London bus conductor⁸ in the late 1960s. Pound declared: “When people think of London, they think of Big Ben, the Tower of London and Routemasters. There is nothing more reassuring than to see the scarlet galleon⁹ of the Routemaster emerging through the London fog to pick you up. It’s like a ship at sea coming to rescue you. There’s something magnificent about them.” Pound added: “there was a fair bit of pride¹⁰ about working on London buses back then.” He also explained the busman’s lingo¹¹: the pensioners, who travelled for free (when it wasn’t rush hour), were known as “twirlies,” while the inspectors were “jumpers,” “ferocious people with an authoritarian bent¹² who had come through the war and developed a sense of power.”

A HELPING HAND

Pound went on to describe how, back in the good old days, conductors almost had a “pastoral role,” ready to help people

with problems, such as young runaways¹³, whom they’d drop off at the local police station. “It was like being an M.P.,” Pound said, “but not as well-paid.” He also offered insights into the social niceties of the double decker. Most passengers stayed downstairs, as “everyone who went upstairs was either a smoker or a snogger¹⁴.” In the late ‘60s, there were very few places to go for a bit of lubricious¹⁵ play. I even had a couple who consummated their relationship.”

Such intimacy is unlikely in the single decker world of the bendy bus. In actual fact it isn’t certain that the double decker will entirely disappear as one of the alternatives to the bendy bus that is currently being discussed is a more modern double decker. Either way the Routemasters, which, according to *THE GUARDIAN*, carry passengers on a tenth of London routes, won’t be around¹⁶ much longer.

The Routemaster first came into service in 1954, in turn replacing older double deckers that were part of an evolutionary chain that went back to the “omnibus” of the Victorian era. The red double decker was a London symbol long before the advent of the Routemaster and George Orwell even cited it as such in his 1938 book, *HOMAGE TO CATALONIA*.

But, before we get too maudlin¹⁷, let’s remember that double deckers seldom¹⁸ die. You’ll still be able to find them enjoying a second lease of life in countries like India or, failing that¹⁹, in the excellent “London Transport Museum” in Covent Garden.

BY ROGER THOMPSON

GLOSSARY 1 DULL : aburrido 2 BENDY BUS: autobús articulado 3 TO QUOTE: citar 4 DEMISE: desaparición 5 AT WILL: en cualquier momento 6 WINDSCREEN: parabrisas 7 M.P. (MEMBER OF PARLIAMENT): diputado 8 CONDUCTOR: cobrador 9 SCARLET GALLEON: galeón escarlata 10 A FAIR BIT OF PRIDE: mucho orgullo 11 LINGO: jerga 12 BENT: tendencia, inclinación 13 YOUNG RUNAWAYS: jóvenes que se habían escapado de casa 14 TO SNOG: besuquearse 15 LUBRICIOUS: lascivo 16 WON’T BE AROUND: no existirán 17 MAUDLIN: sensiblero 18 SELDOM: raramente 19 FAILING THAT: a falta de eso



Left: the flexible "bendy bus," which could soon replace the famous Routemaster double decker on London's streets. The modern Routemaster came into service in 1954, some years after these models below, which were photographed in 1942.



THOMAS HARDY

THE MAYOR OF CASTERBRIDGE

El alcohol, la chulería y la desesperación hacen que Michael subaste a su mujer. Esta escena, una de las más famosas de la literatura inglesa, es el inicio de esta novela de Thomas Hardy, escrita a finales del siglo XIX.



ONCD 77
SPEAKER: CONOR GLEESON
STANDARD BRITISH ENGLISH

Set in the late 1820s, Thomas Hardy's *THE MAYOR OF CASTERBRIDGE* (1886) is a powerful study of a flawed hero who fights to right a terrible wrong he himself has perpetrated, a wrong that would ruin him forever in the eyes of his own rural community were his shameful secret ever to be discovered. Hardy's epic tragedy opens with the description of this awful injustice, in what has become one of English literature's most famous scenes. As we take up the story, the book's protagonist, his wife and child have just entered a refreshment tent in a local village fair.

A rather numerous company appeared within, seated at the long narrow tables that ran down the tent on each side. At the upper end stood a stove, containing a charcoal fire, over which hung a large three-legged crock¹, sufficiently polished round the rim² to show that it was made of bell-metal. A haggish³ creature of about fifty presided, in a white apron, which, as it threw an air of respectability over her as far as it extended, was made so wide as to reach nearly round her waist. She slowly stirred the contents of the pot. The dull scrape⁴ of her large spoon was audible throughout the tent as she thus kept from burning the mixture of corn in the grain, milk, raisins, currants, and what not⁵ that composes the antiquated slop⁶ in which she dealt⁷. Vessels holding the separate ingredients stood on a white-clothed table of boards and trestles⁸ close by.



The young man and woman ordered a basin⁹ each of the mixture, steaming hot, and sat down to consume it at leisure. This was very well so far, for *furmity*¹⁰, as the woman had said, was *nourishing*¹¹, and as proper a food as could be obtained within the four seas; though, to those not accustomed to it, the grains of wheat, swollen as large as lemon-pips, which floated on its surface might have a deterrent effect at first.

But there was more in that tent than met the cursory glance¹²; and the man, with the instinct of a perverse character, scented it quickly. After a mincing¹³ attack on his bowl, he watched the hag's proceedings from the corner of his eye, and saw the game she played. He winked to her, and passed up his basin in reply to her nod; when she took a bottle from under the table, *slily*¹⁴ measured out a quantity of its contents, and tipped¹⁵ the same into the man's *furmity*. The liquor poured in was rum. The man as *slily* sent back money in payment.

He found the concoction, thus strongly laced¹⁶, much more to his satisfaction than it had been in its natural state. His wife had observed the proceeding with much uneasiness, but he persuaded her to have hers laced also, and she agreed to a milder allowance after some misgiving¹⁷.

The man finished his basin, and called for another, the rum being signalled for in yet stronger proportion. The effect of it was soon apparent in his manner, and his wife but too sadly perceived that in strenuously¹⁸ steering off the rocks of the licensed liquor-tent she had only got into *Maelstrom* depths¹⁹ here amongst the smugglers.

The child began to prattle²⁰ impatiently, and the wife more than once said to her husband, "Michael, how about our lodging? You know we may have trouble in getting it if we don't go soon."

But he turned a deaf ear to these bird-like chirpings²¹. He talked loud to the company. The child's black eyes, after slow, round, ruminating gazes at the candles when they were lighted, fell together; then they opened, then shut again, and she slept.

At the end of the first basin the man had risen to serenity. At the second he

was jovial; at the third argumentative. At the fourth, the points signified by the shape of his face, the occasional clench²² of his mouth, and the fiery spark of his dark eye, began to tell in his conduct; he was overbearing²³ – even brilliantly quarrelsome²⁴.

The conversation took a high turn, as it often does on such occasions. The ruin of good men by bad wives, and, more particularly, the frustration of many a promising youth's high aims and hopes, and the extinction of his energies, by an early imprudent marriage, was the theme.

"I did for myself that way thoroughly," said the trusser²⁵, with a contemplative bitterness that was well-nigh²⁶ resentful. "I married at eighteen, like a fool that

At the end of the first basin the man had risen to serenity. At the second he was jovial; at the third argumentative.

I was; and this is the consequence o't²⁷." He pointed at himself and family with a wave of the hand intended to bring out the penuriousness²⁸ of the exhibition.

The young woman his wife, who seemed accustomed to such remarks, acted as if she did not hear them, and continued her intermittent private words on tender trifles²⁹ to the sleeping and waking child, who was just big enough to be placed for a moment on the bench beside her when she wished to ease her arms. The man continued:

"I haven't more than fifteen shillings in the world, and yet I am a good experienced hand in my line. I'd challenge England to beat me in the fodder³⁰ business; and if I were a free man again I'd be worth a thousand pound before I'd done o't. But a fellow never knows these little things till all chance of acting upon 'em is past."

The auctioneer³¹ selling the old horses in the field outside could be heard saying, "Now this is the last lot – now who'll take the last lot³² for a song? Shall I say forty shillings? 'Tis a very promising brood-mare³³, a trifle over five years old,

and nothing the matter with the hoss³⁴ at all, except that she's a little holler³⁵ in the back and had her left eye knocked out by the kick of another, her own sister, coming along the road."

"For my part I don't see why men who have got wives, and don't want 'em, shouldn't get rid of 'em as these gipsy fellows do their old horses," said the man in the tent. "Why shouldn't they put 'em up and sell 'em by auction to men who are in want of such articles? Hey? Why, begad³⁶, I'd sell mine this minute, if anybody would buy her!"

"There's them that would do that," some of the guests replied, looking at the woman, who was by no means ill-favoured³⁷.

"True," said a smoking gentleman, whose coat had the fine polish about the collar, elbows, seams, and shoulder-

blades that long-continued friction with oily surfaces will produce, and which is usually more desired on furniture than on clothes. From his appearance he had possibly been in former time groom³⁸ or coachman³⁹ to some neighbouring country family. "I've had my breedings⁴⁰ in as good circles, I may say, as any man," he added, "and I know true cultivation, or nobody do; and I can declare she's got it – in the bone, mind ye⁴¹, I say – as much as any female in the fair – though it may want a little bringing out⁴²." Then, crossing his legs, he resumed his pipe with a

GLOSSARY 1 CROCK: vasija 2 RIM: borde 3 HAGGISH: feo 4 SCRAPE: chirrido 5 WHAT NOT: todas esas cosas 6 SLOP: bazofia 7 TO DEAL IN: comerciar con 8 TRESTLE: caballete 9 BASIN: cuenco, bol 10 FURMITY: gachas dulces hechas a base de trigo 11 NOURISHING: nutritivo 12 CURSORY GLANCE: mirada somera 13 TO MINCE: desmenuzar 14 SLILY: con astucia 15 TO TIP: echar 16 TO LACE: echar licor a 17 MIS-GIVING: recelo 18 STRENUOUSLY: enérgicamente 19 ROCKS ... MAELSTROM DEPTHS: entre dos peligros, referencia al mito griego de Escila y Caribidis 20 TO PRATTLE: balbucear 21 CHIRP: pío 22 TO CLENCH: apretar 23 OVERBEARING: autoritario, dominante 24 QUARRELSOME: pendenciero 25 TRUSSER: Labrador que trabaja en la siega 26 WELL-NIGH: casi 27 O'T = OF IT 28 PENURIUS: pobrísimo 29 TENDER TRIFLE: palabra de cariño 30 FODDER: pienso, forraje 31 AUCTIONEER: subastador 32 LOT: lote 33 BROODMARE: yegua de cría 34 HOSS = HORSE 35 HOLLER = HOLLOW: hundido 36 BEGAD = BY GOD! 37 ILL-FAVOUR'D: mal parecido 38 GROOM: mozo de cuadra 39 COACHMAN: cochero 40 BREEDINGS: educación 41 MIND YE = MIND YOU: eso sí 42 TO BRING OUT: sacar

nically adjusted gaze at a point in the air.

The fuddled⁴³ young husband stared for a few seconds at this unexpected praise of his wife, half in doubt of the wisdom of his own attitude towards the possessor of such qualities. But he speedily lapsed⁴⁴ into his former conviction, and said harshly:

"Well, then, now is your chance; I am open to an offer for this gem of creation."

She turned to her husband and murmured, "Michael, you have talked this nonsense in public places before. A joke is a joke, but you may make it once too often, mind!"⁴⁵

"I know I've said it before; I meant it. All I want is a buyer."

At the moment a swallow, one among the last of the season, which had by chance found its way through an open-

trepid toper⁴⁷ that he still appeared fairly sober, recurred to the old strain⁴⁸, as in a musical fantasy the instrument fetches up⁴⁹ the original theme. "Here – I am waiting to know about this offer of mine. The woman is no good to me. Who'll have her?"

The company had by this time decidedly degenerated, and the renewed inquiry was received with a laugh of appreciation. The woman whispered; she was imploring⁵⁰ and anxious: "Come, come, it is getting dark, and this nonsense won't do. If you don't come along I shall go without you. Come!"

She waited and waited; yet he did not move. In ten minutes the man broke in upon the desultory conversation of the furmity drinkers with, "I asked this question, and nobody answered to 't"⁵¹. Will

if she maintained her position by a supreme effort of will.

"Five shillings," said some one, at which there was a laugh.

"No insults," said the husband. "Who'll say a guinea⁵⁹?"

Nobody answered; and the female dealer in staylances interposed.

"Behave yerself moral⁶⁰, good man, for Heaven's love! Ah, what a cruelty is the poor soul married to! Bed and board is dear at some figures, 'pon my 'vation 'tis⁶¹!"

"Set it higher, auctioneer," said the trusser.

"Two guineas!" said the auctioneer; and no one replied.

"If they don't take her for that, in ten seconds they'll have to give more," said the husband. "Very well. Now, auctioneer, add another."

"Three guineas – going for three guineas!" said the rheumy⁶² man.

"No bid?" said the husband. "Good Lord, why she's cost me fifty times the money, if a penny. Go on."

"Four guineas!" cried the auctioneer.

"I'll tell ye what – I won't sell her for less than five," said the husband, bringing down his fist so that the basins danced. "I'll sell her for five guineas to any man that will pay me the money, and treat her well; and he shall have her for ever, and never hear aught o' me⁶³. But she sha'n't go for less. Now then – five guineas – and she's yours. Susan, you agree?"

She bowed her head with absolute indifference.

"Five guineas," said the auctioneer, "or she'll be withdrawn. Do anybody give it? The last time. Yes or no?"

"Yes," said a loud voice from the doorway.

All eyes were turned. Standing in the triangular opening which formed the door of the tent was a sailor, who, unobserved by the rest, had arrived there within the last two or three minutes. A dead silence followed his affirmation.

"You say you do?" asked the husband, staring at him.

"I say so," replied the sailor.

"Saying is one thing, and paying is another. Where's the money?"

The woman, however, did stand up. "Now, who's auctioneer?" cried the tray-trusser.

ing into the upper part of the tent, flew to and fro⁴⁶ in quick curves above their heads, causing all eyes to follow it absently. In watching the bird till it made its escape the assembled company neglected to respond to the workman's offer, and the subject dropped.

But a quarter of an hour later the man, who had gone on lacing his furmity more and more heavily, though he was either so strong-minded or such an in-

any Jack Rag or Tom Straw⁵² among ye buy my goods?"

The woman's manner changed, and her face assumed the grim⁵³ shape and colour of which mention has been made.

"Mike, Mike," said she; "this is getting serious. Oh – too serious!"

"Will anybody buy her?" said the man.

"I wish somebody would," said she firmly. "Her present owner is not at all to her liking!"

"Nor you to mine," said he. "So we are agreed about that. Gentlemen, you hear? It's an agreement to part. She shall take the girl if she wants to, and go her ways. I'll take my tools, and go my ways. 'Tis simple as Scripture history. Now then, stand up, Susan, and show yourself."

"Don't, my chiel⁵⁴," whispered a buxom⁵⁵ staylace dealer⁵⁶ in voluminous petticoats, who sat near the woman; "yer good man don't know what he's saying."

The woman, however, did stand up. "Now, who's auctioneer?" cried the hay-trusser.

"I be," promptly answered a short man, with a nose resembling a copper knob⁵⁸, a damp voice, and eyes like button-holes. "Who'll make an offer for this lady?"

The woman looked on the ground, as

GLOSSARY 43 Fuddled: ebrio 44 TO LAPSE: volver 45 MIND: cuidado 46 TO AND FRO: de un lado a otro 47 TOPER: borrachín 48 STRAIN: melodía 49 TO FETCH UP: retomar 50 IMPLORING: suplicante 51 TO 'T = TO IT 52 JACK RAG OR TOM STRAW: Fulano y Mengano 53 GRIM: adusto 54 CHIEL = CHILD 55 BUXOM: con mucho pecho 56 STAYLACE DEALER: vendedor de cordones para corsés 57 YER = YOUR 58 COPPER KNOB: pomo de cobre 59 GUINEA: 21 chelines 60 BEHAVE YERSELF MORAL: pórtate bien 61 'PON MY 'VATION 'TIS: te lo juro 62 RHEUMY: legañoso 63 AUGHT O' ME: nada de mí 64 ANEW: otra vez 65 TO CHINK DOWN: tirar haciendo sonar 66 TO DEEM: considerar 67 TO RIVET: fijar 68 TO ASSERT: afirmar 69 TANTALIZING: tentador 70 IN EARNEST: en serio 71 MIRTHFUL: alegre 72 TO BE OUT OF TEMPER: estar furioso 73 KIN: parientes 74 LURID: morboso 75 WRINKLE: arruga 76 'TIS = IT IS 77 BLANDLY: suavemente 78 THE MORE THE MERRIER: cuantos más mejor 79 THEE: YOU 80 'TWILL = IT WILL 81 TO SOB: sollozar 82 BOUND: obligado 83 LOOK OF CONCERN: expresión de preocupación 84 AY: YES 85 CLANE ENOUGH: en efecto 86 RUSTIC: aldeano 87 TREAD: paso 88 LOAD: carga 89 TWILIGHT: anochecer 90 WILFUL: intencionado 91 HARSHNESS: dureza 92 TO HARNESS: enjaezar 93 FEAT: hazaña 94 STAGERY: escenografía 95 BLOT: mancha 96 TO RAGE: bramar 97 'A: HE 98 SERVES THE HUSBAND WELL BE-RIGHT: el marido se lo merecía 99 COMELY: lindo

“Joke? – of course it is not a joke!” shouted her husband, his resentment rising at her suggestion.

The sailor hesitated a moment, looked anew⁶⁴ at the woman, came in, unfolded a crisp piece of paper, and threw it down upon the table-cloth. It was a Bank-of-England note for five pounds. Upon the face of this he chinked down⁶⁵ the shillings severally – one, two, three, four, five.

The sight of real money in full amount, in answer to a challenge for the same till then deemed⁶⁶ slightly hypothetical, had a great effect upon the spectators. Their eyes became riveted⁶⁷ upon the faces of the chief actors, and then upon the note, as it lay, weighted by the shillings, on the table.

Up to this moment it could not positively have been asserted⁶⁸ that the man, in spite of his tantalizing⁶⁹ declaration, was really in earnest⁷⁰. The spectators had, indeed, taken the proceedings throughout as a piece of mirthful⁷¹ irony carried to extremes; and had assumed that, being out of work, he was, as a consequence, out of temper⁷² with the world, and society, and his nearest kin⁷³. But with the demand and response of real cash the jovial frivolity of the scene departed. A lurid⁷⁴ colour seemed to fill the tent, and change the aspect of all therein. The mirth-wrinkles⁷⁵ left the listeners' faces, and they waited with parting lips.

“Now,” said the woman, breaking the silence, so that her low dry voice sounded quite loud, “before you go further, Michael, listen to me. If you touch that money, I and this girl go with the man. Mind, it is a joke no longer.”

“A joke? – Of course it is not a joke!” shouted her husband, his resentment rising at her suggestion. “I take the money: the sailor takes you. That's plain enough. It has been done elsewhere – and why not here?”

“Tis⁷⁶ quite on the understanding that the young woman is willing,” said the sailor, blandly⁷⁷. “I wouldn't hurt her feelings for the world.”

“Faith, nor I,” said her husband. “But she is willing, provided she can have the

child. She said so only the other day when I talked o't!”

“That you swear?” said the sailor to her.

“I do,” said she, after glancing at her husband's face and seeing no repentance there.

“Very well, she shall have the child, and the bargain's complete,” said the trusser. He took the sailor's note and deliberately folded it, and put it with the shillings in a high remote pocket with an air of finality.



The sailor looked at the woman and smiled. “Come along!” he said, kindly. “The little one, too – the more the merrier⁷⁸!” She paused for an instant, with a close glance at him. Then dropping her eyes again, and saying nothing, she took up the child and followed him as he made towards the door. On reaching it, she turned, and pulling off her wedding-ring flung it across the room in the hay-trusser's face.

“Mike,” she said, “I've lived with thee⁷⁹ a couple of years and had nothing but temper! Now I'm no more to you; I'll try my luck elsewhere. 'Twill⁸⁰ be better for me and the child, both. So good-bye.”

Seizing the sailor's arm with her right

hand, and mounting the little girl on her left, she went out of the tent, sobbing⁸¹ bitterly, and apparently without a thought that she was not strictly bound⁸² to go with the man who had paid for her.

A stolid look of concern⁸³ filled the husband's face, as if, after all, he had not quite anticipated this ending; and some of the guests laughed.

“Is she gone?” he said.

“Faith, ay⁸⁴; she gone clane enough⁸⁵,” said some rustics⁸⁶ near the door.

He rose and walked to the entrance with the careful tread⁸⁷ of one conscious of his alcoholic load⁸⁸. Some others followed, and they stood looking into the twilight⁸⁹. The difference between the peacefulness of inferior nature and the wilful⁹⁰ hostilities of mankind was very apparent at this place. In contrast with the harshness⁹¹ of the act just ended within the tent was the sight of several horses crossing their necks and rubbing each other lovingly as they waited in patience to be harnessed⁹² for the homeward journey. Outside the fair, in the valleys and woods, all was quiet. The sun had recently set, and the west heaven was hung with rosy cloud, which seemed permanent, yet slowly changed. To watch it was like looking at some grand feat⁹³ of stagery⁹⁴ from a darkened auditorium. In presence of this scene, after the other, there was a natural instinct to abjure man as the blot⁹⁵ on an otherwise kindly universe; till it was remembered that all terrestrial conditions were intermittent, and that mankind might some night be innocently sleeping when these quiet objects were raging⁹⁶ loud.

“Where do the sailor live?” asked a spectator, when they had vainly gazed around.

“God knows that,” replied the man who had seen high life. “He's without doubt a stranger here.”

“He came in about five minutes ago,” said the furmity woman, joining the rest with her hands on her hips. “And then 'a⁹⁷ stepped back, and then 'a looked in again. I'm not a penny the better for him.”

“Serves the husband well be-right⁹⁸,” said the staylace vendor. “A comely⁹⁹ respectable body like her – what can a man

EXERCISES

Listening Questions

Las siguientes preguntas le servirán para entender mejor el texto, a la vez que le ayudarán a aprender palabras poco comunes. Preste atención, ya que el estilo es antiguo e incorpora muchas palabras del dialecto de Dorset.

1) Say who says these lines, the husband or the wife?

- A. "A joke is a joke, but you may make it once too often, mind!" HUSBAND/WIFE
- B. "Here - I am waiting to know about this offer of mine". HUSBAND/WIFE
- C. "Come, come, it is getting dark, and this nonsense won't do." HUSBAND/WIFE
- D. "Her present is not at all to her liking" HUSBAND/WIFE
- E. "No insults, who'll say a guinea?" HUSBAND/WIFE

2) Choose the correct answer to these comprehension questions.

- A. What liquor is poured into the "furmity"? (WHISKY/RUM/BEER)
- B. What did the auctioneer normally sell? (CATTLE/HORSES/CROPS)
- C. How much is the woman auctioned for? (FIVE SHILLINGS/FIVE GUINEAS/FIVE POUNDS)
- D. Who buys the woman in the end? (A SAILOR /A SOLDIER/A VENDOR)
- E. How does the woman feel when she goes off with the other man? (UPSET/RELIEVED/ CONFUSED)
- F. The man who bought the woman was (KNOWN/UNKNOWN/A LITTLE FAMILIAR) to the other people present.

3) Listen to the recording again. Are these statements true or false?

- A. At the start of the story, Michael's wife is worried about their lodgings. TRUE/FALSE
- B. The trusser doesn't regret getting married so young. TRUE/FALSE
- C. The man rejects the first offers made for his wife. TRUE/FALSE
- D. At first, the spectators didn't believe that the man was serious about auctioning his wife. TRUE/FALSE
- E. The man doesn't want her to take their child with her. TRUE/FALSE

Answers:

- 1) A. wife, B. husband, C. wife, D. wife, E. husband.
- 2) A. rum, B. horses, C. five guineas, D. a sailor, E. upset, F. unknown.
- 3) A. true, B. false, C. true, D. true, E. false.

ABOUT THE AUTHOR

Thomas Hardy was born in a stonemason's¹ cottage in rural Dorset on June 2, 1840. After training for a few years as an architect in London, he started to write fiction and poetry; *FAR FROM THE MADDING CROWD* (1874) gave him his first big literary success. In 1885, after building his house at Max Gate near Dorchester, he returned to Dorset, where over the next decade he produced the works which would bring him fame and fortune: *THE MAYOR OF CASTERBRIDGE*, *THE WOODLANDERS*, *TESS OF THE D'URBERVILLES* and *JUDE THE OBSCURE*.

The last, seen by some as an attack on the institution of marriage, was violently denounced. Shocked by this negative reaction, Hardy gave up² novel writing and concentrated on poetry, publishing over 900 poems in the next thirty years, before his death on January 11, 1928. Revered³ and honoured as England's greatest Man-of-Letters of his time, Hardy was buried in Poet's Corner in Westminster Abbey. In his great tragic writings, Hardy created a fictional village and market-town world, called "Wessex", based on his own rural experiences in the West Country. Using the microcosm of local rural society to comment on the macrocosm of the human race, he wrote about characters socially displaced by fate⁴ or fortune⁵, as well as the breaking up of a country life - through the mass movement to the cities - that had remained stable for centuries. His writings challenged⁶ class divisions and directly referred to sexual matters.



PENGUIN CLASSICS

THOMAS HARDY

The Mayor of Casterbridge

want more? I glory in the woman's sperrit¹⁰⁰. I'd ha'¹⁰¹ done it myself - od send¹⁰² if I wouldn't, if a husband had behaved so to me! I'd go, and 'a might call, and call, till his keacorn¹⁰³ was raw¹⁰⁴; but I'd never come back - no, not till the great trumpet¹⁰⁵, would I."

"Well, the woman will be better off;" said another of a more deliberative turn. "For seafaring naters¹⁰⁶ be very good shelter for shorn¹⁰⁷ lambs, and the man do seem to have plenty of money, which is what she's not been used to lately, by all showings¹⁰⁸."

"Mark me¹⁰⁹ - I'll not go after her!" said the trusser, returning doggedly¹¹⁰ to his seat. "Let her go. If she's up to such vagaries¹¹¹ she must suffer for 'em. She'd no business to take the maid¹¹² - 'tis my maid; and if it were the doing again she shouldn't have her!"

Perhaps from some little sense of having countenanced an indefensible proceeding, perhaps because it was late, the customers thinned away¹¹³ from the tent shortly after this episode. The man stretched his elbows forward on the

table, leant his face upon his arms, and soon began to snore. The furmity-seller decided to close for the night, and after seeing the rum-bottles, milk, corn, raisins, &c., that remained on hand, loaded into the cart, came to where the man reclined. She shook him; but could not wake him. As the tent was not to be struck¹¹⁴ that night, the fair continuing for two or three days, she decided to let the sleeper, who was obviously no tramp, stay where he was, and his basket with him. Extinguishing the last candle, and lowering the flap¹¹⁵ of the tent, she left it, and drove away.

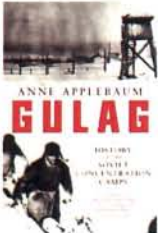
GLOSSARY 100 SPERRIT: espíritu 101 HA' = HAVE 102 OD SEND: Dios es testigo 103 KEACORN: garganta 104 RAW: muy irritado 105 GREAT TRUMPET = JUDGMENT DAY: Día del Juicio Final 106 SEAFARING NATERS: naturalezas marineras, marinos 107 TO SHEAR: esquilarse 108 SHOWINGS: apariencias 109 MARK ME: fíjese bien en lo que le digo 110 DOGGEDLY: tenazmente 111 VAGARY: capricho, manía 112 MAID: hija 113 TO THIN AWAY: mermar 114 TO STRIKE: levantar 115 FLAP: portezuela

ABOUT THE AUTHOR: 1 STONEMASON: albañil 2 TO GIVE UP: dejar 3 TO REVERE: venerar 4 FATE: destino 5 FORTUNE: suerte 6 TO CHALLENGE: poner en tela de juicio, cuestionar

NEWS

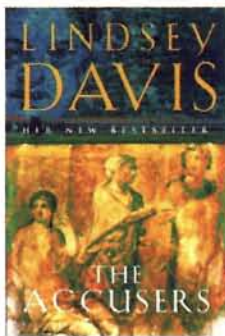
JOE'S GULAG

For those of you who miss the Cold War era, Anne Applebaum's book *GULAG: A HISTORY OF THE SOVIET CONCENTRATION CAMPS* (published by Allen Lane/The Penguin Press) provides a trip down memory lane. Published 50 years after the death of Stalin, this 623-page history examines the role of the labour camps, which were to outlive¹ "Uncle Joe."



WHEN NOT IN ROME

Roberto Falcao was a Roma soccer player; Marcus Didius Falco is the hero of a series of novels by Lindsey Davis set in ancient Rome. In number 15, *THE ACCUSERS* (published by Century), our hero comes home after a trip to that outpost² of the Roman empire, Londinium – that's London, these days.



THE SNOWMAN'S TALE

Highly acclaimed Canadian novelist Margaret Atwood has made a comeback with her eleventh novel, *ORYX AND CRAKE*, published by Bloomsbury. Like her 1985 bestseller *THE HANDMAID'S TALE*, *ORYX AND CRAKE* takes us into a bleak³ future. The hero of the novel, called Snowman, has survived some form of apocalypse, caused by an error in genetic engineering, and is the only man left on earth. Oryx and Crake were two of his childhood friends, the memory of whom becomes an obsession.



GLOSSARY

1 WHICH WERE TO OUTLIVE: que iban a sobrevivir a **2 OUTPOST:** puesto de avanzada, **3 BLEAK:** desolador **4 PUN:** juego de palabras **5 MISPRINT:** error de imprenta **6 TO SET THE RECORD STRAIGHT:** decir la verdad de los hechos **7 STRAWBERRY FARMING:** cultivo de fresas



AMERICAN KNIGHTMARE

Suge Knight, the controversial head of Death Row Records, is planning to publish his autobiography in November this year. Knight has said that it will be called *AMERICAN DREAM OR AMERICAN KNIGHTMARE* (that's a pun⁴, not a misprint⁵) and that it will "set the record straight⁶" about the mysterious murder of Tupac Shakur. Knight, who recently completed a four-year prison sentence, says that the book "also has some educational stuff for kids."

Strawberry Fields Forever



Eric Schlosser's *REEFER MADNESS AND OTHER TALES FROM THE AMERICAN UNDERWORLD* (published by Allen Lane/The Penguin Press) takes an intriguing look at the US economy. This time, the award-winning journalist – whose book *FAST FOOD NATION: WHAT THE ALL-AMERICAN MEAL IS DOING TO THE WORLD* was a bestseller – investigates marijuana and strawberry farming⁷, as well as the country's pornographic industry.

WHERE TO BUY:

www.amazon.com is the best place to buy (and find information about) books, but these sites may be of interest:

For Bloomsbury: www.bloomsbury.com

For Century: www.randomhouse.co.uk

For Allen Lane/The Penguin Press: www.penguin.co.uk





SURFING SPORT OF KINGS

Aunque en sus inicios el surf era un entretenimiento reservado para los reyes y los jefes de las islas del Pacífico, hoy este deporte tiene miles de devotos que lo practican en busca de la ola más alta del mundo.

Technically, surfing is a sport which involves riding a board¹ along the crest of a breaking wave towards the shore. But for many of its exponents, it is much more than this, it is a way of life, with its own language, way of dressing and behaving, worldviews, tribes and rivalries.

ORIGINS

It is impossible to be sure when surfing originated, but when the first Europeans arrived in the Hawaiian Islands, “he’e nalu” or “wave-sliding”², also known as the “sport of kings” was already a fully developed pastime, suggesting that it might have been around for as long as a thousand years.

The sport became popular with the colonists after the American annexation of Hawaii in 1900 and gradually began to spread³ to other parts of the world with big waves. Surfboard riding, as it was then called, was introduced to Australia in 1915 by the legendary Hawaiian surfer Duke Kahanamoku, and to California in 1910, by George Freeth, also

from Hawaii, who was hired by a local property developer to attract more people to Redondo Beach.

While surfing has become a truly international sport, the most well-known surfing hotspots⁴ are Australia, especially the Gold Coast, Hawaii – particularly the North Coast of Maui –, South Africa and Southern California. More recently other areas have gained importance, such as Baja California, Cornwall, and Saint Jean de Luz in France. The cultural paraphernalia of surfing is perhaps most closely associated, in the public eye, with Southern California, where it is epitomised in the songs of the Beach Boys, in classic films like *BIG WEDNESDAY*, and by the ‘surf monsters’ of *SESAME STREET*, who reflect the link⁵ between surfing and ocean preservation. There is an elaborate slang⁶ associated with the Californian surfing community, with words and phrases such as killer wave, dude⁷, awesome⁸ and rad⁹.

GLOSSARY

1 BOARD: tabla **2 WAVE-SLIDING:** deslizamiento por las olas **3 TO SPREAD:** extenderse **4 HOTSPOT:** punto caliente **5 LINK:** nexo **6 SLANG:** argot **7 DUDE:** hombre **8 AWESOME:** tremendo **9 RAD:** radical

Firo-Foto

Firo-Foto



SURFING MADNESS

The 19th Century Hawaiian scholar **Kepelino Keauokalani** talked about the problem of Hawaiian farmers abandoning their fields and leaving their families hungry while they spent the whole day surfing, in a state of excitement called 'hopupu'. He also said that entire families were often to be found out surfing together as early as 4 in the morning, so great was their obsession with the sport. According to Judy Caine, a long-time resident of Dana Point in Southern California, this is not just an ethnographic anecdote. As an employer in the town, she found herself having to explain to her teenage employees¹ that she had been around long enough to know why people call in sick² when there's a south swell³. Most of the larger employers in the area have shower facilities for their employees who put in a few hours surfing before work. The modern term for 'hopupu' is being 'stoked'. This condition is easy to understand, especially when Caine's son, Jeff explains how sometimes schools of dolphins⁴ come in to surf with the kids.

THE BIGGEST WAVE

Many of surfing's technical advances and stylistic developments have sprung¹⁰ from competition. The first US surfing championships were held at Huntington Beach in Orange County, California, in the 1950s, and since then competition has become truly international. In traditional competition, points are given for technique and style. But there has always been a part of the surfing community which has been obsessed with plain size. For years it seemed that there was an upper limit to what was surfable: around 30-40 feet¹¹ high. Beyond this, it is almost impossible for a paddle-in¹² surfer to get sufficient initial speed to catch the wave. But in the 1990s a new technique developed, called tow-in surfing, in which a jetski¹³ is used to bring the surfer up to speed – a technique that was inevitably frowned on¹⁴ by the traditionalists.

The result of this technical development has been to shift the challenge from who can ride the biggest wave to who can find the biggest wave to ride, because waves over 40 feet are rarely found even in Hawaii. However, the spectacular nature of big wave surfing has attracted important sponsorship

and prize money, which has given a big boost¹⁵ to the sport. Since 2001 there have been two main focuses for the big wave surfing community. The first is the Billabong XXL Global Big Waves Award presented with the website, Surfline. In January 2001 Mike "Snips" Parsons set a new record, surfing a 66 foot wave at a break¹⁶ called Cortes Bank, 105 miles off the coast of San Diego. It seemed that this record was unbeatable, but it has been equalled and even superseded¹⁷ a number of times since, with one wave surfed at a place called Mavericks on the California coast which was measured at 68 feet, and a number of others at around 65 feet.

The 2003 champion was Hawaiian teenager Makua Rothman, who won \$66,000 for surfing a 66 foot wave at the Jaws break on the North Coast of Maui in November 2002. The judging was very difficult, because the estimation of the wave height, which is made by a panel of experts from photographic evidence, has a 3-4 percent error margin, and all five finalists fell within this margin. They included three from France, who surfed some of the biggest waves ever seen in Europe off Saint Jean de Luz this March.

A 100 FOOT CHALLENGE

Meanwhile, the holy grail¹⁸ for the big wave surfers is the Billabong Challenge, sponsored by the Australian surfwear company Billabong, which has offered \$500,000 for the first person to provide photographic evidence of having surfed a 100 foot wave. But, although there is some evidence that 100 foot waves do exist, the difficulty is finding them. Despite using satellites and US Navy reconnaissance, no one seems to have had any luck so far. The world's oceans are very big, and if there is news of a 100 foot wave somewhere, it is most likely gone when you arrive with your surfboard. But the apparent impossibility of the task only seems to fan¹⁹ the enthusiasm of the big wave chasers²⁰.

BY ALEX WALKER

GLOSSARY **10 TO SPRING:** emerger **11 ONE FOOT:** un pie (equivalente a 0,305 m) **12 PADDLE-IN:** llegar remando con las manos **13 JETSKI:** moto acuática **14 TO FROWN ON:** desaprobado **15 BOOSTS:** unespaldarazo **16 BREAK:** un sitio donde rompen las olas – puede ser en un arrecife mar adentro **17 TO SUPERSEDE:** suplantar **18 HOLY GRAIL:** Santo Grial, meta última **19 TO FAN:** avivar **20 WAVE CHASERS:** cazadores de olas.

SURFING MADNESS **1 TEENAGE EMPLOYEE:** empleado adolescente **2 TO CALL IN SICK:** llamar al trabajo para decir que está enfermo **3 SOUTH SWELL:** oleaje del sur (es el que da las mejores olas en California para practicar el surf) **4 SCHOOL OF DOLPHINS:** manada de delfines

NEWS



A FASHION FORUM

The first museum dedicated to fashion and textile design has opened in London. Founded by Zandra Rhodes

(pictured), a celebrated English designer, The Fashion and Textile Museum showcases¹ local and international stylists. Rotating exhibitions illustrate the changing face of fashion and design techniques. The opening exhibition, 'My Favourite Dress', includes the preferred models of 70 designers, among them Armani and Calvin Klein. Visit www.ftmlondon.org for more information.

KIMONO FASHION

The ever-popular kimono takes centre stage at the Metropolitan Museum of Art (www.metmuseum.org). 'A Notable Acquisition of Japanese Textiles of the Edo Period (1615-1868)' is being shown in The Sackler Wing Galleries for the Arts of Japan until 21 September. More than 35 fragments and costumes trace the history of kimono fashion, from the dramatic asymmetrical designs to the colourful detailed patterns of that period.



BANISHING BLACK

Call it a sign of these times: colour is reigning over black and white on the runways² and in stores throughout Europe and the United States. Dolce and Gabbana, Jil Sander, and many other top designers are replacing their black, minimalist chic apparel with clothing in vibrant colours and busy patterns³. In such dismal⁴ economic and political times, market analysts explain, colour lifts the spirits⁵, creating a sense of hope. Even men are picking up on this trend, with bright sweaters⁶ and shirts by Ralph Lauren now popular items on the streets.



VINTAGE MAKES A COMEBACK

Vintage sports jerseys⁷ are the latest urban fashion phenomenon, with hip-hoppers paying as much as \$750 for their favourite basketball and baseball team shirts in the same fabric⁸, colours and logos as the originals. Vintage-style sports apparel⁹ has, in fact, become a multi-million dollar business in the United States, thanks in large part to rappers and athletes who were the first to be seen wearing these replica jerseys.

NICE MICE

Now that kids are computer literate, it is about time that someone came up with a stylish¹⁰ mouse small enough for children's hands. Susan Giles has done just that at www.kidzmouse.com, which offers easier to manipulate 'mice' in cute¹¹ and colourful designs. Kids can even design their own mouse here or buy one adorned with their favourite cartoon character.



GLOSSARY 1 TO SHOWCASE: mostrar 2 RUNWAY: pasarela 3 BUSY PATTERN: estampado vivo 4 DISMAL: deprimente 5 TO LIFT THE SPIRITS: levantar los ánimos 6 SWEATER: jersey 7 VINTAGE SPORTS JERSEY: camiseta deportiva antigua 8 FABRIC: tela 9 APPAREL: ropa 10 STYLISH: elegante 11 CUTE: lindo, mono

NEWS

BARE YOUR SOUL

Aberdonian lass¹ Annie Lennox was working as a waitress in London when she served a customer by the name of Dave Stewart. They went on to form The Catch, The Tourists and then The Eurythmics and the rest is history. Since the duo split up, Stewart's career has had its ups and downs, but Lennox has established herself as an international superstar. The release of her third solo effort, *BARE* (BMG), will doubtless add to the 12 million

combined sales of her previous two albums *DIVA* and *MEDUSA*.



FREDDIE MERCURY, SIMPLY THE GREATEST

Who was the most outrageous² rock star of all time? Elvis Presley? Michael Jackson? No! According to the British monthly *Q*, which specialises in such things (in addition to those '50 Greatest albums of all time' lists loved by music magazines), it was the great, late Freddie Mercury, while Jackson was a respectable second and Elvis a modest seventh.



HEAVY METALLICA

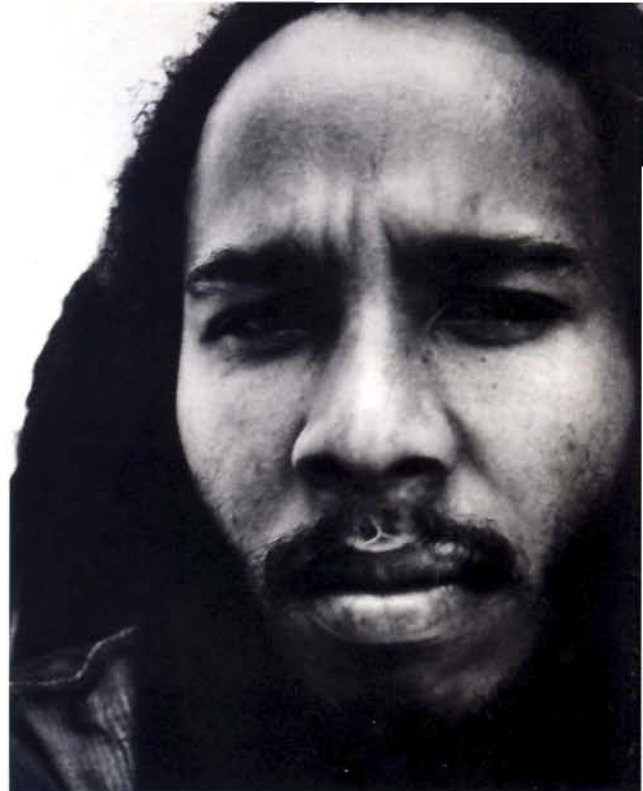
California's finest rock band, Metallica have released their tenth album, *ST. ANGER* (Elektra), which is said to be their heaviest, angriest album yet. "There is no doubt there is more of a fire under our ass than ever before," frontman James Hetfield told MTV. The sound quality has been criticised, however, but the band say that "commerciality" was far from their mind during recording and they believe the material to be "very strong". The album also comes with a free bonus DVD of the band's rehearsals and a 28-page booklet with lyrics.



Enter the Dragonfly

If White Stripes have chosen the elephant as the symbol of their latest album, then Ziggy Marley, who formed the Melody Makers with the other children

of reggae superstar Bob Marley, has picked³ a considerably smaller creature. He has called his solo album *DRAGONFLY*⁴, which was recently released by the Private Music label (distributed by BMG). The guest list includes John Frusciante, Flea of the Red Hot Chili Peppers, DJ Chris Kilmore of Incubus and David Lindley. Written in Jamaica and recorded in Los Angeles and Miami, *DRAGONFLY* covers a range of musical styles, although reggae is dominant. The key tracks are *True to Myself*, in which Marley discusses his personal need for sincerity, and *Salaam Shalom*, which is a well-timed appeal for peace in the Middle East.



The Jaws of Victory

Talent shows really do work, or do they? Twenty-year-old Kelly Clarkson was a cocktail waitress at a comedy club⁵ in Arlington, Texas, until she entered – and won – the Fox TV show, *AMERICAN IDOL – THE SEARCH FOR A SUPERSTAR*. Included in the prize was a record deal⁶. She released an album that included a single, *A Moment Like This* (RCA), which is still in the charts more than six months after its release, helped no doubt by the exposure that Kelly gained from performing

for 10 weeks in front of *AMERICAN IDOL*'s 25-million TV audience. Not bad for someone whose original intention in life was to become a marine biologist, but who changed her mind after seeing the movie, *JAWS*⁷: presumably she decided that being a pop star was a less dangerous way to earn a living.



GLOSSARY

¹ ABERDONIAN LASS: chica de Aberdeen, Scotland ('lass' = Scottish coll.) ² OUTRAGEOUS: escandaloso ³ TO PICK: elegir ⁴ DRAGONFLY: libélula ⁵ COMEDY CLUB: club de cabaret ⁶ RECORD DEAL: contrato discográfico ⁷ JAWS: Tiburón



COSTELLO COOL

Elvis Costello's follow-up to his last album *When I Was Cruel* (2002) promises to be something completely different. Rather than the usual in-your-face¹ rock sounds, he has gone for a more subtle approach in *North*, scheduled for release on 23 September. "Everything happens in the foreground² in pop records, trying to knock your eyes out," he said. By contrast, *North* features 11 smooth ballads, all piano-based (both solo and accompanied by an orchestra), with hardly any electric guitar at all.

DETROIT ROCKS, MAN!

Elephant, the latest effort by Detroit rock band, White Stripes, is arguably³ one of the most hyped⁴ album releases of the year. The 13-track set was recorded over the course of 10 days at the tiny Toe Rag studio in the East End of London and released by the Third Man/V2 label. It is the fourth album by the duo, who have said that they will record just one more after this, before they call it quits⁵.

GLOSSARY ¹ IN-YOUR-FACE: extrovertido, agresivo ² FOREGROUND: primer plano ³ ARGUABLY: posiblemente. ⁴ TO HYPE: promocionar de forma exagerada ⁵ TO CALL IT QUITS: dejar de una vez ⁶ SIX-INCH: de 15 centímetros ⁷ BANK HOLIDAY: día festivo (sólo en el Reino Unido; los bancos y el comercio en general están cerrados) ⁸ LINE-UP: reparto



Meg and Jack White, better known as 'White Stripes'.

THAT MICHAEL MOMENT

Even if you never get to meet the real Michael Jackson, it is now possible to buy a copy of him for home use. 'Pop Sculptures' are selling – for a mere \$49.95 – six-inch⁶ models celebrating the famous occasion when Wacko Jacko pretended to drop his baby from a German hotel balcony. For more on 'Baby Drop' and other unusual works of art, we recommend a trip to www.popsculptures.com.



BANK HOLIDAY FESTIVAL

Summer is here and so is the Reading Festival. Taking place during the UK bank holiday⁷ (22 to 24 August), the annual outdoor rock party coincides with the Leeds Festival, both organised by Mean Fiddler and known as the "Carling Weekend". Reading, however, is the 'granddad' of festivals. First held as the National Jazz Festival in 1961 in Richmond, Surrey, it moved to Reading, Berkshire, ten years later to celebrate the town's 1000th anniversary. This year's official line-up⁸ includes Metallica, Blur, Linkin Park, the White Stripes, Beck and Placebo.





IAN RANKIN

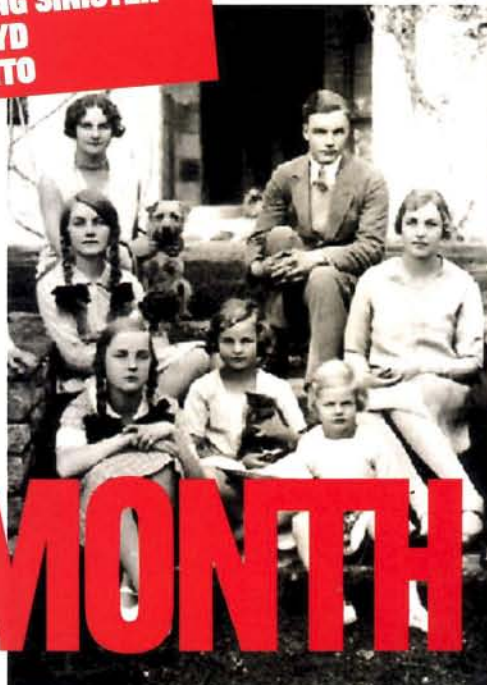
El próximo mes en Speak Up encontrarán una extensa entrevista con el novelista británico Ian Rankin. Un escritor que pertenece a una nueva hornada de jóvenes escoceses de éxito internacional. Su personaje, el inspector Rebus, ya ha protagonizado trece de sus novelas negras, ambientadas en un Edimburgo inquietante. La entrevista se centra en su obra literaria, su proyección internacional como escritor, así como sobre su visión de Edimburgo. Una ciudad difícil, en la que conviven diferentes mundos. Uno el que conocen turistas y viajeros, y otro con serios problemas

sociales. Es precisamente este último el que sirve de inspiración a Ian Rankin.

AND
SOMETHING SINISTER
PINK FLOYD
ESPERANTO

THE MITFORD SISTERS

La vida de las seis hermanas Mitford, hijas de un excéntrico lord inglés, ha sido objeto de varias biografías. Nacidas entre 1900 y 1920, Nancy, Pam, Diana, Unity, Decca y Debo Mitford tienen, cada una, unas trayectorias fascinantes que incluyen éxitos literarios, matrimonios controvertidos, una amistad con Hitler, experiencias en la Guerra Civil española y en la alta sociedad de Gran Bretaña... Repasamos sus historias.



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SAILING IN IRELAND

Cada año, más de quinientos jóvenes tienen la oportunidad de vivir una experiencia única: navegar, junto a otros chicos y chicas de su edad, durante varios días en un barco de vela por los mares de Irlanda. Al contrario que en muchos otros lugares, en el Asgard II la experiencia no es necesaria, los únicos requisitos son tener ganas de aprender y de convivir con otras personas. Un reportero de SPEAK UP ha viajado en el velero y nos brinda, en el próximo número, el testimonio de esta experiencia, abierta a cualquier persona que tenga ganas de lanzarse a la aventura.

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