

JANUARY 1988 · N.º 10 · Cz\$ 200,00

A REVISTA QUE FALA INGLÊS COM VOCÊ

SPEAK UP

EXCLUSIVE INTERVIEW
THE EURYTHMICS

IDEOLOGY AND POLITICS
IN THE US BY HISTORIAN
ARTHUR SCHLESINGER

PERSONALITY TEST:
HOW DO YOUR NEW YEAR
RESOLUTIONS MEASURE UP?

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SPEAK UP

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Letter from the Publishers

The new year is upon us, and many people in English-speaking countries are taking time out from the festivities to make their list of New Year's resolutions. For those of you who have never made a list, or would like a few tips on how to improve yours, this month's *Speak Up* features a humorous look at New Year's resolutions and what they reveal about our personalities.

The New Year also means post-Christmas sales. Terence Bond takes us to London for a glimpse of the mad rush for bargains in the big department stores.

Our tape leads off on a musical note this month, featuring interviews with the British rock group *The Eurythmics* and cellist Julian Lloyd Webber.








The tape continues with an interview with Pulitzer Prize-winning historian Arthur Schlesinger, one of the top experts on U.S. history. Then, back to London, where Tom Boyd talks to politicians and writer/lawyer John Mortimer, in Part Two of our *Great Cities* series.

Fans of great literature will enjoy the short biography of E.M. Forster, author of such works as *A Passage to India* and *A Room with a View* — both of which have been made into successful movies. We've also included a short story by another famous writer, F. Scott Fitzgerald, best known for his detailed portraits of the 1920s.

To round out this month's issue, we bring you a look at the ancient martial arts, while on the other (or is it perhaps the same?) side of the coin, Sharon Kregel comments on the feminist view of language.

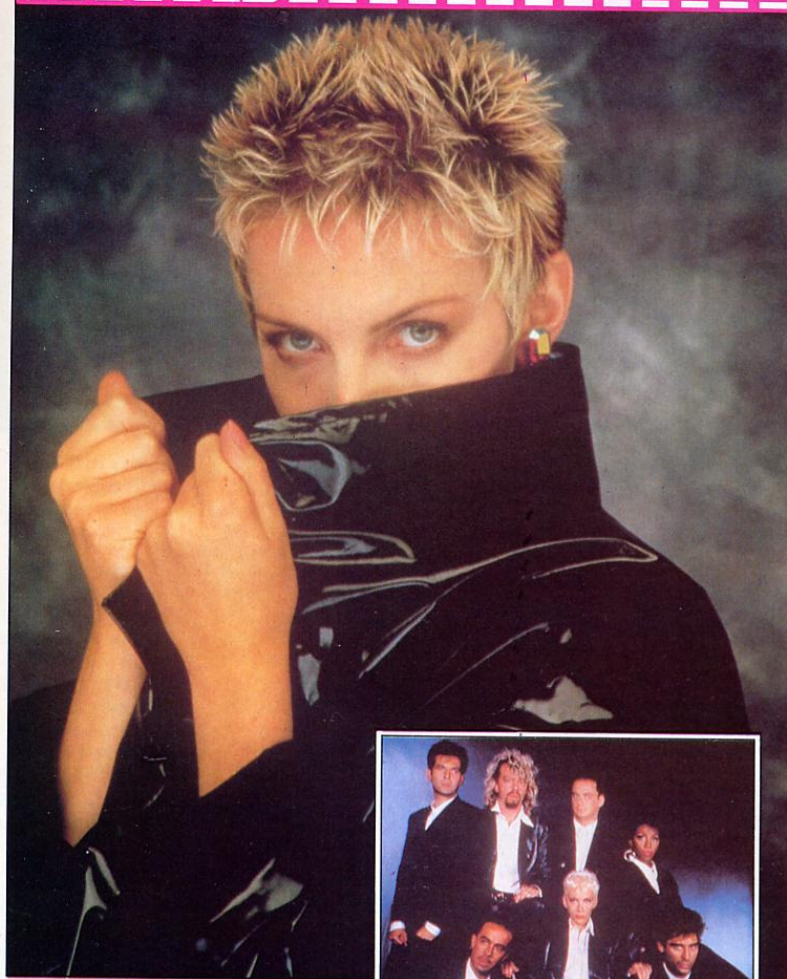
A happy new year to you all, and happy summer reading with *Speak Up*.

The Publishers

Cover Story	The Eurythmics 	7
		
Music	Julian Lloyd Webber 	10
Language	Feminist Talk by Sharon Kregel	12
Business	Can't buy me love, but... by Terence Bond	14
Books	A man with a view by Adrian Wallwork	16
The Speak Up Interview	Arthur Schlesinger talks to Kevin J. Kelly 	18
		
Religion	Sword-wielding warriors by Jerry Carson	21
Great Cities	London (Part Two) by Tom Boyd 	24
		
Bookmark	The Home of the Stars by F. Scott Fitzgerald	32
Personality Test	Same time next year by Daniel Richards	38
Parting Shot	Reason and sensation: a delicate balance by Reinaldo Moraes	42
Special Features	In a nutshell by Mirna Mink	4
	Letters	39
	Crossword	40
	Tio Procópio by Laerte	41

SU
IN CONVERSATION

The Eurythmics



Above: Annie Lennox: "an ace face" around the London clubs.

Right: The Eurythmics who went countercurrent to punk trends, daring to use a synthesizer at the height of the Seventies.



Annie Lennox e Dave Stewart conheceram-se na década de 70. Começaram a compor música juntos, e acabaram por formar um dos mais interessantes conjuntos de rock pós-punk neck. Eles falam a Speak Up de sua história musical, de sua postura político-social, de sua convivência no trabalho...

The Eurythmics are one of the most exciting and widely popular of Britain's post-punk rock groups. Much of this success is owed to Annie Lennox, the charismatic lead singer¹, who has become something of a diva in the pop world. The word "eurythmics" derives from Greek; it suggests proportion and harmony of design. Beauty in rhythm is thus described as eurythmic.

Annie Lennox was born on Christmas Day, 1953, in the Scottish port city of Aberdeen. Her father played the bagpipes² and she was encouraged to study the piano and the flute as a child. She continued her studies at the Royal Academy of Music in London, but gave up³ shortly before her final exams, having failed⁴ to find new life in classical music.

Her band partner, Dave Stewart, was born in 1951. His first exposure to the world of rock was when he was 15 and attended a concert by the group Blondel — he stowed away⁵ in their van⁶ after the show. After several failed musical ventures and a failed marriage, he was introduced to Annie in the mid-1970's and they began to write music together.

In 1978 they formed a band called The Tourists, and had a hit with their version of the Dusty Springfield song "I Only Want to Be with You". After two very active years, however, the group disbanded⁷ and Annie took therapy while Dave took to⁸ drugs. At the height of the punk era in Britain, they decided to invest in a syn-

GLOSSARY

- 1 - lead singer (s.) cantor(a) principal.
- 2 - bagpipes (s.) gaita de foles.
- 3 - to give up (loc. verbal) desistir.
- 4 - to fail (v. t. i.) fracassar, ser malsucedido.
- 5 - to stow away (loc. verbal) embarcar como clandestino.
- 6 - van (s.) furgão.
- 7 - to disband (v. t. i.) desmembrar(-se).
- 8 - to take to (loc. verbal) entregar-se a.

thesizer (an instrument despised⁹ by the punk fraternity), and started producing the sort of sci-fi¹⁰ love ballads which characterize their early work.

The Eurythmics' first album, *In the Garden*, defined the emotional and sexual mystique for which their music is now famous. With her cropped¹¹ tangerine-coloured¹² hair, Annie Lennox became an "ace face"¹³ around the London clubs. The hit album *Sweet Dreams (Are Made of This)* was released by RCA in 1983 — both the title track and "Love Is a Stranger" were massive hits. *Touch* appeared in 1983 with the success single "Here Comes the Rain Again".

Their first 26-city tour of America was preceded by Annie's guest appearance at the Grammy Awards, where she caused some commotion dressed as a gender-bent¹⁴ Elvis Presley — sideburns¹⁵ and all! Her elusive persona¹⁶ mirrors the Eurythmics' music, which changes and improves with every album, most recently with their hugely successful disc *Revenge*.



Speak Up: *Do you get approached all the time, because, I mean, you are amongst... it's a relatively new thing, isn't it, that musicians seem to be pooling their resources¹⁷ a lot more and you've used guest artists on your album and things like that. Does that mean that people are coming to you much more and saying "Hey, Annie, will you be on my album?" and...?*

Annie Lennox: People have always asked me to be on their albums and stuff. And... I'm sometimes interested by that, but to be honest the only thing that really excites me is working with Dave. I like doing other things, but I don't take them as seriously as I do this, because we're making the music from the beginning and then making the records and then doing the live performances. And there's such a lot involved in that, and there's so much to do within that structure creatively, that that's really my main focus of energy to be honest with you.

SU: *You're a very strong-minded person aren't you, I imagine?*

AL: Sometimes.

SU: *... I wanted to know how you both felt about the current, well, vogue, if that's the word, for politics and pop. Can you see yourselves being involved in that kind of thing?*



AL: I think it's always been around though; I mean, I think, because the power of the media is so strong, the power of communication between pop or rock performers with large audiences is a potentially difficult, dangerous political situation. Like Bob Dylan, for example, was approached by CIA because he was getting very close. John Lennon, there's a lot of dodgy¹⁸ talk about why John Lennon was killed, because these people are actually very powerful. And so, I don't think it's anything new that pop music is involved with politics. I myself don't have terribly clear political views but I have very strong moral views, and whenever we're invited to do anything that I think we must do that [*sic*], then I would do it.

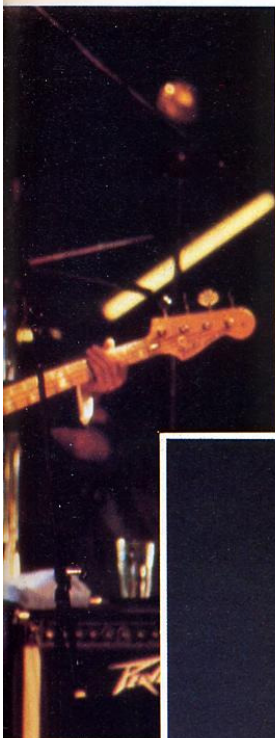
Dave Stewart: I think it's very dangerous to actually become a spokesman¹⁹ for any political organization, and it's much more "infiltrationary" — if you can understand that word — to get involved with peace movement situations and things that help people in disaster areas or things that actually help people with problems, you know, like heroin addiction or people suffering from leukemia and things like that. Because by doing that you're actually making a social political statement in a way, because you're

ignoring all the other things that are going on and saying "Look! People are sick, people need this — we can actually²⁰ do things about it."

AL: I personally have a feeling about it, I mean, I think that what musicians and entertainers have done and can do for causes and charities is enormous and great. On the other hand, I think certain things shouldn't be charities, that they should be government, I mean that the whole government is supposed to be looking after²¹ people. And when I see that the governments don't do that and people pull out of their own pockets which is a wonderful act of compassion, it's... there's something wrong with that.

SU: *Can we talk about some of the individual videos? The early ones, such as Sweet Dreams, were very much praised²² and you were seen as sort of being pioneers of like the new great videos and imaginative ones, and things like that: was that a lot of your input from the beginning, or did you just appoint great directors, or what?*

DS: I think at the beginning I took more interest and control; I actually wrote the story boards²³ and directed with another person, because it's difficult to direct the



The Eurythmics in concert — with Dave Stewart and Annie Lennox in the forefront — performing songs from their latest album *Revenge*.



Annie Lennox: her "elusive persona mirrors the Eurythmics' music, changing and improving with the release of every album."

whole thing when you're in it. So I co-directed with other people, or just a lighting-cameraman, like Chris Ashbrook. And so it was nothing to do with, you know, the latest fad²⁴, like the latest director, and you got his stamp²⁵ — you know how you get the latest producer and everything sounds like that — ours was always so quirky²⁶ and original because it was coming from us, you know, from Annie as well.

SU: *How and what do you pack when you're going on a world tour and you're going to be away from home for, what, six months or a year or...?*

AL: Underwear. Socks... yeah, definitely a change of socks. It depends on the country you're in as well: 'cos I mean if you go to a hot country then it can be lighter, so the suitcase doesn't weigh quite as much as it [*sic*] you know, when it's winter time and you're going to, like, West Germany, and it's pretty cold — that's when you got problems. I think I usually have about two suitcases: one of them has got clothes in it, and the other one has got books and stuff that keep me entertained and happy — drawing pads²⁷ and cassettes and stuff. And then the stuff for stage is actually packed every night into big flight cases²⁸ and it all has to be cleaned because it's always soaking²⁹ with sweat³⁰, pressed, you know, mended, whatever, and somebody else takes care of that. There was a time when I used to take all my clothes and put them in the bath tub³¹ at about three in the morning with, you know, the "Omo" or whatever, and wash it, hang it up so it was dry for the next day, but I don't do that anymore.

SU: *What about the pitfalls³² though. I mean there are many, aren't there? I mean, if you are a pop star or... particularly a very successful one, I mean obviously the temptations are there, that people aren't going to cross³³ you and say "pull yourself together"³⁴. I mean, you can do what you want, you can be selfish, you can be awful to people. How do you avoid that?*

AL: Well, essentially by being a strong person yourself. I mean, because we... we travel in a very close unit³⁵ and if somebody gets out of line, either by being a bit down³⁶ or by getting... behaving strangely, there's always somebody there who cares enough to sort of talk about it and work it out³⁷. I mean, it's like a psychiatric unit, the whole thing. It really is — it's that close, because we're living on each... on top of each other, you know. And personally, I just feel that the ones who go off and get crazy and have drug problems and have a lot of difficult problems with success, have had a problem anyway, and it's just emerging with those things. I don't encourage sycophantic³⁸ behaviour around me, I can't handle it, I like to feel that the people around me would definitely say to me "Hey, you know you really are being a pain in the neck³⁹; I don't like it and I don't appreciate it." And I can take that, I would rather they did that than try and kind of pretend that everything was great and really hate me behind my back.

GLOSSARY

- 9 - to despise (v. t.) desprezar.
- 10 - sci-fi (science fiction) ficção científica.
- 11 - to crop (v. t.) cortar rente.
- 12 - tangerine-coloured (adj.) cor de tangerina.
- 13 - ace face (expr. coloq.) figura bem conhecida.
- 14 - gender-bent (adj.) andrógono.
- 15 - sideburns (s. pl.) costeletas.
- 16 - persona (s.) aspecto exterior.
- 17 - to pool one's resources (expr.) unir as forças.
- 18 - dodgy (adj. coloq.) evasivo.
- 19 - spokesman (s.) porta-voz.
- 20 - actually (adv.) realmente.
- 21 - to look after (loc. verbal) cuidar de.
- 22 - to praise (v. t.) elogiar.
- 23 - story board (s.) esquema, argumento.
- 24 - fad (s.) moda, mania do momento.
- 25 - stamp (s.) marca, traço, característica.
- 26 - quirky (adj.) singular.
- 27 - drawing pad (s.) bloco de papel para desenho.
- 28 - flight case (s.) mala ou maleta de viagem.
- 29 - to soak (v. t. i.) encharcar(-se), embeber(-se).
- 30 - sweat (s.) suor.
- 31 - bathtub (s.) banheira.
- 32 - pitfall (s.) cilada, armadilha.
- 33 - to cross (v. t., fig.) obstrar, opor.
- 34 - pull yourself together (expr.) controle-se!
- 35 - unit (s.) grupo.
- 36 - down (adj.) abatido, deprimido.
- 37 - to work out (loc. verbal) resolver.
- 38 - sycophantic (adj.) adulatorio, "puxa-saco".
- 39 - pain in the neck (expr. coloq.) "um saco"