

# **brazzil**

www. brazzil.com

**MUSIC:**  
CLEVERLY  
SLIPPERY  
CARLINHOS  
BROWN

Year 11 — No. 160 — April 1999

\$2

## **NATION:**

**A PRESCRIPTION TO SAVE  
THE STREET CHILDREN**

## **ECONOMY:**

**TOUGH TIMES FOR  
COFFEE FARMERS**

## **TRAVEL:**

**PARAÍBA, A  
NUDIST'S' PARADISE**

## **LITERATURE:**

**JOÃO UBALDO'S  
PORNO BESTSELLER**

## **SPECIAL:**

**AN INSIDER'S LOOK AT  
BRAZIL'S EVERYDAY LIFE**

## **SHORT STORY:**

**"LETÍCIA ERA LINDA" BY  
ADELAIDE BOUCHARDET DAVIS**

**INTERNET:**

**GLOBAL  
SAMBA**



# Caetano Veloso 1999 U.S. Tour


# LIVRO

Thursday, July 1

Masonic Auditorium  
1111 California Street  
San Francisco

**Tix on sale May 1**

City Box Office 415 392 4400  
or Bass

 **thalia productions**  
[www.lemon.com/livro](http://www.lemon.com/livro)

Saturday, July 3  
Sunday, July 4

John Anson Ford Amphitheatre  
2580 Cahuenga Blvd. East  
Hollywood

 **VARIO**  
*Brazilian Artists* **La Opinión**

Tix 323 461 3673/Ford Box Office  
info 818 566 1111  
[www.braziliannites.com](http://www.braziliannites.com)

  
Productions



Eu, Bart Negron, ex-proprietário de 50% da Vicky & Norton Corp. DBA Around The World Travel, estabelecida em San Marcos, California, informo a todos os fornecedores, cias aéreas, clientes e amigos que não faço mais parte da sociedade da empresa Around The World Travel desde o dia 01 de junho de 1998.

Minhas empresas atuais, onde sou o único proprietário são:

### ATW TRAVEL

509 San Ysidro Boulevard  
San Ysidro, CA 92173  
Tel: 1-800-643-3910

### ATW TOUR OPERATOR

22937 Arlington Avenue, Suite 201  
Torrance, CA 90501  
Tel: 1-800-529-2990

### ATW-COTAIT TOUR OPERATOR

Av. São Luiz 187, 2º andar - Passeio Paris Loja 06  
São Paulo, Brasil  
Tel: (011-55-11) 258-5901

Informo que não me responsabilizo por nenhum ato praticado pela empresa Vicky & Norton Corp. DBA Around The World Travel e a Volta ao Mundo Travel. Também não mantenho nenhum vínculo comercial com esta empresa desde 01 de junho de 1998.

Minhas logo marcas são:



509 East San Ysidro Boulevard  
San Ysidro, California 92173  
(800) 643-3910



22937 Arlington Avenue, Suite 201  
Torrance, California 90501  
(800) 529-2990



509 East San Ysidro Boulevard  
San Ysidro, California 92173  
(800) 643-3910



Av. São Luiz 187, 2º andar - Passeio Paris Lj.06  
São Paulo, Brasil  
Tel: (011-55-11) 258-5901

*Quem quiser passagem barata  
para o Brasil levante a mão.*

Com preços como os nossos, vai ter muita gente querendo voar hoje mesmo para o Brasil. Comprando sua passagem aérea pela ATW Travel, você vai ter dinheiro de sobra para curtir ao máximo e fazer sua viagem inesquecível! Não seja o último a chegar:

Ligue gratuitamente para um de nossos agentes de viagem e pergunte sobre nossos descontos e pacotes especiais!



O Brasil te espera de braços abertos!

Los Angeles 800-529-2990 - San Diego 800-643-3910 - São Paulo 011-258-5901



CST2043130-40

# reca do

When we think about Carnival in Rio the first image in most peoples' minds is the *escola de samba*, that colorful crowd of thousands taking over the avenue in outlandish costumes, swinging under the contagious samba rhythm. What could be more unalienably Brazilian? The advent of the Internet and the approaching of the new millenium are changing this perception though.

Samba as an exclusive Brazilian

phenomenon has its days counted. And to prove it, hundreds of gringos from several countries are getting together and preparing to descend upon Rio during the Carnival of the year 2000. That will be a memorable show, the same year Brazil will be celebrating 500 years of being discovered. The samba oglers of the world will be giving themselves in spectacle to the host nation and the rest

As you might know, *Brazzil* is a very small operation: one person and some volunteers who help as and when they can. The magazine is coming out a little more than a month late and I'm sorry for that. I don't see me catching up soon, but rest assured that the content is fresh and you will get all the issues you've paid for. Thanks and all the best. R.M.

**brazzil**

<http://www.brazzil.com>

of the planet.

A virtual samba community started in cyberspace less than five years ago has blossomed in an all too real world samba school, which will show to the world that gringos also have the *gingado*, that special swing everybody thought only Brazilians had. We are showing in our cover story how a bunch of intrepid samba-addicted gringos made this all possible.

R.M.

7

Crime

Rio disarms citizens

8

Behavior

A hit sings betrayed men

10

Literature

A pornographic book with literary value

11

Poverty

Trying to get the kids off the street

13

Cover

Samba conquers the world

21

Economy

Times of uncertainty on the coffee front

24

Pictures

Genevieve Naylor's 60-year-old photo album

## CONTENTS



Cover by Aylan Mello

## DEPARTMENTS

6

Rapinhas

20

Letters

49

The Cultural

Pulse

51

Classifieds

52

That's

Brazilian

25

Reply

In defense of the Landless movement

27

Short Story

"Leticia era linda" by Adelaide Bouchardet Davis

34

Travel

Paraíba, a place where nudists are welcome

37

Music

New and improved Carlinhos Brown

43

Music

Rita Peixoto and Carlos Fuchs, a mighty duo

54

Special

Getting to know Brazilians up close



Send mail to: P.O. Box 50536 - Los Angeles, CA 90050-0536  
 Ads/Editorial: (323) 255-8062 - **Subscrip.:** (323) 255-4953  
 Fax: (323) 257-3487 - **Brazzil** on line: <http://www.brazzil.com>  
 E-mail: [brazzil@brazzil.com](mailto:brazzil@brazzil.com)

**TIME TO RENEW?**  
 Sorry, we don't send reminders. Look at the label to know when your subscription ends.

**Publisher and Editor:** Rodney Mello / **Commercial Director:** Leda Bittencourt  
**Entertainment Editors:** Sam & Harriet Robbins / **Book Review:** Bondo Wyzpolski / **Music Editor:** Bruce Gilman

BRAZZIL (ISSN 1091-868X) is published monthly by Brazzil - 2039 N. Ave. 52, Los Angeles, CA, 90042-1024. Periodicals Postage rate paid at Los Angeles, CA. Single copy sold for \$2. One year subscription for 12 issues is \$3 (three dollars) in the U.S., \$15 in Canada and Mexico, and \$18 (surface mail) in all other countries. No back issues sold. Allow 5 to 7 weeks to receive your first issue. You may quote from or reprint any of the contents with proper copyright credit. Editorial submissions are welcome. Include a SASE (self addressed and stamped envelope) if you want your material mailed back. *Brazzil* assumes no responsibility for any claims made by its advertisers.

**POST MASTER :** Send address changes to **BRAZZIL - P.O. Box 50536 - Los Angeles, CA - 90050-0536**

## Health

### What's Wrong With the Kids

In São Paulo, Brazil's richest city, 46.5 percent of the children who are five years old or younger suffer from anemia. This is the same rate nationwide for children up to three years of age. And as the São Paulo case illustrates, the problem that does not only affect the poor has become worse in recent years. Escola Paulista de Medicina, an elite medical school from São Paulo, has been studying the situation since the 70's when it pioneered the study of anemia in the country. They found at that time that 23 percent of the five-year-old or younger children had anemia, a lack of iron in the blood.

When the study was repeated in 1985 by Núcleo de Pesquisas Epidemiológicas em Nutrição e Saúde (Center for Epidemiological Research in Nutrition and Health) from USP (Universidade de São Paulo) the rate of child anemia had increased to 35.5 percent. The index is even worse with younger children. Currently in São Paulo, 67 percent of babies between six and 24 months of age suffer from anemia. And the problem starts with mothers, 30 percent of whom are also anemic.

Is there a special reason for these alarming rates? Carlos Augusto Monteiro, who leads the USP research team, thinks he has the answer. In an interview with Brasília's daily, *Correio Braziliense*, he said: "This increase can be related to the type of today's diet which is based mainly on milk." Milk, unless it's mother's milk, he says, does not contain iron even though it has most of the nutrients needed by a child.

The Health Ministry knows what to do, but complains there are not enough resources. Despite this, it has just started a program to guarantee that 300,000 children in 512 municipalities in nine northeastern states get weekly iron supplements.



## Movies

### Real Reel Sex

In *Eyes Wide Shut*, Stanley Kubrick's last movie, Nicole Kidman and Tom Cruise had to use a sex therapist to help them with their on-screen sex scene. For a 20-minute real sex act, Júlia Lemmertz, 35, and Alexandre Borges, 33, also wife and husband in real life, only needed the assistance of choreographer Angel Viana. The scenes of passionate sex open director Aluizio Abranches's just-released first movie, *Um Copo de Cólera*. (The above still from the film appeared on weekly newsmagazine *Isto É*.)

"This is not the way we do it in our own bed," explained Lemmertz, who's been married for six years to Borges. "The aesthetics in the film were much more elaborate." Based on Raduan Nassar's book of the same name, *Um Copo de Cólera*, at 70 minutes, is as concise as the novel. The dry and terse prose of Nassar was transposed quite literally to the screen.

The film tells the story of a couple who go to a ranch in a small town in São Paulo. In the morning, after a night of inspired sex, the man discovers the damage ants have done to his hedge and starts a violent—at times extremely violent—discussion. The book, written in the 70's during the military dictatorship in Brazil, is often seen as a metaphor for political repression, with the woman representing the oppressed masses.

Nassar is the author of very few books, who takes years between one work and the next. He has called literature that "little thing", and has said that "there is no literary creation that can be compared to raising chickens."

## Population

### Gray Area

In 1940 the contingent of Brazilians aged 65 or older represented less than 2.4% of the population. IBGE's (Instituto Brasileiro de Geografia e Estatística—Brazilian Institute of Geography and Statistics) just-released data from 1996 reveal that this percentage has jumped to 5.4%, meaning that there were 8.4 million elderly in Brazil three years ago. Besides being a segment of the population that increases at a fast pace, the 65-plus crowd has been boosted by better health and gains in longevity by the population.

Contrary to popular perception the elderly have also increased their participation in the job market lately. While 28.5% of men 65 or older were working in 1986, this rate went up to 38.8% ten years later and the number of women 65 or older tripled in the same period going from 5.6% to 14.3%. More than that, 40% of men over 65—despite being retired—are still working hard and contributing up to 45% of the family budget, according to studies prepared by the IPEA (Instituto de Pesquisa Econômica Aplicada—Institute of Applied Economic Research).

Said Ana Amélia Camarano, coordinator of the research, in an interview with Rio's daily *Jornal do Brasil*: "At a time in which the Brazilian society is going through a clear aging process, such studies are important in the formulation of public policies and demystify the idea that the elderly are only a burden to the family and the state."

## Health

### Pee Therapy

Father Durval dos Santos is a defender of alternative medicine and the author of best-selling books *Rejuvenescer Comendo e Bebendo* (Rejuvenating by Eating and Drinking), *As Plantas* (The Plants), *Meus Amores e Curas* (My Loves and Cures), and *Curas com Urina* (Cures with Urine), and others. He also does and recommends something that most people would not consider very religious: drinking urine daily to cure and prevent a series of diseases.

According to dos Santos, among the afflictions that urine can cure are baldness, impotence, chronic hepatitis and even cancer. He cites close to five dozen other diseases curable with urine. What's good in the popular pee? It contains lots of good stuff, including vitamins, hormones, mineral salts and amino acids, says the priest. To keep healthy you need to drink half a liter a day. To avoid serious diseases the dose increases to one liter and to cure cancer the amount to be consumed becomes elephantine: up to five liters of the yellow liquid daily.

Father Durval and others who defend this practice are reviled by doctors who consider urine plain and useless trash eliminated by the body. The ingestion of the liquid according to them is dangerous and can cause gastritis and lack of appetite.

The priest continues to find new uses for urine, though. He preaches, for example, that the product is an excellent skin cream. He believes that the human body produces no garbage and that everything produced is for self-defense. Nose secretion, for example, would be good to heal wounds. The same goes for saliva. The priest is now studying the therapeutic properties of human feces.

In an interview with Goiânia (capital of Goiás state) daily *Diário da Manhã*, the controversial priest declared: "I drink urine everyday, naturally, why should I waste it?"

## Nation

### Free With Catches

The Brazilian Catholic Church was the organization in charge of issuing birth, marriage, and death certificates in Brazil almost until the end of the Empire. It was D. Pedro II, who in March 1888, just one year before being deposed, turned these registrations into a public service. The task, however, for lack of state structure soon went into private hands with the understanding that the service would be provided at no cost. It never was. A law passed last year reaffirmed this obligation, but again the legislation has been mostly ignored.

In Brasília, the nation's capital, for example, the owners of the ten *cartórios de registro civil* (civilian registration notary publics) have adapted the law to their own taste. There, only the poor get the birth or death certificate for free. And how do they know you are poor? The person has to declare that he or she cannot pay. In an interview with Brasília's daily *Correio Braziliense*, Emival Moreira, president of Associação de Notários e Registradores do DF (Anoreg-DF), said, "While the rich pay for the poor we will continue to work. If not, everybody will be without a certificate." According to Moreira, these certificates bring two thirds of all the money collected monthly by the *cartórios*.

In bigger cities, some notaries that perform functions like offering escrow and trust deed services are subsidizing birth and death certificates, but in smaller towns across the country the obligation of free certificates is being completely ignored. An amendment to the law creating a fund to compensate losses was presented last year, but it was vetoed by President Fernando Henrique Cardoso.



## Crime

### Disarming Rio

"Rio, lower your weapon!" With this catchy slogan, Rio de Janeiro's governor Anthony Garotinho has started a campaign to reduce the number of weapons in the state and in turn reduce the crime rate. He promises the effort will be serious and concrete and not just a new publicity stunt. Garotinho wants to forbid the sale of weapons in the entire state. According to insiders, today there are approximately one million weapons—legal and illegal—in the state of Rio in the hands of civilians. Numbers from Rio's Secretaria de Segurança Pública (Bureau of Public Security) reveal that the number of legal weapons is about 600,000. Garotinho is sponsoring a bill by Assemblyman Carlos Minc from the leftist PT (Partido dos Trabalhadores—Workers' Party). Minc's proposal forbids commercialization of pistols, revolvers, and bullets, among other devices.

The governor has threatened to impose sanctions on weapons stores in case the project is not approved. One way of doing this would be by not renewing or issuing new permits for this kind of business. "And how about the constitution?", a reporter asked. "Unconstitutional is shooting all over," he answered.

Rubem César Fernandes, executive secretary of the peoples' empowerment movement Viva Rio and one of the leaders of the antigun initiative, has made a special appeal to women to participate in the campaign by ridding their own homes of weapons. He said, "By and large, women fear weapons and they are the ones who suffer the consequences of the violence by losing husbands, sons, and fathers because they were armed."

Garotinho has compared past governmental efforts to disarm the population to drying ice. "The only way for us to get a positive result," he said, "is by eliminating half of the weapons we have now."

There will be no new weapon registration. Surprise traffic blitzes will be intensified. Every legal weapon found will have to be re-registered and illegal ones will be destroyed. On the other hand, the Bureau of Security will create a Center of Intelligence in order to find how illegal weapons fall in the hands of civilians.

According to sub-secretary of Security Luis Eduardo Soares, the initiative inspired by New York mayor Rudolph Giuliani is to be taken seriously: "The government and police will actively participate. The basic idea is zero tolerance for weapons."

## Betrayers' Anthem

A composer, who for more than three decades has been singing of unrequited love and betrayed lovers, has become an unexpected sensation and cult singer among the Brazilian middle-class in the South with a song he composed and has been performing for 14 years. The tune is called "Garçon" and the composer is the *Recifense* (from Recife, state of Pernambuco) raised in Rio, Reginaldo Rossi, 54.

Rossi sings a kind of campy music known as *brega*, whose lyrics tell stories with such exaggerated colors and drama that they become funny and cult. He went back to his hometown Recife in the 70's looking for the applause and fame he was not getting in the Rio-São Paulo axis and there became King of the Romantic Song in the Northeast. Rossi had started composing songs for the Jovem Guarda movement. He is the author, for example, of "O Pão" (The Hunk), which in 1966 became a hit sung by Sérgio Murilo.



The recent fame of the singer/composer came through Bahia. It was the singing of "Garçon" by celebrities such as Beijo and Cheiro de Amor bands as well as Jamil e uma Noites and Ricardo Chaves that has spread the tune as a legitimate Baiano sound and given it extra appeal.

Rossi has been enjoying his sudden fame. In a recent interview with Rio's daily *Jornal do Brasil* he said: "Before, in every bar party people would sing 'Boemia, aqui me tens de regresso...' (Bohemia, you have me back here). Today everyone sings 'Garçon.'" He also explained the popularity of the tune: "It expresses in a simple way the drama that everyone from the trashman to the President faces one day: the pain to be betrayed by the woman he loves."

With admitted flourishes for dramatic impact, Rossi introduces his songs on shows or CDs with a text that explains the origin of the tune. Before singing "Garçon" he tells that he used to be a "scoundrel who betrayed his little woman three times a week" until he finds her in bed with Ronaldinho, who says: "I've already scored 15 goals." He doesn't commit any violence against the man or the woman but goes to a bar, where he composes the song, which gets the immediate verdict: "It will be a smashing hit".

To the press Rossi gives another version. According to it, he was once visited by a singer friend who complained to be without money and to have been betrayed by his wife. The song was done in three days. The composer felt he had a hit on his hands, but resisted the temptation to sing it himself. But that's what he ended up doing anyway when the producer felt that his friend didn't have the right voice for that kind of song.

The new version of "Garçon" released last year by Sony has already sold around 300,000 copies. The CD also contains, among other tunes, "A Raposa e as Uvas" (The Fox and the Grapes), French-titled "Mon Amour,

Meu Bem, Ma Femme" (My Love, My Sweetie, My Wife) and "Tô Doidão" (I'm Stir Crazy).

Rossi attributes his success to his sloppy way of doing his shows. "My show has no scenario, no direction, no dancers. I get on stage not knowing what I am going to sing. That's why I've been singing for 30 years."

### Garçon Waiter

Reginaldo Rossi

Garçon, aqui nessa mesa de bar	Waiter, here on this bar table
Você já cansou de escutar	You're tired of listening
Centenas de casos de amor	To hundreds of love stories
Garçon, no bar todo mundo é igual	Waiter, in the bar everyone is equal
Meu caso é mais um, é banal	My case is just another one, it's banal
Mas presté atenção, por favor	But pay attention, please
Saiba que o meu grande amor	See, my great love
Hoje vai se casar	Is getting married today
E mandou uma carta pra me avisar	And sent me a letter to tell me
Deixou em pedaços o meu coração	Leaving my heart in pieces
E pra matar a tristeza, só mesa de bar	And to ease the sadness, only a table of a bar
Quero tomar todas	I want to drink all
Vou me embriagar	I'm getting drunk
Se eu pegar no sono	If I fall asleep
Me deite no chão	Lay me down on the floor
Garçon, eu sei que eu tô enchendo o saco	Waiter, I know I am getting on your nerves
Mas todo bebum fica chato	But all drunks become pests
Valente, e tem toda razão	Bully, and are always right
Garçon, mas eu só quero chorar	Waiter, but all I want is to cry
Eu vou minha conta pagar	I'm going to pay my bill
Por isso eu lhe peço atenção	So I ask your attention

## Miracle Express

Pure capitalism? Printing shop owners say it is not, but a Saint Expedito fever that has been sweeping the nation has become a blessing for them. Three million *santinhos* (cards with the stamp of the saint) were printed in one month by a São Paulo printer alone, which is conveniently called Santo Expedito. The fad is being fueled by an economic crisis that has seen record unemployment, recession, and the fear of a return of unmanageable inflation.

Similar to a chain letter but in a much larger scale, people who are granted a grace are supposed to print 1,000 of the *santinhos*, which bear the necessary prayer to get a grace as well as the warning that 1,000 new *santinhos* need to be printed. The little cards with the saint can be seen everywhere: at shop counters, private companies, hospitals, and churches.

"Pure economic profiteering, just a marketing strategy from the printing shops," says Father Fernando Altemeyer, from the São Paulo Metropolitan Curia. In an interview with *Jornal da Tarde*, Altemeyer said there is no evidence that there was a Saint Expedito, who is celebrated on April 19. These doubts, however, did not prevent Saint Expedito from becoming the patron saint of the military police.

Who is the saint depicted in a red cape holding a crucifix and a palm branch? According to some biographers, he was an Armenian legionnaire who in 303 AD was decapitated by Roman Emperor Diocletian, accused of being a Christian. In accordance with his name the saint is best known for expediting things, granting graces faster than his heavenly colleagues.

### The *santinho's* back

#### Prayer to Saint Expedito

Feast April 19. Celebrated every 19

If you have any PROBLEM OF DIFFICULT SOLUTION and need URGENT HELP, ask Saint Expedito for help, who is the saint of businesses that need ready solution and whose invocation is never too late.

Prayer - My Saint Expedito of the just and urgent causes, help me in this hour of distress and despair, intercede for me before Our Lord Jesus Christ! You who are a warrior saint, you who are the saint of the distressed, you who are the saint of the despaired, you who are the saint of the urgent causes, protect me, help me, give me strength, courage and serenity. Heed my request: "Make the request." Help me to overcome these difficult hours, protect me against all those who can harm me, protect my family, heed my request urgently. Give me back peace and tranquility. I will be grateful for the rest of my life and I will take your name to all those who have faith. Thank you. Pray 1 Our Father, 1 Hail Mary, and make the sign of the cross.

Know the Church of Saint Expedito  
Rua Quedas, 564 - Parada Inglesa - São Paulo - SP

Printed at Editora Santo Expedito  
R\$38 one thousand  
Tel: (011) 69511.2099  
or call free 0800.55.1904  
Free delivery at your home in all of Brazil

As a way of saying thanks I ordered the printing and distributed one thousand of these prayers to spread the benefits of the great Saint Expedito. You too should order the printing soon after you make your request.



Literature  
High Porno

"What's the name of what we are producing? Let's say, a socio-historic-literary-porno testimony, ha-ha."

From *A Casa dos Budas Ditosos* by João Ubaldo Ribeiro.

A just-released pornographic book is provoking a furor in Brazil, but it's the cheers of the media that is being mostly heard. The author is none other than one of the 40 "immortals" from the venerable Academia Brasileira de Letras (Brazilian Academy of Letters). Baiano (from Bahia state) João Ubaldo Ribeiro, 58, is the author of some spicy and sexually charged novels. Nothing that compares, however, to his last work, *A Casa dos Budas Ditosos* (The House of the Blissful Buddhas).

Unabashedly pornographic, Ribeiro's new book tells the story in the first person of a woman with a voracious and superimaginative sexual appetite. The book was written at the request of Objetiva publishing house which was putting together the collection *Plenos Pecados* (Whole Sins), dealing with the seven capital sins. Ribeiro was initially asked to write about laziness, one sin all Baianos are supposed to commit. He didn't accept the stereotype, though, and opted for a more challenging sin: luxury.

In an often used literary trick, the author tells us in the foreword that the book is the transcript he made of several cassette tapes that were delivered to him by C.L.B., a 68-year-old woman. Having read that the author had been invited to write about luxury, C.L.B. left at the reception desk of the writer's apartment building a box with tapes and a note telling of her intention to reveal her most daring and intimate sexual experiences.

Ribeiro, now living in a penthouse on Leblon beach, a neighborhood on Rio's south zone, confessed to having blushed at many of the sexual experiences described. He also confessed that some of the practices described in the book he didn't even know existed before finding them while surfing the Internet. The author didn't dare use everything he read, though.

Rio's daily *Jornal do Brasil* celebrated the novel's arrival with an appeal to more sophisticated readers: "Poets, singers, intellectuals, come running. You finally have the opportunity to read a pornographic book without feeling guilty for consuming your time with fifth-class literature."

For Ribeiro this was the realization of an old dream: "I was always fascinated by the idea of writing a pornographic book with some literary quality. This is a very difficult genre." Now he is afraid people are going to start thinking the female character is being used as a spokesperson for his own philosophy.

The writer has been playing with the idea of writing a spicier book for a few years now, since a congress for writers in Canada when authors read from their own work. It was there that he found an older woman who confessed to him that she was a writer of pornographic books. He talked recently about this encounter: "I told her that it was very hard to write a pornographic book with some literary quality. One of these days I will write one, I thought. And this idea continued to occupy a little corner of my mind."

Lacking any morals, C.L.B. had all kinds of sexual experiences including incest, bestiality and sex with children. For her, normal are experiences without any sexual hang-ups or inhibitions. She intersperses her sexual exploits with philosophical thoughts and citations by Shakespeare, Robbe-Grillet, Lacan, Freud, Heidegger and Plato. C.L.B. believes she is doing God's work by fully living her sexual fantasies. She says, "I've done what He created me to do."

What about the title? "As any good title with literary quality this one means nothing," explains João Ubaldo Ribeiro. The Blissful Buddhas are a statue of a female and a male Buddha having sex that the old woman who signed the book bought in Thailand. Ribeiro was inspired by a book on sex he got as a gift and that spoke about a temple called House of the Blissful Buddhas.

#### Immoral fragments

"No one was born with a rigid sexual role, everybody is everything in a bigger or smaller degree, the rest is fear of ridiculous and absurd ghosts, that never sustained themselves on their misty little legs."

"We live according to rules and standards for which no human being was made."

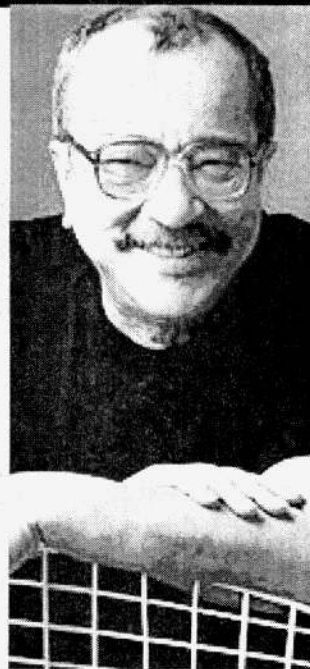
"Exclusive heterosexuality, limitation. Exclusive homosexuality, limitation. Bisexuality, normal... Pansexuality, the future, the chance of universalizing love's aggregating force."

"I didn't sin against luxury. The one who sins is he who doesn't do what he was created to do."

"Taking it on your thighs is something that requires know-how to be decently enjoyed. The woman has to train her posture, to be sure that she will reach an orgasm—even more so when the man is semi-adolescent and comes in two tenths of a second."

"I have a fixation in the oral phase, cannibalistic oral phase naturally; I adore every form of ingestion. At that time I was already hooked on this kind of fixation, today this is perfectly clear."

"The devirginating was really a great day.... Virginity you only lose once, and since I had created the opportunity to get rid of it the way I had imagined, I would not waste such full satisfaction."





brutal and destructive than divorce. De Mello demonstrates the point in her slum house that is the haven for up to 100 young children. One young boy of eight with a shaven head clings to her lovingly, longing for the affection that his parents never gave him—but he has to be handled carefully, because if he doesn't get affection he is likely to turn violent. A skinny girl of 12, turning into a woman, is watching the cook—for her de Mello's house is a shelter from her father who forced her into prostitution. Just 10 yards down the road sits a man whose wife left him and their five small children when he began to rape young girls.

De Mello visits an apartment round the corner to try to persuade a mother that her daughter should be allowed to undergo a simple operation to correct an ugly facial defect; the entire house is in darkness apart from a constantly flickering television. Here the mother lives alone with her six children, fathered by three different men. In this *favela* it is unusual to find settled family relationships, rarer still to come across a legal marriage. Violence is never far from the surface and de Mello says that she has to make daily accommodations with the drug dealers who dominate many of the *favelas*. Walking through these areas is a scary experience, especially as one is constantly watched by men who have no regular jobs and who are quick to drown their sorrows with cheap hooch when they have some money.

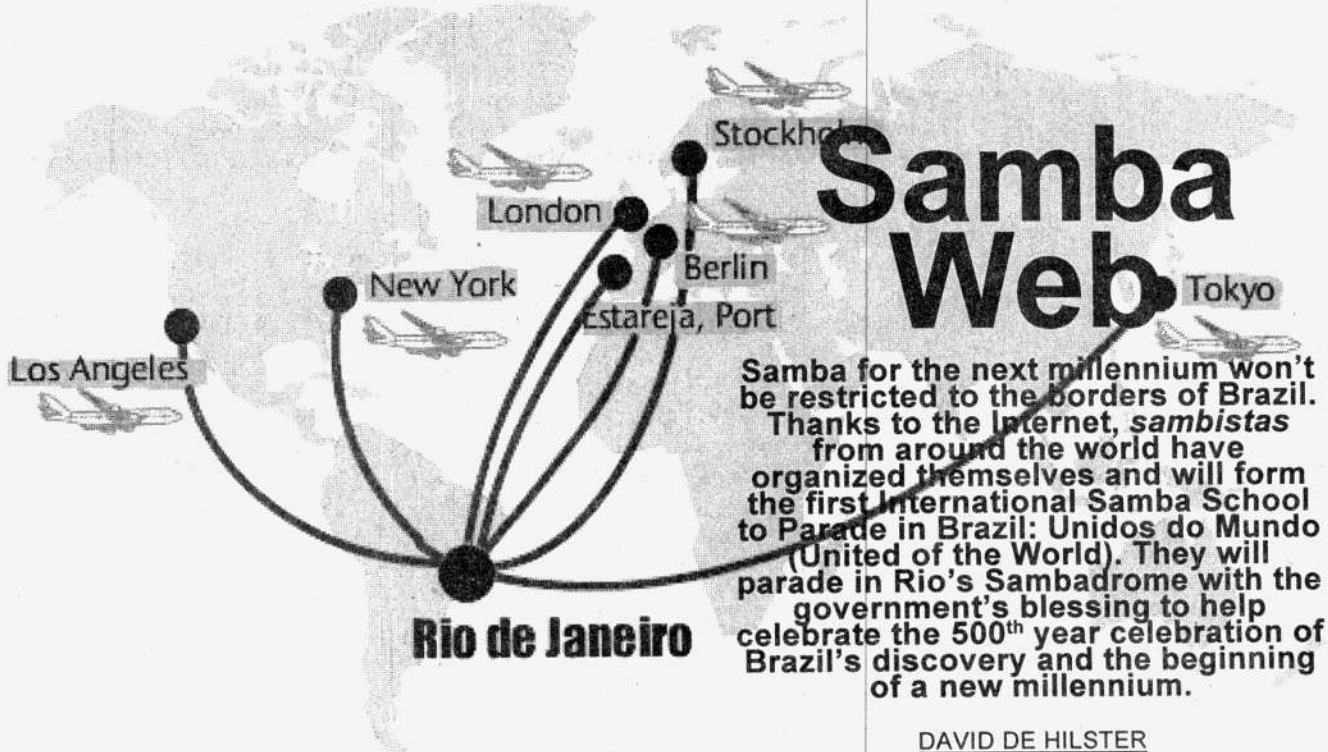
There is a twin tragedy here. Internationally, Brazil has benefited from the injection of billions of dollars into its economy over the past few decades, both in aid and in foreign investment. The International Monetary Fund and the World Bank have been important supporters and the policies that they advocated helped to cure rampaging inflation which threatened to undermine all the limited economic progress made. "Hyperinflation was a serious cold that threatened to turn into pneumonia", according to a manager of one non-governmental organization. But he added sharply that the arrest of inflation was not sufficient to restore the economy to health. "What we have got now instead is economic cancer", he remarks.

Though Brazil is Latin America's biggest economy, it is vulnerable, he explains, to what is happening in the rest of the world, even events in Asia. "We are not responsible for the crisis there and it is seemingly remote from our concerns. Yet the flow of money that international financiers can move around in minutes is so great that we are in the frontline and our currency and economy can quickly come under threat." Such threats led to the Government's brave decision recently to devalue the Brazilian currency, the Real. The players on the local stock market thought the shock treatment worked and the market rose even as the real slumped from 1.21 against the United States dollar to 1.80 and below. But the cancer continues to ravage the real economy. Short-term interest rates are more than 30 per cent, discouraging investment. Money has continued to leave Brazil.

After the loss of \$45 billion in reserves since last August, only \$35 billion is left in the kitty, of which \$9 billion is from an IMF support package. Policies of market liberalization and globalization promoted by the US Treasury, the International Monetary Fund and the World Bank have exposed Brazil to the chill winds that blow from the rest of the world. Even at the best of times before the Asian crisis, when Brazil was growing relatively fast, neo-liberalism did not create enough jobs to pull people off the streets. Now poor people have still less to comfort them. Economic growth has begun to fall, only slightly as yet, but it will drop further; for industrial production has plummeted by almost 10 percent in the past year. These are disastrous figures that can only further increase the sprawl of the *favelas* with their violence. The experience of Brazil suggests that the Pope's prickly criticisms of naked capitalism are right.

Here then is the other face of the twin tragedy: the individual lives that are wasted while billions of dollars are poured into the country. "Where does all the money go?" Yvonne de Mello laments. "With \$1,200 a month I see that none of the children who come to my house in the *favela* go hungry. If I had \$5,000 a month, I could pay for teachers to ensure that they had an education and a start, a hope but only a glimmer of it." She says that unless the government changes its policies so as to offer a sound education, better health care and the prospect of jobs, few of the children can ever hope to escape the *favelas*. What she is trying to do is save them from a despairing flight to the streets. If they go there, their lives will be wasted by crime and drugs and by the time they are 16 or 17, they'll be finished".

Originally published on *News from Brazil* supplied by SEJUP (Servico Brasileiro de Justiça e Paz). Number 337, February 13, 1999. Source: *The Tablet*, 6 February 1999 - <http://www.oneworld.org/sejup/>



In late 1994 and early 1995, the Internet was just starting to come into its own. Yahoo was still just a directory index by two college kids and the World-Wide-Web was more like the Wild-Wild-West for computer nerds. It was during these days, that the International Samba community began to find each other—first via e-mail, then via the World-Wide-Web forming in a few short months a place in cyberspace for samba.

I don't remember exactly who I met first but that is usually the way it goes. I, like a few brave international samba lovers at the time, were out there "surfing" the Web when we found other people interested in samba outside of Brazil. In late 1994 and early 1995, Brazil consisted of just a few Internet sites at big universities like PUC in Rio and USP in São Paulo. Because of this, there was more samba outside of Brazil to find on the Internet than inside. Like many on the Internet, we were searching for people with common interests and experiences.

Some of my first contacts turned out to become important in the future of establishing cyber-samba on the Internet. Ian Heavens was one of the first people I met. He was a pioneer in the area of samba and e-mail and we hit it off pretty quick. He suggested that we start a *sambistas* e-mail list and did just that. That was the key that got samba together on the Internet.

I credit Ian for starting the entire movement. Ian it turns out is a member of Bloco Vômito, a punk samba group in Scotland. Ian, like most Scots, is quite a character and though he has been in Los Angeles at times, we have never met in person. Once, one of the members of our samba group went to Scotland and I arranged for them to meet with Ian. But that is the closest we have come to actually meeting in person.

Another person I met early on was Jupe from Império do Papagaio. We really hit it off, mostly because we had very similar situations. In 1994, I started a samba school in Long Beach, California, the biggest city in the Los Angeles metropolitan area besides LA itself. Jupe, was a

founding member of a samba school in Helsinki, Finland, one of several serious samba schools in the Finnish League of Samba Schools. Jupe was a computer person as well as myself and we started talking to each other first via the *sambistas* e-mail list. Finally, we found someone like ourselves: islands of samba in the vast sambaless wasteland outside of mother Brazil.

Jupe and I started talking about the next logical step: Websites. You have to remember that in early 1995, Websites were only for computer nerds and that having a home page meant only a few visitors a day if you were lucky. Just finding a place to host Websites took weeks and weeks of search. And even if you got your Website up, there were so few people surfing the Web at the time most people didn't see why anyone would even bother in putting up a homepage.

Jupe and I started talking about our plans to put up a Website for our samba schools. While most of the cyber *sambistas* were talking about samba music, groups, and similar experience via e-mail, Jupe and I were busy in our heads dreaming up our Websites. Little did we know that we were about to embark on something that would change the world of samba not only outside of Brazil, but inside. I guess the saying is that we were making "samba history".

### The First Pages

Without knowing the consequences, in April 1995, I announced to the *sambistas* e-mail list that SambaLá Samba School now had a Website on the Internet. I immediately got an e-mail message back from Jupe in Finland. He was very upset, but in a good way. He said: "David, you have beaten me! You are the first samba school in the world to have a home page! I am working on our page with the hopes of being the first but you have won". I really never thought of it that way. I then searched and searched the Internet and found nothing. Not even in Brazil. It turned out that indeed, SambaLá Samba School became the first samba school in the world to have a site on the Internet. Jupe quickly followed and became the second site on the world, and not too many months later, Mangueira became the first Brazilian school to have a Website. Other samba sites started popping and things began moving.

But in those early days of the Internet, life was lonely out there in cyberspace. For the first year of life our samba school Website, [www.sambala.org](http://www.sambala.org), had very few visitors. In fact, as I kept vigilant with calendars, pictures, and group event happenings, the only people who were looking at our home page for almost a year and half were people outside of the Los Angeles area. We were more of a curiosity than a service to our group. Then, few people in our group even knew what a Website was let alone had Internet access! Why we first groups kept it up, I'm not sure. We probably did it more for each other than anything else. Sort of like fire-signals in the cold dark of cyberspace.

As more and more samba groups added their Websites to the Internet, I suggested we *sambistas* organize ourselves via a "world samba" home page. Everyone liked the idea but no one seemed to have the time or resources to do it. So, I took up the task. I registered the name [www.worldsamba.org](http://www.worldsamba.org) and put up a

site. The idea was very simple. The site itself would have general information about samba, but its main purpose was to serve as a portal to all the samba group home pages around the world. We decided to organize by country with someone in each country putting up a home page for samba in their area. They in turn would link samba home pages to their country home page thus creating a worldwide samba network that allows visitors to easily find groups anywhere in the world.

This homepage worked out better than expected, with a total of 16 countries now having samba homepages. The World-Wide Samba Home Page (WWSHP) now attracts international attention with dozens of articles (like this one) being written about samba in cyberspace thanks to the cooperation of the cyber-*sambistas*.

### IFoS

In 1997, I put up a selfserve database on the WWSHP that allowed groups to inscribe into the International Federation of Sambistas (IFoS). Instead of creating a bureaucratic nightmare with paperwork, money, meetings, laws, etc., the IFoS was meant to be free, simple, and non-structured. The only requirement was to sign up. After almost 2 years of existence, the IFoS now has almost 125 groups, all of which reside outside of Brazil.

With an average of only 35 people, in total, they involve at the very minimum 2500 people, and a maximum at peak season of well over 11,000 *sambistas*. The countries with the most groups are Germany (44), the United States (21), and England (11). The countries cover the globe from Australia, to Austria, from Jamaica, to Japan and all points in between.

The typical samba group outside of Brazil is very different from "traditional" samba schools. This is based on the fact that Brazilians don't tend to immigrate outside of their country as much as other cultures (as Mexican in the United States, for example). Brazilian communities outside of Brazil are often spread out and blend in with the foreign community, with numbers only reaching in the thousands or tens of thousands. For example, the estimated populations of Brazilians here in the United States are Boston 120,000, New York / New Jersey and Miami 100,000 each, and San Francisco and Los Angeles with around 30,000 each. And in most places, Brazilians do not tend to congregate in business or social events the way you might expect.

This makes it difficult to form what is called a "traditional" Samba School outside of Brazil. In all, there are probably only around a dozen truly "traditional" samba schools in the world although there are 32 groups claiming to be true samba schools. "Traditional" samba schools are patterned after schools in Rio and must minimally include meeting regularly (weekly) at a *quadra* (or meet-



Felipe, David, and Ricardo

ing place), make their own costumes including *porta-bandeira* (flag bearer), *mestre sala* (ball-room master), *comissão de frente* (front commission), *alas* (theme groups) and of course a *bateria* (percussion unit). They must also parade once a year in public and write a theme song or *samba enredo* around a designated theme. Most groups however, are not "traditional".

Out of the around 125 groups, there are around 30 traditional schools, 60 *baterias*, 20 *blocos* (proto-samba schools), and 15 dance groups. The average group is a *bateria*, with Germany leading the way in numbers with a claimed 80-100 *bateria* groups. These groups usually play many Brazilian rhythms including samba, *timbalada*, samba-reggae, and many other styles. They are usually made up of both males and females of all ages who enjoy world music and who have come to love all things Brazilian. They have fallen in love with what Brazil has that so many of their own countries often lack: passion!

Some groups have even started taking samba in new directions. Samba punk, samba rap, samba-ska, and even samba and bagpipes! There are groups with names that are uniquely non-Brazilian like the Super Sonic Samba School, Samba Tek, A Bunda (The Butt) and of course the infamous Bloco Vômito. Many of them paint themselves up in ways never seen in Brazil, yet play with much the same enthusiasm. Such is the spirit of samba outside of Brazil, that one solitary man in Poland has put up the Polish Samba Home Page in hopes to attract others interested in Samba to form groups there. And knowing the Internet, it will be only a matter of time before it happens.

There is a hot debate in the IFoS about the words "samba school". Most samba groups outside of Brazil are indeed that: "schools". But very few groups are "samba schools" in the traditional sense. There are many misconceptions in the world of gringo samba. One for example is the habit to call ALL samba or Brazilian groups "samba schools". Olodum is called a samba school by many outside of Brazil when in actuality it is a "*bloco-afro*". Most gringo samba groups are dance groups, *baterias*, *blocos*, folkloric groups, and many others.

Yet, the main goal of these groups most often is indeed to "teach" samba to foreigners and the children of Brazilians living outside of Brazil. And that is why they give themselves the name "school". Groups give classes in dance, drums, *capoeira*, and even Portuguese conversation, often taking pilgrims on a yearly trip to the Mecca of Samba: Rio de Janeiro.

But those looking for a more traditional sense of samba and Carnaval can find it in a few places outside of Brazil. The biggest parades and most organized traditional schools can be found in Tokyo, Japan and Helsinki, Finland. In Japan, schools are made up mostly of students in the universities that put on an elaborate and beautiful Carnaval parade during the last weekend in August in the older district of Tokyo called Asakusa. There,

sambas are composed and sung in Japanese, there are floats, *alas* (groups of costumes), *sambistas*, and even a big sumo-like King Momo. It is quite amazing to see.

But in my opinion, the most organized and dedicated samba event outside of Brazil is in a place that is almost literally on the opposite side of the world: Helsinki, Finland. There, 4-5 samba schools have formed a National Federation of Finland Samba Schools that hold a highly disputed and spirited competition every year, involving hundreds and hundreds of people. Each samba school contributes to the same parade and theme making one large samba school. There are four or more floats, incredible costumes, and a dedication to samba that is second to none outside of Brazil. Groups travel regularly between Helsinki and Brazil taking in samba culture. It is quite a passion there. They even produce a CD of *samba enredos* that you can buy over the Internet. They parade in the summer of course!

There are other non-Brazilian Carnaval events that include Brazilian groups with the biggest happening in London, England and San Francisco. There, samba groups join up on a seasonal basis and parade with other Carnaval groups from other cultures.

### Rio 2000 & Samba

In early 1997, I noticed that many samba groups in Europe got together in international meetings in England, Holland, Germany, and other places thanks to the communication set up via the Internet. *Baterias* of great sizes (in the hundreds) were getting together to parade, have workshops, and even bring in Brazilian masters from the mother country to teach and give workshops. With the millennium coming up in a few short years, 1997 seemed a good year to do something I had in the back of my mind since the beginning of samba in cyberspace: an international meeting of samba in Brazil.

I looked around for an excuse for the event and I didn't have to look far. What better time and place for this "*Encontro*" (or get-together) than in the year 2000! As it turns out, it had the extra benefit of being the 500<sup>th</sup> year anniversary of the discovery of Brazil, which would play an important role in making this event a reality.

The first reaction from the international *sambista* community was that it was a "great" idea! But it quickly turned to "how are we going to do it?" "I don't have the money to go. Will the Brazilian allow such a thing?" I myself have always been fearless when it came to doing things in life so this was a welcome challenge. I lived three years in Rio (from 1987-1990) and knew that everything was in place for this to happen. It was simply a matter of getting all the pieces of the puzzle together. At first, I just put up one Webpage on the WWSHP with a map showing flight paths from the samba centers around the world to Rio in the year 2000. This simply got the idea into the heads of the thousands that passed by our Website. At that time I called it Encontro 2000 (Encounter 2000). Everyone liked the idea but no one really thought I could pull it off.

At that time, I knew that the Sambadrome opened up Carnaval with a commercial parade sponsored by some big company. At first I thought that we could get Brahma Beer or some other multinational Brazilian company to sponsor the opening of Carnaval 2000 in Rio with a samba group made up of gringo *sambistas*. But I had no contacts. Plus, I lived in the



Los Angeles area, 7000 miles (11,000 kilometers) away. Despite the fact that everyone wanted the project, no one believed it would happen, I did something that worked before: I built a site. I figured if I built a big beautiful site on the Internet, had a place to sign up, that people would come. And they did.

In a few short months, we had over 50 people committed to pre-registration almost two years in advance of the event. After a year, we had well over 100. Groups of 50-60 started looking into the possibility of going to the event, without guarantee that it would even happen. As we started into 1998, the skepticism grew stronger and I had to do something soon. It turned out that I was going to Brazil that year and that was my chance. 1999 would be too late.

I sent e-mail to Felipe Ferreira. Years earlier, he and another person in Rio contacted me about becoming the webmaster of the Brazilian Samba Home Page. Believe it or not, we had almost ten countries with samba home pages before Brazil entered the cyberworld. At the time, I was receiving e-mail from two people in Rio who claimed to be creating samba Web pages for the samba schools there. In the communications between the two, I mixed them up. The first one to contact me was Felipe. In the course of my many e-mails, I confused him with another person creating pages and ended up announcing to the world that the second person was to be the coveted "webmaster" of the Brazilian Samba Home Page. Felipe quickly e-mailed me back saying how he was disappointed in me in that he was the first and I had promised the page to him. I found my error, and apologized to everyone. Since then, Felipe has become the "coveted" Brazilian Samba webmaster.

Being the Rio Samba Webmaster, I contacted Felipe about he and I meeting about Encontro Rio 2000. I was taking a small group of people to Rio for Carnival and could meet with him after the festivities. He agreed and even invited our group to parade with a group B samba school in Rio called Tuiuti. I told him that we already were parading in Macaé, in the northern part of Rio State and could not parade this year. When we got to Rio however, the rains were the worst in 50 years in Rio and Macaé's parade was postponed. I quickly e-mailed and called Felipe about parading with Tuiuti. On the Friday before Carnival, we finally met in person and we all paraded in the Sambadrome.

### My First Time

Dreaming of my meeting for Rio 2000, and being on a whirlwind trip with much to do, I first entered the Sambadrome more worried about my group and videotaping them than noticing where I was. I was given a director's T-shirt and was allowed to go and video anywhere I liked. It was a dream come true. Instead of filming the beautiful costumes and marvelous floats though, I found myself filming everything behind the scenes. How did they get people on those tall floats? How did they get all the percussion instruments for hundreds of players to the Sambadrome? Where did they line up? How do they control the sound system for a parade that is almost a kilometer long? And on and on. There I was, a cyber-sambista, being treated like royalty because of my work on the Internet. I was very humbled by it all. I had seen the Sambadrome on TV. Passed by it daily in Rio. I even made a 3-dimensional model of the Sambadrome in cyberspace and had walked around it. But I was never there in person. It's an old cyber-tale: been there, done that, without ever stepping foot



near the physical location.

When the alarm sounded for us to "go onto the avenue" as they say, I felt an incredible adrenaline rush. I was videotaping the entire event from behind another cyber point of view and had to finally stop for a moment. I was there, in the flesh. I was at the Mecca of samba—the center of the samba world. And I was about to parade for the first time. In front of me was a samba school of 1500 people and 4 floats. Small by Felipe's standards, but enormous for me. I did something at that moment that pulled every emotion and love for my adopted country together into my heart that seemed to swell to the size of a bus: I danced samba in the Sambadrome.

For 10 weeks, twice a week, I sweated learning to dance the *passista* step in Long Beach before the trip. We have one of the best teachers if not the best outside of Brazil. Álvaro Aguiar's patience with gringos learning samba is incredible and is only surpassed by his talent as a dancer, drummer, and martial arts world champion. I could not let him down during this moment. So this gringo danced the samba.

In a moment of complete emotional bliss and with tears flowing like Iguazu Falls in Brazil I danced the *passista* step in the Sambadrome in Rio. Dressed in all white, I danced. *Dancei. Sabei.*

All of a sudden, I was awoken from my blissful trance by applause. Brazilians were shouting and beginning to surround me, calling out "*samba cara, samba!*" I stopped immediately realizing they thought I was a "real" *sambista*. In actuality, I was just an inspired gringo.

### Can Gringos Really Samba?

That was the first experience I had that asked a bigger question that both the Brazilian and gringo cyber-sambistas all want to know: can gringos really samba? I found out in the Sambadrome that they could do a bit. When I had stopped dancing, Brazilians came up to me and said, "Don't stop! Dance!" It turns out that the average Brazilian doesn't know the *passista* step just like the average American doesn't know the jitterbug dance. But what about other aspects of samba?

Here are some other insights I learned on that trip: During my 1998 visit, I got to do something that to the best of my knowledge, no non-Brazilian had ever done: to be the lead samba singer at a samba school *quadra*. I was invited to sing samba as a *puxador* (pronounced "poosh a door") or samba lead singer at a school where my brother-in-law Jairzinho was head singer. The first week I was too hoarse to sing. The second week, I saved my voice and sang three or four songs at their *quadra* or samba school grounds. There, the *bateria* played, Brazilians danced the samba, all to a tall gringo singing.

Afterwards, I asked people how I did. People were in a sort of daze. I thought to myself, "Oh boy, it was terrible and embarrassing. What have I done?" I went over to Jairzinho and asked him

what was wrong. He said two things that to me, foreshadow what will become a transition for samba that all Brazilians will have to face. First, he said that people never saw or heard of a president of a samba school that sings samba. This reflects a big difference between samba groups outside of Brazil where there is less of a hierarchy due to a person's financial position. Second, he said that in their opinion, I was a "principal" *puxador*, not just who accompanies. I guess they were expecting to say, "Look, how cute: a gringo singing samba!" In fact, people in their school seemed shocked to find a true blue gringo singing samba at the level of the "principal" singers. I had in effect stolen a bit of what was until then, solely a Brazilian domain. It was now clear to these Brazilians that samba could be done outside of Brazil and that was a scary thought.

### Our First Meeting

After the 1998 Carnaval, Felipe, Ricardo (a friend), and myself went to eat at a restaurant in the Lagoas area. We all had the flu and were very tired. I gave Felipe my 15-minute pitch and then answered dozens of questions they had. In a very short time, I knew the idea was a good one because they were excited and talking about all the possibilities.

I returned to the United States and Felipe and I began trying to work out how to sell the idea and to whom. By mid-summer, Felipe had limited success and finally wrote me telling me he could go no further. He got only a lukewarm response from the League of Samba Schools and was ready to give up. Just when it looked like the event would not happen, the last piece of the puzzle fell into place.

### Rio 2000 Becomes a Reality

Thinking there was nothing left to do short of going physically back to Brazil, I did what I knew best: used the Internet once more. This time I went to the League of Samba Schools (LIESA) homepage and sent e-mail about our event to the LIESA webmaster. I sent them the address of our Rio 2000 Website so they would take a look at our idea. In a few days, I received an e-mail that put us back on track. The e-mail was from Alessandra O. Pirotelli, director of the Casarão das Arte Carnavalescas (Association of the Carnaval Arts), a nonprofit organization working together with LIESA. She was in charge of bringing a group from Italy in 1998 to parade in the parade in Rio. She asked a very important question: "Could I become part of the project?" I shot off an e-mail to Felipe with my response to Alessandra and he came back in full force. Felipe Ferreira is a professor and journalist on Carnaval in Rio and was a judge in the 1998 special group. We had finally put all the right people together.

We all wrote a report, e-mailing the Microsoft Word document back and forth until all the pieces

in the description for the event were in place. Next, there was a long period of silence. I did not know what happened.

Weeks later I got a message from Alessandra and Felipe that the president of LIESA had died and that LIESA was in transition to another president. The politics that were built with the former president had to be started again. I really thought that it might not happen. Again, there was a long period of silence. I e-mailed Felipe and Alessandra once in a while, but the answer was to please wait.

Then, in November 1998, I got an e-mail along with many routine subjects and discussions from Felipe that seemed quite normal. While reading it I didn't expect anything new. But at the end there was something bigger than I ever expected. I was

hoping to get approval by LIESA for our group to parade—nothing more than permission. But it went beyond LIESA.

Little did I know that weeks earlier, Alessandra submitted Rio 2000 & Samba to the Brazilian Commission for the 5<sup>th</sup> Centenary Celebration of Brazil in Brazil's capital, Brasília. In a phone conversation with Alessandra weeks later, she revealed that she had been planning another project and submitted Rio 2000 & Samba together with it to the commission in Brasília. When presenting the projects to the government officials, the project idea that was most applauded and received a standing ovation

was the Rio 2000 & Samba project. Imagine that!

At this time, Felipe sent me all the updated information to place on the Website that was to be launched on the national day of Samba in Brazil, being December 2, 1998. It was the Thanksgiving weekend and I had only three days to update the site. In Rio, in a ceremony launching the '99 *samba enredo* CD for the special groups, a commission presented Alessandra and Felipe with a certificate for Rio 2000 & Samba as an official event in Brazil's 500<sup>th</sup> year celebration. I wish I could have been there. That must have been a great moment. On that day, I launched the Website here from Los Angeles and the international *sambistas* and the world now knew that Rio 2000 & Samba was a reality. The Brazilian government pledged \$2 million "Reais" (over a million US dollars) to the event.

The first international samba school Unidos do Mundo (United of the World) was officially born.

### The Next Steps

We are currently in the middle of our *samba enredo* contest. People from around the world and in Brazil are writing entries for the samba theme song. Costumes will be designed for *alas* or groups including one dedicated to the Internet of course. *Sambistas* around the world are practicing and saving their money for the trip. At the end of 1999, myself, along with Felipe, Alessandra, and masters of Samba dance and drums will



Alessandra O. Pirotelli

### Samba in Cyber Space

Rio 2000 & Samba: <http://www.rio2000.org>  
World Samba Home Page: <http://www.worldsamba.org>  
International Federation of Sambistas: <http://www.worldsamba.org/IFoS>  
Brazilian League of Samba Schools: <http://www.liesa.com.br>  
Brazilian Samba Home Page: <http://www.pobox.com/~samba>

be traveling around the world for the tryouts for the *bateria*. Tryouts will be held in Los Angeles, New York, London, Helsinki, Denmark, Portugal, Tokyo, and Uruguay. One hundred and fifty percussionists will be chosen from hundreds to play in the *bateria* in 2000. A three-day workshop will be given before the tryouts.

As for the actual event, Unidos do Mundo will parade on the day of the champions in Rio, which will be Saturday, March 11, 2000. Travel packages will be offered by Riotur and gringos will gather in early March in Rio. There, between 700 and 1500 gringos will get together to form the first all-gringo samba school, which will parade with the champions in Rio for the year 2000 and to celebrate Brazil's 500<sup>th</sup> anniversary. The samba song will be sung by both Brazilians and gringos alike as they enter the Sambadrome. The theme of the *enredo* is one of a journey from the boats that came across to Brazil from Portugal and Africa, to cars, trains, planes, and now the Internet. In the year 2000, the Internet will bring the international samba community together for the first time to give Brazil a wonderful present. We gringo *sambistas* will show Brazil that samba in the next millennium is not only for Brazilians, but also for the entire world. And leading them down the avenue singing as principal *puxador*, will be one very very humble and happy gringo, who a few years back, came up with a crazy idea to get everyone together in cyberspace, into Rio space.

After all, this event is not only dedicated to all the gringo *sambistas* who will give this wonderful gift, but to the Brazilians who will receive it. And they will receive it not only on the momentous birthday of a new millennium, but thanks to the Internet on their 500<sup>th</sup> birthday.

Happy birthday, Brazil!  
*Parabéns mesmo!*

(Special thanks to Felipe, Alessandra, and to all the *sambistas* who made this possible)

**David de Hilster** is a senior software engineer, artist, amateur physicist, and president and founder of the SambaLá, the IFoS, and Rio 2000 & Samba. You can reach him at david@dehilster.com



## Conditions for Participating

You don't have to be a gringo to join Unidos do Mundo. These are the conditions:

- 1) You must be a member of a group in the International Federation of Sambistas. If you have a samba group and want to be a member, go to <http://www.worldsamba.org> and sign up. Signup is exclusively by way of the Internet.
- 2) You can be Brazilian if you reside outside the United States and are part of an IFoS group.
- 3) You cannot participate if you live in Brazil.
- 4) Everyone must try out or audition to be a member of the *bateria* or to be a *passista*. Brazilians included!
- 5) To participate in the event it will cost a couple of hundred dollars, which will include the cost of your costume.
- 6) Only the queen of the *bateria*, *porta-bandeira*, *mestre-sala*, and *Reis Momos* will be allowed to wear the costume of their school. The rest of the people must wear what is designed for them in Rio.
- 7) Workshops will be held in Rio a few days before the parade. Everyone can participate, even those not playing the *bateria* or dancing officially as a *passista*.

See all the details on our Website at <http://www.rio2000.org>

### You also must:

- Register for the event through your IFoS group
- Pay for airfare, hotel, and participation fee (to be announced soon)
- Be in Rio between March 3 and 12, 1999

### To play in the *bateria*:

- Tryout in one of the international tryout locations (tentatively: Los Angeles, New York, London, Tokyo, Helsinki, Portugal, Uruguay, Denmark)
- Tryouts will be in October or November, 1999
- Workshop is 3 days, US\$150
- 20 people from each location will be chosen for the *bateria*

### To be a *passista*:

- Tryout in one of the locations for the *bateria*
- Or, tryout in Brazil

### Estimated costs:

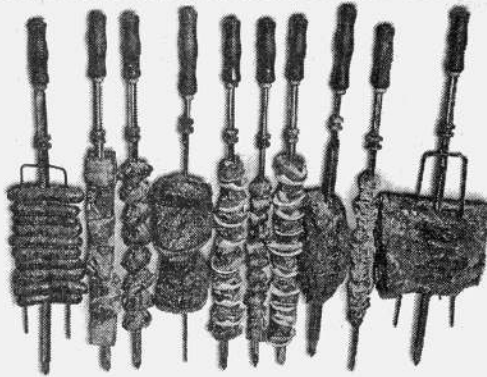
- Airfare: between \$500 and \$1800 depending on where you live
- Hotels: plan on \$100+ a day
- Food: plan on \$30 a day
- Rio 2000 & Samba participation fee: around \$150-\$250
- Packages will be offered via Riotur in the summer of 1999
- Costume for *bateria* & *alas*: between \$75-\$100

Note: all information above is tentative so you must check the Website for updates at: <http://www.rio2000.org>. Everything known about the event is posted there. If you don't find it there, it is because it is not yet finalized.

# Rio Churrascaria

(714) 739-2000

15122 E. Rosecrans, La Mirada, Ca 90638



**\*\* COME TRY THE BEST BRAZILIAN BBQ \*\***  
**OPEN 7 DAYS A WEEK !!**

\* Picanha, Alcatra, Costela, Espeto, Banana Frita, Palmito, Pao De Queijo, Feijoada, and more!

**"LIVE "RIO BRAZIL" SHOW"**  
**SAMBA, BEAUTIFUL GIRLS,**  
**BRAZILIAN BBQ & CARNAVAL**  
**"FRIDAY'S 6:30PM-9:30PM"**

# SambaLá Rainha da Bateria Contest!

Saturday  
June 5th  
1999

9 pm - 1:30 am

*The winner dances in Rio 2000!*

Come see some of the best female Samba dancers in Los Angeles compete for the crown of "Queen of the Bateria 1999" and win the honor to dance in Rio in the Sambódromo March 11, 2000!

**We're  
Back at  
Tony's to  
STAY!!!**

701 Long Beach Blvd @ 7th  
In Long Beach



**8-9 pm** Drum Class  
**9-10 pm** Dance Class  
**10pm** Rainha Contest  
**11 pm-** Live & DJed  
**1:30 am** Brazilian Music

Admission \$7



www.sambala.org For DETAILS, CALL: **(562) 438-3669**

Music,  
Dancing  
and Dining  
Thurs-Sat  
weekly

# the CONGA ROOM

L.A.'s Venue Devoted to Latin Music & Dance

Presents

Tropicalia Movement Founder

# TOM ZÉ

Backed by John McEntire, John Herndon,  
Douglas McCombs, Jeff Parker & Dan Fliegel

**THURSDAY MAY 27**

shows at 8pm & 10:30pm

Produced in association with GOLDENVOICE



5364 Wilshire Blvd.  
Tix & Info: (323) 938-1696

21 & Over with ID • www.congaroom.com

A VERDADE NOS FAX  
RENASCER EM DEUS  
TODOS OS DIAS  
DEUS ESTÁ DENTRO  
DE VOCÊ!!!

PARTICIPE DO NOSSO 1o.  
SEMINÁRIO/WORKSHOP INTERNACIONAL  
EM GARDENA, CALIFORNIA

HAVERA VARIOS WORKSHOPS EM  
PORTUGUÊS E INGLÊS.

DIA 05 DE JUNHO 1999  
DAS 10:00-15:00 HORAS

END: 14527 S. VERMONT AVENUE  
GARDENA, CA 90247  
PHONE: (562) 498-3238

CINTIA

# Letters

## CARNAVAL NOTES

I enjoyed Bernadete Beserra's article on Carnival (*Brazzil*, February 1999) and since I am working on a thesis about Olodum—including aspects related to race, Carnival etc—I have some comments. By the way, living in Norway is rather boring for somebody who likes Brazil like myself, being a *Soteropolitana* (a resident of Salvador, Bahia) in my heart. Here there is no Carnival, no samba schools and almost no interest in Brazilian culture. Gilberto Gil and Caetano are nobodies here.

Well, commenting, Bernadete writes: "The Carnival of Olinda, Pernambuco, for instance, is considered the most democratic (or socialist?) Carnival in the country." I might be partial, but I have heard that being expressed about the *Baiano* Carnival. She writes: "Because of being very well attended by people from all social classes, it has become the favorite Carnival among Brazilian progressive politicians, intellectuals and artists." Again I might be partial, but Salvador is definitely a place where EVERYBODY goes and meets.

Brazilian culture is not one—although the national projects try to make it one unified entity—Brazilian culture is diverse, multiple, synchronic, separated and plural, which does not imply anti-national projects. (For the entire letter see <http://www.brazzil.com/letapr99.htm>)

Ellen Stokland

Norway

## INVITATION TO SAMBA

The article by Bernadete Beserra, "Move Your Body" (*Brazzil*, February 1999), was an enjoyment of memories, after three *carnavais* in Rio's Sambódromo, one in Salvador, and three in San Francisco, including 1999. As a nutrient in the expression of life, having more *carnavais* more times in the year and in more places on earth, Carnival Brasileiro just might allow the momentary craziness of Carnival to bring more sanity to society.

To the Carnival producers, you may well serve the world better by more. May we invite you to come to the truly beautiful and tropical Garden Island of Kauai in the Hawaiian Islands and create another Carnival for the world to enjoy. The Old Town of Kapa'a would make a perfect Rio Sambódromo for *Bahiano trios elétricos*. If you like, you can use me as a contact and resource to stage this great life event.

Jay M. Trennoche :

[nvb@hawaiian.net](mailto:nvb@hawaiian.net)

Kauai, Hawaii

## NUTS FOR A BRAZILIAN

As an American with interest in Brazil, I look forward to John Miller's stories in *Brazzil* monthly. I'm going to Brazil first and foremost for the main reason people do crazy things: love. I was seeing a guy from Brazil last year and in December we made plans for me to come there and visit, and then I never heard from him again! So I plan to find him and find out what's up. Yes, I know... there are many reasons for that kind of behavior and most don't bode well for me, but hey, I get to do my "one crazy thing" in life. His

You are invited to participate in this dialogue.

Write to:

Letters to the Publisher

P.O. Box 50536

Los Angeles, CA 90050-0536

or send E-mail to:

[brazzil@brazzil.com](mailto:brazzil@brazzil.com)

Please, include a phone number in the event we need to reach you. Thanks!

article on São Paulo was very timely for me, just intimidating me enough to realize that I might need a little guidance when there! Am I nuts to be going by myself? And he thought he was running out of material. How about crazy American women who have fallen in love with an entire country sight unseen coming to Brazil to find one man in a city of 18,000,000! Come to think of it, I might want to write this one up myself!

Louise

California

## NEXT, THE BOOK

Thanks again to Bruce Gilman for another in-depth look at one of the greats of contemporary Brazilian music—Joyce. Besides her musical talents, she is exceptional for her command of both Portuguese and English. The Internet resources provided have already been useful in downloading her new column in *O Dia*. Please let me know if there is a way to obtain copies of Joyce's *Os Cantos do Rio* TV series. Next, Bruce needs to publish a compilation of his interviews.

Fred Dobb, Ph.D.

California Department of Education  
Sacramento, California

## AMERICANS IN BRAZIL

My husband and I are in Rio de Janeiro, presently, and will remain here until June/July. In preparation for our journey here we employed your magazine and Website as reference tools. In an effort to give something back to your organization we offer our services in whatever way we can be useful during our stay here (i.e. current events, photos, magazine articles, event summaries).

Stephanie Scurto

Rio, Brazil

## THAT'S IN-DEPTH

My god! What a thorough job. I don't see such in-depth analysis anywhere—not in print, not online—you must have breathed a huge sigh of relief when you finished. Marcos Sacramento must have freaked to discover that he had a fan so well prepared to interview him.

Luis Moreno

McAllen, Texas

## BUYING SACRAMENTO

I really enjoyed reading Daniella Thompson's article so much that I may look for some of these composers/performers in the shops.

Janice Gendreau

San Francisco, California

## THANKS FOR DIRECTIONS

I read Daniella Thompson's interview in *Brazzil*. I haven't heard the Marcos Sacramento CD that you were reviewing, but it sounds great and will try to find it, I have him on that original

*Cão Sem Dono* album. Thanks for pointing us in the right direction.

Dave

Seattle, Washington

## LOVE & BUREAUCRACY

Two things: my girlfriend lives in São Paulo and would like to move here. Is there any way to ease the red tape in getting her here? What is Wilson Velloso's new telephone or e-mail address as Washington Correspondent? Does he need any help out here (jobs)?

Kevin Payne

Silver Spring, Maryland

## A PRIEST'S GOOD LOOKS

I read today's cover article of the Pittsburgh, PA (USA) *Post Gazette*, "A Priest With Mass Appeal—Talented, charismatic 'hunk' revitalizing Catholic church attendance in Brazil," with great interest. I am a single Catholic man who is a very young 40 who grew up in and with the Charismatic renewal in the U.S. and I pray for all of Brazil and in particular Fr. Rossi. All of Brazil should pray for him because the devil never rests.

David Sarkus

Pittsburgh, Pennsylvania

## MYSTERY ISLAND

I have visited your wonderfully fun Website. I am searching, without results, for any information about an island near Salvador, Bahia, called Montecristo. If you could send me any online info, I would appreciate. (Your Brazil search engine found nothing). You may be very interested in the events to take place there in a few days, where people all over the world have been invited from the following Website: <http://www.globaladministration.com>, when this island will become a separate country. Is this possible? Curiously yours,

George Deforest [gd4s@peconic.net](mailto:gd4s@peconic.net)

Long Island, New York

FOR MORE LETTERS AND  
ENTIRE LETTER SEE:

<http://www.brazzil.com>

Can't you find *Brazzil* at your  
Brazilian consulate?  
Don't ask us why,  
ask the consulate.

For info: (323) 255-4953

E-Mail: [brazzil@brazzil.com](mailto:brazzil@brazzil.com)

SORRY,  
NO CREDIT  
CARD FOR  
SUBSCRIPTIONS

25¢  
A COPY

**brazzil**

Allow 5 to 7 weeks to receive your first issue.  
No back issues sold. No subscriptions by phone.

Make check to *Brazzil* and mail it to:

BRAZZIL - P.O. Box 50536 - Los Angeles, CA 90050-0536

\$3  I'll take 1 year (12 issues)  NEW  RENEWAL

WHY NOT SEND A GIFT TO 10, 100, EVERYONE YOU KNOW?  
NO COUPON NEEDED FOR SUBSCRIBING OR RENEWING

NAME:	_____
COMPANY:	_____
ADDRESS:	_____
CITY, ST, ZIP:	_____
TEL.:	_____ E-MAIL: _____

Yearly rate for Canada & Mexico: \$15. All other countries: \$18 (surface mail).

Coffee beverage, a widely consumed beverage around the world, is derived from processed coffee beans (green beans). While the cultivation of coffee trees and production of coffee beans is spread among sixty countries worldwide, there is an increasingly smaller number of buyers and roasters of green coffee. Brazil and Colombia are the largest coffee producing countries, while over 70% of all coffee contracts are traded in Switzerland.

The production of coffee beans is a labor intense industry since it requires handpicking of ripe beans. The production of coffee is also highly correlated to weather conditions, since the coffee tree is sensitive to low temperatures. Therefore, annual production of coffee is unpredictable until the end of the harvest season. In addition, production is characterized by the presence of many small familial businesses with traditional means of production that depend heavily on coffee prices in the world markets.

There are currently six intermediaries in the distribution channel between the farmer and the end consumer. In the last decade there has been a trend toward consolidation and globalization, and it is expected that during this decade the number of intermediaries will decline to just three.

The coffee industry is becoming more competitive as bigger players (roasters and manufacturers) are attempting to have predictable margins and stable coffee prices. On the other hand, there is a trend toward consolidation on the production side of the equation; this trend is still very slow but widely expected by analysts of the coffee industry.

Besides a trend toward initiating bigger coffee plantations, there is also an obvious preference toward a more technologically advanced forms of coffee culture over the traditional means. This is clear by efforts of the Colombian Institute of Coffee to utilize genetically engineered coffee plants and the initiation of large coffee plantations with state-of-the-art irrigation and support means in the state of Bahia in Brazil.

#### Brazilian Coffee

Brazil is world's biggest producer of green coffee beans with approximate market share of 30%. Depending on weather condition, approximately 30 million bags of coffee beans are exported annually from Brazil while domestic consumption is approximately 9 million bags, which makes Brazil the world's third largest coffee-consuming country. Approx-

mately 85% of Brazilian coffee exports are Arabica coffee, which is considered to be of higher quality than Robusta coffee and which demands higher prices. Coffee exports are the third largest Brazilian exporting product, which generated \$2.74 billion dollars in 1997. It is estimated that 3.5 million hectares (1.3 million acres) are used for the production of coffee by 320,000 coffee farms (*fazendas de café*), 75% of which are less than 10 hectares (25 acres) in size. (See The Holland Company, <http://www.hollandcoffee.com/brazil.htm>, March 19, 1999.)

Brazilian coffee is characterized by diversity in tastes depending upon geographic regions of the coffee's origin. Arabica coffee from Santos is considered to be the top grade Brazilian Arabica coffee and therefore there is brand awareness and increased demand for this grade. Overall though in the international coffee markets, Brazilian coffee is considered of lower quality than the Colombian coffee which is preferred for its aroma and flavor. Although each coffee producing country exports certain brands that are of the outmost quality, such as Java coffee from Indonesia, when comparing generic Arabica coffees, Colombian coffee has a higher demand in the market place. In addition, Colombian coffee is more recognizable than Brazilian coffee partly because of the orchestrated advertising campaigns the Colombian Coffee Institute undertakes from time to time.

#### Retail Market Conditions

The United States and Germany are the world's largest coffee consuming countries, while Brazil in the third place, consumes 20% of its own domestic coffee production. In the United States the average coffee beverage market has been declining steadily. *Per capita* coffee consumption dropped from 3.2 cups *per diem* in 1962 to 1.4 cups in 1998, according to the National Coffee Association (See "US regular coffee consumption near 50-year low-NCA; Reuters, <http://biz.yahoo.com/rf/990228/bv.html>, February 28, 1999.) However, within the coffee market are niche markets that are growing significantly higher. Demand for organic coffee (coffee producing without the use of insecticides, herbicides, fertilizers, cleaners, etc) has been increasing since 1991 at 10-15% annually. However, the organic coffee market is less than 10% of the overall market.

Certain specialty and gourmet coffee blends, such as Indonesia's Java, are also growing at more than 10% *per*

# Coffee Break

**Since Real's steep depreciation in 1998, the amount of money that coffee farmers are collecting for their harvests has been declining in absolute terms. Also, the oversupply of coffee for the first time in many years has also pushed lower the prices for coffee.**

**And the current speculation that the Brazilian government will impose exporting taxes on coffee will reduce even more the purchasing power of local farmers.**

BASIL M KARATZAS



*annum*. Overall, the International Coffee Association (ICO) (See <http://www.ico.org/>, March 7, 1999) has projected a 5% annual increase in worldwide coffee consumption, a view that has been shared by many analysts. On the other hand, this slightly increased demand will be met by oversupply, reflecting modern cultivation techniques and recuperation of the Brazilian coffee plantations from the 1994 frost. Plantations that had to be replaced then are now reaching their production years and are expected to reach maximum productivity within the next three years.

At least in the United States, the price elasticity of demand for coffee should be close to zero (by empirical data) since in 1997 and 1998, when coffee prices skyrocketed due to low supplies because of inclement weather conditions and the El Niño effect, both manufacturers (Maxwell House and Folger's) were able to pass to the end consumer most of the price increases and coffee retail shops (i.e., Starbucks, etc) increased prices accordingly without reporting loss of sales. It is especially noteworthy that Starbucks increased prices despite the fact that they had already entered long term agreements and had arranged other financial instruments (hedging, etc) and they were buying coffee at the old lower prices, so they were not affected by the new higher prices.

In Brazil, however, there is obviously a positive elasticity of demand for coffee. According to Nathan Hershkowitz of the Trade Union of Coffee Industry of São Paulo (Internal consumption: 15 million bags/year are the goal, *Coffee at the turn of the millenium*, p 45, Associação Comercial de Santos, May 1998.), since the Real Plan was implemented in Brazil in 1994 and as a result boosted the purchasing power of the average Brazilian consumer, thirteen million new consumers entered the market increasing domestic consumption from 3.2 to 8.2 million bags in 1997.

#### Coffee Globalization

The world coffee bean market is characterized by the presence of sixty coffee producing countries. Brazil and Colombia together command approximately half of the world market while the remaining countries have small market shares. In addition to the wide distribution among coffee producing countries, there is also a wide disparity of coffee producing farmers who are on average small familial businesses with relatively traditional means of production. Only recently efforts have been made to bring the coffee agronomy to state-of-the-art technological standards, especially in areas where there are new coffee plantations such as the Bahia area in Brazil. The Colombian Coffee Institute has also taken organized efforts to introduce genetically engineered coffee plants that are not only disease-resistant and less sensitive to weather conditions but they also yield higher rates of annual harvest.

In contrast, the demand curve is characterized by the presence of a relatively small number of significant buyers of coffee beans in the international markets. These buyers, also known as manufacturers or roasters, are processing coffee beans usually for their own account as subsidiaries of multinational companies. The most notable North American coffee roasters are Procter & Gamble and Phillip Morris which sell their coffee products under the brand names of Folger's and Maxwell House, respectively. In Continental Europe, two Swiss companies, Nestlé and Jacobs Suchard, are the biggest buyers and Swiss companies trade 70% of the world's coffee production.

In the last decade, a noticeable consolidation and globalization has taken place in the roaster industry where the top five global buyers have increased their market share from

40% to 52% of the world market from 1988 until 1998. This trend is even more obvious in the coffee dealer market where the global ten dealers in 1988 were commanding 55% of the market while in 1998 the top five dealers had a cumulative market share of 45%. There is also a trend toward reduction of the intermediaries between the producer (farmer) and the end consumer. For example, eight intermediaries were involved in 1988 between the farmer and the end consumer while this number has decreased to six in 1998 and it is expected to further decline to three intermediaries in the year 2008.

#### Tariff and Barriers

The coffee bean market is relatively a low tariff industry since most importing countries impose none or minimal trade barriers. In particular, the United States does not impose taxes on any form of coffee imports (See US Code, Title 19, Chapter 4, Subtitle II, Part III, Sec. 1356 k.: Importation of coffee under International Coffee Agreement, 1983; Presidential powers and duties) except for "coffee substitutes containing coffee" which has \$0.021/Kg. (See US Customs, Department of the Treasury; <http://www.customs.gov/imp-exp/rulings/harmoniz/hrm15.htm>, March 19, 1999.) However, the European Union (EU), in an effort to assist South and Central American countries to combat drug trafficking problems has imposed since 1991 a 9% tariff (10.1% since 1997) on Brazilian instant coffee. (See "Commodities: Brazil-EU Dispute over Instant Coffee Goes to WTO," InterPress Service, February 16, 1998; [http://www.oneworld.org/ips/feb98/brazil\\_coffee.html](http://www.oneworld.org/ips/feb98/brazil_coffee.html), March 4, 1999.)

As a result, Brazilian instant coffee exports to the European Union have declined from 12,000 tons in 1992 to 5,800 tons in 1998. Consequently, Brazil has been losing market share in the instant coffee market in Europe in favor of tariff-exempt instant coffee from Colombia and Ecuador. The issue is even more important for Brazil since domestic consumption of instant coffee is minimal and 95% of its production is intended for exporting. Currently, the Brazilian government, under the pressure of the Brazilian Instant Coffee Association (ABICS), is considering requesting from the World Trade Organization (WTO) that a special panel examines whether such policy involves discriminatory policy by the EU.

Coffee exports are financially significant for the Brazilian economy since they represent Brazil's third largest group of exporting products (3.6% of all exports in 1996) while generating \$1.7 billion in revenues. In addition, the coffee industry is labor intense and employs approximately six million workers. However, the Brazilian government has been following a haphazard policy toward the coffee industry. While it gives generous subsidies to coffee farmers—approximately \$800 million in 1998 ("Government keeps up flow of financing to farmers"; [http://www.commodityexpert.com/Archive/98\\_05\\_28br.htm](http://www.commodityexpert.com/Archive/98_05_28br.htm), February 3, 1999.) at a time when the country's foreign reserves were as low as \$10 billion—and has lifted exporting taxes on coffee since 1995, it is now considering the re-activation of coffee export taxes to alleviate lost revenue due to its domestic currency's (Real) steep depreciation and overall economic deterioration in 1998.

#### Recommendations

In 1998, Brazil collected the biggest coffee harvest ever of 36 million bags. This was partly due to favorable weather conditions and partly due to the new plantations replaced after the frost of 1994 that now are reaching harvest time. For

1999, the projections are less optimistic. Coffee as a commodity is traded in USD, although domestic farmers and suppliers are getting paid in local currency (Real). However since Real's steep depreciation in 1998, the amount of money that farmers are actually collecting for their harvests has been declining in absolute terms. Also, the oversupply of coffee for the first time in many years, has also pushed lower the prices for coffee.

The current speculation that the Brazilian government will impose exporting taxes on coffee will reduce even more the purchasing power of local farmers, the majority of whom are small operators. The government should need a more comprehensive approach toward the coffee industry, especially given the importance of coffee exports in steadily generating hard currency revenue year after year.

Direct subsidies might not be the most responsible approach of supporting the coffee industry, but the Brazilian government will need a well rounded program to assess the coffee industry as an agricultural commodity business that is heavily dependant on weather conditions. Instead of direct subsidies, the government should establish funds to support farmers who have been inversely affected by inclement weather conditions. Also, the Brazilian government should encourage and fund organizations similar to the Colombian Coffee Institute which has sought in coordination with several North American universities new improved species of coffee and modern techniques of cultivation.

The fruition of a new plantation takes at least five years, and therefore considerable market research is required in order to predict market trends. The majority of the coffee market is dominated by Arabica and Brazilian coffee production is approximately 85% Arabica coffee. However, given the slow growth rate of the coffee market internationally and the expected oversupply of coffee over the next five years, it should be appropriate that Brazilian farmers diversify their plantations to incorporate new species of coffee, namely coffee plantations for production of gourmet and specialty coffees. These coffees not only demand a premium in the market place, but also the market is growing at 15%. Brazil with its diverse geography is especially suited for cultivation of specialty coffees.

Finally, the Brazilian Federation of Coffee Exporters and the local coffee industry should promote Brazilian coffee abroad (especially in the United States and Germany) with the same zeal they promoted Brazilian coffee in the domestic market with the Purity Stamp Program of

1989. The Colombian Coffee Association offers a unified effort by the local coffee industry with its widely publicized farmer and his donkey ("Juan Valdez y su burro"). No Brazilian coffee association or other organization has undertaken any efforts to promote a national and well-positioned image for the Brazilian coffee. As a result, consumers prefer the brand they are aware of, although Brazilian coffee can be as of high quality as Colombian coffee, and on certain occasions could be cheaper than Colombian coffee either because of financial events in Brazil (i.e., 1998) or lower labor cost and higher yields from certain plantation houses.

Basil M. Karatzas is graduating in May 1999 with an MBA degree in international Business from Rice University, in Houston, TX. Basil also serves as President for Platinum Holdings International, an international management and capital consulting firm, and can be reached at karatzas@rice.edu

# TOUCHDOWN FREIGHT INC. BRAZIL CARGO SPECIALIST

"Ship to Brazil with the company that really knows how."

**BEST SERVICE + BEST RATES**

AIR - IATA 01-1-9279-012  
OCEAN - FMC 3853

**AIR EXPORT**  
TO ANY AIRPORT IN BRAZIL



**OCEAN EXPORT**  
FULL CONTAINER & DIRECT CONSOLIDATIONS  
WITHOUT TRANSLOADING IN MIAMI

## MUDANÇAS



FALAMOS PORTUGUÊS  
CONTACT DANIELA OR JULIET

12833 SIMMS AVE. - HAWTHORNE, CA 90250  
**TEL: (310) 973-7112 FAX: (310) 973-7113**

E-mail: [tfi@touchdownco.com](mailto:tfi@touchdownco.com)

VISIT OUR WEB SITE: <http://www.touchdownco.com>



ROBERT M. LEVINE

# Ordinary Faces

**Genevieve Naylor's wartime work in Brazil as photographer was not a documentary or confrontational approach except in the Northeast, where ignoring the poverty would have been impossible. It's possible, of course, that had the political climate been different, or had she been older and cynical or rebellious, Naylor might have broadened her range. Her work speaks for itself and does it eloquently.**

BONDO WYSZPOLSKI

*The Brazilian Photographs of Genevieve Naylor, 1940-1942*, by Robert M. Levine (Duke University Press, 155 pages)

In her early twenties, took photographs for *Time* and *Fortune*, and for the Associated Press. When she was twenty-five, Naylor and her husband, the painter Misha Reznikoff, were offered an opportunity by the Office of Inter-American Affairs to travel to Brazil. At this time, in the early years of World War Two, the U.S. wanted to bolster its relations with Latin America

lest the Axis influence outweigh the Allied. As Robert M. Levine puts it, "Naylor's job in Brazil was to create propaganda, to photograph the country in ways that would convey to Allied audiences the essence of Brazilian life, to educate Americans about Brazilians, to reassure Americans that Brazilians were reliable wartime partners."

Between 1937 and 1945, Brazil was under the somewhat benevolent dictatorship of Getúlio Vargas, benevolent in the sense that Vargas was generally well-liked and would in fact be re-elected president in 1950, five years after the country had reverted to a democratic constitution. But in 1940 the Vargas regime controlled the media and set down the rules.

Just as the United States wanted upbeat images of Brazil (it must be remembered, Levine points out, that Naylor had been hired by a wartime propaganda agency), so, too, did Brazil want to project upbeat and positive images of itself. On the Brazilian side, Naylor was discouraged from being too creative with her camera; she was, rather, expected to focus on the picturesque. The U.S. position seems to have been that they didn't want Naylor offending her hosts. In short, there were railings on both sides of her. Being a woman, however, may have worked to Naylor's advantage in the long run. If her hosts didn't take her as seriously as a male photographer, they were perhaps more tolerant and accommodating.

As it turned out, Naylor was a professional and worked well, even comfortably, within tight guidelines. Hers was not a documentary or confrontational approach (except, to an extent, in the Northeast, where ignoring the poverty would have been impossible), and thus there's quite a rift between the harsh, Depression-era photographs of Walker Evans and Dorothea Lange, and the photographs of Genevieve Naylor. "Above all," Levine says, "she captured ordinary people going through their daily lives with optimism. Few of her photographs capture despair, in stark contrast to the photojournalistic tradition of the United States out of which she emerged."

Although Levine himself repeats it too many times, he correctly informs us that Naylor didn't demean, belittle, or condescend to the people she photographed. Throughout the one-hundred plates in this handsome volume, she's left her subjects with their dignity intact.

It's possible, of course, that had the political climate been different, or had she been older and cynical or rebellious, Naylor might have broadened her range. But there is nothing here to the effect of the photographer looking back over twenty or thirty years and saying whether she would or wouldn't have done things another way. And so the work must speak for itself, which it does, eloquently.

Naylor and Reznikoff stayed in Brazil for two years and nine months. In 1943, Naylor became only the second woman to have a solo exhibition at MOMA in New York. She became Eleanor Roosevelt's personal photographer, and in the '50s and '60s took pictures for *Harper's Bazaar*. She died in 1989.

Robert M. Levine, who has published seventeen books on Latin American history, has written an informative and thorough introduction to Genevieve Naylor's Brazilian photographs, balancing an account of the Vargas-era protocol with an overview of the U.S. effort to prevent Brazil and the rest of Latin America from giving their support to the fascist governments of Italy and Germany. If indeed we lose sight of Naylor for a page or two, here and there, Levine's readable and well-written lines certainly place her travels in the context of the times, enabling us to understand and enjoy her photographs all the more.

Taken nearly sixty years ago, Genevieve Naylor's photographs of Brazil make for as compelling a collective portrait as any other that can be found.

# Another View

**Basically, the Sem Terra are not armed guerillas seeking violent revolt or upheaval in Brazil. Rather, they are landless workers who have grown sick and tired of Brazil's starkly unjust social situation and have resigned to organize and, through grassroots democracy, improve the lot of Brazil's majority.**

SUSANNA SHAPIRO

I'm writing in response to a false and misleading reference contained in Janer Cristaldo's March 1999 article called "The Yanomami Bluff and Other Myths." Aside from problems with the article's content and serious problems with the translation, my concern focuses on a short but disturbing reference to the Landless Workers Movement in Brazil (Movimento dos Trabalhadores Rurais Sem Terra-MST).

Cristaldo mentioned the MST in the context of discussing how Brazilian Indian's are some of the largest landowners on the planet. "Ironically," he wrote "[the Indians] inhabit the same country in which the Movimento dos Sem Terra (groups armed with rifles, sickles and machetes, organized by the Catholic Church) invade and raze productive properties with guerilla tactics and under the flags of Mao Tse Tung and Che Guevara." The only part of this quote that is technically accurate, is that the MST and the Indians do occupy the same country. However, in contrast to the dismal picture Cristaldo paints, the Movimento Sem Terra (which involves more than 500,000 Brazilians) has been recognized for years by scholars and social scientists to be the largest, strongest and best organized movement in Brazil (see Petras, James. Latin America: The Resurgence of the Left, 1996).

In contrast to Cristaldo's quote, the primary goal of the MST is, in fact, to peacefully occupy unproductive land. The MST's land occupations, partly legalized by a provision in the Brazilian constitution, serve both as a practical and symbolic means of restoring social justice in Brazil. One need only look at the statistics to understand the desperate need for distribution of resources in Brazil. Although 1% of Brazil's population holds over 50% of the country's land (NACLA Report, 1996), a national land reform policy has never been implemented in Brazil.

Still, the MST do not just occupy land, they also produce upon it and set up democratically-functioning communities with schools, communication networks, and agricultural cooperatives. In addition to settling over 200,000 landless people on unproductive land and improving these people's standard of living, the MST has also won an award by UNICEF in 1995 for its "public schools of quality education in settlement areas."

To remain unified in their struggle for land reform, social justice and democracy in Brazil, the MST has designed their own flag, which they use in addition to the Brazilian flag. The MST flag was carefully and symbolically designed with colors and images that represent this specific social movement, and does not attempt to represent Mao Tse Tung's Communist China or Che Guevara's socialist Cuba.



Basically, the Sem Terra are not armed guerillas seeking violent revolt or upheaval in Brazil. Rather, they are landless workers who have grown sick and tired of Brazil's starkly unjust social situation and have resigned to organize and, through grassroots democracy, improve the lot of Brazil's majority. To get more information about the MST, look on their web page at <http://www.mst.org.br>, or contact Global Exchange, a non-profit organization in San Francisco.

My name is Susanna Shapiro and I have conducted research on the Movimento Sem Terra and lived among them for two months. I do not claim to have authority about the MST or to represent the views of the Sem Terra. I only hope to use the knowledge gained from my field experience to correct false representations of this organized struggle and to call attention to the fact that the violence is usually initiated by the landowners not by the "rifle-toting sem terra" since they are not armed (they use their machetes to clear the unproductive land for farming!).

I completed an 80-page honor thesis on this social movement for Stanford University and if anyone would like to read it, please contact me at (301) 294-9274.

To the author of the article "Yanomami Bluff and Other Myths": Hopefully my response to this quote will encourage Janer Cristaldo to look a little deeper into issues and possibly try to reference sources if he cannot be there to see for himself. Even though the reference to the MST was brief, it was unfortunately many people's first impression of this successful and dynamic social movement. Aware of this fact, numerous MST supporters in and outside of Brazil were extremely upset by such a distorted and misleading reference. Mr. Cristaldo, I suggest you write Brazzil to apologize for this harmful comment, educate yourself on the MST, and in the future, be careful what you write about issues with which you are not familiar!

You can reach Susanna Shapiro at [susannashapiro@hotmail.com](mailto:susannashapiro@hotmail.com)



INTERNATIONAL TOURS  
LOS ANGELES INC.

THE BEST OF BRAZIL FOR A VERY LOW PRICE

	OW	RT
RIO/SÃO PAULO	\$400	\$479
BELO/VITÓRIA/IGUAZU/BRASÍLIA	\$450	\$479
PORTO ALEGRE/CURITIBA	\$450	\$479
RECIFE/SALVADOR/FORTELEZA	\$450	\$479
ARACAJU/MACEIÓ/NATAL	\$450	\$479
<b>VISIT BRAZIL 5 COUPONS</b>	<b>\$440</b>	

	OW	RT
LIMA	\$299	\$341
SANTIAGO, CHILE	\$540	\$590
BUENOS AIRES	\$480	\$609
MONTEVIDEO	\$579	\$729
TOKYO-JAPAN	\$329	\$399

We have discounted prices for Mexico, Central and South America; Asia, Europe and Australia. Please call us for quotes.

PRICES SUBJECT TO CHANGE WITHOUT NOTICE

688 W. BAKER ST. - SUITE 3  
COSTA MESA, CA 92626  
(714) 668-1175 (ENG.)  
(714) 668-0515 (SPA.)

321 E. 2ND ST. - SUITE 1001  
LOS ANGELES, CA 90012  
(213) 613-0943 (ENG.)  
(213) 613-1521 (SPA.)

2130 SAWTELLE BLVD. - SUITE 112  
LOS ANGELES, CA 90025  
(310) 575-4544 (ENG. ONLY)

9841 AIRPORT BLVD. - SUITE 506  
LAX, CA 90045  
(310) 641-4894 (ENG. ONLY)

# RIO-SP

FROM LAX **\$498\* (RT)**

\* PLUS TAX - RESTRICTIONS APPLY

**OTHER DESTINATIONS  
AVAILABLE.**

**PLEASE CALL US, AND COMPARE  
OUR PRICES AND OUR SERVICES.  
THEY STAND ON THEIR OWN MERIT  
AND YOU ARE THE JUDGE.**



## BRAZIL TOURS

WORLD WIDE SERVICES

Established 1963 - Same Ownership

Visit us at <http://www.braziltours.com>



1-800-927-8352



Tel.: (818) 990-4995

Fax: (818) 990-3114

E-mail: [bfooster734@aol.com](mailto:bfooster734@aol.com)

14615 Ventura Blvd., Suite A, Sherman Oaks, California 91403

## Viaje para qualquer parte do mundo com o jeitinho brasileiro e o padrão internacional da Cheviot Hills

from  
**\$499**  
+ Tax

**ONE-TIME-ONLY  
LOS ANGELES TO  
RIO DE JANEIRO  
OR  
SÃO PAULO**

From  
**\$893**  
per person  
based on dbl occ

**RIO DE JANEIRO  
SUPER SPECIAL  
PACKAGE  
ROUND TRIP AIR TICKETS  
HOTEL PACKAGE AND  
HALF-DAY CITY TOUR**

### CHEVIOT HILLS TRAVEL SERVICE

**1 (800) 585-8023**

**SAN FRANCISCO  
TO  
SÃO PAULO OR RIO  
\$689**



(310) 202-6264  
(818) 501-4426  
(310) 837-2214 (FAX)

SOT #  
2038129-70

Sua agência brasileira em L.A.

9819 National Blvd., Ste. #1 - Los Angeles, CA 90034

VASP

DELTA

KOREAN AIR

VARIG

UNITED

“Sua disposição atenciosa se tornou uma armadilha para ela agora. Ela estava, precisava admitir, algumas vezes de forma provocativa e desnecessária, desejando sobrecarregar-se com trabalhos manuais.”

Thomas Hardy  
*The Mayor of Casterbridge*

A década de 60 chegara trazendo consigo os novos tempos. Tempos de Beatles. Tempos de enlatados americanos que enchiam a até então ingênua televisão brasileira. Os médicos faziam sucesso e os fãs não queriam perder nem um filme do *Dr. Kildare* ou do *Ben Casey*. As mocinhas morriam de amores pelos heróis de “

*Rota 66*, Martin Millner e George Maharis, e os rapazes sonhavam, um dia, ter um Corvette conversível igual ao deles. A televisão era ainda em preto-e-branco; estava saindo da fase dos teleteatros, dos programas humorísticos, para mergulhar de cabeça num novo mundo dublado e completamente fora da realidade que o país vivia então. *A Praça é Nossa* passava a competir com o *Bonanza* e Neide Aparecida tinha seus dias contados como garota-propaganda; os anúncios ao vivo começavam a morrer e as tais garotas eram dispensadas levando consigo o sorriso que vendia de tudo, até felicidade.

Os concursos de “Miss Brasil” e “Miss Universo” povoavam os sonhos das mulheres. Ieda Maria Vargas, Miss Brasil, se tornou “Miss Universo 1963”, competindo com candidatas louras e lindas de todo o mundo. Morena, delicada, elegante, e com medidas perfeitas convenceu o júri do concurso que naquele ano as polegadas estavam todas no lugar certo e que a coroa tinha de ser do Brasil. Assentadas em frente à televisão, já de madrugada, vestidas em seus pijamas e camisolas de flanela, as mulheres brasileiras de todas as idades, cores, e credos, viram Norma Nolan, “Miss Universo 1962”, a argentina “mignon”, coroar a moça que viera do Rio Grande do Sul, em seu vestido longo azul e todo bordado de vidrilhos e canutilhos. As revistas *O Cruzeiro*, *Fatos e Fotos* e *Manchete* fizeram da nova “miss” um ídolo, dedicando a ela edições especiais, onde contavam toda a trajetória da moça.

Até mesmo os cidadãos decentes e conservadores, e as senhoras mais puritanas, que antes criticavam qualquer moça que se atrevia a mostrar o corpo em coisas daquele tipo, começaram a sonhar com as filhas participando de um concurso de Miss. Imagina! poder ganhar aqueles prêmios que pareciam coisas de cinema—coisas daqueles americanos ricos—carros, jóias, casaco de pele e dinheiro vivo... e o melhor! a chance de viajar pelo mundo todo e, no final do reinado, conseguir um marido rico e importante, maridos como os de Marta Rocha, Terezinha Morango e Adalgisa Colombo. Os maiôs Catalina nunca venderam tanto; todas as mulheres queriam ter o “glamour” de Miss Universo. A maquiagem adquiriu nova importância na vida delas, principalmente o delineador que



UNPUBLISHED

# Gorgeous, But Who Cares?

**She hadn't changed much. All she had done was to become prettier. And she continued to flirt, to choose and to court; she liked and disliked all of those who appeared and disappeared, she tormented the life of other women who didn't have a chance as soon as she showed interest for the same boys.**

ADELAIDE BOUCHARDET DAVIS

chegava para ficar, desenhando olhos de todas as formas e tamanhos. Tudo excitadamente novo!

As meninas se atreviam então a usar mini-saias e a mostrar um pouco mais as pernas—Mary Quant ditava a moda na Inglaterra e o resto do mundo copiava. Os rapazes, que antes usavam calças largas, confortáveis e comportadas o suficiente para não denunciarem suas formas, agora as queriam justas mostrando que tinham “bundinhas” extremamente interessantes. Os colégios, a igreja, os pais, todos tentavam controlar os excessos mas não conseguiam muita coisa. Jovens revoltados com o “status quo” que os reprimira por tantos anos, deixavam os cabelos cobrirem as orelhas—para desespero total dos mais velhos e delírio pleno das menininhas de família—ou não! Parecia que o mundo se descontrolava geral! Elvis Presley, com todo aquele rebolado, cabelo de brilhantina, cantando baladas melosas, já não representava nenhum perigo. Os quatro ingleses, branqueiros e irreverentes, com seus cabelos compridos, esses sim, passaram a ameaçar o sossego e os bons costumes das famílias conservadoras; continuavam cantando e mostrando do que era capaz a geração pós-Juventude Transviada—um verdadeiro delírio! Cantaram tanto que se transformaram no fenômeno do século e foram decorados pela Rainha Elizabeth. Depois deles o mundo nunca mais seria o mesmo.

Mesmo com toda aquela revolução de costumes e cultura, com o país absorvendo o que havia de melhor—e pior—na Europa e nos Estados Unidos, a geração de compositores e poetas brasileiros resistia bravamente. Na acanhada capital das Minas Gerais, Pacífico Mascarenhas gravava, num compacto simples da gravadora Pampulha, o seu “vou descobrir onde mora esta garota colegial, que passa sempre dando bola dentro de um especial...”. E, o país mergulhou numa revolução militar que mudaria a vida de todos os brasileiros.

Leticia, como a maioria daquelas “garotas colegiais”, se entregava ao seu mundo de escola e festinhas, fazendo sucesso do seu jeito. Não se importava com problemas sociais, nem com o custo de vida. Não sabia porque o presidente Jânio Quadros



estava renunciando, mas sabia que João Goulart, o vice-presidente que assumia o governo, vinha do Rio Grande do Sul, como Ieda Vargas, a Miss Universo—tinha visto aquele homem nas fotografias com a miss—e achava o “Che” Guevara um “pão”. Não se preocupou com a revolução militar quando ela aconteceu; ditadura e presos políticos não faziam parte do seu mundo pequeno e inconsciente.

Nunca fora boa estudante, mas gostava de ir para o colégio—gostava dos amigos que fazia por lá. Usava o uniforme obrigatório do “Colégio Estadual”—saia cinza, blusa e meias brancas, gravata verde, sapatos e cinto marrons. Mas nada a fazia parecer “só mais uma” no meio das outras meninas. Era diferente de todas e tinha consciência disto.

Com quinze anos de idade não era alta e o corpo era como de qualquer adolescente—nada de excepcional. Os cabelos eram longos e lisos, de franja—e, por isso, seu apelido era “comanche”. Algumas vezes, levantava parte deles e os amarrava no alto da cabeça deixando que o resto caísse solto, num descuido cuidado. O rosto era uma perfeição e todos diziam que Leticia era linda. A boca não existia outra igual, e os dentes, um pouco irregulares mas muito claros, completavam o sorriso que pairava sempre acima daquele queixo tão bem feito.

Gostava mesmo era de namorar e escolhia os rapazes mais cobiçados do colégio. Antônio Maurício, estava no terceiro científico—mais velho, mais disputado pelas menininhas do ginásio. Ele sabia que era bonito, que tinha charme, mas não era convencido; era um sujeito simpático e tinha um “jeep” velho, uma gracinha—ele e o “jeep”. Começou a namorar Leticia; no final do ano ele passou no vestibular de Economia; saiu do colégio e o namoro acabou, sem dramas ou choradeiras.

Osmani, estudante de Química, fazia um trabalho especial com o professor de Ângelo no laboratório do colégio e era o alvo das meninas mais assanhadinhas. Leticia fingiu que não achava nada de especial nele mas estava sempre passando pela porta do laboratório; o moço não resistiu ao sorriso dela e os dois começaram a namorar. Uns três meses se passaram e ela já não queria mais saber dele; dizia que o moço andava bem vestido demais, e só conversava sobre Texaco, petróleo e química—tudo muito chato! Osmani acabou o trabalho com o professor e foi logo esquecido.

Leticia passou a se encontrar com Carlos von Brenner, descendente de alemães, jogador de tênis no clube que os dois frequentavam. Desta vez o namoro foi mais curto que de costume—a mãe de Carlos era muito aristocrática e pensava em coisa melhor para o louro germânico. Leticia não se importou quando ele

lhe disse que não iriam namorar mais; ela já estava cansada daquela “velha chata e pedante”, sempre controlando o filho e as amigas dele.

Os livros ficavam esquecidos no meio de tantos namoros. Depois de três sucessos na conquista de homens lindos, e de duas “bombas” na escola, teve de procurar um novo colégio. A mãe ficou desgostosa; a avó disse que não esperava outra coisa. Leticia foi morar com os tios em Volta Redonda; estudaria lá até que completasse o ginásio. Depois de dois anos estava pronta para voltar para casa. Conseguiu o diploma, mesmo que entre provas e aulas tivesse namorado muitos daqueles fluminenses lindos que falavam “puxando o s”.

Voltava para casa com uma novidade a mais no curriculum—tinha morado no Estado do Rio e conhecia uma parte do mundo que as outras meninas não conheciam. Não mudara muito, só tinha se tornado mais bonita. E continuou a flertar, escolher e namorar; gostava e desgostava de quantos iam aparecendo e desaparecendo, atormentava a vida das outras moças que perdiam suas chances se ela se interessava pelos mesmos rapazes.

Conheceu Ronaldo numa hora dançante em casa de Márcio. E, para espanto dela mesma, desta vez se apaixonara de verdade. Ronaldo falava arrastado, mas era um homem extremamente agradável e inteligente; não a amolava com conversas sobre resistência de materiais, tabela periódica e cálculo integral, apesar de ser mais um estudante de Engenharia na cidade. Ele era alegre, gostava de festas, e cantava muito bem. Formavam um par bonito e as famílias estavam satisfeitas com aquele namoro. “Até que enfim Leticia assentou a cabeça!” pensava e dizia a avó, mesmo que ainda um pouco descrente de que aquilo fosse durar.

No dia de seu aniversário, em novembro de 1972, Leticia estava apostando com as amigas que Ronaldo iria lhe pedir para ficarem noivos. Ele chegou à noite e uma festa estava preparada para os mais chegados. Tudo correu bem. No final da festa Ronaldo chamou a namorada para conversarem a sós. Ela se sentiu flutuando. Ele, vencendo todo o embaraço que a situação lhe trazia, disse que não podia continuar o namoro; estava preocupado com os estudos, com a carreira, e não queria

assumir nenhum compromisso sério naquela fase da sua vida. Mais tarde, quem sabe... Leticia não chorou, não pediu que ele repensasse a decisão; ouviu calada o que ele dizia; no final daquele discurso cheio de explicações ela simplesmente lhe deu boa noite e entrou em casa. Ouvia quando ele fechou o portão. No dia seguinte comunicou o rompimento à família e nunca mais tocou no assunto com ninguém.

Seis meses depois, ela ficava noiva de Paulo com quem começara um namoro, tão logo Ronaldo saíra de sua vida. A avó ficou contra aquele relacionamento desde o princípio. Paulo e Leticia eram primos—de terceiro grau, mas ainda primos—e isto não poderia dar certo. Paulo era um intelectual. Tinha um bom emprego, era inteligente e parecia gostar muito de Leticia, mas ninguém acreditava que ela o amasse de verdade. Ele era a antítese dos homens que Leticia sempre escolhera. Não era bonito e já estava ficando careca, mesmo que fosse ainda muito jovem; era quieto e educado. Tinha três irmãos que, como a mãe e o pai, aprovavam plenamente o casamento deles. A avó tentou convencer a neta que ela estava fazendo uma grande bobagem, que deveria esperar mais; dizia sempre “menina, casamento não é coisa para se brincar, é muito sério; um erro pode estragar o resto da sua vida!”. Mas Leticia não aceitava nenhuma ponderação; dizia que estava decidida e que se casaria com Paulo de qualquer jeito. Será que ninguém entendia que todas as suas amigas estavam se casando e ela continuava solteira?! Ela não deixaria que aquilo acontecesse! E, enquanto a avó reclamava, eles saíam praticamente todas as noites, com um grupo de amigos, também intelectuais, e todos conversavam, sobre música clássica, cinema e livros de Proust, Kafka, Camus e Sartre. Aquele era um mundo novo que ela estava disposta a tolerar—quem sabe precisava mesmo ter um pouco mais de cultura!

Na noite do noivado Leticia era toda sorrisos. A festa trouxe os amigos e todos se divertiram muito. O gato da casa, completamente assustado com aquele movimento, entrava e saía pela janela da sala passando por cima dos convidados que estavam assentados no sofá. Algumas crianças corriam pela casa sem dar sossego a ninguém, e os mais velhos conversavam

animadamente a um canto. Muitos canapés e drinques depois, os convidados se foram e a família foi dormir, exausta. Quando se acomodava em sua cama, Leticia ouviu uma voz de homem cantando. As irmãs correram para a janela e a chamaram rápido porque a serenata era para ela; com cuidado abriu um cantinho da cortina e olhou para baixo—Ronaldo estava lá com um amigo; os dois tocavam violão e ele cantava. Ela se virou sem fazer nenhum comentário com as outras, voltou para a cama e cobriu a cabeça com o travesseiro.

O casamento, o primeiro entre as irmãs, foi celebrado com toda a pompa e circunstância. Durante a semana que precedeu à festa foram chegando presentes—cristais, prataria, louças de excelente qualidade, faqueiros—todos vinham em caixas embrulhadas em papéis elegantes, cheias de laços, e acompanhadas de cartões; tudo era exposto convenientemente sobre a cama da noiva, conforme mandava a tradição. Além dos pacotes chegavam também gordos cheques que eram muito bem-vindos e separados cuidadosamente. A cerimônia civil foi em casa, seguida de aperitivos e *hors d'oeuvres*; tudo muito *chic*, com direito a notinha nas colunas sociais. Várias fotos, feitas por um profissional renomado, registraram o acontecimento. No dia seguinte, outras fotos foram tiradas pelo mesmo fotógrafo, antes da cerimônia religiosa. Leticia estava ainda mais bonita, penteada e maquiada. O vestido branco era uma perfeição; feito pela famosa D. Alba, costureira da alta sociedade, era completado por um longo véu de renda bordada. A noiva posou gloriosa—de perfil refletido no espelho de seu quarto, junto às flores que haviam chegado pela manhã, um *close* especial de seu rosto junto ao de sua mãe, e mais uma infinidade de outras poses tradicionais. As irmãs também posaram para a posteridade—um luxo!

Chegara, finalmente, a hora do grande evento. A igreja estava cheia de flores, tapete vermelho que ia da entrada até o altar; o padre conferia os últimos detalhes de seus trajes e fazia recomendações a seu ajudante. A irmã mais nova era a dama de honra; em seu vestido longo de jersey amarelo, tendo no alto da cabeça um trabalhado coque de mechas cheio de fitas, tentava segurar com classe o buquê de flores que completava seu visual. Um sem-número de padrinhos e madrinhas, enfeitados em suas roupas feitas especialmente para a festa, concorriam por um lugar junto ao altar; os demais convidados se apertavam como podiam nos bancos da igreja e em suas roupas e sapatos novos. Todos olharam ao mesmo tempo quando o órgão começou a tocar a “Marcha Nupcial.” Leticia entrou sorrindo gloriosa na pequena igreja, levada pelo braço do irmão. Era a mesma

moça linda de sempre—os dentes, um pouco irregulares mas muito claros, completavam o sorriso que continuava pairando acima daquele queixo tão bem feito.

A lua-de-mel foi em Campos do Jordão—muito em moda àquela época. Quando o casal voltou, todos os presentes estavam organizados e prontos para serem despachados para o Rio de Janeiro. Paulo e Leticia estavam se mudando para a Cidade Maravilhosa. Ele começaria a trabalhar em uma nova companhia dentro de quinze dias; ela realizaria o sonho de viver perto do mar.

O pequeno apartamento ficava num prédio muito alto em Copacabana, próximo à Avenida Atlântica. Paulo saía para trabalhar de manhã e Leticia ia para a praia. E assim se passaram os dois primeiros meses de casamento, um tempo de adaptação do casal ao novo lugar, aos novos amigos, à nova vida. Rafael, irmão de Paulo, também morava e trabalhava no Rio; ele e a mulher ajudaram muito naquela fase de começo de vida.

Depois de certo tempo Leticia andava notando que Paulo se tornara taciturno, esquisito. Uma noite, já muito preocupada, tentou conversar com o marido e saber o que estava acontecendo. Ele ficou agitado e começou a dizer coisas estranhas; falava alto, repetindo todo o tempo que a vida não tinha nenhum sentido, que ninguém precisava estar no mundo, que tudo era ridículo. Era um outro homem. Assustada com o rumo que as coisas estavam tomando, Leticia foi ao quarto e telefonou para o cunhado. Pediu a ele que viesse logo porque Paulo não estava bem. Voltou à sala e destrancou a porta. O marido, de pé junto à janela, continuava a falar sobre a inconsistência da vida. Caminhava, gesticulava, conversava sozinho. Falava em Buñuel, em Godard, dizia que precisava telefonar para Elia Kazan. De vez em quando ria alto. Leticia não entendia o que estava acontecendo com aquele homem calmo e gentil que ela conhecia. Subitamente ele se sentou e ficou muito quieto. Ficou assim por um tempo; depois levantou-se da cadeira devagar e caminhou outra vez em direção à janela. Leticia também se levantou e começou a chamar de mansinho por ele. As cortinas balançavam com o ar



da noite que estava fresca lá fora, e muito cheia de estrelas. Paulo parou e ficou olhando para elas. Lentamente virou-se para Leticia, como se só então a estivesse vendo ali, e disse calmo “será um vôo tranqüilo e rápido, tenho certeza. Não terei tempo de me despedir de ninguém. Bergman me perdoará por isto” e olhou novamente para o escuro com pontos de luz. A mulher só teve tempo para se agarrar às suas pernas, antes que ele desse mais um passo.

Leticia gritava por socorro quando Rafael entrou correndo no apartamento e dominou o irmão que, aos poucos, foi ficando quieto. Rafael o levou para a cama e lhe deu um comprimido e água para que ele bebesse. Passados uns dez minutos Paulo relaxou e dormiu.

Leticia ficou na sala, quieta, olhando para o nada. O cunhado veio se assentar perto dela. Pegou-lhe a mão e disse devagar “nós deveríamos ter conversado com você antes. Não tivemos coragem. O Paulo é psicótico-maníaco-depressivo.”

Do que Rafael estava falando? O que significava aquilo? De quem ele estava falando? Devagar o cunhado explicou a ela a gravidade da doença do irmão. Leticia não disse nada a ninguém. Não contou à mãe, não falou com a avó, escondeu tudo das irmãs. Sabia que nunca amara Paulo e não o amaria jamais. Agora sentia pena dele, sentia pena de si mesma. Não podia voltar atrás na sua decisão—estava grávida. Encontraria um jeito qualquer de ser feliz.

Voltaram a morar em Belo Horizonte. Paulo trabalhava em outra empresa, na assessoria do diretor de marketing e relações públicas. Leticia preparava o enxoval da criança, ajudada pela avó, que costurava cueros e roupinhas de cama, e pela a mãe, que bordava camisinhas de pagão, tricotava mantas e fazia planos para o futuro do neto.

O bebê nasceu prematuro, depois de uma gravidez complicada. Um menino lindo, mas tão miudinho que a cabeça cabia na palma da mão de sua bisavó. Deram a ele o nome de Tito, em homenagem ao avô paterno. Cercado de cuidados e atenções de toda a família, a criança conseguiu passar pelos primeiros meses de vida.

Quando o filho estava com dois anos—um tourinho forte e saudável—

e a situação financeira bem equilibrada, Paulo e Leticia fizeram uma viagem a França. Deixaram a criança com a avó materna e se foram por vinte dias. O marido a levou a Cannes onde acontecia o famoso festival de cinema. Ele fora mandado, pelo jornal para o qual escrevia críticas de cinema, para cobrir o evento. Leticia estava encantada com todo aquele clima



de festa e fantasia. O tempo todo via passar os astros e estrelas que ela já conhecia na tela; numa manhã, estava na piscina do hotel quando viu, sem poder acreditar, Jean Sorel, o ator francês que fazia o marido de Catherine Deneuve em *Belle de Jour*; o homem chegou para um banho de sol e atraiu a atenção de todas as mulheres que o acharam lindo demais! Depois de uns dias em Paris e uma visita ao irmão dela, que

nesta época morava na França, voltaram para o Brasil.

Tito estava com três anos quando nasceu sua irmã Iêda. A menina não tinha sido planejada e a mãe pensou em fazer um aborto quando soube que estava grávida novamente. Tivera tanto trabalho com o menino, passara tantas noites em claro preocupada com sua saúde, que não estava disposta a aturar tudo aquilo novamente. Com raiva daquela gravidez indesejada, não se cuidou como da primeira vez, não preparou o enxoval—aproveitaria o que fizera para Tito—não pensou em nenhum nome para a criança. Fumava muito, mesmo com o médico a lhe dizer todo o tempo que aquilo prejudicaria o bebê, e gostava de tomar um drinque todas as noites antes do jantar. A menina nasceu chorando escandalosamente, e chorou por muito tempo tornando a vida da mãe um verdadeiro calvário.

Agora tudo se resumia em crianças, babás, sopinhas, fraldas, escolinha. Uma droga! Paulo se tratava dos problemas psicológicos; tinha terapia duas vezes por semana e raramente as crises se manifestavam—nenhuma outra como aquela que tivera no Rio. As crianças cresciam e não mostravam nenhum sinal de terem herdado a doença do pai.

Depois do segundo aniversário de Iêda, Leticia ficou grávida novamente—desta vez, sem nenhum sentimento extremo de amor ou de raiva. Dulce nasceu quieta, séria, pronta para passar assim o resto de sua vida. Dormia muito e era um bebê acomodado. Não reclamava nem mesmo quando ficava molhada mais tempo do que o desejável. Aquela criança não foi o centro de atenções da casa; logo depois do seu nascimento a mãe tivera uma infecção renal séria e não pôde se dedicar muito ao bebê.

Leticia nunca trabalhara fora de casa antes—não era uma pessoa preparada, não tinha nenhuma aptidão para estar numa empresa. Apareceram algumas poucas oportunidades para

as quais talvez ela pudesse se oferecer, mas o marido dizia sempre que “mulher de Paulo C. T. Machado não precisa de trabalhar!”. Agora, com as três crianças ainda pequenas, não via muito sentido em sair de casa e deixá-las o dia todo por conta da babá, mesmo que esta fosse um anjo e tratasse as crianças como mãe. Os poucos pensamentos que tivera a respeito disso foram esquecidos. Assim, sua vida se resumia em cuidar da casa, das roupas e da comida do marido, levar as crianças para o clube, para a escola, para a cama. Nas férias, a família fazia ótimas viagens, hospedando-se em hotéis cinco estrelas e conhecendo lugares incríveis por todo o país. Paulo gostava das crianças e se revelava um bom pai para elas.

Entretanto, seu relacionamento com a mulher esfriará há muito tempo. Leticia, que nunca tivera características de verdadeira amante, com o tempo foi ficando cada dia mais fria. Fazer amor não era uma das suas atividades preferidas da noite—ou do dia! Sempre fora reservada e arredia; muitas vezes, sexo lhe dava um certo nojo. Parecia resignada com aquilo e não se importava com o que o marido pudesse pensar.

Paulo via a mulher envelhecendo e engordando ao seu lado. Não sentia nada mais por ela; apenas dependência de seus cuidados—ela nunca se esquecia de lhe dar os remédios, sempre descascava suas frutas, e cuidava de sua dieta—sua doença cardíaca, diagnosticada alguns anos atrás, obrigava-o a controlar qualquer abuso. E ele se sufocava naquela vida sem graça e sem sentido—aniversário das crianças três vezes por ano, viagem de férias com a família, Natal com os pais, os irmãos, a sogra e as cunhadas. Parecia mais velho e suas depressões voltaram a atormentá-lo com frequência. Quando chegava em casa as crianças já tinham ido para a cama; punha para tocar uma música clássica e ficava na sala escura assentado e bebendo suas doses de uísque; a mulher lhe fazia companhia, quieta, mas impaciente por não poder assistir a novela. Vida besta! Conheceu outras mulheres, se interessou por elas, viajou com elas, foi infiel à mulher com elas. Precisava fazer sexo com alguém, queria sentir o cheiro e o gosto de uma mulher na cama, queria o prazer de sentir prazer. Não se incomodava com o fato de que Leticia pudesse descobrir qualquer uma de

suas aventuras. Era importante para ele sentir que ainda estava vivo, que ainda gostava de ter orgasmo, que ainda podia ter uma mulher inteira para satisfazer seus desejos de homem.

Leticia, por sua vez, se importava cada vez menos com o que se passava com o marido. Continuava tocando sua vida, carregando o fardo da sua existência, como carregava para a piscina as crianças e as sacolas de roupas de banho. No clube ficava sempre com as irmãs que intrigadas perguntavam quem era a mulher que passava todo o tempo conversando com Paulo, um pouco afastados do grupo. Ela respondia apenas "deve ser uma das namoradas dele". Todas se espantavam perguntando ao mesmo tempo "e você não vai fazer nada a respeito?". Com a indiferença de um boi pela mosca que pousa na ponta de sua orelha, ela dizia "fazer o quê?! é a vida dele!". E mudava de assunto com naturalidade, ou saía com uma das crianças para comprar sorvete. Quando Paulo recebia a visita de uma de suas "amigas", Leticia preparava um tira-gosto, alguma bebida, e deixava tudo na sala para eles se servirem; saía fechando a porta, para que não fossem incomodados.

Tudo estava tão mudado naquelas duas vidas! Leticia já não era mais a sombra da moça linda que fora antes; os dentes, ainda irregulares mas muito claros, já não eram notados porque não havia mais um sorriso pairando sobre aquele queixo que agora se perdia no meio de um rosto flácido, sem vida, gordo, contornado por um cabelo curto e ralo que, de vez em quando era pintado de vermelho. Tornou-se uma mulher feia, maltratada pelo tempo, sem muitas opções, sem muitas chances. Paulo continuava com seu trabalho e passava horas conversando com os amigos quando estes vinham à sua casa.

Após quatorze anos de casamento, o casal se separou. Paulo disse a Leticia que estava saindo de casa para viver com Tânia. A mulher ficou um pouco surpresa; afinal Tânia não passava de uma menina, aspirante a atriz de teatro, que dormia com qualquer um que pudesse lhe dar alguma oportunidade na vida. Talvez a idiota pensasse que Paulo fosse rico e isso seria unir o útil ao agradável—ele era bem relacionado no meio artístico e essa era a chance que aquela vagabunda esperava. Como por instinto Leticia repetiu o nome

"Tânia!" E Paulo, tentando se explicar disse com voz alterada "É, Tânia! Eu estou cansado desta vida estúpida que tenho com você! Eu quero mais, e tenho certeza que Tânia pode me dar o que procuro! Ela é nova, magra, bonita, inteligente e interessante. Vou começar a vida de novo e tentar não repetir esta droga toda que está me matando aos poucos! Não quero me destruir neste relacionamento doente, pobre e feio!". Disse que se mudaria no dia seguinte para um hotel. Cuidariam do divórcio mais tarde. Leticia ouviu em silêncio. Não discutiu, não chorou, não pediu que ele ficasse.

Depois que o marido foi para o quarto, ela ficou sozinha na sala fria e escura. Pensou nos tempos do Colégio Estadual. Em sua memória gasta podia ver os dias que não voltariam nunca mais. Lembrou-se dos poemas que escreveu para George Maharis. Os antigos namorados desfilavam por sua mente. Lembrou-se de Antônio Maurício—soube que ele havia morrido no ano anterior num desastre de carro perto de Nova Lima. Lembrou-se da velha pedante controlando a vida de Carlos. Pensou em Ronaldo e na serenata—por que ele fizera aquilo? Vira-o no clube com a mulher e suas duas crianças—era ainda um homem muito bonito. Pensou em Cannes, em Jean Sorel, na viagem a Paris. Tudo tão longe, tão apagado! Dormiu ali mesmo, no meio dos seus fantasmas.

Paulo foi-se embora. Ela estava agora só com as crianças. Precisava consertar aquela vida estragada. Não sabia como fazer isso—nunca cuidara de nada que não fosse filho e casa, marido e comida. Tentou arranjar um emprego mas não teve muito sucesso. Mudou-se para outro apartamento com as crianças; Paulo pagava as despesas e ela manobrava, como podia, o pouco dinheiro que ele lhe dava. A situação era muito desconfortável. Morar em casa alugada nunca fora bom, mas não havia outra alternativa. Quando voltara do Rio para morar novamente em Belo Horizonte, tinha um apartamento que ela comprara com o dinheiro que o pai tinha lhe deixado de herança. Alguns anos depois, o marido hipotecou o imóvel e, com o dinheiro, fizera um filme de curta metragem que não passou de um grande fracasso. Perderam o apartamento pois a hipoteca não pôde ser paga. Paulo sempre dizia que não queria morar em gaiola; só compraria um outro imóvel quando encontrasse a casa de seus sonhos. Talvez ele não tivesse sonhado com nenhuma porque nunca comprou outro lugar para morarem. Agora, ela continuava sem um canto seu, com as crianças e a incômoda situação de ter que pedir mais dinheiro para o marido quando as coisas se complicavam.

Continuavam amigos—afinal já estavam tão acostumados um com o outro... e havia as

crianças. Paulo lhe telefonara três semanas após a separação pedindo ajuda. Ele alugara um apartamento e queria que estivesse limpo e organizado antes da mudança. Tânia chegaria de viagem na semana seguinte e os dois iriam para lá. Sem o mínimo escrúpulo pediu a Leticia que levasse a empregada e dessem um jeito em tudo para ele. A mulher concordou. Conversou com Cida sobre um pagamento extra pelo serviço. A empregada de tantos anos ficou indignada e respondeu "D. Leticia, por nenhum dinheiro do mundo eu faria isto! Me admiro da senhora concordar com uma imundície dessa! A senhora parece que ficou maluca! Eu nunca vi ninguém se rebaixar tanto! Arrumar a casa, limpar tudo, para aquela vagabunda entrar com o "seu" Paulo! É muita sem-vergonhice! A senhora tinha era de dar um tiro na cara daqueles dois e não deixar aquele homem fazer da senhora tapete pra ele desfilarem com amante! Desculpe o desabafo mas eu não posso fingir que isto 'tá certo! Não conta comigo!" A mulher estava furiosa e preparava com raiva incontida a massa de pão-de-queijo. Leticia não discutiu.

No dia seguinte, pegou a chave que Paulo havia deixado na portaria do hotel. Chegou cedo ao prédio pequeno que ficava na Serra. Abriu a porta da frente do apartamento e se espantou com a sujeira do lugar—aquilo significava um dia inteiro de trabalho duro. Pôs mãos à obra e, perdida entre vassoura, rodo, balde, panos e produtos de limpeza, não viu o tempo passar. Eram sete horas da noite quando chegou exausta em casa. Ligou para o marido e disse que tudo estava pronto—ele disse que ela era uma boa mulher. Depois, sem muito ânimo, conversou com as crianças que se preparavam para dormir e perguntou a Cida se estava tudo bem—a mulher respondeu com ar de reprovação "poderia estar melhor!"

Leticia foi para o banheiro e se olhou no espelho—sentiu vergonha. Tomou um banho, vestiu um roupão e foi para a cozinha; preparou um prato e se sentou à mesa da copa. Comeu alguma coisa em silêncio e depois entregou o prato a Cida que estava terminando de lavar algumas coisas na pia. Foi para a sala, ligou o



rádio baixinho e, no escuro, assentou-se na poltrona em frente à janela aberta. Encolheu as pernas, recostou a cabeça e ficou lá quieta. Sentiu uma tristeza profunda e chorou.

Já havia se passado um ano desde a separação. Leticia recuperou um pouco da sua antiga imagem, relacionou-se com outros homens sem muito sucesso—só um pouco mais de sofrimento. Tentava ignorar os problemas emocionais dos filhos que se somavam aos outros tantos problemas que ela não conseguia resolver.

Paulo continuava a morar com a amante. O princípio do relacionamento fora excepcional. Mesmo sem querer fazer comparações, ele não poderia deixar de sentir como Leticia e Tânia eram tão diferentes em tudo, mas principalmente na cama. Enquanto a mulher era fria e desinteressada, a amante lhe mostrava o paraíso; enquanto a mulher sentia nojo de sexo, a amante se deliciava com aquele jogo sem fim.

Depois de pouco tempo tudo foi se modificando. Tânia descobriu rapidamente que ele não era rico e que seus conhecimentos no meio artístico não eram suficientes para fazer dela uma estrela. Ainda tão jovem ela não conseguia se sujeitar aos hábitos de um homem mais velho e cheio de manias; era impossível conviver com aquele intelectual, que não gostava de dançar, que gostava de ficar em casa vendo vídeos de filmes antigos e recebendo amigos que, como ele, só pensavam em cinema, música clássica, livros complicadíssimos e artes plásticas. Ela agora passava mais tempo com os amigos do teatro. Inventando desculpas ridículas saía sempre à noite com homens mais velhos e muito ricos, tentando, de alguma forma, buscar uma nova oportunidade; abandonava Paulo aos seus pensamentos e sonhos com o passado. Ele sabia que a amante não lhe era fiel mas preferia fingir que estava tudo bem para continuar a tê-la ao seu lado. Gostava de olhar para ela, ter na cama aquele corpo lindo, acariciar-lhe os cabelos quando faziam amor; ela lhe dava prazer, ela era sua naqueles poucos momentos em que ele se esquecia de que tudo não passava de pura ilusão, uma mera fantasia que ele cultivava como se

fosse a garantia de sua existência. Constantemente, nos finais de semana, Tânia viajava com o grupo de teatro para alguma apresentação em cidades do Interior do Estado. Naqueles dias a solidão o torturava; nem sempre os amigos estavam disponíveis para um bate-papo e ele andava muito desanimado para sair de casa e fazer algum outro programa. Nesses momentos ligava para Leticia, com a desculpa de saber como estavam as crianças. A mulher era paciente e conversava com ele, perguntando de sua saúde e do trabalho; ela continuava a ler suas críticas de cinema e comentava sobre algumas.

Num sábado à tarde Paulo telefonou para Leticia e disse que estava sozinho e não se sentia bem; perguntou se seria muito difícil para ela ir ao apartamento. A ex-mulher disse que não achava conveniente; ele insistiu, quase implorando e, finalmente, ela cedeu. Avisou Cida que estava saindo por umas duas horas, mas talvez voltasse antes. Tomou um táxi e foi para a casa de Paulo. Quando entrou sentiu o coração apertado. O ex-marido, ainda de pijamas, parecia muito abatido e doente; o lugar estava uma completa desorganização com jornais e livros espalhados por todo lado; xícaras e copos sujos se misturavam sobre a mesinha de centro na sala. Um pouco sem graça ele lhe disse “Tânia anda meio sem tempo para estas coisas e você sabe como eu sou...” Leticia não comentou nada; apenas juntou os jornais, separou os livros num canto, levou a louça suja para a cozinha e, rapidamente, limpou como pôde toda aquela sujeira; levou o lixo para fora

porque o apartamento estava com um cheiro muito ruim. Enquanto arrumava, ouvia o marido falando sem muita convicção “você não precisa fazer isto, Leticia! Na segunda-feira Tânia arranja alguém que dê um jeito em tudo. Sabe, não é sempre que fica tanta bagunça acumulada, mas ultimamente as coisas andam meio fora de controle nesta casa”. Quando o apartamento finalmente já estava mais

apresentável, Leticia voltou à sala e se recostou no sofá. Sentiu muita pena daquele homem parecendo um velho sentado à sua frente. Os pensamentos se atravessavam em sua cabeça e se resumiam em uma pergunta sem resposta “por quê?!” Depois de um tempo em silêncio Paulo começou a falar sobre coisas do passado perguntando se ela também se lembrava; a mulher, envolvida em repentina tristeza apenas balançava a cabeça dizendo que sim. Aqueles anos tinham ficado esquecidos no tempo e pareciam tão longe, tão apagados. Ele falou em Cannes, falou sobre filmes que viram juntos, falou no tempo curto de namoro que tiveram, lembrou-se dos detalhes da lua-de-mel em Campos do Jordão. Estava cansado quando parou de

falar. Leticia perguntou se ele queria comer ou beber alguma coisa; e saiu para preparar uma fruta que ele comeu com gosto, mas sentindo vergonha daquele prazer que apenas a mulher era capaz de lhe dar. Ela disse que tinha de voltar para casa; ia pegar as crianças na casa de um amiguinho que estava aniversariando. Paulo se levantou com dificuldade e pegou-lhe as mãos. Num gesto que ficou guardado por dezessete anos ele as beijou em silêncio. Leticia o abraçou com o carinho esquecido por tanto tempo e saiu sem olhar para trás. Ele ficou lá, de pé junto à porta e deixou que um choro reprimido viesse lavar sua dor.

Com trinta e sete anos Paulo teve um derrame que o deixou com seqüelas sérias. Via os filhos raramente—as crianças não gostavam de Tânia e evitavam ir ao apartamento do pai. As únicas visitas que recebia eram o Dr. Luís, um cardiologista, e os poucos amigos que ainda conseguiam engolir a raiva que sentiam de Tânia. Esta não mudara em nada seus hábitos e continuava saindo com frequência, deixando o amante em companhia de alguém que estivesse disponível.

Leticia estava em uma praia do Espírito Santo, com os filhos e alguns amigos, quando recebeu a notícia da morte de Paulo; morrera sozinho assistindo no vídeo o filme *Casablanca*—sempre gostou de ver Ingrid Bergman e Humphrey Bogart naquele clássico. A mulher voltou com as crianças para o enterro. Chegaram no final da tarde e foram direto para o local do velório. Tânia estava lá ao lado do caixão—parecia a viúva. Uma longa noite de vigília. A amante saiu para ir em casa descansar um pouco e tomar um banho. A mulher levou as crianças para a casa de uma das tias para que se recuperassem da viagem e do susto. O enterro foi no dia seguinte. Logo pela manhã Tânia voltava ao local do velório, vestida em um terno branco muito elegante, cabelo arrumado em trança e perfeitamente maquiada. Leticia estava com um vestido comum que lhe acentuava o peso que a idade e baixa auto-estima pareciam conservar: os cabelos, agora compridos até os ombros, estavam soltos e o rosto não trazia senão uma leve cor de batom nos lábios pálidos. Na hora do enterro, Tânia leu um poema de Pablo Neruda antes de lançar o livro sobre o caixão e dizer em tom dramático “não vou



esquecer você, meu amor!"; apanhou depois um punhado de terra que jogou sobre o livro. Leticia assistiu a tudo sem se manifestar; de vez em quando, enxugava com discrição o canto do olho.

O marido não deixara nada, além de uma apólice de seguros que estava no nome de Leticia, a esposa, e de Tânia que ele caracterizava como "filha adotiva". Nenhuma das duas recebeu o prêmio—o pagamento mensal da apólice não havia sido feito. Tânia se mudou do apartamento levando o que lhe interessava. Leticia cuidou do que sobrara—fotos, livros, discos com trilhas sonoras de filmes antigos, vídeos de filmes famosos. Organizou tudo em caixas e, antes de sair, olhou para o apartamento vazio sentindo uma grande pena de sua própria vida. Fechou a porta devagar; trancou lá dentro um mundo de mágoas e entregou a chave ao proprietário.

A vida começava de novo. Leticia conseguiu um emprego como secretária. Todo o medo acumulado não fora capaz de paralisar aquela caricatura de mulher. Morava então com a irmã mais nova, solteira e com

um filho—dividiam as despesas e a solidão. Não era o melhor arranjo do mundo tolerar e conviver com aquela outra mulher amarga e desiludida, mas era a solução mais imediata para ela. As crianças continuavam a ir ao colégio e a carregar consigo problemas dos quais não tinham nenhuma culpa. Os anos 80 se acabavam, dolorosos, levando com eles a esperança daquelas pessoas serem realmente felizes um dia.

O ano de 1990 trazia a nova década e Leticia apostava em novas chances para a vida que ela carregara com dificuldade durante tanto tempo. Era quinta-feira e o dia estava péssimo; uma chuva persistente e um céu escuro anunciavam que a enchente de São José naquele mês de março poderia ser um desastre. O ônibus, cheio de gente e sombrinhas que pingavam todo o tempo, deixou-a tarde na cidade; o trânsito estava péssimo e todo mundo impaciente logo de manhã. Depois de empurrões e pedidos de licença, conseguiu finalmente sair daquela lata de sardinha. Abriu a sombrinha que já não tinha muita função porque ela estava completamente molhada e seus pés encharcados. Tinha de andar depressa para não chegar atrasada à empresa.

Um Mercedes Benz branco parou no sinal de trânsito quando ela atravessava a avenida. A buzina do carro elegante chamou sua atenção. Instintivamente olhou para a moça que dirigia

o carro. Era Tânia que, muito bem maquiada e elegante, atrás do limpador de parabrisa, acenava para ela com um sorriso. O vidro do carro foi abaixado alguns centímetros e Leticia pôde ouvir a outra dizendo alto: "Como vão as crianças?!" Surpresa e confusa, Leticia seguiu seu caminho sem responder nada. De pé do outro lado da avenida olhou mais uma vez para o carro. O sinal ficou verde e o Mercedes partiu devagar.

Leticia trocou a sombrinha de mão, passou a bolsa para o outro ombro; enxugou com um lenço o rosto molhado, e continuou seu caminho em direção ao trabalho.

The original title of this unpublished short story is "Todos Diziam que Leticia Era Linda. E Daí?!" Its author, Adelaide Bouchardet Davis, born in Visconde do Rio Branco, Minas Gerais state, is a writer and professor of Portuguese at Denver University, Colorado, USA. You can reach her via e-mail: [adadavis@du.edu](mailto:adadavis@du.edu)  
Copyright © Adelaide Bouchardet Davis

## If you are interested in Brazil, We are interested in you.

Discounted Airline Tickets, Carnival & New Year's Packages, Ecotourism, Groups, Incentives.

Welcome to the  
services of

### South Winds

TRAVEL & TOUR

**(800) 533-3423 (310) 568-8426**

Email: [sowinds@aol.com](mailto:sowinds@aol.com)

CST#2015978-40

## Brazil Air Travel Services

Excellence is a habit.

Tony Baños, Owner  
42 years travel industry experience.  
Fala-se Português.

SOT# 2032791-40

### AIR \$590\*

RIO DE JANEIRO  
HOTEL PACKAGE

6 nights • Based on  
double occupancy  
p/p \$284\*

\* Low Season • Plus applicable taxes.

### (800) 441-8515

10700 SANTA MONICA BLVD., SUITE 15  
LOS ANGELES, CALIFORNIA 90025.  
(310) 441-8500 • FAX (310) 441-8502

E-mail: [Tonybanos@brazilair.com](mailto:Tonybanos@brazilair.com)  
<http://www.brazilair.com>

© Brazil Air Travel Services, 1999

# Sand, Surf, and Sun

João Pessoa's main tourist attraction is the Igreja São Francisco. The church's construction was interrupted by successive battles with the Dutch and French, resulting in a beautiful but architecturally confused complex built over three centuries.

Founded in 1585, the coastal city of João Pessoa is the capital of Paraíba. It lies 120 km north of Recife, 688 km south of Fortaleza, and 185 km south of Natal. While the city center lacks flavor, Tambaú beach, seven km east, is a pleasant place to hang out for a few days.

The city is named after João Pessoa, the governor of Paraíba who formed an alliance with Getúlio Vargas to run for the presidency of Brazil in 1929. In response to advances from other political parties attempting to gain his support, João Pessoa uttered a pithy 'nego' (I refuse), which is now given prominence in all Brazilian history books, and is emblazoned in bold letters on the state flag of Paraíba.

João Pessoa's aspirations to the vice presidency were short-lived: in July 1930 he was assassinated by João Dantas, an event which sparked

a revolutionary backlash that eventually swept Getúlio Vargas to power (with considerable help from the military) in October 1930.

## Dangers & Annoyances

João Pessoa has an odd variety of 'noisemobiles,' vehicles converted to carry as many loudspeakers as possible. They cruise the streets deafening everyone with advertisements for underwear at amazing prices or airing political grievances.

## Igreja São Francisco

The principal tourist attraction is the Igreja São Francisco, considered to be one of Brazil's finest churches. Construction was interrupted by successive battles with the Dutch and French, resulting in a beautiful but architecturally confused complex built over three centuries. The façade, church towers and monastery (of Santo Antônio) display a hotchpotch of styles. Portuguese tiled walls lead up to the church's carved jacaranda wood doors. The church is open Tuesday to Saturday from 8 to 11 am and 2 to 5 pm and on Sunday from 2 to 5 pm.

## Museu Fotográfico Walfredo Rodrigues

The Walfredo Rodrigues Photography Museum in the old Casa da Pólvora (Powder House), on Ladeira de São Francisco, has an interesting collection of pictures of the old city. It's open daily from 7 am to noon and 1 to 5.30 pm.

## Beaches

Aside from the rusty remains of battles against the French and Dutch, the beaches are clean. **Praia de Tambaú**, seven km directly east of the center, is rather built up, but nice. There are bars, restaurants, coconut palms and fig trees along Avenida João Maurício (north) and Avenida Almirante Tamandaré (south).

South of Tambaú is **Praia Cabo Branco**. From here it's a glorious 15-km walk along **Praia da Penha**—a beautiful stretch of sand, surf, palm groves and creeks—to **Ponta de Seixas**, the easternmost tip of South America. Clear water and coral make it a good spot for diving.

Immediately north of Tambaú, there are good urban beaches: **Manaira**, **Praia do Bessa I**, **Praia do Bessa II**, **Praia do Macaco** (a surf beach) and **Praia do Poço**.

Twenty km north of Tambaú are the **Forte Santa Catarina**, **Costinha** and **Camboinha** beaches.

In the past, Costinha was a center for whale hunting, but this bloody practice should have ceased by now.

**Praia Cabedelo** has a couple of *pousadas*, restaurants and bars. Boats to **Ilha de Areia Vermelha**, an island of red sand, which emerges from the Atlantic at low tide, also leave from here. In summer, dozens of boats park around the island and the party lasts until the tide comes in.



## Boat Trips

Navegar Turismo (246-2191) operates excursions on a motor schooner to Areia Vermelha and Praia de Santa Catarina, and various sunset-moonlight cruises. The trips last between three and four hours.

## Places to Eat

### City Center

*Cassino da Lagoa* has an open patio and a fine position beside the Lagoa. Seafood and chicken dishes are recommended. *La Veritta*, at Rua Desembargador Souto Maior 331, does good Italian food. *Tempero da Mãe*, at Rua Marechal Almeida Barreto 326, is a good bet for tasty regional dishes. *Sorveteria Tropical* is close to Hotel Guarany and serves ice cream in exotic flavors. Vegetarians can head for *O Natural*, at Rua Rodrigues de Aquino 177, but it serves lunch only.

On the 3rd floor of the *Paraíba Palace Hotel* is an excellent restaurant with an international menu. Prices here are high, but you can also simply order a beer with an appetizer or snack and enjoy the view of the weird moat and city life from the terrace.

### Tambaú

Rua Coração, a block back from the beachfront, near the Tropical Hotel Tambaú, is a compact restaurant strip with a variety of styles. *Adega do Alfredo*, at Rua Coração de Jesus 22, specializes in Portuguese dishes, but it's a bit of a tourist trap. *Nova China*, at Rua Coração de Jesus 100, is an inexpensive option for Chinese food. For seafood, there's *Meio Ambiente*, a cool bar and restaurant at Rua Coração de Jesus 144, or *Peixada do Duda*, at Rua Coração de Jesus 147. The *ensopado de caranguejo* (crab stew) here is superb.

*Rosbife*, opposite the Tropical Hotel Tambaú on the corner of Avenida Olinda, is a good lunch



João Pessoa - PB

spot with cold meats, salads and hot food priced by the kilo.

### Entertainment

Nightlife in Tambaú centers around the beachfront along Rua João Maurício and Avenida Olinda, which runs off the beachfront near the Hotel Tambaú.

Bahamas, on Rua João Maurício next to the pier, is a popular meeting place and has live music on the weekend. For *forró* and *lambada* dancing in Tambaú, there's Opera Light, at Rua João Maurício 33, and Casa Blanca, at Praça Santo Antônio 22. Along Avenida Olinda, Colt, Estação and Forró Jazz are hip bars; there's usually some live music on weekends. On the corner of Avenida Almirante and Avenida Olinda, there's a small outdoor bar which caters for João Pessoa's alternative crowd—grungetypes, surf rats, metal heads and punks all thrown together in the one place!

### Things to Buy

Avenida Rui Carneiro, on Praia de Tambaú, has ceramic, wicker, straw and leather goods for sale. On weekends, craft stalls set up in front of Tropical Hotel Tambaú. In the city center, Casa do Artesão Paraibano, at Rua Maciel Pinheiro 670, also has craftwork for sale.

### SOUTH OF JOÃO PESSOA

#### Jacumã & Praia do Sol

Thirty-five km south of João Pessoa, Praia Jacumã is a long, thin strip of beach featuring colored sand bars, natural pools, mineral water springs and *barracas*.

The town's *pousada*, the *Valhall*, perched on a hill overlooking the ocean, is run by a group of young Swedes led by Leif, who has traveled widely in Brazil. Comfortable *apartamentos* cost \$15/18, with a huge Swedish/Brazilian breakfast included. In summer, there's live music in the attached bar/restaurant.

Halfway between Jacumã and João Pessoa is Praia do Sol, which is similar to Jacumã and an equally good place to relax—swaying in a hammock and sipping coconut milk in the shade.

The Buraquinho Forest Reserve, operated by IBAMA, is 10 km before João Pessoa on BR-230.

### Getting There & Away

There are direct buses to Jacumã from the *rodoviária* in João Pessoa. Travelling north from Pernambuco state on BR-101, ask to be dropped



off at the Conde/Jacumã turn-off, and take a local bus from there to Jacumã.

### Tambaba

About 10 km south of Jacumã is Praia de Tambaba, the only official nudist beach in the Northeast. The beach, rated by Brazilians as among the top 10 in Brazil, is divided into two parts: one section is reserved exclusively for nudists, and the other is open to clothed bathers. To prevent problems, the nude section has public relations officers who explain the rules to bathers. There are two *barracas* along the beach. When the beach is crowded, men are not allowed in the nude section unless accompanied by a woman.

The Associação dos Amigos da Praia de Tambaba (Association of Friends of Tambaba) (290-1037, evenings only) can provide more information.

To Tambaba, Pousada Valhall may be able to arrange transport; otherwise it's a 1 1/2 hour walk along the beach from Jacumã.

### Pitimbu

Praia Pitimbu, 75 km south of João Pessoa, has a long, broad beach, a coconut grove, some thatched-roof houses, and a couple of bars frequented by sugar-cane farmers, fisherfolk and *jangada* sailmakers. There are no hotels, but if you look friendly and bring a hammock, someone will put you up for a nominal fee.

Travelling north on BR-101 from Pernambuco state into Paraíba state, there's a turn-off just after the border, which leads 35 km down a rough road to Praia Pitimbu.

### BAÍA DA TRAIÇÃO

Despite its peaceful, reef-sheltered waters, Coconut palms and gentle breezes, Baía da Traição has a bloody past. Here in 1501, the first Portuguese exploratory expedition was slaughtered by the Tabajara Indians. In 1625 the Portuguese had it out with the Dutch, claimed victory and left some rusty cannons and the ruins of a fortress in their wake.

This fishing village, 85 km north of João Pessoa, has no regular lodging, but the beach is better than the one at Barra do Cunhaú, which is further north along the coast, in the state of Rio Grande do Norte.

### Getting There & Away

There's a partially paved turn-off to the beach on BR-101 at Mamanguape. The Rio Tinto bus company operates buses twice daily, at 5.30 am and 3 pm, from João Pessoa's *rodoviária* (\$2.50, two hours).

### SOSA

Sousa, 420 km west of João Pessoa, is

known for an offbeat tourist attraction: dinosaur tracks. The tracks were discovered in 1920 by a geologist who was researching drought—a major preoccupation in the *sertão*. Later discoveries of tracks at over 13 different sites along the Rio do Peixe showed that the whole region had once been a Vale dos Dinossauros (Valley of Dinosaurs). There are at least three sites in the proximity of Sousa. The best is four km from town, at Passagem das Pedras da Fazenda Ilha, on the banks of the Rio do Peixe, where at least 50 prints have been left by dinosaurs which, judging by the depth and size of the imprints, weighed between three and four tons.

This site is subject to flooding during the rainy season and is best visited with a guide. Transport options are limited to either hiring a taxi at the *rodoviária* or asking the staff at the Hotel Gadelha Palace to arrange transport and a guide.

Travelers interested in handicrafts should make a side trip to the town of Aparecida, 14 km east of Sousa, which is famed as a center for the production of superb hammocks, textiles, and goods made from leather and straw.

### Places to Stay & Eat

The *Hotel Gadelha Palace* (521-1416), at Rua Presidente João Pessoa 2, has *apartamentos* for around \$18/22 for singles/doubles. There's a restaurant in the hotel, or if you hanker for pizza, try *Diagonal*, at Rua Getúlio Vargas 2.

### Getting There & Away

There are six bus departures daily which run via Patos and Campina Grande to João Pessoa (\$12.50, seven hours). Buses also depart four times daily to Juazeiro do Norte.

Excerpts from *Brazil - A Travel Survival Kit* -

3rd edition,

by Andrew Draffen,

Chris McAsey,

Leonardo Pinheiro,

and Robyn Jones.

For more information

call Lonely Planet:

(800) 275-8555.

Copyright 1996 Lonely

Planet Publications.

Used by permission.

# OVERSEAS MOVING SPECIALISTS

**OMEGA SHIPPING (CA.), INC.**



**MAYFLOWER.**  
INTERNATIONAL  
AGENT



**Local and Long Distance**

Hawaii • Australia • U.K. • Europe • New Zealand • Far East • Middle East

**Door to Door  
Service  
Worldwide**

- Household Goods
- Sea & Air Shipping
- Automobiles
- Export Packing
- Free Box / Wardrobe Delivery
- Commercial Cargo
- Antiques & Fine Art
- Secure Storage
- All Risk Insurance
- Commercial Office Moving

Member of Household Goods Forwarders Association of America  
Licensed by the Federal Maritime Commission

Toll Free:  
1-800-521-4791  
Fax:  
(213) 264-1657

**(213) 264-2644**

P.U.C.T. 161457

Free, Accurate  
Written Estimates

Office at: 4379 Sheila, LA, CA 90023

Email: [info@omegashipping.com](mailto:info@omegashipping.com) • Visit Our Web site: [www.omegashipping.com](http://www.omegashipping.com)



**BRAZIL-USA**  
*International  
Service*

**Carga Aérea ou Marítima Para o Brasil**  
Somos Brasileiros, Entendemos suas  
Necessidades  
**Temos a Solução que você Precisa**

Confira as Informações que  
Estamos Oferecendo  
Visite Nosso Web-Site  
[www.brazilusa.net](http://www.brazilusa.net)  
E-Mail : [aj@brazilusa.net](mailto:aj@brazilusa.net)

Via : E-Mail – Web Site - Fax ou Correio  
Grátis : Como Preparar Sua Mudança Para o Brasil  
→ Tel. : (310) 542-9594  
→ Fax : (310) 542-0479



**TROPICAL  
TRAVEL**

Tropical Travel won as top  
producer for VASP  
for two consecutive years.

THANKS FOR MAKING US  
NUMBER ONE  
AGAIN  
WE WILL KEEP ON GIVING YOU  
THE BEST FARES

**\$509**  
L.A. TO SP/RIO  
RT



WE  
WORK  
WITH  
ALL  
AIRLINES

CALL US TOLL FREE RIGHT NOW TO VERIFY:

**1 (888) 7BRASIL**

**1 (888) 727-2745**

TEL: (510) 655-9904

FAX: (510) 655-9229

E-mail: [tropical@slip.net](mailto:tropical@slip.net)

4168 PIEDMONT AVE., SUITES C & D - OAKLAND, CA 94611



# Wit and Witchcraft

The new CD from Bahian singer, composer, and instrumentalist Carlinhos Brown signals his legion of fans to expect only the unexpected.

BRUCE GILMAN



A social and cultural phenomenon, Carlinhos Brown is critically aware of the societal responsibility of a high-profile Bahian artist and is much more complicated a man than could ever be known from the shallow press releases about him. Brown's first solo project, *Alfagamabetizado*, won my unqualified praise (see "Planetary Minstrel" in *Brazil* September, 1996). *Alfagamabetizado* had a wonderful "alienness" about it, and I wrote much about Brown's spontaneity and breadth of vision, his talent as a composer, the ascendancy of unexpected textures and ideas as well as his colorful response to musical problems and challenges.

Restlessly active, Carlinhos Brown is recognized as one of the most influential musical minds of the day. He has a personality so highly developed, and ideas of such deep significance, that forming a conscientious appraisal of his work is no easy task. He has opened himself up to what the people of Bahia feel, what they want, and what they don't want. He toils at giving kids a real reason to believe that there is a relevant place for them in society. The danger for Brown lies not in an affectation of genius or in a false order of ideas, but rather in a powerful imagination, which he evidently controls with difficulty.

I anticipated the release of his second CD, much as I had each new album by the Beatles and each new Miles Davis venture, with the feeling that after listening, music would be changed forever. But none of the unalloyed artistic power Brown poured into its predecessor seemed to be salvaged for the conceptual mold of this inorganic collection called *Omelete Man*. That wondrous alien spirit, at first keenly critical and so artistically creative, had been transformed. Here the familiar and the experimental lie strangely side by side. I started to wonder whether that "alienness" was such an important quality in a new work and if so, to what extent. Accustomed to giving any new work a thoroughly objective treatment, I went back and listened.

Before I could condemn Carlinhos Brown for creating a work of frightful excesses and accumulated commerciality, one that didn't negotiate every corner smoothly, I found much that was eminently satisfying. The range of moods was highly individualistic and enigmatically interconnected. There were arrangements by Eumir Deodato as well as Jaques Morelenbaum and contributions from, among other luminaries, Luiz Caldas and the *choro* group *Época de Ouro*. Produced by Marisa Monte, the disc is a work of imagination and subtly shifting colors. Both as a document and a musical reality, *Omelete Man* marks a port in the voyage of a visionary.

I spoke with Carlinhos about language, social issues, cinema, education, and music in a wild stream-of-consciousness encounter that left me feeling like I had just played a game of soccer where the rules kept changing.

**Brazil—What are your thoughts on the recent PercPan VI Festival?**

**Carlinhos Brown**—I can't tell you because I didn't go. I did participate in the first one and another a few years ago. PercPan has great possibilities. It's the greatest percussion event in the world, of course, after Carnival where people see more. And it is the most important event in Bahia. The festival is a huge demonstration. It's a very big festival that has great repercussions throughout Brazil. You can't tell this from outside. It started very big, but in the beginning we had many more attractions than we have now. The problem is that we are going through a very big financial crisis, an economic problem, and that reflects on the festival. But it is good for Brazil anyway and for the percussion island of Bahia.

**Brazil—Do percussion festivals like PercPan help to reduce racism in Brazil?**

**C.B.**—Racism in Brazil is ignorance. What is going to reduce this is education and being conscious of what it is to be

Brazilian. Racism is anchored to the past everywhere. The problem has been in Brazil for five hundred years, and now politicians want to fix it in two months, in every aspect, judicially, legislatively, educationally. It is important that people want to fix little things in this country, but a problem of this reach is going to take time . . . the next millennium. When the media doesn't have anything to say, it talks about racists. And every time the subject is mentioned in print, we are pressed by the press. The collective unconscious is trapped. People in music and with culture are putting people together and asking the press to remove the word, but they continue to print it. I'd rather you asked me about the merging of people, the juncture, because every time I mention that word, I'm helping it exist. Every time we say this word, we are putting it into peoples' minds, and people like me and others are trying to take it out of peoples' minds. I hope we don't mention this word again in our interview because our victory is "miscegenated" not separatist.

**Brazil**—Will the universal language of percussion advance the process of world peace?

**C.B.**—It's in the drums where peace is written. But the whole world has been preoccupied with deciphering the codes on the Pharaohs' pyramids because there was gold inside. People were worried about getting things, immediately. They were worried about understanding the Earth and the moon and wondering if Mars was red. But they forgot that all of man's language was written in the drums. I have a percussive formation. When the drummer plays he looks crazy, but he is transmitting something. It's an onomatopoeic situation. Who is the percussionist? Not anyone but the person who maintains a culture's voice. To be more direct, we are in a world that communicates through language. We understand codes of words, and we have found a dictionary that can hold a couple, but we don't understand anything about linguistics. Making not only sound, but a live force of nature, in the way nature created life, is percussive. Percussion makes all those words happen. This is how our communication allows us to get in touch with others. Percussion makes the planet earth the classical one among the other planets of the universe. It's our way of communicating, and that's what interests the extra-terrestrials (laughs).

**Brazil**—Will the international attention from films like *Central do Brasil* and the Grammys of Milton Nascimento and Gilberto Gil ...

**C.B.**—You forgot me. I won the first one, for percussion.

**Brazil**—Yes, but I'm talking about ...

**C.B.**—You have a short memory. I won a Grammy before those two... for the disc *Brasileiro*. I'm not defending myself. I'm defending percussion. Now let's talk about Gilberto Gil.

**Brazil**—I was wondering if you thought the attention from these awards helps to change the world's view of Brazil and in turn Brazilian culture? Does it bring back

the image of a country that is often forgotten by the rest of the world?

**C.B.**—I don't believe that prizes change the profile of anybody in any place. What changes is the attitude of people who have taken Brazil to the point it is now. This is what changes. Trophies are schoolboy remnants that still exist in the soul of a mature adult. I don't believe that things like that change the image of anything. What changes is the effort of these people to present the reality of the country, how it is. It was the strength of Fernanda Montenegro that got the world to recognize us. It was her power that helped Brazil to be known. It was through her. Her effort forced the world to see us in one moment. Brazil represented there by Fernanda Montenegro was seen by many eyes as a very strong, proud presence. And people focused on her effort to show Brazil the way it is. If there hadn't been a camera there for Fernanda Montenegro, it would never have happened, and she was proud of it.

**Brazil**—But Brazil had been left out of the cinematic world. Don't you think these awards brought attention back to an image of Brazil that many had forgotten?

**C.B.**—I never thought that Brazil was forgotten. The Brazilian people that are abroad are talking about Brazil, so I never saw Brazil left out. The concept of the country did not appear again just because of an Oscar or a Grammy. Brazil is lit in the heart of every expatriated Brazilian who says, "I'm in this country, but I cannot have my attitude, my behavior, my manners."

**Brazil**—I'm not talking about Brazilians that live outside Brazil. I'm talking about the vision of the non-Brazilian public.

**C.B.**—From the point of view of a foreigner, what is changing is that they are going to the movie theater to watch our films, and they are consuming our music. But this is an old situation because Brazilian films were watched before. Carmen Miranda, for example, is responsible. She was the starting point in Hollywood for the vision of Brazil. Before Carmen Miranda, I didn't understand Hollywood, but after, I could. And then I started paying attention to Ginger Rogers and getting interested in others. The fact that Fernanda Montenegro was nominated for the Oscar was their luck. Because then we started paying attention to things we never paid

attention to before. Brazilians didn't connect with the Oscar before. That Oscar doesn't look like anything Brazilian. Benigni was already a big thing in America.<sup>2</sup>

Brazil's nobility is attacked by its corruption, its violence, and its lack of education. But we are a noble people, and the two can be mixed. It's a form of saying, "I'm a Brazilian, and I don't want to divide the laurels. You know why? Because I'm a baby, and you've had a long life. It's my life now, and if my life interests you, and you want to hear my story, to

### Selected Discography:

Title	Artist	Label	Date
<i>Omelete Man</i>	Carlinhos Brown	EMI	1998
<i>Mãe de Samba</i>	Timbalada	Mercury/PolyGram	1997
<i>Livro</i>	Caetano Veloso	Mercury/PolyGram	1997
<i>Alfagamabetizado</i>	Carlinhos Brown	EMI	1996
<i>Roots</i>	Sepultura	Roadrunner	1996
<i>Andei Road</i>	Timbalada	Mercury/PolyGram	1995
<i>Cada Cabeça É um Mundo</i>	Timbalada	Philips/PolyGram	1994
<i>Rose and Charcoal</i>	Marisa Monte	Metro Blue	1994
<i>Timbalada</i>	Timbalada	Philips/PolyGram	1993
<i>Tropicália 2</i>	Caetano/Gil	Elektra/Nonesuch	1993
<i>Bahia Black</i>			
<i>(Ritual Beating System)</i>	Various	Axiom/Island	1992
<i>Brasileiro</i>	Sérgio Mendes	Elektra	1992
<i>Estrangeiro</i>	Caetano Veloso	Philips/PolyGram	1989
<i>Caetano</i>	Caetano Veloso	Philips/PolyGram	1987

increase the index of Brazilian films in the Hollywood system, which is only a hundred years old, then I am Brazil. I have many stories." I believe that people like happy stories, and Brazil has many happy stories.

**Brazzil—Will you be making a film with cartoonist Maurício de Sousa?<sup>3</sup> And if so, will you write the sound track music?**

**C.B.—**Boy! You are very fast!

**Brazzil—Yeah, I have to play all the positions.**

**C.B.—**Well, I'm going lateral then directly to the goal. I will be here praying, and when the movies find out about Carlinhos Brown... Oh, how delicious this world of dreams! Oh God, what a wonder. I know that I'm an anxious boy, but I also know that God reserved this destiny for me. The day the world's cinematographers cover my music, Brazilian music, there is going to be a cloudburst in the movie industry. I want to be happy. I want my work to bring me happiness. I want to have my work utilized. I'm prepared to write this Brazilian sound track. And if I do, it's not going to be something that somebody has already done. It won't be like what the *Afro-Cubanos* did when their music got confused with the dramaturgy of Beethoven's fifth symphony.

In respect to Maurício de Sousa, I am open. I'd love to do it because even the homeless read Maurício de Sousa. I think he is very original, and Brazilian music is very original. And we won't trip. We'll hit with something like Disney's *Zé Carioca* or like *Amigo da Onça* (Friend of the Jaguar).<sup>4</sup> Did you know that character was inspired by the composer Lamartine Babo (1904-1963)? That small man with a big forehead reminds me of the president of the Central Bank. Now things are going to be different. New faces are going to appear. People who come to Brazil and expect to find a sequence of similar situations, will discover that we are different. And what talent is in our people is going to explode.

**Brazzil—Can you tell me about your percussion school in Salvador? (Pracatum—Escola Profissionalizante de Músicos no Candeal)<sup>5</sup>**

**C.B.—**I'm not trying to establish just a school of percussion. I'm working with a vocational school, but I'm starting with music. I'm not interested in a trendy school in the Bahian fashion. What I want is a school that will last a millennium. I want a strong foundation. We have the school and the teachers all set. This is what I believe is the beginning of education in this country. Even if instruction falls apart, the base is going to be there for a long time. I believe that the medical system will get to the point where, a year from now or maybe two hundred years from now, it will realize the need for this kind of a base.

Today schools are teaching how to have "it," but not how to keep "it." Schools have to recognize the importance of a vocation. And when that happens, we are not going to have students who can't decide what to do when they go to college. What happens now is that the market dictates what students study. They see something is good right now, so that's what they choose to study. But that is not a vocational decision. The market is fashion, not necessity, and it changes and gets weaker. Necessity is always here. The person who invests in a pharmacy is correct because

he knows we need pharmacies.

People today have thrown away their shamans and witches and realize we have to go to doctors, to the pharmacy, that we need medicine. Before we had *curandeiros* who would treat people with their teas and roots and herbs. But people are more sophisticated now and know that they have to go to doctors. That's why someone who invests in a pharmacy recognizes that he will have a return.

They used to say that we came from the monkeys, but was this ever observed? Now this story is only in the comic strips. If schools follow the professor, he decides who the heroes and who the villains are. How can the professor know everything? Won't he just be repeating the same stories he was told? Our books have already taught us Lampião was a villain, and Antônio Conselheiro was a villain, and Zumbi was a villain too. That's what they taught me. But Zumbi gave his blood, and it's very unfair. This school has become my teacher. It has taught me many things. And because we are very serious and nourish and spread the idea, the spirit of improvement, we have become the teacher of all the other schools around here.

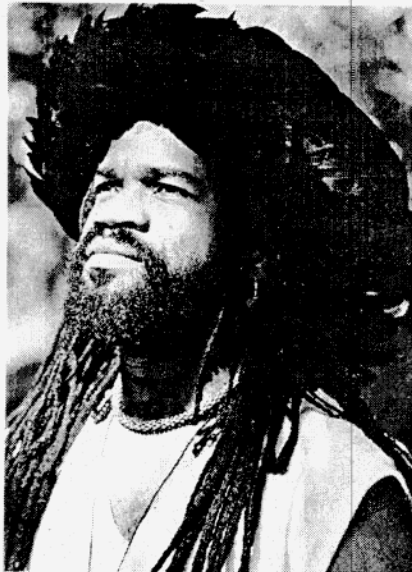
The first students I had are already professional. Now I'm trying to get to the next stage. For this I asked for help from Pomar, Credicard, USAID (U.S. Agency for International Development), and UNICEF (United Nations Children's Fund). I asked everyone for help. I went all over asking with my hat in my hand. And the reason I did that was because I believe it is selfishness if the entire society doesn't participate. Am I wrong to ask for money to make this thing happen?

After all, poor people don't exist. What exists is poverty, and people are lead to it. We have projects that look out for people who have nothing. And we try to help by saying no to slavery. I'm not talking about black slavery. I'm talking about how this life that we live is a form of slavery. We have to find a

future. A lot of people want to help, but they don't know how. BNDES (Banco Nacional de Desenvolvimento Econômico e Social) has been contributing money to the school, and I hope that they don't stop.

They are a group that pays attention to social areas and has been helping other groups, not only mine, although I was the first. Their help has been of extreme utility for the people and for communication within a Brazil that hates the situation with the least favored people. I am a volunteer, but the people who work with me have salaries. We recently formed a third sector in the school that is made up of professionals who solicit money and who are working to translate dreams into the reality of social improvement in the poor areas.

Today education is changing, and the people of Bahia want solutions. A place that doesn't try to improve will never improve. This is a school of research and there is non-stop research going on in Bahia because we are the ones at risk. If it's going to work, Bahia will be the example for all Brazil. We'll know years from now. People say that Baianos don't want anything, and it looks



like we are very slow because the ocean is there, and the ocean is always going to be there. It looks like nobody does anything, but we are moving a thousand miles an hour. We want a comfortable world for those who come into the world. For us the world is already comfortable, so let's use our time wisely!

The human spirit is one with the domain of God. And when we talk about God, we say there is just one spirit. But no, man has several spirits. Human beings, the ones who are the fruit of miscegenation, have acutely more spirit. You cannot say that they have just one spirit. We live and function for each other. People from mixed backgrounds are more intense. What Bahia doesn't want in its dictionary is the word or the idea of racism and the behavior that comes with it. Let's use our leisure hours wisely to work better. This is what we are trying to do, and it's healthy. It's work and it's entertainment. We need education to have fun. With this idea of entertainment for education, the formation of the organization comes together. And this is what will translate as our Carnival.

**Brazil—What was your concept for the new CD, *Omelete Man*?**

C.B.—I don't have a concept. I don't deal with this. I don't have the background to have a concept. I just do it. I love looking for organic forms, for new things where you don't think new things exist. My concept was to find what I was looking for, so I asked Marisa (Monte) to produce. That was my concept. I wanted to do something with her that she hadn't done before with other people. Calling a woman to produce was the best thing that could have happened. Everybody should do this, including calling their wives to produce because their wives are the ones who know them the best. I called Marisa because we are two people that understand each other musically. We speak the same language.

**Brazil—Many of the tunes sound as if they were inspired by the music of the Beatles: "Irará," "Soul by Soul," "Cold Heart." Would you comment on this?**

C.B.—No, no, no, no, no, no, no... No, no, no, no, no. I am so sorry. This beetle came flying out of nowhere. My Beatles are Tim Maia and Renato e Seus Blue Caps, not the Beatles. I am in Brazil, and I think the Beatles are in another time. To me the music of the Beatles sounds like Nordeste music. If the Beatles influenced me, I didn't realize it because what influenced me first was Luiz Gonzaga and Jackson do Pandeiro, all those musicians that are fashionable now in Brazil, but who I've known for years. If the Beatles influenced me, I didn't hear.

**Brazil—Do you think all the English and the string arrangements on *Omelete Man* will surprise any of your *axé* music fans?**

C.B.—I don't know. I'm not interested in surprising *axé* fans. *Axé* is a movement that moves parallel to mine. It's a movement that feeds on my movement. "Rapunzel" was a landmark in the *axé* movement. I wrote it, and Daniela Mercury sang it. The song exploded all over Brazil, in Portugal, in Europe. But I cannot say that I make only popular music. I've written music for soap operas, for films. I write songs, but I never write the label. Everybody knows that. Rather than having this *axé* thing, I would prefer to have a movement of music in Brazil. Music needs to be modernized. I make music in Brazil, and we can say that it's Brazilian music, but it is part of the music of the world. Music is trying to have a more international barometer. When you only create music for Brazil, you

risk never being accepted abroad. When we make Brazilian music, we make music for Brazilians, but when we make music for the world, everybody can understand.

**Brazil—Will you reach a wider audience outside Brazil by singing in English?**

C.B.—I don't write in English. I write in broken English, broken Yoruban. The languages are broken. No, I think you have to communicate; it doesn't matter which language you use. If it is English that people understand more now, I'm gonna try. If I need to express the way Brazilians think, it's going to be difficult because my English is limited. I think in Portuguese, but I use some English words. This new language that people have found to communicate is not an old language like Latin.

A language is a linguistic code, and English is not an extensive language. But English is the door to the Tower of Babel. Everybody's started, so let's go! What's the best way of communicating? Let's communicate! I don't have an interest in singing in English because I don't know it. I don't speak English. My generation wasn't prepared. The English that I learned, I learned on the streets. I know how to ask for a hamburger and to say thank you very much to the people who receive us very well.

**Brazil—The tunes "Mãe Que Eu Nasci" and "Hino de Santo Antônio" make connections with Brazilian music from earlier times. How important is an understanding of these styles to your overall musical concept?**

C.B.—First of all, music is not from the past. Music is eternal. Your age and your level of education don't matter. If the spirit of the music decides to catch you, it's going to talk through time—not just for a moment, not just for now. This is the real inspiration. The music today is what we call self-consuming or commercial music. But if the composer wrote it with his soul, he gave it an aura. And then the music doesn't want to disappear. If we continue to hear music from the past, it's a sign that in its sound there are some answers for the future.

**Brazil—Do you have any shows planned to celebrate the 450 years of Salvador?**

C.B.—We had a show planned, a very beautiful one in Fonte Nova. I would have liked to extend it throughout Bahia because I don't think Salvador belongs to Bahia any more. Salvador now belongs to the world. But they told me that I couldn't do a show there, and I had to cancel. It was almost done. I had received money from sponsors and had invited artists from all over the world to demonstrate ritual folklore. But I was told that I couldn't do it there, so I didn't have a space for the show because in Salvador we don't have many places that can seat a lot of people. But we have a stadium, and they say that a ball and music go together. So let's take music to the stadium! We are a culture of the masses. The problem was the money. We had a question mark there. What do you think of Padre Marcelo? Padre Marcelo is music or he's a cult?<sup>26</sup>

**Brazil—I know that Marcelo's celebrations and songs carry messages that have driven thousands of people back to the Catholic church.**

C.B.—Padre Marcelo had a show in Fonte Nova, and (sarcastically) then the light from God came to him. Maybe it's my opinion, but the church's objective is to bring people back. My concept is that God is free and freedom, and I don't need a cult to reach God. I hope that religion is a path that leads you to God, but not one that makes people richer, not a bank. Religion is to help poor people. It's time for the rich to give, not to take. The

function of religion is to support poor people.

The churches put all those glittery things inside, and then they call to the poor to come. And when those poor, miserable people come, they are asked to give to the church. The church reaches everywhere in the world. Clerics are descendants and dissidents. It's time for them to think about giving and not taking. They attack *candomblé*. But the priest (Marcelo) gets his inspiration, his music, and his movements from *candomblé*. I have no religion. I am God. And God was the one that created even the pagan. We need to put all religions together.

**Brazzil—Have you learned anything from Chico Buarque?**

**C.B.**—We learn all the time from everybody. Before getting to know him and being part of the family, I had already learned from his music, especially one of the first songs I played on guitar. The harmony, I learned from him.

**Brazzil—What can we expect to see and hear in the upcoming tour?**

**C.B.**—Love, discipline, fun, a lot of happiness.

**Brazzil—Is there anything I haven't asked you that you would like to tell your fans in the United States?**

**C.B.**—The only thing I have to say is for people who are going to the show. Go without makeup! Free! If you don't like to dance, and don't like to be wet with your own sweat, don't go! It's not that I want this. It's that the music is contagious; it will seize you. When you realize the floor is wet, you won't know if you are a person or part of the celebration. And I want to send a special kiss to all the people in Los Angeles. Please come and introduce yourself because I'm very shy.

1. Panorama Percussivo Mundial is an annual world

## Busy Man Busy Man

(Carlinhos Brown/Arnaldo Antunes)

Pra onde eu vou agora livre, Mas sem você?	Where am I going now free, But without you?
Pra onde ir o que fazer como eu vou Viver?	Where am I going, what am I going to do, how can I Live?
Eu gosto de ficar só	I like to be alone
Mas gosto mais de você	But I like you more
Eu gosto da luz do sol	I like the rays of the sun
Mas chove tanto agora	But it rains so much now
Sem você	Without you
Chove sem você	I rains without you
Sem você	Without you
Chove sem você	It rains without you

Às vezes acredito em mim mas às Vezes não	Sometimes I believe in myself but Sometimes I don't
Às vezes tiro o meu destino da Minha mão	Sometimes I see my destiny In my hand.
Talvez eu corte o cabelo	Maybe I'll cut my hair
Talvez eu fique feliz	Maybe I'll be happy
Talvez eu perca a cabeça	Maybe I'll lose my head
Talvez esqueça e cresça	Maybe I'll forget and it grows
Sem você	Without you
Chove sem você	It rains without you
Sem você	Without you
Chove sem você	It rains without you.

Talvez precise de colchão, talvez Baste o chão	Maybe I need a mattress, maybe The floor is enough
---	---

Talvez no vigésimo andar, talvez no Porão	Maybe on the twentieth floor, maybe in The basement
Talvez eu mate o que fui	Maybe I kill what I was
Talvez imite o que sou	Maybe I imitate what I am
Talvez eu tema o que vem	Maybe I'm afraid of what's coming
Talvez te ame ainda	Maybe I still love you
Sem você	Without you
Chove sem você	It rains without you
Sem você	Without you
Chove sem você	It rains without you.

Maybe your heart	Maybe your heart
Maybe I hold on	Maybe I hold on
I get to travel	I get to travel
Yellow summer	Yellow summer
My super rain	My super rain
I get to travel my road	I get to travel my road
Summer about every day	Summer about every day
I like you, you like me	I like you, you like me
I love you, you love me	I love you, you love me
I touch you, you touch me	I touch you, you touch me
I'm missing you my lover.	I'm missing you my lover.

Busy man	Busy
Like a busy man	man
Busy man	Like a
Like a busy man	busy
	man
	Busy
	man
	Like a
	busy
	man



**Mãe Que Eu Nasci** (Direito de Nascer—Manoel de Jesus Lopes)  
Versão: Carlinhos Brown

**Mother Who Bore Me** (The Right to be Born—Manoel de Jesus Lopes)  
Version: Carlinhos Brown

Mãe que nasci  
Dai-me o direito de viver  
Mãe que eu nasci  
Dai-me o direito de crescer

Mother who bore me  
Give me the right to live  
Mother who bore me  
Give me the right to grow

Com emoção  
Olhar as coisas do mundo  
Faz de minha infância  
Um jardim felicidade

With emotion  
Look to the things of the world  
Make my childhood  
A garden of happiness

Ajuda a crescer  
Pensando amor e não maldade  
Dai-me carinho, dai-me  
ternura  
Mãe querida que Deus dá

Help me to grow  
Thinking of love and not malice  
Give me affection, give me  
tenderness  
My dear mother that God gives

Dai-me o saber das ilusões  
Das fantasias  
Tu que és a flor da evolução  
Tu que és a flor da alegria

Give me the knowledge of illusions  
From fantasies  
You are the flower of evolution  
You are the flower of joy

**Cachorro Louco** (Carlinhos Brown)    **Mad Dog** (Carlinhos Brown)

Tem peixe aí, não  
Tem carne aí, não  
Tem osso aí, não

Is there fish there, no  
Is there meat there, no  
Are there bones there, no

Olha o cachorro louco  
Fofinho  
Cachorro louco vai  
virar um passarinho  
Olha o cachorro louco  
Legal  
Cachorro louco vai  
brincar o Carnaval

Look at the mad dog  
Fluffy  
Mad dog is going to become  
a bird  
Look at the mad dog  
Great  
Mad dog is going to enjoy  
Carnaval

Tem peixe aí, tem  
Tem carne aí, tem  
Tem osso aí, tem

Is there fish there, yeah  
Is there meat there, yeah  
Are there bones there, yeah

Cachorro Scoundrel  
Cachorro Scoundrel  
Cachorro Scoundrel

**Hino De Santo Antônio** (Adapted and arranged by Carlinhos Brown)    **Hymn of Saint Antônio** (Santo Antônio is akin to Saint Valentine)

Antônio Santo  
De Jesus querido  
Valei-me sempre  
No maior perigo

Saint Antônio  
That loved Jesus  
Protect me always  
In the worst danger

Rogai por nós  
Oh! Antônio  
Lá no céu  
Onde reina a alegria  
Junto a Deus

Pray for us  
Oh! Antônio  
There in heaven  
Where the kingdom is joy  
Together with God

Antônio Santo  
De Jesus amado  
Valei-me sempre  
Com o vosso amparo

Saint Antônio  
That loved Jesus  
Help me always  
With your favor



percussion festival that takes place in Salvador. There has been some discussion about bringing it to New York in the year 2001.

**Summer Tour Dates Include:**

Roxy Theater, Boston, Massachusetts on June 23, 1999  
Beacon Theater, New York, New York on June 24, 1999  
Hollywood Bowl, Hollywood, California on June 26 and 27, 1999

2. Actor Roberto Benigni won the Oscar for his portrayal of Guido in the film *Life is Beautiful*. Benigni is only the second person in Academy history to win an acting award for a foreign language film.

3. Maurício de Sousa is the cartoonist who appears to be following in the footsteps of Monteiro Lobato, an

author of children's literature whose style allowed young people to easily grasp complex facts about the universe.

4. Amigo da Onça (Friend of the Jaguar) was a two-faced character who claimed to be a friend, but was not what he appeared to be.

5. Vocational School for Musicians in Candeal. There is no literal translation for the word "pracatum." It is an onomatopoeic word that imitates a percussion pattern.

6. Father Marcelo Rossi is a former physical education teacher turned Catholic priest that has become a mass communication phenomenon. In 1997, he held a celebration in Morumbi soccer

stadium, where 70,000 followers listened to his sermon while 30,000 waited outside for a chance to get in. His debut CD, *Músicas Para Louvar ao Senhor* (Songs to Praise the Lord), sold more than 3,000,000 copies and carried the word of God to every quarter in Brazil, the largest Catholic country on Earth. It is worth mentioning that all the income generated by this CD is given to charity.

The article "Planetary Minstrel" in the September, 1996 issue of *Brazil* can be found on the Web at the following address: <http://www.Brazil.com/mussep96.htm>

Many thanks to Mônica Braga Ferreira for her invaluable technical support.

**Bruce Gilman, music editor for *Brazil*, received his Masters degree in music from California Institute of the Arts. He leads the Brazilian jazz ensemble Axé and plays cuica for escola de samba MILA. You can reach him through his e-mail: [cuica@interworld.net](mailto:cuica@interworld.net)**



# Independent in Rio

## Part II

More and more artists are taking control of their own recordings. Rita Peixoto and Carlos Fuchs have taken self-production several steps further.

DANIELLA THOMPSON

Singer Rita Peixoto and pianist/arranger/composer Carlos Fuchs, who are a married couple as well as a professional duo, have abandoned their former record label and are producing and distributing their own work. In the process, Carlos has established his own private studio and is now producing a stream of new discs by talented independent musicians.

In this installment, Rita and Carlos discuss their past, present, and future work and their latest disc, *Na Minha Cara*.

### **Brazil—What's your musical background?**

**Rita**—From a very early age I heard music at home. My parents were great music lovers and listeners. I heard everything: popular Brazilian music, classical music, and popular music of other countries. I started piano lessons even before learning to read. Later, I abandoned the piano studies.

**Carlos**—Well, I've been involved with music as long as I can remember. Of course, I've done some other things for a living as well. As you probably know, it's very difficult to make a decent living out of your musical skills. But I think I can consider my background pretty much being a musical one.

### **Brazil—How did you get into performing music?**

**Rita**—When I was fourteen, I began to participate in student festivals. Throughout my school years, until I turned eighteen, I was involved with music, singing at school. A little later, I began to sing professionally. When I was eighteen, the maestro Guio de Moraes, after hearing me in one of those festivals, invited me to record an LP. I made it, but the album wasn't released. At that period I involved myself definitively with music as a professional. I sang in bars and nightclubs. I also sang at dances for a while.

**Carlos**—My father is a classical pianist, and his mother was a violinist. Thus, I've been listening to classical music

since I was a baby. I bought my first popular music album only when I was thirteen. I started music classes at the age of six and piano classes at seven. Never with my dad, of course, for, as you know, *santo de casa não faz milagre*, [the house-saint never works miracles] or *casa de ferreiro, espeto de pau*. [in the blacksmith's house, the skewers are wooden]. However, my grandmother would always sit and study the parts with me.

### **Brazil—How did you learn to sing/play?**

**Rita**—I didn't attend any singing school, since this type of school didn't exist in Brazil. I began to sing as every other popular singer does: by singing. After many years of professional singing, I took vocal technique classes. This really helped me to know my voice so as to use it more fully—in fact, to know myself better.

**Carlos**—Well, as I told you, I started my piano classes at the age of seven, with this teacher that taught me for eleven years. She was very important to my understanding of music interpretation. Her name is Salomea Gandelman. I also took some classes with other professors during those years. My will to play popular songs became strong at the age of fifteen, when I started listen to some jazz and MPB all the time.

### **Brazil—What were your musical influences?**

**Rita**—As I've said, I listened to everything while I was small and have continued adopting this attitude as an adult. I think it's important to hear everything in order to be able to choose better. Only s/he who has a choice chooses well. Speaking more objectively, I heard great singers like Elis Regina, Ella Fitzgerald, Clara Nunes, Mama Cass, Ângela Maria, Janis Joplin, Edith Piaf, Elizeth Cardoso... The marvelous African-American female singers... All of them, in some fashion, gave me something—a great deal of emotion, certainly, and the desire to become a singer.

**Carlos**—Of course, I have strong classical influences. I

could say Rachmaninoff, Chopin, Ravel, Bach, Pärt, among others. Bill Evans, Keith Jarrett, Chico Buarque, Edu Lobo, and Tom Jobim are also among my definite influences.

**Brazil—Would you give us an outline of your careers thus far?**

**Rita**—You make me think about this. I find that artistically it's a very rich career. I've been singing professionally for twenty-two years. I'm involved with many musicians, singers, composers, and producers of various tendencies, and with time I come to perceive how good it is to be with all of them. They give me a frame of reference. What's still missing is the ability to exercise my profession without fear of being penniless (and when I speak of money, I don't mean millions!).

**Carlos**—I started my professional career playing live music for theatre, played with some Brazilian artists such as the late Taiguara. During the '80s I created a band called Régua that, despite not having recorded an album, left a big fan list in Rio and some other towns. It was a totally electronic band. In fact, it began as a duo. I played for some years with the Rio Jazz Orchestra and began this current work back in 1991, recording our first album in 1993 and this one in 1997.

**Brazil—What are your own musical preferences?**

**Carlos**—Good MPB, Jazz, Classical.

**Rita**—It's difficult to answer. I hear a lot of current music, but I also continue to listen to the female singers who inspired me. I make a point of listening to new people, Brazilians and from other places, and primarily my friends.

**Brazil—Who are your friends?**

**Rita**—My friends are admirable artists. It's a privilege to have them always around. They're a source of inspiration and fun. Mathilda Kóvak, Suely Mesquita, Marcos Sacramento, Paulo Baiano, Antonio Saraiva, Sidon Silva, Paulo Brandão, Rodrigo Campello, all the people of Arranco, Dil Fonseca, Betti Albano...

We have similar ideas and also similar difficulties, and because of that we unite in order to work better. You've already heard of this; it's very difficult to work in music in Brazil, but we're not going to stop making music, because music is what makes us happy. So we've resolved, in our own way, to put into practice what we want to do.

**Carlos**—My friends are the people I work with. Marcos Sacramento, whom I've known since the '80s, has become one of my best friends. We are currently recording our first joint album. All the songs but one have lyrics by him and music by myself. Antonio Saraiva, a great friend and also a genius. He played saxophone in our first album and has three compositions in our new one. Mathilda Kóvak is one of the most brilliant songwriters in Brazil; we see each other almost every day. She is also my partner, and we have about twenty songs we've written together. I'm currently producing her first solo album, which is amazing, considering that more than twenty-five of her songs have been recorded by mainstream artists in Brazil. Suely Mesquita is also a great songwriter and partner. I'm also producing her first solo album. She sings beautifully, too. Dil Fonseca, a great composer and spirit. I've known him since the '80s, too. Just finished his first solo album, which I produced.

**Brazil—What are you planning to do next?**

**Rita**—Disseminate *Na Minha Cara* as much as possible, with shows here in Brazil and abroad, and create a work situation that will give me autonomy. Carlos and I already have our own studio, and the next step is to distribute all our work in ways that will make us independent of the traditional media. The Internet is one such way.

**Carlos**—Compose a lot, play and record a lot. Hopefully travel to Europe, North America, and Japan to show our music.

## Na Minha Cara track by track

**Brazil—How would you describe the musical evolution from your first disc, Rita Peixoto & Carlos Fuchs, to this one?**

**Rita**—In this second disc, Carlos is more present—as composer, arranger, and interpreter. I would say that our duo is better represented. The repertoire is also an important part of the difference between the two discs. In *Na Minha Cara*, we selected mostly previously unrecorded

songs. As an interpreter, I think it's important to sing new composers.

**Carlos**—I didn't produce *Na Minha Cara*; this was beautifully done by Paulo Brandão (who also produced our first CD) and Rodrigo Campello. Of course, I was deeply involved in all the arrangements and can consider myself a co-producer. In the case of *Na Minha Cara*, we had at our disposal a world-class studio, and this made the production a real blue-sky flight.

**Brazil—You open the album with "O Dono da Bola," a very insistent song with repetitive lyrics and rhythms by a young, previously unrecorded composer.**

**Rita**—Like the good Brazilian that I am, I adore football and always wanted to sing something that talked about this. Football has always been very connected to music here in Brazil. Singers, composers, musicians, and football players have a strong bond, and it's common to see them together. The great composer Lamartine Babo wrote all the hymns of all the football clubs in Rio de Janeiro.

"O Dono da Bola" talks about someone who can end the game at a certain moment, because he's the master of the ball, but the other players plead with him to let the ball roll so the game may continue.

**Brazil—It certainly conveys the urgency of the moment on the football field, whereas the second song, "Choro Blue," is just the opposite; it's full of the jazzy indolence of malaise.**

**Rita**—Rodrigo [Campello, the composer] showed me this song, and I liked the melody right away. [Antonio] Saraiva's poetry is visual, cinematographic. I manage to sing and visualize what I'm singing. It's a song with a scenario. I also liked the mixture of *choro* with blues. I find that these genres have something in common, which is why the lyrics in English are so natural in this song.

**Brazil—The lyrics are completely hilarious, but your delivery doesn't betray their tongue-in-cheek aspect, which makes the whole thing work particularly well. It's Miúcha meets Brecht & Weill: all the clichés of the English language in a song from another culture. Very serious on the surface. Antonio calls it nonsense standards collage. He says that the little he knows about English, he learned from song lyrics.**

Next we have the nostalgic instrumental piece "Mira" by Carlos. It begins with a solo piano, develops strings and wind instruments, becomes orchestral, then cascades down to piano for the finale.

**Carlos**—I wrote this tune during the Carnival of 1997. It's named after my late grandmother, who always encouraged me to be a musician, besides being a violinist herself.

**Brazil—A change of pace with "Ouro," a very modern samba by Saraiva.**

**Rita**—This samba is quite different from others I've heard. It has modernity but is also a traditional samba. While I sing the melody it seems that another song is happening behind, but everything combines perfectly.

**Brazil—You follow that with Chico Buarque's "Não Fala de Maria."**

**Rita**—Of all the famous Brazilian composers, I always thought Chico Buarque was the greatest



genius (my friends are also geniuses, but not as famous). I've been listening to Chico's songs for a long time and perhaps I know his oeuvre well. In my first CD I recorded two of his songs, "Desalento" and "Estação Derradeira." "Não Fala de Maria" is very moving, and I find that Carlos succeeded in capturing this emotion in the piano arrangement. It's a love story that ends unhappily.

**Brazzil**—"Dominus" by Luís Capucho and Marcos Sacramento is a very lyrical and contemplative song.

**Rita**—I've already recorded two Luís Capucho songs, "Maluca" and "Minha Casa É um Céu," in my first CD; I was the first person to record him. Everything that Luís does attracts my attention. He has a disconcerting poetry, strange to the common hearing, but at the same time very simple. Sacramento brought me this song fifteen days before we began recording the CD and said that I had to sing it. He was right. *Dominus* means God in Latin. The music talks about our dual being: at times we confound ourselves with this duplicity and don't know what to do. We desire definite emotions, we resist contradictory sentiments. So we suffer a lot. If we understood our nature, we'd live with more serenity. That's why we ask God to watch over us.

**Carlos**—One curious note about this recording: Sacramento sang the melody, but he didn't (nor did anybody else) have the harmony recorded or written. Since Luís Capucho had suffered a major accident, he couldn't show us the actual harmony he had composed. So I harmonized the song. Luís said he liked it very much.

**Brazzil**—"Dominus" is appropriately followed by "Jesus," composed by Paulo Baiano and Marcos Sacramento. "Jesus" is much more lively and percussive than "Dominus."

**Rita**—This partnership of Paulo Baiano and Marcos Sacramento, I always wanted to sing them. The two write beautiful songs. "Jesus" is a man who provokes and enchants.

**Brazzil**—Baiano describes "Jesus" as a *choro* that talks of a very special Jesus, beautiful and profane, who emerges wet from the waters to bring us love and *joie de vivre*. In fact, he's a human Jesus who can be loved and desired in the most physical and carnal way possible. You've decided to follow this Jesus with Super-Woman.

**Rita**—Mathilda Kóvak wrote the lyrics of

"Super-Mulher" for me. Carlos completed the song with gorgeous music. This partnership is happiness! I feel particularly honored to be able to sing it. All women, naturally, like this song very much... And some men become very emotional when they hear it.

**Brazzil**—In "Europa" Carlos does the singing. It's a contemplative song with piano, winds, violin, and cello. The lyrics turn Europe into an exotic place, as it might appear to someone from the tropics.

**Carlos**—This tune was the first of a series of compositions by Marcos Sacramento and myself. As usual, he gave me the lyrics and I had to twist myself to fit the words with a melody. We now have twenty-plus compositions and are preparing an album with about twelve of those.

**Brazzil**—Next we have the *choro* "Três em Um."

**Carlos**—I love *choros*! Sidon Silva, our percussionist, said, "This tune seems like three tunes!" So it became three-in-one or "Três em Um."

**Brazzil**—And you close with Saraiva's "Vagabundo," whose lyrics provide the title for your CD.

**Rita**—This is, perhaps, the strangest song in the disc. Carlos' arrangement contributed in the creation of this strangeness—in addition, obviously, to the poetry and music of Saraiva. It was different to sing without notes, to sing 'talking.'

## New sounds from the fox's lair

### Carlos Fuchs talks about his studio's upcoming productions

Dil Fonseca's *Marubá* was recorded entirely in my project studio (except the piano cuts, which were done in my dad's living room). It was my first experience in many years of producing, and especially recording, a full project. I just loved it. In fact, thanks to this project I started to build my home studio and now I'm producing five projects at the same time:

1. **Suely Mesquita's first solo album.** Suely is a composer and has a huge number of partners (including myself) for whom she writes quality lyrics. In some cases she does the music too. Also, she has this unique great voice. We are currently finishing the basic cuts, where we had on most tracks the members of A Parede playing percussion and bass guitar. A Parede is the band of Pedro Luís; last year they released a disc on Dubas/Warner and now they're in the studio for their second album. It's been great fun to do this project, since we gave them total freedom to create in the studio and do all those crazy things one wishes to do sometimes but can't, like playing the microphone stand itself (with the mic attached to it), cigar boxes, and just about anything that comes in mind (or hand).

2. **Paulo Baiano (with Clara Sandroni singing).** Also a first album. Baiano is an old friend of ours and an extremely talented composer (sorry, no lyrics). His partnerships include Suely Mesquita, Mathilda Kóvak, Sérgio Natureza, and (among others) last but not least, Marcos Sacramento, with whom he has a long story going way back. This project will show some fifteen beautiful tunes, most with lyrics by Sacramento. We are at this moment finishing the basic instrumental cuts.

3. **Rodrigo Maranhão.** Another first solo album. This guy is young. And great! The first song in *Na Minha Cara* ["O Dono da Bola"] is his; it was also his first composition ever recorded. He can comfortably swing from samba and *choro* to funk and rap. We have four songs ready and will now try to catch the record labels' attention before going on. This project is being co-produced by Sidon Silva (who plays percussion in our CD). Pedro Luís is recording Maranhão

for his upcoming album.

4. **Mathilda Kóvak's** genius is well-known here through at least twenty-five songs of hers that were recorded by mainstream artists; yet she hasn't been able to do her own solo disc. Guess what? Here I am again! This is quite a crazy project, for we want to release forty songs through it. So it seems more like a box set than a CD. But she has far too many amazing songs (including a whole bunch in English) to be confined to a single CD. Mathilda is also, along with Sacramento, my most regular songwriting partner. We have more than twenty songs together. This project is still at the early stage, and we'll need a lot of time to complete it. Rita will be singing here, too.

5. **Carlos Fuchs & Marcos Sacramento.** Through this one, I intend to release nine compositions by Marcos and me, in addition to one by myself and another by Mathilda and me. Those are slow-tempo tunes with very dense lyrics and, I could say, sophisticated harmonies. I don't think this is an 'everybody's gonna like it' album, but I truly believe it's going to be gorgeous. At the moment it's a piano & voice project, with the possibility of becoming a piano, voice & orchestra project if we cut a deal with a record company.

So, as you can see, I'm quite busy right now! But happy too. It's a privilege to be able to work with such talented people, even if there's no money in it (for now only, I hope). What's priceless is the sensation of being like a full-blown factory of good music.

**Daniella Thompson is a writer and preservationist living in northern California. She can be reached at daniv@jps.net.**

## Rita Peixoto's discography

Solo albums (available through [reconsul@cvberhome.com.br](mailto:reconsul@cvberhome.com.br))

**Rita Peixoto & Carlos Fuchs** (CD; 1993)  
Independent; LB 015;  
previously distributed by Leblon Records

Rita Peixoto (voice)  
Carlos Fuchs (piano & voice)  
Lui Coimbra (cellos)  
Mário Sève (flutes)  
Antonio Saraiva (soprano sax)  
Marcos Suzano (percussion)  
Arrangements: Carlos Fuchs

### Tracks

1. Nos Horizontes do Mundo (Paulinho da Viola)
2. Réquiem para Mãe Menininha do Gantois (Gilberto Gil)
3. Maluca (Luís Capucho)
4. Desalento (Chico Buarque/Vinícius de Moraes)
5. Do Sorriso da Mulher Nasceram as Flores (Eduardo Souto)
6. Rolam nos Meus Olhos (Cartola)
7. Estação Derradeira (Chico Buarque)
8. Choro pro Zé (Guinga/Aldir Blanc)
9. Noturna (Guinga/Paulo César Pinheiro)
10. Minha Casa É um Céu (Luís Capucho)
11. Do Sorriso da Mulher Nasceram as Flores [vignette] (Eduardo Souto)

**Na Minha Cara** (CD; 1998)  
Independent; RC002

Rita Peixoto (voice)  
Carlos Fuchs (piano & voice)  
Antonio Saraiva (voice);  
Paulo Brandão (electric bass);  
Rodrigo Campello (electric guitar, 7-string guitar, *cavaquinho*, percussion);  
Lui Coimbra (cello);  
Cecília Mendes (viola);  
Ricardo Amado (violin);  
Andréa Ernest Dias (flute);  
Harold Emert (oboe);  
José Botelho (clarinet);  
Paulo Passos (bass clarinet);  
Philip Doyle (French horn);  
Vittor Santos (trombone);  
C.A. (drums);  
Sidon Silva,

Celso Alvim, Léo Leobons & Paulo Muylaert (percussion)  
Arrangements: Carlos Fuchs & Rodrigo Campello ("Choro Blue")

### Tracks:

1. O Dono da Bola (Rodrigo Maranhão)
2. Choro Blue (Rodrigo Campello)
3. Mira (Carlos Fuchs)
4. Ouro (Antonio Saraiva)
5. Não Fala de Maria (Chico Buarque)
6. Dôminus (Luís Capucho/Marcos Sacramento)
7. Jesus (Paulo Baiano/Marcos Sacramento)
8. Super-Mulher (Carlos Fuchs/Mathilda Kóvak)
9. Europa (Carlos Fuchs/Marcos Sacramento)
10. Três em Um (Carlos Fuchs)
11. Vagabundo (Antonio Saraiva)

### Special participations (solo)

**Solbambá** (CD; 1997)  
Independent; 17R05L62  
Rodrigo Lessa's album

### Track:

Blues para Chet Baker/Solidão (Rodrigo Lessa)

**Marubá** (CD; pre-release)  
Dil Fonseca's debut album

### Track:

Nau do Amor (Dil Fonseca)

**Group work** (with the vocal group Arranco)

**Quem É de Sambar** (CD; 1997)  
Dubas Música/WEA 063018941-2

**Samba de Cartola** (CD; 1998)  
Dubas Música/WEA 398423104-2

### Special participations (with Arranco)

**Cantoria** (CD; 1995)  
SACI/CSN 107-727

An album dedicated to the work of the famed lyricist/producer Hermínio Bello de Carvalho on the occasion of his 60<sup>th</sup> birthday. Also with Ângela Maria, Mártinho da Vila, Elba Ramalho, Zezé Gonzaga, Chico Buarque, Zeca Pagodinho, Ney Matogrosso, Nana Caymmi, Maria Bethânia, Paulinho da Viola, Caetano Veloso, and Alcione.

### Track:

Cantochão (Maurício Carrilho/Hermínio Bello de Carvalho)

**Grande Tempo** (CD; 1995)  
Velas 11-V114  
Singer/composer Fátima Guedes' album.

### Track:

O Dia em Que Faremos Contato

(Lenine/Bráulio Tavares)

**Agô! Pixinguinha 100 Anos** (double CD; 1997)  
Som Livre 1030-2

A commemorative box set produced by Hermínio Bello de Carvalho in celebration of the legendary composer Pixinguinha's centenary.

### Track:

1 x 0 [Um a Zero] (Pixinguinha/Benedito Lacerda/Nelson Ângelo)

**Aldir Blanc 50 Anos** (CD; 1996)

Alma Produções Ltda.  
Alma/001  
The poet/lyricist Aldir Blanc's retrospective album, celebrating his 50<sup>th</sup> birthday.

### Track:

Vim Sambar (João Bosco/Cacaso/Aldir Blanc)

**Coisa da Antiga** (CD; 1998)  
Rob Digital RD 014  
Família Roitman's second CD

### Tracks:

Hora do Adeus (Elton Medeiros/Délcio Carvalho)  
A Cabeça (Paulinho de Castro)  
Eu Vivia Isolado do Mundo (Alcides da Portela)  
Mastruço e Catuaba (Claudio Cartier/Aldir Blanc)  
Coisa da Antiga (Wilson Moreira/Nei Lopes)

**Simpatia 15 Carnavais** (CD; 1998)

Simpatia É Quase Amor P0043/98 <http://www.sitesbrasil.com/simpatia/cd.htm>  
Rio's best-known Carnival *bloco* marked its 15<sup>th</sup> anniversary this year with an album featuring the fourteen sambas of the previous years, each sung by a different star. Arranco sang the samba of 1990. Also with João Bosco, Noca da Portela, Moacyr Luz, João Nogueira, Luiz Carlos da Vila, Tânia Machado, Lenine, Elza Soares, Zeca Pagodinho, Beth Carvalho, Walter Alfaiate, Martinho da Vila, and Monarco.

### Track:

Um Ano Depois (Lenine/Bráulio Tavares)

## Songs from Na Minha Cara

**Super-Mulher No Superwoman**  
(Carlos Fuchs/Mathilda Kóvak) (English version: Mathilda Kóvak)

Que bom  
que eu não preciso mais  
ser uma super-mulher  
que eu não preciso mais  
escalar o Monte Everest  
desbravar o Velho Oeste  
vencer o Minotauro,  
matar o dragão  
derrubar  
o dinossauro.

I'm glad  
That I don't have to be  
A superwoman again  
That I don't have to dive  
Into the deep  
Or climb the Everest peak  
The Old West, the Minotaur  
I won't conquer anymore  
I won't kill either a dragon  
Or a dinosaur.

Que bom  
que eu não preciso mais  
conquistar seu coração de ferro  
dinamitar suas barreiras  
fazer carreira  
pra te impressionar.

I'm glad  
That I don't have to beat  
The beat of your mechanic heart  
Explode the concrete of your walls  
Recreate the waltz  
To impress or make you proud.

Que bom  
que eu não preciso mais  
descobrir a pólvora,  
a penicilina  
um soro uma vacina  
que eu não preciso mais inventar  
a eletricidade  
nem reinventar  
a realidade.

I'm glad  
That I don't have to find  
A new kind of powder, a new  
penicillin  
A miraculous vaccine  
That I don't have to invent  
Electricity  
Or to reinvent  
Reality.

Ser só criatura  
não ser criador  
meu amor,  
que aventura comum  
ser apenas mais um  
(que bom)  
eu não serei mais  
uma super-mulher  
serei só o que der  
darei o que sou  
a quem vier e  
me quiser.

I'll be just a creature  
Not a Creator  
Oh, my love  
What a common achievement  
To be my own commandment  
I'm glad  
I'll never be  
A superwoman  
I'll be just a kind of human  
I'll give myself to those  
Who can accept  
My ordinary goals.

**Vagabundo Bum**  
(Antonio Saraiva) (English version: Antonio Saraiva)

Acordei  
o sol na minha cara  
cara que mamãe beijou  
sol vagabundo nenhum  
vagabundo que sou  
acordando tarde  
antes tarde do que numa  
hora certa errada  
nada disso era o que eu  
queria  
acordar no susto com esse  
sol na minha cara  
estilhaços bombas bumbos  
e mil gritos de araras  
o ruído luminoso alto claro  
desse sol na minha cara.

I woke up  
the sun in my face  
a face that mummy kissed  
no bummer sun!  
bum that I am  
waking up late  
better late than at the right  
wrong time  
none of this was what I wanted  
waking with this sun in my face  
shrapnel bombs bass-drums and  
a thousand araras<sup>2</sup> crying  
the luminous noise loud and  
clear  
of this sun in my face.

### Notes:

1. a play on the expression *cara que mamãe beijou*, *vagabundo nenhum vai passar a mão* (a face that mummy kissed, no bum is going to touch)
2. Arara: a tropical bird

**Choro Blue**  
(Rodrigo Campello/Antonio Saraiva)

For sure I'm gonna miss that train  
ain't it bad, and ain't that a shame  
'cause I'm not going anywhere  
I'll sing my song of loneliness,  
until these blue days are passed,  
when will they go?  
maybe in a train that never comes.  
I'm sitting here the trains go by,  
some arrive, bring me nothing new  
I really don't know if they're real...  
is it a movie or a dream,  
or something in between, where I can hide  
my distant feelings in the smoke...  
how I got here I can't recall,  
it's so cold down this far ghost town  
I think I built this landscape...  
with all these trains whistling so loud  
and I can hear just the sound from my blue heart  
trying to pound silently...  
I got no case, just this guitar,  
this phrase is filling this bar,  
I'll change the mood  
I'll move the picture for good.  
The lights are low, the night's aglow  
the lovers dancing so slow, romance is on...  
Slipping thru my fingers notes are floating  
'round the couples, spinning planets in my mind...  
now I can see the moon on sea,  
this ship is leaving Madrid,  
or could it be another fake scenery?  
I taste a bitter drink and smile,  
these bad rhymes have such a style,  
how could I know...  
There's a hidden feeling,  
there's a clandestine on me  
down on next stop, in the smoke,  
on any street of this trip...  
That's what I found in this blue,  
Choro blue...



Rita Peixoto  
& Carlos Fuchs





SOT#  
2003457-4

# TIRE VANTAGEM DO "JEITINHO BRASILEIRO!"

**NUNCA  
FOI TÃO  
FÁCIL  
VIAJAR**

# (800) 471-6333

**NUNCA  
FOI TÃO  
FÁCIL  
VIAJAR**

LOS ANGELES  
TO SÃO PAULO OR RIO  
a partir de **\$485** ida e volta  
(Sujeito a restrições ou mudanças sem aviso prévio)

SÃO PAULO OR RIO  
TO LOS ANGELES  
a partir de **\$849** ida e volta  
(Sujeito a restrições ou mudanças sem aviso prévio)

SF TO BELO HORIZONTE  
a partir de **\$555** ida e volta  
(Sujeito a restrições ou mudanças sem aviso prévio)

LAX TO BELO HORIZONTE  
OR SALVADOR  
a partir de **\$490** ida e volta  
(Sujeito a restrições ou mudanças sem aviso prévio)

ATLANTA TO  
RIO OR SÃO PAULO  
a partir de **\$485** ida e volta  
(Sujeito a restrições ou mudanças sem aviso prévio)

E-mail: [avamt@earthlink.net](mailto:avamt@earthlink.net)

Atenção:  
Quem quer viajar para o Brasil???  
Pare de procurar!!!  
Comprove: nós venderemos  
mais barato  
que qualquer outra agência.

**É só ligar,  
comprovar  
e viajar**

Mais uma vez o "jeitinho brasileiro"  
mostra que tudo é possível

**EXCLUSIVO!**  
**GRÁTIS - LIGAÇÃO DE QUALQUER  
CIDADE BRASILEIRA**  
**000-817-471-6333**

ESTAMOS CERTOS QUE APÓS VOCÊS  
VIAJAREM COM O JEITINHO BRASILEIRO  
SEREMOS SEMPRE  
A SUA AGÊNCIA NÚMERO 1.

ASSENTOS LIMITADOS.  
SUJEITO A RESTRIÇÕES



SF TO RIO OR SÃO PAULO  
a partir de **\$550** ida e volta  
(Sujeito a restrições ou mudanças sem aviso prévio)

NYC TO RIO OR SÃO PAULO  
a partir de **\$445** ida e volta  
(Sujeito a restrições ou mudanças sem aviso prévio)

MIAMI TO RIO OR SÃO PAULO  
a partir de **\$440** ida e volta  
(Sujeito a restrições ou mudanças sem aviso prévio)

LOS ANGELES  
TO RIO OR SÃO PAULO  
a partir de **\$390** ida (one way)  
(Sujeito a restrições ou mudanças sem aviso prévio)

SAN DIEGO TO  
SÃO PAULO OR RIO  
a partir de **\$565** ida e volta  
(Sujeito a restrições ou mudanças sem aviso prévio)

# THE CULTURAL PULSE

## Plays

### RIO

**Os Ratos do Ano 2030** (The Mice from the Year 2030)—Tragicomedy. Written, directed and starred by Flávio Migliaccio with Dirce Migliaccio, the director's sister. A couple argues with a supercomputer after they find that they are on a list to be fired. Espaço Cultural dos Correios.

**A Dança dos Mitos** (The Dance of the Myths)—Comedy. Four people interpret their heroes Jean D'Arc, Elvis Presley, Marilyn Monroe and Che Guevara. Written by Vinicius Marquez and directed by Marcelo Saback, with Isabela Garcia, Rodolfo Bottino, Rosana Oliveira, and André Bonow. Teatro Sesi.

**Os Sete Gatinhos** (The Seven Kittens)—Typical feuilleton by Néelson Rodrigues. Directed by Moacyr Góes, with Natália Lage and André Valli. Father goes up the wall when he finds out that his younger daughter

Silene lost her virginity to a gigolo who is also the lover of his older daughter. Teatro Leblon.

**Alice Através do Espelho** (Alice Through the Mirror)—Based on Lewis Carroll's story. Directed by Paulo de Moraes, with ensemble Armazém de Teatro. In a mobile labyrinth Carroll and Alice share their hallucinations with the public. Fundação Progresso.

**A Meia-Noite Chuparei o Teu Sangue** (At Midnight I Will Suck Your Blood)—Comedy. Written by Anselmo Prado, directed by Frederico D'Amico, with Abílio Campos and Cléo Funke. Vampire lusting for the blood of a nephew. Teatro Galeria.

### SÃO PAULO

**Ô Abre Alas** (Oh, Make Way)—Musical. Written by Maria Adelaide Amaral, directed by Charles Moeller, with Rosamaria Murtinho and Selma Reis. The story of pioneer composer, maestro and pianist Chiquinha Gonzaga. At Sérgio Cardoso.

**Cacilda!**—Dramedy. Written and directed by José Celso Martinez Corrêa, with Leona Cavalli and Renée Gummie. The story of Brazilian theater though the eyes of virtuous actress Cacilda Becker. Teatro Oficina.

**Corpo a Corpo** (Body to Body)—Written by Oduvaldo Viana Filho, directed by Eduardo Tolentino de Araújo, with Zé Carlos Machado. Adman in conflict with his convictions and the values of world he lives in. Teatro Aliança Francesa

**Somos Irmãs** (We Are Sisters)—Musical. Written by Sandra Louzada, directed by Ney Matogrosso and Cíntia de Paula, with Nicette Bruno, Suely Franco, and Beth Goulart. The life story of famous radio era singers Linda e Dircinha Batista. Teatro Cultura Artística.

## Movies

### Just-released American movies:

*American history X* (A Outra História Americana), *Beloved* (Bem Amada), *A civil action* (A Qualquer Preço), *Disturbing Behavior* (Comportamento Suspeito), *Enemy of the State* (Inimigo do Estado), *The Faculty* (Prova Final), *For a Life of a Friend* (Pela Vida de um Amigo), *The Ice Storm* (Tempestade de Gelo), *Kundun* (Kundun), *Message in a Bottle* (Uma Carta de Amor), *Office space* (Como Enlouquecer Seu Chefe), *Simply irresistible* (Simplesmente Irresistível), *Vampires* (Vampiros), *Very Bad Things* (Uma Loucura de Casamento)

**Orfeu** (Orpheus)—Brazil/1998—Drama. Remake of Marcel Camus's Oscar winner *Black Orpheus*. This is the Orpheus myth and his love for Euridice set among the favela (shantytown) residents in Rio. Based on *Orfeu da Conceição*, a play by Vinicius de Moraes. Directed by Carlos Diegues, with Toni Garrido, Patrícia França, and Murilo Benício.

**Tiradentes**—Brazil/1998—Drama. The story of Joaquim José da Silva Xavier, Tiradentes, the martyr of the Brazilian independence. Critics have lambasted the film as a caricature. Directed by Oswaldo Caldeira, with Humberto Martins, Rodolfo Bottino, and Adriana Esteves.

**São Jerônimo** (Saint Jerome)—Brazil/1999—Drama. The life of Saint Jerome and his preaching in the desert. Directed by Júlio Bressane, with Everaldo Pontes, Hamilton Vaz Pereira and Helena Ignez.

**Paixão Perdida** (Lost Passion)—Brazil/1998—Drama. Rivalry between father and son for the affection of a nurse after the boy loses his mother in an accident. Directed by Walter Hugo Khouri, with Fausto Campona, Maitê Proença, and Mylla Christie.

**Lua de Outubro** (October Moon)—Brazil-Argentina-Uruguay/1997—Drama. Captain falls in love with pretty Leonor after 1924 war between republicans and federalists in Rio Grande do Sul state. By Henrique de Freitas Lima, with Marcos Winter and Beatriz Rico.

**A Hora Mágica** (The Magic Hour)—Brazil/1998—Comedy. In the 50s radio star gets involved by a woman in a web of intrigue. By Guilherme de Almeida Prado, with Raul Gazolla, Júlia Lemmertz, Maitê Proença, and José Lewgoy.

**Central do Brasil** (Central Station)—Brazil/1998—Drama. A woman who writes letters to illiterate people for a living together with a little boy goes looking for his father. Directed by Walter Salles, with Fernanda Montenegro, Vinicius de Oliveira and Marília Pêra.

## Books best-sellers

### FICTION

- 1 **O Homem que matou Getúlio Vargas**, Jô Soares. Companhia das Letras, R\$ 25
- 2 **O Advogado de Deus**, Zibia Gasparetto. Espaço Vida & Consciência, R\$ 20
- 3 **Conte-me seus sonhos**, Sidney Sheldon. Record, R\$ 25
- 4 **Ramsés, o templo de milhões de anos**, Christian Jacq. Bertrand, R\$ 30
- 5 **O Mundo de Sofia**, Jostein Gaarder. Companhia das Letras, R\$ 26.50
- 6 **O Advogado**, John Grisham. Rocco, R\$ 25
- 7 **Mal secreto, Inveja**, Zuenir Ventura. Objetiva, R\$ 22
- 8 **O Clube dos anjos, Gula**, Luis Fernando Veríssimo. Objetiva, R\$ 16.80
- 9 **O Diário de Bridget Jones**, Helen Fielding. Record, R\$ 24
- 10 **Veronika decide morrer**, Paulo Coelho. Objetiva, R\$ 15

### NONFICTION

- 1 **Não faça tempestade em copo d'água**, Richard Carlson. Rocco, R\$ 19.50
- 2 **203 maneiras de enlouquecer um homem na cama**, Olivia Saint Claire. Ediouro, R\$ 10.90
- 3 **Chiquinha Gonzaga, uma história de vida**, Edinha Diniz. Rosa dos Tempos, R\$ 22
- 4 **208 maneiras de deixar um homem louco de desejo**, Margot Saint-Loup. Ediouro, R\$ 9.90
- 5 **A Viagem do descobrimento**, Eduardo Bueno. Objetiva, R\$ 16
- 6 **As Melhores piadas do planeta e da casseta também**, vol. 2, Casseta e Planeta. Objetiva, R\$ 10
- 7 **Náufragos, traficantes e degredados**, Eduardo Bueno. Objetiva, R\$ 17.50
- 8 **177 maneiras de enlouquecer uma mulher na cama**, Margot Saint-Loup. Ediouro, R\$ 10.90
- 9 **As Barbas do Imperador: D. Pedro II, um monarca nos trópicos**, Lilia Schwarcz. Companhia das Letras, R\$ 32
- 10 **A Última grande lição: o sentido da vida**, Mitch Albom. Sextante, R\$ 18

### FOR CHILDREN

- 1 **O livro das virtudes para crianças**, William J. Bennet. Nova Fronteira, R\$ 21
- 2 **Mais coisas que toda garota deve saber**, Antonio Carlos Vilela. Melhoramentos, R\$ 8.60
- 3 **Os três porquinhos**, coleção Mini-Clássicos. Eko, R\$ 1.90
- 4 **O soldadinho de Chumbo**, coleção Mini-Clássicos. Eko, R\$ 1.90
- 5 **O pequeno príncipe**, Saint-Exupéry. Agir, R\$ 13

According to *Jornal do Brasil*, <http://www.jb.com.br>

# TABLETS

**MARTA'S  
BED & BREAKFAST  
HOTEL "RIO DE JANEIRO"**

Facilities include double and single bedrooms, private bathroom and toilet, telephone, TV, stereo, fax, e-mail, laundry, air-conditioning, large balconies and views, BBQ facilities, Continental breakfast included. Highly competitive rates.

Sensational Views  
150 Meters to Copacabana and Ipanema beaches  
For reservations contact John & Maria Miller  
Tel.: +55 (021) 521-8568  
E-mail: millerj@rio.nutecnet.com.br

**EDGARDO QUINTANILLA, Esq.**  
ATTORNEY AT LAW/ABOGADO/ADVOGADO  
MEMBER, STATE BAR OF CALIFORNIA  
**(818) 986-1295**  
e-mail: eqlaw@earthlink.net

**IMMIGRATION MATTERS  
VISAS  
DEPORTATION DEFENSE**

SAN FERNANDO VALLEY, CALIFORNIA

**TICKETS PARA O  
BRASIL**  
CHEAP / BARATOS  
**1-800-643-3910**  
TUDO LEGAL

 USA

BRAZIL

**PORTUGUESE  
LANGUAGE SERVICES**  
**(415) 587-4990**

**CERTIFIED TRANSLATIONS  
(TRADUÇÃO JURAMENTADA)**

Legal, Medical, Scientific,  
Business Documents  
and School Transcripts

Certified by the California Judicial Council  
and filed with the Brazilian Consulate  
Since 1981

  
**AXÉ**  
Brazilian Jazz Ensemble

We bring you infectious energy, a driving rhythm, and the most innovative Brazilian instrumental music

**(310) 839-3788**

**TRANSLATIONS**

**BARBARA  
MAGLIO**  
to & from  
Portuguese  
General & Computer

**(561) 391-1057**  
Fax: (561) 391-2174  
E-mail:  
bjmaglio@compuserve.com

**BME**  
Brazilian Music Enterprises

Brazilian CDs, Songbooks  
& Historical Recordings  
and more!

<http://www.brazmus.com>  
or call  
1 800 621-4199  
1 360 468-3616

**IMMIGRATION ATTORNEY  
STEVEN R. LANDAAL**  
Member, American Immigration Lawyers Association

- GREEN CARDS THROUGH MARRIAGE & FAMILY
- EMPLOYMENT VISAS

FREE INITIAL CONSULTATION  
MONTHLY PAYMENT PLAN AVAILABLE

**ALSO HANDLING AUTOMOBILE ACCIDENTS**

1316 3rd Street - Suite 311  
Santa Monica, CA 90401  
Tel: (310) 395-2828

**BRAZIL SPECIALIST**  
BEST SERVICE + BEST RATES  
**TOUCHDOWN FREIGHT CO.**

**TEL: (310) 973-7112**  
FAX: (310) 973-7113  
E-mail: ttfi@touchdownco.com

Visit our Web site:  
<http://www.touchdownco.com>  
FALAMOS PORTUGUÊS

**TRANSLATIONS**

ATA Accredited English-Portuguese  
Fast Turn-Around, Top Quality,  
Competitive Rates  
Documents - Contracts - Proposals  
Interpreter Services  
Free estimates - Call today!

Tereza Braga  
**(972) 437-0820** Dallas

**LEARN PORTUGUESE  
THE BRAZILIAN WAY**

Revolutionary method  
customized to your needs

INDIVIDUAL OR SMALL GROUPS  
TOTAL IMMERSION  
FUN AND EFFICIENT

Call now: **(323) 257-5682**

WHEREVER YOU ARE IN THIS GALAXY

**braZZil**  
NEEDS  
VOLUNTEERS  
FOR

**PROOFREADING  
WRITING  
MAINTAINING MAILING LIST  
& EVERYTHING ELSE**

**213-255-8062**  
[brazzil@brazzil.com](mailto:brazzil@brazzil.com)



**I WANT MORE INFORMATION ON  
ADVERTISING IN **braZZil**  
PLEASE SEND ME A MEDIA KIT.**

COMPANY: \_\_\_\_\_  
CONTACT: \_\_\_\_\_  
ADDRESS: \_\_\_\_\_  
CITY, ST, ZIP: \_\_\_\_\_  
PHONE: \_\_\_\_\_ FAX: \_\_\_\_\_  
PRODUCT: \_\_\_\_\_

RETURN THIS FORM TO:  
**BRAZZIL - P.O. BOX 42536  
LOS ANGELES, CA 90050**  
Call (213)255-8062 or E-mail: [brazzil@brazzil.com](mailto:brazzil@brazzil.com)

**YOU CAN CHARGE  
YOUR AD IN**

**braZZil**  
www.brazzil.com

# FEIRA LIVRE OPEN MARKET

## BUSINESS OPPORTUNITY

**Sales/Marketing - Sales leaders** needed to expand billion dollar Internet company. The fastest growing industry in the history of the world. High \$ potential (800) 497-2899 [155]

## CLASSES

**Portuguese Courses** in Salvador da Bahia, Diálogo, <http://www.brazilstudy.com>, E-mail: [dialogo@brazilstudy.com](mailto:dialogo@brazilstudy.com), fax: 01155 71 336-6329 [155]

**English teacher (Aulas de inglês)**. Professor experiente (americano), todos os níveis, gramática, conversação, inglês profissional, expressões idiomáticas, gírias e outras necessidades, classes individuais ou para grupos. Aprenda rapidamente. Chame por Ben (415) 759-6042 San Francisco [158]

## DOMESTIC HELP

**Housecleaner Wanted** -Energetic, reliable, nonsmoker, love animals. 2/3 days per week, references. (310) 458-1484 Afternoons/evenings [157]

## ESCORT

**Puerto Rican/Italian/Greek** escort/masseur (22), available for Men or Women! (Lucho) 24 hr Hollywood pager: (562) 220-0262, \$150/hr, will travel anywhere! [160]

## FOR SALE

**BRAZIL - Wildlife Refuge** - 130 acres Atlantic Forest, near Recife. Also tropical fruits. Excellent income from tourism. Price: \$100,000. (310) 832-4367 [156]

## JOB OFFERED

**Housekeeper needed** to live in. In the San Diego Area, beautiful horse club. Private Estate. Call Dino (760) 749-4068 [160]

**Motorista part-time** Santa Monica area. Buscar na escola menino de 10 anos. Segunda à sexta 5:30 até 7:30 PM - 10 horas semanais - \$300 mensais - Rita (310) 450-7501 [158]

## JOB WANTED

**Looking for part/full time job.** Housekeeper/baby-sitter experience. I have fluent English/computer skills. Marlene (310) 836-2458 [158]

brazzil-ADS  
(323) 255-8062

## MISCELLANEOUS

**Babalawô Zezito D'Oxum**, 45 anos no Rio. Rua do Carmo 15, Parque Amorim, Belford Roxo, Rio. Brazil Zip: 26185-340. Tel.: (021) 761-1682 [156]

**Beautiful CriseOpazio**, \$14.95 per stone. I sell only the best. Send check/MO to: GVB, Suite 471, 250 Mamaroneck Avenue, White Plains, NY, 10605 [160]

**HERBALIFE**, independent distributor, 100% ervas naturais, temos guaraná em tabletes e produtos para limpeza, etc. (310) 390-0903 [156]

**T-Shirt \$12.00, caps \$7.00** made in Brazil, good quality and beautiful (310) 390-0903 [156]

**Tickets para o Brasil - Cheap/Baratos - 1** (800) 643-3910. Tudo legal. [157]

## MUSIC

**Brazilian Music** in its totality. Samba, bossa nova, chorinho, baião, axé, and more. Merchant Express (954) 785-5991

## NEWSPAPERS & MAGAZINES

**Jornais e revistas do Brasil.** Recebemos jornais diários e todas as principais revistas, incluindo masculinas e femininas. Tel. (954) 785-5991

## PERSONAL

### WOMAN SEEKS MAN

**Americana loura**, 29, filha de brasileira e alemão, gostaria de conhecer um rapaz negro, 25-34, morando em Los Angeles, para amizade e talvez mais. Pode escrever/mandar retrato a 1111 Sartori Avenue, Torrance, CA 90501 [156]

**Brazilian lady**, 59, gostaria de conhecer senhor educado e com situação financeira estável. Por favor, escreva para: PO Box 2673, Santa Clarita, CA 91386-2673 [153]

## PERSONAL

### MAN SEEKS WOMAN

**African/American Male**, 40, Engineer, handsome, affectionate, romantic, in Houston, desire to meet Brazilian lady 35-35, send letter with photo: Wilfred Edwards, PO Box 2525, Missouri City, TX 77459, USA E-mail: [wilfred.edwards@usa.net](mailto:wilfred.edwards@usa.net) [158]

**FEIRA LIVRE RATES:** 50¢ a word. Phone is one word. **DISCOUNTS:** For 3 times deduct 5%, for 6 times deduct 10%, for 12 times deduct 15%.

**POLICY:** All ads to be prepaid. Ads are accepted at our discretion. Your canceled check is your receipt. Please, include address and phone number, which will be kept confidential.

**DEADLINE:** The 25th of the month. Late material will be held for the following month if appropriate.

**TO PLACE AD:** Send ad with check, money order or your Credit Card number (plus your name and expiration date) to:

**BRAZZIL**

P.O. Box 50536

Los Angeles, CA 90050-0536.

**American, Black, male**, 27 years old, would like to meet a Brazilian lady for cultural enlightenment and companionship. Bill (310) 537-2291 [152]

**American Gentleman**, 25, 176 cm, 72 kg. University educated, graphic artist. You may have seen me on Fantástico TV in April 1998 featured with Tom Cruise, Antonio Banderas and John Kennedy Jr. (title: Seduce in New York City). Friendly, caring, honest, adventurous, playful. Likes home-life, outdoors, travel, music, exercising and the ocean. Seeks lady, 19-27, with similar qualities for correspondence for friendship leading to possible long term relationship. Please send letter in English (photo appreciated) and I will reply with same. Stephen Pellicano, 182 Trouville Road, Copiague NY, 11726, USA [157]

**Americano**, 38, atraente, romântico e sincero. Procura brasileira 18-45. Enviar foto para 2440-16th St, No. 179, San Francisco, CA 94103 [158]

**Handsome Black Americano**, 28, seeks kind, attractive, brown-skinned Brazilian women 18+ for relationship or more. Darren (415) 777-5679 [160]

**Seeking Bay Area single** Brazilian women to meet nice, single, attractive American men in the Bay Area for friendship, romance, and marriage. No fee. Send color photo and profile to Love Connection - 964 Howard St, San Francisco, CA 94103 Suite 20 [160]

**Seeking ladies 18-45 years old** to correspond with American men for friendship and companionship. **FREE** for all ladies. Write: TigerLilies, 2709 Lookout Dr., Suite 5206, Garland TX 75044 USA [160]

**Tall, blonde, blue-eyed**, L. A. business owner, seeks petite, dark-skinned *Brasileira* to be my woman. (800) 605-5869 [154]

## PERSONAL

### MAN SEEKS MAN

**Very handsome, professional**, 40's WM seeks sincere, VGL/black/Brasil man. Truly love the music from Caetano to Nana to Gil and more! Maybe we can make music! I'm real thing! (323) 227-8935 [158]

## PSYCHOTHERAPY

**Emotional & psychological help** - Elizabeth Almeida MFCC licensed psychotherapist. English/Portuguese. Reasonable rates. (310) 281-7536. [158]

## RENTAL

**Rio de Janeiro - Apartment for Rent** - Great Area! - Beat Hotel Prices! (510) 236-3684 [164]

## TRANSLATION & INTERP.

**Diálogo Translates** from and to Brazilian Portuguese: <http://www.brazilstudy.com> [155]

## TRAVEL

**Globotur Travel Services** - Passagens aéreas para o Brasil. Consulte nosso preços: 1-800-998-5521. De Houston: (281) 304-9479 - <http://www.globotur.com> [157]

**Receba seu cartão de sócio** do Club Brasileiro enviando \$2.00 por ano com seu nome e endereço para A TTT SERVICES - (909) 627-2171 - 12400 Cypress, 88, Chino, CA 91710 e tenha 10% de desconto na passagem para o Brasil. [164]

**Touristic services** in Salvador da Bahia: Diálogo, <http://www.brazilstudy.com> [155]

brazzil-ADS  
(323) 255-8062

# THAT'S BRAZILIAN

## Boston

### Books

Livraria Plenitude  
(800) 532-5809

### Consulate

Consulado do Brasil  
(617) 617-542-4000

### Dentist

Sylvio P. Lessa  
(617) 924-1882

### Food & Products

Brasil Brasil  
(617) 561-6094  
Jerry's Cachaca  
(617) 666-5410

### Instruction

Approach Student Ctr  
(617) 787-5401  
Braz. & Amer. Lg. Inst.  
(617) 787-7716

### Publications

Brazzil  
(323) 255-8062  
The Brazilian Monthly  
(617) 566-3651  
Bossa: Braz. Jazz Guide  
(617) 262-9997

### Restaurants

Café Brazil  
(617) 789-5980  
Ipanema  
(508) 460-6144  
Tropicália  
(617) 567-4422  
Pampas Churrascaria  
(617) 661-6613

## Chicago

### Consulate

Consulado G. do Brasil  
(312) 464-0244

### Translations

Portuguese Lang. Ctr.  
(312) 276-6683

## Dallas

### Restaurants

Fogo de Chão  
(972) 503-7300

### Travel Agency

Brazil Brasileiro  
(972) 594-8894

## Los Angeles

### Airlines

Varig  
(800) GO VARIG  
Vasp  
(310) 364-0160

### Arts & Crafts

Bakari Art Studio  
(213) 731-3700  
Folk Creations  
(310) 693-2844  
Culture Planet  
(310) 441-9808  
Zebi Designs  
(310) 391-6530

### Auto Repair

Cosmo Auto Parts  
(213) 259-9818

### Banks

Banco do Brasil  
(213) 688-2996

### Bikinis

Verão Brazil Bikinis  
(818) 887-1776

### Catering

Joy's Catering  
(562) 438-3415

### Clothes

Samba Collection  
(562) 438-3996

### Clubs & Associations

Brazil-Cal. Chbr of Com.  
(310) 657-3161  
Brazilian Sociocult. C.  
(310) 370-0929  
Centro Cultural Gaúcho  
(213) 256-6548  
MILA - Samba School  
(310) 202-8091  
Mov. Social Humanista  
(310) 281-6652  
SambaLá - Esc. de Samba  
(562) 438-3996

### Consulate

Brazilian Consulate  
(213) 651-2664

### Dentist

Gilberto Henriques  
(213) 464-0524

### Events Promotion

Brazilian Nites Prod.  
(818) 566-1111  
Samba & Saudade  
(323) 634-7811  
Sayegh Promotions  
(562) 863-3463

### Food & Products

Cachaça Pitu  
(714) 731-7788

### Health & Fitness

Hands of Care Mas. Ther.  
(213) 937-3835

### Instruction

Brasil Brasil Cult. Ctr  
(310) 397-3667  
Modern Lang. Center  
(310) 839-8427

### Internet & Art Design

ArtMedia  
(310) 826-1443

### Legal Services

Meiojas & Ferraz  
(310) 360-0901

### Loans

Finance Plus Mort. Corp.  
(310) 585-8911

### Matchmaker

Fogo e Paixão  
(310) 450-4586

### Music

Jazz - Richard Samuels  
(818) 798-5424

### Physician

Nilson A. Santos  
(213) 483-3430

### Psychother/Counsel.

Elizabeth Almeida, M.A.  
(310) 281-7536

Dr. Jefferson Sá  
(213) 207-2770

Tania Haberkorn, M.A.  
(310) 840-5380

### Publications

Brazzil  
(323) 255-8062

### Real Estate

Cent. 21 - Vlad. Bellemo  
(714) 406-0121

Cent. 21 - Solon Pereira  
(562) 924-9633

Cent. 21 Tânia Sayegh  
(562) 865-2992

### Restaurants & Cafes

Bossa Nova  
(310) 657-5070

Brazilian Tropical  
(714) 720-1522

By Brazil  
(310) 787-7520

Café Brasil  
(310) 837-8957

Ginga Brasil  
(714) 778-0266

Ipanema Grill  
(323) 933-7254

Itana Bahia  
(310) 657-6306

Rio Braz. Churrascaria  
(714) 739-2000

Zabumba  
(310) 841-6525

### Translation/Interp.

Brazilian Int. Affairs  
(310) 854-5881

### Travel/Tours

Around the World Trl.  
(800) 471-6333  
ATW Travel  
(800) 529-2990  
Brazil Air  
(800) 441-8515  
Brazil Tours  
(818) 767-1200  
Cheviot Hills Travel  
(310) 202-6264  
South Winds Tr & Tours  
(800) 533-3423

### TV

Brazil TV & Production  
(562) 437-6404

## Miami S. Florida

### Airlines

Transbrasil  
(800) 872-3153  
Varig  
(800) 468-2744  
Vasp  
(800) 732-8277

### Banks

Banco do Brasil  
(305) 358-3586

Banco Nacional  
(305) 372-0100

Banco Real  
(305) 358-2433

Banespa  
(305) 358-9167

### Clubs & Associations

ABFC - As. Bras. da Flor.  
(407) 354-5200

Câm. Com. Brasil- EUA  
(305) 579-9030

ARARA - Amazon. As.  
(813) 842-3161

### Consulate

Consulado do Brasil  
(305) 285-6200

### Dentists

Hédimo de Sá  
(305) 262-8212

### Food & Beverages

All Braz. Imp. & Exp.  
(305) 523-8134

Brazil by Mail  
(954) 472-7163

Guaraná Esteves  
(305) 345-1540

Vanya's Sweets  
(954) 785-0087

Via Brasil  
(305) 866-7718

### Physicians

Dr. Jorge Macedo  
(305) 271-7311

Dr. Mario Sanches  
(305) 541-7819

Dr. Neri Franzon  
(305) 776-1412

### Publications

Brazzil  
(323) 255-8062

The Brazilian Sun  
(305) 868-3214

Florida Review  
(305) 374-5235

### Real Estate

Simone Bethencourt  
(954) 704-1211

### Restaurants

Boteco  
(954) 566-3190

Brazilian Tropicana  
(954) 781-1113

Porcão  
(305) 373-2777

Steak Masters  
(305) 567-1718

### Travel Agencies

Brazilian Wave  
(305) 561-3788  
Discover Brazil Tours  
(800) 524-3666  
Euroamérica  
(305) 358-3003  
International Tours  
(800) 822-1318  
Luma Travel  
(305) 374-8635  
Monark Travel  
(305) 374-5855  
New Port Tours  
(305) 372-5007  
Br Online Travel  
(888) 527-2745  
Via Brasil Travel  
(305) 866-7580

## New York N. Jersey

### Books

Luso-Brazilian Books  
(800) 727-LUSO

### Clubs & Associations

Brazilian Ch. of Com.  
(212) 575-9030  
Brazilian Com. Bureau  
(212) 916-3200  
Brazilian Trade Bur.  
(212) 224-6280

### Consulate

Brazilian Gen. Cons.  
(212) 757-3080

### Consulting

BBJ (Br. Bus. Junction)  
(212) 768-1545

### Food & Products

Amazônia  
(718) 204-1521

Coisa Nossa  
(201) 578-2675

Merchant Express  
(201) 589-5884

### Publications

Brazzil  
(323) 255-8062

The Brazilians  
(212) 382-1630

Brazilian Voice  
(201) 955-1137

OCA Magazine  
(516) 596-1853

Portugal-Brazil News  
(212) 228-2958

Samba Newsletter  
(718) 937-0574

### Restaurants

Brasília  
(212) 869-9200

Brazil 2000  
(212) 877-7730

Brazilian Pavillion  
(212) 758-8129

Cabana Carioca  
(212) 581-8088

Indigo Blues  
(212) 221-0033

S.O.B.  
(212) 243-4940

Tapajós River  
(201) 491-9196

### Travel Agencies

Barb Tour Service  
(201) 313-0996

Odyssey Travel Service  
(212) 826-3019

## San Diego

### Auto

Car Mania Auto Repair  
(619) 223-7748

Clubs & Associations  
Clube Bras. San Diego  
(619) 295-0842

Sunday Night Cl. Brazil  
(619) 233-5979

### Import/Export

Brazil Imports  
(619) 234-3401

### Money Remittance

Vigo-California  
(800) 994-VIGO

## San Francisco

### Airlines

Varig  
(650) 794-1998

Vasp  
(800) 732-VASP

### Attorney

Laura Basaloco-Lapo  
(415) 288-6727

Manoel Faria  
(510) 537-3533

### Auto

Nelson Auto Body  
(415) 255-6717

Matts Auto Body  
(415) 565-3560

### Beauty Salon

Bibbo  
(415) 421-BIBO

Carmen's International  
(415) 433-9441

Neyde's  
(415) 681-5355

### Clubs & Associations

B.A.S.O.  
(415) 661-2788

Bay Area Brazilian Club  
(415) 334-0106

### Computer

Micronet  
(415) 665-1994

### Consulate

Brazilian Consulate  
(415) 981-8170

### Dance Instruction

Aquarela  
(510) 548-1310

Birds of Paradise  
(415) 863-3651

Ginga Brasil  
(510) 428-0698

Escola Nova de Samba  
(415) 661-4798

Samba do Coração  
(415) 826-2588

Samba, Swing & Suor  
(415) 282-7378

### Dental Care

Roberto Sales, DDS  
(510) 451-8315

### Events Promotion

Eyes For Talent  
(650) 595-2274

F. B. C. Events  
(415) 334-0106

Nativa Productions  
(408) 287-9798

### Food

Evergreen Market  
(415) 641-4506

HGC Imp. Wholesale  
(408) 947-8511

### Instruction

Portuguese - A. Frame  
(510) 339-9289

Portuguese Lang. Serv.  
(415) 587-4990

### Money Remittance

Brazil Express-Vigo  
(415) 749-0524

West Brazil  
(415) 695-9258

### Music

Célia Malheiros  
(415) 738-2434

Fogo na Roupa  
(510) 464-5999

Ricardo Peixoto  
(415) 752-9782

Voz do Brazil  
(415) 586-2276

### Musical Instruments

Tamborim & Samba  
(415) 871-2201

### Physician

# All Things Brazilian!!

## Sambalá Samba School & Samba Collection

Join our Samba School Dancers and Percussion!  
**Monthly Classes & Shows at Tonys Restaurant**  
**701 Long Beach Blvd. @ 7th Street**

May 1 (Sat) - Big Floor Show with Sambalá  
 June 5 (Sat) - Queen of the Bateria Contest  
 July 3 (Sat) - 99 Samba Enredo & Costumes Revealed  
 Sept. 19 (Sun) - 4th Annual Brazilian Street Carnival

**Calendar** Let Sambalá do your next event and make it special!

**Other Fun With Sambalá:** The PREMIER Samba School in the United States!

• Samba, Lambada, Pagode, Gaifeira  
 • Samba, Timbalada, Samba Raggaie  
 • Come learn to dance and play With us!

**We've been making custom clothes & costumes for music & dance groups for years!**

www.sambala.org

Catalog on the Internet: www.sambacollection.com

**FOR SALE:** T-Shirts, Cavaquinhos, Brazilian Crafts, Brazilian Music, Worldcup Shirts, Brazilian Drums, Brazilian Videos, m-made Clothing, Worldcup Clothes & Souvenir, Carnival Costumes for Sale/Rent

**we sell feathers!**

For DETAILS, CALL: tel: (562) 438-3669

# MERCHANT EXPRESS

900 E. ATLANTIC BLVD, #6 POMPANO BEACH, FL 33060  
 TEL: (954) 785-5991

## ALL BRAZILIAN NEWSPAPERS AND MAGAZINES

MAIL DELIVERY AVAILABLE

# MERCHANT EXPRESS

900 E. ATLANTIC BLVD, #6 POMPANO BEACH, FL 33060  
 TEL: (954) 785-5991

## BRAZILIAN MUSIC IN ITS TOTALITY

Samba, Bossa Nova, Jazz, Rock, Chorinho, Lambada, Baião, Frevo, Axé Music, World Music, and more.

### CD'S AND TAPES

MAIL DELIVERY AVAILABLE

Daniela Mercury, Olodum, Banda Mel, Raça Negra, Alcione, Caetano, Djavan, Milton Nascimento, Clementina de Jesus, Beth Carvalho, Margareth Menezes, Rosa Maria, Leny Andrade, Elza Soares, Marina, Elba Ramalho, Tania Alves, Ivan Lins, João Gilberto, Tom Jobim, Vinicius de Moraes, Toquinho, Roberto Carlos, Nelson Ned, Legião Urbana, Chico Buarque, Paralamas do Sucesso, Barão Vermelho, Elis Regina, Nara Leão, Cartola, Maria Bethânia, Gal Costa, Noel Rosa, Carmen Mijanda, Gilberto Gil, MPB-4, Adoniram Barbosa, Moreira da Silva, Wagner Tiso, Sérgio Mendes, Martinho da Vila, Jair Rodrigues, Jorge Benjor, Zeca Pagodinho, Bezerra da Silva, Naná Vasconcelos, Luiz Gonzaga, Alceu Valença, Cazuza, Leila Pinheiro, Nelson Cavaquinho, Villa Lobos, Waldir Azevedo, Dilermando Reis and many others...

# FESTIVAL TRAVEL & TOURS

YOUR FRIENDLY TRAVEL AGENCY WITH THE BEST PRICES & SERVICE

## SPECIALS FROM LAX ROUND TRIP

RIO	\$489	São Paulo	\$489
Lima	\$350	Santiago	\$639
Buenos Aires	\$629	Costa Rica	\$449

**Machu-Pichu Tours (from LAX) w/ Hotel \$896**  
 \* DISCOUNTS TO ALL LATIN AMERICA FROM ALL US CITIES

GREAT AIR FARES AND TOURS TO MEXICO, CENTRAL & SOUTH AMERICA, EUROPE & IN THE US. MACHU-PICHU GROUP TOUR JULY 23-JULY 31, CALL FOR DETAILS  
 CALL (714) 520-5551 OR (800) 776-0088 SOT#2039800-40  
 Certain restrictions may apply. Prices subject to space, changes without prior notice.

BrasileiroComoVocê BrasileiroComoVocê BrasileiroCom

## 3 RAZÕES QUE VAO ABRIR O SEU SORRISO...

► 1ª Consulta Grátis ► 1 Raio X grátis ► Prestações a partir de U\$10.00



**DR. GILBERTO HENRIQUES • DENTISTA**  
 (213)464-0524  
 Email: dentista@datast.net

1777 N. Vine St., #407 Hollywood, CA 90028

oVocê BrasileiroComoVocê Brasileira

# CONSTELLATION TRAVEL

(213) 389-8933

FROM	TO RIO	SÃO PAULO
CALIFORNIA L.A., SAN JOSE, ORANGE, SAN DIEGO, SAN FRANCISCO	247	247
TEXAS DALLAS, AUSTIN, SAN ANTONIO	217	217
COLORADO DENVER	217	217
WASHINGTON STATE SEATTLE	247	247

Fare subject to change without notice. Fare subject to availability. Some restrictions apply. Taxes are not included. Fares are each way based on round-trip purchase.

## "ILUMINE A SUA VIDA!"

- Aprenda como prosperar em todos os sentidos de sua Vida.
- Participe das Reuniões da **Seicho-No-Ie em Português**. Realizadas mensalmente em Long Beach, CA.

Informe-se pelo Tel: (562) 498-3238  
 Sra. Euzébia Nolêto

Brazilian women who are a little chubby from the waist down will pour themselves into tight pants in order to hold it all in and appear slim. In some cases it is an awful lot that is being held in.

When a group of Brazilian men in a bar realize they have a foreigner in their midst who can speak their language, it won't take them more than five minutes to start asking the foreigner if Brazil isn't the best place in the world to live. They will start asking the foreigner be-

and your companion makes a long face and touches the outside corner of his eye with one finger, he will be saying that you have to be careful about the person being discussed and not trust him too far.

If you are talking about someone or something and your partner makes a gesture with one arm as if he were trying to push something behind him, he means that he doesn't even want to know about the person or thing under discussion.

A right fist with the fingers to the left, or a left fist with the fingers to the right, patted several times on top with the fingers of the other hand, means that you, the gesturer, or the person being discussed got screwed, is getting screwed, or is about to get screwed, in the sense of being taken advantage of. The American "up yours" gesture is sometimes used in this way, but you would be safer not to try to use it yourself because you might spoil the timing and be gravely misunderstood.

### Chapter III/C/6 BARS

Bars in Brazil are open places where you can take your two-year-old kid to eat candy and entertain the other clients by being cute while you drink your beer. You can always get something good to eat with your drink in a Brazilian bar, or for your kid to eat or drink. Women who care what people say about them do not frequent bars. Some bars are dangerous in the sense that you might have to punch out a drunk and his

there without moving for him to know, but, if we have them walk away, anyone in the world in his right mind, male or female, will know which one is which. The way they move when they walk away will be completely different; not only the way they move their legs and hips but also the way in which they move their arms and hold their heads when they walk.

A man of Latin descent will know before they walk away because men of Latin descent look at women in a special, quiz-zical way that men of non-Latin descent do not, and that look

# Brazil Up

If a Brazilian holds up a clenched fist in his "up yours" gesture, but then pats or rubs the elbow of the arm with the clenched fist with his other hand, he means that the person under discussion is envious about something.

### Chapter III/E/1 CARNAVAL

Every year in February or March—depending on the date of an event in religious history which is never the same date every year—Carnaval occurs. It always starts on Saturday and ends at noon the following Wednesday. Only the Tuesday is officially a holiday, but everything closes on Monday and



Wednesday morning as well, except for establishments that are going to make more money on those days because of Carnaval.

Beautiful formal and informal Carnaval parades are staged in many cities and towns in Brazil, the most famous and elaborate ones being in Rio de Janeiro. Everyone should see at least one evening of Carnaval parades in Rio de Janeiro before he dies. It's dangerous and a lot of trouble to get to the site of the parade. It's dangerous to be there watching the parade, and it's dangerous and a lot of trouble to leave the site of the parade. But it's worth every bit of trouble to do it just one time before you die. The music and the percussion are compelling, the costumes and the floats are breathtaking, and the women—some of them completely naked—are the most beautiful women you will ever see in

your life. Take your camcorder, and make sure the zoom is working. If the zoom is not working, buy another camcorder.

There are also formal and informal parties all over the country, some of them consisting of nothing more than scantily-dressed people dancing in the streets, and others involving elaborate costumes for which valued prizes are given and momentary fame is attained. Provided that you show caution, you can take your wife to the parades in Rio once in your life, but don't take her to any of the parties unless you are prepared to fight for her or you want to get rid of her.

### CHAPTER/III/ E/4 JOGO DO BICHO

Although in today's Brazil it is possible to bet on some sort of legal government lottery every day of the week, the illegal *jogo do bicho* still prospers as much today as it did decades ago when there were not

so many legal alternatives. O *jogo do bicho* literally translates into "the animal game", but "the numbers game" is a more accurate translation. Its very illegality is in itself the main advantage this illegal game has over the legal ones because, being illegal, it gives Brazilians the warm feeling that they are getting away with something when they bet on it.

Another advantage the flexible *jogo do bicho* has over the inflexible legal lotteries is that Brazilians believe in their dreams and in the random thoughts that pass through their heads during the day. Brazilians believe that their subconscious minds are continually conspiring to help them come up with a winning number, but it is hard to imagine a dream or a thought coming up with the required results of 13 different soccer matches or the five—or six-digit

numbers or sequences of numbers required to play the legal lotteries. All you have to do to play the *jogo do bicho* is to say to the bookie anywhere from one to five digits to win, place, or show, or to name in umpteen different situations any one of the twenty-four participating animals.

The *jogo do bicho* lets the mind run wild. If your wife gives you pork chops for dinner, you will have an excuse to bet your hard-earned money in umpteen different ways on the pig. If you see a butterfly, you can run to the closest bar to bet in umpteen different ways on that insect. If you are having a beer in a bar and are not inspired, you will probably bet a routine bet such as the number on your car's license plate or the numbers involved in writing down your kid's birthday with numbers. If you have an upset stomach, it might be because some witch doctor is using monkey hair to hex you. If you feel horny, it is probably because you are a bull. You can bet as much or as little as you want, and you don't have to wait long for the results because they are posted in all the bars at the end of the day, every day of the year.

Anyone familiar with probability theory knows that the house's share in the *jogo do bicho* is much higher than is the government's share in the legal lotteries, but even mathematically-enlightened individuals believe that house's rip-off is a small price to pay for having such a flexible, imaginative game around to bet on.

### Chapter III/E/6 FOOD & DRINK

If Brazil isn't the best place in the world to dine out, it is at the least just as good as anywhere else in the world, and it is usually—except when it is in the middle of one of its frequent government economic packages—cheaper.

Even when prices are low, the restaurants are still making plenty of money. A recent study compared prices at the source with prices at the restaurants (some examples had to be derived in kind of a rough way) and came up with the following selling price divided by cost multiples:

Beef tenderloin: 3.98 from the butcher to the restaurant menu

Chicken Breast: 18.44 from the farm to the restaurant menu

Orange Juice: 11.40 from the farm to the restaurant menu

Papaya: 23.90 from the farm to the restaurant menu

Pasta: 10.32 from the supermarket to the restaurant menu

The restaurants weren't getting all of this, except in the case of the beef tenderloin, but they were getting plenty.

In São Paulo and Rio, you can get any nationality of food you want: German, French, Italian, Chinese, Japanese, Arab, Nigerian—anything you want—and it will be just as good as it would be in the country of origin because the people who will be making it will probably be first-generation immigrants. In other parts of Brazil, you may be restricted to Brazilian dishes, but they will still be excellent.

You can buy imported beverages, but you don't really have to. Everything you could possibly want is made locally—usually under license—and is just as good as the original, except for the local whiskey, and even the local whiskey is drinkable.

Beer deserves special mention. Not only is the beer good (it is rather like Danish and German beer in the sense that doesn't lose its head quickly), but the Brazilians also are experts at drinking it.

When the beer-drinking event about to be described occurred in 1969, the only alcoholic beverage permitted in bars and restaurants in Lawrence, Kansas was 3.2% beer. Since 3.2% beer is rather weak, it is easy to imagine that quite a lot of it was consumed at that time, particularly when you consider that the town had a large population of thirsty university students who frequently needed to lose their inhibitions. It naturally follows from this that there were a great many excellent beer-guzzlers in that town.

This writer was thus surprised to learn from a bartender at a pizzeria, where, one evening, he and his family had taken a Brazilian acquaintance and

his family, in reply to our question about a notice on the wall offering a free pizza and another pitcher of beer to anyone who could down a pitcher of beer without ever lowering the liquid in the pitcher from his mouth, that the only contestant who had ever accomplished this feat had immediately afterward upchucked his hard-earned achievement onto the bathroom floor and left the premises without even wanting to know about collecting his prize.

The Brazilian was even more surprised than this writer was, and he said he wanted to try it. In spite of even his children's attempts to dissuade him from ruining everyone's evening, the Brazilian was adamant, and he was soon gulping and belching at the business end of a pitcher of beer. A crowd gathered. Once in a while the Brazilian would wink reassuringly at your writer's anguished face. Soon he had downed the contents of the pitcher and was happily eating his free pizza and drinking his free pitcher of beer as if nothing had happened, explaining happily that the burping part was to avoid the accumulation of gas in the stomach, which would not allow space for the entire pitcher of liquid. Both families finished their meals and their beer and went their separate ways. The Brazilian did not die during the night nor did he die during the decade following his feat, but, even if he had, his feat would not have been forgotten by the people at the pizzeria that night, who had once thought that they were pretty good beer-guzzlers.

When you order a beer in Brazil, you will get a returnable bottle roughly twice the size of a 12-ounce American bottle or can. Drinking beer is a social event in Brazil, and the large bottle is meant to be shared.

Brazil's national drink is *pinga*, alternatively called *cachaça*, *aguardente*, *branquinha*, and numerous other names. It is distilled from fermented sugar cane juice, unlike rum, which is a by-product of cane sugar production. There are good brands of *pinga* and bad ones. The good brands are excellent and the bad brands are horrible.

The best brand easily encountered nearly everywhere is Ypioca, gold or

silver label. Silver Label Ypioca is dry and Gold Label Ypioca is slightly sweet. If you are lucky, you will get a chance to try a good *pinga de alambique*, and, if you are really unlucky, somebody will offer you a bad one. *Pinga de alambique* is white lightning *pinga* with no label. When it is made properly, it is one of the best hard liquors in the world to drink straight up. It is sippin' *pinga*. The cane has to be harvested at just the right time in order for it to be really good.

To kill the taste of the ordinary, rot-gut *pinga*, the Brazilians invented the *caipirinha*, Brazil's most popular and virtually its only mixed drink. You peel a fresh lime, cut it into several wedges, and crush them up with sugar in a glass with any blunt instrument. After the sugar has melted, you add the *pinga*—preferably a dry one—and shake vigorously. If you want to be "authentic", you dump the whole mess just the way it is into a glass full of ice and filter the pieces of lime through your teeth as you sip the drink; if you don't, you strain the mess into the glass full of ice. If you can't get *pinga*, you can improvise with light rum, vodka, or gin.

Back in the days of slavery, whenever a Brazilian farmer would have a pig slaughtered he would keep the choice cuts for himself and fling the rest on the ground for the slaves. The slaves would gather up these "undesirable" ears, tails, feet, and so on of the pig; dust them off; boil them a little; stew them with cheap black beans; and serve them with collard greens, rice, and a little manioc flour sprinkled over everything to soak up the juice. Thus was created what is now Brazil's national dish, *feijoada*. To suit the tastes of today's sophisticates, choice cuts of pork have been added to the recipe, but the undesirable ones still remain as well in order to satisfy the traditionalists and to give the dish their peculiar flavor and their high fat content.

The days for *feijoada* at restaurants are Wednesdays and Saturdays; it is not served on other days. Even on Wednesdays and Saturdays you can only get it at the noon meal because Brazilians believe you shouldn't go to bed at night with a bellyful of greasy *feijoada*, and

they are probably right.

Wednesdays and Saturdays for *feijoada* are sacred throughout Brazil, but in São Paulo you have other days for other dishes. Mondays are for "Virado à Paulista", a combination of sausage, pork chops, re-fried beans like the Mexicans make, collard greens, rice, and a fried egg on top of it all. On Tuesdays, a restaurant has the option of making ox tails or tripe, both of which are served with rice. Thursdays will be any kind of pasta, and Fridays any kind of fish. The restaurants that cater to this system are usually closed on Sundays.

The noon meal is the only big meal of the day for urban Brazilians, but rural Brazilians have big evening meals and big breakfasts as well. Urban Brazilians will have for dinner what most Americans have for lunch, but they will have nothing for breakfast but a cup of coffee with hot milk in it.

Except at à la Carte restaurants, all big meals in Brazil must have two basic elements: rice and beans. A big meal just isn't a big meal unless rice and beans are present. When a Brazilian says he hasn't eaten "food" for a long time, he means he hasn't eaten rice and beans for a long time. Green beans, lima beans, navy beans and kidney beans are not "beans" to a Brazilian. "Beans" are pinto beans, unless it is Wednesday or Saturday and you are having black beans in your *feijoada*.

Very poor people will have only rice and beans for the big meal, but the higher you go up the economic ladder, the fancier become the things that are added to the rice and beans—separately, of course; because only the rice and beans can be mixed together on the plate. Other things can be mixed with the rice and beans only inside the eater's mouth. A pork chop, a fish, an egg, a piece of roast; all of these are things that can give a meal of rice and beans an added charm.

One big meal in which beans and rice are not included is charcoal-broiled meat meals. Charcoal-broiled meat restaurants put a couple of side dishes on your table before they start serving the charcoal-broiled meat, but most people ignore them so that they will have more room for the meat. The way they serve the meat is to keep bringing different whole cuts of charcoal-broiled beef, pork, goat, and lamb to your table on spits and slicing pieces off these whole cuts onto your plate. Different pieces of



charcoal-broiled chicken are slid off the spit onto your plate. Several waiters keep serving this way until you tell them to stop for a while so you can clean up your plate. They will only stop serving for good when you tell them you have had enough. No matter how little or how much you eat, the price is the same. Very small children usually eat for free, and larger children usually pay half price.

### Chapter III/E/9 CASINOS

Casinos are illegal in Brazil, but you can find an illegal casino in any of the big cities if you know how to look for it. Illegal casinos anywhere in the world are much better than legal ones because they are certain to be dishonest, and it is easier to win at a dishonest casino—at least when you are playing roulette—than it is to win at a legal one.

The way you win at roulette in a dishonest casino anywhere in the world is to bet a small amount of money against the big money. If there is a lot of money on the black and practically no money on the red, you bet just a little bit of money on the red. If there is just as much money on the red as there is on the black, you don't bet on either color but check out the even and odd to see if there is an unbalanced situation there. If you can't find an unbalanced situation anywhere, don't bet. If you have to, check out the individual numbers themselves and place just one of your smallest chips on each of the numbers that have peanuts on them. Always wait until the last moment to place your bet. If you win any big

chips, cash them in immediately on little chips lest you be tempted to bet them.

You can play all night this way and win a lot of money; not big money because it is the dishonest, illegal house that is winning the big money all night by letting you win the little money all night. If the house didn't let you win the little money, it would lose big money to the big betters. It doesn't even matter if the house knows what you are doing because it doesn't care. The house might let you lose a few times during the course of the night just to keep the big betters hooked, but it will only be a few times. All you have to watch out for is losing your self-control and betting so large an amount that you swing the unbalanced situation into balance, and drinking so much that you get confused.

Excerpted from *Brazil and Brazilians: All You Need to Know* by Ernesto Twegen. Ernesto Twegen is a pen name for an American businessman who went to Brazil and came back with a knowledge of the country in general and of how business is done there.

The writer lived and worked in Brazil for 27 years, first as a cotton merchant, then as a seed merchant, and finally as CEO for a manufacturing operation. He now lives in the U.S. with his second Brazilian wife and family. The author's true name will be revealed when his affairs no longer require him to travel to Brazil. You can contact the author by e-mail ([twegen@brazilbook.com](mailto:twegen@brazilbook.com)) and know more about the book at <http://brazilbook.com>

# Speak Brazilian Portuguese like a Diplomat!



What sort of people need to learn a foreign language as quickly and effectively as possible? *Foreign Service personnel*, that's who. Members of the United States diplomatic corps are assigned to embassies abroad, where they must be able to converse fluently in every situation.

Now you can learn to speak Brazilian Portuguese, just as these diplomatic personnel do—with the Foreign Service Institute's Programmatic Portuguese Course.

Tens of thousands of dollars were spent by the United States government in developing this course. It's by far *the most effective way* to learn Portuguese at your own convenience and at your own pace.

The Programmatic Portuguese Course consists of a series of tape cassettes and an accompanying textbook. You simply follow the spoken and written instructions, listening and repeating during the pauses on the tape. By the end of the course, you'll find yourself learning and speaking entirely in Portuguese!

This course turns your cassette player into a "teaching machine." With its unique "programmable" learning method, you set your own pace—testing yourself, correcting errors, reinforcing accurate responses.

This Programmatic Course comes in two volumes, each shipped in a handsome library binder. Order either or save 10% by ordering both:

## Brazilian Portuguese (FSI)

- Basic Portuguese Vol. 1.** 16 cassettes (19 hr.), 783-p. text, \$225.
- Intermediate Portuguese Vol. 2.** 18 cassettes (16 hr.), 618-page text, \$225.

The Foreign Service Institute's language courses are unconditionally guaranteed. Try it for three weeks. If you're not convinced it's the fastest, easiest, most painless way to learn a language, return it and we'll refund every penny you paid. Order today!

## Also available:

- Fast-Track European Portuguese.** 6 cassettes (6 hr.), 346-p. text, \$155.
- From Spanish to Portuguese.** 2 cassettes (2 hr.), 91-p. text, \$45.

## Latin American Spanish (FSI):

- Basic Spanish Vol. 1.** 12 cassettes (17 hr.), 464 text, \$185.
- Workbook for Spanish Vol. 1.** 128-p., \$7.95
- Intermediate Spanish Vol. 2.** 8 cassettes (12 hr.), 614-p. text, and manual, \$165.
- Workbook for Spanish Vol. 2.** 201-p., \$14.95
- Spanish Advanced Level Part A,** 12 cassettes (13 hr.), 614-p. text, \$185.
- Spanish Advanced Level Part B,** 12 cassettes (13 hr.), 472-p. text, \$185.



To order by phone, please call  
toll-free **1-800-243-1234**

Credit-card orders call toll-free 1-800-243-1234, fax toll-free 1-888-453-4329, e-mail: info@audioforum.com, or mail check or money order. Call or write for our free 52-page *Whole World Language Catalog* offering courses in 101 languages. Our 28th year.

**AUDIO-FORUM®**  
THE LANGUAGE SOURCE

Suite P931, 96 Broad St., Guilford, CT 06437

**SPANISH**  
30 Cassettes  
+ Triple Bonus  
\$295.00

**FRENCH**  
30 Cassettes  
+ Triple Bonus  
\$295.00

**GERMAN**  
30 Cassettes  
+ Triple Bonus  
\$295.00

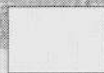
**ITALIAN**  
30 Cassettes  
+ Triple Bonus  
\$295.00

**JAPANESE**  
30 Cassettes  
+ Triple Bonus  
\$295.00

**MANDARIN  
CHINESE**  
30 Cassettes  
+ Triple Bonus  
\$295.00

**RUSSIAN**  
30 Cassettes  
+ Triple Bonus  
\$295.00

**BRAZILIAN  
PORTUGUESE**  
30 Cassettes  
+ Triple Bonus  
\$295.00



# Learn Foreign Languages... Incredibly Fast!

Conversing in a foreign language is a major social and business asset... and brings new life to the worlds of travel, entertainment and relationships. The technique of accelerated learning, as conveyed by these proven foreign language courses, allows anyone to comfortably converse in a new language within 30 days.



## Now Over 30 New Courses!

Hard-to-find language programs are no longer hard to find! We now publish all U.S. Foreign Service Institute language courses.

### A typical Course includes:

- **Cassette Album (12-18 hours)**
- **250+ page Text**
- **Language Dictionary**

### Just \$225.00 per course

- |   |                                     |
|---|-------------------------------------|
| <input type="checkbox"/> Amharic          | <input type="checkbox"/> Greek      |
| <input type="checkbox"/> Arabic, Saudi    | <input type="checkbox"/> Hebrew     |
| <input type="checkbox"/> Bulgarian        | <input type="checkbox"/> Hungarian  |
| <input type="checkbox"/> Cantonese        | <input type="checkbox"/> Persian    |
| <input type="checkbox"/> Czech            | <input type="checkbox"/> Thai       |
| <input type="checkbox"/> French Level II  | <input type="checkbox"/> Ukrainian  |
| <input type="checkbox"/> French Level III | <input type="checkbox"/> Vietnamese |

CALL FOR ADDITIONAL LANGUAGE COURSES.

[www.101language.com](http://www.101language.com)

To preview products or order online, visit the world's largest language bookstore!

- Arabic to Zulu...over 120 language choices
- Translation Software • ESL Courses
- **Best Price** Pimsleur Courses
- Children's Language Courses
- New BBC Video Courses

**A**ccelerated learning, developed by famed learning expert **Dr. Georgi Lozanov**, is based on the premise of involving both hemispheres of the brain in the education process. The analytical or logical left side of the brain, when properly activated with the musical or artistic right side of the brain, both increases the speed and heightens the retention of learning. Utilizing these untapped mental capacities of your learning ability is the basis of this unique, highly effective course.

You will learn the language *stresslessly*, as a child does, by hearing new vocabulary and phrases in alternately loud, whispered and emphatic intonations, all accompanied by slow rhythmic music in digital stereo. This perfect combination of music and words allows the two halves of the brain to work together to dramatically facilitate your assimilation of the new language.

The first 15 (memory) tapes of this 30-tape package help activate the learning capacities of the brain. The second 15 (study) tapes are the very same tried and proven tapes used by the **Foreign Service Institute** to train career diplomats. This marriage of two concepts literally gives you **two courses in one**, providing the best of both worlds in language instruction.

**Best Value!** With a total of 32 cassettes plus study materials, this program represents the best value available today in language instruction. Compared to other programs, the **Accelerated Learning Series** outperforms them with twice the audio and 20 times the study material.

To correctly converse in a foreign language, you must understand the meanings and intent of the native speaker. If, after 30 days of listening to the study and memory tapes, you are not comfortably understanding and conversing in your new language, return them for a **full refund**.



Have more fun on your next trip!

# 1•800•85•AUDIO

CALL TOLL-FREE 24 HOURS  
OR FAX YOUR ORDER TO 1•626•585•8180



## Optional Easy Payment Plan

Charge the full price of any course – \$295.00 – or make 5 interest-free payments of just \$59.00.

Please add \$14 S&H.  
CA residents add 8.25% sales tax.

## Triple Bonus!!

### You will also receive:

- Two 90-minute Vocabulary Tapes
- The 100-page *How to Learn A Foreign Language*
- The *Lonely Planet Dictionary & Phrasebook*



Professional Cassette Center  
408 S. Pasadena Ave., Dept. BR  
Pasadena, CA 91105

