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President's Blurb

Dear members

In spite of Argentine mischief, it has been mostly a quiet January. The dodgy weather has not helped, but most have enjoyed the beach and the summer atmosphere, and those who remained behind in Montevideo surely enjoyed the quiet.

Half way into the 2014 summer your Society is also a bit of seasonal calm, so you will find little in the way of events for this month.

Our Facebook page remains active and our number of followers already surpasses our number of members, though has yet to equal the number of readers of our monthly Newsletter. If you have visited us on Facebook, you will have noticed that as from January we have begun to make this Newsletter available on the page as well, so you can now consult it at any time if you forgot to print it out (or just preferred not to do so). Yet another small step we have taken to keep you connected to your Society :)





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MP3 | FM

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To have access to this plan you must present proof of membership of the institution. The 12 instalments without surcharge paying with OCA offer is valid until 30 November. The 10 instalments without surcharge paying with VISA offer is valid until 31 December. Contracts are for 2 years. The unlimited calls to all Claro numbers free of charge pack is valid for 6 months. As from the 7th month, clients may choose to keep this pack by paying \$100 per month on top of the cost of the plan. If they chose not to do so, they must request cancellation of the pack (at no additional cost). For further information see <http://www.claro.com.uy>



British Embassy News

Follow us on Facebook
and keep in the loop!

Good Prospects For Uruguayan Outreach Students

ANII, the Uruguayan Agency for Research and Innovation, took part of a UK Education Fair with the Embassy's support, organised by our colleagues in Ecuador. María Laura Fernández, Head of International Cooperation at ANII, had the opportunity to meet officers from 23 UK Universities and is now discussing possible scholarship agreements with the aim of letting Uruguayan students pursue post graduate degrees at some of the most prestigious British Universities.

The Consul, Katharine Felton, went on an outreach trip to Rocha at the beginning of the summer season, to contact Police and hospital authorities as well as touristic places. 20,000 British nationals visit Uruguay each year, many of which choose various seaside resorts in Rocha as a holiday destination.



Passports Online

HM Passport Office has launched a new online passport application channel. All British nationals living in Uruguay can now submit and track their application online at <https://www.gov.uk/overseas-passports>

Paralympics Sports

80 children aged 4-16 are successfully participating in the summer activities of the Athletics School for Disabled People, organised by the Uruguayan Athletic Confederation with the support of the British Embassy and the Uruguayan Ministry of Tourism and Sports.





British Embassy News

30 April 2014

withdrawal of Houblon £50 note



£50 notes featuring Sir John Houblon on the reverse will be withdrawn from circulation on 30 April 2014. They can be used normally until then. For several months after this most banks and building societies will accept these notes for deposit into customer accounts.

Barclays, RBS, NatWest, Ulster Bank and the Post Office have agreed to exchange Houblon £50 notes, up to the value of £200, at their branch counters until 30 October 2014.

The Bank of England will always exchange its old-series notes.



BANK OF ENGLAND





British Embassy News

Frequently Asked Questions

Which £50 note is being withdrawn?

The Bank of England is withdrawing the old-style £50 notes that show a portrait of Sir John Houblon on the reverse. Holders of these notes may continue to use them normally until 30 April 2014. These notes are sometimes referred to as the £50 E series note.



Why is the Houblon £50 note being withdrawn?

The Bank of England regularly reviews and updates its notes in order to take advantage of advances in banknote design and security features. The Houblon £50 note was first introduced in to circulation in 1994.

Is there a new-style £50 note?

The new-style £50 note, featuring Matthew Boulton and James Watt on the reverse, was first issued in to circulation in November 2011. It will remain in circulation after the Houblon notes are withdrawn and can be used normally.



What happens after the withdrawal date?

For several months after 30 April 2014 most banks and building societies will accept Houblon £50 notes for deposit into customer accounts and for other customer transactions, but they are not obliged to.

Where can I exchange Houblon £50 notes?

Agreeing to exchange notes is at the discretion of individual institutions. However, Barclays, RBS, NatWest, Ulster Bank and the Post Office have agreed to exchange Houblon £50 notes for customers and non-customers up to the value of £200 until 30 October 2014.

The Bank of England will always exchange its old-series notes. Notes may be presented for payment either in person or sent by post (at the sender's risk) to: Dept NEX, Bank of England, Threadneedle Street, London EC2R 8AH.

Will I need to provide identification in order to exchange Houblon £50 notes?

To comply with anti-money laundering regulations, you may be required to provide identification (such as a passport, drivers licence, national identity card etc) when exchanging your notes. You should check exact requirements with individual institutions. Please refer to our website for further information on exchanging notes with the Bank of England.

More information about the withdrawal of the Houblon £50 note can be found on our website: www.bankofengland.co.uk/banknotes/Pages/fiftywithdrawal

For further information telephone 020 7601 4878





Montevideo Players News

THE MONTEVIDEO PLAYERS

PRESENTS

a TONGUE-IN-CHEEK PRODUCTION

TRIPLE BRUMOUR

TUESDAY 18/FEB - WEDNESDAY 19/FEB - THURSDAY 20/FEB

TUESDAY 25/FEB - WEDNESDAY 26/FEB - THURSDAY 27/FEB

WEDNESDAY 5/MAR - THURSDAY 6/MAR

9:00 PM

NEIL FAIRLESS CENTRE - ACEVEDO DIAZ 2324

BOOKINGS: MONTEVIDEOPLAYERS@GMAIL.COM OR 099 087 776



Community Corner

Book Discussion Group

The English-speakers Book Discussion Group would welcome new members.

Our meetings take place once a month on Monday, 6:30 p.m., at the Regency Suites tea-room in Carrasco (we mostly use Kindles or similar).

Book to be discussed on February 24th:
"Three Cups of Tea" by Greg Mortenson

Book chosen for March 24th:
"The Goldfinch" by Donna Tartt.

Please contact Sally-Anne Hardy at hardyboyz@zoho.com or Maureen Pereira at maureenp@adinet.com.uy

Harwood And The Battle Of The River Plate Book

Harwood and the Battle of the River Plate for the 75th anniversary – including a brief biography

This short biography is being written by Henry and Stephen Harwood, his two sons, on a 'non profit' basis to support the various events being planned to commemorate the 75th anniversary of the Battle of the River Plate in 2014.

It outlines Harwood's early career concentrating on his links with South America and his command of the South American Division of the America and West Indies fleet before the outbreak of war. The events leading up to the encounter of the three cruisers with the German pocket battleship Admiral Graf Spee on 13th December 1939 are explained, followed by a narrative of the battle which drove the Graf Spee to seek shelter in the Uruguayan port of Montevideo and subsequently to scuttle herself. The resulting celebrations and the importance of this, the first allied

victory of the war are discussed. After a brief outline of Harwood's subsequent career, which was cut short by ill health, we discuss how and why the memory of the battle still stimulates books and films, three quarters of a century later and pay tribute to the Veterans Associations, the British Uruguayan Society and to the town of Ajax, Ontario, which have helped to keep the story alive.

Finally there are extracts from personal accounts of the battle by participants at sea and by members of the British community ashore in Montevideo.

The book will be available from 1st April at £6, inc. p & p, from the author: Tel +44 23 9263 2494 or email: scpharwood@gmail.com or at Captain SCP Harwood, Royal Navy, Hunters Cottage, West Street, Hambledon PO7 4RW, Hampshire. Please make cheques payable to the HMS AJAX and River Plate Veterans Association.

Harwood And The Battle Of The River Plate

Name _____

Address _____

I would like to order _____ copies of this book and enclose a cheque for _____ made out to the HMS AJAX and River Plate Veterans Association.



Medical Column

by Dr. Jorge Stanham, MBE
jorgestanham@yahoo.com

The Forest And The Trees

Making a diagnosis sometimes is pretty straightforward. For example: fever, cough, phlegm and typical findings on chest examination immediately evoke pneumonia. An elderly person who's fallen, cannot get up and one leg seems shorter and with the foot twisted outward, points to a fractured hip. An over the phone description of an inflamed big toe without a history of recent trauma makes gout highly likely. But medical practice is rarely always straightforward: most patients don't come with a blinking sign telling you the diagnosis. Most of the time, we're left with a few hypotheses (called working diagnoses) and a plan for further tests and follow-up. Once a diagnosis is made, sometimes a clue was already present in the initial encounter which went unnoticed, and it's full relevance is evident later on. With our current reliance on testing, be it laboratory, imaging or other functional investigations, we're always reluctant to commit ourselves without the hard data to fall in love with a presumptive diagnosis.

When I was in medical school forty years ago, the tests available were few and many results often arrived after we were pretty sure of the diagnosis. At that time, heavy reliance was placed in the knowledge and wisdom of senior physicians and professors, who had their own personal ways to reach a diagnosis. I learned a lot from them and over time have come to cherish their approaches, but at the same time have found some of their recommendations difficult to follow. One of these was: "You have to look at the minute details!" ... a practice which I found overwhelming. Maybe I suffered from some type of attention-deficit disorder and jumped from one finding to the next, but it did not affect my ability to make diagnoses or to become part of the teaching staff of the medical school a decade later. In spite of this, I used to feel guilty and ashamed of what I believed to be faulty diagnostic skills when I had

missed some detail in a patient's history which could have helped me correct the course earlier. My mindset appeared more suited to approach the diagnosis from the more general to the particular, in line with the idiom that says you can miss the forest if you focus only on the trees (or the leaves... and not even see the trees).

Over time and decades later, I have discovered that the detail vs. whole (or trees vs. forest) antagonism is not necessarily wrong but misses the point if either approach is emphasised above the other. At present, I rely mostly on patterns, more than on details or on the whole. Patterns give meaning to details and together make the whole, the latter being void of meaning unless a pattern can give it an explanation. Patterns are provided by the patients themselves, by their narratives and their stories. Details weave themselves into the whole and we construct our forest with internal paths between the trees, these paths giving meanings specific to only that patient's reality.

Relying mainly on details or on the whole dissociates the patient's and the doctor's experience from the diagnosis. Discovering the pattern brings both together into the shared experience of the illness, even if a typical diagnosis cannot be made. In this time of instant or asynchronic communications, when patients can interact with their doctors beyond the typical office visit, prior patterns experienced give meaning to subtle new or recurrent symptoms and signs, facilitating shared decision on how to proceed or what to do. The future coming of electronic sensors in our bodies to measure glucose, heart activity and other functions, will flood us with leaves and trees and make us miss the forest, unless we can fit them into a meaningful pattern. Only the human mind can do that... let's hope forever!

Classified Ads

Reasonably-Priced Translations

English - Spanish, Spanish - English

Also oral translations (interpreting)

Write to vozinglesa@gmail.com

Cognitive-Behavioral Psychology

Degree from the Universidad Católica del Uruguay. Teenagers and adults welcome.

Contact Lic. María Inés Canedo at 098741529.



Geoff the Chef's Corner

by Geoffrey Deakin
gde@boskejo.com

Carbonara is an Italian pasta dish from Latium, the region of central western Italy in which the city of Rome was founded, based on eggs, cheese (usually Parmigiano), bacon (or ham), and black pepper. Spaghetti is usually used as the pasta, however, fettuccine, rigatoni, or bucatini can also be used. The dish was created in the middle of the 20th century.

This was my children's favourite recipe when preparing pasta while living in Colombia.

Carbonara

Serves 4 to 6.

Ingredients:



- 500 grams dry spaghetti
- 2 tablespoons extra-virgin olive oil
- 200 grams pancetta or slab bacon, cubed or sliced into small strips
- 4 garlic cloves, finely chopped
- 2 large eggs
- 1 cup freshly grated Parmesan cheese, plus more for serving
- Freshly ground black pepper
- 1 handful fresh flat-leaf parsley, chopped

Instructions:

1. Prepare the sauce while the pasta is cooking to ensure that the spaghetti will be hot and ready when the sauce is finished; it is very important that the pasta is hot when adding the egg mixture, so that the heat of the pasta cooks the raw eggs in the sauce.
2. Bring a large pot of salted water to a boil, add the pasta and cook for 8 to 10 minutes or until tender yet firm (as they say in Italian "al dente.") Drain the pasta well, reserving 1/2 cup of the starchy cooking water to use in the sauce if you wish.
3. Meanwhile, heat the olive oil in a deep skillet over medium flame. Add the bacon and stir-fry for about 3 minutes, until the bacon is crisp and the fat is rendered. Toss the garlic into the fat and stir-fry for less than 1 minute to soften.
4. Beat the eggs and Parmesan together in a mixing bowl, stirring well to prevent lumps.
5. Add the hot, drained spaghetti to the pan and toss for 2 minutes to coat the strands in the

bacon fat.

6. Remove the pan from the heat and pour the egg/cheese mixture into the pasta, whisking quickly until the eggs thicken, but do not scramble (this is done off the heat to ensure this does not happen.)
7. Thin out the sauce with a bit of the reserved pasta water, until it reaches desired consistency.
8. Season the carbonara with several turns of freshly ground black pepper and taste for salt.
9. Mound the spaghetti carbonara into warm serving bowls and garnish with chopped parsley.
10. Pass more cheese around the table.
11. Remember the bread and wine...

C & C Sweet

Ingredients:

- Milk caramel spread (better known as Dulce de Leche)
- Yellow cheese (also known as Queso Colonia)

Instructions:

1. Place a piece of yellow cheese on a plate or shallow bowl.
2. Cover with abundant Caramel spread
3. Enjoy.

Serve the caramel spread as cold as possible.

This dessert is a variation from the well-known "Martin Fierro" that we call "Caramel & Cheese Sweet" or "C & C Sweet" for short.

Tip o' the day

Instead of placing a chicken on a roasting rack, cut thick slices of onion, put them in an oiled pan, and then place the chicken on top. The onion will absorb the chicken juices. After roasting, let the chicken rest while you make a sauce with the onions by adding a little stock or water to the pan and cooking it for about 3 minutes on high heat.

Please, let me know if you have any doubts or suggestions for my corner. And remember, love and cook with wild abandon!

Arts & Culture

by Alice Tourn
aytourn@gmail.com

An Unusual Butler

Lee Daniels' *The Butler* is, by any measure, a rarity for Hollywood: a major film production that focuses on African-American history by using a largely black cast to tell the story. And this is not just any story.

The film, which stars Forrest Whitaker and Oprah Winfrey, details a sort of counter-narrative of the civil rights era. It begins during the racially oppressive Eisenhower era and proceeds through the civil rights movement's heroic period in the early 1960s through the tumultuous and revolutionary Black Power struggles of the late 1960s and early 1970s all the way to Barack Obama's watershed 2008 election.



The main narrative begins in 1957 with Cecil Gaines happily married with two kids and working at a fancy hotel. He's soon offered a job as White House butler and is ecstatic at his good fortune. But tensions and anxieties bubble beneath the surface of his picturesque family life, as his oldest son Lewis chafes at his father's accommodation.

"*The Butler*" situates the Gaines' family life against the backdrop of the nation's unfolding civil rights revolution. To be sure, what follows bares the uneven hit-or-miss quality of most historically driven cinema.

The movie's depiction of the Black Panthers falls

largely flat, the victim of being overwhelmed by the group's iconography at the expense of a three-dimensional characterization of young people who were self-identified revolutionaries. They are portrayed more as a group of sloganeering radicals with large, over-the-top afros rather than perhaps the most



significant revolutionary movement the United States have ever produced.

The film's cameos of notable actors playing white presidents also hews to the popular belief in the US that the only way to tell a black story is through white historical characters and actors. When it comes to the nation's tortured racial history, the cinematic approach has always been to let white characters speak for, about, and in lieu of blacks.

Yet "*The Butler*" is precisely valuable for the large swaths of history that it gets right. The film's observant, subtle narration of the civil rights movement's heroic period, especially the lunch counter sit-in movement and Freedom Rides, are pitch perfect. In doing so, it offers a powerful cinematic corrective to past failures and, in many instances, is revelatory in its deft treatment of America's racial history.

The Butler opened in Uruguay in January and is well worth a watch. It's up to you to decide if its depiction of US history is accurate or not.



Back In Time

by Tony Beckwith
tony@tonybeckwith.com

The Plaza Independencia

In the black-and-white photograph hanging over my desk, my parents are standing in front of the equestrian statue of Artigas in the Plaza Independencia in Montevideo. They look young, and relaxed, and happy. The photo was taken in 1948, just after they arrived from Buenos Aires, leaving their families and the only life they had ever known, to come to Uruguay and make a future of their own. If they had any misgivings about their prospects they certainly kept them well hidden as they posed for a photographer in the plaza. I was three years old at the time and must have been parked elsewhere because neither my brother nor I are in the photo.

Artigas and his horse face east, toward Avenida 18 de Julio, the main thoroughfare through the centre of town. The bronze statue of the father of Uruguayan independence, by the Italian sculptor Angelo Zanello, was erected in 1923. Five years later the Palacio Salvo was built just across the road at the corner of 18 de Julio and the Plaza, and Artigas has been looking at it ever since. This was a significant spot in terms of Uruguay's history and sense of national pride: at 95 meters tall (100 meters when you counted the antenna on top) the iconic Palacio Salvo—designed by the Italian architect Mario Palanti—was for many years the tallest building in Latin America! It was built on the site of the old Confitería La Giralda where, it was said, the famous tango La Cumparsita was first performed in 1916. Originally intended as a hotel, the Palacio Salvo was developed into a modern tower with offices and private apartments.

When I was in my late teens and working downtown, my father and I used to meet for a midmorning coffee at the café on the ground floor of the Palacio. On milder days we sat at outside tables and from there we could look across at the plaza and, of course, José Gervasio Artigas (June 19, 1764 – September 23, 1850). Beyond him, on the western side of the plaza, was the Puerta de la Ciudadela, the entrance to the old part of town, which was all that remained of the original walled city of Montevideo. A public market sprang up there on what, by 1843, was known as the Plaza Independencia.

“When we look at this view we are seeing a lot of history,” my father used to say. “This was where Montevideo started.” I knew what he would say next.

“Our family history threads through here, too. This is where your mother and I had our photograph taken just after we arrived from BA.” Though for different reasons, my parents essentially did just what their parents had done at about the same age when they left their homes and families in England and set sail for Buenos Aires to seek their fortune. Not that things were so bad for them in the UK, but opportunity was beckoning from the Río de la Plata region where ambitious young Britishers were in demand to run railways, build gas and electricity grids, open banks, and refrigerate beef for shipment back to Europe. It was the dawn of the twentieth century and British capital was deeply invested in Argentina. But by the 1940s the tide had turned. The Argentine government was pro-Nazi during World War II, and feelings toward the British community were mixed after that. Juan Domingo Perón was elected president in 1946 and soon began shaking up the status quo by nationalizing the railways, among other radical moves. The signs were clear: as far as the new regime was concerned, the ingleses were no longer as welcome as they had once been. So my father accepted an offer from an export firm on the other side of the river and we moved to Montevideo. I don't think any of us ever regretted it.

Those morning coffee breaks with my Dad were very special. He talked about our family, describing the twists and turns that had brought us to Montevideo, telling stories that helped me understand who I was. “We are British at heart,” he said, “but our British experience is second-hand. We are cultural hybrids, very fortunate to be enjoying the best of both worlds in a place like Uruguay.” He was a sentimental man, a true Romantic, and one day when we'd finished our coffee he said, “Come on, I have an idea.” We went across the road to the Plaza and he spoke to one of the photographers who stood around waiting for tourists. After giving it some thought, my father picked a particular spot and asked the photographer to take our picture with the statue of Artigas behind us. “This is exactly where your mother and I stood for our picture all those years ago” he said, smiling broadly. “It will make a marvellous souvenir.” To my dismay, that photograph disappeared during the many moves I made later in life. The earlier one, however, still hangs on my wall. In those days I had no idea how precious those little sheets of cardboard were. But I do now.



Lamb Chops

by Jonathan Lamb
vozinglesa@gmail.com

Punta: Death Reports Exaggerated

Still quite a few foreigners in Punta this season, but the holidaymakers don't seem to be spending so much. The general consensus is that it's like 2013 but worse. The weather certainly has been: visitors from the tropics must have been feeling at home. As an architect was saying recently, so much water now falls in a downpour that building norms for drains and drainpipes are completely out of date.

British Council Back In Style: Visit Of UK Megathesps

What a pleasure to welcome the British Council back to cultural activity in Uruguay after all these years. Although their hands are full with the Plan Ceibal, they have found a way to give some extremely generous support to the 6th ActorstoUruguay theatre tour in April. Thanks to the Anglo and the Council, theatrical big guns Richard Crane and Fynia Williams are coming from the UK to star in a comedy revue called Prompt Copy. Crane was Resident Dramatist at the National Theatre, and Williams has directed everybody from Alan Rickman, Tom Courtenay, John Hurt and Andrew Sachs to the proms at the Albert Hall. Of Crane's 50 or so plays – including the musical Mutiny! with David Essex – a recent success that Williams directed was Dancing With Demons, about Diaghilev, Nijinsky, the Ballets Russes and other cultural icons that one ought to know more about but in point of fact probably, um, doesn't. No matter: Crane's plays are always fun (see extract from Thunder, below), and the couple will explain everything at a drama workshop they will be running at the Anglo on Saturday 26 April. \$300 to take part (places very limited, so book early) and less to come and watch. Apply to vozinglesa@gmail.com.

WORDSWORTH (Composing):

I wandered lonely as a star...

No...

I wandered slowly through the mead... Used that...

I wandered lonely as the breeze... Breeze? ...

Trees bees knees please tease...

Enter SOLITUDE his man, with a letter on a salver.

SOLITUDE: A letter, sir. I do not recognize the hand.

WORDSWORTH (taking the letter): Yet another mewling puking whining wheedling self-effacing sycophantic

screed of appreciation. I had one the other day from a lad named Eightison.

SOLITUDE: Eightison sir?

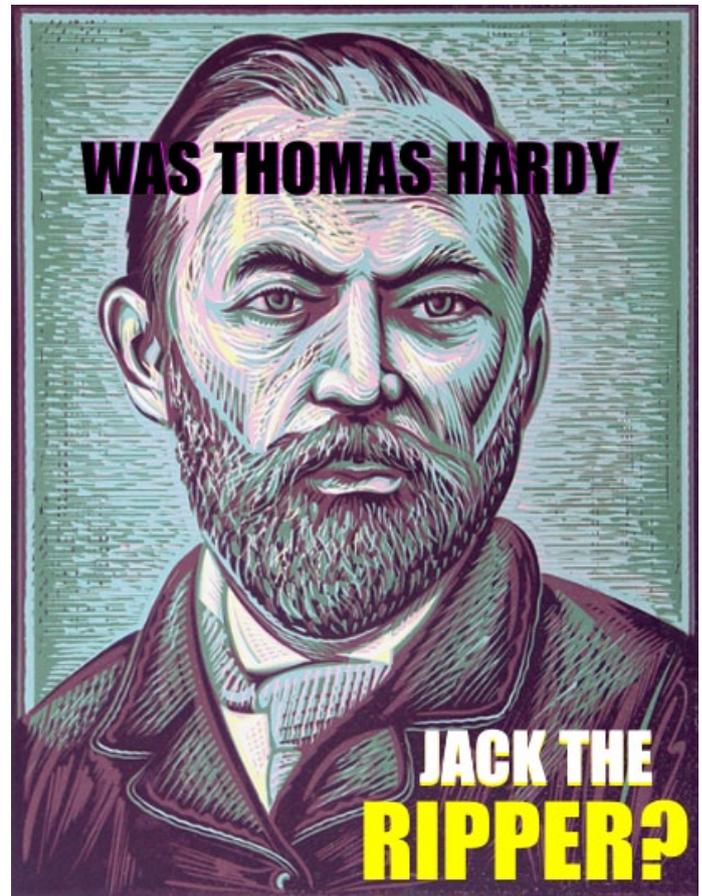
WORDSWORTH: Or was it Nine-ison? Tennyson! That's right, Tennyson. He enclosed some verses.

Competition

It was Richard Cowley last month who correctly identified the first name of Herr und Frau Höll's elusive daughter, Heidi Höll. One for Spanish speakers this time: what was the first name of that high-class interior designer and fabric supplier, Señora Importada? Six letters beginning with E. Answers to vozinglesa@gmail.com.

The Spectator

Recent copies of this British current affairs weekly are now available in the Hospital Shop. Lively reading: e.g. an anti-cycling article by Rod Liddle that begins, 'Like many people, I am worried that too few cyclists are being killed on our roads each year.'





Future Events

▶ Saturday 12th April

- ▶ Unveiling of Battle Of The River Plate Memorial at the National Memorial Arboretum at Alrewas, Staffordshire.

▶ Saturday 13th December

- ▶ Luncheon for the 75th Anniversary of the Battle Of The River Plate in Portsmouth, Hampshire.

Link Of The Month

This is how they always go, right?

http://www.youtube.com/watch?v=DYu_bGbZiIQ



The Society At A Glance

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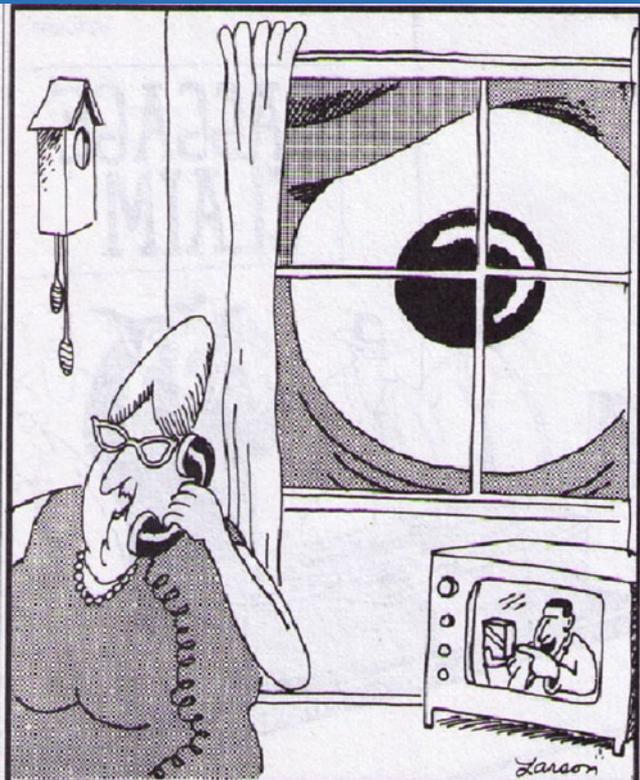
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The Far Side

by Gary Larson



"Hello, Emily. This is Gladys Murphy up the street. Fine, thanks . . . Say, could you go to your window and describe what's in my front yard?"