

## *Com'Out Lisbon*

August 12<sup>th</sup> | September 12<sup>th</sup> 2010

### **THE ART OF THE BIG BAND – “5 JAZZ ORCHESTRAS IN PORTUGAL”**

**August 12<sup>th</sup>, Thursday– 19h00 – Parque das Conchas Garden**

**REUNION BIG JAZZ BAND**

**Direction: Claus Nymark**

Created 7 years ago the Reunion Big Jazz Band (RBJB) is a reference to Portuguese music scene and Big Band Jazz promotion.

Throughout the years the RBJB has become an important platform by bringing into light several young musicians that meanwhile have confirmed their talent by becoming part of the national jazz scene. More than 70 musicians have played in the Big Band since 2003. An eclectic taste and a large musical experience are the foremost values of the musicians integrating the Band.

The sound of the RBJB walks hand in hand with classic and contemporary composers such as Count Basie, Oliver Nelson, Pat Metheny, Charles Mingus or Miles Davis.

#### **Reunion Big Jazz Band**

**Direction: Claus Nymark**

**Alexandre Andrade, Tomás Pimentel, Gonçalo Marques, Ricardo Pinto, Emília Santos** *trumpets*

**Narciso Cardoso, Luís Cunha, Nuno Carreira, Diogo Costa** *trombones*

**João Capinha, Rita Nunes, Manuel Lourenço, Fernando Soares, Raimundo Semedo** *saxophones*

**Daniel Hewson** *piano*

**Francisco Costa Reis** *guitar*

**Gonçalo Leonardo** *acoustic bass*

**Alexandre Alves** *drums*

**August 19<sup>th</sup> – 19h00 | Duque do Cadaval Square/ Rossio Station**

**LAGOS JAZZ ORCHESTRA**

**Direction: Hugo Alves**

The Lagos Jazz Orchestra (LJO)/ Músicas no Sul Association was born in 2004 as an idea of the trumpet player Hugo Alves. >From the beginning it has been sponsored by the Lagos City Council. Nowadays the LJO plays more than 150 themes, divided in five repertoires that integrate most of the Big Band classics (Ellington, Basie, Miller, Nestico ...)

The LJO plays an average of 150 concerts every year and has played in many contexts. It has also invited different solo players like Bobby Medina, Ricky Taylor, José Menezes, Luís Cunha, Lars Arens, among others.

The LJO holds a Declaration of High Public Interest, assigned by the Portuguese Ministry of Culture.

#### **Lagos Jazz Orchestra**

**Direction: Hugo Alves**

**Hugo Alves, Cláudio Gomes, Gustavo Reis** *trumpets*

**Roger Clarke, Helder Vicente, Luciano Santos, Ray Charsley** *trombones*

**António Flosa, Paulo Rodrigues, Pedro Rijo, José Santos, Luís Miguel**  
*saxophones*

**Lucia Cabobianco** *piano*

**Hugo Santos** *acoustic bass*

**Filipe Sequeira** *drums*

**José Ribeiro** *vocals*

**August 26<sup>th</sup> – 19h00 | São Pedro de Alcântara Garden**

**MATOSINHOS JAZZ ORCHESTRA**

**Direction: Pedro Guedes**

*“Big Bands: From the Ballroom to the Concert Hall”*

*Presented by Manuel Jorge Veloso*

With several works recorded and counting with the participation of important guests, the Matosinhos Jazz Orchestra (MJO) is the most “international” of the Portuguese Jazz orchestras.

This concert consists in a journey throughout “jazz times”. Here we can have a perspective on the history of Big Bands, mainly from the period that shook the history of this musical genre in the U.S.A (1930 to 1950).

However this concert goes beyond this time period, taking us through the evolution of the big Jazz Orchestra up to our days. Commented by Jorge Manuel Veloso, the concert includes works with compositions and arrangements by Duke Ellington, Count Basie, Benny Goodman, Gil Evans and others.

### **Matosinhos Jazz Orchestra**

**Direction: Pedro Guedes**

**Rogério Ribeiro, Susana Silva, Gileno Santana, José Silva** *trumpets*

**Paulo Perfeito, Daniel Dias, Álvaro Pinto, Gonçalo Dias** *trombones*

**Mário Santos, João Pedro Brandão, José Luís Rego, José Pedro Coelho, Rui Teixeira** *saxophones*

**Eurico Costa** *guitar*

**Telmo Marques** *piano*

**Demian Cabaud** *acoustic bass*

**Michael Laurent** *drums*

**September 2<sup>nd</sup> – 19h00 | São Carlos Square**

**‘HOT CLUB DE PORTUGAL’ BIG BAND**

**Direction: Pedro Moreira**

The ‘Hot Club de Portugal’ Big Band is the oldest Big Band in the country and brings together some of the best Portuguese jazz musicians. At its debut concert at the São Luiz Theatre in Lisbon the band was directed by José Eduardo and since then it is directed by Pedro Moreira.

The band opened the Jazz season at Culturgest, having as solo guest the trumpet player Freddie Hubbard. Benny Golson, Curtis Fuller, Eddie Henderson and Chris Cheek have already played within the band. The ‘Hot Club de Portugal’ Big Band also recreated pieces of Miles Davis/ Gil Evans *Porgy and Bess* and *Sketches of Spain*, under the direction of the maestro Bob Sadin, having as solo players Tim Hagans and Tom Harrel. They have participated in several Jazz festivals and in 2007 they have played at the Portuguese Parliament.

In 2008, the year 'Hot Club de Portugal' celebrated its 60<sup>th</sup> anniversary, they developed a project with the singer Maria João and the piano player Mário Laginha and played at Cinema São Jorge (Lisbon), Centro de Artes e Espectáculos (Figueira da Foz), Festival da Alta Estremadura (Leiria), Centro Cultural de Vila Flor em Guimarães and at Seixal Jazz Festival.

In this concert the repertoire focuses on classical themes with pieces from Duke Ellington, Billy Strayhorn and Count Basie, and contemporary jazz with themes from Nils Wogram and Florian Ross.

### **Hot Club de Portugal Big Band**

**Direction Pedro Moreira**

**Jorge Reis, Daniel Vieira, César Cardoso, Desidério Lázaro and Guto Lucena** *saxophones*

**Miguel Gonçalves, Tomás Pimentel, João Moreira, Gonçalo Marques** *trumpets*

**Lars Arens, Claus Nymark, Luís Cunha and Rui Bandeira** *trombones*

**Bruno Santos** *guitar*

**Rodrigo Gonçalves** *piano*

**Bernardo Moreira** *acoustic bass*

**André Sousa Machado** *drums*

**September 9<sup>th</sup> – 19h00 | Torel Garden**

### **NAZARÉ BIG BAND**

**Direction: Adelino Mota**

The city of Nazaré Big Band, formed in 1999 by its director's proposal to the City Council, had as a first goal to give young local talents a chance to continue the bet on jazz musical education.

The Nazaré Big Band played in several national festivals and abroad, and in Portugal's most important Jazz Clubs.

The release of their first CD took place in the 2<sup>nd</sup> International Big Bands Festival, in 2003, in the city of Nazaré. The second CD, "Filme" (2006), and the third one, "10 Anos", show an evident musical evolution of the band.

This concert will present the repertoire of their last album, with pieces from Wayne Shorter and Charles Mingus, among others, and many of the most famous "jazz songs".

### **Nazaré Big Band**

**Direction: Adelino Mota**

**Victor Guerreiro, Margarida Louro, Luís Guerreiro, André Venâncio** *trumpets*

**Reinold Vrielink, Élio Frois, Luís Pires, Fábio Matias** *trombones*

**Joaquim Pequicho, João Capinha, André Murraças, Wilson Ferreira, Pedro Morais** *saxophones*

**Gonçalo Justino** *guitar*

**Ricardo Caldeira** *piano*

**Gonçalo Leonardo** *acoustic bass*

**Bruno Monteiro** *drums*

**Júlia Valentim** *vocals*

**OUT JAZZ**

**OUT JAZZ** was born in 2007 to bring the music to Lisbon gardens. In association with the Lisbon City Council and Egeac, **NCS** promotes the most symbolic green spots of the capital city with free entrance jazz concerts. **OUT JAZZ** unites nature and urban culture along with contemporary music. An unique way to call upon culture, environment and well-being. Five months, twenty-one Sundays, more than 150 artists in five gardens of Lisbon. All Sundays, from May to September, from 17h00 to sunset, jazz groups and a Dj will fuse the notes of sophistication and freedom between green leaves, puffs and the sun of Lisbon's most special gardens. This year, and with a strong bid from the Lisbon City Hall and Egeac, **OUT JAZZ** extends the event to more 15 places of the city with DJ sets that take place on Fridays, from 17h00 till sunset.

**August 13<sup>th</sup>, Friday** – 19h00 | DJ Miguel Sequela | Portas do Sol/ Santa Luzia Belvederes

**August 20<sup>th</sup>, Friday** – 19h00 | DJ Black Morpheus | Adamastor Garden

**August 27<sup>th</sup>, Friday** – 19h00 | DJ X ACTO | Parque Eduardo VII Terrace/ Kiosk

**September 3<sup>rd</sup> Friday** – 19h00 | DJ Sarg | Príncipe Real Garden

**September 10<sup>th</sup> Friday** – 19h00 | DJ Vitor Silveira | Arco da Rua Augusta

## **SOLOS WITH CONVICTION – DANCES FOR BANDSTANDS, GARDENS AND PUBLIC SPACES**

**Project integrated in the Program for Centenary of the Republic Commemorations**

**Six Women of the Republic. Adelaide Cabete, Maria Veleda, Angelina Vidal, Ana Osório de Castro, Carolina Beatriz Ângelo, Maria Lamas. Five female dancers/ authoresses cross their lives with the lives of the women that stood out and struggled for their beliefs to achieve the Republican Revolution.**

**Creation and Interpretation:** Cláudia Dias, Filipa Francisco, Joana von Mayer Trindade, Sofia Fitas, Susana Gaspar

**Coordination and Choreographical Assistance:** Miguel Pereira

**Historical Support:** João Esteves

**Running Time:** About 30 minutes each solo  
For all publics

## **ABOUT SOLOS WITH CONVICTION**

SOLOS WITH CONVICTION is a set of performative works created by five female dancers/authoresses that belong to a young generation of Portuguese artists. The History of some strong and remarkable women of the 1<sup>st</sup> Republic years was chosen to, through it, create particular choreographic and dramaturgical points of view.

SOLOS WITH CONVICTION are short pieces of contemporary nature, ready to inhabit gardens, bandstands, leisure and open air places.

This programme of feminine solos was born from the will to celebrate a group of charismatic and brave women, possessed with an energy perhaps similar to the energy of Dance. They knew how to walk on the start of the new century, fighting for a new territory, in a society where male voice dominated, and conquered, prudent and solidly, a place and presence. That place didn't vanish. Nowadays, and

many times without noticing, we take benefits from those conquests that strongly enriched the female contribution to society. Curiously, in Occidental Dance History, it is still very important to raise this kind of voices. The choreographic speech is still distant from the attention of many.

That's why we also took the fact that gardens were relevant public spaces during the 1<sup>st</sup> Republic, as meeting points and spaces for public debate, being also places for public leisure and lounge.

We decided that these works should be presented on the lawn or inside the bandstands, once these are naturally places of artistic flow, to celebrate the time when philharmonics took those spaces, conquering them for musical and communitarian practice.

**Madalena Victorino**  
**Programmer**

## **WOMEN IN THE REVOLUTION**

The Revolution was also a feminine construction and it counted with women that, individually and collectively, dared to fight for their ideals before, during and after the 1910's October Revolution, combining the political struggle with their own claims. Throughout 20 years, between the creation of the League of Portuguese Republican Women (1908) and the II Feminist and Education Congress (1928), in unique or trivial moments, in modest way or exposing themselves, they wanted to make the difference and trace their presence, constructing a possible future for other women.

They were out in the streets, in the name of the Republic, for the Republic and to celebrate the Republic, without giving away the idea of the pursuit of women rights. They believed that this was only possible with a different political regime. They embraced the measures taken by the Provisional Government, rejoiced with the symbolism within the "solitary vote" of Carolina Beatriz Ângelo and felt touched by the creation of the National Constituent Assembly. They censured the opportunism of the monarchists of the 1<sup>st</sup> Republic (known as the "Adesivos"), argued about the monarchical incursions, denounced the Dictatorship of Pimenta Castro (1915) and the regime of Sidónio Pais government – *Sidonismo* - (1918), refused a neutral position, supported the mobilized soldiers, organized Congresses and were solidary with the political prisoners and the deported, during the Military Dictatorship. They claimed themselves as citizens, among citizens, they claimed for the right to vote, for education, for equal salaries for equal jobs and for the modification of the Civil Code. They cared about prostitution and child's mendicity. Forgotten, erased from the collective memory, crushed by anonymity and silenced by the forthcoming, their pioneer spirit and their legacy are congregated in this six names: Angelina Vidal (1853- 1917), the social propagandist, linked to the socialist environment and to the labourers, that aspired a more human, fraternal and fair society; Adelaide Cabete (1867-1935), doctor, conspired with Carolina Beatriz Ângelo in the making of the "green-red" flags associated to the revolution and built the National Council of Portuguese Women (1919-1947); Ana de Castro Osório (1872-1935), female publicist, marked the first 15 years of the 20<sup>th</sup> century being the only woman that was among the 161 republicans pictured in the watercolour painting of Alfredo Roque Gameiro; Carolina Beatriz Ângelo (1878-1911) founder of the Feminist Propaganda Association. Her vanguardist vote in May 28<sup>th</sup> 1911 brought hope to the suffragette struggle; and Maria Lamas (1893-1983), engaged with the citizenship cause. She was also authoress of "*As mulheres do meu país*" (Women from My Country"). To evoke them in the 100 Years of The Republic is to render them a deserved tribute and to sense the everyday life, the course, the aspirations, victories and setbacks of each and one of them, in adverse times for the feminine statement, in a long journey always unfinished and contemporary.

**João Esteves**  
**Teacher/ Researcher**

## **CONVICTIONS THAT BREAK CONVICTIONS AND CREATE NEW CONVICTIONS**

In the beginning of the 20<sup>th</sup> Century, in the turning of the regime that culminated with the implementation of the Portuguese Republic, several women were noticed for their intervention during this historical period that shook the Portuguese society. Their names were, among others, Maria, Ana, Adelaide, Angelina, Emília and Carolina. They came from diverse social and political conditions, worked in different activities, and not happy with the role that society offered them as women, they decided to act and manifest, fighting for their rights and freedom. In different ways and with diverse means and strategies, discrete or confirmedly, they were the promoters of a breaking out movement that transformed socially, culturally and politically the national structure.

Now, after 100 years and in a diverse social and political context, with new coming challenges, and when there are still much more reasons to struggle for, against unfairness, unconformity and all that blocks the way to a more plural society, fair and developed, in a world mainly dominated by men, the example of these women echoes for us to believe in our convictions and to fight for our ideas in this formal world we live in.

It is our nature to doubt, to question and to transcend our boundaries. And in that constant search, in the tension between desire and his materialization, we find a place to project ourselves. To, in the search of freedom, find the reason for living.

It is also in arts, as a space for intervention, that we can find the power to freely think, experiment and question about the reality we live in, elaborating and also constructing alternative practices that become instruments to break walls and conventions that so often keep us blind and choke us. Art is another weapon to confront models that are imposed to society by power structures.

In dance, specifically, these practices congregate a vast filed of possibilities having the body and his performance as the starting point. In movement, voice or words lies strength and poetry that emerge living beyond the norms and rules. Recreating and reinventing reality.

Having the project Solos with Conviction in the Celebration of the Republic Centenary, brought from these women/ artists of the 21<sup>st</sup> Century, an excellent opportunity to look backwards is created. It's an opportunity to rethink and vision the future from this present time that is a constant changing process.

As in a mirror reflection game, these creative/ performer women highlight and translate with energy and strength the nerve, effort and bravery of those revolutionary women. They use their speech, their ideas and their beliefs and send it back to us, through the experience of a body that struggles and expresses itself.

Cláudia, Filipa, Joana, Sofia and Susana are the new women to whom we have to look now. Who knows if, in a century from now, this legacy will still be a source of inspiration?

**Miguel Pereira**  
**Creative/ Scenic Arts Performer**

**August 14th – 7 pm | Estrela Garden**  
**WHERE DO WE GO?**

"Where Do We Go?" is the name of one of Maria Veleda's writings. This sentence represents, for me, the women rights achievements but also all the work that still has to be done in this field, for us to assume a more present role of women in the political and social life.

I focused in Maria Veleda's figure, constructing a performance where her words unite to the words of other women. It's a play that focuses an idea of speech,

where the body is immersed in words (that still nowadays are valid). Along the performance the public participates on an event that grows slowly, until it transforms also transforming the public in demonstrators.

**Conception/ Artistic Direction:** Filipa Francisco

**Co-Creative/ Performance:** Filipa Francisco and antóniopetro

**Soundtrack:** antóniopetro

**Costume Design:** Ainhoa Vidal

**Photography:** antóniopetro

**Supported by:** Associação Alkantara, Companhia Caótica, Cinemateca Portuguesa – Museu do Chiado, Departamento ANIM – Arquivo Nacional das Imagens em Movimento, Fórum Dança, Fábrica do Braço de Prata

**Thanks to:** Patrícia Francisco, Matthiew Réau, João Pinto, Miguel Pereira, Madalena Victorino, Sara Moreira, Manuel Mozos, Joaquim Brito, (Extrimage), Moz Carrapa.

### **August 21st – 7pm | Estrela Garden**

**23+ 1**

This performative installation was born essentially from the life and work of Maria Veleda, a woman leader in the struggle for children education and women rights. A full size photographic picture leaves Maria Veleda's place empty, her that was one of the most important forewoman of the first Portuguese feminist movement. During the performance, this empty place will be filled with the effort of integrating the work of a living body in the image. Texts of Maria Veleda will give the sound to this work.

**Direction:** Cláudia Dias

**With:** Cláudia Dias, Rita Natálio and guests

**Research and collaboration:** Mónia Mota

**Dramaturgical Collaboration:** Rita Natálio

**Photography:** António Coelho

**Photography Assistant:** Sandra Ramos

**Script:** from Maria Veleda's words

**Supports:** Casa Municipal da Juventude de Almada and PureZoom, Comunicação Unipessoal, Lda.

**Thanks to:** all men and women that helped with the photographic execution.

### **August 28<sup>th</sup> – 7 pm | Estrela Garden**

**VELEDA**

Maria Veleda is the feminine reference that inspires this solo. Her name, Maria, associated to Veleda – a female Germanic warrior - as an artistic surname, call on over the intriguing life course of this woman. This solo rises on the track of that transformation, that identity, that inner strength that runs out of this woman whose life is an important mark to the feminist struggle, on the rise of the 20<sup>th</sup> Century.

**Creation/ Performance/ Costume Design:** Joana von Mayer Trindade

**Artistic Collaboration / Direction:** Hugo Calhim Cristóvão

**Music Collaboration:** Paula Cepeda Rodrigues

**Special Collaboration:** Valquíria Valhalladur

**Thanks to:** Paulo Trindade, Rui Nascimento, Joca (Viana Bombos – Grupo de Bombos da Casa dos Rapazes de Viana do Castelo) Breyner 85 e Maria Veleda.

### **September 4th – 7 pm | Estrela Garden**

**ALONE (A TRIBUTE)**

The lives of Maria Veleda and Adelaide Cabete, the defence of the ethical and civic values, resistance, freedom, minority, struggle, frustration, questioning, pleasure and strangeness are associated, in this solo, to the choreographical research. The solo presents an abstract body in movement and a musical ambience that, when combined, put in evidence intensities, tensions and energies, with the intention of

expressing female condition and female experiences, in the represented time period.

**Creation/ Performance:** Sofia Fitas

**Music:** Sébastian Jacobs

**September 11<sup>th</sup> – 7pm | Estrela Garden**

### **I DIE WERE I'M TIED**

The body of this piece is the beautiful work of Maria Lamas "Women of My Country". It's much more over the sentence "I die were I'm tied" that we find the connecting point between all women that fought for the de republican ideal. This solo is about intervention, as a woman: embodying ideas, utopias, propositions to conceive and not knowing how to materialize them. It is also about women vanishing.

"I look at the space and find in it things were I wanted to intervene. The first impulse is to change their places". But when I look better, I realize that that's nothing, or it's a repetition but with the looks of a sweaty change. I feel that changing happens from the inside to the exterior, in an opening eyes exercise or in an effort refocusing then until I found a free place in space". S.G.

**Creation/ Performance:** Susana Gaspar

**Music:** Vítor Rua

**Costume Design:** Ainhoa Vidal

### **Classics in the Street**

**Production:** EGEAC | **Partnership:** Metropolitan

Music for metal instruments always had an impressive strength that helped mark its own territory along the time. Solemn and ceremonious, with royal splendour or in a popular environment, soft or with a strong rhythm, this musical genre discovered unsuspected sounds. The emergence of new interpretation techniques highlighted qualities and gave prominence to these instruments that conquered the attention of authors with styles as diverse as the new pieces they integrated. The programme of Classics in the Street puts together different pieces of different composition time periods with standard jazz themes, passing by the warm sounds of Piazzola. This mixture of several metal instruments bands, born out of the Metropolitan Ensemble, illustrates the different faces of this project that put together musical practice and training in an unseen way.

**August 15<sup>th</sup>, Sunday 19h00 | Duque de Cadaval Square**

#### **Metal Quintet**

**Carlos Silva** *trumpet*

**Ricardo Carvalho** *trumpet*

**Pedro Pereira** *horn*

**Paulo Alves** *trombone*

**João Aibéo** *tuba*

Victor **Ewald** - Quintet No. 1 in b flat minor, Op. 5

Richard **Roblee** – American Images

Enrique **Crespo** – American Suit n° 1

**August 22<sup>th</sup>, Sunday – 19h00 | Torel Garden**

**Almost6**

**Sérgio Charrinho** *trumpet*

**Ricardo Carvalho** *trumpet*

**Óscar Carmo** *trumpet*

**Filipe Coelho** *trumpet*

**Carlos Silva** *trumpet*

**João Duarte** *percussion*

Jerôme **Naulais** – *Escapade*

John **Duarte** – *End It*

Astor **Piazzolla** - *Libertango*

Dizzy **Gillespie** – *Night In Tunisia*

Maynard **Ferguson** – *Gonna fly now*

Herbie **Hancock** – *Chamaleon*

**August 29<sup>th</sup>, Sunday – 19h00 | Mobile Gardens/ Cais do Sodré**

**Metropolitan Metal Quintet**

**Sérgio Charrinho** *trumpet*

**Rui Mirra** *trumpet*

**Nuno Vaz** *trump*

**Reinaldo Guerreiro** *trombone*

**Adélio Carneiro** *tuba*

Alfred H. **Bartles** – *When Canadians Waltz*

George **Gershwin** / arr. Lew **Gillis** – *Four Hits for five, by George!*

Glenn **Miller** & Mitchell **Parish** – *Moonlight Serenade*

George **Gershwin** / arr. **Bill Holcombe** – *Strike up the Band*

Isaac **Albeniz** / arr. Wilfred **Roberts** – *Tango*

H. **Hernades**/ E. **Hidalgo** – *El Diablo Suelto*

Patrick **Nangel** - *The Roaring Twenties*

Jacques **Bolognesi** – *Maria Alm*

**September 5<sup>th</sup>, Sunday – 19h00 | Carmo Square**

**Metropolitan Metal Quintet**

**September 12<sup>th</sup>, Sunday – 19h00 | Parque Eduardo VII Kiosk/**

**Metropolitan Metal Quintet**

**TAPES IN THE STREET**

**August 14<sup>th</sup> » September » Saturdays and Sundays, 22h00**

**Supported by:**

Cinemateca Portuguesa – Cinema Museum, Centro Sperimentale di Cinematografia  
– Cineteca Nazionale Itália, Practical School of Infantry of Mafra, TAP, D. Maria II  
National Theatre, Nacional Pantheon/ IGESPAR, Bombeiros Sapadores de Lisboa  
(Lisbon Fire Departments), SOS Racismo, Junta de Freguesia da Ameixoeira (Parish  
Council of Ameixoeira)

**General Coordination:** Sérgio Marques

**Equipment:** Cinemas Sandim

**Technical Movie Team:** Cândido Lopes, Sérgio Gomes

**Reception:** Chandra Marco, Cármen Gomes

**Playlists (music):** José Reis

**Thanks to:** Ada Pereira da Silva, Alberto Magno, Ana Cristina Vicente, Ana Pereira, António Costa, Eduardo Duarte, Elisa Santos, José Filipe Costa, Liz Vahia, Luís Baldaia, Luísa Baptista, Margarida Bacelar, Mariana Pimentel, Paula Bacelar, Paula Gomes, Pedro Gomes, Regina Gumarães, Ricardo Lopes, Saguenail, Sara Moreira, Sérgio Brás D'Almeida, Simona Accattatis, Stefano Savio, Tiago Henriques

Cinema in a street near you!

Tapes in the Street return to Lisbon for the summer nights. And, this year, as a tribute to Cinema, Tapes in the Street challenges the public to walk the city and experience it in another perspective.

Come to Fire Headquarters, to the National Pantheon or to the gardens where the silence is king. Come and decipher the plots, listen to the sound of Portuguese guitar, dive into the Atlantic Ocean and see people that, after all, are birds.

Sit yourself near to a peacock, in terraces over the Tejo River or in acute hills. Come and see D. Sebastião, The Desired, and other cowboys. Walk through mysterious paths, worlds of fantasy and palaces with books. Stories of love and acts of freedom. Magical histories from the past and visions of the future, that is now. Discover why we all are distinguished. Get into a world of dream, into the world of reality, change your character, come watch the classics and the masterpieces.

Come and see Lisbon, come and see this movie-city ... and bring something warm.

The challenge is to discover unexpected cinemas. Use a compass, a map, a GPS or ask the locals in the streets. There's no excuse ... you are in a land of discoverers.

**August 14<sup>th</sup> – Saturday**  
**Graça Neighbourhood Fire Department**

**“The Pool”** - Iana and João da Graça

2004, FIC, 16'

The way we cross on at once a public swimming pool remembers life, since I was born and until the end.

**“Fahrenheit 451”** – François Truffaut

United Kingdom, 1966, FIC, 112', Parental Guidance (PG) 12

With: Oskar Werner, Julie Christie, Cyril Cusak, Anton Diffring, Jeremy Spencer, Bee Duffel

Supported by: Cinemateca Portuguesa - Museu do Chiado

Based on Ray Bradbury's sci-fi novel, this movie perspective a world without books. A disciplined fireman responsible for burning forbidden books meets a revolutionary woman that dares to read and contrasts with his wife, hedonic and conformed.

Suddenly, the fireman sees himself turning into a fugitive, having to choose between two women or between two paths: a secure one and the other, the one that represents his intellectual freedom.

**August 15<sup>th</sup>, Sunday**  
**Garden of Galveias Palace**

**“Birds”** - Filipe Abranches

2009, ANI, 7'

The misfortune of an old lady, that's obsessed with birds, and his son, who thinks he can fly.

**"Pillow Book"** - Peter Greenaway

United Kingdom, 1995, FIC, 126', PG 16

With: Vivian Wu, Ewan McGregor, Yoshi Oida, Ken Ogata, Sideko Yoshida

Nagiko Kiohara lived a youth marked by a particular ritual: his father, a calligrapher writer, in each of her daughter's birthdays, marked in the girl's face his vows for that occasion and her aunt read her the extracts of Sei Shonagon's "The Pillow Book", an aristocrat from the 10<sup>th</sup> century. In the beginning Nagiko asks her lovers to write over her body. Jerome, an English translator, convinces her to write herself on the men's bodies. This is how she reveals herself as a writer, starting to write 13 erotic poems on the bodies of different men.

**August 21<sup>st</sup> – Saturday**  
**Monte Agudo Belvedere**

**o68** - Lia

2008, EXP, 5' 54"

Experimental Audiovisual directed from io/68i, a multi-channel video commissioned by London's ICA and by Forma for an installations in Beckis Fusion Event.

**Mulholland Drive** – David Lynch

USA, 2001, Fiction, 147, PG 16

With: Naomi Watts, Laura Haring, Justin Theroux, Ann Miller

**10 clues to "open" this thriller**

1. Take special attention to the movie beginning: at least 2 clues are revealed during the generic | 2. Regard the moments where a red lamp appears | 3. Can you hear the name of the movie where Adam Kesher makes auditions for actresses? Is it mentioned again? | 4. An accident is a terrible occurrence... notices the place where it happens | 5. Who gives the key and when? | 6. Pay attention to the robe, the ashtray, in the coffee mug | 7. What does it feel, what do we understand and discover in the Silence Club? | 8. Was it only talent that helped Camilla? | 9. Pay attention to the events around the man and beyond Winkie's | 10. Where is aunt Ruth?

**August 22<sup>nd</sup> – Sunday**  
**National Pantheon**

**Sophia de Mello Breyner Andresen** – João César Monteiro

1969, DOC, 18'

"In what to my movie concerns, I suppose that above all, he's the proof for those that may want to understand that you can't film poetry and there's no point in chasing it". (João César Monteiro)

**Movimentos Perpétuos: A Movie Tribute to Carlos Paredes** – Edgar Pêra

Portugal, 2006, DOC, 68'

A documentary in 17 movements where the witnesses and the guitar define the genius, bravery and modesty of Carlos Paredes. Movimentos Perpétuos establishes a dialogue between a guitar and a Super8 camera, where the aesthetics evoke the memories of the old family movies plenty of intimacy, revealed in the sharing of little life stories. Carlos Paredes concert in Carlos Alberto Hall, in Oporto, in 1984, is the starting point for the prison stories, the histories of resistance, success and amateurism, life reports marked by simplicity and passion.

**August 28<sup>th</sup> – Sunday**  
**Paiva Couceiro Garden**

**Tony** – Bruno Lourenço  
2009, FIC, 25'

Jorge, door and lift porter in a Lisbon hotel, lives in a familiar hostel and is constantly harassed by the owner's daughter. At the same time that he resists her, the shy boy feeds a dream: being Tony Ramos incarnation. This obsession takes him to register in a particular karaoke contest named "The National Glories of Songwriting". Here he gets the chance to incarnate his hero. In between this weird characters Jorge realises that, in the end, he's not alone.

**Buena Vista Social Club** – Wim Wenders  
Germany, 1999, DOC, 105' PG 12

With: Compay Segundo, Eliades Ochoa, Ry Cooder, Joachim Cooder, Ibrahim Ferrer, Omara Portuondo

"Super- Abuelos" means "Super- Grandparents" and it's the name called to these old Cuban musicians that were forgotten until they recorded the "Buena Vista Social Club" album.

The director observed the musicians while they were in the studio and follow them through Havana. The shooting continued to Amsterdam, where they played two concerts and to New York with a single concert in the Carnegie Hall.

**August 29<sup>th</sup> – Sunday**  
**Torel Garden**

**Rapace** - João Nicolau  
2006, FIC, 25'

With the academic period closed, Hugo spends his days at home, resting his mind of long study lectures on irrelevant authors. He sleeps a lot and after time. His only domestic company is Luisa, the housemaid, that plays the hide- and-see game with him. To keep the sleep away from reasoning, Hugo exercises his lyrical tendency writing songs, with his friend Manuel, about the neighbourhood where both live.

**Beauty of the day** – Luis Buñuel  
(Belle de Jour)

France, 1968, FIC, 101', PG 16

With: Catherine Deneuve, Jean Sorel, Michel Piccoli, Genevieve Page, Francisco Rabal, Pierre Clementi, Françoise Fabian

Séverine is happily married with Pierre, a successful surgeon. But her extreme beauty hides some strange obsessions. Through a friend of her husband she discovers the address of a new brothel and she starts working there to overpass her frigidity.

**September 4<sup>th</sup> – Saturday**  
**Eduardo Mondlane Square (Condado Neighbourhood)**

**Fuera de Cuadro** – Marcio Laranjeira  
2010, DOC, 9' 25"

He was very happy during primary school until he went to "hombres solos" college. Through the memories of the college, the Argentinian painter Alicia Boffi's son gives

us a look over her mother's paintings and on the way he found himself out of those canvas.

**Black Cat/ White Cat** – Emir Kustorica  
France/ Yugoslavia. 198, FIC, PG 12

With:

Once upon a time there was a community of exuberant gypsies, two grandparents we thought dead, two young lovers, a lady that wanted to sell her daughter, a chubby boy, a stolen and missing train, an ass, a pig, two cats and a fanfare suspended on a tree. Mix, shake as you will, in any way. The craziest we are the better the end will be...

**September 5<sup>th</sup> – Sunday**  
**Amália Rodrigues Garden**

**Portraits of Luísa Homem**, 2007, DOC, 29'

Figueira Square, in Lisbon, is a place where the different cultures that cohabit in the city get together. This square is the starting point for this documentary, which shows the diverse lifestyles of both immigrants and African born Portuguese living in Lisbon through testimonies and ambiances.

**No, or the Vain Glory of Command** – Manoel de Oliveira  
(Non ou a Vã Glória de Mandar)

Portugal, 199, FIC, 110', PG 12

With: Luís Miguel Cintra, Diogo Dória, Miguel Guilherme, Luís Lucas, Carlos Gomes

"No" is remarkable and personal perspective of Manoel de Oliveira over Portuguese identity and fate. It's the first movie that deals with the memory of the Portuguese colonial war, evoking several moments in the turning of our story. It is also a reflection about the future of this country, whose men always wanted to exceed and that after 1974 saw its boundaries reduced to it's original borders.

**September 11<sup>th</sup> – Saturday**  
**Torrinha Neighbourhood (Ameixoeira)**

**Tragic Story with Happy Ending** – Regina Pessoa  
**2005, ANI, 7'**

There are people that are different, even against their will. All they wish for is to be like the others, mixing up deliciously among the multitude. There are some that walk through life fighting to reach that, denying or trying to muffle that difference. Some others assume themselves just the way they are, elevating their personality. Those are the ones that find a place near the others ... in their hearts.

**Modern Times** – Charles Chaplin

USA, 1936, FIC, 87', PG 6

With: Charles Chaplin, Paulette Goddard, Henry Bergman, Stanley J. Sandford, Chester Conklin

Directed in 1936, this film represents the machinery and man, in his search for the way to happiness. Charlot tries to earn his life working in a huge factory. But he's always in the middle of a turmoil, living a set of adventures that drag him into a hospital and several times to prison. Yet, that turmoil drive him also near a girl, whose father was dead in a strike, and with whom she falls in love. Charlot and the girl stay together to face life's difficulties.

**September 12<sup>th</sup> – Sunday**  
**Silêncio Valley**

**Cows** – Isabel Aboim Inglez  
2010, ANI, 7'

**The good, the bad and the ugly** – Sergio Leone  
(Il Buono, il brutto, Il Cattivo)  
Italy/ USA, 1966, FIC, 172', PG 12  
With: Clint Eastwood, Eli Wallach, Lee Van Cleef, Aldo Giufre, Mario Brega  
Italian Original Version, restored copy, electronically subtitled in Portuguese  
Copy Courtesy of **Centro Sperimentale di Cinematografia – Cineteca Nazionale Itália**

The great masterpiece of the spaghetti-western, with Ennio Morricone's soundtrack. This is the story of 3 gunmen in search for a fortune of stolen gold. These strong conviction outlaws don't have much team spirit. Soon they realise that their biggest challenge is going to be to keep alert – and stay alive – in a country devastated by the war.

**8<sup>th</sup> MASKS AND COMEDIANTS INTERNATIONAL FESTIVAL**  
**FC THEATRICAL PRODUCTIONS**

**August 26<sup>th</sup> to 30<sup>th</sup>**  
**São Jorge Castle**  
**Castelejo – 22h00**

**August 26<sup>th</sup> – FC Theatre Productions / Portugal “The Golden Age”**

This piece is the result of a year of practical work of the actors' training at the Mask School. The final work focuses in today's questions and thoughts by using traditional processes of Commedia dell'Arte such as improvisation, collective creation, masks and set characters. We tried to transcend the Commedia dell'Arte universe to our days, telling a story that was being created through imagination, memories and the personal contribution of each actor.

How will this comedy of Renaissance Commedia dell'Arte end, when the typical characters overpass into present environment and where marriages are no longer happy endings?

**Direction:** Filipe Crawford  
**Design Costume/ Scenography Direction:** Ana Brum  
**Masks** (from Filipe Crawford's collection):  
Nuno Pino Custódio, Renzo Antonello e Takashi Kawahara  
**Musical Direction:** Ian Carlo Mendoza  
**Photography:** Raul Cruz  
**Design:** Carlos Francisco  
**Dramaturgical Support:** Hugo Gama

**Running Time: about 1h30 (no interruption)**  
**Parental Guidance (PG) 12**

**August 27<sup>th</sup> – Cie Les Têtes de Bois / France “Isabelle, Trois Caravelles et un Charlatan”**

The play takes place in a tragic time where assassin censorship was instituted. The story allies the will of conquest, the historical farce of the charlatan Cristóvão Colombo and a true, explosive and sarcastic duo.

The plot:

The action takes place in 1516, during the Spanish Inquisition. An actor is accused of heresy for making a play telling the story of Cristóvão Colombo. Death waits for the heretic, but before the hanger kills him a last will is given to the actor: to perform the play for the last time. The actor reproduces the play but takes the public 30 years before, and represents the year of 1486, over the Queen Elizabeth of Castilha reign. In this last acting he takes advantage of time and manages to be forgiven. And meanwhile we feel how hope grows...

**Direction:** Mehdi Benabdelouhad

**Lighting designer:** Gabriel Bosc

**Masks and Tréteau:** Andrea Cavarra

**Costume Design:** Christian Coulomb

**Actors:** Pascale Barandon, Mehdi Benabdelouhad, Valeria Emanuele, Grégory Nadella, Pierre-Luc Scotto

**Running Time: about 1h30 (no break)**

**PG 6**

### **August 28<sup>th</sup> – Scenica Frammenti / Italy “R & g La lacrimosa di Romeo e Giulietta”**

“Romeo and Juliet” is brought to us in a different proposal. This show has been the career mark of this company – 1<sup>st</sup> version by Franco Seghizzi was staged in 1964 and cyclically represented. Ten years since it's last staging the play shows up now dressed with a more popular spirit, becoming a street performance, or in this case, a “room” performance.

This version is near the spirit of an antique burlesque and shows a musical style where the public participation is fundamental.

Romeo and Juliet, symbol of love/hate in the past as in the present, Shakespeare's verses inspire musicians, cinema, animation, fables, tv news, artistic promiscuity and obsessions.

Staging: Loris Seghizzi

Light technician: Michele Fiaschi

Production: Paola Pedernana

Interpretation: Vicenza Barone, Iris Barone, Gabriella Seghissi, Loris Seghizzi, Serena Mennichelli, Walter Barone, Carlo De Toni, Massimiliano Nocelli, Francesco Oliviero.

**Running time: 1h (no break)**

**PG 6**

### **August 29<sup>th</sup> – Teatro Picaro / Italy “Fabula Buffa”**

Inspired in popular tales and in Dario Fo's texts, the history of Fabula Buffa was created by the authors/actors, and comes from the birth of Giullare.

In a market square two beggars of the pre-Christian period, one mutilated and one blind, are the “victims” of a miracle that heals them and pushes them into a normal life of financial agony. This traumatic change creates two opposite reactions that drive to the same tragic decision: to convert to Christianity. But another unexpected heavenly miracle happens meanwhile...

Fabula Buffa is the result of Dario Fo's passion for theatre and for Italian Popular Theatre tradition. From Dario Fo's "Mistero Buffo" text, two actors represent a tragic and grotesque story. The Show is spoken in Veneto dialect, napolitan and gramelot, as required by the spirit of popular tradition.

Direction: Carlo Boso

Collective Creation: Ciro Cesarano and Fabio Gorgolini

Interpretation: Ciro Cesarano and Fabio Gorgolini

**Running Time: 1h00 (no break)**

**PG 12**

**September 30<sup>th</sup>, Spasmo Teatro/ Spain "Show Park"**

All cities have a park and all parks have a seat.

These seats are silent witnesses of our daily life. A life that happens around them ... and many times over them. Without giving them the deserved attention. Without paying them any attention. A daily life that, even full of routine, keeps surprising us. What if one of these seats, these silent observers of our existence, would speak?

SPASMO brings us the comedy of the season. In SHOW PARK the absurd and crazy world of our daily lives is represented, with a particular mimetic and comic style of this company.

Humour, rhythm and surprise are achieved with a carefully chosen soundtrack and a great staging.

Scenography Construction: Doublet

Props: Prometeo Representaciones Volumétricas

Structures: Esteban, S.L.

Costumes: Isabel Sánchez

Light Architecture: David Casas

Sound and Lights: David Casas and Jose Manuel García

Music: Chomi Ingelmo

Studio recording: Céntury Audio

Technical Team: AGM

Voiceover: Ricardo Montilla

Chorus: Loli and Marisa

Photography: Carrascal

Make up: Sara Rivas, Sara Del Rio and Sergio Villa

Graphic Work: Isabel González

Interpretation: Vicente Martín, Jesús Martín, Álvaro Sánchez, José Gabriel Sánchez and Isaac Tapia

**Running Time: 1h30 (no interruption)**

**PG 12**