



A ZEITGEIST FILMS RELEASE

Press photos are available for download through
<http://www.zeitgeistfilms.com/film.php?directoryname=fados&mode=downloads>

Theatrical Booking Contact:
Clemence Taillandier / Zeitgeist Films
212-274-1989 x18
clemence@zeitgeistfilms.com

Publicity and Festival Booking Contact:
Nadja Tennstedt / Zeitgeist Films
212-274-1989 x15
nadja@zeitgeistfilms.com

FADOS

CREDITS

Directed by	CARLOS SAURA
Original Idea	IVAN DIAS
Producers	IVAN DIAS LUIS GALVÃO TELES
Cinematography	ANTONIO SAURA JOSÉ LUIS LÓPEZ-LINARES EDUARDO SERRA
Editor	JULIA JUANIZ
Musical Supervisor	CARLOS DO CARMO
Production Design	CARLOS SAURA
Choreography	PATRICK DE BANA PEDRO GOMES
Sound	DANIEL BEKERMANN
Production Managers	CARMEN MARTINEZ ANTONIO GONÇALO
Executive Producers	SAURA MEDRANO FRANCOIS GONOT

Co-production of Luso-Española Rodada with Lisboa (Portugal) and Madrid (Spain)

FEATURING

MARIZA	RICARDO RIBEIRO
CAMANÉ	RICARDO ROCHA
CARLOS DO CARMO	NBC (RAPPERS)
CUCA ROSETA	SP (RAPPERS)
CATARINA MOURA	WILSON (RAPPERS)
ARGENTINA SANTOS	MIGUEL POVEDA
MARIA DE NAZARÉ	CAETANO VELOSO
VICENTE DA CÂMARA	CHICO BUARQUE
CARMO REBELO DE ANDRADE	ANA SOFIA VARELA
PEDRO MOUTINHO	LURA
TONI GARRIDO	LILA DOWNS

Portugal/Spain, 2007	88 min., Color
In Portuguese with English subtitles SRD	1.85, Dolby

SYNOPSIS

Fados completes the musical trilogy of award-winning Carlos Saura (*Flamenco*, 1995; *Tango*, 1998). Using Lisbon as a backdrop, he explores Portugal's most emblematic musical genre (fado) and its haunting spirit of saudade (melancholy). Tracing its African and Brazilian origins up to the new wave of modern faudistas, he ingeniously deploys mirrors, back projections, lighting effects, and lush colors to frame each song, ranging from a campfire ringed by sinuous dancers to a balletic catfight between two jealous women to a thrilling desgarrada (musical duel) in a fado café. The result is a ravishing fusion of cinema, song, dance and instrumental numbers.

Fados contains homages to such legends as Maria Severa and Amália Rodrigues, as well as stunning turns by modern stars like Mariza and Camané; but Saura also expands the songs (which traditionally involve just a singer and a guitarist) with dance and encompasses other nationalities (with a special emphasis on performers of color from Portugal's former colonies) and idioms (such as hip hop, flamenco and reggae). This inclusive, non-purist approach conveys a grand vision of music's power to break down boundaries: between Iberian neighbors Spain and Portugal, Old World and New, white and black, young and old, rich and poor - a celebration of fado as World Music in the fullest sense of the term. Under the musical supervision of Carlos do Carmo, *Fados* features one of the finest "World Music" soundtracks to date.

Director's Note

I discovered fado in the films of Amalia Rodrigues. Her songs marked my post-war Madrid childhood in the same way that the songs of Imperio Argentina and the tangos of Carlos Gardel did. During these years of awakening, these sounds and images were recorded forever in our memory. For this reason, fado has never left me since.

I first visited Portugal at the end of the 1950's, on my way to Lisbon. Portugal seemed to me to be a depressed country, with pleasant, sad people. On the radio of Salazar, you'd often hear Amalia Rodrigues' wonderful and unique voice. It was only later, during other trips there, and through my Portuguese friends and Spanish friends who'd worked in Portugal, that I discovered other fado singers such as Marceneiro and Carlos do Carmo – to name only the most well-known – whose records and cassettes I listened to.

One day, I abandoned everything for an impossible love. I left, fleeing my country, and went to Portugal by car with the fleeting idea that I'd never return. It was a wonderful experience (unfortunately, I didn't keep any photos of it). During the trip, I bought fado cassettes and I listened to the incredible voices of the men and women who sang a sadness that was so close to mine.

When I was offered the chance to make a film about fado, I didn't hesitate. It would be like taking something that I had kept in a corner of my heart out of the box of memories. I dusted off my records and cassettes and before responding, I plunged back into the world of fado. Later, my producers would send me an enormous amount of sound and literary material. There was still a lot for me to discover.

For now, my frequent trips to Lisbon and my visits to different spots where fado reigns, has given me a profound knowledge of fado and, more importantly, has permitted me to meet exceptional artists, such as Carlos do Carmo, Mariza and Camané. Prodigious voices... And to discover Lucília do Carmo, Teresa de Noronha and many other great fado singers... It was equally the opportunity to discover another Portugal, a modern Portugal.

Aided in this research by my friend, Ivan Dias, an expert in the subject, we tried to reconcile a theme dear to us: fado's relationship with Brazil and Africa – from the “modinhas,” to the “fado batido” (rhythmic Fado) – with a desire to find songs and rhythms which, through these journeys, contributed to the musical enrichment of our countries.

Fados is my eighth film on music and my intention was to go beyond my precedent experiences by working with the musicians of a country and of a city, Lisbon, which I have loved for years.

-Carlos Saura

PRODUCTION NOTES

Of uncertain origin, fado has been wandering the streets of Lisbon for 150 years. It narrates stories of nostalgia and pain, laments for that which is lost or over things that never came to be. It emerged in the mid-19th Century, and its beginnings are attributed to the working classes and poor quarters of decadent dockside ambiance. Later, it became fashionable for the wealthier classes and aristocrats to present these songs in their parlours as an eccentricity of the common people.

Fado emerged leaving its roots in the underprivileged and marginalised and introducing itself to more diverse public. This music has come a long way and is a candidate for being named Cultural Heritage by UNESCO.

To this end, the insistence on a Spanish Director reflects the universal aim of this project. Fado is thus converted into world music: from the geniality of precursors, such as Marceneiro, or the divine Amalia, the influence of this music is echoed in Brazil, in Mexico, and transformed into the impossible Iberian dream of a flamenco fado or a fado flamenco, without forgetting the essence and purity of fado in its pristine tavern style.

Fados can seem a simple proposition: place great musicians in front of a great set up, select a beautiful song, and allow for the magic to happen. The minimalist environment does not distract the viewer from that which is captured by the ever-curious eye of the camera. But this simplicity is a big lie. Although the director pretends not to intervene in what emerges, every detail has been prepared, nothing that is there is casual. And still, in front of his camera, artists bring the best, and the hidden.

Fados is different from other documentaries in that it has a hidden narrative structure that resorts to the process of the transformation of a slave or tavern song into sophisticated music that turns to syncretism, and triumphs worldwide. Such is the case of the Mozambican born, Lisbon singer, Mariza, who was recently at the top of the European charts.

A fado is song by a woman, or a man, playing alone, eyes closed, with a couple of musicians. There was dance in fados, but it was deemed obscene by the Church and the Dictator, and, hence, eradicated. How to make a film about people singing with their eyes closed? Although the fados have evolved enormously in the past 6 years, thanks to the work of artists of the calibre of Carlos do Carmo, Mariza or Camané, there are still purists that think that fado should remain locked in the Casa do Fados, in some area of the Alfama neighborhood in Lisbon. The challenge for Saura was to be faithful to this, and at the same time, allow the film to explore what was before, and what will come later.

Innumerable discussions took place, and the final result challenges all of the existing notions of what a fado can be, and where it can reach. Dance was brought back. The Spanish choreographer and dancer Patrick de Bana, who had worked with Saura in Iberia, and the Portuguese choreographer and dancer Pedro Gomes, fresh from his tenure at the Gulbenkian dance company, were asked to consider how the music would have evolved as a dance. And the purist will have their satisfaction, since the essence of fados has been kept with love. But Saura had his way, as you can see when you watch the film. Everything there is a fado, but

there are more fados on earth than what the eye shows. Saura would have never allowed his curiosity not to be pleased.

Saura goes one step further in his exploration of image, using mobile structures over the scenario, cutting it and unifying it; projection of photographs and film on canvas and mirrors. These are some of the tools the director uses to recreate the narrow alleys of Alfama, the Lisbon dockside quarters, the places where fadistas practice with musicians, and the dark and heavy atmosphere of the Houses of Fado. Shooting took place in two stages: the exterior, shot over several summer months in Lisbon, and from which the images were selected for the studio shoot, which took place in winter. The project was backed by the most prominent fadistas today; Camané, Mariza, Carlos do Carmo and Argentina Santos, and it also shows anonymous singers who add to the history of fado.

The city of Lisbon was shot through the eye of renowned Spanish cinematographer (three-time Goya winner) Jose Luis Lopez Linares and well-known Portuguese-born cinematographer, Eduardo Serra, Claude Chabrol's regular cinematographer and winner of the Cinematography Award from the European Academy Awards for *Girl with Pearl Earring*. The music was supervised by legendary fado singer Carlos do Carmo, also known for his dedication to preserve fado history.

Essential to the project's success was the support of the City of Lisbon and the Portuguese Tourism Board, whose officials understood the significance of fado as part of the country's rich cultural heritage, and saw the revival of fado as a musical revolution.

FADO

Fado was born in the 19th century at the same time as flamenco, tango, jazz and the Greek rebetika. Like these genres, it was born in the poor neighbourhoods of big port cities, where marginal, bohemian people mixed with clients of taverns and whorehouses, and with people freshly arrived from all parts of the world. The constant element was that it needed a performer (man or woman) a viola (which is the name the Portuguese give a Spanish guitar) and a Portuguese guitar.

Its evolution can be divided into the following stages: Popular and spontaneous (1830-1868/69), characterized by a strong relationship between fado, prostitution and the marginal life of Lisbon's old neighbourhoods and influenced by the Portuguese modinhas, along with the African rhythms from Brazil. The second stage is the aristocratic and literary fado (1868-1890), which made its way into the lounges of the Lisbon bourgeoisie and is now recognized as a genre - as seen/heard through the tribute to Maria Severa in *Fados*. The third stage (1890-1920) is a time of diversification. Fado was integrated into variety theatre and the Houses of Fado started happening. The professional movement characterizes the fourth stage started in 1930. Fado stopped being a mere expression of folklore to become an artistic expression, where improvisation and innovation in the texts were eliminated. This period coincided with the totalitarian "Estado Novo" censorship, which forced artists to seek a work permit. Radio broadcasts, recordings and films started happening, contributing to the expansion of the genre.

It is the era of Amalia Rodrigues, Lucilia do Carmo and Alfredo Marceneiro. Today, following a period when fado was attacked as a musical genre close to the Regime – attacks which were unfounded given Fado's constant commitment to the people – a new generation is behind the renewal, led by Carlos do Carmo. From that point on, many new performers appeared with Mariza and Camané perhaps the best known. There are also very young followers such as Cuca Roseta, Ricardo Ribeiro, Carminho and Pedro Moutinho, to name a few.

As far as the repertoire is concerned, fados are classified in two groups: fado castiço and fado canção. Fado castiço, classical fado or traditional fado, is the oldest and most authentic. Three anonymous fados belong in this group as well; fado corrido, fado mouraria and fado menor. These three classes have fixed rhythmic and harmonic patterns and several accompanying patterns that consist of a repeated melodic motif. The texts follow structures such as the quartet or the verse with five, six, and ten verses. The fados corrido and mouraria are faster and have similar patterns. Fado canção has a structure where verse and chorus alternate both in lyrics and music. The harmonic structure is more complex than with castiço. This kind of fado has less vocal improvisation but the accompaniment can be developed.

THE HEART OF THE FILM: THE PERFORMERS AND THE SONGS

Saura and Carlos do Carmo always saw the film as a tribute to the great city of Lisbon, which contains the secular history of a whole country; a homage to the home of fado and its people, as fado is the music of the people. Thus the film begins and ends with fados that speak of the people of Lisbon, their feelings and tribulations.

With *Fado da Saudade*, sung by Carlos do Carmo and lyrics by Fernando Pinto de Amaral, (one of Portugal's great poets), the authors integrate poetry with a fado menor sung in verse. It continues the tradition started by Amalia Rodrigues of incorporating poetry with the rhythm of fado.

Kola San Jon – In Lisbon's emigrants' neighbourhoods, one can still imagine people taking to the streets to celebrate Saint John's day from the 23rd to the 24th of June in commemoration of the arrival of the Portuguese in the Islands of Cabo Verde (and the more recent waves of emigration from Cabo Verde to Portugal). These celebrations mix the religious with the sensual, with hand made costumes where sailing motives and symbols of both countries are represented.

Ricardo Rocha – Following the death a few years ago of great Portuguese guitarist Carlos Paredes, Ricardo Rocha, nephew of legendary guitarist Fontes Rocha, arised as the heir of the Portuguese guitar, a very unique instrument. He pays homage to Armandinho, an early 20th century musician, playing his *Variations in La*. Rocha is accompanied on the viola (Spanish guitar) by Jaime Santos in this fascinating duel between guitars.

Mariza – Born in the former Portuguese colony of Mozambique, Mariza is the most notorious fado singer today with a worldwide following and two Emmy awards. She regularly performs on the world's best stages including Carnegie Hall and London's Royal Albert Hall. *This Fado Song* is dedicated to her origins, shared by many of those who, for centuries, built bridges between

Portugal and Africa. It's a tribute to her grandmother and to a country, Mozambique, which loves Portugal. Portuguese musician Rui Veloso, whose career spans 25 years in pop/rock with over 2 millions albums sold, composed the song.

Toni Garrido – One of Brazil's most famous voices with millions of records sold. Lead vocal in *La Banda Bel* and the first Brazilian Reggae band, Cidade Negra. Toni has starred in two films directed by renowned Brazilian director Carlos Diegues. In FADOS he performs *Modinha*, where eighteenth century music meets palace sets and Brazilian dance steps to incorporate past and present.

Camané – The oldest Fado performers tell us it's a privilege to be able to say, years from now, that we were lucky enough to live at the same time as Camané, a 40-year-old prodigiously talented Fadista. The son of fadistas and brother of fadistas Hélder Moutinho and Pedro Moutinho - who appears in the number *House of Fado* - Camané sings *Menor do Porto*, a very particular style of fado. Set to the words of the great Portuguese poet Fernando Pessoa, the songs conveys melancholy and yearning. Choreography is by Patrick de Bana.

There are several indispensable singers including Severa, a singer and prostitute, who became a key figure in the history of fado. Her tragic death at a very young age turned her into a myth, and she became the subject of many songs and films including *A Severa*, the first Portuguese sound film. In FADOS, renowned fados singer **Catarina Moura**, plays a 19th century peasant woman who sings about the impossible romance of a fadista prostitute and the Count of Vimioso. The prostitute seduces the Count, who comes down from his palace and into the streets of Mouraria to live nights of love and fado.

Cuca – Over images from Leitao do Barros' *A Severa*, rising fadista Cuca Roseta sings a fado that continues Severa's story. After experimenting with pop/rock music Cuca has found her home in fado. She is accompanied by prestigious guitarist Mario Pacheco, whose latest record was named one of the 10 best albums of the year by British magazine "Songlines."

Alfredo Marceneiro – Fado belongs to the people and the workers who created it in the tough streets of Portugal. It is a way of talking about everyday life, suffering, desire and the great melancholy, which permeates everything in Portugal. Alfredo Marceneiro is one of fado's greatest poets. A carpenter who composed fados and sung them in the Lisbon nights of the 1950's, he is now recognized as one of the most important figures in the melodic and thematic evolution of fado. In the film we hear Marceneiro's irreplaceable voice over images from one of the few documentaries about him that still exist. The minimalist choreography is by Pedro Gomes.

NBC, SP & Wilson – Rappers and hip-hop artists emerged from the ghetto, as Marceneiro did. These artist's fados come from the racist ghettos of a city, which, following its ex-colonies' independence in 1975, absorbed a multiracial population that wanted to still be Portuguese.

Present and future come together in *Fados* through several generations of fadistas represented by the Do Carmo family. In a sung dialogue, Saura unites a son singing about a city awakening after a night of partying, with a mother, who sings of vulgar love in Lucilia do Carmo's emblematic fado *Foi na Travessa da Palha*. It's a fado that can be read as a tango, or a ranchera (a story of love and jealousy) of women fighting over a man.

Carlos do Carmo sings *Hombre en la Ciudad (Man in the City)* with text by Ary dos Santos, a poet of the Carnations Revolution. Carlos is himself, the "Man in the City" who walks through

Lisbon at dawn after a night partying, discovering his place as a man in his country. It's a tribute to Lisbon and poetry as sung by Carlos do Carmo, one of the best raconteurs of the city.

Lucília do Carmo - Carlos do Carmo's mother is one of the greatest fado performers of all time. As with other greats, such as Herminia Silva, she was eclipsed by the genius of Amalia Rodrigues. But her voice and elegance have remained in memory and Saura pays her a well-deserved tribute.

Lila Downs – This popular Mexican singer participated in the soundtrack of *Frida*. She returns to film with a tribute to Lucilia in a fado that deals with love and delirium in canteens and whorehouses, and coincides with stories brought by Lila from Oaxaca.

Argentina Santos – At almost 90, she is the living legacy of an old way of singing fado. She has a powerful presence and is a contemporary of Lucilia do Carmo. Undaunted, Santos continues to sing and cook in her restaurant in Alfama, the old Arab neighborhood that hides many legends and sounds.

Brigada Victor Jara (Victor Jara Brigade) – an instrumental band was created to pay homage to this Chilean singer-songwriter. They recovered an instrumental version of *Cabo Verde*, a popular Portuguese song. The blend of rhythms and races, so present in modern Portugal, finds another manifestation in the music of Cabo Verde. San Vicente, the most musical island of Cabo Verde, was until recently, an unavoidable stop for all the boats on route between Portugal and Brazil. The Cabo Verde morna is an original music found in this small African country and a direct descendant of fado and the songs that crossed the Atlantic.

Lura – Born in Portugal Lura is the daughter of Cabo Verde couple. Legendary singer Cesária Evora considers Lura her successor thanks to her powerful, warm and sensuous voice.

Camané – Alfacinha is the name given to the inhabitants of the Lisbon (Alfacinha means lettuce). Legend has it that Lisbon's inhabitants were given this nickname because of the city's great number of vegetable gardens and markets where they were sold. The fado alfacinha is typical of Lisbon and of its "marchas", songs typical of the San Antonio celebrations on the 13th of June. In this fado, with lyrics by Fernando Pessoa, Camané honors his city and his people.

One cannot pay homage to fado without mentioning the great Amalia Rodrigues. She was the "Queen of Fado" for over 50 years from her debut in 1939 to her retirement in 1990. Actress, singer, composer, Amalia is a crucial figure in the history of music. In Portugal she is more than a singer – she is a national icon. When she died, the entire nation cried for her. Amalia was a generous artist who knew how to recognize talent when she saw it. When a young Brazilian singer named Caetano Veloso started to make his mark across the Atlantic, Amalia took him under her wing and they sung together in several concerts. Saura could have selected many images of her that remain in interviews, films or documentaries about her but he opted instead for a very special moment: a rehearsal.

Caetano Veloso – Here he sings *Extraña Forma de Vida (A Strange Way of Life)*. Written by Amalia, *Extraña Forma de Vida* sums up the life of an unhappy diva.

For Saura, the Carnation Revolution was a great milestone in the fight for democracy, not only for Portugal, but also for Spain. When the Spanish people saw that Portugal managed to peacefully get away from the dictatorship of Prime Minister Oliveira Salazar who had created and led the

“Estado Novo” (“New State”), they knew that the Spanish regime’s days were numbered. The image of carnations in the guns of soldiers involved in the first ever non-violent uprising made its way around the world, and showed us for the first time, on a global scale, the wonderful faces of the Portuguese people.

For years, fado had been protected by the Salazar dictatorship, which made left-leaning thinkers consider it an art form linked to the repression. As a result, following the revolution, there was an attempt to discredit fado and all fadistas, or to condemn them as simple tourist attractions. The efforts of a new generation of singers managed to reinstate fado’s ideological roots as music of the people and for the people.

Grandola, Vila Morena – The army used this song composed by José Alfonso to rally all the efforts that resulted in the Carnation Revolution. From that moment on, the music became the hymn for freedom all over Europe. The Spanish regime tried to ban it, but people circulated contraband cassettes.

Chico Buarque – The great Brazilian singer sings a song written during the Brazilian dictatorship, when Brazil was criticized for sinking into a dictatorship similar to the Portuguese one. The meaning of the song changed with the Carnation Revolution. The song is performed in the film in its entirety, without the censorship cuts made by the Portuguese and Brazilian dictatorships and with the eliminated texts turned into a poem recited by Carlos Do Carmo.

Mariza and Poveda – the “Flamenco fado.” With a fado by Paulo do Carvalho as a start, a dialogue between the two biggest genres is invented: fado and flamenco. Miguel Poveda is a rising star of flamenco. In this fado, a space is created for a dialogue between the Spanish and Portuguese guitars along with a duel between flamenco dance and the performance of modern choreographer/dancer Pedro Gomes.

The film could not end without a tribute to the House of Fados, a restaurant with wooden tables where one eats and listens in silence as the singers weave their stories with their eyes closed. Always the subtle provocateur, Saura keeps the spirit of these places while transforming it. Artists did not traditionally sing like this in the Houses of Fados: in his sequence Saura joins several singers together and establishes a musical dialogue between performers from several generations, presenting a selection of songs crucial to the history of fado and its three fundamental genres: menor, mouraria and corrido. Several of Lisbon’s Houses of Fado’s greatest stars come together, from veterans Don Vicente da Câmara and Maria de Nazaré, as well young and already acclaimed performers Carminho - 19 when the scene was shot – and Ana Sofia Varela. Also present are Ricardo Ribeiro and Pedro Moutinho, Camané’s brother. Three of the best musicians accompany them on guitar: young Pedro Castro (owner of Lisbon’s most famous House of Fados) on Portuguese guitar; at the viola, Jaime Santos, shown earlier in the film playing with Cuca; and on the bass, Professor Joel Pina, an 88 year-old musician who had collaborated with Amalia Rodrigues.

CARLOS SAURA

Carlos Saura was born in 1932 in Huesca, a province of the Aragón region of Spain. Spain's most celebrated director's body of work spans the last five decades with over forty films including *Carmen* and *Tango* - both nominated for the Academy Award for Best Foreign Language Film - and *Peppermint Frappé*, *The Dark Night*, *Elisa Vida Mia*, *Cria Cuervos*, *Anna and the Wolves*, *Blood Wedding*, and *Flamenco*, among many others selected and winning awards at major film festivals such as Cannes and Berlin. Mr. Saura was the recipient of the Lifetime Achievement Award at the 2004 European Film Awards.

Mr. Saura has been exploring music and films for 25 years and is considered the undisputed master of Spanish musical cinema. He develops new concepts and explores new avenues in every movie and was one of the first directors to use retro projections, mixing live material with pre-recorded elements.

Filmography

2007	<i>Fados</i>	1982	<i>Antonieta</i>
2005	<i>Iberia</i>	1982	<i>Sweet Hours</i>
2004	<i>The Seventh Day</i>	1981	<i>Blood Wedding</i>
2002	<i>Salomé</i>	1981	<i>Faster, Faster</i>
2001	<i>Bunuel and King Solomon's Table</i>	1979	<i>Mama Turns 100</i>
1999	<i>Goya in Bordeaux</i>	1978	<i>Blindfolded Eyes</i>
1998	<i>Tango</i>	1977	<i>Elisa, My Love</i>
1998	<i>Esa luz!</i>	1976	<i>Cria!</i>
1997	<i>Little Bird</i>	1974	<i>Cousin Angelica</i>
1996	<i>Taxi</i>	1973	<i>Anna and the Wolves</i>
1995	<i>Flamenco</i>	1970	<i>The Garden of Delights</i>
1993	<i>Outrage</i>	1969	<i>Honeycomb</i>
1992	<i>Sevillanas</i>	1968	<i>Stress Is Three</i>
1992	<i>Marathon</i>	1967	<i>Peppermint Frappé</i>
1992	<i>El Sur</i> (TV)	1966	<i>The Hunt</i>
1990	<i>¡Ay, Carmela!</i>	1964	<i>Weeping for a Bandit</i>
1989	<i>The Dark Night</i>	1960	<i>The Delinquents</i>
1988	<i>El Dorado</i>	1958	<i>Cuenca</i>
1986	<i>A Love Bewitched</i>	1957	<i>La Tarde del domingo</i>
1984	<i>The Stilts</i>	1956	<i>El Pequeño río Manzanares</i>
1983	<i>Carmen</i>		