

# **Moro no Brasil**

- Sound of Brazil -

**Author and director: Mika Kaurismäki**

**Germany, Brazil, Finland 2002, 105 Min.**

## PRINCIPAL CREW

Original screenplay	Mika Kaurismäki
Screenplay adaptation	Mika Kaurismäki , George Moura
Directed by	Mika Kaurismäki
Director of Photography	Jacques Cheuiche
Editor	Karen Harley
Recording mixer	Cristiano Maciel
Sound design	Uwe Dresch, Robert Faust
Re-recording mixer	Tobias Fleig
Executive Producer (Arte)	Hans Robert Eisenhauer
Producer	Phoebe Clarke
Co-producers	Frank Scharf Joachim Ortmanns Mika Kaurismäki
Associate Producers	Eila Werning (YLE TV1) Marco Antônio Coelho (TV Cultura) Mário Borgnerth (TV Cultura) Roberto Batista Viana Marcelo Bresser Lothar Mattner (WDR)
Production	Magnatel TV GmbH Grabenstrasse 25 D-76534 Baden-Baden Tel: +49 7223 9693-0 Fax: +49 7223 9693-30 office@magnatel.com
Co-production between	Magnatel, Rio de Janeiro Arte, Strasbourg Marianna Film, Helsinki TV Cultura, São Paulo Lichtblick, Cologne YLE TV 1, Helsinki
Sponsorship	PETROBRAS
Supported by	Ministério da Cultura / Lei do Audiovisual, Brasil <ul style="list-style-type: none"><li>• BNDES</li><li>• Wella do Brasil</li><li>• Agfa do Brasil</li><li>• Helisul</li></ul> Ministério da Cultura / Lei Rouanet, Brazil Filmstiftung NRW, Düsseldorf AVEK, Helsinki Medien und Filmakademie, Baden-Baden

## ARTISTS IN ORDER OF APPEARANCE

Grupo Fleêwtxya  
Children Fulni-ô  
Grupo Fethxa  
Setka  
Band Fulni-ô  
Tavares da Gaita  
João do Pífano  
Silvério Pessoa  
Banda de Pífanos de Caruaru  
Jacinto Silva  
Cambina Brasileira  
Maracatus Rurais de Pernambuco  
Mestre Salustiano  
Antônio and Gabriel Nôbrega  
Zé Neguinho do Coco  
Caju and Castanha  
Daruê Malungo  
Majê Molê  
Afoxé Alafin Oyô  
Afoxé Oxum Pandá  
Grupo Cultural Bagunção  
Margareth Menezes  
Walter Alfaiate  
Seu Jorge  
Gabriel Moura  
Dona Zélia  
Velha Guarda da Mangueira  
Quincas  
Ivo Meirelles  
Funk 'n Lata  
Zenith

## **PRESS NOTICE**

The Finnish director, Mika Kaurismäki, invites the public to accompany him on a musical journey through Brazil. His road movie, “**Moro no Brasil**” is not only an impressive documentary on the many multicultural rhythms and facets of Brazilian music, but also evidence of his passion for the country.

## **SHORT SYNOPSIS**

In his new film „**Moro no Brasil**“, the Finnish director, Mika Kaurismäki dives into the overflowing musical diversity of Brazil. Having got to know Brazil well during more than 12 years, Kaurismäki sets out on a 4000 km journey to discover local, popular culture, meeting musicians, singers, dancers with an amazing diversity of musical styles, far beyond Samba or Bossa Nova. In his first real documentary film, Kaurismäki shows the people as they are – gives them the opportunity to speak for themselves, via their amazing rhythms and especially via the lyrics of their songs, which are sub-titled to enable the audience to get closer to them.

## **FINLAND MEETS BRAZIL!**

The director, Mika Kaurismäki, who has won many international prizes for his unconventional films, tries to capture the magnificent musical diversity of Brazilian music in this film, his first real documentary. During a 4000 km journey through the country he manages to get close to different artists with an amazing diversity of musical styles, and to show the overwhelming force of music in the often difficult daily life in Brazil.

“**Moro no Brasil**” will be shown during the 52nd International Film Festival of Berlin, in the Section PANORAMA.

## SYNOPSIS

„**Moro no Brasil**“ is a musical road movie, a stirring and passionate documentary by the Finnish director, Mika Kaurismäki, about the diversity of Brazilian music – far beyond Samba and Bossa Nova.

Kaurismäki's musical journey in “**Moro no Brasil**” covers 4000 km, with stopovers in Pernambuco, Bahia and Rio de Janeiro, three Brazilian states which symbolise the diversity of music styles with Frevo, Maracatu, Coco, Embolada, Forró and Samba.

**MORO NO BRASIL** - „I live in Brazil“ – confesses Kaurismäki. More than ten years ago, he found his second home in Brazil and the musical richness of the country fascinated him. His selection of musicians and styles is very personal, it concentrates on street musicians and transmits the authenticity and zest of the people in his chosen home. Brazilian music is as multicultural as the influences which have formed the country since it was discovered over 500 years ago. The indigenous origins, as well as the cultural traditions of the African and European immigrants, are reflected in the diversity of instruments, the rhythms and musical styles in this huge country with its population of 170 million.

“**Moro no Brasil**” is a journey of discovery in which Kaurismäki with much knowledge and a lot of enthusiasm travels from place to place to meets men, women, children, singers and dancers. The film, with stirring and emotional pictures, shows the influence of music from childhood onwards for in Brazil music belongs to daily life, is a spontaneous expression of the emotions.

The film was shot during a long hot summer. Evocative landscapes which inspired the poets and writers of the country, give “**Moro no Brasil**” a particular magic. Not only the musical richness, the colourful costumes, but also the spontaneity, the zest and the equanimity of the people in “Moro no Brasil” make Kaurismäki's documentary a film for hearts and minds.

## CRITIQUE

A film about life beyond the seas, which searches for music made by people and finds music amongst the people. A Finn, speaking Portuguese and English in his own style, travels throughout Brazil looking for musicians, people who play folk-music. And what music it is! It is so beautiful it hurts. Every day on TV we have to put up with hours of so-called folk-music programmes, our ears have long since become deadened to it. And all those folk-music fans, forever sitting around clapping their hands to the rhythm – we tremble before them as if they were terrorists. In Brazil, however, popular music still seems to have something to do with the people and their lives and feelings. The Finn, director Mika Kaurismäki, finds the most bizarre and the most beautiful examples. Whether they are representative or even correct from a musical/ethnological point of view – we don't know. We like the film anyway. Is it a musical film or a documentary or a film about a strange Finn? We don't know either. And that is what is special about this film: it refuses to be classified. And thus keeps its secret. But Finns have a special relationship to popular music anyway. They are mad about Tango, for example. In Finland, more Tango is played and danced than in both Spain and Argentina taken together – *Finnish Tango*. Mika Kaurismäki has created a film about popular music in Brazil, about Samba and related rhythms. All those who have ears to hear should definitely go and see it!

Otto Jägersberg\*

\* Otto Jägersberg: author and director of documentary films (Die Wagners; Hautnah), author of novels (Der Herr der Regeln), short stories (Vom Handel mit Ideen), poetry (Wein, Liebe, Vaterland)

## MUCH MORE THAN SAMBA

by Luís Filipe de Lima\*

The wide range of Brazilian music presented by **Mika Kaurismäki** in his movie *MORO NO BRASIL* (Portuguese for „I live in Brazil“) is as different and multifold as are the Brazilians themselves who created this variety during their 500-year history. The music throughout Brazil, a Portuguese colony from 1500 until 1822 when it gained independence, mixes Indian, European and African elements in widely differing combinations. It is this incredible variety of music, all in the same language, Portuguese, in a country which is as big as a continent, that guarantees its unique status throughout the world. Yes, there is much more to Brazilian music than just *samba* and *bossa nova* and Kaurismäki demonstrates this superbly.

And who are these musicians who „live in Brazil“?

Very little remains of native music, other than restricted manifestations within Indian tribes. One exception is the *pífano*, a flute made of wood used in some regions of the Northeast, in a repertory which mixes Indian influences with medieval Spanish elements. „Moro no Brasil“ shows João do Pífano, a traditional pífano player.

One can say much about European music in Brazil: the Portuguese brought a melodic tonal system, basis of the majority of popular Brazilian musical styles, as well as instruments such as the guitar and tambourine (originally Arabic) or the *cavaquinho* (born in Portugal and exported to Hawaii as well, where it is known as the *ukulele*). With successive waves of European immigrants, especially to the south of the country, the presence of Italians, Germans and Japanese increased strongly during the 21<sup>st</sup> century and the musical traditions of the country were extended even further.

But it is the African influence which distinguishes Brazilian popular music, as it does in much of the American continent. The European melodic styles were reinterpreted via African rhythms which are predominately syncopated. The tonal system from Europe was confronted by the modal system from Africa and instruments brought from Africa were incorporated into the colonial music. In Brazil the *berimbau* (used in *Candomblé*) and the *cuíca* (in *samba*) are still used extensively. The religions which came from Africa, for instance *candomblé*, with their music and dances are important sources for Brazilian composers and have been so for many years, as Margareth Menezes says in her statement in „Moro no Brasil“.

And it is easy to see and hear: innumerable Brazilian dances and musical genres were influenced by the African Negroes, from *frevo* in Pernambuco to *samba* in Rio de Janeiro, from the *congadas* and *cateretês* in Minas Gerais to *afoxé* in Bahia. And groups such as Funk 'n Lata with Ivo Meirelles play music based on the balance between Negro traditions and the modern, a reinvention of North American pop music played with instruments from the percussion band of a Samba School - also captured by Mika.

## **BRASILIAN MUSIC: A SHORT HISTORY**

When colonial rule began in Brazil no link existed between European music and that played by the Indians and the Negro slaves, reflecting the relationship between these ethnical groups at that time. It was only in the 17<sup>th</sup> century that a music style, which can be regarded as the first genuine Brazilian music, emerged: *Modinha*, a popular song combining the Portuguese *fofa* with *lundu* and *batuque*, both coming from Africa.

In the 19<sup>th</sup> century, when João VI, King of Portugal, fleeing from Napoleon came to Rio de Janeiro with his entire court (1808), the range of Brazilian music changed considerably. Dances such as waltzes, polkas and Scottish reels, then popular at the king's court, spread rapidly and were reinterpreted by Brazilian musicians. An instrumental musical style called *Choro* which is still very popular today and is called "Brazilian jazz" by some experts, developed, as did *Maxixe*, a sentimental dance, which was very successful in Paris of the Belle Époque.

As in all the Americas the basis for popular, national music evolved early in the 20<sup>th</sup> century, supported by the end of colonial rule and the beginning of radio and records. It was the beginning of *samba* (as well as a number of related styles such as *samba-canção*, *samba-de-breque*, *samba sincopado*, *samba-enredo*, *partido-alto*), *frevo*, *baião* and later *bossa nova*. It was also a time when the first samba schools were established.

After the Second World War the world was invaded by North American music with the help of films from Hollywood. In Brazil, blues, jazz, rock 'n roll, funk and rap were adapted to create new musical trends such as *tropicália* in the '60s and *samba rock* in the '70s. Electric guitar, drums and bass guitar, basis of pop music world-wide, were incorporated into the traditional musical styles of Brazil, for example in *samba*, *frevo* and *forró*, a collective term for rhythms from the Northeast of Brazil, including *baião* and *xote*.

\* Luís Filipe de Lima is a musician and journalist; in his PhD thesis he wrote about *choro* and in his Master's dissertation about the music of *candomblé*



## AN INTERVIEW WITH MIKA KAURISMÄKI

*At the beginning of your film MORO NO BRASIL you stand in snow-covered Helsinki and remember your first encounter with Brazilian music for which you gave away a Deep Purple record. Can you recall the title? Did it mean something to you?*

To be honest I have forgotten the title. It may have been "Deep Purple in Rock". It must have been one of the first. I know it had "Child in Time" on it. I really liked Deep Purple and it was a hard decision to part with that record, although I did listen more to Jimi Hendrix, Led Zeppelin and Frank Zappa (which I still do). On the other hand, the record from Brazil was absolutely exotic; we never listened to such music and never would have thought to buy a record of Brazilian music. Somebody had been given the record for free.

*Your first attempt to visit Brazil, inspired by the record, failed. When were you able to make your dream come true?*

It was in 1988 when I was invited to the Rio Film Festival to show my movie "Helsinki - Napoli". Instead of staying just one week I decided, spontaneously, to travel around Brazil, mainly through Amazonia.

*You started your career as a feature film director. "Tigrero", in 1994, was your first experience with a documentary. Which genre do you prefer?*

I view myself as a feature film director. But the experiences I have had with documentaries have always been very positive; somehow, you "learn" more for yourself when making a documentary. You actually "write" your movie while shooting it. There can be no such thing as a completed screenplay, because otherwise it wouldn't be a documentary. In contrast, when making a feature film you have a screenplay that already exists. Both genres are interesting, but I must say that my feature films have a lot of documentary aspects in them. They are based on real events, people, shooting locations or are influenced by reality. In this regard I am a filmmaker.

*Some of your films are located in Brazil and/or have been shot there, for example: "Amazonas", the documentary film "Tigrero" and the short film "Sambólico" which was produced in co-operation with students from the Rio Film College. What is your fascination with this country?*

What we hear about Brazil in the media is, unfortunately, mostly negative, principally about violence and crime. But I have encountered many beautiful things too; what impresses me most is the joy of life of the common people who suffer a lot. Music plays a big role in the life of the Brazilian people, it can often be seen as offering a way out and a means of increasing self-esteem. Through their own music I want to show the people of my current home, their pursuit of joy, of 'alegria'.

I shot "Amazonas" following my trip through Amazonia in 1989. After this film Brazil became my second home. It is a very "cinematographical" country, actually a continent. There are a lot of reasons why I'm fascinated by Brazil. It's totally different from Finland and Europe, I love the contrast.

*Your feature films show the influence of American cinema. Do you like the opulent mysticism of Brazilian filmmakers?*

My films are also strongly influenced by the European and the Japanese cinema. I hardly knew any Brazilian films because they were rarely shown in Europe. I always liked "Black Orpheus" a lot, although many people in Brazil were opposed to this film and still are. Nowadays, of course, I see many more and like a lot of them – also the mysticism, if it is natural and unsophisticated.

*You dedicate **MORO NO BRASIL** and a part of your life to Brazilian music. What do you like most about it?*

I like the richness of the musicality, the mixture of the various cultural influences. I also like the joy in the music which is closely connected to dances and rituals and is "trance"-like. What also impresses me very much is that young musicians keep up traditions. The music is handed down from father to son, so to speak. Even the most modern music is often rooted in old traditions. Generally speaking, the local music scene has been able to stand its ground against musical imperialism which I find great.

Brazil is certainly one of the richest countries when it comes to musical traditions. Outside of Brazil most people only know *bossa nova* and *samba*, but there's much more to discover: maracatu, frevo, coco, forró, embolada and many, many other rhythms. The native Indian, African, European - especially Portuguese -, Arab and other influences guarantee an amazing variety of musical expressions.

*MORO NO BRASIL shows – as you comment yourself in the movie – only some aspects of the amazing variety of Brazilian music. What were your criteria when you made your selection?*

That was the most difficult part in making the film! Which musical rhythms, which musicians and which traditions should I show? I very soon realised that it's impossible to include everything in one film, as it would be if you tried to include all the musical traditions of Europe in one film. So I had to make choices, difficult choices, during the research and script development.

After several trips around this huge country I decided to concentrate only on the regions of the Northeast – Pernambuco and Bahia - and Rio de Janeiro. And I decided to make a personal film, that is, only to show people I had personally seen and which I liked the most. It is for this reason that I'm the narrator of the film.

But the development of the different rhythms and traditions from their indigenous origins until today are also part of the story-line. My principal idea was to start with the Indians, who were the first ones to sing and dance in Brazil, and then show how the music changed and developed when foreign cultures arrived, first Portuguese and then African and to show where it is today.

The film is centred around the roots of Brazilian music; for this reason there are very few "famous" people in MORO NO BRASIL. A lot of great musicians and traditions are sadly not included, but even so I think the film shows a lot that people don't know about.

*How did you discover these many nameless musicians?*

I met a lot of them during my travels around Brazil. I only wanted to concentrate on the roots, on the music of the streets. There are no 'stars'. The stars are the common people. I travelled and did a lot of research. I think that I can say that I now know more about Brazil

than do many Brazilians. As I said, *MORO NO BRASIL* is a very personal film and many of the musicians are friends.

*Will there be a sequel so that we can get to know more about the extent of Brazilian musicality?*

I haven't got specific plans at the moment, but you never know... In principle I'd be interested, but at the moment I want to shoot feature films in Europe.

*What's the name of your music club in Rio and what kind of music is played there?*

I don't want to talk about my club, because the people who watch the film will find this out at the end of the film.

Mika Kaurismäki was interviewed by Annette Schäfer

## **MIKA KAURISMÄKI**

was born in Orimattila, Finland on 21st September 1955. The filmmaker, producer and author studied at the University for Television and Film in Munich.

Kaurismäki already had a name among German cinema-goers by the mid eighties with ironical gangster movies such as "Rosso" (1985) and "Helsinki Napoli, All Night Long" (1987). "Zombie and the Ghost Train", the laconic character study of an alcoholic, won him the Finnish Film Prize for best direction in 1992.

His reputation as a filmmaker of unconventional films was consolidated with international co-productions such as the thriller "Condition Red" (1995) with James Russo and Cynda Williams or the ecological adventure film "Amazonas" with Kari Väänänen, Robert Davi and Rae Dawn Chong.

Kaurismäki directed in 1994 the documentary "Tigrero – A Film That Was Never Made" with Sam Fuller and Jim Jarmusch which won the Fipresci, the International Film Critics Prize, in 1994.

In his own country, Finland, Mika Kaurismäki is director of the production company, Marianna Films Oy. As producer, he was responsible for "Schatten im Paradies" and "Schuld und Sühne", the early films by his brother, director Aki Kaurismäki. Together with Aki he started the Finnish Film Festival of the Midnight Sun which takes place each year in Lapland.

Since 1989 Mika Kaurismäki has lived partly in Rio de Janeiro.

## **FILMOGRAPHY (as director)**

- |      |  |
|------|--|
| 1999 | <b>HIGHWAY SOCIETY</b><br>with Kai Wiesinger, Marie Zielcke, Jochen Nickel   |
| 1998 | <b>LOS ANGELES WITHOUT A MAP</b><br>with David Tennant, Vinessa Shaw, Julie Delpy, Vincent Gallo, Cameron Bancroft, Johnny Depp, James Le Gros, Jean-Pierre Kalfon, Anouk Aimee etc. |
| 1996 | <b>SAMBÓLICO</b> (30 min. episode)   |

- THE RHYTHM** (5 min. episode)
- 1995 **CONDITION RED**  
with James Russo, Cynda Williams, Paul Calderon
- H.A.R.P.: BUBBLE STRUGGLE** (music video)
- 1994 **TIGRERO - A FILM THAT WAS NEVER MADE**  
with Sam Fuller, Jim Jarmusch
- 1993 **THE LAST BORDER** (Viimeisellä rajalla)  
with Jürgen Prochnow, Jolyon Baker, Fanny Bastien, Kari Väänänen Matti Pellonpää, Soli Labbart
- 1991 **ZOMBIE AND THE GHOST TRAIN** (Zombie ja kummitusjuna)  
with Silu Seppälä, Matti Pellonpää, Marjo Leinonen
- 1990 **AMAZON**  
with Kari Väänänen, Robert Davi, Rae Dawn Chong
- 1989 **PAPER STAR** (PAPERITÄHTI)
- 1989 **CHA CHA CHA**  
with Kari Väänänen, Matti Pellonpää, Sanna Fransman
- 1988 **NIGHT WORK** (Yötyö, TV film)  
with Martti Syrjä
- 1987 **HELSINKI NAPOLI, ALL NIGHT LONG**  
with Kari Väänänen, Nino Manfredi, Roberta Manfredi, Margi Clark, J-P. Castaldi, Samuel Fuller, Eddie Costantine and as guests Wim Wenders and Jim Jarmusch
- 1985 **ROSSO**  
with Kari Väänänen, Martti Syrjä
- 1984 **THE CLAN - TALE OF THE FROGS** (Klaani - tarina Sammakoitten suvusta)  
with Kari Väänänen, Matti Pellonpää, Markku Halme, Minna Soisalo, Lasse Pöysti
- 1982 **THE WORTHLESS** (Arvottomat)  
with Matti Pellonpää, Pirkko Hämäläinen
- JACKPOT 2** (short)  
with Martti Syrjä, Jukka Mikkola
- 1981 **THE SAIMAA GESTURE** (Saimaa-ilmiö, with Aki Kaurismäki)  
Documentary about Finnish Rock
- 1980 **THE LIAR** (Valehtelija)  
with Aki Kaurismäki

## THE MUSICIANS

### Walter Alfaiate

07/06/1930

Born in Rio de Janeiro, Walter Alfaiate began working as a tailor at the age of 13 in Botafogo. Self-taught, he started composing for the carnival groups of the area, such as the Foliões of Botafogo and São Clemente. During the sixties he took part in the samba get-togethers at the Opinião Theatre and formed various groups, among others Réais do Samba and Samba Fofó. Although he was one of the most important figures in the samba community in Botafogo, which would become a great source of composers, Walter Alfaiate only achieved celebrity in the seventies when Paulinho da Viola recorded three of his songs – "Coração Oprimido", "A.M.O.R. Amor" and "Cuidado, Teu Orgulho Te Mata". He was a great success as resident singer of the Bolero night club in Copacabana, where he became known as Walter Sacode, for his brilliant rendering of the samba "Sacode Carola" by Hélio Nascimento and Alfredo Marques. In 1982 he was invited by his partner and friend, Mauro Duarte, to become a member of the Portela Samba School. Venerated by all the samba composers of Rio de Janeiro, he has never been recognised by the recording industry – in more than 50 years of career and after composing over 200 sambas, he has only recorded one album, "Olha Aí", released in 1998 by the Alma label and produced by Aldir Blanc and Marco Aurélio.

### Velha Guarda da Mangueira

The first formation of the Velha Guarda da Mangueira goes back to 1956, led by Carlos Cachaca, Cartola and Aloízio Dias. The participants came together to represent one of Rio's most traditional samba schools. Over the years the existence of the Velha Guarda was irregular. The group disappeared for long periods of time, coming together sporadically for shows with a variable number of participants. Their repertory included festive sambas, classics by Carlos Cachaca, Cartola and Nelson Cavaquinho, and work by new composers who began to emerge in the Mangueira community. Em 1988, they got back together with Mestre Delegado and Mocinha – master of ceremonies\* and standard-bearer\* — Tia Irene and another 23 participants. With the comings and goings of its members, the group was officially launched in 1991 with Beth Carvalho as patron. Their first album, "Velha Guarda da Mangueira e Convidados", in which many of the songs are first recordings, was released on the Nikita label eight years later. The performers were brought together by the guitarist and arranger Josimar Monteiro. The big names of the Mangueira samba school such as Xangô, first director of harmony and ex-principal samba singer, Jurandir, Tatinho, Quincas, José Ramos, Cartola, Darcy of Mangueira, Nelson Sargento, Geraldo Pereira, Nelson Cavaquinho, Guilherme de Brito, Zagaia, Chiquinho Modesto, Irson Pinto, Alfredo Português and Padeirinho — as well as D. Ivone Lara and Délcio Carvalho from Império Serrano, Aldir Blanc of Salgueiro, Noca da Portela from Portela, Darcy Maravilha and Toninho Nascimento from Cacique of Ramos Neoci and Bandeira Brasil and other Mangueira lovers such as Moacyr Luz, Mirabeau, Milton de Oliveira, Benedito Lacerda and Aldo Cabral have all sung for and with the Velha Guarda da Mangueira..

*\* Traditional components of the samba school parade. The woman dances with the standard - the colours of the school - while her partner dances around her bowing to the standard.*

## **Margareth Menezes**

13/10/1962

A singer from early childhood, she began composing and playing guitar as a teenager in Bahia. Her singing career was initiated in night clubs, and on the 'trios eletricos' during carnival. In the eighties she worked in several theatre productions such as "General Inspector" (Gogol) and "The Crazy Boy" (Ziraldo). Her first solo concert "Banho de Luz" (Bathed in Light) opened in 1985, winning her the Caymmi Trophy for best singer. She received another Caymmi Trophy two years later for best concert of the year with "Beijo de Flor" (The Humming of the Bird). She recorded her first album "Margaret Menezes" (Polygram), in 1988, gaining considerable international success before achieving fame in Brazil as representative of authentic Bahian music. Her powerful voice characterized her tour with David Byrne through Europe and the United States in 1989 and 1990, singing afro-samba-reggae, classified as "world music" outside Brazil. Byrne was the great mentor of Margareth's international career. In the nineties she released other albums such as "Canto Para Subir", "Kindala", "Luz Dourada" (all on Polygram) and "Gente de Festa" (Warner), with lyrics by contemporary Bahian composers as well as some of her own. She continues to do regular concerts in Brazil and abroad and has her own 'trio eletrico' in the Bahian carnival.

*A 'trio eletrico', characteristic of carnival in Bahia, is a mobile stage with massive speakers set up on the top of a lorry.*

## **ANTÔNIO NÓBREGA**

2/5/1952

Born in Recife, Nóbrega studied classical violin and song lyrics with well-known professionals, and played in a professional orchestra. In the 70s he played in the Quinteto Armorial for which he recorded 4 discs and travelled throughout the world promoting music from the Northeast of Brazil. As of 1976 he started to create his own shows, mixing dance, theatre and music, participating during the 80s in various theatre festivals. Researcher in Brazilian dance and music, Nóbrega moved to São Paulo in 1983 and helped to start the Department of Artistic Movement at Unicamp (Federal University of Campinas). Having won various prizes abroad, Nóbrega's work began to be noticed in Brazil during the 90s with the shows "Figural", "Brincante" and "Segundas Histórias", the last two with Tonheta, a mixture of clown and vagabond who captivates the audience. Towards the end of the decade, he invested more time in research into music, and recorded his shows "Na Pancada do Ganzá" (based on the ethnological-musical journey of Mario de Andrade through Brazil) and "Madeira que Cupim não Rói" in CD. He maintains the School and Theatre Brincante, a cultural centre with promotes events and courses linked to dance, music and circus arts.

## **IVO MEIRELLES**

Ivo Meirelles started his career as a sambist (samba dancer) at Mangueira. He composed (together with Paulinho and Lula) one of the most famous samba Carnival songs of the 80s, "Caymmi Shows the World What Bahia and Mangueira Have Got" the chorus of which is "We have xinxim and acarajé /tamborim and samba at our feet". This music is played every year at all the Carnival balls. Seen as new blood at Mangueira who could renew the composer's group (the samba schools have specific groups, which are also judged during the official

procession, among which are the Baianas, the composers, the front line up etc), Ivo followed a different path, being more influenced by funk, rock and pop music. Having been director of the percussion band of Mangueira Samba School, he got together with Lobão and founded the group Funk 'n Lata, which basically mixes funk with the percussion of a samba school. The change in his musical direction was not without consequences and Meirelles had to leave Mangueira because of internal conflicts. Funk 'n Lata, with its musicians with blond dyed hair, following Meirelles' example, incorporates elements from black music, charm, rap, hip hop and funk, together with drums, tambourines and rattles, to produce an original sound. In 1999 Meirelles created a new label, Do Morro Produções in order to launch new artists and bands.

## **JACKSON DO PANDEIRO**

31/8/1919    10/7/1982

Born in the hinterland of Paraíba, Jackson's first wish was to play the accordion. But because it was an expensive instrument, his parents gave him a tamborine. His mother was a singer of coco who played the bass drum and rattle. When he was 13 years of age he moved with his family to Campina Grande, where he had various jobs and where he began to listen to coco singers and fiddle players in the street markets. It was in this city that his name as a musician first started to appear. Influenced by the westerns he watched, he called himself Jack. In the 40s he moved to João Pessoa where he played in cabarets and for radio stations. Later he moved to Recife and it was there, at Rádio Jornal do Comércio, that he adopted his definite artistic name Jackson do Pandeiro. In 1953 he recorded his first successes: "Sebastiana" (Rosil Calvacanti) and "Forró em Limoeiro" (Edgar Ferreira). Three years later he married Almira, who became his partner in his shows. The same year, they went to Rio de Janeiro and Jackson was taken under contract by Radio Nacional, where he was a success with the public and the critics for the way he sang baiões, cocos, rojões, sambas and Carnival marches. His influence can be seen today as musicians re-record music that Jackson made known, such as "O Canto da Ema", recorded by Lenine, "Na base da Chinela", recorded by Elba Ramalho, "Lágrima" recorded by Chico Buarque or "Um a Um" by recorded Paralamas do Sucesso. An inspired composer and player of rare talent, Jackson made other music styles from the Northeast popular, such as "Chiclete com Banana" (Gordurinha/Almira Castilho), "Xote de Copacabana" (José Gomes), "17 na Corrente" (Edgar Ferreira/Manoel Firminio Alves)..... In 1998, tribute was paid to Jackson at the 11<sup>th</sup> Music Sharp Prize.

### **Silvério Pessoa's statement**

The Mancá Beat is a continuation of my work. Music has been part of my life from the womb. Mum always listened to her beloved Luiz Gonzaga and she used to go to the radio shows in Recife, even before she married Dad. The music which is important to me today is really what I've always heard, in the womb and as a child on the cottage farm of Grandma Alaíde, on the radio and at the street market. The Mancá Beat is a synthesis of all the influences which I've experienced and incorporated. From Jackson do Pandeiro to the coco of Zé Neginho, Dona Selma, the forró of Mestre Salustiano, the electric guitars of Jimi Hendrix. But it was with Jacinto Silva that I achieved my desire to prepare a body of work which involved not only the music but also the physical reality of the bush country (Zona da Mata), so vivid a part of my upbringing in Carpina. It was there that I saw the cane-cutters, I often took Dad his lunch in the sugar cane plantation and I heard many a *cambiteiro* singing in the middle of all that cane.

Jacinto Silva is responsible for this whole project, his music, his accent and his lyrics are part of my life and always will be, he is like a father to me. That's why what you hear in the Mancá beat are parts of lives, live sounds and images created from all the fun we had with forró in the manioc flour house organised by Zé da Granja's. It is the celebration of a specific group of people who work their hearts out in the sugar cane plantations with long knives, scythes and hoes and yet sing, pray and smile at the end of the day when they hear or sing a song. These are my people. However far away I may be from the place where I lived, my heart remains there, at the little farm, the dirt tracks which lead to the sugar cane plantations and the music of my people.

## **SILVERIO PESSOA / JACINTO SILVA**

That's right!

Silvério Pessoa sings Jacinto Silva, sings with Jacinto Silva, sings for Jacinto Silva and why not? He sings like Jacinto Silva.

Who had the courage and talent to face up to the works of the great master Jackson do Pandeiro. Who had the competence, knowledge and sensibility to understand the music of whatever era, from whatever part of the world and is considered today by the very same Jacinto Silva to be 'one of his', who "toasts" us with wonderful interpretations of this great master of Forró.

- Who is this guy?

- How is it that this guy isn't a fantastic success throughout the world?

Whoever has heard him sing and who already knows him is certain to ask:

- Where was Jacinto?

- "A wonderful singer, a wonderful repentista (a singer who creates his texts as he goes along), a wonderful embolador (according to Caju and Castanha the source of rap), a wonderful composer", according to the text written by Othon Russo on the cover of his first LP recorded for CBS, "Explosive Rhythms" – a guy who recorded more than 40 discs (78 rpm, LP, compact/vinyl, CD) for Rozemblit, CBS, Cantagalo, Continental, Ariola, Polygram etc), who was so successful, has so many fans and who has influenced so many other musicians.

A reply for those that don't know him is: this guy is Sebastiao Jacinto da Silva, or simply Jacinto Silva, born in Palmeira dos Índios, Alagoas,. Based in Caruaru, Pernambuco. One of the most important names in music from the Northeast. A reply for those that know him could be: for reasons of incompetence, inconvenience and the mediocrity of the music industry and a large part of the media, but also because of the caprices of life and destiny, Jacinto passed a part of his life distant from success.

See him now, back in grand style, reinterpreted and reinterpreting himself. Jacinto

Silva and Silvério Pessoa, two musical generations who met, just as the generation Jackson do Pandeiro/Ary Lobo met the generation Jacinto Silva.

## **SEU JORGE**

Seu Jorge sings samba and comes from Rio de Janeiro. Born in 1970 he started working when he was 10 years old. He was always fascinated by music and decided early on that he wanted to be a musician. When he was in his late teens he suffered a tragedy: his brother was killed in a shoot-out and his family life disintegrated. Seu Jorge lived for a number of



years on the streets of Rio until he met Gabriel Moura who invited him to sing in a musical. Seu Jorge acted in more than 20 plays and musicals with the Theatre of the State University of Rio de Janeiro. He joined the group Farofa Carioca and together they brought out the CD "Moro no Brasil". Seu Jorge has played with many of the samba greats in Rio de Janeiro, such as Beth Carvalho, Dudú Nobre, Planet Hemp. For his latest CD "Samba Esporte Fino" , he invited some of them to write songs for him and included some of his own songs for which he wrote the music and lyrics.