MARIZA AND FADO
Final Script

Lisbon from across river
Street scenes in Bica

Song: O Gente da minha terra
O people of my land
Only now I see
The sadness which I carry
Came from you

MARIZA
And the
Story of Fado

Mariza I/V
Fado to the Portuguese people is like our national soul.
But fado is universal and the language is not a frontier.
You don’t have to understand what I’m singing because
fado has the power of crossing that frontier and make
you feel emotions.

Mariza sings in club

COMM (1.50):
Mariza is one of the young stars of fado, Portugal’s most
distinctive music. (2.00) Music that’s dramatic
melancholy, full of longing.

Night-time. Trams through city.

COMM:
(2.35) The word ‘fado’ means fate or destiny and the
music is inextricably linked to the streets of Lisbon. It’s
like a soundtrack to the city.

(2.59) The first gramophone recording of fado was made
in 1902, but the form dates back much earlier. (3.12)
Fado isn’t folk music, but urban, a song of the city.

(3.30) Fado typically speaks of love and longing. It also
speaks of Lisbon itself, a city shaped by the sea, fishing
and Portugal’s former empire in Africa and Brazil.

(3.54) Today in Portugal, fado is very much alive and
enjoying a revival.

(4.09) Fado’s success is also international. Mariza has
won a big audience in the UK and she’s in demand in
concert halls around the world.

Mariza in concert

Song: Maria Lisboa
The fishwife wears slippers
And moves like a cat
In her basket a sailing ship
In her heart a warship
Instead of ravens on her veil
Seagulls come to rest
When the wind asks her to dance
She dances the dance of the sea
Her dress is of sea shells  
She has seaweed in her hair  
Her body beats to the engine of a trawler  
She sells dreams and sea spray  
Storms cry out her name  
Her first name is Maria  
Her surname is Lisbon

Mariza I/V
I say all the time, yes, fado is melancholy. But I prefer to call this melancholic happiness. A magical melancholic feeling.

When you finish your fado, when you finish the poem, you have been cleaning your soul and everybody’s like ‘aah it was good’ and we laugh, we don’t cry. You don’t see the Portuguese people all the time crying, you see them laughing.

Her first name is Maria  
Her surname is Lisbon

COMM (6.54):
The story of fado begins in the early 19th century. During the Napoleonic wars, Portugal was invaded by French troops and the royal family decamped to Brazil for 15 years, moving the capital of the Empire to Rio de Janeiro. The roles reversed, Portugal virtually became a colony of Brazil and was open to its influences. These influences are crucial to the history of fado.

Rui Vieira Nery Int:
Fado was originally an Afro-Brazilian dance which was very popular in most of the large cities in Brazil. And we begin to have the first records of fado being sung in Lisbon around 1830 which coincides more or less with the return of the Portuguese royal family from exile, with all its retinue of thousands of people accompanying them. And it started in Lisbon in the taverns and in brothels in those poorer neighbourhoods in the city.

COMM (7.48):
The most important of those neighbourhoods is Alfama, on the steep slopes of the castle hill which run down to the river Tejo. Alfama had a racially mixed population of labourers, sailors and fishermen.

Salwa Castelo Branco Int:
In Alfama, in the early 19th century this is where fado was born. There were many taverns where people got together and sang.

I think it still keeps quite a bit of its old character. I mean there are people who have been living here for 50, 60 years, families that have been here for several
generations. There is real life here. It is not a museum part of the city.

Nery Int:
For a long time Fado was certainly a slow dance, syncopated, with lyrics that dealt with sentimental topics. And gradually that syncopation seems to have been lost.

It seems to have become transformed into a song which would keep some steps, but which would become more lyrical and purely musical in nature.

What has remained of course was the bluesy melody in the minor mode common in Afro-Brazilian song. And it was something which all took place around this neighbourhood.

Song: Vielas de Alfama
Alleys of Alfama
 Streets of old Lisbon
 Every fado tells...
 ..things of your past
 Alleys of Alfama
 Kissed by moonlight
 I wish to live there
 To live close to fado

Song ends

Mariza in club
Night time Alfama

Mariza walks up street in Mouraria

Mariza Int: v/o
I was born in Africa, in Mozambique. We moved to Lisbon when I was three years old.

Mariza Ctd:
My mum she’s African, she’s from Mozambique. My dad is a typical Portuguese man. And we moved to this very traditional neighbourhood in the centre of Lisbon – which is Mouraria.

COMM (11.45):
Mouraria, is on the shady side of Lisbon’s castle hill and got its name in the 12th century when the moors were resettled here.

Mum Int (in Portuguese):
It was a shock when we came here. It was very different from where I’d come from. It is a very old city and I came from a modern one. And we came to live in Mouraria. Which is even older. And it’s a neighbourhood with a lot of problems.

Song: Transparente
Like water from the spring,
My hand is transparent
To my grandmother’s eyes
Between the earth and the divine
My black grandmother knew
Those things about destiny
The sea that I see
Runs into the rivers of desire
Of someone born to sing
The Zambesi becomes the Tejo
So celebrated in song
I envy Lisbon for being on its banks

Mouraria streets

Mariza Int:
My parents they had a small taverna in Mouraria and I grew up in the middle of the sound of fado.

Father Int (in Portuguese):
On Fridays we had working people here who liked to sing fado. They worked in the dock or the factories. On Saturdays it was different. Professional fadistas came here to sing after their performances. And on Sundays the pensioners came here to sing a song. In Bairro Alto there are still places like that today.

Mariza Int:
I remember a very small place, dark - because fado singers don’t like too much light. I was very small and I used to look through the open spaces of the curtain and try to look and see what was happening in the taverna. And I said to my father ‘Can I sing fado too?’

Transparente perf

I see a head of plaited hair
I hear a lullaby of fado
In a shawl of curls
Like a fairy tale
The drums become guitars
The palm trees become sunflowers
My black grandmother knew
How to read fortunes
With a glance at a palm
Whatever life dictates
God told the fortune-teller
I was born to sing

Mariza going through streets of Mouraria

COMM:
Even today, Mouraria is still a rather run-down district of the city. Like Alfama it was one of the cradles of fado and home to the first fadista whom we know by name.

She arrives at Severa’s house
Severa Sq

Mariza on street
This house is very important for the fado history and the neighbourhood of Mouraria, because in here was born the first woman who used to play the Portuguese guitar and used to sing fado in a very special way. Her name was Maria Severa and she was the symbol of fado singers.

O Fado painting by Malhoa

Nery Int
Maria Severa was the first icon of fado. She was a prostitute, she seems to have been very beautiful. She was born in 1820 and by 1840 she became the mistress of
the Earl of Vimioso, the head of one of the most distinguished aristocratic families in the country and a bullfighter also.

And the fact she was brought into Vimioso’s palace and had the chance of singing for his aristocratic friends has quite an impact. And then having been dropped by the Earl of Vimioso she died a couple of years later at the age of 24, of tuberculosis. The whole thing gave her this aura of Traviata as if being such a dramatic singer would necessarily doom her to an early death.

Maria Amelia Proenca sings ‘Ser fadista’
To be a fadista...
Is to hold hands with longing
Which pervades the city
To be a fadista
Is a destiny to be forgiven
But in Lisbon to be a fadista
Is to be Portuguese

Mariza Int:
Maria Amelia Proenca, she is a very traditional fado singer. She has 60 years singing fado. She has a lot of history in her voice and she taught me a lot.

Song ends. Applause

Mariza Int:
I have beautiful memories of this place – Adega Machado - because when I was seven we came here and it was the first time I was singing in a professional fado house.

These places are very very important because they are the schools. Fado is an oral tradition, you don’t have conservatoires to go and learn how to sing. You learn on the streets, in the tavernas and learn in these types of places. And here you can see the best fado singers and most traditional ones singing and in some way you try to learn.

Proenca and Mariza sing ‘Ai Mouraria’
Instrumental break

Proenca & Mariza sing ‘Ai Mouraria’
Oh Mouraria!
With nightingales on the rooftops
And pink dresses and street vendors
Oh Mouraria!
With processions passing by
And Severa’s yearning voice and sobbing guitar

COMM (20.02):
There are usually two guitars accompanying fado – a regular Spanish guitar and the instrument that brings that delicate, tingling sound to the music, the **guitarra portuguesa**.

‘Ai Mouraria’ ends

Mariza Int
I love the sound of the Portuguese guitar. And it’s a beautiful instrument. I like to call it a female instrument.
It’s shaped like a small heart with 12 strings. The sound is very very sweet, sometimes it’s like velvet, sometimes it’s melancholic, sometimes it’s like tears. You don’t know exactly what it is. Some musicologists say the Portuguese guitar comes from the English lute.

Salwa Int:
The instrument actually came to Portugal through the English colony in the north, in Porto who dealt with the port wine industry. And this is how it was introduced first of all to Porto, then to Coimbra and then to Lisbon.

Until Armandinho appeared, who was a famous guitar player who lived between the 1890s and 1940s, the guitar accompaniment was very simple. Just simple chord progressions to give some support to the voice. But since Armandinho the guitar has been playing the role of second soloist.

Luis Guerreiro Int (in Portuguese):
My relationship with the Portuguese guitar is very strong. It’s very personal, very intimate. It’s more than just an instrument. It comes alive. It has a heart.

Song: O Silencio da Guitarra
The silence of the guitar
That clings to my soul

Mariza Int:
The Portuguese guitar makes the introduction to the song and suddenly when the voice starts singing the Portuguese guitar follows and answers the voice.

The silence of the Tejo
With no mouth to kiss
Nor eyes to weep
A seagull caught in the wind
A ship of suffering
That keeps returning

Luis Guerreiro int (in Portuguese):
The relationship with the singer is very important. There has to be some chemistry between us. What the singer says, her gestures, the way she divides the verses. All of that influences me.

Lisbon, harbour of longing
Where a guitar plays a sad fado
When the soul overflows
Its sadness sings
And weeps silently

COMM (26.02):
Fado isn’t only melancholy and longing though. There’s another, hidden strand of the story that’s both surprising and virtually unknown.
Anarchist fado
Humanitarian science
A symbol of altruism
Has a goal to condemn
God, country and militarism

Nery Int:
By the late 19th century, Fado was mostly a working-class song, very politically committed. You had fados talking about Marx and Lenin, later on. In fact it was a left-wing, working class, socialist-oriented type of song.

The world shall behold
The poor free from oppression
Smashing the butchers
Of the ruling bourgeoisie
They shall see the birth
Of the ideal that will bring
Enlightenment and well-being
And promote true patriotism
Misery is what anarchism condemns

The subdued people
Get torn apart and tortured
While there’s a cure for this evil
In the desired ideal
They live as martyrs
In the talons of servitude
The social abyss deepens
The fanaticism of humanity
Relies on the trinity of God, country and the military

1926 archive

COMM (28.21):
In 1926, after a succession of unstable governments and even civil war, there was a right-wing coup d’etat. Portugal became a fascist dictatorship – and they wanted to bring fado under control.

Nery Int:
One of the first concerns of the new regime, was to make sure all the lyrics were subject to censorship. That no lyrics which had not been previously approved could be sung in public and of course all this heritage of socialist, working class, labour type of lyrics were absolutely forbidden.

Salwa Int:
You have to have a specific permit to be able to sing, the words were censored and during the fascist regime, fado was institutionalised.

Nery Int:
Still the regime didn’t trust fado and wouldn’t recognise fado as a kind of national song, so to speak, because it was originally sung by people of ill repute – prostitutes, thieves, marginals of all sorts. Of course that did not carry great prestige for a song of national identity.

1940s Lisbon

COMM (29.32):
Portugal was officially neutral during World War II, but after the war the fascist regime felt isolated in democratic Western Europe. Instead of condemning fado, the regime decided to try and use it for its own ends.

**Nery Int:**
The regime felt the need to adapt and cultivate a strategy of public relations, so to speak, with the Portuguese people that wasn’t based any more on nationalistic propagandistic slogans, but would try to promote family values and caring exclusively about daily life. And those were the lyrics that fado adopted very easily, there was a certain tacit alliance between the regime and the fado world.

**COMM (30.18):**
Before the dictatorship, that socialist fado we heard had warned against the trinity of God, Nationalism and the Military. Now the message was something blander.

*Three things stir the soul of the people*
*The popular trinity of guitars, women and wine*

**Nery Int**
Fado was very useful in economic terms, because it was an exotic product attracting tourists. And that meant the original hostility of the regime against fado was replaced by manipulation.

**COMM (31.50):**
The greatest name and personality in the history of fado was Amalia Rodrigues. From her debut in 1939, her star quality quickly took her to the big fado houses, to theatres and the cinema.

(32.12) Over and above the political background, Amalia became a national icon.

**Mariza Int:**
Amalia used to sell oranges and lemons on the streets but someone noticed her and invited her to sing. That’s why people felt so in connection with her, because they knew her background and, even if she was a big diva, she was a woman who knew exactly what it was to be poor.

**COMM (33.08):**
When television started in 1958, the national broadcaster RTP was keen to embrace Amalia, and Amalia was keen to embrace the new medium. This is her first performance on Portuguese television.

*The lucidity and pain*
*Of seeing the future*
**TV interviewer (in Portuguese):**
Amalia, thank you very much. On behalf of RTP, I hope it’s not the last time.

**Amalia**
I will say goodnight and thank you for your attention. If this goes on I promise to be less nervous and sing better.

**Interviewer**
If that’s possible!

**Amalia**
Until next time

**Interviewer**
On behalf of Amalia and RTP, goodnight.

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**Amalia Interview from 1994 (in Portuguese)**
The Portuguese invented fado because we have a lot to complain about. On one side we have the Spanish with their swords, on the other side there’s the sea which was unknown and fearful. And when people set sail we were waiting and suffering.

**Mariza Int:**
She was a very clever person and ambitious. She tried to be surrounded by the most prestigious poets and composers of that time. Amalia was I think the first fado singer who really had the vision of crossing frontiers.

**Amalia archive**

**COMM (35.20):**
Amalia’s career was spectacular. In the 1950s she was one of the most internationally successful singers of her day. She toured extensively in Europe, Africa, Japan and North and South America.

**Nery Int**
She was incredibly popular, both in the sense of being loved by the people, but also in the sense of having popular origins that marked her very clearly as an artist. But at the same time she was always very refined in her literary tastes, so in that sense she always managed to build a bridge between the purely popular fado traditions and more ambitious cultural projects.

**Archive: Povo que lavas no Rio**

**Amalia sings ‘Povo que lavas no rio’**
*You people who wash clothes in the river
Who chop the wood for my coffin with an axe*

**COMM (36.30):**
Amalia paved the way for modern fado. She was the first singer to commission new lyrics and to set existing poems to music – like this one about the dignity of the poor.

**Salwa int:**
What makes Amalia an icon was her great musical talent, her beautiful voice, and her feeling for the poetry. Prior to Amalia Rodrigues, the vocal style was very simple - very little ornamentation, just a vehicle for expressing the words.
Aromas of heather and wood
I slept amongst them
I am at one with the people

Mariza Int:
When she started singing she was singing in a different way. She was doing what we call melismas. She is doing like lah lah (demo). She was singing like this and normally the fado singers, they didn't use to do these type of things with the voice and Amalia she brought that to fado.

There are those who defend you
Who buy your sacred soil
But not your life

COMM (38.43):
By the 1960s, Antonio Salazar’s regime was fighting brutal colonial wars in Africa in which Portuguese soldiers were dying in large numbers. The regime was starting to unravel.

Salazar speech
We don’t just have a duty to the dead
We must also honour the living

COMM (39.07):
Along with the stage-managed rallies, the regime’s fado fiction was moving even further from reality.

Archive: Casa Portuguesa
intercut with colonial wars

Amalia Rodrigues sings ‘Casa Portuguesa’
A Portuguese house is fine
With bread and wine on the table
When someone humbly knocks at the door
They join us at the table
Such openness is good
People always show it
The joy of our poverty
Is in the wealth of giving
It’s a Portuguese house for sure
It’s a Portuguese house for sure

More Salazar archive

Nery Int:
Throughout the 60s the opposition against the regime grew immensely and fado was seen more and more as an instrument of the regime. And there was enormous antagonism towards fado on the part of the younger people. They accused the regime of using three important cultural elements as pillars for its survival. The three big Fs as was said at the time: Fado itself, Football and Fatima. Fatima being the religious shrine of the Virgin in Fatima which was used very strongly by the regime.

Archive - Tanks on streets. Students etc

COMM (41.18):
On April 25th 1974, tanks were on the streets. Army officers, sick of the colonial wars in Africa, organised a coup and the regime collapsed. It was an extraordinary
moment as Portugal emerged from nearly 50 years of authoritarian rule.

**Nery Int:**
When the democratic revolution took place in 1974, the opposition to the tradition of fado was enormous and fado was condemned as a kind of legacy of the previous regime. And for more than a year it was difficult to hear a fado on Portuguese radio.

**COMM (42.12):**
Over the next decade or so, fado was marginalised, tainted by its association with the politics of the past. Then, slowly but surely, it started to re-assert itself and reclaim its place in Lisbon’s musical life.

**Nery Int:**
The debate over whether fado was fascist or not was completely over by the 80s. So gradually a new generation of fado singers appeared.

At the same time youth culture began to feel the effects of globalisation of foreign, mass-produced music being bombarded over them. And this need for local identity began to emerge as a very strong trend within youth culture in Portugal and fado seemed to be a very useful for that search for identity.

**Nery**
Of those younger fado singers who have built a career internationally, I think Mariza is clearly acknowledged as the top exponent of fado in the younger generation. In fact, she’s a deeply loved by the Portuguese audiences as by her international audiences which is something that hasn’t happened often since the time of Amalia.

**TV newsreader**
Good evening. Farewell to Amalia. The great fadista was buried today amongst a sea of people.

**COMM (45.51):**
The death of Amalia in 1999 marked the end of an era. Portugal declared 3 days of national mourning and her funeral was attended by an estimated 100,000 people. It’s hard to imagine any other singer in any other country who represented the nation and a style of music as Amalia did.
Song: Locura
I was born for fado
How do I know?
I love the poem
Of a fado that I wrote

Mariza Int:
Amalia was unique, a queen. She was representing us.
She was our mirror showing us to the world. And I think
that’s one of the reasons that people really started loving.

Cry out, cry out
Poets of my country
Branches from the tree of life that unites us
And as for all of you
If you were not beside me
There would be no fado...
Nor fadistas such as I

Nery Int:
Mariza shares some of the characteristics that made
Amalia such an important character in the history of
fado. First of all, she comes from a popular
neighbourhood where there is a living fado tradition and
she heard fado sung around her all her life from a very
early age. She’s also very concerned about her stage
presence. She’s very dramatic, very theatrical in a way
that does remind us of Amalia also.

Mariza Int:
When people write you are the new Amalia Rodrigues, I
feel they’re not being fair to the memory of Amalia.
Amalia was unique. There’s not going to exist a new
Amalia, like there’s not going to exist a new Edith Piaf
or a new Tom Jobim. Each person has their own time.

Mariza working with Pedro Campos
Drinking wine

COMM (49.10):
Ever since Amalia, fado singers have continued her
search for new poetry and ways of expanding the
repertoire. It’s how the music is developing. Mariza is
working with Pedro Campos, who’s composing for a
fado singer for the first time.

Rehearsal with guitar

Mariza (in Portuguese):
What’s the idea behind this song?
When did you write this poem?

Pedro:
I wanted to show Lisbon in a different way
Fado has its own typical codes and clichés
And I wanted to avoid them
But I did try to make this song like a fado, especially for
you.
But I don’t think it is a fado
Although you know better than me.

Mariza:
Songs can be sung in a fado-like way. They don’t have to
be a fado. Come on sing it for me, let’s see.
**Pedro Campos sings**

*I walk along the pavement
I stumble in confusion
I go down the avenue
And the whole city holds out its hand
I walk along the street
People pass, hurrying, talking
The river before me
Seagulls on the horizon
Only your love is real
Only your love...*

**Mariza sings**

*Shop-windows, streets
Traffic jumping the lights
A thousand people
Travelling through real life
The disenchanted...
Immigrants, Gypsies
A normal day
A breeze blowing up from the river
At last, the end of the day in Lisbon

*Only your love...
.. is real
Only your love...*
I don’t know whether to call it a fado
Hearing it there is a new rhythm
In the being which I have sheltered.
Hearing I, I am who I would be
If I could be what I wish
It is a simple melody
Like those that teach you to live

But it’s so soothing
This vague sad song
That my soul no longer weeps
Nor do I have a heart
I have a strange emotion
Left by a dream that’s past
Somehow I sing
And end up with a feeling

Tram disappears down curving street into darkness.

ROLLER OVER PERFORMANCE

Somehow I sing
And end up with a feeling

FINAL CREDITS OVER MARIZA & PORTUGUESE GUITAR FAN & WS Concert stage
EUROPEAN ROOTS END CAPTION

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