



Presents

# MYSTERIES OF LISBON

Directed by Raúl Ruiz

Screenplay by Carlos Saboga

Based on the novel by Camilo Castelo Branco

Produced by Paulo Branco – Clap Films with the participation of Alfama Films, ICA – MC, RTP,  
ARTE France and Câmara Municipal de Lisboa

**Winner: 2010 Louis-Delluc Prize - Best French Film Award**

**Winner: Silver Shell for Best Director – 2010 San Sebastián International Film Festival**

**Winner: Critic's Award - 2010 São Paulo International Film Festival**

**Official Selection: 2011 Los Angeles Film Festival**

**Official Selection: 2010 Toronto International Film Festival (Masters Section)**

**Official Selection: 2010 New York Film Festival**

Press information available at: <http://www.musicboxfilms.com/mysteries-of-lisbon>

Running Time: 257 Minutes/In Portuguese and French with English Subtitles/Unrated

**Press Contact New York**

Sophie Gluck & Associates

Sophie Gluck

124 West 79<sup>th</sup> Street

New York, NY 10024

Tel: (212) 595-2432

[sophie@gluckpr.com](mailto:sophie@gluckpr.com)

**Press Contact Los Angeles**

Marina Bailey Film Publicity

Marina Bailey

1615 North Laurel Avenue

Los Angeles, CA 90046

Tel: (323) 650-3627

[marina@marinabailey.com](mailto:marina@marinabailey.com)

## SYNOPSIS

*Mysteries of Lisbon* plunges us into a veritable whirlwind of adventures and escapades, coincidences and revelations, sentiments and violent passions, vengeance and love affairs, all wrapped in a rhapsodic voyage that takes us from Portugal, France, Italy, and as far as Brazil. In this Lisbon of intrigue and hidden identities, we encounter a series of characters all somewhat linked to the destiny of Pedro da Silva, an orphan in a boarding school. Father Dinis, a descendent of the aristocratic libertines, later becomes a hero who defends justice; a countess maddened by her jealousy and set on vengeance and a prosperous businessman who mysteriously made his fortune as a bloodthirsty pirate. These and many more characters all cross in a story set in the 19th century while searching for the true identity of our main character.

## BIOGRAPHY OF DIRECTOR RAÚL RUIZ

In 1983, Serge Toubiana wrote in "*Le cas Ruiz*" (*The Case of Ruiz*), his introductory text in the magazine *Cahiers du Cinéma* Nº 345, the Raúl Ruiz special edition: "the most prolific filmmaker of our time, a man whose film credits are almost impossible to define given his diversity, splendor, and multiplicity with regard to production, for more than twenty years..."

Poignantly emerging onto the international scene at the end of the 1970s, Raúl Ruiz turned out to be one of the most exciting and innovative filmmakers in recent years, by presenting more intellectual entertainment through artistic experimentation than any other filmmaker since Jean-Luc Godard.

Blazing his trail through his characteristic images and carefully honed sound, Ruiz is a guerrilla who, without compromise, assaults all preconceptions of cinematic art.

This incredibly prolific figure has made over 100 films in the past 30 years, yet he has never adhered to any established filming style. He has worked in 35 mm, 16 mm and even video: making cinematic feature films, television programs for European distribution, as well as documentary films and works of fiction.

Ruiz' career began in the avant-garde theatrical movement, and between 1956 and 1962, he wrote more than 100 plays. In 1968, he completed his first film, *Três Tristes Tigres* (*Three Sad Tigers*), which immediately won him the Golden Leopard Award at the Locarno Film Festival.

By supporting the government of Salvador Allende, Ruiz was forced to abandon Chile during the fascist coup of 1973. While living in exile in Paris, he was soon considered the enfant terrible of the Parisian scene. In 1983 the esteemed film magazine, *Cahiers du Cinema* dedicated an entire exclusive edition to him, an honor few filmmakers in the history of Global Cinema have received. The same issue praised him for his film *The Hypothesis of the Stolen Painting* (1979), calling it one of the world's top ten films of the 1970s, and praising Ruiz as one of the most important "French" filmmakers since Rohmer, Bresson and Godard.

Working with innovative directors of photography such as Diego Bonancia, Sacha Vierny, Henri Alekan and Ricardo Aranovitch, he brought back a bit of the magic of the French realists' poetry, by exploring the worlds of manipulation, of impotence and of violence. He explores lighting, using different filters and mirrors, and thus he recreates a filmic reality, in a kind of kaleidoscope, which introduces his audience into the labyrinth of his representations and which allows us to become familiar with his fantastic esotericism.

Raúl Ruiz is considered a unique hybrid in the history of cinema, he is well known among active mainstream filmmakers as a defender of the cinema of ideas, in which he is the prototype of the artisan that creates images in movement. To Ruiz, cinema is an invention, it is an alchemy where the director unites all the elements he sees fit, and constructs them through the shots he creates, the images registered in that moment, from the concepts he reinvents. The aesthetics of any given project are inherent to the work itself, and it is achieved through good directing.

Further admiration for this Master of the Cinema comes from his sheer genius: he takes on incredible cinematographic challenges and succeeds where others had thought it was impossible. One of the most significant moments of his career came in 1999, when he decided to adapt Marcel Proust's *Time Regained* to the big screen, one of the world's most prestigious literary works, that Joseph Losey and Visconti had both attempted to adapt to the cinema, and had failed. In his cult film, Ruiz surrounded himself with the likes of Catherine Deneuve, John Malkovich, Emmanuelle Béart, Chiara Mastroianni, and along with producer Paulo Branco, produced one of the world's most well known movies, sold in 22 countries as well as shown in primetime on the most prominent international television stations.

And yet Ruiz has always manifested an intimacy with some of the greatest writer/thinkers of all time, having adapted their work for the big screen throughout his career. In addition to the works of Proust, he also adapted Jean Giono in *Les Ames Fortes (Savage Souls)*; P. Calderon de la Barca in *La Vie est un Songe (Life is a Dream)*; Robert Louis Stevenson in *Treasure Island*; Racine in *Bérénice*; Pierre Klossowski in *La Vocation Suspendue (The Suspended Vocation)* and *L'Hypothese du Tableau Volé (The Hypothesis of the Stolen Painting)* as well as Kafka in *La Colónia Penal (The Penal Colony)*, all of which are absolute reference points in the history of cinema.

Raúl Ruiz is renowned and acclaimed the world over, and for the past thirty years, he has been present at all the major film festivals. He has been nominated four times for the PALME D'OR (Cannes), where he has also presided on the jury, in 2002. He has won a GOLDEN LEOPARD (Locarno), a SILVER BERLIN BEAR (Berlin), and a CÉSAR (France), and was a candidate for the GOLDEN LION (Venice). He has won the FIPRESCI PRIZE in Montreal on two occasions, in 2000 and 2002. He was honored in Rotterdam, in 2004, with a tribute entitled "Raúl Ruiz: An Eternal Wanderer," and later in 2007, at the Rome Film Festival, a tribute that included the screening of 46 of his films.

Throughout his impressive career, Ruiz has created a profound partnership with producer Paulo Branco, which began in the early 1980s. They worked together for the first time in Portugal, and then in France. Raúl Ruiz has since filmed 8 feature films in Portugal, out of a total of 14 films that were produced or co-produced by Paulo Branco. Three of these films competed among the Official Selection of the Cannes Film Festival.

It is extremely difficult to establish a complete filmography of Raúl Ruiz, given the various formats he has experimented

with, and furthermore, it is almost impossible to create an exhaustive list of his films that have competed at the film festivals all over world.

Raúl Ruiz was recently involved in a theatrical adaptation of *Hamlet* for the Teatro a Mil Theatre Festival in January of this year. He also just finished shooting a film in Chile titled *La Noche de enfrente* which is currently in post-production and is in pre-production on another film (also produced by Paulo Branco), *As Linhas de Torres*.

As in his films, the life of this filmmaker is summed up in a word: unstoppable.

### **Selected Filmography:**

Ce Jour-Là (2003)

Les Âmes Fortes (2001)

Combat d'Amour en Songe (2000)

Comédie de L'innocence (2000)

Le Temps Retrouvé (1999)

Généalogies d'un Crime (1997)

Trois Vies et une Seule Mort (1996)

Fado Majeur et Mineur (1995)

L'Œil Qui Ment (1992)

L'Éveillé du Pont de l'Alma (1985)

Les Destins de Manoel (1985)

L'Île au Trésor (1985)

Point de Fuite (1984)

La Ville des Pirates (1983)

Les Trois Couronnes du Matelot (1983)

Le Territoire (1982)

L'Hypothèse du Tableau Volé (1978)

La Vocation Suspendue (1978)

## Preface on MYSTERIES OF LISBON

### By Raúl Ruiz

The American professor David Bordwell considered that all narrative strategies that can be applied to modern films are based on a certain notion of verisimilitude (or narrative evidence).

Thanks to them, the most unbridled fictions are acceptable and accepted. And this very verisimilitude, it is said, is averse to any straying from a guiding line (what is commonly called the action's guiding arrow), with its variations in intensity and its turbulent twists and turns.

This theory, which depends on a certain number of rules often abusively attributed to Aristotle, finally became what purists hastened to naively call "Bordwell's paradigm"--the whole of narrative strategies that stem from impulse, from the presumption of verisimilitude.

What is called "modern drama" or "bourgeois drama," or even "the Ibsen Shaw postulate" has given rise to this superstition. In modern drama, structure and construction dominate, even beyond the poetic incoherence or the irrelevant facts it supposes. The author is an architect who builds shelters for fictions, various events which, and only because they are protected from the rain of the improbable, become credible and relevant.

Each of these fictions, of these mobile structures, is guided by a narrative arrow. But beware, only one per fiction: William Tell is a well-told story because only one arrow cuts in two only one apple, but the battle of Azincourt is not because Robin Hood and his people's swarm of arrows does not enable one to read the time on the narrative clock, veiled as it is by clouds of arrows, each guided by its independent little intrigue. "Clouds and not clocks" would say Karl Popper.

In modern drama, the proliferation of truncated facts is not acceptable because it makes us stray from the notion of causality which is inherent to that of verisimilitude, and without which there would be no story.

Very well.

But what happens if we apply these sacrosanct rules to the film adaptation of the novellas that constitute *Mysteries of Lisbon*? From the hundred or so characters that find and lose each other in Castelo Branco's Lisbon, not a single one of them is capable of explaining the why of his actions; actions that are almost imperceptible, with impalpable consequences and an indecipherable future.

In fact an Islamic parable comes to my mind. Ali said to his wife:

-If it doesn't rain tomorrow, I will go work in the fields; if it rains, I will stay at home.

And his wife responded to him:

- You forgot to add "God willing."

- What for? Only God can decide if it will rain or if it won't rain.

The following day, it does not rain. Ali goes out into the fields and bandits catch him. Then the sultan's troupes arrest the bandits and Ali along with them. They are sent to the gallows. But the gallows are attacked by Christian ships. Ali is made a prisoner and reduced to slavery. Many other things happen. Ten years go by. Ali returns home. He knocks on his door. His wife asks:

-Who is it?

-I am Ali, your husband...God willing.

But one never knows what God wants, would say Camilo.

Castelo Branco's God, his *fatum*, is capricious -- he likes mysteries and enigmas. He triggers events that are alien to any kind of logic. Twists and turns fall from the sky, like meteorites.

Let us see: Pedro da Silva is an orphan, taken in and protected by Father Dinis. He convinces himself (and us along with him) that his current status is only transitory and that a grand future awaits him. And so it will be (or almost).

One day his mother appears, the Countess of Santa Bárbara.

We learn that she lives like a prisoner in her terrible husband's palace. Up until then, we are in the midst of a typically 19<sup>th</sup> century melodramatic saga. But it so happens that soon enough, the mean husband reveals himself to be not so bad (he is only almost mean!), recognizes his faults and dies a good Christian, having received the forgiveness of his victims. Maybe one day he will even be sanctified.

And Pedro renews with solitude. His mother joins a convent, in quest for peace. She does find it in fact (or almost).

Let us see further still: the bandit Knife-Eater, an occasional assassin, uses the money given to him by Father Dinis in exchange for saving the newborn Pedro to become a rich capitalist. In any case, he does not repent for his crimes any more than he ceases to act poorly. And yet, Castelo Branco's "deus ex machina" does not punish him. The monstrous Anacleta, after having committed numerous wrongdoings, transforms herself into a saint and performs miracles. As for Father Dinis, he suddenly abandons the ministry to leave for the Orient in order to search for enlightenment. The marquis of Montezelos himself, who commandeered the death of his grandson, amongst other infamies, does not seem to be bothered by the police, nor by his conscience.

One could thus multiply the examples from this sprawling fiction. As with their illustrious predecessors (*The Mysteries of Paris*, *Nobody's Boy*, *The Two Orphans*), the characters of *Mysteries of Lisbon* are victims, the perfect examples of the vertiginous social mobility of the romantic century which invented the aesthetics of suicide and authors' rights, the cult of cemeteries and of ruins, the revolution of freethinking, the cult of the Middle Ages and the industrial age. And as with them, the *Mysteries of Lisbon's* intrigues enter and leave the narrative system that Camilo proposes, get entangled in their own maze, relating improbable facts that you end up doubting. The storm of misadventures, which the three volumes is made of, is never followed by a ray of light.

Were we to adorn the dress of an academic, of a Camilo specialist, we could suggest that the characters that form the social fabric of *Mysteries of Lisbon* go through three stages: birth, betrayal and redemption.

Dom Álvaro of Albuquerque, an unscrupulous and cynical libertine, falls victim to an irrepressible passion for the wife of his friend and political ally. He betrays him. He runs away with her and ends up involuntarily causing her death. To atone for this betrayal, he hesitates between suicide and the convent. He chooses the convent.

Birth, betrayal, redemption.

Indeed. But does this explain the jubilatory tingling triggered by the accumulation of stories that are in turn disparate, truncated, labyrinthine and baroque?

No one escapes his destiny, said the ancient Germans. And Camilo's fictions confirm this, but it is destiny itself that eludes us. The *fatum*.

“As a with will-o’-the-wisps

So it goes with love:

You run from it and it runs for you

You search for it and it flees from you.”

A popular novelist named Keeler who, like Camilo, wrote a mile a minute, came up with the idea, almost a hundred years ago, of applying the rules or laws of planar geometry to middle-of-the-road fictions. Therein followed an impressive number of stories in which the characters seemed to follow pre-established lines of conduct, orchestrating passions on demand (because they were geometrical).

Camilo, on the contrary, justifies the twists and turns in his stories by releasing his characters on parole (as one would say in judicial jargon)-- a freedom, which the characters invariably use to commit betrayals.

The universe of his fiction reminds me of the ship crew in *Manuscript Found in a Bottle*, Edgar Poe’s short story. The ship sinks, engulfed by a gigantic eddy and the crew members, with dark gazes and menacing manners, live out this final and vertiginous voyage with a melancholic indulgence which is not exempt from humor, nor of sarcasm.

“Planar geometry” gave Keeler’s fiction the necessary verisimilitude to delude the reader. On the contrary, Camilo’s stories irresistibly drag us into the whirlwind that engulfs his characters. They are as implausible as a surrealist dream.

Eighteenth and nineteenth century psychiatrists distinguished two types of extreme behaviors in the insane: enthusiasm and melancholia. Camilo, on the other hand, confuses them, inviting us to travel in a world of joyful misfortunes and painful triumphs. Meaning that his “sebastianism” transforms disarray and disasters into epiphanies, and triumphant glory into a devastating torment, a communal grave and ruins.

And it is this “paradox of repulsion” (according to the term used by Baltasar Gracian to designate rhetorical figures of the type “The only thing that is keeping me alive is the hope of death”), this melancholic fervor which explains, it seems to me, the fascination which is triggered in the reader, and especially in the filmmaker that I am, by Camilo’s fictions. They spill over; they exceed the limits established by related events by awakening other latent fictions that were sleeping in the shadow of the romantic fact. And the world of the “unbelievable but true” adventures, of the twists and turns that are particular to *Mysteries of Paris*, give way to the “real because unbelievable” of the *Mysteries of Lisbon*.

This new form of narrative evidence, or energy, had not been planned by neither Bordwell, nor Keeler, nor Samuel Goldwyn, nor George Bush. And yet, many scientists are applying themselves to demonstrate that this theory is so aberrant that it can only be true (see Haldane).

“Incredible but true.” But let us never forget that Camilo is Portuguese.

Those who, like me, like the Lusitanian people, do not like them because they believe that everything is grand in Portugal, but because they prefer their faults to their qualities.

Qualities: hard working people, spend thriftily, discretion.

Faults: sadness (or *tristitia*), eighth capital sin (according to Cassian in his *Institutions*), fatalist evanescence.

Those who, like me, appreciate pleasantries know that they don’t all strive for laughter.

British ones trigger a feeling of anguish when facing the absurd.

Chinese ones evoke philosophical reflection and perplexity.

Those from my land (Chile) give rise to panic attacks (after the name of the god Pan).

Portuguese pleasantries call for sigh, they are a sort of sublimation of sadness. One of them says that all the computers in the world have a memory, except the Portuguese ones, which only have vague reminiscences.

Let us summarize. I close the third volume of *Mysteries of Lisbon* and I attempt to recall one of the tales that was superimposed in the three volumes and in the *Black Book*. And I will only be able to attain vague reminiscences (doesn't one of the numerous definitions of the word *saudade* refer to the nostalgia for something which never occurred?)

It is exactly so when I try to summon the characters and the twists and turns of *Mysteries* in my memory. I am only able to find fragments of ghost stories that were never written, but which float in an uncertain space where are inscribed, it is said, never related events, although very present in the beyond of words committed to paper--of implicit tales, in other words. Not transcribed, but almost.

Let us summarize once more.

Towards the late fifties, when I began to take interest in theatre and film, in Chile, the rare few who aspired to become playwrights or, rarer still, filmmakers, had to be well versed in what was called the dramatic construction technique. In just a few weeks, trainers who came from the north would transmit to us simple and effective techniques that helped script intrigues that were likely to interest everyone. The story begins, they would tell us, when the character you connect with wants something and battles to obtain it (William Tell wanting to split the apple which his son has on his head without touching a single one of his hairs). There has to be risks, uncertainties, twists and turns subjected to the trajectory of the arrow which the hero will fire (which represents the narrative arrow that guides the whole intrigue).

There is a crisis, a climax and a denouement.

And afterwards, bliss or tragedy ensues.

For the teenagers that we were, there was no way of escaping the diktats of the American narrative system. Later, Brecht's epic theatre attempted a critique (of a slightly nebulous dogmatism), of what is referred to as bourgeois drama, without much success.

Epic theatre left as it had arrived, without changing much. The advent of modern American drama, on the other hand, marked a definitive break. For my part, neither epic nor modern, I chose to seek refuge in the dramaturgy of dreams.

But, what about this "Everyman"? This average individual, the ordinary man, the obscure taxpayer for who were destined the stories we were going to tell?

Of course there were the Mexican melodramas, the *telenovelas*, the radio broadcast of the afternoon, of the evening or of before breakfast.

What stories were told in these popular dramas?

Nothing in particular and everything in general (being happy, finding a great love, reaching posterity, etc).

Well, to these uneducated people, avid for the kind of drama created by pure misfortune, it mattered little if Gary Cooper succeeded in becoming Senator or if Robert Taylor was Governor of the Bahamas. They preferred chance, misfortune, the injustice of humiliations, the surprise of strokes of luck, in short, life itself. Serials. For our trainers, the serial belonged to the past; it was third-rate art, intended for an uneducated people with notorious bad taste.



No one doubted this.

Until someone, from the back of some tavern, composed a manifesto, a sort of “poetic Art” which sadly claimed bad taste as the principle of a new art form.

The Anglo-Saxon drama tolerated neither avatars, nor accidents; it loathed misfortune and the lottery. The art form being promoted by this manifesto (which obviously referred to Gramsci, *Nobody is perfect*) welcomed with enthusiasm narrative vagaries, arbitrary narrative breaks, irresolvable enigmas, heartaches, and seeing the fact that puppeteers have a soul (because, ladies and gentlemen, puppets do indeed have a soul, whereas Hedda Gabler, Saint Ignatius of Loyola or the President of Honduras don't have one).

The manifesto ended with the cry “Death to Borges, long live Corín Tellado\*!\*\*\*”

Years went by.

And when Paulo Branco asked me to direct *Mysteries of Lisbon*, I understood that I had in fact been waiting for this kind of offer for years (for an eternity, as Vargas Vila and Nene Cascallar would say in unison).

This avalanche, this cataract of humiliations, of unexpected crimes and disasters, this river of painful loves and wounded hopes which doused the fertile valley of tears inhabited by Camilo's characters, I had known them forever.

I felt I had the strength to cover this territory, to navigate through it with the fervor of a volunteer worker saving the victims of an umpteenth flood in India.

The era of the modern drama, in which each character knows what he wants and why he wants it, no longer is. This genre has become completely obsolete, out of use, unreal. The logic of whatever the cost effects and causes that is specific to modern drama, has ceded the way to the paranoid turbulences of the world of globalization. J.H. Lawson would tell us: a story begins when someone desires something. But who has the courage to want something without dreading its necessarily hazardous consequences?

Who wants absurd wars that leave the world without a truce? Who wants natural disasters that trigger global warming (foreseen by Camilo in case you didn't know)? Who wants to love?

We live, period, as the Los de Aragón song says:

“Since we are alive, we must live.”

When I read Carlos Saboga's adaptation for the first time, which struck me as excellent, I let myself be swayed by the narration, that's all. During the second reading, my attention focused on the sort of peace, the tranquility that enveloped the painful events suggested and illustrated by the story. It was like walking through a garden. In his novel *The Cathedral*, Joris-Karl Huysmans evokes an allegorical (but real) garden in which each plant, each tree, each flower represents either moral values or sins. This is how I imagined the film he wanted to make. Like Antonio de Torquemada's *The Garden of Curious Flowers*, like the Garden of Eden described by Saint Brendan when he returned from the beyond, like the garden in Danto's *Inferno* in which each flower, each plant, is a punished suicide.

Linné, the father of botany, believed that God punished each bad action with Dadaistic punishments: someone kicks a cat and then years later he sees his dear and beloved wife fall from a balcony and die under his eyes (see “The Divine Nemesis”).

---

\* \*\* Translator's note – Corín Tellado was a popular Spanish author of romantic novels and photonovels.

While I was shooting *Mysterries of Lisbon*, I often thought about Linné-- a garden is a battlefield. Any flower is monstrous. In slow motion, any garden is Shakespearian.

And if someone were to ask me to summarize my position with regards to *Mysterries of Lisbon* the film, I would say that it was a gardener's.

"A gardener of love

Waters a rose and then leaves.

Another picks it and enjoys it.

To whom of the two does it belong?"

---- Raúl Ruiz.

## Transcript of Radio France interview with French critic Michel Ciment

**Q:** Hello. Today we will talk to Raúl Ruiz about his film "Mysteries of Lisbon". Raúl, you've come to this microphone often. We obviously admire your work, especially "Mysteries of Lisbon", which despite its running time of 4 hours and 30 minutes, does not feel long at all. The film has been doing well at the box office, which pleases me personally. The reviews have also been unanimous. The film won Best Director at San Sebastian Film Festival, the Critics' Award at the Sao Paulo Film Festival and it was also selected for the prestigious New York Festival. So this is an important film for you and, originally, it was intended as a soap opera for TV. It will be broadcast on ARTE I believe, in six episodes, in April.

A: Yes. In April, in six episodes. It was cut down to 4 h and 30 mins.

**Q:** It was tempting for you to make a soap opera, because you had never done anything similar, but you always took an interest in soap operas.

A: I wore two hats so to speak. I wrote screenplays for Mexican television, for Chilean television, and I also made avant-garde theatre. It was considered avant-garde at the time. For example, the theatre of the absurd or Brecht was seen as avant-garde. And those plays were my "other hat", the ones that granted me prestige. I followed that line of work, but every now and then I thought of soap operas with nostalgia. I reflected on its narrative structure, on the three-act structure, the famous structure with a central conflict. This became my central conflict and I've fought it my whole life. So that was definitely an interest of mine and I suggested some projects. In 1987, in Chile, I offered a TV station to make a "novella", because there was no reason for them to be of poor quality. You just needed to improve the dialogues and to work on narrative structures instead of its serialized structures. It means we give more relevance to chance than we would usually give on a three-act structure, in which we try to control or even eliminate chance. Since I was always interested in the logic behind this sort of thing, I found out that soap operas followed the non-standard model defined by Abraham Robinson. It's the infinite model. I don't understand much, but some of my friends are scientists and one of my best friends is a mathematician. So we entertain ourselves talking and translating ... certain concepts and behaviors... from mathematics ... into cinematographic or theatrical fiction.

There is an aspect that Robinson called overflow. It has to do with the infinite. Then we return to everyday mathematical concepts, and there is a phenomenon called overflow. This is perfect for a fiction in which we have a constant overflow. There are other aspects, but in a fiction, if we take the structure of images seriously, there is always an overflow of images. Something always bothered me in how the problem is posed by, I don't recall the name, David Bordwell. Yes, the American writer David Bordwell. I was totally unaware that I had and this may sound harsh that I had "destroyed" Bordwell's paradigm, which I didn't even know existed. But what I am actually denying is the existence both of the American model and the experimental model. He denies the other models. Other models are...I also deny that a Chilean "empanada" is a poorly made "vol au vent". It is something entirely different.

**Q:** Your work is extremely prolific. It includes over 100 films. I would consider this film to be part of a trilogy, a recreation of a certain world. And this world is the 19th century. The end of the 19th century and, more precisely, the beginning of the 20th. "Time Regained" was not an adaptation of a serialized novel, it's an adaptation of a great work of literature by Proust. "Klimt" is an original biopic of the Viennese painter. And "Mysteries of Lisbon" recreates Lisbon in the 19th century. In a sense, these three films reconstruct a certain world and make us relive the past, rivaling movies like "The Leopard" or "Barry Lyndon", in certain shots. Anyhow, it is a way of recreating a certain period. Do you agree with this or do you have a different perspective on your film?

A: How can I put this? As you know, aging has turned me into a creator of myths. In order to pass the time when I can't sleep at night. Mind you, I sleep a lot, around 12 hours a day but...

**Q:** - Not always at night.

A: - Exactly. So I started creating myths. The most recent myth, I made it up last week, is as follows: we are all dead, we resuscitate every day, we board the first available flight and travel to the past. To me, it is always the 19th century. During the flight, we always experience turbulence.

**Q: And the turbulence is the present.**

A: That's it. Our present is an airplane flight. But contrarily to Christian beliefs, it's not a flight towards a bright future, but rather towards a strange past. And once we die, we may rest in turbulence for all of eternity. This is a problem that fascinates me, according to this perspective. I have other myths, but I won't bother you with my nightly mythology. But they always relate to this travel to the 19th century. I don't know why but the 19th century in Chile also interests me. Every time I go to Chile I feel like adapting Alberto Blest Gana. He is our Chilean Castelo Branco. And in France, I've wanted to adapt Balzac for a long time. There is an aspect that particularly interests me in Chile, but also in other countries. It's the development of nationality in every country. According to my sources in France, such as Alain Joxe, nationality was invented by Victor Hugo, Alexandre Dumas and Michelet. The same happened in every country, only the authors' names change. Blest Gana was responsible for this in Chile, to a certain extent. What interests me the most in this development is the creation of elites and aristocracies, and all the haphazard around it. In certain countries or nations, for example in the 13<sup>th</sup> or 14<sup>th</sup> century in Venice, within only a week the "cerrata" was established. It's a sort of closure. From that moment on, people were assigned names and there was a sort of a line leading to the top. In Chile, we would call it "de bezanilla para arriba". From "bezanilla" to the top, everyone is an aristocrat, but not from there to the bottom. So it is about this development, the speed at which it all happened. Both those who approve it as well as those who hate it, believe that this is fascinating, not just merely metaphysical. It has also to do with politics.

**Q: Your interest in the 19th century could also be traced to Proust. In a way, Proust is the last great novelist of the 19th century and, at the same time, the first great novelist of the 20th century. Like Klimt, who looks to the Pre-Raphaelites in certain aspects. He looks to the past, but he also heralds modern painting. I believe these three films are related to each other. But what is Castelo Branco's story? It's an author we hardly know. One of his works was translated into French, "Doomed Love", which was adapted by Manoel de Oliveira. Manoel de Oliveira also wrote and shot the film "The Day of Despair", about the last days of Castelo Branco, based on his letters, and he was also one of the characters in "Francisca".**

A: Yes. He is an important novelist in Portugal, who had a feud with Eça de Queirós. They are the two great novelists... I suppose we could compare him to Eugene Sue and Balzac, or to Alexandre Dumas perhaps? In a way, he was a multifaceted author. Portuguese prose is not easy or evident. Maybe that is why few of his books have been translated. It's not easy to convey the lowbrow and highbrow features simultaneously. In Portugal, people say you have to make a choice. You are either "queiros-esque" or "camillesque".

**Q: Like Flaubert and Balzac.**

A: Exactly. Queiros maintains a certain distance and is critical towards institutions, towards conservatism and Catholicism, whereas Castelo Branco plunges into it. He embraces it all enthusiastically and he was a Catholic. I respect this aspect in the film, in the same way I have a lot of respect for Brecht's Marxism and the Catholicism in Spanish theatre. It's useless to change the ideology. It's not too significant in the end. We would risk destroying the work itself. So I respected this posture, his almost righteous features. Like all true Catholics, he is flawed. I don't think he ever accepted Catholic truths at face value. Ceremonies were more relevant. He went into a convent and "kidnapped" some nuns- and ran away.

**Q: He raped nuns?**

A: No, he "kidnapped" them. He carried them away.

**Q: He kidnapped them?**

A: He led them astray. He kidnapped them from God.

**Q: He also committed suicide.**

A: That's true. So his Catholicism is extremely contradictory. But his committing suicide had to do with a woman too. He was old and, as usual, there are different versions of his death and of his motivation. This is also typically Portuguese...The "boatos", which means rumors, come with the territory. They live off characters like Castelo Branco and his frantic persona. He made a living as a writer. He wrote on demand, so to speak.

**Q: Well, maybe there is a link between Chile and Portugal. The ocean. Portugal is a maritime nation with great sea explorers. I believe this appeals to you because your father was a sailor?**

A: Yes, and my grandfather as well.

**Q: They used to tell you stories. You also directed "Treasure Island" and "The Three Crowns of the Sailor" in which navigation...**

A: I also shot "Litoral" in Chile.

**Q: Let's talk about that mini-series, the stories of the sea. Did that influence your childhood?**

A: Of course.

**Q: Your father being a sailor?**

A: Yes, we're a family of storytellers. My grandfather was a storyteller. But the funny thing is that he was a supervisor on German ships in Chile, which operated the route Puerto Montt - Punta Arenas. That's how I came to know all these stories.

**Q: But there are also inland stories, called "tierra adentro". Most of Chile's territory is not adjacent to the sea. It turns its back on the sea.**

A: Not always...That is very Spanish. Spain used to build its main cities in the interior. This was also because of pirates. Seaports were not very safe, so people moved to the mountains and settled in the interior, without climbing too much. They were neither mountain people nor sailors. But there is a fascination for the sea, at least for me.

**Q: You shot "City of Pirates" as well.**

A: That's true.

**Q: What is your relationship with Portuguese culture? You come from a Hispanic culture, from Chile. Brazil, which borders on Chile, has its origins in Portugal. What connects you? There is of course another great filmmaker, Manoel de Oliveira, who, like you, is a fan of the Romanesque and fantasy. He is completely detached from naturalism in cinema. How far back does your relationship with Portugal go? Where do you stand regarding the language, as well as the Portuguese culture?**

A: To make it simple, I would say Portugal allowed me to build a bridge to Chile, after my exile in France, without having to leave France. How can I put this...Portugal is similar to Chile in terms of size. It's a small country. At the same time, it's a small country, which once was a great empire. It was kept until 1973, right? So to me, certain aspects of Portugal were comparable to Chile. Small countries are like provinces, they communicate like mirrors. There is a certain complicity between them. He also referred to Poland, which is hardly a small country. But that was an idea of his. And that always impressed me because I feel the same...I'm attracted to the Netherlands... and the Nordic countries... In the end, it's about the countries that do not want to build an empire, that do not want to win...

**Q: But they build an empire anyway.**

A: Yes, and that is not bad in itself. For instance, even though Austria is a small country, it does not hold as much appeal as the other countries. It is equally fascinating, mostly as a small country, much more than as a great nation.

**Q: What about Portuguese and its sonority?**

A: Portuguese was formed in opposition to Spanish. It's the Galician-Portuguese language, a medieval language spoken by the Spaniards. The medieval lyric poems of Santa Maria das Cantigas were written in Galician-Portuguese. But Portugal's numerous independence wars have forced language to become elusive and hidden. It's a language that loves to hide. People are used to saying one thing to mean another. They are not straightforward, they don't say things clearly and they don't wrap up. I believe this enables us to make fiction that "overflows", according to Robinson's concept. When using dialogue or voice-over, this allows the image to win, because the voice... and the words are not clear. They do not kill the image. They let the image breathe. This doesn't sound like much, because in the end, we all speak the same language. There are variations but... A propos Austria, Karl Kraus referred to a mask, a "hearing mask", a "sonorous mask". Languages develop this "sonorous mask", in which we place silence and suspension points. On the other hand, we have France, which uses explicit speech but is becoming more and more implicit. After 20 years, I started noticing two aspects in interviews and in conversations with my French friends: One of the aspects is that we say more and more things casually. We could be, say, at a restaurant in Marseilles, and someone could come up to me and say casually: "I'm going to kill you and it will happen soon." But they would say this in a way we would not even take it in. So this is becoming normal. Portuguese people do not like to kill or to say things casually. They say things in a way that speech does not become central, it "floats" instead. And that is very good for poetry. The other thing I've noticed in France recently is that people ask me a lot more often whether I feel French. This question would be unthinkable when I arrived here.

**Q: It has to do with identity.**

A: It's true. I was asked that question four times in interviews.- Are you French, do you feel French? - "Do you feel French or Chilean?" This official speech pervades conversation. And France also doubts its own Frenchness. Carlos Saboga wrote the script. He's written several screenplays in Portugal. His work is impressive. He is very flexible and available. I wrote some scenes based on summaries. And sometimes I need to write additional scenes while we are shooting. I asked for his advice, of course. You should always have a minimum of courtesy in this job; or a certain amount of courtesy. He has all those qualities, and he knows Portugal. He showed me all the intricacies of modern Portugal.

**Q: There are scenes that didn't exist in the novel and that you created. I don't know who wrote this one, for instance: Father Dinis' "chamber of secrets".**

A: No, I was the one who wrote that.

**Q: It reminds me of "The Shining", of the forbidden room.**

A: in Overlook Hotel.

**Q: Exactly.**

A: The child who cannot enter the room. Father Dinis forbid him from entering. But he did so the Portuguese way. He would prefer him not to enter, but once he is there he says, "I'll explain it to you." So this flexibility is a national specialty.

**Q: You also had a very important collaborator, because the photography is absolutely stunning. It's one of the best I've seen in a long time. I'm talking about André Szankowski. Is he a Polish citizen hiding in Portugal or a Portuguese citizen hiding under a Polish name?**

A: He's Brazilian.

**Q: He is from Brazil?**

A: He is a Brazilian citizen, just 30 years old and he'd never done a feature film. He'd done advertising, which proves that advertising is not always a killer. He wanted to do cinema, so we got along very well. As he found out, he had everything to gain. Me and Paulo went through, all the great names...

**Q: Paulo Branco, your producer.**

A: And Paulo said, "I'd rather have someone who has everything to gain and nothing to lose, instead of someone who is going to worry about their reputation" because, originally, this was merely a soap opera for Portuguese television. And it

developed gradually. Only Paulo believed in the film from the beginning. He always believed that this would be, how should I put it, the "movie of his life".

**Q: At the same time, it's also the movie of your life, because you shot it under a serious condition, you were suffering. But the film emanates creativity, vitality and control.**

A: That's what happens when you're not sure if you are going to survive. Everything becomes somewhat dramatic. That's obvious. Every day is a victory. I didn't know if I would make it until the end of the shoot. But in the end, I did a lot more because everything flowed perfectly during the shoot. It's a joy to finally see Portuguese actors perform in Portuguese instead of using bizarre languages they have to adapt to. Some Portuguese actors are forced to memorize dialogue in German or French. And French is not as familiar as it used to be. This makes people lose about 80% of their energy. And that's what I had to gain. This film is also a sort of, I wouldn't say closure because I don't like that and I already did another film for Beauborg after that, a short film about Jean Painlevé. We had the screening last week in Beauborg.

**Q: The director of scientific films.**

A: Yes. It is 50 minutes long, it's a medium feature. But I do agree that this was one of the most important movies I made, even though I do not intend to stop here.

**Q: You shot the film in digital, with a Genesis camera.**

A: The mythical Genesis camera.

**Q: You usually used a Red before, like Soderbergh, who speaks highly of it.**

A: It's not that different. Genesis is kinder on the actors. But it depends on the way you use it. Funnily, the cinematographer, André, was fascinated by the indirect special effects. It's actually a contradiction when working with digital cinema, but most of the effects were made on location, with little explosives, special lamps and lenses used in a different way. And that worked, so I wasn't too out of place.

**Q: You say this is one of your most theoretical films. But I would say, perhaps contradictorily, it's a film of reconciliation with the great Romanesque cinema, with sets, stories and characters somewhat neglected nowadays.**

A: It's post-New Wave, naturalistic, of everyday chronicles. And I believe Jorge Arriaga's music contributes to this. The music is magnificent, extremely symphonic and broad,

**Q: in the vein of (great film composer) Miklos Rozsa...**

A: Yes.

**Q: or Hollywood.**

A: That's correct. The background music is by Freitas Branco, another Branco. He's a Portuguese, a post-Romantic musician, so to speak. Freitas Branco created the central theme, based on a movement of the second symphony. But speaking of reconciliation with the Romanesque, my motivation is to understand why and when did contemporary cinema lose touch with the Romanesque. So when I speak of theory, I'm not referring to avant-garde. I've become too "a-chronical", anti-chronical even. There is an expression "survival", "Nachleben" which allows for supposedly archaic elements to be brought back to life indirectly, like soap operas or the Romanesque. People say, "You don't do that anymore." I don't understand why. It seems arbitrary to me to say that sort of thing. The richest films in terms of theory are certain American movies like, it may be a phase, but at the moment, "Winchester 73" is the film that surprised me most in terms of theory.

**Q: Anthony Mann's western.**

A: Yes.

**Q: You have a French team as well. The second part has a lot of French dialogue and you have the whole new generation of actors: Léa Seydoux, Clotilde Hesme, and Melvil Poupaud, your fetish actor who you worked with when he was 6.**

A: He is mostly a friend.

**Q: Right.**

A: There is a whole group of French actors, like Malik Zidi, starring in this film. According to Castelo Branco, all this takes place in France. The character has a big connection with France. The character of Dinis is much more French than Portuguese. He was born in Italy. He spent most of his childhood and adolescence in France. Then, he returned to Portugal where he became a priest. In the end, people say he may have gone to India or the East. I myself prefer to imagine him in a "Phalanstere" in south Chile.

**Q: Amidst all the Romanesque, there are the incredible locations where you shot. I don't know Lisbon all that well, but there are palaces and splendid houses. And inside, there are certain perspectives. The scenes often take place in front of an ajar door, where a maid stands eavesdropping. There is always something, there are windows, there is always a series of things half blocking the view, in the scene. There is also the small childhood theatre, where you see those cardboard characters. It reminds us of the Shakespearean "Teatro Mundi," which claims that life is a scene, the whole world is a scene.**

A: It's true. But I only pay attention to the technical aspects, as usual. I directed this film. To me, those things were a way of creating uncertainty. The child we see at the end and in the beginning, who tells the story and, suddenly, it's at the end. Could the child have imagined or dreamed all that before dying, still a child, and all that was merely a projection? Or has the child really lived through all that and, at the time of death, the child returns to childhood? That dubiousness lingers in the air. And the theatre allowed me to give it more credibility, like the magic lantern Bergman so often uses. Above all, it's financially handy. Every time we had a low budget, we'd use the theatre. We shot the scene and used voice-over narration.

**Q: At the same time, the film stands out for its extraordinary long takes. Most of the time there are no close-ups. You use long takes together with camera movements. Sometimes there are contemplative sequences, but the important aspect is the camera's mobility, shooting around characters and crossing rooms. Is it a way to maintain continuity in acting, for the actors?**

A: That's correct. Once you decide on the angle, you have the possibility to explore the spaces and mostly the sets. It gives you time to feel them. The sets become a character more relevant than usual. My approach is not to show the set and move on to the scene. The actors are not independent from the sets. The movement of the camera and of the actors creates a game, which I find fascinating. This is probably one of the most theoretical films I've made in which I finally had the time, the will and the commitment to prove my theories. It is contradictory in a sense, because I was afraid of this, of making the film too theoretical, but I don't think it's exaggerated. I wanted to work every day with the concepts of involvement and detachment.

**Q: Involvement and detachment?**

A: Yes, involvement. Detachment. It was Norbert Elias who explored this concept. He refers to something else, but I refer to films. So, in a film, there is a contemplative aspect and an aspect you can partake in, therefore "fauvist". We concentrate on the action and on the narrative. Whenever you shoot a film this way, the way we shot this one, you have both aspects at the same time.

**Q: Are you perhaps returning to your origins?**

A: Brecht was often misinterpreted and pigeonholed as a mere "estranger". But there is movement in Brecht. Watching "Galileo Galilei", you feel moved by his story and at the same time, you feel detached and step back. Well, Norbert Elias is German and used the concept of "Distanzierung".

**Q: Detachment.**



A: Yes.

**Q: Not the same as in Brecht but...**

A: It's "Verfremdung" in German. Yes, but he uses the word "Distanzierung" instead, which is of Latin origin. I think he is referring to detachment in the sense of contemplation, and not to Brecht's critical detachment. There is emotion in Brecht, contrarily to what people may think.

**Q: I also find interesting in the film certain "Ruiz-esque" aspects, like totally unexpected sequences, either high-angle shots or low-angle shots, like the one over the glass table, which contains pieces of paper stuck to the glass, seen from below. Or the reflection on the teacup, showing one of the characters. Those are signatures of yours, in a way.**

A: Yes, but believe it or not, to me that is a way to gain time. Contrarily to what one might think, those shots are very economical, because the surprise effect and the time you need to restart allow you to skip certain parts and boring shots, so to speak. If you insert a surprising image, which has a distracting effect, that image will allow you to concentrate. The film is somewhat long, as you know. So I needed to concentrate. I'm talking about the teacup, mostly, because it conveys a dialogue that would otherwise feel like a tunnel. But I don't have too many of those sequences in the film.



Un site du groupe Radio France  
copyright © RF 2011. Droits de reproduction réservés

## **ACTORS BIOGRAPHIES**

### **ADRIANO LUZ – (Padre Dinis & Sabino Cabra & Sebastião de Melo)**

Born in Porto, Portugal, Adriano Luz first devoted himself to the theatre as an actor but also as a director. In film, he has appeared in, amongst others, José Nascimento's *Too Late* (Tarde Demais) and João Mário Grilo's *A Falha*.

### **MARIA JOÃO BASTOS - (Ângela de Lima)**

"She was a woman to behold, but to love even more so." - The Count of Santa Barbara

Between film and television, Maria João Bastos is one of Portugal's most admired actresses. She shot in Brazil under the direction of Ruy Guerra in *In Evil Hour* (O Veneno da Madrugada). She studied acting in New York.

### **RICARDO PEREIRA - (Alberto de Magalhães & Come-Facas)**

A popular actor who enjoys phenomenal success, Pereira moves effortlessly from one genre to another. In film, he has already distinguished himself under the direction of filmmakers such as Mário Barroso in *The Miracle According to Salomé* (O Milagre Segundo Salomé) or José Fonseca e Costa in *Viúva Rica, Solteira não Fica*.

### **AFONSO PIMENTEL - (Pedro da Silva - adult)**

Currently one of the most respected Portuguese actors of his generation, Pimentel was designated a "Shooting Stars" by the organisation European Film Production. On Portuguese screens, it is his performance in Frederico Serra and Tiago Guedes' *Coisa Ruim* that earned him the widest acclaim.

### **JOÃO LUIS ARRAIS -(Pedro da Silva - child)**

This Portuguese teenager began his career performing small parts for television. He exudes a strong presence in front of the camera and appears recurrently in the Portuguese telenovela *Perfeito Coração*.

### **CLOTILDE HESME - (Elisa de Montfort)**

"One of those fateful women who offer you in their first gaze of love, absolute bliss or utter unhappiness". D. Pedro da Silva

Muse to both Christophe Honoré and Philippe Garrel, Clotilde Hesme is one of contemporary French cinema's most notable actresses (*Regular Lovers, Love Songs, Angèle et Tony*). With *Mysteries of Lisbon*, she excels this time around in front of Raúl Ruiz' camera.

### **LÉA SEYDOUX - (Blanche de Montfort)**

Revealed by Christophe Honoré in *La Belle Personne*, she has quickly imposed herself as one of the most striking faces of new French cinema (Rebecca Zlotowski's *Belle Épine*). She has since followed one project of international scale with another. She has collaborated with Quentin Tarantino in *Inglorious Basterds* (2009), Ridley Scott in *Robin Hood* (2009), Woody Allen in *Midnight in Paris* (2011) and will next be seen in the fourth part of the *Mission Impossible* series, titled *Mission Impossible: Ghost Protocol* opposite a star-studded cast including Tom Cruise, Jeremy Renner, Simon Pegg, and Tom Wilkinson amongst others.

### **MELVIL POUPAUD - (Ernesto Lacroze)**

Poupaud has been an actor in Ruiz' films since his youngest age, beginning at 10 years old in *City of Pirates*. He then won recognition under the direction first of Eric Rohmer, then of François Ozon.

### **MALIK ZIDI - (Visconde Armagnac)**

Discovered by François Ozon in *Water Drops on Burning Rocks*, Malik Zidi is now one of new French cinema's darlings. He works on a variety of film productions.

### **SÃO JOSÉ CORREIA - (Anacleto dos Remédios)**

Bestowed with a strong personality, this actress is currently one of Portugal's most popular personalities. She has already performed in numerous series, but it is in film and theatre that her talent comes into full light. She has performed in *O Cônsul de Bordéus* by João Correia and Francisco Manso as well as in António-Pedro Vasconcelos' *Os Imortais*.

## **CREW BIOGRAPHIES**

### **PAULO BRANCO - (Producer)**

Paulo Branco began his career as a producer in 1979 after having worked with Frédéric Mitterand first as a programmer, and then as an exhibitor. He has produced 200 films to this day and worked with filmmakers as renowned as Manoel de Oliveira, Wim Wenders, Raúl Ruiz, Alain Tanner, Werner Schroeter, João César Monteiro, Danièle Dubroux, João Botelho, Chantal Akerman, Pedro Costa, Sharunas Bartas, Laurence Ferreira Barbosa, Christophe Honoré, Olivier Assayas, Philippe Garrel or Fanny Ardant...He has also frequently given young directors their first chance. Splitting his work as a producer between Lisbon and Paris, Paulo Branco systematically defends European cinema of which he is one of the most important contributors. In 2011, his participation in the Franco-Canadian production of *Cosmopolis*, David Cronenberg's next film, which is based on Don DeLillo's novel, marks one of the high points of his career as a producer. He is currently producing Ruiz' next film, *As Linhas de Torres*.

### **CARLOS SABOGA - (Screenplay)**

Carlos Saboga was born in Portugal, which he left as quickly as he could. He successively lived in Paris, Rome and Alger — for a long time without papers, then with — and then again in Paris where he now resides. He has worked, with more or less conviction or assiduity, as a translator, production assistant and journalist (columnist, reporter, correspondent, film critic) for the written press as well as for television and radio. He has also participated, in various capacities, most often under the table and unaccredited, on the shoots of Claude Faraldo's *La Jeune Morte*, Giuseppe Ferrara's *Il Sasso in Bocca* and Stelio Lorenzi's *Jacquou le Croquant*. As a screenwriter, he has collaborated on François Luciani's *Les Filles du Maître de Chai*, José Fonseca e Costa's *Le Blocus*, Jacques Bourton's *Le Trajet de la Foudre*, Michaëla Watteaux's *Un Ballon dans la Tête*, A.P. Vasconcelos' *O Lugar do Morto* and *Aqui D'El Rei!*, Fernando Lopes' *Matar Saudades*, and Mário Barroso's *The Miracle According to Salomé* and *Doomed Love*.

### **JORGE ARRIAGADA - (Original Music)**

Traditionally responsible for Raúl Ruiz' film scores, this Chilean composer is one of cinema's living legends. He has worked with filmmakers such as Barbet Schroeder, Olivier Assayas and Miguel Littin. With each new composition, he is able to change the musical register according to the film with a virtuosity that knows no equal.

### **LUÍS DE FREITAS BRANCO - (Music) (1890-1955)**

To depict the soap operaesque Lisbon of the 19th Century, Ruiz turned to this great Portuguese composer. Luís de Freitas Branco remains a fundamental name in 20th Century Portuguese culture. Born in Lisbon in 1890, he learned how to play the violin and the piano very early on and made his debut as a composer when he was 14 years old. At 17, he became a music critic for the *Diário Ilustrado*. In 1910, he went to Berlin to study the art of composition before going to Paris the following year where he met Claude Debussy and discovered the impressionist aesthetic. In 1915, he took part in conferences linked to "Lusitanian Integralism," an anti-parliamentary catholic movement created in reaction to the instauration of the First Republic. In 1916, he was named professor at the Lisbon Conservatory and becomes its Deputy Director from 1919 to 1934. His students included the illustrious Joly Braga Santos and Maria Campina. Amongst the great pieces composed by Freitas Branco, one notes *Antero Quental – Symphonic Poem* (1908), *St. Friar Gil's Temptations* (1911) and *Vathek* (1913).

### **ANDRÉ SZANKOWSKI - (Cinematography)**

Szankowski, Ruiz's most recent collaborator, was born in Brazil but quickly turned to the Portuguese market, beginning with commercials. Thanks to his precise and always creative lighting, his work distinguishes itself by its unusual cinematographic texture, especially in the field of high definition.

## **CAST**

Adriano Luz - Father Dinis

Maria João Bastos - Ângela de Lima

Ricardo Pereira - Alberto de Magalhães

Clotilde Hesme - Elisa de Montfort

Afonso Pimentel - Pedro da Silva

João Luis Arrais - Pedro da Silva – Child

Albano Jerónimo - Count of Santa Bárbara

João Baptista - D. Pedro da Silva

Martin Loizillon - Sebastião de Melo

Julien Allugette - Benoît de Montfort

Rui Morisson - Marquis of Montezelos

Joana de Verona – Eugénia

Carloto Cotta - D. Álvaro de Albuquerque

Maria João Pinho - Countess of Viso

José Manuel Mendes - Friar Baltasar da Encarnação

### **Special Appearances:**

Léa Seydoux - Blanche de Montfort

Melvil Poupaud - Colonel Ernest Lacroze

Malik Zidi - Viscount of Armagnac

Margarida Vilanova - Marquise of Alfarela

Sofia Aparício - Countess of Penacova

Catarina Wallenstein - Countess of Arosa

### **Other Cast:**

Américo Silva - Bailiff

Ana Chagas - Deolinda

André Gomes - Barão de Sá

António Simão - Novelist

Bernard Lanneau - Father Dinis (French voice)

Dinarte Branco – Dilettante

Duarte Guimarães - Registrar Filipe Vargas - D. Paulo

Helena Coelho - Marquise of Santa Eulália

João Vilas Boas – Butler

José Airosa – Bernardo

Lena Friedrich - Maid

Marcello Urgeghe - Doctor

Marco D`Almeida - Count of Viso

Martinho da Silva - F.

Miguel Monteiro - Doctor

Nuno Távora – Dilettante

Paulo Pinto - D. Martinho de Almeida

Pedro Carmo - Gentleman

Vânia Rodrigues - D. Antónia

## **CREW**

Director: Raúl Ruiz

Producer: Paulo Branco

Screenplay by Carlos Saboga

Based on the Homonymous Novel by Camilo Castelo Branco

Cinematographer: André Szankowski (a.i.p)

Music: Jorge Arriagada and Luis Freitas Branco

Art Direction: Isabel Branco

Editing: Valéria Sarmiento and Carlos Madaleno

Production Manager: Ana Pinhão Moura

Ad: João Pinhão and José Maria Vaz da Silva

Sound: Ricardo Leal, Miguel Martins and António Lopes

Production Coordinators: Julita Santos and Anne Mattatia (France)

Casting Director: Patrícia Vasconcelos

### **About Music Box Films**

Founded in 2007, Music Box Films has quickly established itself as one of the leading distributors of non-English language feature films in the US in theatres, on DVD/Blu-ray and via Video-on-Demand. Music Box's release of Guillaume Canet's TELL NO ONE was the most popular foreign-language film of 2008 and in 2010, the film adaptations of Stieg Larsson trilogy of international mega sellers dominated the foreign-language film market. The first in the series, THE GIRL WITH THE DRAGON TATTOO, with over \$10 million in US box office was one the most popular international releases of the decade. Music Box Films is independently owned and operated by the Southport Music Box Corporation which also owns and operates The Music Box Theatre, Chicago's premiere venue for independent and foreign films.