

PRODUCED BY O Som e a Fúria, Shellac Sud, Komplizen Film, Box Productions  
IN CO-PRODUCTION WITH Agat Films et Michel Merkt

QUINZAINÉ  
DIRECTORS' FORTNIGHT  
CANNES 2015

# ARABIAN NIGHTS

A FILM BY

**MIGUEL GOMES**





## ARABIAN NIGHTS

In Portugal — a European country in crisis — a film director proposes to build fictional stories from the miserable reality he is immersed in. However, failing to find meaning in his work, he cowardly runs away and leaves the beautiful Scheherazade to stand in his shoes. She will require enthusiasm and courage so as not to bore the King with sad stories of this country. As nights go past, restlessness leads to desolation and in turn to enchantment! Therefore Scheherazade organises the stories she tells the King in three volumes. She begins like this: "It hath reached me, O auspicious King, that in a sad country among all countries...".



VOLUME 1  
**THE RESTLESS ONE**

2h05 – DCP – 2:40 scope – 16mm, 35 mm – color – sound 5.1  
Portugal, France, Germany, Switzerland – 2015

CAST Crista Alfaiate, Adriano Luz, Américo Silva,  
Rogério Samora, Carloto Cotta, Fernanda Loureiro

In which Scheherazade tells of the restlessness that befell the country:  
“It hath reached me, O auspicious King, that in a sad country among  
all countries, where people dream of mermaids and whales, and  
unemployment is spreading. In certain places, forests burn into the night  
despite the falling rain; men and women long to set out to sea in the  
middle of Winter. Sometimes there are animals that talk although it is  
highly improbable that they are listened to. In this country, where things  
are not what they appear to be, men of power promenade on camels  
and hide permanent and shameful erections; they await the moment  
when taxes are collected so they can pay a certain wizard whom...”  
And seeing the morning break, Scheherazade fell silent.







2h11 – DCP – 2:40 scope – 16mm, 35 mm – color – sound 5.1  
Portugal, France, Germany, Switzerland – 2015

CAST Crista Alfaiate, Adriano Luz, Américo Silva,  
Rogério Samora, Carloto Cotta, Fernanda Loureiro

VOLUME 2  
**THE DESOLATE ONE**

In which Scheherazade tells of how desolation invaded men: “It hath reached me, O auspicious King, that a distressed judge will cry instead of giving out her sentence on a night when all three moons are aligned. A runaway murderer will wander through the land for over forty days and will teletransport himself to escape the Police while dreaming of prostitutes and partridges. A wounded cow will reminisce about a thousand-year-old olive tree while saying what she must say, which will sound none less than sad! The residents of a tower block in the suburbs will save parrots and piss inside lifts while surrounded by dead people and ghosts; including in fact a dog that...”. And seeing the morning break, Scheherazade fell silent.

– “Damned tales! If things continue this way my daughter will surely end up with her throat slit!” – the Grand-Vizier, Scheherazade’s father, thinks in his palace in Bagdad.





VOLUME 3  
**THE ENCHANTED ONE**

2h05 – DCP – 2:40 scope – 16mm, 35 mm – color – sound 5.1  
Portugal, France, Germany, Switzerland – 2015

CAST-Crista Alfaiate, Américo Silva, Carloto Cotta, Jing Jing Guo,  
Chico Chapas, Quifério, Bernardo Alves

In which Scheherazade doubts that she will still be able to tell stories to please the King, given that what she has to tell weighs three thousand tons. She therefore escapes from the palace and travels the kingdom in search of pleasure and enchantment. Her father, the Grand-Vizier, arranges to meet her at the Ferris wheel and Scheherazade resumes her narration: "O auspicious King, in old shanty towns of Lisbon there was a community of bewitched men who, with all dedication and passion, devoted themselves to teaching birds to sing...".  
And seeing the morning break, Scheherazade fell silent.





## CREW

### DIRECTOR

Miguel Gomes

### SCREENWRITERS

Miguel Gomes,  
Mariana Ricardo,  
Telmo Churro

### CINEMATOGRAPHER

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Lisa Persson (*The Inebriating  
Chorus of the Chaffinches*)

Mário Castanheira (*The Story  
of the Cockerel and the Fire*)

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Miguel Gomes

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### ASSISTANT DIRECTOR:

Bruno Lourenço

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### EXECUTIVE PRODUCER

Luís Urbano

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Gregory Catella  
RTS Radio Télévision Suisse  
– SRG SSR

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Marc Bordure  
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KOMPLIZEN FILM

Elena Tatti, Thierry Spicher,  
Elodie Brunner  
BOX PRODUCTIONS

*KERAZADE CONVERSA FAMILIAR SEFAIA JA*

Miguel Gomes was born in Lisbon in 1972. He studied cinema and worked as film critic for the Portuguese press until the year 2000.

Miguel has directed several short films and made his first feature *The Face you deserve* in 2000. *Our beloved Month of August* (2008) and *Tabu* (2012) came to confirm his success and international recognition. *Tabu* was released at Berlinale's Competition, where it won the Alfred Bauer and FIPRESCI award; the movie was sold to over 50 countries and won dozens of awards.

Retrospectives of Miguel's work have been programmed at the Viennale, the BAFICI, the Torino Film Festival, in Germany and in the USA. *Redemption*, his most recent short film, premiered in 2013 at Venice Film Festival.

*Arabian Nights*, is a three-part feature film, premieres in this year's edition of the Directors Fortnight in Cannes.



## DIARY OF THE MAKING OF THE ARABIAN NIGHTS

The handwritten pages of a diary recording the making of *The Arabian Nights* ended up in the film producers' hands by mere chance. Despite the director's tears, who denied being the author of this diary, reputable experts confirmed its unequivocal provenance. Excerpts of this have been included in this press kit because we consider them solid support material for the film.



### SEPTEMBER 9

Big Bang at the Arabian Nights office. The production team set themselves up by the door, both to check when the rest of the crew enters or to flee in case things go awry. Further down the room the team of journalists have nestled themselves right up against the wall because they feel like aliens. Finally, behind a very thin wall, there is the Central Committee room where I preside. Locking ourselves inside, we peak through the keyhole. What will others be doing outside? In theory, the assembly line should work in the following manner: the journalists present topics for research to the Central Committee based on whatever is currently happening throughout the country; the Central Committee votes on the journalists' research proposals; upon being informed of the Central Committee's priorities, the journalists negotiate with the production team how to move on out in the field (i.e. ask for cash); the Committee receives new information resulting from this on-the-ground research and it will forge a fiction story out of them (with or without a script) that will work as the basis for a tale told by Scheherazade; in the shortest time possible, the terrified production team will have to find actors, negotiate rehearsals, arrange for sets and hire a technical team to film that tale. This is how things should run in this office for twelve months. Today's the first day.





## SEPTEMBER 11<sup>TH</sup>

Resende is a town of 2000 inhabitants on the riverbank of the Douro but apparently also the epicentre of the world. Yesterday we found out that a cockerel had been the subject of a court case for crowing at dawn, preventing the neighbours from sleeping. Today we found out that a boy set half of the municipal forest on fire after his girlfriend dumped him for a firefighter. Both stories are happening in Resende. What can Scheherazade do with this? Every time we ask ourselves this sort of question we know that we must set off. Bye-bye office, you were a good nest for two days! We must be quick as there will be local elections in three weeks and we want to be set up and filming in Resende by then!

## NOVEMBER 21<sup>ST</sup>

I try to put myself in Sayombhu Mukdeeprom's shoes, the Thai DOP who has agreed to relocate to Lisbon for a whole year to shoot this film. We told him that we had a 16mm camera and a set of anamorphic lenses guaranteed for a year despite the fact that we didn't have the faintest idea of what we would be shooting. For reasons I cannot grasp, he is now here with us. It's his first shooting day and we are in front of the Parliament surrounded by thousands of policemen. The policemen who are demonstrating manage to break the security cordon set up by their on-duty colleagues and start climbing the stairway leading to the entrance. Never has a demonstration previously reached this point. The images we film resemble a revolution. But they are not. Sayombhu looks amused.

## NOVEMBER 25<sup>TH</sup>

But what the (...) are we doing here? I feel like I'm Ed Wood! We rehearse with 73 actors in the morning and distribute dildos to all (filming *The Men with a Hard-On* next week). I have lunch while checking out photos of camels. In the afternoon I watch videos with testimonies of unemployed people in Aveiro to include in the film at the end of the year (*The Swim of the Magnificents?*): they leave me drained. The production team is nervous about the idea of booking hotels for New







Year's Eve and wants to have more details. So do I, but I still have no script. I ask for a whale to be built. I advise any director in trouble to have a whale built. That buys some time. I think I'll postpone the shoot of *The Men with a Hard-On* by a week because the shipyard workers of Viana do Castelo, who are about to be laid off, are going to demonstrate. I want to go to Viana do Castelo. The scenes I filmed at the orange grove with the birds bring me some peace later in the day when I watch the lab rushes: two incredible guys stealing oranges, a bicycle, a few brushes of wind through the foliage, mobile phone recordings of bird songs... and I have the feeling that this is the closest I've been of the spirit of the Arabian Nights. I'm going to follow these fellas up to the chaffinches' competition.

## NOVEMBER 30<sup>TH</sup>

I'm told we must develop the neg in another lab. It has gone into bankruptcy. It's the second consecutive film where I witness the closure of the lab we are working with.

## DECEMBER 7<sup>TH</sup>

I ran off through the streets of Viana do Castelo and I'm chased by the technical team. Making this film was the stupidest idea of my life! How can a film of social intervention be made when one wishes to film wonderful stories? And how to film timeless fables when you're committed to the present? I am, at once, in the eye of the storm and in a dead end...



## JANUARY 1<sup>ST</sup>

It rained before and after. It didn't rain during: the Aveiro shipyard workers went in the sea. We filmed with two cameras, in the middle of the chaos and the waves. I felt happy. Bye-bye 2013!

## JANUARY 7<sup>TH</sup>

Four months after the suicide of the couple from Santo António de Cavaleiros we search for a place to reconstruct this story. The tower block where it all happened is magnificent; I'd like to film there. But that would be absolutely obscene! And morbid. I set off by car on a wild recce. I'm drawn by the outline of three tall towers in the distance. We drive closer. It's not possible!!! It's the tower block of the suicides. What now?

## FEBRUARY 5<sup>TH</sup>

We fill several notebooks with stories told to us by the residents of the tower block in Santo António de Cavaleiros. We will film the story of the suicides but also other stories lived by their neighbours; in the very same tower block and starred by its own residents.

## FEBRUARY 25<sup>TH</sup>

We must let Thomas Ordonneau know something, our French producer who is stuck waiting and must organise filming the episode with Scheherazade in Marseille. We can see what we will find there on google earth. Sea and islands. What will be, will be! Scheherazade wins a home (a castle, in fact): Château d'If. What will she be doing there? I haven't got the faintest idea. Filming in Marseille after all this; around September. Nobody asks me why on earth I want to reconstruct Bagdad on Mediterranean islands. It's absurd. But it says something about the astonishing geographic ignorance propagating throughout the world...







**MAY 3<sup>RD</sup>**

The day has arrived! All the bird-trappers we followed for months will be at the competition. I am as excited as they are. The competition is happening on a plot of land right next to the runway of Lisbon airport. Phenomenal! Near the area where the 30 knock-out rounds unfold all that can be heard is the chorus of the chaffinches and airplane engines. The bird-trappers drink beer and keep a solemn silence, leaning against the precinct's scaffold. It's the most impressive thing I have filmed in my life.



**JUNE 29<sup>TH</sup>**

The killer Simão "Without Bowels" is being driven to the court in a police jeep. In other words, it's Chico Chapas, our favourite bird-trapper who is in the jeep, looking just as at ease as someone who has been an actor all his life. But I forgot to warn him that around the next corner a group of people will be either cheering or booing him... I see an uneasy Chapas for the first time. "Fuck! These people really think I'm the killer!"

**JULY 10<sup>TH</sup>**



After watching *Melo* by Resnais again I tell Sayombhu that the story of the Judge should happen on a night of three moons (two of which are coloured). Since we want to film in an open-air amphitheatre with studio lights, visible on NASA satellite photos, I sense that this is when we will bust our budget. Well, things would have always had to come to an end...



**JULY 13<sup>TH</sup>**

The chimney of the Marseille house still doesn't emit white smoke. The final script with Scheherazade continues to be a blank page to fill. We listen to Novos Baianos F.C. for the one-hundredth time — me, Mariana, Vasco... and Maureen. I make Dry Martinis.

**NOVEMBER 18<sup>TH</sup>**

As I watch a 2h and 40min assembly of the chaffinches' film I begin to make out what Arabian Nights may be like. I call the producer to tell him the news:

- "Urbano?"
- "Yes?"
- "Do you want the good or the bad news?"
- "The good news."
- "This will be three films."
- "And the bad?"
- "This will be three films."
- "(...)"





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**CRISTA ALFAIATE**

She embodies and gives voice to Scheherazade but she is also Punk Maria in *The Swim of the Magnificents*, both the Genie and the injured cow in *The Tears of The Judge* and countess Béatriz Hesler of Lancaster in *Hot Forest*.

Crista Alfiate was born in Lisbon in 1981 and graduated in Theatre by Escola Superior de Teatro e Cinema (Lisbon Theatre and Film School). She collaborates regularly with several theatre production companies (such as O Bando, Mala Voadora, Comédias do Minho and Artistas Unidos).

In 2014 she founded the theatrical project 'Lá Fora, a show for infants' in partnership with Carla Galvão.

Her film credits include *4 Copas* by Manuel Mozos (2008) and *A Espada e a Rosa* (The Sword and the Rose) by João Nicolau (2010).





#### LUÍSA CRUZ

She plays the Judge in *The Tears of the Judge* but she also plays one of the prostitutes in *The Men with a Hard-On*.

Born in 1962 she graduated in Theatre from the Escola Superior de Teatro e Cinema (Lisbon Theatre and Film School) and began working as an actress in 1985.

Since then she has had a constant presence in several theatre companies, particularly in Teatro da Cornucópia and Teatro Nacional S. João. She also participated in several operas in Teatro Nacional de São Carlos.

In Cinema she acted in films directed by Fernando Matos Silva, Leão Lopes and Teresa Villaverde.

In 2005 she recorded a Fado record called *Quando Lisboa Acontece* (When Lisbon Happens) accompanied by Jeff Cohen on the piano.

In 2005 and 2010 she won the Golden Globe for Best Theatre Actress.



#### AMÉRICO SILVA

He plays the Grand Vizier who is Scheherazade's father but he is also the representative of the International Monetary Fund in *The Men with a Hard-On* and a cattle dealer in *The Tears of the Judge*.

He graduated in Theatre at the Instituto de Formação, Investigação e Criação Teatral (Institute of Training, Research and Creation in Theatre) in 1989 and also graduated from the Theatre at the Escola Superior de Teatro e Cinema (Lisbon Theatre and Film School) in 1994. He has since worked in theatre, television and cinema.

He has played in over 30 plays by the Artistas Unidos theatre company which he has maintained close ties with since 1996.

In Cinema he has acted in films directed by Jorge Silva Melo, Alberto Seixas Santos and Raúl Ruiz (*The Mysteries of Lisbon*).





#### ADRIANO LUZ

He plays Luís, the union leader who negotiates with the envoys from the Troika in *The Men with a Hard-On* and he plays another Luís in *The Swim of the Magnificents* (or might he be the same?), the organiser of the swim of the 1st of January, a cardiac trade unionist, swimming teacher, a recent divorcee, descendant of 16th Century seafarers, all in all, a haggard romantic. He is also the father of the good thief in *The Tears of the Judge* was born in Oporto in 1959 .

He works as an actor and theatre director at the Teatro da Cornucópia, Teatro Monumental, Teatro Villaret and Teatro Nacional D. Maria II. He has directed a musical play for Teatro São Luiz.

In Portuguese cinema he has collaborated with the following directors: João Canijo, João Botelho, João Mário Grilo, José Nascimento, Teresa Villaverde, Luís Filipe Rocha, Jorge Cramez, Margarida Cardoso, Margarida Gil and Edgar Pêra.

He recently played leading roles in Bille August's *Night Train to Lisbon* and Raúl Ruiz's *The Mysteries of Lisbon*.



#### CHICO CHAPAS

He is Simão 'Without Bowels', the murderer on the run who dreams of prostitutes and partridges, as well as Chico Chapas, bird-trapper highly regarded by all, the best and most trustworthy birdlime handler in *The Inebriating Chorus of the Chaffinches*.

Francisco Gaspar — his real name — was born in the Chelas neighbourhood in Lisbon, one of 14 siblings. His first job was painting electricity boxes and later he worked making blinds. He became a fisherman on the river Tagus soon after that.

At 19 he was drafted into the army and fought in the Portuguese colonial war, in Guinea Bissau. He became known for being a fearless soldier, very skilful at catching birds and a brilliant footballer.

He returned to Lisbon in 1974. He left the army, sold his boats and dedicated himself exclusively to the business of selling birds.

Since then, Chico has endured ups and downs in the bird market but his reputation as a Master is indisputable. *The Arabian Nights* are Chico Chapas' debut in Cinema.





### LUCKY

This is Dixie, the happy dog in *The Owners of Dixie*. Lucky is one of the most famous acting dogs in the Spanish industry. Its acting versatility has been proved many times in roles for drama, comedy and action.

He has also featured in various feature films such as Milos Forman's *Goya's Ghosts*.

### GONÇALO WADDINGTON

He plays Vânia's boyfriend Vasco and he's one of Dixie's owners in *The Owners of Dixie*. He's also one of the participants in the chaffinches singing competition in *The Inebriating Chorus of the Chaffinches* and in *The Tears of the Judge* he plays the dumb son/pervert husband and he's one of the masked *caretos* jokers.

He is a theatre and film actor and director, playwright, screenwriter and producer.

In Cinema he has acted in films directed by Marco Martins, Tiago Guedes and Frederico Serra, Margarida Cardoso, João Canijo and Ivo M. Ferreira.



### JOANA DE VERONA

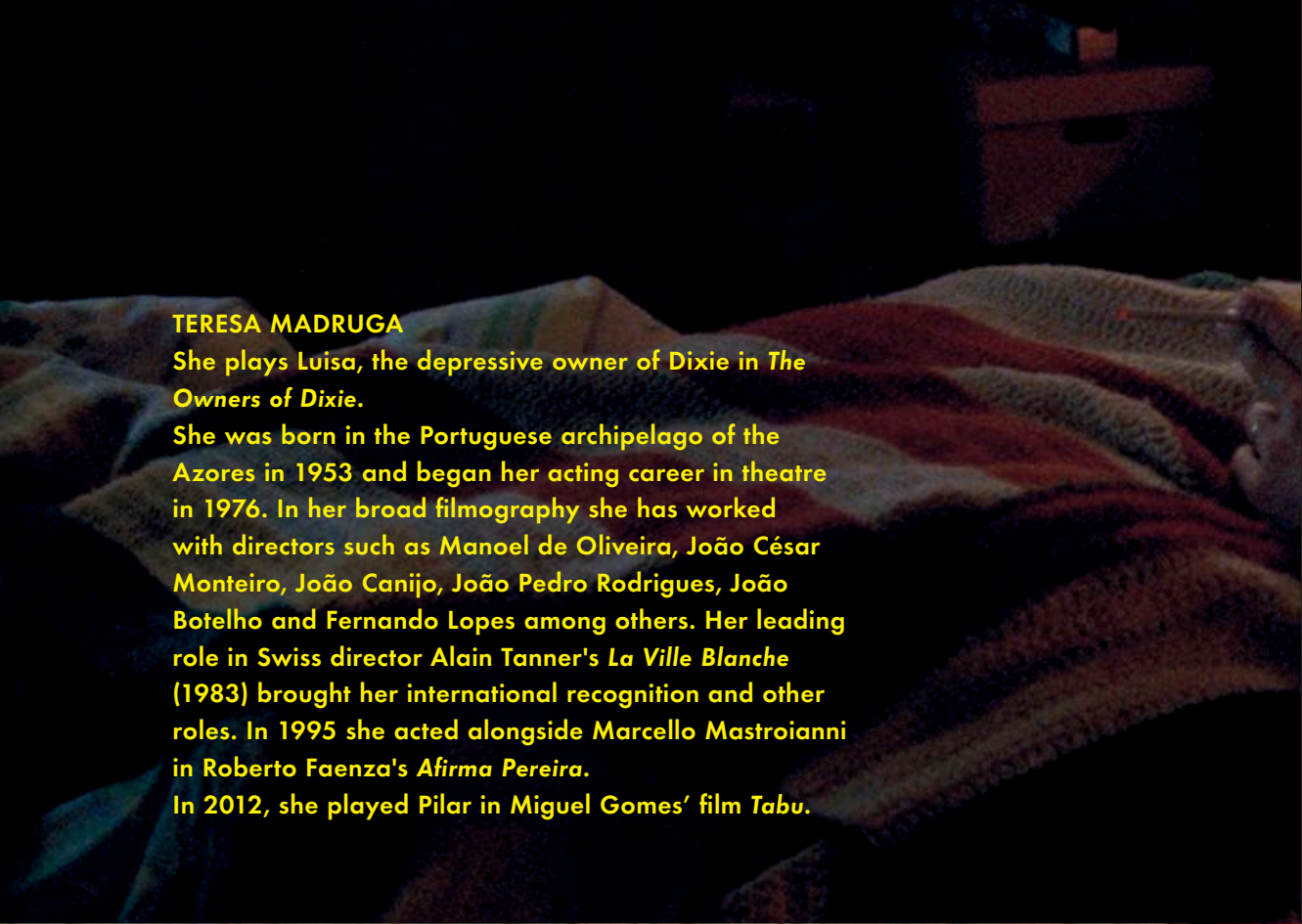
She plays both the Judge's daughter in *The Tears of the Judge* and Vânia, one of the various owners of Dixie in *The Owners of Dixie*.

Born in 1989 she studied Theatre in the Escola Superior de Teatro e Cinema (Lisbon Theatre and Film School). Film directors she worked with include: Marco Martins, Raúl Ruiz, João Botelho, João Salaviza, Valeria Sarmiento, Denis Côté, Gabriel Abrantes and now also Miguel Gomes.

The roles she's most known for are in *Mistérios de Lisboa* (The Mysteries of Lisbon) (2010), *As Linhas de Wellington* (The Wellington's Lines) (2012) and *Rafa* (Golden Bear for Best Short Film in Berlinale 2012).







**TERESA MADRUGA**

She plays Luisa, the depressive owner of Dixie in *The Owners of Dixie*.

She was born in the Portuguese archipelago of the Azores in 1953 and began her acting career in theatre in 1976. In her broad filmography she has worked with directors such as Manoel de Oliveira, João César Monteiro, João Canijo, João Pedro Rodrigues, João Botelho and Fernando Lopes among others. Her leading role in Swiss director Alain Tanner's *La Ville Blanche* (1983) brought her international recognition and other roles. In 1995 she acted alongside Marcello Mastroianni in Roberto Faenza's *Afirma Pereira*.

In 2012, she played Pilar in Miguel Gomes' film *Tabu*.



**JOÃO PEDRO BÉNARD**

He plays Humberto, the suicidal owner of Dixie in *The Owners of Dixie*.

João Pedro Bénard is a cinema producer and production manager, known for his work with Paulo Rocha, Joaquim Pinto and Manuel Mozos. Son of João Bénard da Costa, he is also a film programmer at Cinemateca Portuguesa. He has acted in films by Manuel Mozos, Teresa Villaverde and Rita Azevedo Gomes.



**FERNANDA LOUREIRO**

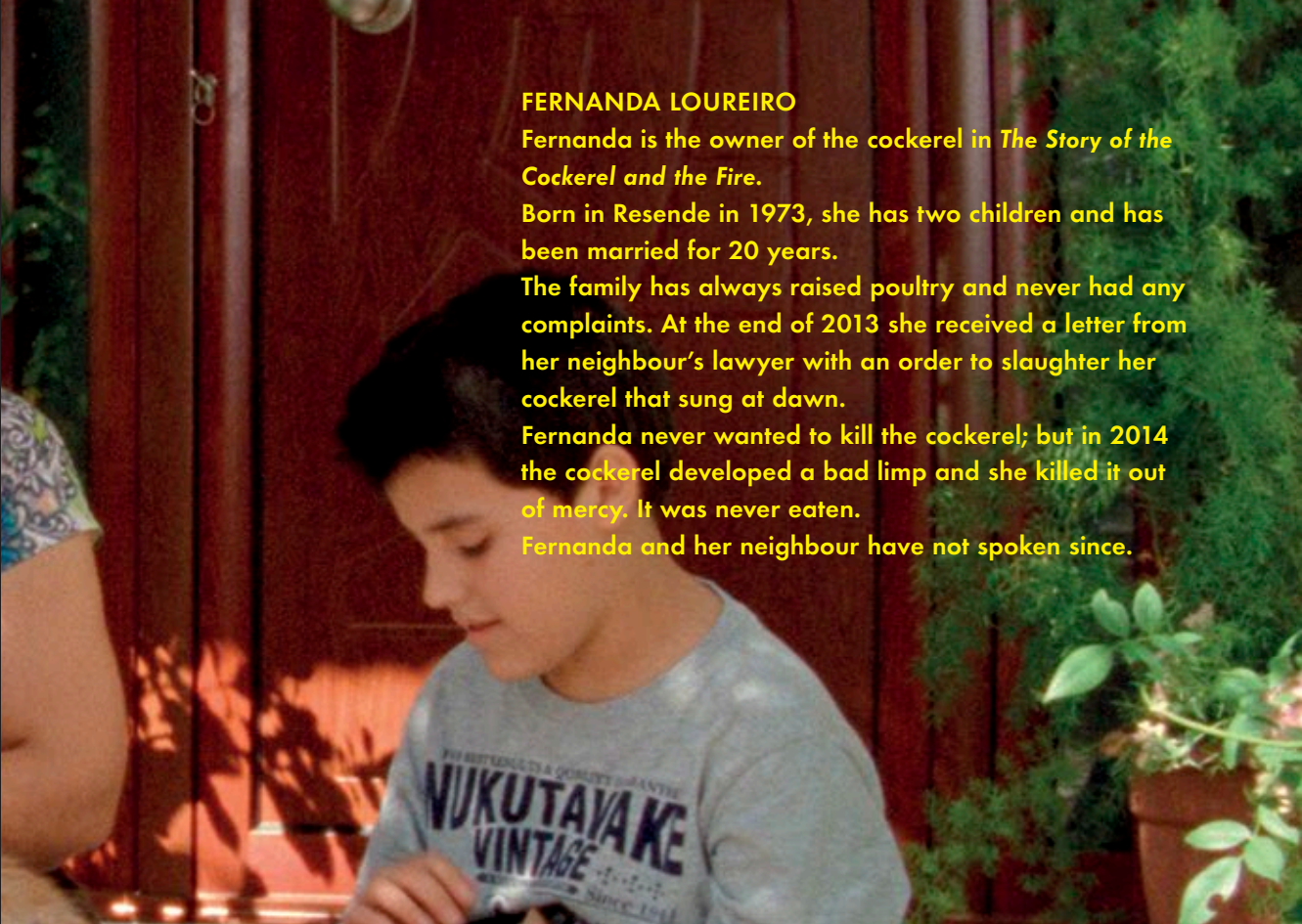
Fernanda is the owner of the cockerel in *The Story of the Cockerel and the Fire*.

Born in Resende in 1973, she has two children and has been married for 20 years.

The family has always raised poultry and never had any complaints. At the end of 2013 she received a letter from her neighbour's lawyer with an order to slaughter her cockerel that sung at dawn.

Fernanda never wanted to kill the cockerel; but in 2014 the cockerel developed a bad limp and she killed it out of mercy. It was never eaten.

Fernanda and her neighbour have not spoken since.





### JING JING GUO

She is the speaker for the twelve Chinese ladies in *The Tears of the Judge* and lends her voice to the account of *Hot Forest*.

Born in 1992 in Zhejiang, near Shanghai, she has lived in Lisbon for 11 years. She currently works in a Portuguese real estate company, for the Chinese buying market that acquires properties through The Golden Visas Programme.



### CARLOTO COTTA

He plays both the bad Brazilian translator in *The Men with a Hard-On* and Paddleman, the man with the outstanding reproductive organ in *Scheherazade*. He is also one of the masked caretos jokers in *The Tears of the Judge*.

He was born in Portugal in 1984.

He attended secondary school at Cascais Theatre School and went on to act in more than 30 shorts, films and tv soaps, working with João Pedro Rodrigues, Manuel Mozos and Jorge Cramez among others.

He played the leading role in João Salaviza's short film *Arena* (Winner of the Palme d'Or 2009) and also had an important part in the award-winning *Mistérios de Lisboa* (Mysteries of Lisbon) by Raul Ruiz.

His collaboration with Miguel Gomes began in the short film *31*, he then became Texas, one of Francisco's seven companions in *The Face That You Deserve* and finally young Ventura in *Tabu*.







#### ROGÉRIO SAMORA

He plays the Portuguese Prime Minister in *The Men with a Hard-On*.

Born in Lisbon on 1959, he's been a professional actor since 1981 and he's a regular face in series and films on tv and in the theatre. He has acted in almost fifty cinema feature films.

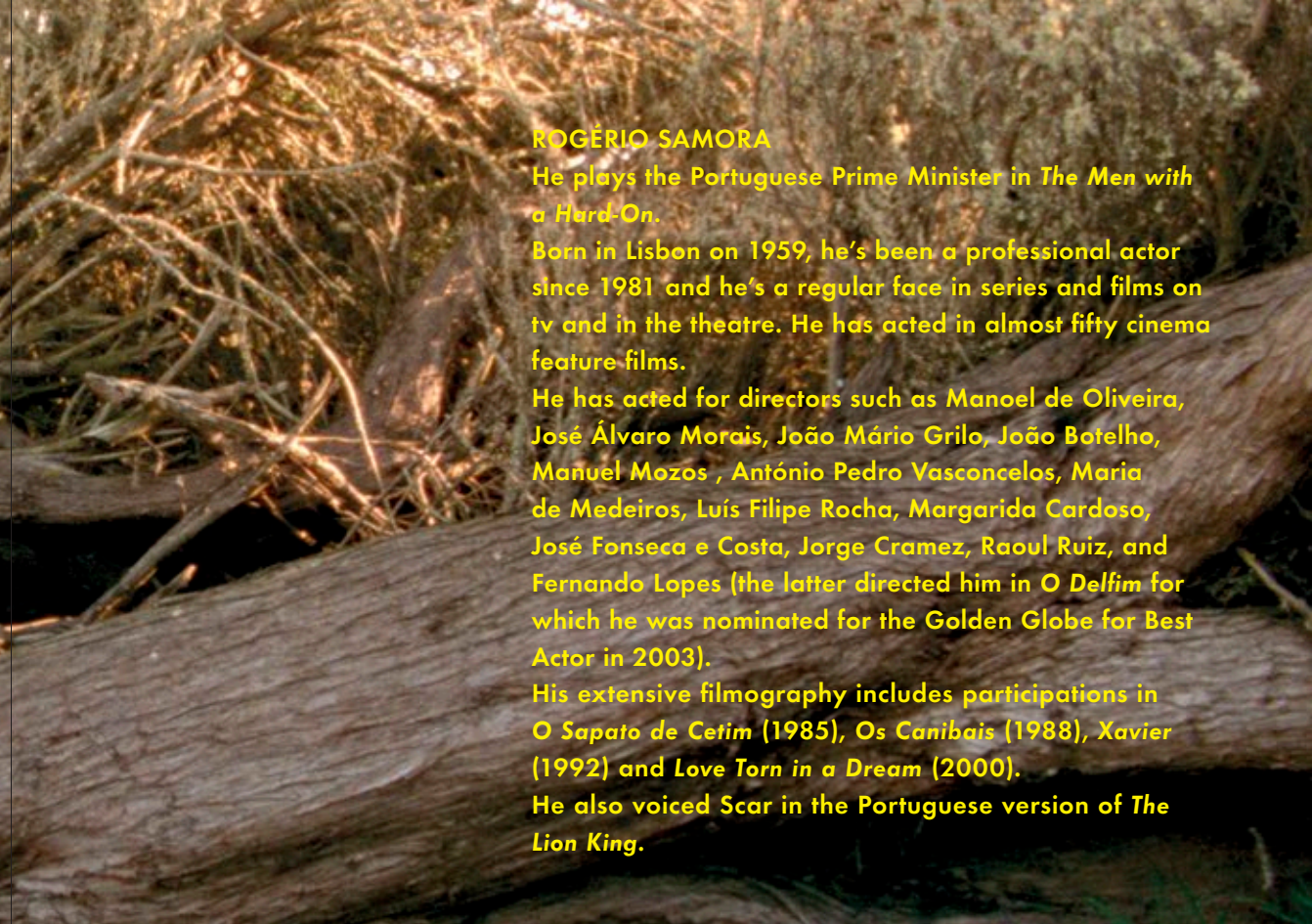
He has acted for directors such as Manoel de Oliveira, José Álvaro Morais, João Mário Grilo, João Botelho, Manuel Mozos, António Pedro Vasconcelos, Maria de Medeiros, Luís Filipe Rocha, Margarida Cardoso, José Fonseca e Costa, Jorge Cramez, Raoul Ruiz, and Fernando Lopes (the latter directed him in *O Delfim* for which he was nominated for the Golden Globe for Best Actor in 2003).

His extensive filmography includes participations in *O Sapato de Cetim* (1985), *Os Canibais* (1988), *Xavier* (1992) and *Love Torn in a Dream* (2000).

He also voiced Scar in the Portuguese version of *The Lion King*.

#### BERNARDO ALVES

He plays Alves, the bird-trapper champion who teaches his son how to look after birds and offer his trophies to deceased mates in *The Inebriating Chorus of the Chaffinches*. Born in Lisbon in 1972, he was raised in the shantytown of North Musgueira as the youngest of 6 siblings. He began working aged 13 as an assistant electrician, then became a locksmith and at 17 started working as a builder. Alves currently works as a window cleaner; he works long hours between 6am and 8pm. He looks after his birds all his spare time. His younger son Arminda accompanies him. Alves became interested in birds after his father died and left them to his children. Alves dedicates his victories to his father's memory.





**ANA MARGARIDA RABAÇA**

She plays Catarina, the firefighter who Rui Miguel falls in love with in *The Story of the Cockerel and the Fire*.

She was born in 2001 and lives in Resende. Her uncle and godfather are firefighters. She performs in theatre in school and wishes Cinema to become part of her life but her mother thinks that will be difficult because Resende is too far from such things.

**SABRINA LOPES**

She plays Sandra, the betrayed lover who sets the hills on fire in *The Story of the Cockerel and the Fire*.

She is 13 years old and lives in Resende in a house close to the motorway. It takes one hour each day for her to be driven to school. Her mother works in the vineyards.

**BASIROU DIALLO**

He plays the wizard in *The Men with a Hard-On*.

Born in Saint Louis, Senegal in 1964, he arrived in Portugal in 2006 after having lived in Italy for 3 years.

He started working as a builder and now currently works as a salesman of Senegalese crafts. He lives in Lisbon but relocates to the Algarve during the Summer to work.

He was scouted in Rossio by Patrick Mendes, the second assistant director, who showed him the scene in the script.

He travels at least once a year to visit his wife and three children.

**CARLOS LOUREIRO**

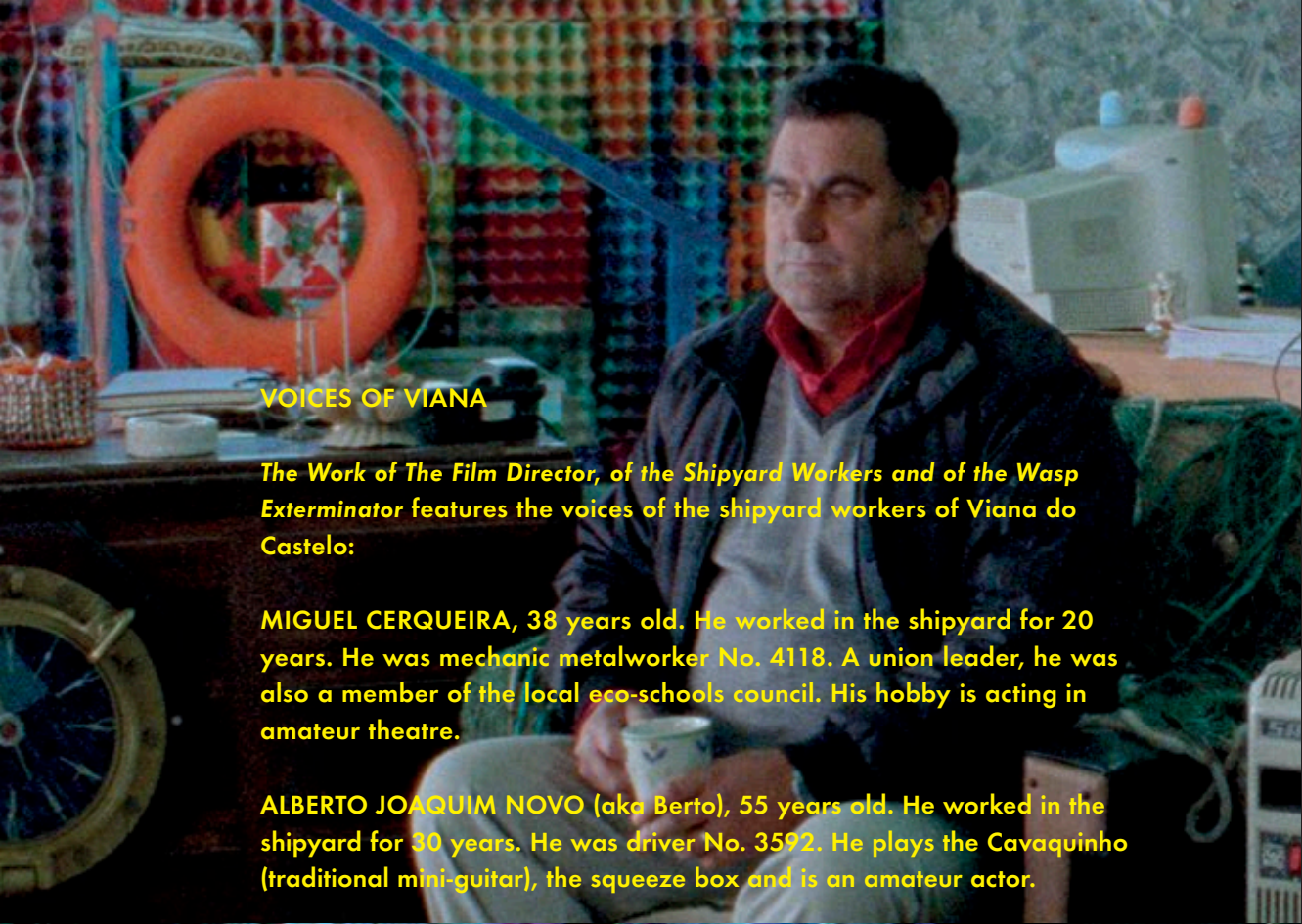
He plays Rui Miguel, the boy for whom the hills burn in *The Story of the Cockerel and the Fire*.

Carlos was born in Resende in 2000 and moved to Bordeaux when his parents emigrated to France.

He learned how to drive cars, jeeps and tractors at the age of 11 and grew used to helping his mother working in the vineyards. He cycles a lot and wants to become a building site manager.







## VOICES OF VIANA

*The Work of The Film Director, of the Shipyard Workers and of the Wasp Exterminator* features the voices of the shipyard workers of Viana do Castelo:

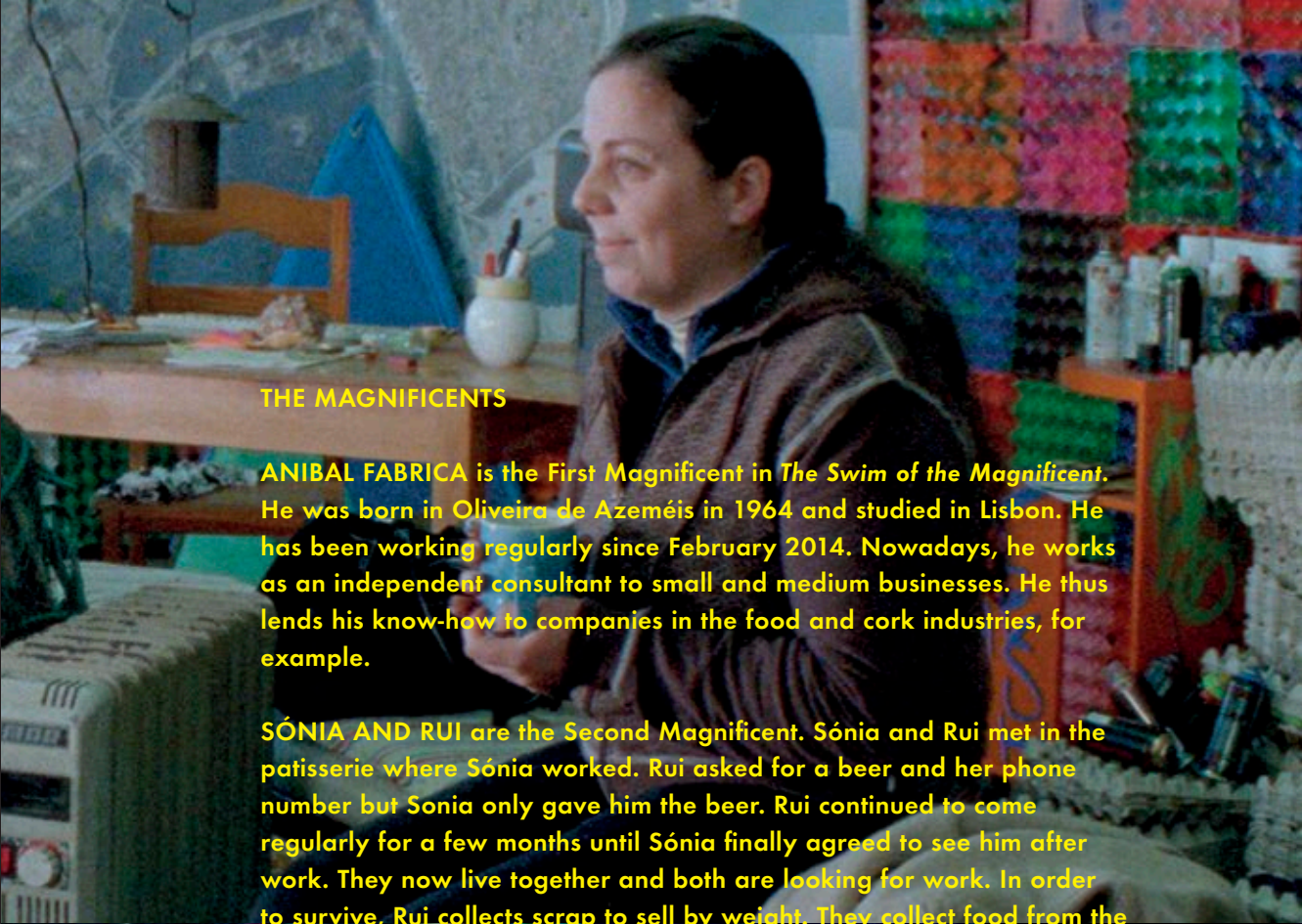
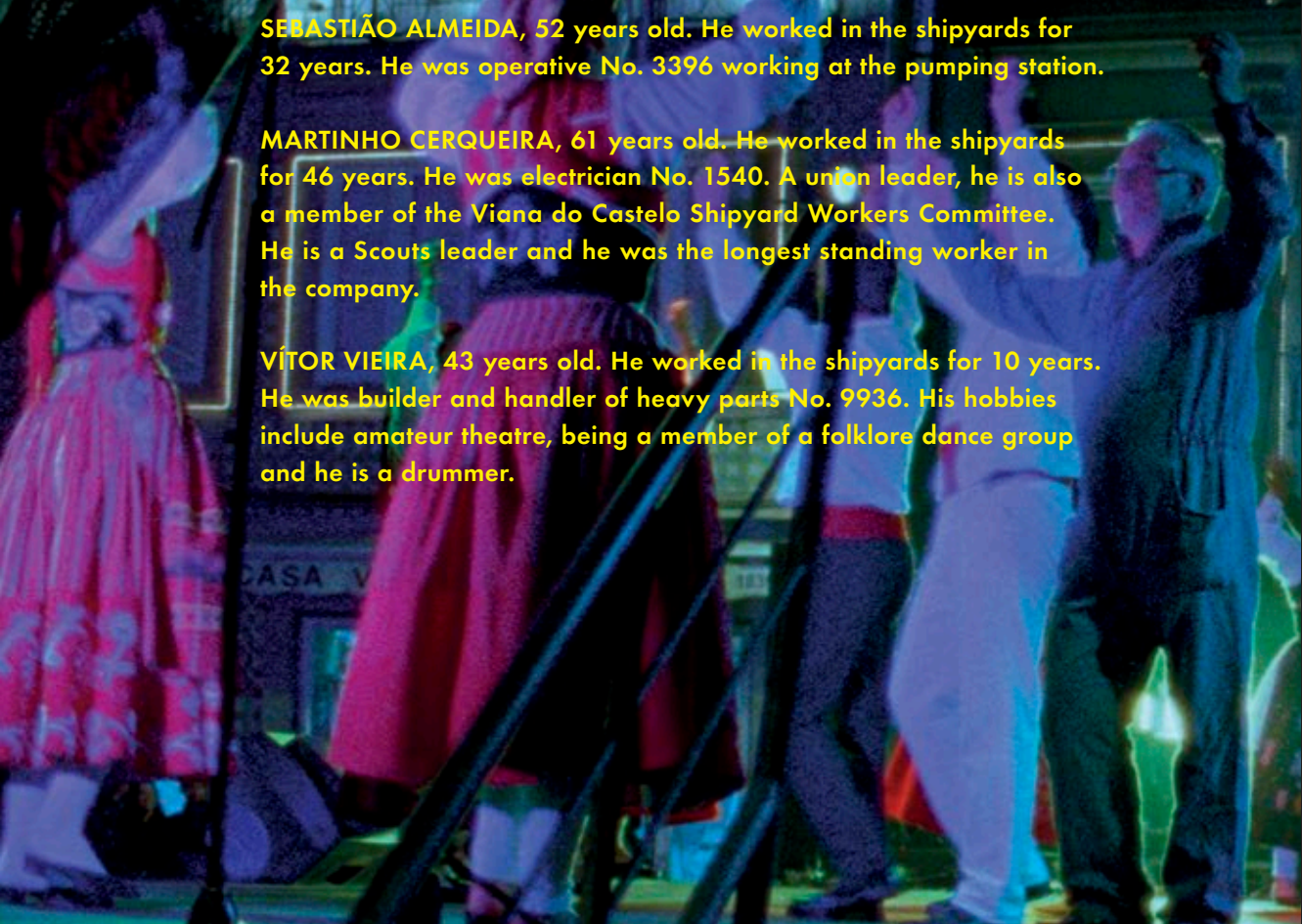
**MIGUEL CERQUEIRA**, 38 years old. He worked in the shipyard for 20 years. He was mechanic metalworker No. 4118. A union leader, he was also a member of the local eco-schools council. His hobby is acting in amateur theatre.

**ALBERTO JOAQUIM NOVO** (aka Berto), 55 years old. He worked in the shipyard for 30 years. He was driver No. 3592. He plays the Cavaquinho (traditional mini-guitar), the squeeze box and is an amateur actor.

**SEBASTIÃO ALMEIDA**, 52 years old. He worked in the shipyards for 32 years. He was operative No. 3396 working at the pumping station.

**MARTINHO CERQUEIRA**, 61 years old. He worked in the shipyards for 46 years. He was electrician No. 1540. A union leader, he is also a member of the Viana do Castelo Shipyard Workers Committee. He is a Scouts leader and he was the longest standing worker in the company.

**VÍTOR VIEIRA**, 43 years old. He worked in the shipyards for 10 years. He was builder and handler of heavy parts No. 9936. His hobbies include amateur theatre, being a member of a folklore dance group and he is a drummer.

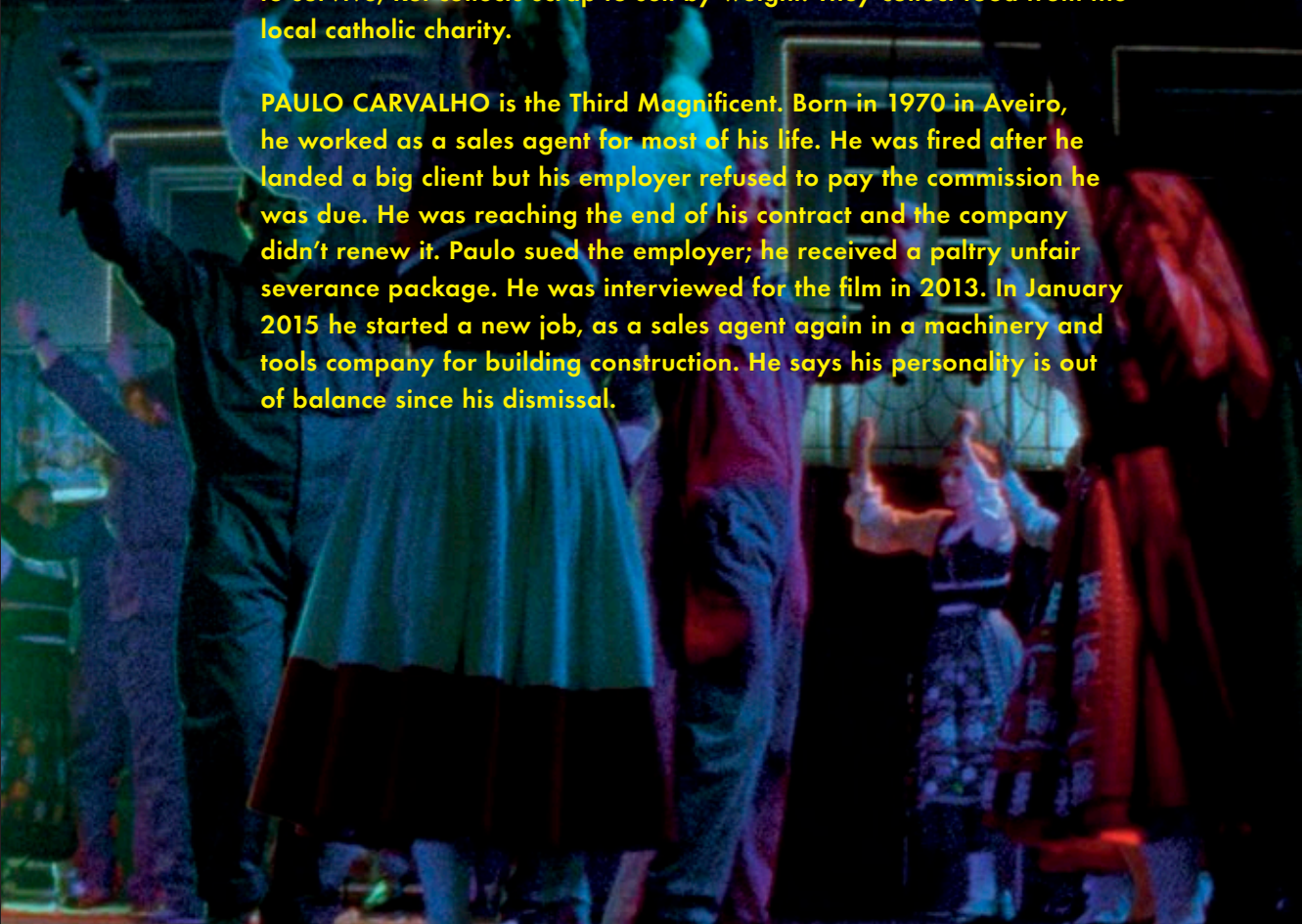


## THE MAGNIFICENTS

**ANIBAL FABRICA** is the First Magnificent in *The Swim of the Magnificent*. He was born in Oliveira de Azeméis in 1964 and studied in Lisbon. He has been working regularly since February 2014. Nowadays, he works as an independent consultant to small and medium businesses. He thus lends his know-how to companies in the food and cork industries, for example.

**SÓNIA AND RUI** are the Second Magnificent. Sónia and Rui met in the patisserie where Sónia worked. Rui asked for a beer and her phone number but Sonia only gave him the beer. Rui continued to come regularly for a few months until Sónia finally agreed to see him after work. They now live together and both are looking for work. In order to survive, Rui collects scrap to sell by weight. They collect food from the local catholic charity.

**PAULO CARVALHO** is the Third Magnificent. Born in 1970 in Aveiro, he worked as a sales agent for most of his life. He was fired after he landed a big client but his employer refused to pay the commission he was due. He was reaching the end of his contract and the company didn't renew it. Paulo sued the employer; he received a paltry unfair severance package. He was interviewed for the film in 2013. In January 2015 he started a new job, as a sales agent again in a machinery and tools company for building construction. He says his personality is out of balance since his dismissal.





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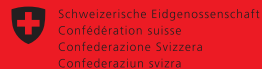
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