



The
University
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Portfolio of original compositions

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Introduction

As a composer, I realized quite early on that self-knowledge and self-awareness are paramount to the definition of a composer's language.

This might have led me to work in isolation, but, as I came to realize latter, we don't work alone. When you choose to compose a certain piece, be it for your own pleasure or as part of your regular work as a composer, the influences on your work might be of a more cultural or environmental, sociologically speaking, nature. And, even if you are not of an impressionable nature, judgment will be passed on your music. In this case, the response to your work happens only at the end of the process, in front of an audience.

The same process might take place when you are writing for a commission. When simply asked to write a piece for an ensemble, for an orchestra, for an event, you will probably be left to your own devices and have little response from anyone but the public, again, at the end of the process. It is quite different, however, when the work commissioned involves others who also may carry out a role in the final outcome – such is the case of an opera or a film score. The process will have an “organic” nature as it absorbs feedback and responses from script or libretto writers, directors. This, I have come to realize, might provide valuable input that could influence the course of the composition. In such cases your work is often judged before the premiere.

Whether because I am too aware of my own abilities and shortcomings or that I have grown to be well aware of the beauty of composing using the characteristic strengths of musicians I am writing for, I believe that being earnest to my own nature has allowed me to create better and more insightful music. Though many composers have led creative lives of introspective writing and many might even have written under the influence of the proverbial muse or in accordance with an ideology, a notion or a groundbreaking concept, mine is the path marked by many years as a jazz composer. I crave the input of the performer and of those who desire music. My method of finding a musical language for any piece begins most often by studying the performer(s), their environment, their nature, their ability and their aspirations. Not their expectations, though. Commissions provide very good material in that sense: I can analyse the performers, the venue, the motivations, and then I am equipped to begin the creative

process. Regardless of their expectations but using and making the most of what there is to be taken.

During my time as a composer I have developed a twofold career as a jazz composer and as a contemporary music composer. This was not only odd but also almost unheard of in 20th century Portugal. I believe there were no more than three of us in that position at the time. The 80's were not the easiest times to be a composer, let alone to dare venturing in both jazz and classical music writing. Neither world (classical or jazz) took kindly eye to the daredevils trying to compose pieces that touched both languages. It was also hard to find performers able to step out of the comfort zone provided by their particular musical language, whether it was jazz, contemporary or classical.

All that has changed: 21st century Portugal thrives with writers and performers who are comfortable playing in either world or in mixed worlds. Taking back a step, to better understand this transition, at the turn of the century Portugal offered no formal education in jazz. Jazz musicians were most likely self-taught or had sought training abroad – and this could only be afforded by a few. I became aware that there were potential jazz players scattered all over the country, mostly unaware of their value and unaware that they were not single-handedly experimenting a new universe. The non-existence of a formal Jazz school was inhibiting evolution. There was a need for a space where jazz musicians could recognize each other, learn formal training and interact. Thus, I thought of creating jazz courses as part of vocational training programmes, only to find that this was a fool's errand. Surprisingly, the higher education system was more willing to attempt it and in 2002 my proposal for an undergraduate programme in Jazz was approved by the Ministry of Education and opened at the School of Music and Performing Arts of Porto Polytechnic¹. Granting music students access to formal higher education Jazz programmes originated a new generation of jazz musicians who were not only proficient but also socially recognized as such. This rather stirred the Portuguese musical scene.

¹ Porto Polytechnic is the biggest polytechnic institution in Portugal and the fourth biggest higher education institution. Created in 1985, it received the mission of hosting and developing undergraduate programmes in music, which had until then been under the exclusive supervision of the Music Conservatories. ESMAE – School of Music and Performing Arts – has been part of Porto Polytechnic since the beginning. Presently, ESMAE has undergraduate programmes in: Singing, Composition, Instrument (Double Bass, Cello, Viola, Violin, Percussion, Piano, Flute, Oboe, Clarinet, Bassoon, Saxophone, Horn, Trumpet, Trombone and Tuba), Jazz, Early Music, Music Production and Technology, and as many Graduate programmes.

At the Porto School of Music and Performing Arts, a large number of Jazz musicians began to coexist with their colleagues studying classical music. And the two worlds (Jazz and Classical) began a natural entanglement that soon led to joint projects. Today, Jazz has achieved as much academic recognition as its Classical Music counterpart. This *de facto* acknowledgment allowed the creation of Graduate Jazz Programmes that address projects comprehending both languages (Jazz/Classical).

This apparently insignificant revolution made it easier for me to write music that comprehended key elements from both jazz and contemporary music. And this is in fact what came to be in the pieces that compose the portfolio.

Although the score is written for Big Band, in *Dive* I used notation for techniques such as multiphonics that would be unfamiliar to an 80's jazz performer. After 30 years as a Big Band Jazz director and orchestrator, I have yet to come across a score using multiphonics notation. The musical discourse of the piece itself contains an aesthetic that would be uncomfortable and far from evident to a jazz orchestra.

On more than one occasion in *Mumadona* I wrote a shout chorus for the orchestra, a typical big band technique (bars 474 to 475 and 483 to 489), which is hardly typical of an opera.

All things considered, I find that this openness facilitates the interpretation of pieces that, either knowingly or innocently, carry elements of other musical styles that due to their idiomatic nature are hard to notate in a score.

My music studies were conducted at the National Conservatory² where musical training relied on the thorough in-depth study of counterpoint and harmony, going no further than the dodecaphony of Schoenberg. This period of training carries a great deal of influence on my approach to composition, strongly set in the concept of harmony and voice leading. Fortunately, during that period and all through the 80's and early 90's, I regularly (almost religiously) attended the Contemporary Music seminars (*Encontros Gulbenkian*) at the Calouste Gulbenkian Foundation³. The *Encontros Gulbenkian* would

² Until 1985, Portuguese musical higher education was restricted to the national conservatories. Upon the creation of Polytechnic Higher Education Institutions, that same year, musical education fell upon these.

³ The Calouste Gulbenkian Foundation is an international foundation based in Portugal whose statutory aims are in the fields of arts, social welfare, education and science. Created by a clause in Calouste Sarkis Gulbenkian's will, the Foundation's statutes were approved in 1956. [cf. <https://gulbenkian.pt/uk-branch/about-us/the-foundation/>]

strongly influence two generations of composition students, as this was the only venue where contemporary (let's admit it: recent!) music was available in Portugal.

The April 1974 revolution was not so far behind and Jazz had only recently been “allowed” in. The same applied to a great number of bands, genres, films, artists... The Gulbenkian Foundation opened the first door through which entered the main international composers. I had the once impossible opportunity to attend Master Classes and lectures with Luciano Berio, Olivier Messiaen, Karlheinz Stockhausen, to name but a few.

As a consequence of what I have described above, my Jazz training was, like that of most of my generation, autodidactic. As a player, I learned from records and by playing with more experienced musicians. I learned how to compose for Jazz Orchestras through the analysis of the scores of the masters, favouring Duke Ellington and Thad Jones. Like most of Europe, Portugal witnessed a period of lively cultural investment and production at the beginning of the 21st century. This phenomenon was triggered when the city of Porto hosted the Cultural Capital of Europe in 2001. A large investment was made in infrastructures (e.g. Casa da Música⁴) and in promoting cultural production by both the well-established orchestras and by new emerging ensembles. The country seemed to have taken pride in its cultural identity and different layers of society were quite content with the foreign and domestic interest in cultural activities (perhaps because it was attracting tourists and generating revenue). In 2012, Portugal hosted another European Cultural Capital, this time in Guimarães, also a northern city, with a reputation for being the birthplace of the nation. The combination of these factors was most auspicious to the cultural dynamic in Portugal.

Two of the pieces presented within this portfolio (*Mumadona* and *Dive*) resulted from commissions for major cultural events that took place in 2012 and 2013. Coincidentally, both projects resulted from a process of creative cooperation between all parties involved, as a strategy to achieve the best possible outcome.

Landscape was the last of the portfolio pieces to be composed and the only one not resulting from a commission. There were no restrictions or constraints, unlike the situation that often arises with commissions.

⁴ Casa da Música – this masterpiece of architecture design by Rem Koolhaas for Porto's European Culture Capital is currently the main concert hall in Porto.

Mumadona – Opera in 3 Acts

The opera *Mumadona* was written as a commission for the closing ceremonies of Guimarães European Capital of Culture 2012. Carlos Tê⁵ was invited to write a libretto that should somehow incorporate the culture and identity of the city of Guimarães⁶ in a classical opera narrative.

Casting the voices

Upon analysis of the libretto, choosing the voices for the characters was quite natural and self-evident, in observance of the 19th century traditional operatic convention – the romantic character Dórdio, a star-crossed lover, is cast as a tenor; Chun Lee, Dórdio's beloved heroine, is a soprano; and Huang Lee, Chun's brother, the dutiful Maoist determined to keep his sister from western influence, is to be a baritone. I hesitated over the choice of voice for Marçal as he is not a true villain and therefore should not be a bass. Casting Marçal as a countertenor could unintentionally create a burlesque character. This choice was, in any case, set aside for practical reasons as countertenors are scarce in Portugal and it was not possible to secure one for the date of the opening.

The Choir

One of the most interesting aspects of Carlos Tê's libretto is the prominence given to the chorus, which is featured as a collective persona in the same manner it was used in the classic theatre plays of ancient Greece. The choir is used as an intermediary between the narrative and the audience, acting as a judge of moral and societal values and uttering the *vox populi*. The writing for the choir is thus mostly homophonic so that the text may be conveyed clearly and perceptibly, often opening from unison to a full choral texture writing to facilitate entries.

The kind of harmony used in the choir is predominantly modal, using the ambiguity between major, minor, and diminished modes as a way to follow the dramatic nuances of the text. The first intervention of the chorus (Act 1, bars 39 to 46) should be a good

⁵ Carlos Tê – Portuguese writer, columnist, essayist, playwright and songwriter.

⁶ Guimarães – City in the northwest of Portugal, birthplace of the country and the first capital, of which *Mumadona* is an historical figure and patron.

example (Ex.1) of this choice. Considering that we are in the G minor region, we have a first cadence on a G diminished triad with major 7th, at the end the sentence rests in the major 3rd degree of the G scale (B major). All these different harmonic “colours” seek to enhance those expressive elements of the text that were found to be more significant.

Ex. 1

The image shows two systems of musical notation. The first system is in 3/4 time, marked *mp*. The melody is in G minor, and the bass line features a triplet of eighth notes. The lyrics are "As bru-xas a-cor-da - ram na flo - res - ta". Above the final measure of this system is the annotation "G dim (Maj 7)". The second system is in 4/4 time, with a key signature change to B major. The melody continues with a triplet of eighth notes. The lyrics are "Com o ti - lin - tar do ou - ro nas ci - da - des". Above the first measure of this system is the annotation "B \flat M7", and above the final measure is "B Maj7 E Maj7/B".

The writing process

The writing process of this opera was somewhat schizophrenic. The score was written in total isolation from the natural chronology of the musical discourse, in a manner that quite resembled the process of filmmaking – shooting scenes according to external conditions and to practical requirements rather than following the plot narrative. The music was composed through a process of jumping to and fro according to the perception of the connections within the plot, and with regard for very practical aspects that derive from such a specific commission. Thus, I seek to address the motivation underlying the final result rather than carrying out an extensive analysis of the musical discourse.

The following stage was to rigorously plan the time required for the changes of scene, for technical reasons as well as a result of scenic interpretation, with the stage director. This was actually vitally important as the time available to rehearse at the theatre would

be quite short because of the fact that many concerts and plays were included in the programming of Guimarães European Capital of Culture.

While writing, my biggest concern was to find unity within the musical discourse as the score deliberately includes several technics of writing that range from the minimal style, that I particular learn from John Adams music (*e.g.* the beginning of third act), jazz (*e.g.* in the third act, bars 472 to 475), and elements of local folk music (*e.g.* when, in the beginning of the first act, bars 125 to 138 - the libretto alludes to the Saint Gualter festivities).

The multiplicity of music idioms is assumed as a fundamental characteristic for the first response to the libretto, which is the process that leads to the final staging of the opera.

Addressing the libretto

Writing sung dialogues can be complicated since the musical space that separates the responses of the characters can interfere with the understanding of the dialogue-taking place. It is therefore very important to study the acoustic properties of speech and to be mindful of the correct intonation, rhythm, and action of the spoken language to properly incorporate these elements in the musical writing. This is illustrated during the third scene of Act 2 (bars 106 to 155) when characters Valdir and Alcino meet Dórdio. In this scene, I began to write the rhythm of the words using the most common rap music writing technique, in other words, the description of a quick speech that precedes the musical form; the rhythm of the words is more important than the melodic line and is built over a constant musical pulse moulded to the prosody of the sentence.

In contrast, for the longer verses and arias of the different characters I tried to explore the interaction of melody and harmony to project the meaning of the text. In Chun Lee's first appearance (Act 1, bars 457 to 482) the text was divided in three equal parts of two verses each. Each part was characterized differently. The first two verses are perceived as a contemplation during which Chun Lee questions her identity. The longer string chords built on a B flat pedal accompany, almost statically, the character's reflection emphasizing this characteristic. In the two subsequent verses Chun Lee awakens to her origins evoking the River Li. This descriptive element was intentionally strengthened by the music that now assumes, in the initial woodwind section chords (bars 466 to 468),

an oriental flavoured harmony through the use of harmonic movements of parallel 5ths and 4ths that simultaneously describe the movement of the raft. To further emphasize this descriptive movement the melody uses a pentatonic mode in its initial descending movement Bb-Ab-F-Eb. Finally, in the last two verses the music accelerates the repetitive rhythmic motif (with a triplet subdivision) of the string section attempting to create a sense of disquietude that conveys the existential conflict experienced by the character.

Beginning

The introduction to the opera was the first section to be written since that seemed to be the best way to put down a characteristic sonority for the musical language of the piece as a whole. The first three bars (violas, cellos, and basses) establish an ambiguity between the C sharp minor and the E major chords. The violins add another layer, alternating the B major and F sharp major triads (Ex. 2).

Ex. 2

Adagio ♩ = 65

Strings

p

C#min⁹

B triad

E M9(#11)

F# triad^(add4)

This moment establishes pendulous movement between the harmonies that seek to create a mood of tonal uncertainty from which there is no escaping. Each layer is set up with two chords to establish two independent “pendulums”.

From bar 12 onwards a slow ostinato begins from an ascending movement carried out by the cellos and violas. This motive evolves progressively sustained by bass pedals. With this ostinato I meant to create a nostalgic melancholic atmosphere – a feeling most dear and that most eloquently describes the nature of the Portuguese; this is the mood you come across in Fado⁷. The ostinato attempts to describe the intensity caused by the torment of knowing that fate is inevitable. The melody of the bassoon, completed by the clarinet, floats over this ostinato as an imaginary Fado that hovers in a long melancholic movement. The final cadenza at bar 22 is less than innocent in its use of a Phrygian chord, so common to the Flamenco's expression of pain and hope.

The introduction will reappear at bars 313 to 332 of the third act, when Chun Lee dwells on the concept of Yin and Yang. It seemed appropriate that the same musical idea should serve this moment when Yin and Yang are described as two conflicting forces, which is to say, another way of facing mankind's everlasting struggle. For some, fate is unavoidable, for others, it is a search for balance.

The melodic writing

I placed great importance on the use of stepwise motion in the melodic writing for the different characters, particularly in Act 1. This choice enabled an easier understanding of the text, leaving the use of wider intervals to characterise words that carried a stronger connotation – whether regarding the need to express the text or a gesture, or regarding an increase of the musical tension. The following examples illustrate this:

In Act 1, bars 886 to 888, Marçal (Ex. 3) begins his first intervention by saying “Reality is as dark as a crow's wings!” – in the original Portuguese libretto, this order of the words in the sentence places “is dark” at the end of the sentence – the perfect 5th interval (C to G) is intended to accentuate the dramatic nature of that moment and of the metaphorical and actual darkness.

⁷ *Fado*: is a music genre that dates back to the 19th century. Of a rather traditional structure, *Fado* is often described as the song of longing and the musical expression of the Portuguese word *saudade* (longing, to miss). Songs are usually laments of fate and melancholia.

Ex. 3

Largo ♩ = 56

Marçal

p A rea-li - da - de é cur-ví dea e ne - gra!

Strings

p

In Act 2, bars 93 to 97, Huang Lee (Ex. 4) struggles with the dangers of the influence of western civilization. The major 7th interval on the word “vigilante” – watchful eye – is a means to highlight the moment of tension in Huang Lee’s declaration of his anger.

Ex. 4

Huang Lee

mp Mas é pre-ci - so es-tar a - ten - to e vi - gi - lan - te...

Strings

mp

In some words or sets of words I have chosen to use rhythmic accelerations to both emphasize and connect those words within the speech. Such an example may be found in Act 1, bars 317 to 322 (Ex. 5), when Mumadona sings:

*Like the flapping of wings
Of a butterfly in Saint Torcato
May trigger a tornado in Japan.*

In this example, the acceleration of the words “*desancadear*” – trigger, and “*ciclone no Japão*” – tornado in Japan – strengthen the sense of cause and effect at the end of the sentence.

Ex. 5

Momodona

Moderato ♩ = 112

mf Do mes-mo mo-do que o ba-ter de a-sas du-ma bor-bo-le-ta
em São Tro-ca-to po-de de-sen-ca-de-ar um ci-clo-ne no Ja-pão

Another approach to the musical interpretation of the text involved shifting the metric and musical texture to accentuate contrasting feelings. A good example may be found in Act 1, bars 716 to 723 (Ex. 6). When Dórdio maintains that he will never ever marry the daughter of the contractor Teixeira Mendes I created two distinct musical moments:

1. the homophonic writing for strings emphasizes Dórdio’s final word on the matter;
2. the *rallentando* is followed by a short waltz that highlights the irony in which Dórdio refers to the profession of Teixeira Mendes⁸. The counterpoint made by the flutes appears as a sarcastic laugh to emphasize the humorous atmosphere.

⁸ The profession of contractor is frowned upon in Portugal. Contractors are regarded as an uneducated class with new money and snobbish opinions.

Ex. 6

$\text{♩} = 120$
 Dórdio *mf* Re - cu - su - me a ca - sar. *ritenuto* com a fi -
mf
a tempo
 lha do em prei - tei - ro Tei - xei - ra Men - des
 Flutes

Connections

I have often sought simple solutions to establish a direct connection between the text and what is heard so that text and music would be correlated.

At the beginning of Scene 2 of Act 3, bar 136, when Huang Lee stands in the street looking at his wristwatch, the vibraphone ostinato (Ex. 7) is introduced as a way of reproducing the mechanism of a clock, keeping pace with the speech of Huang Lee.

Ex. 7

Scene 2. Huang Lee, standing in the street, looking at his wristwatch

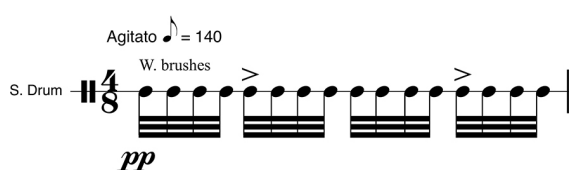
$\text{♩} = 65$

Vibraphone

Another such example, not as self-evident as the former, may be found in Act 2 (bars 355), when the repetitive pattern of the snare drum (Ex. 8) mimics a moving steam

engine. This element anticipates Huang Lee’s intervention (bar 353), voicing his desire to avenge the Chinese people while evoking as an historical fact the thousands of Chinese slave labourers forced to build the railway track linking New York to San Francisco as an historical fact. The motive on the snare drum establishes a common element binding the section beginning in bar 334 and ending in bar 374.

Ex. 8



One other option used to connect text and music may be found in Act 1, when Dirceu becomes aware that his companies face bankruptcy, hence losing, amongst several other privileges, his regular trips to Paris. At that point, bars 565 to 567, a quotation from the *Marseillaise* introduces a humorous element.

Having considered the many possible solutions to guide the musical discourse, I wrote a few scenes where the music is an illustration of the narrative in order to establish a sound world. This idea of correlation between the elements (music and libretto) may be achieved more or less explicitly but the blend is nonetheless subjective. Though sometimes the semantic connection between music and text is in fact the starting point for the writing process, a link may also emerge through small details of the text that steer the music writing process.

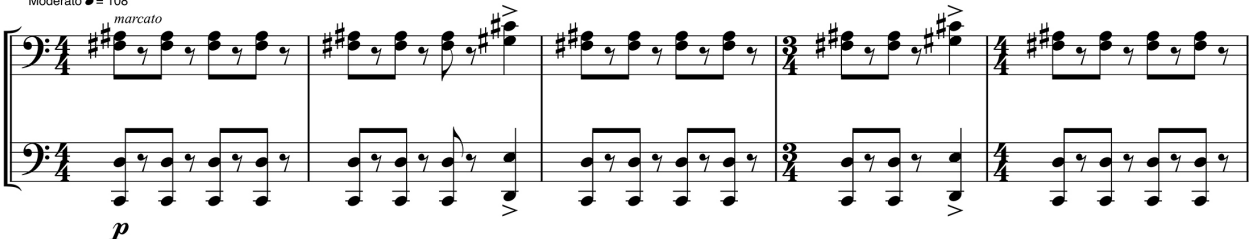
In Act 1 (bars 103 to 139) – the celebration of Saint Gaultier festivities – there can be found a clear example of how the music may appear as an illustration of the ambience described in the libretto. To illustrate this scene, the music borrows from the simple harmony of folk music, which often only alternates the tonic and dominant chords. The two time signatures used are also inspired by popular festivities: the first (bars 103 to 112) evokes a triple time dance typical of popular street balls; the second (bars 125 to 138) has a 2/4 time signature inspired by popular band marches.

In Act 3, Scene 3 there is also a clear example of music that illustrates the narrative. However, the music does not only illustrate the riot in which Huang Lee is trapped or the scene when Doroteia murders Marçal. In my musical interpretation of the libretto I chose this to be the climactic moment of the opera, when all the dramatic tension created during Act 3 would explode. The scene begins in bar 175 with a kind of military march (Ex. 9) at an energetic pace in a crescendo created by the increasing density of the orchestration. The march's regularity is interrupted each time the time signatures change to 3/4, as if it were tripping, unsure of its course.

Ex. 9

Scene 3. Huang Lee is caught in a riot. The choir holds torches and acts as if in a pogrom. In counterpoint, in the cellar, Doroteia kills Marçal with an axe.

Moderato ♩ = 108
marcato



p

This is followed by a musical outburst in bars 189 to 191 (Ex. 10) when I envision Marçal's murder taking place. The woodwinds evoke the stab wounds given to Marçal by Doroteia.

Ex. 10

Moderato ♩ = 108

Woodwinds



f

mp

However, the musical interpretation of this scene carries less obvious connotations such as a) the beast Trigotaurus, who sets the pace for the global economy; b) the symbolic representation of China's ascending supremacy over the global economy; and, even more personally, c) the death of idealism, represented by Dirceu and Huang Lee when faced with reality.

Setting the mood

In the second act, I felt the need to develop a musical concept that would be the driving force behind the musical discourse. This necessity resulted from realizing that the second act had quite a number of contrasting scenes. The introduction of a new character, the TV news presenter, inspired me to pursue the minimalistic ambience espoused from the very beginning.

This identity emerges from the musical motif that heralds the TV news presenter's interventions and was inspired by the jingles that often preceded news flashes or news bulletins both in radio and television broadcasts. This idea led to a series of repetitive intermittent rhythms based on the sound of Morse code (Ex. 11, bars 17 to 20) – a personal tribute and delight, I confess.

Ex. 11



The progression of the chords in the string section is built upon a high pedal note that hovers to create a suspenseful atmosphere - a pause in one's breath and in the perception of time. All this feeling of expectation is reinforced by the articulated texture of the woodwind section (Ex. 12) that subsequently dives into the melodic gesture of the piano (bar 12) with its melodic inversion on the vibraphone.

Ex. 12

The musical score for Ex. 12 is divided into three systems. The first system is marked 'Adagio' with a tempo of 65. The top staff is for Woodwinds, starting with a rest and then playing a series of chords marked 'p'. The bottom staff is for Strings, playing sustained chords marked 'mf'. The second system continues the woodwind part with a 'mp' dynamic and the string part with a 'mf' dynamic. The third system features a woodwind part with a 'f' dynamic and the string part with sustained chords.

This minimalist ambience will be further repeated in bars 271 to 298 and in 549 to 596, this last repetition being made inside a 4/4 time signature. This aesthetic approach carries on throughout the third act, as may be perceived in bars 11 to 35 and in bars 93 to 96 which is a repetition of the musical material of bars 19 to 22 of the second act.

The finale

Act 3 ends in an apotheosis that corresponds to a metaphor of the glorification of Huang Lee's ideals. Like the harbinger of doom, Huang Lee rises by the hand of both the Portuguese and his own westernized family, predicting the triumph of the East over the western civilization.

Musically, I envisioned an anticlimactic ending, contrasting with what appeared to be the blissful happy family reunion.

Maintaining consistency with the process I chose to follow for the writing of this score – that of allowing a permanent interaction with the writer and the stage director – I found this to be the ideal moment to concede the stage and the spotlight to the production direction. Thus, I cast the music in a supporting role, allowing the staging to take the lead and to create a ritualistic enthronement of Huang Lee. By contrast, the music is now simple and unpretentious fading out with a message of contradiction into a dubious triumph, musically represented by a D flat suspended chord (Ex. 13) on bar 430 with a fade out.

Ex.13

The image shows a musical score for two sections: Woodwinds and Strings. The Woodwinds part is written on a single staff in 4/4 time, featuring a D-flat suspended chord (D^b9) with notes B^b, D^b, F^b, and A^b. The Strings part consists of two staves (treble and bass clef) in 4/4 time, also playing the D^b9 chord. The bass line has a long note with a fermata, indicating a sustained or fading sound.

Dive – for jazz orchestra

25th January 1913

“The Lambert and Holt Liner, VERONESE, went ashore at Leixoes, North of Portugal on the 16th. She was built in 1906, owned by the Liverpool and Brazil, River Plate, Steam Navigation Co. 15 lives have been lost.”

The Mercury, Liverpool

On January 16th 1913, the Lambert and Holt Liner, Veronese, sailing from Liverpool to South America with over 200 souls on board shipwrecked along the shores of Matosinhos. This tragedy led to a documentary produced and filmed by Invicta Film do Porto portraying the events that led to the sinking of the vessel in a series of dialogues between music and film.

To mark the centenary of the tragedy, Porto’s Casa da Música commissioned several Portuguese filmmakers and composers to make a series of short films and soundtracks to be performed by a live jazz orchestra. The filmmakers were asked to choose a theme that depicted everyday life at the Leixões Harbour.

I was assigned the short film “Dive” directed by Sandro Aguilar.

When seeing it for the first time, I quite felt like an observer in a suspense film. The suspense was intense and it remained through the entire viewing, ultimately becoming the motto for the writing process – I was in the process of writing a music score for a thriller.

At first, it was hardly simple to compose for a jazz orchestra, as I could not find a sound representation that would link with the sonority of this particular kind of ensemble. The answer to this predicament was presented to me by the filmmaker himself, as I read a passage from the text he wrote about his short film: “(...) Flying and diving are ways of invading a space forbidden to us by the sheer nature of our bodies.”⁹

This metaphor delivered me from my impasse and triggered the visualization process.

⁹ Text written for the concert programme notes held on 26th February 2013

It became clear that I had to abandon the mainstream techniques and the sound universe that usually characterize the nature of the writing process for a Big Band.

The second key decision was to include a part of total improvisation for guitar, thus recovering the traditional idea of the silent movies' piano player.

Nevertheless, from the start, the inclusion of the guitar was assumed as optional, in other words, the piece was written to be autonomous. The guitar is featured to simultaneously accompany the film and to dialogue with the written score. The introduction of a guitar was intended to give that instrument a role that would enable the exploration of its full potential to generate multiple sound effects such as different kinds of reverbs, ring modulations, chorus, etc. Therefore, such a decision called for a score that left space for the guitar to add musical material to the composition. This may be noted from the beginning to letter A, where the score leaves room for the guitar to enrich the written texture. Notwithstanding, the score ought to work by itself when deprived of the guitar.

Going beyond melodic ideas or harmonic gestures, the concept underlying the composition stems from the will to create a texture that would highlight the orchestra's low register.

To achieve this a new imaginary universe had to be created, musically translating the sounds of the ocean depths (sonar, waves, whales, currents, bubbles, singing...) as they might echo in my imagination, and then deconstructing and reconstructing sounds according to the sonic narrative envisioned.

The composition is divided in three major parts that correspond to my division of the film:

1. Prologue (00:00 – 00:06:32): the first part is a succession of images that culminate with the introduction of the diver, almost like an apparition from a vintage science-fiction film (from the beginning of the score until letter G);
2. The task (00:06:32 – 00:08:28): the second part, following the plot-point, unveils the story. The narrative unfolds and we are made aware of the surroundings, of the nature of the task, of the job in hand and the

professional we will be following for the next few minutes (from the letter G to J);

3. Fading out (00:08:28 – 00:09:36): the third part shows the audience the work carried out by the team that inspects the hull of the ship (letter J until the end).

The first part is composed of seven sections that correspond to the rehearsal letters.

From the beginning up to letter A, the piece opens with a continuous texture in a low register that is constantly disturbed by the irregularities of the cymbals. The multiphonic tenor saxophone evokes the sound of the sirens of great ships. This texture is progressively enriched harmonically – particularly from the entry of the bass clarinet when a small stretto leads to the chord with which the second section begins (letter A). The main characteristic in this section is the harmonic writing that opens by overlapping (Ex. 14) the flat six minor chord of the trombones with that of the saxophones (F# diminished triad over C#).

Ex. 14

These opposing chords follow the contrasts between light and shadow in this section. The alto saxophone sextuplets punctuate the flight of the birds, embodying the most poetic moment in the film. Flying and diving are depicted as two opposite forms of existence. The ascending melodic gesture of the piano subtly accompanies this moment.

The third section (B) introduces a new element of writing, the ostinato, which is reinterpreted throughout the composition. It emerges as a way to follow the progressive unfolding of the story. Each different chord emerges as a flash of contrasting colours that symbolize different states of mind (or soul). The saxophone sextuplets are a recreation of the continuous gesture in the beginning, now presented as an articulated texture. In the fourth section (letter C), the writing is progressively denser, overlapping three distinct layers and hence creating three different ostinatos:

1. The syncopated bass ostinato;
2. The ascending minor third melodic line of the saxophones supported by block chords;
3. The rhythmic pattern of the trumpets.

The piano appears with a melodic ascending line in a swift movement whenever the chords of both saxophones and trumpets are prolonged. The writing for the trombones is a reorchestration of the articulated texture carried out by the saxophones in the previous section. This section rests with the bass pedal note in G (bar 64) punctuating the first and the third beat of the bar. The writing is more rarefied to create a smooth transition to the next section. In this section (letter D) the different melodic gestures of the saxophones tend towards a vertical writing. The vertical writing hence becomes clearer from a harmonic perspective, culminating with the descending scale of the saxophones (bars 79 to 80) setting the Ionian mode of G flat. The harmonic progression of the trumpets evolves to create the C major triad which, combined with the A flat pedal note, almost hints a Cadence of II V I to G flat where the fifth degree is omitted. In this section, the pursuit of modal writing is evident: the G flat Ionian mode appears as an idea of light depicting the entry of the diver – the main character in the film.

The temptation to create a typical Big Band moment was inevitable. And so I did it in the first five bars of letter E, shaped almost like a Shout Chorus, typical of moments of highest climax in the writing for Jazz orchestras. A piano solo, ultimately left to stand on its own, accompanies this moment. At this point in the section the music thus written tempts me to fly away from the plot itself in an attempt to, briefly as it may be, distract the viewer from the film.

In the last section of the first part (letter F) the element of rhythmic punctuation that had been installed in the previous sections vanishes and gives way to a melody in the low register (Tenor Saxophone 2 and Bass Clarinet) accompanied by a chorale (trombones). I tried to create a moment of contrast that resembled holding one's breath before diving to introduce dramatic intensification. In the first five bars the melody begins slightly ambiguously before closing with a descending perfect fourth (G, D) evoking the sonority of a plagal cadence. By way of contrast, in the last five bars the melody becomes more evident with the introduction of C sharp major mode, closing with a perfect fifth interval (G sharp, C sharp) in the first tempo of bar 98. The ascending melodic movement at the end of this section is a definite modulation to a sort of Lydian mode that introduces the second part of the composition.

The second part (letters G to J) begins to set the Lydian G chord. The trumpets explore its main melodic feature – the augmented fourth interval. The repeated augmented fourth ascending movement (G-C sharp) of the trumpets is written by two counterposing melodic lines that cause a sort of echo in an attempt to distort the perception we have of sound while diving. The tritone is often described as an interval that invites a sense of movement, which makes it a recurrent choice for moments of “tension” in music. To increase the sense of tension there is a simultaneous introduction of the bass ostinato now with a clear purpose: to hint at the sound of a heartbeat, thus inspiring the spectator with physical anxiety.

Section H is a variation of the previous section with the addition of the rhythmic repetitive piano motive as an element of liaison between the different instrument sections. The trombones (bars 112 to 121) progressively draw a riccercare-like structure as if seeking their “tonality” and ending this struggle at bar 121. This increasing tension is accompanied by the trumpets and reaches its climax with the entry of F sharp repeated in the semiquavers of the first trumpet. This section intends to follow the unfolding of the main story or, in other words, to unveil the reason behind the dive. The final section of this part (letter I) is not meant to add anything further as all is finally revealed in the plot of this short film. Therefore, I chose to repeat the same musical material of letter F and with the same purpose.

The third and final part intends to be a liberation of the tension created throughout the composition. It begins with a chorale in the clarinets built upon the bass pedals that will

rest in the C major chord with an augmented fourth and immediately followed by a smaller chorale featuring the brass section. This small chorale comes as a final rest culminating in a triad of F sharp major on the trumpets as a luminous moment. The final drop of the woodwind section arrives as an ultimate sigh that symbolizes the end of another day's work.

In conclusion I tried to write a composition that walks alongside with the film, as if it was the sound that existed during the filmmaking. The music structure follows the narrative of the film but is intended to be a sound vision that can be independent. In other words, the composer uses the film as a pretext for the musical composition.

Landscape – for orchestra

This last piece of the portfolio was the most recent to be written and, as mentioned before, the only one not resulting from a commission.

In *Landscape*, I composed a piece that could more freely convey my nature as a composer using a language where harmony is at the heart of the musical thought. I contrasted this with a more rhythmic component where the concept of a pulse drives the musical evolution.

The composition is a structure in four parts.

First: bars 1-82

Second: bb. 83-119

Third: bb. 120-161

Fourth: bb. 162 to the end

The first part explores a melodic gesture (bars 5-8, Ex.15), which is repeated with variants.

Ex. 15

Clarinet 2 & Violin 1

The variants were planned preceding the composition of the piece and constitute a set of possibilities to be used henceforth. Example 16 outlines three different forms of harmonization of the melodic gesture:

1. 16 a) uses the D Mixolydian flat 6 mode in the strings to accompany the melody played by the clarinet.

2. 16 b), each first note of the melody (except for D) contains a chord that sets the different tonal regions.
3. 16 c) is a block chord harmonization using the melody as a chord tone, as jazz theory would refer to it.

Ex. 16

a) bars 5 to 8

Clarinet

Strings

D aug

E m7

b) bars 12 to 13

Tpt.

Woodwinds

Brass

Bassoon

A m7

G m7

D#m7(b5)/F#

DMaj7

c) bars 41 to 42

Woodwinds

Reduction

C 6

E^bMaj7^(add2)

F Maj7^(omit3)

p

The first part includes a second section (bars 31 to 61) characterized by a string ostinato that recreates the movement of the ocean waves, as they come and go. This ostinato (Ex. 17) creates a background for a sustained melody that floats in small intervals over the ostinato, contrasting with the initial melodic gesture. The ostinato is then expanded when it reappears with sextuplet notes, leading to a restatement of the initial idea.

Ex. 17

The image displays a musical score for Ex. 17, consisting of two systems. The first system is labeled '(bars 33 to 38)' and includes a Violin I part and a Piano reduction. The Violin I part features a sustained melody with a dynamic marking of *mf*. The Piano reduction features a rhythmic ostinato in the bass clef, with a dynamic marking of *mf*. The second system is labeled '(6/8)' and shows the continuation of the ostinato with sextuplet notes in the piano reduction.

The second part is characterised by a series of chords built in successive entries, in C Lydian mode, in a continuous resonance. These entries emerge from the strings (Ex. 18) and are responded to, as if it were some sort of echo, by the woodwinds.

Ex. 18

(bars 83 to 86)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Vc.

p

A second key element is the repetitive rhythmic gesture in sextuplet semiquavers shown in Ex. 19. Layers of activity are gradually added to thicken the texture, and this then acts as an accompaniment to long sustained melodic gestures.

Ex. 19

(bars 87 to 88)

Fl. 1

Fl. 2

E. Hn.

B. Cl. 1

B. Cl. 2

Bsn. 2

mf

mf espress.

A small interlude appears in bars 113 and 119, characterised by a melodic counterpoint between the first flute and the first clarinet, leading us to the following part.

The third part contrasts with the previous two with more rhythmic writing, clearly led by the constant pulse of the semiquavers played by the strings. The music is built according to the Dorian mode, firstly in E flat (bars 120 to 136), then modulating to E and then to D. These new tonalities are chosen as they capture the initial tonality (Eb) with the ascending and descending semitones. The semiquaver movement is set by the cellos in a progression of parallel fifths, and new layers are progressively overlaid in the violas and violins. The mechanical movement of the strings progressively sets out the Dorian mode until reaching the seventh degree from which then emerges a small melodic motif by the flute (Ex. 20).

Ex. 20

(bars 122 to 128)

Meccanico ♩ = 132

The musical score for Ex. 20 consists of three systems of staves. The first system includes Violin I & II (top staff), Cellos & Violas (middle staff), and Flute I (bottom staff). The tempo is marked 'Meccanico' with a metronome of 132. The music begins in 4/8 time with a key signature of one flat (Bb). The strings play a constant semiquaver pulse, while the flute plays a melodic motif. The score shows a modulation through several keys, including E-flat major and E major. Dynamics are marked as *mp* and *mf*.

The sixth degree of the mode is always resolved towards the seventh and thus the melodic motif always returns to its point of origin as if trapped in itself (Ex. 21).

Ex. 21



This process is repeated in shorter and shorter sections culminating with the chord repeated in sextuplet semiquavers in bars 159 to 161 as a sort of liberating explosion.

The fourth and last part returns to the initial tempo and all the music is built upon a slow beat of triplet quavers. In bars 165 to 167, the trumpet appears as a distant evocation of the clarinet theme played in the first part. In bars 172 to 178 the bassoons and bass clarinet introduce a lament, over which are added short clarinet motifs. As in the third part the harmony is constructed upon the interval of a fifth, using the Dorian mode, now with some chromatic notes emerging that are nonetheless resolved, as can be seen in Ex. 22, indicated by the arrows.

Ex. 22

(bars 172 to 175)

The clarinet motifs are resumed in bars 189 to 192 in a progression that ends with the chromatic ascending movement of the first violins (bar 193). This is followed by a contrasting descending arpeggio, that draws a half diminished ninth chord harmonized in block chords (bars 196 to 197), that rests on a D pedal (bar 198) on the second violins. Bars 199 to 202 resume the previous idea of a lament (bars 172 to 178), but now played by the strings.

Bars 205 to 215 act as a sort of coda, beginning with a strong woodwind chord (bar 205) that is slowly extinguished. The piece dies at the end with a double bass C sharp combined with the extinction of the piano resonance.

The choice of C sharp to end the piece is not random. It is the note upon which rests the opening melody in bars 5 to 8 (Ex. 15).

In *Landscape*, I explore aspects that are characteristic to my approach to composing during the past few years. Music often starts with an idea as simple as a melodic gesture, repeated again and again throughout the piece. The melodic gesture (Ex. 16) appears as an element of formal coherence that is repeated in various forms both harmonically and orchestral. In *Landscape*, I chose to write a piece that conveyed two contrasting ideas: the first, slower, is built from the melodic gesture, and contrasts with the second, of a more rhythmic nature. In the end, the piece returns to the initial idea. This threefold form with which I often structure my compositions is strongly linked to the influence resulting from the study of sonata form.

In my compositions, I often use short rhythmic motifs that overlap the main narrative, creating a sort of disruption to the linearity of the discourse. This aspect may be seen in bars 1 to 7, when the woodwinds play brief gestures of two semiquavers, followed by two semidemiquavers that overlap the main discourse.

Another recurring characteristic of my compositions is the overlaying of repetitive rhythmic textures, such as the one described in Ex.19. This particular aspect may also be found in bars 41 to 44 of *Dive*, when the saxophones play the semiquaver sextuplets .

My music is built a great deal over harmonic structures that widely use modes as the main element, as may be seen in Exs. 18 and 20. Another way I work with harmony is to structure the music through the use of chords that establish different tonal regions, as described in Ex.16 b). The recurrence of this way of structuring music may also be found in Ex.14 of *Dive*, and at the beginning of *Mumadona*, in Ex.2.

My understanding of orchestration is closely linked to the concept of foreground, middleground and Background, as the clarity of these different layers is the key aspect in the way I orchestrate. This is exemplified in the initial bars (1 to 7) of *Landscape*, where the main melody appears in the clarinet and the first violins (foreground), the continuous texture that accompanies the melody is played by the other string sections

(middleground), and the background is composed of short rhythmic gestures played by the flutes. Another way of regarding orchestration concerns the process of reorchestrating the different elements being repeated throughout the piece, as presented in Ex.16.

As a composer, my influences are marked by an ambiguous, multishaped reality in which influences ranging from rock to jazz converge, within a scope that comprises other art forms, such as cinema or photography. Despite myself, I might easily be aesthetically labelled as being close to what has been conventionally called post-modernism.

Conclusion

This portfolio is made up of a set of compositions that represent different challenges, which demonstrate a variety of techniques and musical styles.

Mumadona – The opera: the interpretation of any libretto is certainly a challenge. To do so with one as rich in connotations, in paronomasia, in double entendre, and in social criticism as the one written by Carlos Tê for *Mumadona* was both challenging and overwhelming. Being up to the task required creating different musical solutions to sustain the many sudden changes of mood while simultaneously finding and keeping coherence and consistency throughout the piece. This process required a good deal of self-monitoring and a combination of abstract immersion in the musical narrative and maintenance of the thread of reality that characterised the libretto. Yet, the biggest challenge was undoubtedly the length of the piece and being able to keep this creative course throughout the whole process.

Dive – The film: director Sandro Aguilar's work would not instinctively relate to the musical language of a big band – a challenge in itself. To this I added my desire to write precisely for a big band, but not according to what might be expected of each of its component sections. In other words, *Dive*, as a musical piece, goes against what could be the expectations arising from the visual narrative, though not rupturing that narrative but reaping its intrinsic characteristics to give rise to a musical metamorphosis: a musical interpretation that doesn't contradict the images but rather transposes them to a new layer, a musical layer that thus enriches the final outcome resulting from an organic merger of both arts.

Upon concluding *Landscape*, I am compelled to question: would there have been a significant difference in the outcome of this piece if its composing process had been subject to the constraints or context of a commission?

I conclude that there is no substantial difference in terms of the technical resources used to create the sonority of the piece. Yet, as previously mentioned in the Introduction, regarding *Mumadona* and *Dive*, judgment passed during the composition process does indeed (whether consciously or unconsciously) influence the final outcome. A composer is not immune to the existence of a first interpretation, which isn't his, of the narrative about which he will be writing, nor to the context surrounding a piece..

Still, I can safely state that, as far as I am concerned, in my role as a composer, the lack of conditioning by a previous narrative does not make the compositional process of *Landscape* any more gratifying or fulfilling.

Upon reviewing the work carried out for these three pieces and the process by which they were composed, I realized that each piece reflects my personality as a composer. As much as I could have tried, I believe that at this point in my life and in my professional path I would find it problematic to strip away the layers gathered from over thirty years of experience.

Thus, I found myself drawn to these final considerations.

The first consideration is that having reviewed the nature of the commissions, the process according to which each piece was written and the musical outcome that resulted, I find myself advocating the benefits of close collaborative work with all parties involved in the production of performances that are not exclusively musical. The dialectical process of composing for *Mumadona*, collaborating with the author of the libretto, enabled a deeper merger between text and score and a more fulfilling musical outcome. In relation to *Dive* the grace and availability of director Sandro Aguilar to address my questions, concerns and suggestions regarding his film and to try to find a common language to share his visual narrative and understand my musical interpretation, or rather re-creation, of his work permitted a more irreverent musical approach.

The second consideration relates to my need, in the introduction of this document, to describe the structural aspect of Portuguese social, economical and political reality, as well as the characteristics of the 1980s, which influenced my formative years.

These formative years were deeply marked by the times that preceded the national anti-fascist revolution that ended a period when only national folk music and national or state approved composers were accepted. After the revolution, we nonetheless underwent a period of stagnancy before the burgeoning of Anglo-Saxon culture in music and the other arts. In the 1980's, the country finally opened up to Western and Eastern culture and pagan sonority, and we musicians absorbed whatever we could get our hands on.

Given that my musical path results from many different musical practices combined with the study of several composition techniques, I find myself to be, for want of a better term, a melting pot of influences and inputs. Yet, I am not driven to produce

music as a mere fusion of styles or techniques, but rather to find an aesthetically coherent musical discourse in which to pour my identity as I try to go beyond the means I use to compose.

Libretto

ACTO I

Cena 1. O coro profere um augúrio sob uma luz soturna.

CORO

As bruxas acordaram na floresta
Com o tilintar do ouro nas cidades
E avançam com pés de veludo
Ao encontro da nossa eterna infância
Ouçam-nas cantando as suas canções cíclicas
Vejam-nas dançando na orla da floresta
Trazem os livros de Próspero nas mãos
Para industriarem os novos aprendizes
De Faustos e Macbeths
Ouçam-nos soltando as suas risadas míticas
Dancemos com elas para sabermos quem são
Dancemos com elas para sabermos quem somos
Dancemos! Dancemos! Dancemos!
Pandemos! Dancemos! Pandemos

A luz muda. Festas gualterianas. Dórdio, Valdir e Alcino, circulam entre o coro num vaivém de festa popular.

DÓRDIO

Nada como as festas de São Gualter
Para voltar ao perfume da infância...
Como se a vida seja um carrossel
E haja algodão doce e farturas para sempre...

ALCINO

E belas minhotas cravando a beleza na paisagem

DÓRDIO, ALCINO, VALDIR, CORO

Um copo à saúde de São Gualter!

VALDIR (apreensivo)

Só é pena que o futuro não seja tão risonho como esta noite...

ALCINO

O futuro? Que queres tu dizer com «o futuro»

ACT I

Scene 1. The choir pronounces an omen under the grim light

CHOIR

The witches awake in the forest
With the tintinnabulation of city gold
And they tread with velvet feet
Towards our never-ending childhood
Hear them singing their cyclic songs
See them dance on the edge of the forest
Holding Prosperous' books
With which they instruct
Young Faust and Macbeth apprentices
Hear their mythic laughter
Let us dance with them to learn who they are
Let us dance with them to learn who we are
Dance, Dance, Dance
Pandemos, Pandemos, Pandemos¹

The light changes. Saint Gualter festivities. Dórdio, Valdir and Alcino, dance with the choir, swaying as in a typical folk festival choreography.

DÓRDIO

There are none like our Saint Gualter² festivities
To bring back childhood fragrances...
As if life were an everlasting merry-go-round
Never short of sweets and cotton-candy...

ALCINO

And of fair Minho maidens to brighten the landscape

DÓRDIO, ALCINO, VALDIR, CHOIR

Raise your glasses to Saint Gualter!

VALDIR (standing aside, troubled)

I only regret the future will not
Be as merry as this evening...

ALCINO

The future? What "future

¹ First hint of a reference to the poem by Jorge de Sena "*Quatro sonetos a Afrodite Anadiómena*" (Four Sonnets to Aphrodite Anadyomene) that will be pursued throughout the libretto. In the original Portuguese text Jorge de Sena's poem proposes a litany of musical rhythm. The poet intended, according to his own words, to destroy the common language of poetry in its significance. Much like what Matisse wished to accomplish with the destruction of the word-image association, Jorge the Sena wished to free the words of their semantic significance to make way for an amplification of poetic language. In the particular case of the "*Quatro Sonetos a Afrodite Anadiómena*", he seeks to open the path for a non-discursive musical verbalization. "I want words to renounce their semantic meaning and to represent instead a complex of images summoned by their inherent sound associations." – Jorge de Sena

² Saint Gualter is the patron saint of the city of Guimarães (13th century). Though he was never canonized by the Catholic Church, Saint Gualter is enjoys wide popular devotion. The St. Gualter festivities (Gualterianas) take place each year, in August.

VALDIR

A economia está pelas ruas da amargura!
Todos os dias há empresas a falir!

ALCINO

Ah! Esse futuro! Não estragues a noite com presságios...

VALDIR

O futuro da República está em perigo!
Vocês deviam ler os jornais!

DÓRDIO

Os jornais são espectros pairando...
Os jornais são avantesmas voejando sobre os dias
Com parangonas de crises e convulsões!
Eu não preciso de ler jornais, só preciso de amor!
Onde é que está o amor?

ALCINO (interagindo com as moças do coro)

Está nas minhotas cravando a beleza na paisagem!

CORO MASCULINO

Que São Gualter lhes dê o viço eterno!

Dórdio aponta para a tenda da Quiromante Mumadona**DÓRDIO**

Sempre tive a curiosidade de saber o que me reserva
O amor nas linhas desta mão...

VALDIR

Não lês jornais mas não resistes à leitura
Quiromântica das linhas da tua mão...
Ah... Ah...

DÓRDIO

Não vejo diferença entre jornalismo e quiromancia!
Ambos são negócios de previsões e expectativas!

Cena 2. Dórdio é recebido por um vulto na penumbra**QUIROMANTE MUMADONA (lendo a mão de Dórdio)**

Que bela mão, que metacarpos tão elegantes
E predestinados a desfolhar a rosa do amor...
Mas vejo aqui um ponto negro...
Primeiro vai sentir na carne o seu espinho...

VALDIR

The economy treads a bitter path!
Everyday another company goes bankrupt!

ALCINO

Ah! That future!
Do not ruin the evening with your bad omens...

VALDIR

The future of the Republic is in peril
You should read the newspapers!

DÓRDIO

Newspapers are but hovering spectres ...
Newspapers are but ghouls haunting our days
With headlines of crisis and uproar!
I do not need read the newspapers, I only need love!
Where is love to be found?

ALCINO (interacting with the girls in the choir)

In the fair Minho³ maidens that brighten our landscape!

MAIL CHOIR

May Saint Gualter grant them eternal beauty!

Dórdio points to the tent of the fortune-teller Mumadona⁴**DÓRDIO**

I have always been curious to learn
What love holds for me on the palm of my hand.

VALDIR

You do not read the newspapers
But will not resist having your palm read... Ah... Ah...

DÓRDIO

I fail to see the difference between journalism and chiromancy!
Both are in the business of predictions and expectations!

Scene 2. Dórdio enters and is received by a cloaked figure in the shadow**FORTUNE TELLER MUMADONA (reading Dórdio's palm)**

Such fine hand, such elegant metacarpi...
Destined to pluck love's rose
But I see here a dark signal⁵...
Your flesh must first feel its thorns...

³ Northern province of Portugal, where Guimarães is located.

⁴ The use of the name Mumadona is a tribute to Lady Mumadona Dias, 10th century pious noblewoman who founded the monastery of Guimarães and built the Castle of Guimarães – both buildings preceded the birth of the nation, in the 12th century, and are symbols of the Portuguese national identity.

⁵ A wordplay between beauty-spot and sign, in the Portuguese original.

(Dórdio retira a mão)

Mas por apenas cinco euros leva um amuleto
Feito da pedra do sepulcro de Afrodite Anadiómena
Para o proteger das forças malignas do Universo!

DÓRDIO

Tudo seria mais simples se acreditasse nessa fábula...

QUIROMANTE MUMADONA

Não é fábula, mas sim proto-ciência!
Do mesmo modo que o bater de asas
Duma borboleta em São Torcato
Pode desencadear um ciclone no Japão
Também um talismã pode favorecer um destino
E actuar sobre o propósito insondável
Que rege o atrito e a inércia...
Falo da teoria do efeito borboleta
E do princípio da incerteza!
Mas para que o talismã funcione
É preciso dizer uma ladainha...

DÓRDIO

Ah... tem direito a ladainha e tudo!

QUIROMANTE MUMADONA

É apenas a senha que activa o talismã!
Claro que não posso garantir a sua eficácia a cem por cento!
Há variáveis que nem a proto-ciência domina!
Cinco euros!

DÓRDIO

Três euros!

QUIROMANTE MUMADONA

Quatro! E já inclui o preço da consulta!

DÓRDIO

Três euros e meio!

QUIROMANTE MUMADONA

Negócio feito! Mas não pode errar a senha
Nem friccionar o verso do talismã... Só o reverso!
Senão inverte o polo electromagnético das forças!
Tem aqui um cartão com a ladainha...

(Dórdio removes his hand)

But for five Euros only you may have an amulet
Carved from the stone of Aphrodite Anadyomene's⁶ sepulchre
To protect you from the dark forces of the Universe!

DÓRDIO

How simple it would all be if I could believe such a fable...

FORTUNE-TELLER MUMADONA

I speak not of fable but of proto-science!
Like the flapping of wings
Of a butterfly in Saint Torcato⁷
May set off a tornado in Japan
So may an amulet favour fate
And act upon the intricate designs
That runs friction and inertia...
I speak of the butterfly effect theory
And the principle of uncertainty!
But for the amulet to work
This litany must be said ...

DÓRDIO

Ah... it comes with a litany!

FORTUNE-TELLER MUMADONA

Only this will trigger the amulet!
But of course I cannot guarantee one hundred per cent efficiency!
There are variables that not even proto-science can master!
Five Euros!

DÓRDIO

Three Euros!

FORTUNE-TELLER MUMADONA

Four! Price of reading included!

DÓRDIO

Three fifty!

FORTUNE-TELLER MUMADONA

Done!
But you must not fail to say the words
Or rub the front of the amulet... only the back!
Or the electromagnetic pole of the forces will be reversed!
Here is a card with the litany...

⁶ Again a reference to the poem by Jorge de Sena "*Quatro sonetos a Afrodite Anadiómena*".

⁷ A parish in Guimarães

DÓRDIO (lendo)

Pandemos! Pandemos!
Dentifona apriuna a veste iguana

Dórdio sai e reencontra Valdir e Alcino.

VALDIR

Que disse a cigana?

DÓRDIO

Não era uma cigana, era uma mulher respeitável
Com o nome artístico de Quiromante Mumadona!

VALDIR

As mulheres respeitáveis leem sinas
E adoptam nomes artísticos! É um sinal dos tempos!

DÓRDIO

Pareces um velho agoirento!
Vamos dançar na noite de São Gualter!

ALCINO, DÓRDIO, VALDIR, CORO

Um copo em honra de São Gualter!
E vivam as minhotas cravando a beleza na paisagem!

Dançam até ficarem deitados no chão numa espécie de ressaca. A luz muda para uma atmosfera misteriosa, de dia a nascer. Entra Chun Lee, envolta num efeito de sombras chinesas.

CHUN LEE

Nunca vi o Rio Li, de onde vieram os meus pais,
Já não sei bem de onde sou, sou do mundo, sou daqui.
Vai jangada de bambu, vai descendo o Rio Li,
Onde cresce o belo junco e se fala o mandarim,
Mas eu sei que o Rio Li também corre em mim,
Entre as torres de calcário, nas terras que nunca vi.

Chun Lee desaparece na penumbra

DÓRDIO (como que acordando dum sonho)

Quem é essa criatura que voou para longe
Como um cisne montado numa sombra?
Não sei se foi réstia de sonho ou pluma de realidade...
Dava tudo para encontrar o rasto dela na aurora...

Cena 3. Casa de Dórdio. Doroteia está na cama. A televisão passa gráficos do Bloomberg sobre a evolução dos mercados. Dirceu, em roupão, anda para trás e para a frente com um telemóvel na mão.

DÓRDIO (reading the card)

Pandemos! Pandemos!

*Dentifona apriuna a veste iguana*⁸

Dórdio exits to meet Valdir and Alcino.

VALDIR

What did the gypsy say?

DÓRDIO

She was no gypsy, just a respectable woman
With the stage name of Fortune-teller Mumadona

VALDIR

Respectable women telling fortune!
Using stage names! It is a sign of the times!

DÓRDIO

You sound like an old hag!
Let us dance on St. Gualter's night!

ALCINO, DÓRDIO AND VALDIR and Choir

Raise your glasses to St. Gualter!
And long live the fair Minho maidens that brighten up our landscape!]

The three dance until they fall to the floor, hangover. The light changes to a mysterious dawn atmosphere. Chun Lee enters, wrapped in a Chinese shadow effect

CHUN LEE

Never have I seen the River Li, home of my parents
I do not know where I belong, to the world, here...
Sail bamboo raft, down the river Li,
Where the fair reeds grow and Mandarin is spoken,
But I know that the river Li also flows in me,
Amongst the limestone towers, through the land I have never seen.

Chun Lee disappears in the mist

DÓRDIO (rising, as if from a dream)

Whose is that creature that flew away,
Like a swan ridding on a shadow?
Was it the remnant of a dream or a plume of reality?
I would give anything to find her trace in the dawn

Scene 3. At Dórdio's house. Doroteia lies in bed. The TV set shows Bloomberg graphics on market evolution. Dirceu, in his robe, paces to and fro, holding his mobile phone.

⁸ Fragment from Jorge de Sena's afore mentioned poem, using the sound of the spoken word as a musical litany.

DIRCEU

É o fim! É o fim! Ninguém atende o telefone!

DOROTEIA (levanta-se e põe um roupão)

Não pode ser o fim! O Estado tem que vir em nossa ajuda!

DIRCEU

O Estado está tão falido como nós! É o fim! É o fim!

DOROTEIA

Recuso-me a aceitar o fim!

Senão adeus Paris em classe executiva!

DIRCEU

Adeus Paris em classe económica!

DOROTEIA

Devias ter sido prudente quando foste ambicioso

E ambicioso quando foste prudente...

DIRCEU

A culpa é da China!

Lá não há sindicatos, nem greves, nem direitos laborais!

DOROTEIA

É preciso chamar o Dórdio para a gestão da firma

E dar bom uso ao diploma de advogado!

DIRCEU

O dia já nasceu e ele nem voltou a casa!

Não precisamos dum advogado!

Precisamos de vender têxteis para sair da crise!

DOROTEIA

Os advogados são criativos!

Devias ter feito do têxtil uma indústria criativa!

DIRCEU

Não há criatividade na lei da oferta e da procura!

Só há economia! Economia! E mais economia...

Entra o coro e passeia à volta da cama sombriamente

CORO

A economia é uma borboleta estúpida

E assustada pelos sons que chegam da floresta!

DIRCEU

Ninguém atende o telefone! A culpa é da China!

DIRCEU

The end! It's the end! No one answers the telephone!

DOROTEIA (rising and putting on a robe)

It cannot be the end! The State must come to our rescue!

DIRCEU

The State is as bankrupt as we are! It's the end! It's the end!

DOROTEIA

I refuse to accept it's the end!

Otherwise, farewell Paris in business class!

DIRCEU

Farewell Paris in economy class!

DOROTEIA

You should have been prudent when you were ambitious

And ambitious when you were prudent...

DIRCEU

China is to blame!

They have no unions, strikes, or labour rights,

DOROTEIA

It is time to bring in Dórdio to manage the firm

And make good use of his law degree!

DIRCEU

The day is broken and he is not home yet!

Besides, we do not need a solicitor!

We need to sell textiles to escape this crisis!

DOROTEIA

Solicitors are creative!

You should have turned textiles into a creative industry!

DIRCEU

There is no creativity in supply and demand!

There is only economy! Economy! And more economy...

Enters the choir, walking sombrely around the bed.

CHOIR

Economy is a stupid butterfly

Frightened by the sounds of the forest!

DIRCEU

No one answers the telephone! China is to blame!

DOROTEIA

A China é o reino do pechisbeque!
Só podemos vencer a China com design! Design!

CORO

A borboleta come tudo na rota do seu voo...

DOROTEIA

Lanternas, guarda-chuvas, aloquetes, canivetes, bandoletes!

CORO

Bate as asas cegamente a borboleta!

DIRCEU

Porcelanas, persianas, havaianas!

CORO

E voa em nuvens negras sobre a filha de Agenor! Europa!

DOROTEIA

Alpercatas, chanas, eis os novos magnatas.

CORO

Cuidado! A borboleta pousou sobre o Tigrotauro!

DIRCEU

Frankfurt está a perder 3 por cento!
Milão já vai nos 5 por cento! É o fim! É o fim!
Vou tomar um calmante!

Dirceu e Doroteia saem. Entra Dórdio

DÓRDIO

Quem é essa criatura que não me sai da cabeça?
Será ela o grande amor da minha vida?
Tenho tudo o que um homem sonha ter,
Error! Bookmark not defined.Só me falta um grande amor...
Alma gémea, parte de outra parte, todo de outro todo...

CORO

O Tigrotauro acordou! Cuidado com o Tigrotauro!

Entram Dirceu e Doroteia.

DOROTEIA

Temos que ter uma conversa séria.

DOROTEIA

China is the pinchbeck kingdom!
We can only defeat China with design! Design!

CHOIR

The butterfly devours everything in its flight

DOROTEIA

Lanterns, umbrellas, padlocks, pocketknives and headbands!

CHOIR

Blindly the butterfly flaps its wings!

DOROTEIA

Porcelains, venetians, Hawaiian flip-flops!

CHOIR

And casts dark clouds over the daughter of Agenor!
Europe! Europe!

DOROTEIA

Espadrilles, flip-flops, behold the new pirate magnates.

CHOIR

Beware! The butterfly has landed on the *Tigrotaurus*!

DIRCEU

Frankfurt is down by three per cent!
Milan is already down by five! It's the end! It is the end!
I need a tranquiliser!

Exit Dirceu and Doroteia. Enters Dórdio.

DÓRDIO

Who was that creature that I cannot dismiss from my thoughts?
Is she the love of my life?
I have all a man could ask for,
All I need is that one great love...
My soul mate, my better half, whole of another whole...

CHOIR

The *Tigrotaurus* awoke. Beware of the *Tigrotaurus*!

Enter Dirceu and Doroteia.

DOROTEIA

We must talk.

DÓRDIO

Espero que não seja sobre o mesmo assunto!
Recuso-me a casar com a filha do empreiteiro Teixeira Mendes!

DIRCEU

Não sei o que tens contra os Teixeira Mendes...

DÓRDIO

São uns novos-ricos!

DIRCEU

Nós também somos novos-ricos!

DOROTEIA

Mas pertencemos à elite do charme e do bom gosto!
Estamos no topo da pirâmide!

DIRCEU

Por este caminho, em breve voltaremos à base!

DOROTEIA

Jamais deixarei que isso aconteça!

DIRCEU

Se eu tivesse nascido velho rico
Estava em Bayreuth a ver o Anel dos Nibelungos
Em vez de me sacrificar à indústria têxtil!

DOROTEIA

Mas somos novos-ricos com orgulho!
Viemos do nada até ao tudo
E não estamos preparados para voltar ao nada!

DIRCEU E DOROTEIA

Ao nada! Ao nada!

DÓRDIO

Poupem-me ao heroísmo da subida a pulso!

DOROTEIA

O Teixeira Mendes tem negócios em Angola!

DÓRDIO

Negócios de cimento! Não farei um negócio do amor!
Seria a minha infelicidade!

DIRCEU

A infelicidade só tem um nome: penúria! Falência!

DÓRDIO

As long as it is not still about the same!
I refuse to marry the daughter of the contractor Teixeira Mendes!

DIRCEU

What you could have against the Teixeira Mendes...

DÓRDIO

They are *nouveau-riche*!

DIRCEU

We are *nouveau-riche*!

DOROTEIA

But we are the elite of grace and good-taste!
We are at the top of the pyramid!

DIRCEU

But we will soon be back at the base!

DOROTEIA

I will never let that happen!

DIRCEU

Had I been born to old money
I would be at Bayreuth seeing the *The Ring of the Nibelung*
Instead of grinding away in the textile industry!

DOROTEIA

But we are *nouveau-riche*, and proudly
We climbed our way to the top
And we are not ready to go back to nothing!

DIRCEU E DOROTEIA

To nothing! To nothing!

DÓRDIO

Spare me the tale of your heroic climb!

DIRCEU

Teixeira Mendes has business in Angola!

DÓRDIO

Business of concrete!
I will not turn love into a business arrangement!
And sentence my own unhappiness!

DIRCEU

Unhappiness has but a name: destitution! Bankruptcy!

DÓRDIO

Falência? Qual falência?

DOROTEIA (pegando no braço de Dórdio)

A fábrica está falida! Estamos arruinados...

DÓRDIO

Arruinados? E a passagem de ano em Nova Iorque?

DIRCEU

Era tudo a crédito! Tudo a crédito!

DOROTEIA

Foram-se os anéis e os Nibelungos

E antes que se vão os dedos

Tens que casar com a filha do Teixeira Mendes!

DÓRDIO

Mas eles fazem férias na Póvoa de Varzim!

DOROTEIA

Por isso estão melhores que nós!

DIRCEU

Não podemos competir com a China!

DOROTEIA

Mudava a minha alma de Imelda Marcos

E trocava os meus quinhentos pares de sapatos

Pelo nosso equilíbrio financeiro!

DIRCEU

Eu dizia adeus às tacadas de golfe no Country Club...

DOROTEIA (para Dórdio)

Só tu nos podes salvar!

DÓRDIO

Mas eu não amo a filha do Teixeira Mendes!

DOROTEIA (manipuladora)

Amar é só um verbo... Uma palavra...

Entra Marçal, o contabilista, com uma pasta.

DÓRDIO

Bankruptcy? What bankruptcy?

DOROTEIA (holding Dórdio's harm)

The factory is bankrupt! We are ruined...

DÓRDIO

Ruined? And New Year's Eve in New York?

DIRCEU

Bought on credit! All credit!

DOROTEIA

Gone are the rings and the Nibelungs
And before the fingers go as well⁹
You must marry the daughter of the Teixeira Mendes!

DÓRDIO

But they summer in Póvoa de Varzim!¹⁰

DOROTEIA

That is why they are better off than we are!

DIRCEU

We cannot compete with China!

DOROTEIA

I would gladly convert my Imelda Marcos'¹¹ soul
And trade my five hundred pairs of shoes
For our financial security!

DIRCEU

And I would relinquish teeing off at the Country Club ...

DOROTEIA

Only you can save us!

DÓRDIO

But I do not love the daughter of Teixeira Mendes!

DOROTEIA (manipulative)

Love is but a verb... a word...

Enters Marçal, the accountant, holding a brief

⁹ Reference to a typical Portuguese proverb: "Vão-se os anéis, ficam os dedos": take our rings but leaves our fingers. This is to say that you can afford to lose your rings but you must save your fingers.

¹⁰ Coastal city in the North of Portugal.

¹¹ The notorious wife of Ferdinando Marcos, President of the Philippines (1965-1986)

DIRCEU (ansioso)

Marçal, meu fiel contabilista,
Dantes entravas nesta sala
E as tuas palavras eram gorjeios de prosperidade...
Agora és um corvo crocitando más notícias...

MARÇAL (sombrio)

A realidade é corvídea e negra!
O fisco avançou com mais penhoras!
É o fim! É o fim!
Há juro e livranças a vencer!
O banco não empresta nem mais um cêntimo!

DOROTEIA

Bons tempos em que a Banca
Fazia fila à porta para emprestar dinheiro!

DIRCEU

E oferecia cartões de crédito
Como quem oferece porta-chaves!

MARÇAL

Vão leiloar o apartamento de Ofir!

DOROTEIA

Não!

MARÇAL

E o carro desportivo do menino!

DÓRDIO

Não!

DOROTEIA (Para Dórdio)

Ou casas com a filha do Teixeira Mendes
Ou vais trabalhar na Função pública!

MARÇAL

Nem aí! Nem aí!

DOROTEIA

Então vais seguir uma carreira política!

DÓRDIO

Não! O meu sonho é ser D.J!

DIRCEU

D.J? Está ligado ao sector terciário?

DIRCEU (addressing him, anxiously)

Marçal, my faithful accountant,
Once you entered this room
And your words were but chirpings of prosperity!
Now you sound like a crow, the harbinger of doom...

MARÇAL (gloomingly)

Reality is as dark as a crow's wings!
The revenue authorities are foreclosing everything!
It's the end! It's the end!
The interests and promissory notes will soon be due!
The bank will not lend another cent!

DOROTEIA

Those were the days when the Bank
Queued at our doorsteps to lend us money!

DIRCEU

And offered us credit cards
As if handing out key-chains!

MARÇAL

The apartment in Ofir¹² is being auctioned!

DOROTEIA

No!

MARÇAL

As is master Dórdio's sports car!

DÓRDIO

No!

DOROTEIA (To Dórdio)

Either you marry the daughter of Teixeira Mendes
Or you will end your days as a civil servant!

MARÇAL

Hardly! Not even there!

DOROTEIA

Then you shall pursue a political career!

DÓRDIO

No! My dream is to be a D.J!

DIRCEU

A D.J? Is that in the tertiary sector?

¹² Small city on the coast, 50km from Guimarães

DOROTEIA (severa)

Está ligado ao sector primário da tolice juvenil!
Marçal inscreva o menino numa Juventude partidária!

MARÇAL

Em qual delas?

DOROTEIA

Nas duas! Já que vamos ao fundo, preparemos o regresso!

DIRCEU (embevecido)

Querida Doroteia, brilhante como sempre!

DOROTEIA

O lugar dos advogados é na política!

DÓRDIO

Não pode ser uma assessoria jurídica num gabinete?

MARÇAL

Nem aí! Foi chão que deu uvas!

DÓRDIO

Eu só queria ser D.J. É o fim! É o fim!

ACTO II

Cena 1. Um locutor fala para uma câmara de vídeo que transmite para um ecrã algures no palco.

LOCUTOR

Última hora! O euro perde terreno para moeda chinesa!

CORO

O Renmimbi! O Renmimbi!

LOCUTOR

O Renmimbi faz tremer o dólar e a libra esterlina!

CORO

Os tambores do Renmimbi fazem dançar o Tigrotauro!

Cena 2. Um lojista chinês, a sua mulher, o filho, Huang Lee, e a filha, Chun Lee, arrumam caixotes em prateleiras.

LOCUTOR

O G8 está inquieto!

DOROTEIA (harshly)

It's in the primary sector of young foolishness!
Marçal, enrol master Dórdio in a party youth¹³!

MARÇAL

In which?

DOROTEIA

In both! If we are to go down, let us prepare our comeback at once!

DIRCEU (bewitched)

Dearest Doroteia, brilliant as usual!

DOROTEIA

Solicitors belong in politics!

DÓRDIO

Could it not be a position as a legal councillor in some office?

MARÇAL

Hardly! That ship has sailed! Not even there!

DÓRDIO

I just wanted to be a DJ! It's the end! It's the end!

ACT II

Scene 1. A TV news presenter speaks before a video camera broadcasting to a screen somewhere on stage.

TV NEWS PRESENTER

Newsflash! The Euro loses to the Yen!

CHOIR

The Renminbi! The Renminbi!

TV NEWS PRESENTER

The dollar and the sterling pound shiver before the Renminbi!

CHOIR

The drums of the Renminbi make the *Trigotaurus* dance!

Scene 2. A Chinese shopkeeper, his wife, their son, Huang Lee, and their daughter, Chun Lee, arrange boxes on the shelves.

TV NEWS PRESENTER

The G8 is restless!

¹³ Most Portuguese political parties have a youth section.

HUANG LEE (olhando para a televisão e depois para os pais)

Acabou o imigrante invisível cujo sonho máximo
Era voltar ao solo pátrio para ser enterrado!
Longa vida à nova China!

CHUN LEE (alheia, sonhadora)

Arde-me na pele o olhar que em mim pousou naquela noite...

HUANG LEE

Viva o décimo segundo plano quinquenal
Dos camaradas Wen Jiabao e Hu Jintao!

CHUN LEE

Que sensação é esta? Não há bálsamo que mitigue este ardor...
Arde-me como raio de sol na face macia do jade...

HUANG LEE (refreando o entusiasmo e olhando Chun Lee)

Mas é preciso estar atento e vigilante...
A juventude é presa fácil do encanto decadente ocidental!

Cena 3. Valdir e Alcino encontram-se com Dórdio.

ALCINO

Descobrimos aquela com quem sonhas
Desde a noite de São Gualter...

DÓRDIO

Ah, por fim, uma boa notícia... Quem é ela?

VALDIR

O seu nome é Chun Lee...

DÓRDIO (intrigado)

Chun Lee?

ALCINO

A família dela tem uma loja em Fafe!

VALDIR

E uma lavandaria em Afife!

DÓRDIO

Quereis dizer que...

ALCINO

Sim, é chinesa...

VALDIR

Terceira geração, nascida em Portugal...

HUANG LEE (looking at the television and then to his parents)

No more invisible workers
Longing only to be buried in their homeland!
Long-live the new China!

CHUN LEE (day dreaming)

My skin burns still with the look that caressed me that night...

HUANG LEE

Hail to the twelfth five-year plan
Of comrades Wen Jiabao and Hu Jintao!

CHUN LEE

What feeling is this? No balm can ease this burning...
Ardent as a sunbeam upon the soft face of jade ...

HUANG LEE (refraining his enthusiasm and looking at Chun Lee)

But caution and a watchful eye are paramount...
The young are an easy prey for the decadent charm of the West!

Scene 3 Valdir and Alcino meet Dordio.

ALCINO

We have found the one you dream of
Ever since Saint Gualter's night...

DÓRDIO

Ah! Good news at last ... Who is she?

ALCINO

Her name is Chun Lee...

DÓRDIO (intrigued)

Chun Lee?

ALCINO

Her family owns a store in Fafe!

VALDIR

And a laundry in Afife!

DÓRDIO (dispirited)

Do you mean ...

ALCINO

Yes, she is Chinese.

VALDIR

Third generation, born in Portugal...

DÓRDIO

Não quero saber até podia ter nascido na Lapónia!

ALCINO

Estuda biologia e frequenta um certo Café...

DÓRDIO

Onde? Qual?

Cena 4. Casa de Dirceu e Doroteia, ambiente de ansiedade. O locutor de televisão debita notícias no ecrã. Entra Marçal

LOCUTOR

Timor declarou-se disponível para ajudar Portugal

E vai comprar dívida soberana!

DIRCEU

Timor? Como é possível?

Ainda ontem era a nossa colónia mais pobre!

MARÇAL

Os ossos do nosso afonsino fundador

Revolvem-se na tumba em Coimbra! Vergonha!

DIRCEU

Não há maior vergonha do que ver têxteis chineses

Infestando as montras destas ruas...

DOROTEIA

O povo adora chineses!

MARÇAL

Não se pode contar com o povo para nada!

DIRCEU

Não há patriotismo na hora de comprar uma camisa!

MARÇAL

Já que não se pode mudar de povo mude-se de país!

DIRCEU

Boa ideia! Emigremos!

DOROTEIA

Disparate, recuso-me a abandonar a minha terra...

DIRCEU (pegando na mão de Doroteia)

Tens razão, minha querida!

As saudades que tínhamos da aldeia...

Lembras-te do sino anunciando a tua entrada na capela?

DÓRDIO

I wouldn't care if she was born in Lapland!

ALCINO

She studies Biology and hangs at this café...

DÓRDIO

Where? Which one?

Scene 4. At the home of Dirceu and Doroteia, an atmosphere of anxiety. The TV presenter is reading the news. Marçal enters.

TV NEWS PRESENTER

Timor has offered to help Portugal
And to purchase our sovereign debt!

DIRCEU

Timor? How can this be?
Once the poorest of our colonies!

MARÇAL

The bones of our founding father
Toss and turn in his grave in Coimbra! Oh Shame!

DIRCEU

There is no greater shame than seeing Chinese textiles
Pestering the store windows of our streets ...

DOROTEIA

The people love chink knick knacks!

MARÇAL

The people cannot be trusted!

DIRCEU

There is no sense of patriotic duty when it comes to buying a shirt!

MARÇAL

If the people cannot be changed, let us change countries!

DIRCEU

Good! Let us emigrate!

DOROTEIA

Nonsense! I refuse to abandon my homeland...

DIRCEU (taking Doroteia's hand)

You are right, my dear!
How we would miss our hamlet...
Remember the bell tolling as you entered the chapel?

MARÇAL (cínico)

O passado é com certeza muito bonito,
Mas que digo aos credores no presente?

DIRCEU

Que não há dinheiro!

MARÇAL

Podemos então requerer a insolvência?

DOROTEIA

Ainda não! Acredito num milagre...

LOCUTOR

O G8 vai reunir-se na Suíça!
A bolsa de Londres afunda no vermelho!

DIRCEU

Está tudo no vermelho, menos eu, que estou a ficar branco!
Vou tomar outro calmante!

Dirceu sai. Marçal abraça Doroteia

MARÇAL

Não aguento mais amar-te assim, clandestinamente!

DOROTEIA (rejeitando-o)

Lembra-te do teu lugar, és apenas um amante...

MARÇAL

Deixa o teu marido e vem comigo...

DOROTEIA

Não posso perder a minha condição!

MARÇAL

A tua condição será a miséria! Vem comigo para o Brasil...

DOROTEIA

O Brasil é demasiado quente!

MARÇAL (Tenta beijá-la)

O Brasil é o futuro!

DOROTEIA (libertando-se)

Eu não quero o futuro! Só quero o meu passado!

Cena 5. Chun Lee está a estudar num café. O coro ocupa as mesas como clientela.

MARÇAL (with cynicism)

The past is undoubtedly delightful,
But what shall I tell our present creditors?

DIRCEU

That there is no money left!

MARÇAL

May I declare bankruptcy?

DOROTEIA

Not yet! I still hope for a miracle...

TV NEWS PRESENTER

The G8 will be meeting in Switzerland!
The London Stock Exchange closed in the red!

DIRCEU

Everything is turning red but me. I am turning white!
I must take another sedative!

Dirceu exits. Marçal embraces Doroteia

MARÇAL

I cannot bear loving you clandestinely any longer!

DOROTEIA (rejecting him)

Do not forget yourself; you are but a lover...

MARÇAL

Leave your husband and come away with me...

DOROTEIA

I will not forfeit my standing!

MARÇAL

Your standing will be misery! Come with me to Brazil ...

DOROTEIA

Brazil is far too hot!

MARÇAL (trying to kiss her)

Brazil is the future!

DOROTEIA (setting herself free)

I don't want the future! I just want my past!

Scene 5. Chun Lee is studying in a cafe. The choir poses as clientele, seating at the tables.

CORO

O Tigrotauro anda à solta no labirinto
E reclama virgens e cordeiros!

(Entra Huang Lee e fica em pé ao balcão a vigiar a irmã)

LOCUTOR (no ecrã de televisão)

A China acumula excedentes cambiais!

HUANG LEE

É hora de vingar o sangue chinês derramado
A erguer a via-férrea de Nova Iorque a São Francisco...

Entra Dórdio e aproxima-se da mesa de Chun Lee

DÓRDIO

O amor marcou o reencontro neste Café...

CHUN LEE (estende-lhe as mãos)

Há muito tempo que te espero,
Parte de outra parte, todo de outro todo...
Concha de outra concha, água de outra água...

HUANG LEE (de olho na mesa)

Esta liberdade feminina seria intolerável na China!
É preciso estar atento!

CHUN LEE

Alma gémea urdida na trama dos romances astrais,
Flor de Lotus pronta a ser colhida na montanha
Linha de destino que por mapas cegos me trouxe
Ao ponto do Universo mais perto de ti...
Parte de outra parte, todo de outro todo...
Concha de outra concha, água de outra água...

CORO

Só um grande amor pode aplacar o Tigrotauro!

Entra Marçal e fica ao lado de Huang Lee.

LOCUTOR (no ecrã de televisão)

Davos recebe hoje a cimeira do G8!

HUANG LEE (canalha)

Tarde demais! É hora de prestar contas pela guerra do ópio!

LOCUTOR

O mundo está perdido num labirinto sistémico!

CHOIR

The *Tigrotaurus* runs loose in the labyrinth
Claiming virgins and lambs!

(Huang Lee enters and stands by the counter watching his sister)

TV NEWS PRESENTER (on the TV screen)

China stockpiles foreign exchange surplus!

HUANG LEE

The time has come to avenge the Chinese blood spilt
Raising the railway from New York to San Francisco...

Dórdio enters and approaches Chun Lee's table

DÓRDIO

Love determined that we should meet again in this café...

CHUN LEE (holding out her hands)

So long have I waited for you
My soul mate, my better half...
Shell to my half-shell, water to my water...

HUANG LEE (watching their table)

Such feminine freedom would be intolerable in China!
I must beware!

CHUN LEE

Soul mate woven in the stars weft
Mountain lotus waiting to be plucked
Line of fate that through blind maps has lead me
To the point in the Universe closest to you...
My soul mate, my better half...
Shell to my half-shell, water to my water...

CHOIR

Only a great love can appease the *Trigotaurus*!

Marçal enters and stands by Huang Lee

TV NEWS PRESENTER (on the TV screen)

Davos hosts the G8 summit today!

HUANG LEE (vengefully)

Too late! It is time to settle the score for the Opium War!

TV NEWS PRESENTER

The world is lost in a systemic labyrinth!

MARÇAL

A Europa vai cair nas mãos dos candongueiros orientais!

HUANG LEE

Vamos comprar a Broadway!

CORO

Cole Porter, George Gershwin!

MARÇAL

Compram tudo sem factura!

HUANG LEE

Disneylandia! Hollywood!

CORO

Rato Mickey! Marlon Brando! John Wayne!

HUANG LEE

Las Vegas!

CORO

Pizzahut! Kentucky fried Chicken!

MARÇAL (saindo)

A mim não me apanham! Vou para o Brasil com o meu amor!

HUANG LEE

Ninguém pode fugir!

O mundo vai marchar perante os palácios de vidro de Xangai!

(brandindo o livro vermelho do Maoísmo)

Viva o capitalismo e o neomaoísmo!

Cena 6. Casa de Dirceu e Doroteia. Entra Dórdio.

DOROTEIA

Só tu nos podes salvar!

DÓRDIO (absorto)

De quê?

DOROTEIA

Vamos dar um jantar em honra do Teixeira Mendes

Com o último dinheiro que nos resta!

DÓRDIO

Não adianta insistir!

MARÇAL

Europe will soon fall into the hands of Eastern racketeers!

HUANG LEE

Let us buy the Broadway!

CHOIR

Cole Porter, George Gershwin!

MARÇAL

Buying it all without receipt!

HUANG LEE

Disneyland! Hollywood!

CHOIR

Mickey Mouse! Marlon Brando! John Wayne!

HUANG LEE

Las Vegas!

CORO

Pizza Hut! Kentucky Fried Chicken!

MARÇAL (exiting)

They will not catch me! I am off to Brazil with my beloved!

HUANG LEE

No one can escape!

The world will march before the glass palaces of Shanghai!

(brandishing the red book of Maoism)

Long live capitalism and neo-Maoism!

Scene 6. At the home of Dirceu and Doroteia. Dórdio enters.

DOROTEIA

Only you can save us!

DÓRDIO (absent-minded)

What from?

DOROTEIA

We are hosting a dinner in honour of Teixeira Mendes

With what is left of our money!

DÓRDIO

It is useless to insist!

DOROTEIA

Serei Deuladeu Martins a salvar o nosso alcácer...

DÓRDIO

Não posso hipotecar o meu futuro!

DIRCEU

Está tudo hipotecado!

DÓRDIO

Encontrei o meu amor e não vou abdicar dele!

DIRCEU (alarmado)

Dele?

DÓRDIO

Dela! O seu nome é Chun Lee!

DOROTEIA (entusiasmada)

Lee? Alguém das nossas relações inglesas no Douro?

DÓRDIO (peremptório)

Filha de chineses.

DOROTEIA

Chineses? Nem pensar

DÓRDIO

São empresários no ramo das lavandarias!

DOROTEIA

Recuso-me a ter uma nora chinesa!

DÓRDIO

Um império de lavandarias!

DIRCEU

Primeiro arruinam-me o negócio agora querem levar-me o filho...

DOROTEIA (cogitando)

Talvez no futuro haja uma lavandaria em cada rua...

DOROTEIA

I will be Deuladeu Martins¹⁴ saving our citadel,

DÓRDIO

I will not mortgage my future!

DIRCEU

It's all been mortgaged around you!

DÓRDIO

But I have found love and will not renounce it!

DIRCEU (alarmed)

Him¹⁵?

DÓRDIO

Her! Her name is Chun Lee!

DOROTEIA (eagerly)

Lee? Is she one of our British acquaintances from Douro?¹⁶

DÓRDIO (adamant)

The daughter of Chinese!

DOROTEIA

Chinese? Don't you dare.

DÓRDIO

They are businessmen in the laundry business!

DOROTEIA

I refuse to have a Chinese daughter-in-law!

DÓRDIO

An empire of laundries!

DIRCEU

First they ruin my company and now they come for my son...

DOROTEIA (cogitating)

Maybe in the future there will be a laundry in every street...

¹⁴ Deuladeu Martins is a female character of Portuguese history. Mistress of a large domain in the northern part of Portugal, she was the founder of the city of Guimarães. When her castle was under siege by the army of Castille, she ordered her servants to bake bread with the last remaining flour and then to throw the fresh bread over the walls. Upon seeing this, the attacking army assumed they would not yield and were receiving food through a secret passage. The siege was lifted and thus Deuladeu Martins saved her castle and domain.

¹⁵ In Portuguese, love is a masculine word, hence, when Dórdio says he cannot renounce love, he states "renounce him". His father then naturally assumes he is in love with a "him" instead of a "her".

¹⁶ The Douro region, where the Port wine is produced, is traditionally home to several British families who promoted wine production.

DIRCEU

Meu Deus, sei que fui um patrão boémio e negligente,
Mas não me deixes descer do honrado mundo têxtil
Ao mundo das lixívias e dos sabões...

DOROTEIA

Ofertemos um jantar de charme aos chineses!

DIRCEU

É o fim! É o fim!

CORO

Só o charme pode vencer o império do meio! Só o charme!

ACTO III

Cena 1. Casa de Doroteia, banquete em honra dos Lee. O pai e a mãe Lee sorriem e fazem vénias, a televisão actualiza as notícias.

DOROTEIA

Bem-vindos! O jantar vai ser cherne grelhado com açorda...

DIRCEU (aparte)

Na verdade é Perca do Nilo,
Mas para quem come ninhos de andorinha não faz diferença...

LOCUTOR DE TELEVISÃO

O G8 está reunido em conclave, mas ainda não há fumo branco...

Entra Marçal

MARÇAL (para Dirceu)

Há um piquete de vigilância na fábrica...

DIRCEU

Pensam que vamos fugir com as máquinas... Ah, ah, ah...

DOROTEIA (com uma bandeja)

Aperitivos! Entradas! Aperitivos!

MARÇAL (para Doroteia)

Inscrevi o menino nas duas principais juventudes partidárias!

DOROTEIA (serve bebidas, ignorando-o)

Chardonay! Champanhe! Chardonay!

DIRCEU

I know I have been a bohemian and negligent boss,
But God forbid that the honourable world of the textile industry
Should fall down to the world of soap and bleach...

DOROTEIA

We will invite the Chinese to a most charming dinner party!

DIRCEU

The end! The end!

CHOIR

Only charm can defeat the Middle Kingdom! Only charm!

ACT III

Scene 1. At Doroteia's. The dinner party in honour of the Lee. The Lees, father and mother, smile and bow. The TV is heard updating the news.

DOROTEIA

Welcome! Dinner will be grilled white grouper and fish egg bread mush (*açorda*¹⁷)]

DIRCEU (aside, to the audience)

We are actually serving Nile perch
But someone who eats swallow nests¹⁸ will never know the difference!]

TV NEWS PRESENTER

The G8 is in session but there is no white smoke so far...

Enters Marçal

MARÇAL (to Dirceu)

There is a picket line outside the factory...

DIRCEU

They fear we might take off with the machinery... Ah, ah, ah...

DOROTEIA (holding a tray)

Aperitifs! Entrees! Aperitifs!

MARÇAL (to Doroteia)

Madam, I have enrolled master Dórdio in the youth wings of the two major parties!

DOROTEIA (serving drinks, ignoring him)

Chardonnay! Champagne! Chardonnay!

¹⁷ *Açorda* is a typical Portuguese dish made of mashed dry bread, garlic, coriander, eggs, olive oil, and usually with seafood or codfish.

¹⁸ Allusion to the Chinese delicacy birds' nest soup, also known as swallow's nest soup.

MARÇAL (segue-a)

Vem comigo enquanto há tempo, Doroteia!
A Europa está perdida!

DOROTEIA

Põe-te no teu lugar!
Chardonay! Champanhe! Chardonay!

MARÇAL

Tenho dinheiro para comprar uma fazenda no Pantanal!

DOROTEIA

Como podes ter dinheiro se não passas dum contabilista?

MARÇAL (com prazer vingativo)

Fiz um desfalque!

DOROTEIA

Então... a falência...

MARÇAL

Vinte anos de lealdade sem um sinal de gratidão!

LOCUTOR DE TELEVISÃO

Última hora! Há lojas chinesas saqueadas em França!

CORO

Ouçam os clamores! Abrem-se rachas no labirinto!

MARÇAL (suplicante, para Doroteia)

Estou farto de ser o outro! Não posso viver sem ti!

DOROTEIA (pega numa campainha e toca-a)

Vamos jantar!

CHUN LEE

Falta o meu irmão!

DOROTEIA

Esperemos mais um pouco!

MARÇAL

Vem comigo ou conto tudo ao teu marido sobre nós!

DOROTEIA

Vou à cave buscar mais champanhe!

MARÇAL (following her)

Come away with me while there is still time, Doroteia!
Europe is doomed!

DOROTEIA

You forget yourself!
Chardonnay! Champagne! Chardonnay!

MARÇAL

I have enough money to buy us a ranch at the *Pantanal*¹⁹!

DOROTEIA

How could you ever afford it if you are but an accountant?

MARÇAL (with vindictive delight)

I have embezzled from you!

DOROTEIA

So... our bankruptcy...

MARÇAL

Twenty years of loyalty and never a sign of gratitude!

TV NEWS PRESENTER

Newsflash! Chinese shops are being ransacked in Paris!

CHOIR

Hear the cries! The labyrinth begins to crack!

MARÇAL (pleading, to Doroteia)

I am tired of being the other man! I cannot live without you!

DOROTEIA (picking up a bell and ringing)

Dinner is served!

CHUN LEE

My brother has not arrived!

DOROTEIA

We shall wait then!

MARÇAL

Come with me! Or your husband will know of us!

DOROTEIA

I must go down to the cellar for more champagne!

¹⁹ Pantanal is a tropical wetland in the Brazilian state of Mato Grosso do Sul, spreading to Bolivia and Paraguay (75,000 sq mi). About 80% of the Pantanal floodplains are submerged during the rainy seasons, nurturing a biologically diverse collection of aquatic plants and animal species.

The name "Pantanal" comes from the Portuguese word *pântano*, meaning wetland, swamp, quagmire or marsh.

MARÇAL

Eu vou ajudar!

(Doroteia e Marçal saem)

CORO

As bruxas cantam na floresta e nutrem o bode expiatório!

Cena 2. Huang Lee, parado na rua, olhando para o relógio

HUANG LEE

Um atraso de quarenta minutos

É quanto basta para pôr os portugueses no seu lugar!

(Recomeça a andar)

Julgam que por terem rotundas e auto-estradas

Estão de volta ao Olimpo das nações!

Mas fizeram mal as contas do alcatrão!

CORO

Ouçam os clamores!

Há sempre alguém pronto para uma noite de cristal!

Cena 3. Huang Lee é apanhado num motim. O coro empunha tochas e comporta-se como num pogrom. Em contraponto, na cave, Doroteia mata Marçal à machadada.

CORO (enquanto sova Huang Lee)

Voltemos à lama! Voltemos à lama! Voltemos a lama primordial!

O coro deixa Huang Lee no chão, que se arrasta para fora de cena. O coro mergulha num processo lamentoso de contrição.

CORO

É preciso descer à cave de nós mesmos e tingir as mãos de sangue

Para lavá-las na fonte do remorso!

Cena 4. Sala de jantar. Batem à porta. Entra Huang Lee, combalido e esfarrapado. Ajudam-no a tirar as roupas e estendem-lhe um roupão. Sentam-no num cadeirão. Chun Lee enxuga-lhe a cabeça com uma toalha e coloca-a em forma de turbante imperial.

HUANG LEE

Vou queixar-me à embaixada! É um ultraje!

DIRCEU (indiferente)

Podemos começar a jantar?

MARÇAL

I will help you!

(exit Doroteia and Marçal)

CHOIR

The witches sing in the forest and nourish the scapegoat!

Scene 2. Huang Lee, standing in the street, looking at his wristwatch

HUANG LEE

Forty minutes late

Should be enough to set the Portuguese straight!

(walks on)

They think that their highways and roundabouts

Lead them back to the Olympus of nations!

But they have miscalculated the tar!

CHOIR

Hear the cries!

There are always those eager for a night of broken crystal²⁰!

Scene 3. Huang Lee is caught in a riot. The choir holds torches and acts as if in a pogrom. In counterpoint, in the cellar, Doroteia kills Marçal with an axe.

CHOIR (while Huang Lee is taking a beating)

To mud! To mud! We return to the primordial mud!

**The choir leaves Huang Lee on the ground, dragging himself from the stage.
The choir engages in a process of lamenting contrition.**

CHOIR

We must descend to our inner cellar²¹ and stain our hands with blood]

So that we may wash them in the fountain of remorse.

Scene 4. Dining room. There is a knock on the door. Huang Lee enters, battered and bruised and in rags. The others help him to undress and hand him a robe. He is sat on an armchair. Chun Lee dries his head and leaves the towel on, shaped as an imperial turban.

HUANG LEE

I shall complain to the embassy! This is an outrage!

DIRCEU (aloof)

Might we dine?

²⁰ Reference to the 1938 *Kristallnacht*, in Nazi Germany.

²¹ Cellar is used as a quibble alluding to the murder that just took place. Though it is a rather inaccurate phrasing, it was left to give a feeling of the original text.

LOCUTOR DE TELEVISÃO

O G8 não dá sinal de si! Ardeu uma loja chinesa no Bombarral!

CHUN LEE

As ruas estão perigosas...
Devemos adiar este jantar para quando
Voltar o clima de acalmia...

HUANG LEE

É melhor cancelar tudo!

DÓRDIO

Não! Vou à cave ajudar a trazer o champanhe!

Cena 5. Dórdio desce à cave e tira do bolso o amuleto

DÓRDIO

Vou friccionar o amuleto,
Talvez Mumadona venha em meu auxílio...
(procura no bolso o cartão de Mumadona)
Não se perde nada em tentar...

CORO

Às vezes um simples pensamento mágico
Pode mudar o curso da História...

DÓRDIO

Não encontro a senha com as palavras!

Entra Chun Lee

CHUN LEE

Que fazes tu com um medalhão do Yin e do Yang?

DÓRDIO (embaraçado)

Tento distinguir o verso do reverso...

CHUN LEE

Segundo o Taoismo, não há verso sem reverso,
Só há equilíbrio e simetria,
Um é branco, o outro é preto,
Um é repouso, o outro é movimento
O Yang é Tigre, o Yin é Dragão

DÓRDIO

Então não há o risco de inverter os polos magnéticos...

TV NEWS PRESENTER

No new developments from the G8! A Chinese store was burnt down in Bombarral²²!

CHUN LEE

The streets are dangerous...
We should postpone dinner until
Peace is restored...

HUANG LEE

Let's call the whole thing off!

DÓRDIO

No! I will go down to the cellar to help with the champagne!

Scene 5. Dórdio goes down to the cellar and gets the amulet from his pocket

DÓRDIO

I shall rub the amulet,
Whishing for Mumadona to come to my aid...
(he searches his pocket for Mumadona's card)
There is no loss in trying...

CHOIR

Sometimes a simple magic thought
Can change the course of History...

DÓRDIO

I cannot find the card with the words!

Chun Lee enters

CHUN LEE

What are you doing with a Yin Yang Chinese amulet?

DÓRDIO (embarrassed)

I cannot tell the front from the back...

CHUN LEE

According to Taoism there is neither front nor back!
Only balance and symmetry,
One is white, the other black,
One is rest, the other motion,
Yang is the Tiger, Yin is the Dragon

DÓRDIO

So there is no risk of reversing the magnetic poles...

²² A village in the centre of Portugal (five thousand inhabitants)

CHUN LEE

Aqui só há dois polos magnéticos, tu e eu!
A Cauda do Dragão está na sexta casa de Zodíaco!
É uma posição propícia para discórdia no mundo
Mas favorável ao nosso amor!
Aproveitemos! Aproveitemos!

Beijam-se

CORO (erupção triunfal)

Pandemos! Pandemos! Dentifona apriuna a veste iguana!

Doroteia passa por trás deles com um carrinho de mão onde jaz Marçal, com os pés de fora.

(entram os «ocupas» e leem o manifesto)

Cena 6. Doroteia entra com o champanhe.

DOROTEIA (como que em transe, enquanto os ocupas saem)

Ouçam... Calaram-se os tambores! Champanhe!

LOCUTOR DE TELEVISÃO

O G8 obrigou a China a aceitar novas regras aduaneiras!
A paz parece voltar aos mercados...

CORO

Pandemos! Pandemos!

DIRCEU (toca a campanha)

Jantemos! Jantemos!

Entram Dórdio e Chun Lee. Tocam à porta. Entra Mumadona com uma encomenda de take away.

DÓRDIO

Mumadona? Que faz aqui? Parece que o amuleto funcionou...

MUMADONA

Abri um negócio de take away!
Vivemos tempos de flexibilidade aguda...

DOROTEIA

Encomendei comida chinesa no caso de não gostarem de cherne!

CHUN LEE

There are only two magnetic poles here, you and me!
The Tail of the Dragon is in the sixth house of the Zodiac!
A favourable position to the world's quarrels
But most auspicious to our love!
Enjoy! Enjoy!

They kiss

CHOIR (in a triumphant outburst)

“Pandemos! Pandemos! Dentifona apriuna a veste iguana!”

Doroteia passes behind them wheeling a barrow where Marçal is lying, his feet showing.

(enter the squatters and read the manifest)

Scene 6. Doroteia enters with the champagne

DOROTEIA (as if mesmerised, while the squatters exit)

Listen... The drums have stopped! Champagne!

TV NEWS PRESENTER

The G8 has compelled China to accept the new customs legislation!
The peace seems to have been restored to the financial markets...

CHOIR

Pandemos! Pandemos!

DIRCEU (ringing the dinner bell)

Dinner! Dinner!²³

Enter Dórdio and Chun Lee. There is a knock on the door. Mumadona enters with a take away order.

DÓRDIO

Mumadona? What brought you here? The amulet seems to have worked...

MUMADONA

I have opened a take away business!
These are times for acute flexibility...

DOROTEIA

I have order Chinese take away in the off chance you did not care for white grouper!

²³ Once again the author plays with the sound of words. The original Portuguese word is *jantemos* (let us dine), riming perfectly with *Pandemos*.

DIRCEU (tocando a campainha)

Jantemos! Jantemos!

CORO

Pentes, detergentes, insolventes!

Lanternas, canivetes, bandoletes!

Alpercatas, limpa-pratas, dvds piratas!

Eis os novos magnatas!

Puxam o cadeirão de Huang Lee para a mesa. O cadeirão sobe com recurso a uma manivela como se fosse o trono dum imperador.

DIRCEU

Jantemos! Jantemos!

DIRCEU

Dinner! Dinner!

CHOIR

Combs, detergents, insolvents!

Lanterns, pocketknives, headbands!

Flip-flops, silver polish, pirate DVDs!

Behold the new tycoons!

They drag the Huang Lee's armchair to the table. The armchair rises hoisted by a winch, as if it was an emperor's throne.

DIRCEU

Dinner! Dinner!