

História

Depoimento de Alaíde Costa

História completa

IDENTIFICATION Name, date and place of birth My full name is Alaíde Costa Silveira, my birth name. Then I've got Mondin Gonide . I was born in Rio de Janeiro in 8th of December, 1935. Family Parents' names and activities My parents are Hermínio Silveira and Manuela Costa. My father was a "fornoiro". No one knows what a "fornoiro" is. I even told a girl at the production that "fornoiro" is the one who goes there and put the bread in the oven, that is responsible for the bread. **CHILDHOOD** Memories from Rio de Janeiro My childhood has been like, at ease, sort of. Because we've had all the freedom, with that Rio de Janeiro heat, poor people couldn't afford a fan. I don't even know if it had been already created at that time, fans, air conditioning, all that stuff. And we had the liberty of sleeping with doors, windows, all open. There was absolutely nothing going on, one could live easily. But there was all that difficulty of a family that doesn't earn much. As I told you, my father was a "fornoiro", my mom took care of the house. I even got to be a baby sitter to earn something so I could help at home. Even as a girl, I did that. I do remember, I remember, but I was too wild, because I wouldn't agree with none of the things they used to like. (Laughs) It was too disturbed for my mind. I used to enjoy quietness, more elaborated things. So it's been something hard for me, to work on that music stuff. Because almost my whole life I've been listening to: "Oh, you've got to... You pick up very hard songs to sing, you've got to sing something more joyful, a "sambinha", and I don't know what, "Why do you sing this?" This is how it worked. **MUSICAL EDUCATION** Musical Initiation It wasn't me who found out I could sing, I've found out nothing, who had was my younger brother. I used to sing, then one Day he found out there was a talents show at the Circo there at Água Santa neighborhood, so he went there and inscribed me. But that talents show was not divided in adults and children, it was all together; He inscribed me and I said: "But Adilson, how am I going to go? I don't want to go, I don't want to", because I really didn't want to. I used to sing but I didn't want to go to sing like this. He said to me: "I inscribed you, if you don't go the police will come and take you". (Laughs) I got too scared, I was like eleven years old, something like that. "The police will come up and take you", he was 9, two years younger than me. So I went to that talents show and I won the prize. I remember I sang a Vicente Celestino's song, listen, Vicente Celestino used to sing, but it was not like that music, like, how can I say? It was a more elaborated music. It was called "Minha Terra", I don't remember the authors anymore. Then I left the place, my mates went there to the Circo and stuff, for support. I got home, my mother was terrified, had already been all over looking for us, because I went out without letting her know. I won the prize and a beating for going out without letting her know, me and my brother. So this is how it started. Then there was a contest, I was 13, at Rádio Tupi, promoted by Paulo Gracindo. Then he wanted a girl to sing with a boy that had Chuvisco as a nickname. He wanted a Chuvisco Girl for Chuvisco. I went there and stuff, but I went like... I didn't inscribed myself, it was a neighbor of mine who did it. Because after the Circo show, I've started singing at the talents show of the neighborhood, without being punched. It was very common there at Água Santa, people to put a stage on the street and to do a talents show for the kids and even the adults. So I've started to sing at those little neighborhood shows. When they told me: "Oh, you are going to the Paulo Gracindo's show, I said "Oh, my God, I won't go", "Oh, but you've got to go", and all those things. I went and I won the contest to be the "Chuvisca". But the duo didn't even get to work, because the kid came over me with those lines wanting me as a date. At that time I was too naïve, too young, didn't want a boyfriend at all. And so the duo didn't work. And then Tupi got fire and stuff. And some time had passed, I was a nanny again and I was all singing all the time. And the girls' mother, there were three girls, but I just baby sat the little one. She said like: "Why don't you go to Ary Barroso, you've got a beautiful voice", and I don't know what, "Go there, and get inscribed". That was when I cheered up and thought: "I will." And then I used to listen to Rádio Clube do Brasil and Silvio Caldas had his show. And he used to sing a really nice song, beautiful one, called "Noturno em Tempo de Samba". And I fell in love with that song. Every time he would sing it, because it was the radio, there was no phonograph, there was nothing at all, every time he would sing it I would go writing down the lines I could get and getting to know the song by heart. Then when I got to know the song by heart I went to this place called Bandolin de Ouro, there at the Carioca Street, in Rio, and I bought the sheet music. So I got inscribed and was called. I got inscribed and some time latter I was called and went to rehearse. Then the piano player said: "Oh, but Alaíde, it's not possible for you to sing this song today because the tone is different." Of course, Silvio Caldas and Alaíde, very different. And so he told me: "You come back the next week at the 'x' day", because I don't remember anymore what day it was: "And then I will make it up to your tone and then you'll perform". And that was what happened, he transposed it for me and I went. I got there and Ary Barroso was something, a fun guy. I got there little thin girl, those little thin legs, badly dressed, I don't know. And he looked at me: "Are you going to sing?" I said: "I am going to sing 'Noturno em Tempo de Samba'". Then he asked me: "And whose is this song?" And I said: "Custódio Mesquita and Evaldo Rui". And so he looked at me like "Ok, we'll see". Then I sang, he loved it and gave me the highest grade that was the 5. (Laughs) And even ended up a fan of mine, right? Ended up a fan of mine. I've started singing in all the talents shows. There was the A Hora do Pato, Pescando Estrelas, Papel Carbono. There were several shows, I used to get inscribed and win all of them. But there were the opponents, Ellen de Lima, Marisa Gata Mansa. End we got to the point that we used to agree like: "When are you going? To what show? I won't then", and then we started sharing, because if we were all in the same show we would get even and had to share the prize. So that was it. **PEOPLE** João Gilberto Let me tell you how it happened. I was singing in one of those shows at Pescando Estrelas. And a musician that used to play at Rádio Clube do Brasil was there because he would perform later with the band and he heard me singing and told me: "The Dancing Avenida is in need of a crooner, don't you want to run the test?". And then I went, ran

the test and was accepted and started singing at Dancing Avenida. Then on a certain day an Odeon's sound technician came up and sent me a card and stuff. Then I went to talk to him and he told me: "I will try to get you an audition, I won't promise you, but I think it will work out, because you sing in a certain way that fits Odeon proposals." At that time there was Silvinha Teles there, Dick Farney, those singers, lighter ones. He tried to get the audition and he got it. I went there for the audition, recorded my first 78 rotations, and did you ever get to know it? Then I recorded my first 78 rpm. And when I was recording the second one João Gilberto was at that studio. He didn't even talk to me, asked Aloísio de Oliveira, who was the artistic director, to talk to me and ask me if I wanted to meet some guys who were making some different music, and those guys were Castro Neves, Carlos Lyra, Ronaldo Boscoli, that group. Because Tom and Vinícius were already famous. And then I got to know the Bossa Nova, through João Gilberto. But he invited me, called a neighbor and left a message, address and stuff, so I went there and he didn't show up. He didn't show up, and I was on that strange situation, I didn't know any one. I got there, it was a piano's player house called Bené Nunes, which told me he had already met me, that he had seen me singing at Rádio Nacional. And so I got friends to the guys, snag with them. And at that time there was not the Bossa Nova name yet, there were those gatherings, and I don't know who gave Bossa Nova the name. Because right after Bossa Nova was launched, many people wouldn't believe it, including the recording company I was with, I was no longer with Odeon, I was with RCA Victor because there was a good proposal for me to go and work with them. So I thought I would have better chances at RCA. I went there, I even got João to go with me to RCA in two recordings, that were the "Lobo Bobo" and, even before he recorded it, there were the "Lobo Bobo" and "Minha Saudade". But people wouldn't believe that Bossa Nova could become that famous. And so the director was like: "No, because we've got the musicians here", and I don't know what, and put lots of obstacles for me to record the song and then take João. And I know that my recording sounds like rumba. Yeah, because no one knew how to do that guitar beat they do, the Oscar, João, Carlinhos, Menescal, that entire bunch. And so they didn't let him, they didn't let João play with me. For me to take João out of bed at 10 in the morning so he could come to RCA with me to play is something very hard.

MUSICAL EDUCATION Compositions Since the talents shows I used to do things, to finish the rehearsals, used to go to the piano and do things and stuff. Inspiration would come, so I say. And that's how I started composing. **TV SHOW** Fino da Bossa It was May of 1964. I remember I had a three, four months old baby, was there at the dressing room, at the little cradle, that little basket. The baby was there in the basket, there was no one to take care of him, my family was all in Rio, and there was no one to take care of him and stuff. And so for my surprise, it was a hit. It's something I'll never forget, because Oscar Castro Neves came from Rio to do it with me and Ana Lúcia, other artists. And we went to rehearse two days before. He told me: "Lalica, that's how he calls me, Lalica, I've done a song and I would like you to sing it the next concert." And so he sang the song and I fell in love with it, I said to him: "It's not going to be on the next one, it will be on this one." So I learned the song, I learned it like... Fast, and he made the arrangement too and we performed it in the first audition, the very first one. And in the middle of the song the audience started getting up and clapping. My God, that was something I will never forget, it was something like, I mean, because if it's a song you already know, people clapped in the middle of it, alright. But no one knew it, and I knew it just a little. And everyone applauded like that, and so I had to come back on stage three times. And the recording that remained was the first one, because I was all touched and babbled, but it was the first one they thought it should be. And that was it.

FESTIVAIS / People Festival Internacional da Canção, Hermeto Paschoal I've been in lots of university festivals, even won prizes as a singer. And I've been to a FIC. That FIC was drastic. It's been the only one. And I went to sing and Hermeto Paschoal's song. That was in 1972. And I went to sing and Hermeto Paschoal's song called "Sereare?". Hermeto is all complicated with those arrangement stuff and I don't know what. It was dictatorship time, something awful. Then there was an international jury that evaluated the song. But the Brazilian people didn't want the song. And I don't mean like, it to win the festival, but I think it should have been at least on the five top finalists. And then I sang, the audience was booing, because they wouldn't get it. Even though I got a place, because the international jury knew it, knew the things. So there I went to the final. In the end they started announcing, I was the second one. Then I started singing: "Ai Sereare!", and then the audience "Uuuuuuuuu Uuuuuuuuu". Because they didn't get anything Hermeto would do, those incredibly long introductions, with a lot of those nuances, musician stuff. And the audience booing, booing, and booing. Then it stopped, a guy came and said: "We're having some sound problem?" and lead me out of the stage. And right after they presented the opponent number three. There I went to the backstage, and I said: "oh, really? Why is there sound? They put my sound off and there's a song right after mine". And there I went back stages, Hermeto and all the musicians. When I got to the backstage there was a mess, punching, and policemen. Yeah, yeah. In the back stages. And saying that Hermeto would put pigs and chicken on stage, and that was not respectful. That he used to fool around a lot, he said: "I'm going to put there some pigs to get a sound, will put some chicken", but it was all fooling around. Someone said that and they thought it was disrespect, and that stuff. And in the middle of the song there would come the pigs and the chickens, that's why they took me off. They went there, checked up everything, policemen and stuff, and told me I should come back. I said: "Oh, no, I won't go back there." "But you have to", because so and so: "Hermeto will have to pay I don't know how much of a fee if you don't go back there". I wouldn't let a friends of mine to pay a fee if I wasn't coming back. Then I came back to the stage, there was that introduction and all that stuff and the crowd "Uuuuuuuuu", [laughs] booing, then the introduction was finished and I started like "Hey, people", I said "people" and they cut the sound once more. I got really angry, picked up the microphone and threw it away. The crowd that was booing me was now stood and applauding. (Laughs) It was very funny. I was the most applauded that night. After the booing.

CLUBE DA ESQUINA/POPLE Recording/Milton Nascimento Milton I've met through a friend who had the Virgílio Jacaré nickname. Virgílio Jacaré, at the João Sebastião Bar time, that was a very famous bar here in São Paulo, he said: "Alaíde, I want to introduce you a guy that showed up there at João, that performed there, that has some wonderful songs and so and so". I said: "Ok". He brought Milton to my house, it was 1965. Then Milton sang those wonderful things, there was no "Travessia" yet. He sang "Pai Grande", he sang several songs, I fell in love with it. But I've been through long periods without recording too. I had no opportunity to record with Milton at that time. Then when it was... We had lost touch, then when it was 1970, 1971, something like this, he went to a TV show, O Almoço com as Estrelas, right after that Airton came up and said: "I will call someone we love", then he called me. I got in and sang, he asked Milton to stay there. I started singing and Milton didn't even know the song. When the show was over he told me: "Look, I will invite you to sing this song on my next album". That was the Clube da Esquina. Time had passed, he wouldn't call me and stuff. I said: "He's forgotten his promise." Then on a certain day Odeon called me, for me to show up, they had an office here in São Paulo, and I went and they told me: "Look, you've got to go to Rio on the "x" day, your ticket is here, you will record with Milton Nascimento". So I did. I did and I recorded "Me deixe em paz" with him, that I think like, I think it was Clube da Esquina's greatest hit. In the studio there were Wagner Tiso, who made the arrangement. There was him, Wagner Tiso. Who else? Som Imaginário staff.

CLUBE DA ESQUINA Evaluation That was a different style. Because that Bossa Nova thing I don't know how to define. Because there's many people that make music with lots to do with Bossa Nova and it's not classified as such. Because Tom Jobim himself died making Bossa Nova, even though there was no guitar beat. Because when you speak about Bossa Nova, people think that Bossa Nova is that "Garota de Ipanema", "Chega de Saudade", and so and so. Bossa Nova contains

music universes. And Milton, without meaning that, he took part of it, because he has innovated something, too. As Ivan Lins, as many other people. MUSIC Me deixa em paz It was a carnival song, because in the old times, I think the composers had free access to carnival. So the blue songs, elaborated and all that, they took place in the carnival scene. Now you figure out "Me deixa em paz": "Se você não me queria..." ("If you didn't want me..."), it was like with some joy. And so I said: "I will sing this song but I will sing it my way". And that's the way Milton heard me singing and liked it. CLUBE DA ESQUINA Evaluation There had been things, songs, different from all that was happening at that time. I think it's been an innovation because at that time everything was very like samba, it was all samba, samba, samba. And there it was, right after the "ê-ê-ê". So this style completely different from all that has been happening. I wouldn't know how to classify it, I just know that everything sounded divinely wonderful and different. There's a song on the Clube da Esquina that... Oh, which is that? Don't know if it is Lô's or Beto's, "Trem Azul", several there, really nice. CLUBE DA ESQUINA Museum I find it really beautiful, it makes a wonderful room for us to tell our story. I just wish the Clube da Esquina, the Clube da Esquina Museum lots of joy, and I wish them luck.