

História

Entrevista Cafu

- □

História completa

IDENTIFICATION Name / Birth place and date My name is Carlos da Silva Assunção Filho – my nickname is Cafu. I was born in Recife, Pernambuco, on the 20th February of 1950. **IDENTIFICATION Nickname** The nickname Cafu came out when I came to Rio. My sisters used to call me Carlos Filho, and there was a son of my parent's friends that was a little kid and used to call me Cafu; he merged the words Carlos Filho, got it? So, at that time, I started working with a friend of mine that put me on the credits as Cafu. So it has become Cafu. Nowadays, if someone calls me Carlos I don't even answer; it's left behind. **FAMILY Parents** My father is from Pernambuco and has always been a salesman; my mother has always into arts, collections – she used to sell art works and she had an antiquary there in Recife. My mother's whole family, which was seven brothers – as my father's family was composed by seven brothers -, has always been involved with arts. In my house there's always been regular politicians around, because my mother had studied with Célia, who was Miguel Arraes' wife. They used to be regular at my house, and that have caused a political and an artistic movement at the house, even because there were too many people that used to go there because there was a piano and it was usually played. **CITIES Recife** Also during the Arraes' time it was created the municipal Ball there in Recife. At that time there were no Globo (Brazilian TV network) actors; the Rio de Janeiro intellectuals were the people who would go there: Paulo Mendes Campos, Otto Lara Resende, Fernando Sabino, Tônia Carrero. I remember all those people were there, every year there was a group, and as I had some uncles here in Rio that were friends with those people – either Augusto Rodrigues as Nelson Rodrigues – my house ended up as a meeting point also. When they were in Recife they have always been to my house. **FAMILY Sisters** I have two sisters, Sandra and Andréa. They are older than I, I'm the youngest. It's funny, I've been spoiled, Carlos Filho, right? **CHILDHOOD Childhood memories** Until I was ten years old I've been called Neném (Baby)... Can you realize that It needed a meeting in my house for them to quit it. It was Neném this, Neném that, and one day we had this meeting to quit it and it quit. Then it's been adopted the Carlos Filho, because of my father; and after coming to Rio, I became Cafu. **CHILDHOOD Games children play** During my childhood I have lived in a street that was not paved. It was kind of a high medium class there in Recife, but the street I used to live at had no pavement. So it made possible that I've been all the time playing, because it was funny there in Recife: at that time you could play according to the weather. I mean, if it was raining, you could play with bola de gude (marbles), because the floor was compact; in August, during the windy time, we would play with kites; at Saint John Feast time, there were the raffles... So it has been a really nice thing. **FAMILY Family gatherings** And there was this thing of my family – and I am still resentful nowadays -, of a certain discipline, a certain order, because it's always been a family that really appreciated the spiritual values, all of them connected to arts as well. It has been a super liberal family, load of cousins. Christmas and the New Year's Eve have always been at my grandma's, with lots of people... It was a very funny family. **FAMILY Grand grandfather / Uncles** My grand grandfather, that is even described on that Nelson's book, "O anjo pornográfico" (Porn angel), had three children that were Mário, Augusto and aunt Maria. And as uncle Mário as Augusto, both of them had seven children, and all those children have been connected to arts. Augusto was connected to painting and teaching at the Escolinha de Arte do Brasil. Uncle Fernando was a plastic art works collector. Uncle Abelardo was a popular art works collector, and he had basically started the popular art movement in Brazil, because until then the Brazilian popular art was a utilitarian art, the imaginary wasn't appreciated in what was related to popular art. And this uncle of mine, Augusto, who was already here in Rio, once found the pieces of Vitalino - because Vitalino had been making pieces for children's toys to sell in the market - and did a great exhibit here in Rio about Vitalino and a great report, at that time, in the magazine O Cruzeiro. From there on, this thing of the Vitalino art itself and the popular art appeared. Vitalino was, on a certain way, a match lit for a totally different vision from the imaginary in popular art. There was uncle Mário, a journalist and the creator of the Jornal dos Esportes. Also through the newspaper he was the one who promoted, for instance, the first official Samba schools' parade and the Jogos das Primaveras (Springtime Games). There was also uncle Francisco, that was basically one of the greatest collectors of early 20th century pictures here in Brazil; His collection is at Instituto Gilberto Freyre, Instituto Joaquim Nabuco, there in Recife; it is a really important collection, that has been important even for me, for shooting, because I used to talk a lot to uncle Francisco about photography, about portrait, that he used to love. There was also uncle Abelardo, which had a huge sacred art works, documents and paintings collection, collection that was converted into a museum in Bahia, the Museu Abelardo Rodrigues. There was Nelson, who used to write – he's been a journalist and a playwright. So it has always been a high level family... Even my cousins, nowadays: one is a painter, another one has become a gallery owner, another one is a researcher of I don't know what. So that was a very rich family. The outstanding point is that there has never been a genius figure, maybe some geniuses; but there hasn't been a genius figure, it's been the whole family, and when gathered it was fantastic. This memory I've got from my childhood is amazing, because there's been too many jokes and, at the same time, there's been an over appreciation, appreciating just spiritual things. Nowadays I still get this way... Not thinking about the money, not thinking about I don't know what, only the arts really matter, friendship really matters, these things are what really matters. **FAMILY The House** I came back from Recife like five days ago and I passed by where my house used to be. I remember clearly my house because I was born there. I remember all the orders at this house: as my sisters are older than me, they have planted the guava tree, the carambola tree, and I couldn't climb them because the trees were theirs. I remember clearly this thing about the house during my childhood, as well as because it's been a house

frequented by artists – those people, Capiba, music people from Rio, music people from there- as well as by politicians. Every evening there was someone dropping by, bringing some news... It was a house where you could get information about what was going on and what was not.

CITIES Recife I've lived in Recife at the time Arraes was the mayor for the first time, who has promoted a huge change, a great appreciation of the popular things, popular Pernambuco things. The popular theatre from Pernambuco had blossomed, the Peasant's Leagues things, the music things sparkled a lot, it's been a time when Pernambuco's started to shine. He's created that Municipal Ball thing, where all the artists used to go. So Recife was kind of boiling.

MUSICAL EDUCATION Musical Preferences I remember like, about records, first of all, of the folk northeastern music, people like Luiz Gonzaga, Jackson do Pandeiro, this whole thing... It was something new in the air, in the sky literally, because it's been as on the radio as on speakers on the streets, on the fairs. At home we used to listen to many Cauby Peixoto's albums, Ângela Maria's. And there was Capiba, a composer from Pernambuco, a neighbor of ours – like four houses far – that used to be at our house a lot for playing the piano, because we had a piano; some of his songs really known in Recife have been composed there, at home. I've seen that happening during my entire adolescence.

EDUCATION Studies I was not at all in fond of school. I remember the first school I've been at I was left there and I went towards a pepper bush and ate lots of pepper so I could leave the classroom and eat sugar at the director's office. They sent me home because it was a school close to the corner of my house; then I have been to another school... I sort of have been kicked off five schools, while I was still a kid. There were some schools where I've stayed for like two classes: mathematics and when it got to the Portuguese class I would ask: "May I go to the restroom?" The guy said: "Yes, you may." So I went, climbed the wall and never came back. I haven't been in fond of school. Sometimes I get a bit resentful about that discipline, that knowledge ordination; perhaps I would have read much more than I read nowadays, than I used to read. I have this will of reading and I just don't have the time. And I am not organized for that either. But I've never had that much of a school issue with my parents because, on a parallel way, there was this arts school there in Pernambuco created by an uncle of mine. Everyone in Pernambuco has been there and I've started to go to that school too. So I was always doing something. I was bad at the studies, but I can't remember to have had any big trouble about it with my parents.

FAMILY Parents My mother's figure is a really present figure in my life; on the other hand my father was kind of wary about these arts and politics things. At the same time, I've always been too curious, used to play a lot and do many things – I've made kites, I've made top... For eating I've been a disgrace, because that would mean quit playing. I have not been good at the fork; actually I think no child is really good at it. Playing is nice; when you are playing, the worst thing ever is eating, is when the maid comes over and says like: "It's time for you to have your meal", because then you will quit playing... I used to like football a lot, kites, little cars, bicycle... The bike, as an example, made me know the world, because made it possible for me to go out by myself and know other neighborhoods, even because I came really young from Recife, I was fourteen years old. Because when I came here I have never known History for real, but my sisters used to study at the Escola Doméstica de Natal, that was in Rio Grande do Norte and a school for women that were getting ready for marriage the plants' owners, you know? Things about talented housewives... And my father came to Rio to restart his life, because he got broke, I've never really known what happened. But I do remember that, my father came to Rio and I stayed in Recife with my mother – that's why my mother has always been too present in my life. She was called Maria Clara Rodrigues. My mother has been present because she has been present; she has been really connected to me – maybe because I was the younger, maybe because I was the only man, the only boy. I've had an absent father, in Recife that is something more distant, the mother would stay home all the time, my father used to work and come home by the evening. Recife had a structure where there was the city and there were the neighborhoods. When my father was in town I remember he would stay until the evening. Sometimes I went with my mother to meet him there, but I haven't been too close to my father, unless when going to watch football matches – I support the Náutico there. The Náutico was close to our house, and I remember my father was very fond of this thing of going to the club, to the pool, for a ride... It was funny because my father is another character. If he had an appointment at 2 p.m., at two thirty he would be taking a shower. And I remember there's been lots of argues between my mom and dad related to that, because we were relatively rich there in Recife and my father had some funny things. We used to go out in the morning and he would say: "Let's get the newspaper" – Sunday morning - , then we all would get in the car in pajamas, my mom on her sleeping dress, and so he would go for a ride in João Pessoa and my mother completely pissed off, because she was on her sleeping dress and couldn't get off the car. And there was another great ride with my father, which was going to Olinda, a town next to Recife. He was born there in Olinda. Recife is flat and Olinda has hills. There are seven hills, and there was this street, Ladeira da Misericórdia, and it was wonderful when my father would go up there by car, it was amazing. The other one that reminds me a lot of my dad: until I was 14 years old, I had only seen one Japanese man in my life, he was the owner of an ice-cream shop there in Recife – the Guemba – and we also used to go to the city to see the Japanese man. Then my father would stop the car in front of the ice-cream shop and we would stay like for 15 minutes staring at the guy; he could walk around the place and we would be there, staring at him... That story was amazing.

CITIES Recife At that time Brazil didn't have this national thing: the bread from Recife was the bread from Recife; the bread from São Paulo was the bread from São Paulo; nowadays there's Plus Vita everywhere. I mean, there are many particular things in each city. It's been a very regional city, because it's really regional, with very regional food. Recife was a funny city because it is a very regional city and at the same time, a very cosmopolitan one, a cultural milieu with the tradition left by Maurício de Nassau, with that entire thing that it has been the most cosmopolitan city in Americas on that time. In Recife nine languages were spoken, so it brought certain knowledge. It's been the most cosmopolitan city in the northeast region, the closest point to Europe. You would get lots of information that came with the ships. The Modernism, when it gets to happen, there are lots of things about Rio and São Paulo, but it's been a strong movement there in Recife too, with Vicente do Rego Monteiro, because Cícero Dias was already in Europe sending books from there. So there was a significant movement in Recife, it was the first stop. I remember, as an example, the 58 World Cup: the first stop of the team was in Recife; they came from Europe in a plane and it stopped in Recife. And there was a parade on the Guararapes Avenue, in 1958. And there's still a very strong cultural effervescence about plastic arts, literature, music, cinema. Recife has a certain definition. Some days ago I was talking to some friends of mine that are film makers from there, we kind of argue: "This new cinematography from Pernambuco is like I don't now what..." Then I realized that are three movies – Amarelo Manga, Baile Perfumado and the Rap do Príncipe Encantado – I mean, it's tiny but it has a point. Recife is a very polarized city, as an example, during an election, something the whole Brazil just can't stand, the Horário Eleitoral – there it's called electing guide – beats the Fantástico records, it's more watched than Fantástico. You take another city, like Rio de Janeiro, a candidate has 32%, another one has 35% and there are 20% undecided. Recife has like 1% undecided, so you've got a vote struggle all the time. I've been there now and the city is quite a mess because of car parades, flags. I got to Rio and it didn't even seem to have an election going on, it's just because of the media. So Recife has always been a very polarized city. Another thing is that with Maurício de Nassau it's been created something about who's been and who hasn't, something about the loss, a big deal. No one will ever give up because there's no will to have less than before. And there's been that entire thing about Casa Grande e Senzala (Masters and Slaves), that really strong thing about the races mix. At the same time is a very macho city. I used to listen to music of my time – the sixties – that would say so:

“Dizem que em 60 nego vai virar macaco/Ora, vejam só, que grande confusão/Se em 60 nego for virar macaco/ Penca de banana vai custar um milhão” (“It’s said that in 1960 nigger will become monkey/ Take a look, what a mess/ If in 1960 nigger will become monkey/ Then a bunch of bananas will cost a million”), got it? There’s nothing more racist than that; the whole 1959 was passed, people looking at the black people and would go like: “Hey, New Year’s eve is right there” This is way too crazy, because it’s made by an incredibly famous composer from there, Nelson Ferreira, that is black. So it’s a disturbed city, but at the same time, it has a huge colonial equipment, because you have almost the first churches there in Garaçu, because there was not the discovery process, but the colony process. There is sacred art richness, about the churches. There you’d move vertically. As an example, here in Rio or São Paulo, you find your economical and intellectual class and you move along that range horizontally, you don’t go to the popular or to the rich range. In Recife you are able to go to a bar and meet a certain politician or a singer, a popular artist. Minas has a bit of this too. I think these are the two stronger states on that point, even because of the cycles (coffee and sugar cane cycles). MUSICAL EDUCATION Influences But another amazing thing about Pernambuco, and a funny one also, was the Rádio Jornal do Comércio from Pernambuco to the world” – and everyone laughing at it, because it literally has happened, because it’s been the first short waves radio station in Recife. You could listen to the London BBC like in England, and that, perhaps, has created for instance that thing of those Frevo Orchestras connected to the American big bands. You take Severino Araújo, the only survivor ball band that has an orchestra here in the south, the Tabajara Orchestra, that is formed by a guy from Paraíba, but there’s been to the Rádio Jornal do Comércio, in Recife, that is like a cultural spreading centre there in the Northeast Region and, at the same time absorbing, because everyone would go there. Everything happens there: Ariano Suassuna is not from Pernambuco, but he made it in Recife; Jackson do Pandeiro is from Paraíba, but has been through the Rádio Jornal do Comércio; Luiz Gonzaga is from Pernambuco, but Hermeto Paschoal is not, he is from Alagoas, but have made it through the Rádio Jornal do Comércio. So it’s always been the northeastern cosmopolitan city. CITIES Recife The Diário Associado has been the first newspaper in Latin America. Because of having a really strong law School, all the intellectual people from the Northeast would converge there. For instance, Miguel Arraes himself, I use to say he’s become a politics myth because he’s been Recife’s mayor twice and the governor of Pernambuco three times. Miguel Arraes is from Ceará, actually from the Cariri, that is already Ceará territory, but no one would leave the Cariri to study in Fortaleza; they would all go study in Recife, because there were the best universities, a bigger movement and it’s culturally really strong. First of all there was a really strong carnival, with its own expression; maybe only two states have created an own musical expression with an instrumental excellence, that was the frevo in Pernambuco and the chorinho in Rio de Janeiro. That frevo thing has always been too strong, as carnival has. These things get established when they create composers and classics. You’ve got the chorinho and the frevo classics; you’ve got great frevo composers as you’ve got chorinho great composers. So this musical thing has always been too strong. There are two maracatus: the maracatu de baque virado and the maracatu de baque solto. Actually, the maracatu de baque virado is the maracatu, that is the Congo kings and queens crowning that would go to the churches. Actually, it’s a procession. For instance, if you take a Samba School nowadays, there’s such a maracatu, because it’s the first time you have a carnival parade with a cortege sense, that was the Nossa Senhora do Rosário procession that took the black people to be crowned at the Nossa Senhora do Rosário dos Pretos church, who was a way, a power the police had to keep a relation with the slavery, something really strong there because of the sugar cane, and because a master was as rich as the slaves he may had – not because he had more money, but he had many slaves, and he would sleep with everyone for having children, because there was too much of a land to be planted, and that’s been strong. So this maracatu has always been appreciated. During my childhood, this maracatu de baque solto, that is the maracatu from the rural zone, that is already a mix with the indian’s music and some religious aspects from the umbanda, not necessarily Xango’s, something darker. From this maracatu during my childhood I remember just a little, but I remember I’ve been scared to death; it would show up on the streets and I would get away running. . . I also used to go to the sugar mill, used to be around there a lot, because there was a part of my family that had a mill and every Saturday used to go there. This sugar mill thing was all about too much forró, too many games, too much riding horses, too much bathing on the river. And I remember those parties too, the Saint John’s, that have always had too much forró, had those singers, the Jaboatão fair, there’s been too much of it all. I mean, in my neighborhood there’s been not that much because the neighborhood I’ve lived in was kind of an elite at that time, a higher class neighborhood, let’s say, so there’s not been too much of it all. But I was in touch with the sales men, it’s been all too much on the streets; I remember I could buy milk, there was the macaxera man, the mascate, which was a guy who carried a huge box on his head that had absolutely everything: buttons, threads, combs – these things we use – perfumes, fabrics. . . This was something very common, this street thing; all the time there was a sales man passing by. (Chorinho: typical Brazilian’s music style Frevo: typical Pernambuco’s dance style Maracatu: typical Brazilian northeastern folk Forró: typical Brazilian northeastern dance style) ADOLESCENCE Adolescence I came here when I was 14 years old. Until then I remember the carnival during my childhood, dressed as a sailor; but I really came to enjoy carnival from 14 years old on. Since I came from Recife – there are almost 40 years since then -, I’ve been to like two or three carnival balls here in Rio; I always go to Recife for that. I remember going back to Recife when I was 15 years old and starting to go to carnival balls, because I was old enough then; it’s been like too much kidding on the streets and too much carnival at the clubs – I used to go to the clubs the four days and then the last one would end at 8 a.m., I remember clearly, at the Clube Nacional. I can’t remember when exactly was the first one, but I remember it was more or less at that time. CITIES Recife It’s funny because every time I come to Recife now, my landing point is a little place I used to be regular when a child. . . The relationship with the Recife sea is funny, because Recife is a city between rivers. Just for you to understand, there are lots of beaches, but the late Clube was in the city and by a river; the beach was for us to go during holidays. I remember we used to go on vacations when I was a child, we used to go to the Boa Viagem, like moving on, we took the fridge, the beds, everything. We used to stay there for like three months. Those were vacations. It’s a city where there were too many American people on the beach, American sailors, traces of the American occupation during the second world war, of Natal, of Fernando de Noronha. There’s been a huge American participation indeed, so it’s been funny for us to stay around watching the American sailors by the Boa Viagem, those were vacations. And there was a couple of friends of my parents that were my sister’s godfather and godmother. They used to go for vacations to Maria Farinha and had no children. Maria Farinha is a town, a very far beach, completely desert at that time, and as they had no children, when they were going to spend some time over there they’ve always invited me to go with them and stay there with Lise, Antônio Carlos’ wife. That’s been a very particular place of my childhood. I miss Recife, it’s a mineral missing: there is the right amount of Iodine, the right amount of Sulfur, of salt, if I need to take a sea bath to get recovered from something, here I need three of them. There, I take one in a morning and the chemistry is balanced, there’s a reaction. And every time I go to Recife I go to this place, Maria Farinha. I like there. I go there because it’s more or less where I stop and think for a while. . . Recife is a very windy city too. So I come here and get my life an alignment, about what’s going to happen. Every time after Recife I come back different. It’s a relationship to keep. WORK Professional Activities My relationship with the photography came after this uncle that was a collector. There was also a cousin of mine, Gastão de Holanda, really close friend of Aloísio Magalhães, which was part of the family, because he was a friend of my parents, my grandparents, and that

used to photograph. And every Tuesdays there was a photography lab: he used to put a red light in the kitchen and spent the whole night making photography. I remember when it was hot- like this studio is now- and we used to open the fried to take some fresh air. CITIES Recife Since I came to Rio, every year I go back to Recife; I am always going back, I'm always round there. I guess photography was a way I found to carry – as I couldn't carry around earth, stone – all the imaginary Recife here, meaning, I might have nowadays a Recife's images file like some few people over there have. Because for me there's always been the need of going there, shooting and bringing it here. I say: "Isn't it like building my own Recife here? A mythical Recife?" – because I know now I don't deal with Recife a lot; I've got all this dealing, but no longer the day by day, this political thing, the discussion. For me, Recife is a mythical Recife that I want to keep forever. So isn't it the Recife I've created with photography? Have I started to shoot a lot because of that? And always things have happened in Recife; always a strong city. And the family thing has been always too strong, because I used to go to an uncle's house, uncle Abelardo, and there were 1200 pictures only of the crucified Christ. I used to be in touch with huge saints, like there was a via sacra at home. FAMILY Uncles Nelson was already from Rio, because Nelson was related to uncle Mário that came to Rio first. And there was grandpa Augusto, that was my grandfather – that also wanted to come to Rio -, and when he came to Rio to look for a house, got hit by a car here in Rio and died; so it took longer for a part of the family to come to Rio too. So I came to meet Nelson here in Rio. I had already met his sons, Jofre, Nelsinho, which used to spend vacations in Recife, but Nelson, Mário Filho; I came to meet here in Rio. CITIES Rio de Janeiro Well, then that's what has happened: I've stayed with my mother and spent an year with her in Recife, because my father was already here in Rio and my sisters were at the Escola Doméstica de Natal, a boarding school. And then I remember that, on a certain day, my mother said: "We are going to live in Rio". I was incredibly glad because Rio de Janeiro was all that existed then. I remember I only had contact with Rio de Janeiro through the Revista dos Esportes, the O Cruzeiro and the Atualidades Atlântida on the movies, and I used to get completely amazed because I'd saw that beach – beach for me was something for vacations -, saw that cosmopolitan beach, people in the middle of the traffic, walking around in bathing suits, and I found it crazy, something fascinating. It was the centre of everything, the politics centre, the artistic centre, of all the publications, the first televisions, everything. Because the television got in Recife in 1960 and I got a bit of it because I came here on 64. When I left Recife there was a political effervescence with the first time Arraes was a mayor, already a government. There were too many things happening over there and I came to Rio. Then I remember my mother said: "Let's go to Rio" I got really glad, used to spend the whole day singing that Antônio Maria's song, "Valsa de uma Cidade", until the day she said: "We're leaving, let's go". And I came with my mother and the father of a friend of mine, Duda Coullier, with whom I used to study – this Duda Coullier is even a part of this whole story – and I remember that, when I got in the plane, I came crying all the way from Recife here; and Dr. Eduardo Coullier was consoling me. The trip took 9 hours on that time, in a Pan Air plane. And I got to Rio. I got here in June, it was cold, I had never felt cold in my life, because there in Recife winter means rain, not coldness. Then I remember that we land herein Santos Dumont airport and my father was living in an apartment at Lapa, at the Marrecas St, next to Mesbla. It was a very curious apartment that belonged to uncle Augustinho. That was a kitchenette. And Cinelândia was the best, because there were all the movies, there was the Escola de Belas Artes, the Municipal theatre; there was the place it all happened, where were AL the bars, the Amarelinho, all the cultural effervescence. FAMILY The house And in this apartment lived everyone who had come from the Northeast: uncle Augustinho, Fernando Lobo, Antônio Maria, seu Dorival Caymmi... Imagine all these people living in this apartment And my father stayed there because my uncle Augustinho had moved from there to the Largo do Boticário. So I got here in Rio in the evening, and dad made me a bed, covered with newspapers to block the coldness; it was a Dragon Flex. Then I began with Rio de Janeiro. CITIES Rio de Janeiro I remember, as an example, we went out to uncle Augustinho house, there in the Boticário; we went out the Marrecas St to the Cinelândia to take a bus to go to Cosme Velho. And it was the first time I saw the Pão de Açúcar... And it was fascinating, because the Pão de Açúcar had only existed in pencils' boxes covers, notebooks covers. That was the imaginary Rio de Janeiro you could see all the time. And that was my arrival to Rio. EDUCATION Studies I went immediately to a school, because there in Recife, as I was not too much into studies, I ended up at the Instituto Capibaribe, that was a very liberal, really connected to the arts things, which used to stimulate that a lot. I came to Rio and went to a similar school, the Colégio Souza Leão – that had some few students and used to stimulate the poetry reading a lot, the classical music listening. It was another kind of school, financed by the rich people, because it was like, at that time, a new experience, and so I went to this school. I used to live in Lapa that was a sort of a weird place, because it's a bohemian place, so I used to come home from school and not leave the house. But my father had his office close to there, at Odeon's building. And that's been my life for like three months. FAMILY The house So my parents got an apartment there at Nossa Senhora da Paz, in Ipanema, and then it was when I began going to the beach, this Ipanema thing, to play football in the Nossa Senhora da Paz Sq. I used to come back and stay by myself while my parents were at work. That was a time I used to be alone a lot, my sisters were still in Natal – they didn't come straight here – and there was a time I used to draw a lot, because I used to get from school at five o'clock in the afternoon – it was a semi-boarding school, I have lunched there – and used to stay home drawing. Then I've started painting a lot; I've enjoyed painting. Then my sisters came to Rio and my parents rented an apartment that my mother ended up buying, in Copacabana. A big apartment, so everyone could come. I remember that time I've started to paint a lot. I almost quit studying, because I couldn't get to; I used to sleep during the classes and spend the nights painting. LEISURE Painting What I've painted was quite figurative, perhaps even remains from Pernambuco. All I've seen there was a certain way of bringing here, being in touch with that. It was oil painting. FAMILY Uncle When I got here I used to be regular at this uncle's, Augusto Rodrigues's house, that was in the Largo do Boticário, and there was a house usually frequented by painters. I used to meet Volpi there a lot, many intellectuality people. It was an effervescent house there in the Largo do Boticário. The Cosme Velho, that is right here now, was very far, because there was no Rebouças; so you would go to the Laranjeiras, more or less General Glicério, and the movement was up to there. From that up to here there were just big houses. And there was the Largo do Boticário, where the Águas Férreas tram would make the turn. The tram would make the turn and the place would get very isolated. I used to spend lots of days there with uncle Augustinho; him drawing, me drawing, him painting, me watching... And there was a cousin of mine that used to make jewels. FAMILY Family relationships It was a fascinating Rio de Janeiro, because it use to be a totally exuberant city. But at that time I hadn't yet made a link with Rio; I was a guy from Pernambuco that was living in Rio. Nothing that had happened had touched me so I would become a carioca, nothing that would make me love Rio. That happened because there's been some things related to music that were very important to me; because we moved on to Pompeu Loureiro St, my sister went to work in an art school. And there was a friend of her who had lost her father and my sister went to the funeral and came back as the girlfriend of her brother. Her brother was a guitar man, Turibio Santos. And Turibio, very young at that time, got inscribed in a contest in France and won the right to be part of it. He used to study a lot for this contest and had no money. He was an architect, his house had no space at all so he came to live with me in my bedroom, because it was a big house there in Copacabana. He set his board to draw, earn some money and get a ticket to go to Paris. He used to study Villa-Lobos the whole day long. A that age I have listened to Villa-Lobos the whole day, it's been wonderful for the studies. (Carioca: who was born in Rio de Janeiro) FAMILY Uncles / Mother At this time,

getting here, I've started meeting Nelson, Mário Filho, I mean, the rest of the family that had already come to Rio long before, that was already carioca. My mother was the younger one, so she was practically the last one of a part of the family to come here, because there was another part that didn't even come and actually stayed there in Recife. ADOLESCENCE Adolescence My friends here in Rio, initially, were those of the building I used to live in Copacabana, a large building. And I have a friend of mine whom father was an architect, used to deal with art things, and we were together a lot, me and Roberto Sá. And a lot with the school mates too, as I said, it was a pretty unusual school, a school of nice people. There the Otto Lara Rezende's children have studied – I used to pay a lot with Andréa Lara Rezende and Bruno, because they were friends of my parents', of my mothers-, Fernando Sabino, I used to play football with Fernando Sabino's daughters, with Virginia. The first time I went to a football match it was Paulinho Mendes Campos who took me to Maracanã. He used to care about me, about that kid that had arrived from Recife a bit misplaced, and had not many friends yet. And there was already a Minas' side, from the mineiros I came to meet here in Rio. (Mineiro: who as born in Minas Gerais) HISTORICAL EVENTS Military Dictatorship At home, for instance, in Recife, I saw many people coming and singing the Ligas Camponesas anthems. Recife's been politically effervescent at that time. Arraes' was already a communist government. When we came to Rio, here we've had political connections also – artists' family -, I remember my mother had even got a financing by the Caixa Econômica signed by Jango. I never forget when the 64 Coup blew. Someone got home, tore these documents and flushed them down the toilet, because the witch hunting had started. That 64 time has been very disturbed. Not that my father was from the right, but he's supported the coup a lot, because it was a kind of moralizing action. So I've had many conflicts, spent three years without talking to my father. I've never been into it because, as I've never studied, I've never been too much into politics; politics was university issue. But I've had too many friends that were into it and were connected to me by the art; I used to support them, to keep bombs at home, to hide people. And that meant a huge conflict with my father. And he was absolutely right because I was like.. I don't know, 17, 16 years old, and he was supporting the coup and things could get rough for him inside his own house. And then my parents got separated, but at that time I've been through a huge development, because my sisters had come back from the northeast and I became like the young man of the house. But used to paint the whole day. WORK Professional Activities I've kept living with my sisters and my mother. And every night I used to paint a lot. I've got into Saloons, won some prizes. Until my sisters gave me a camera so I could shoot my paintings. I remember one day I went to the Lagoa with my camera and when I got back I said: "I want photography. What I am going to do is photography." Then I've started to get excited about photography, always looking for a very strong professional sense, because I hadn't studied, so I had to get something to do. HISTORICAL EVENTS Military Dictatorship It's been a hard life that one of ours, this tough political thing; every one had to speak low, we were afraid of the neighbor, couldn't speak out loud, the family a bit chased. My uncles, many friends of mine died, were arrested. When we got here, who named me Cafi was Dodô Brandão, who made a movie called Dedé Mamata. And Dodô was the son of Darwin Brandão, which has been DNER's director and got hunted. Many people hunted. In my family there have been lots of chases. And there in Recife, oh my There were bombs thrown to my cousins' home, red paintings on the walls. It was something really tough. I used to be around with some cousins that have been connected to the students' movement, to the politics and the ones that were like this were connected to the arts. So there was the link, because for them I was a sort of artist. I've met a guy of a family from Pernambuco – he was called Pedro Cavalcante – connected to the student's politics. He used to make music, to compose, we even got to make some movies for the JB Festival many years ago. MUSICAL EDUCATION Influences At that time – that's Rio's history, the greatest importance it got – there was a show called Rosa de Ouro and, at the same time, there was the Opinião show. That story has changed my life completely, because this Rosa de Ouro show, the first time Paulinho da Viola was on a stage, was the first time a samba guy from the morro got in a theatre; either one or another show – in one there was João do Vale e Zé Keti and in the other there was Paulinho da Viola, Clementina de Jesus. And then I understood Rio de Janeiro, when I listened to samba and all that thing. Then I said: "Wow, this city is amazing". (Morro: literally, hill; meaning the poor neighborhoods placed over the hills in Rio de Janeiro) PEOPLE Ronaldo Bastos I've started to get excited about Rio, but always came back to Recife for the holidays, those cultural values from Recife have always been present. One day this friend of mine, Pedro Cavalcante, set to meet me and got late, with a friend of his connected to the politics. When he got there I was already pissed off with him: "What are you thinking? You are an hour late?" he said: "I was talking...". And this friend of his was Ronaldo Bastos. That's how we met. That was around 68. I remember I've been to Recife for the holidays and Ronaldo was the UNE's CPC's director, and went there for a work. Edu Lobo was very strong at that time, Chico was arising, Elis Regina was already strong, recording with everyone. And I've been gone for the holidays and, suddenly, on the Duarte Coelho Bridge, I met Ronaldo. I asked: "So, what's up? You, here in Recife?" – because Ronaldo had already lived in Recife. And he said: "Fine, it's all right. Let's have some sugar cane juice." So we met and I took him to see a sacred art exhibit. Ronaldo, as an UNE member, was friends through politics with a friend of mine, Duda Coullier – with whom I've been to school and who's father I came to Rio with – and Ronaldo said so: "Duda called us to go listen to the last Elis' album at his house". That was the thing: everyone used to get together to listen to those old record players powered by batteries, who cover was a speaker. It was an Elis' album and I remember in that album there was the first Milton's recording that was the "Canção do Sal" (The salt's song). I remember I used to listen to this song and it was something very weird, because the song was like a restart of the Bossanova that was happening at that moment, with lots of instrumentation, and a bit of the northeastern music. I remember that, when we listened to that sound, me and Ronaldo, we were like: "Man, what's that sound?" Ronaldo came to Rio and when I got here he told me: "Man, guess who I've met? I've met Milton Nascimento, that guy of that song" And Ronaldo got friends with Milton. Bituca used to live in Rio, and I haven't met him yet, but I've heard about him; Ronaldo used to say he was a very nice guy. Bituca was living with Novelli, Nelsinho Ângelo and Naná in an apartment in Copacabana. And there was a show every Friday – there was a friend of ours too, Benjamin – when Bituca and the bunch used to gather there at the XV Square, at seven, eight o'clock in the evening, to catch the Cantareira ferry, that would cross to Niterói. There was a bar next to UFRJ. Used to go to this bar, to drink the whole night long and pick up the first ferry from Niterói to Rio. I've met Bituca there at this Niterói ferry meeting. PEOPLE "Bituca" (Milton Nascimento) So we were getting closer friends, Ronaldo have started to make music with Milton. Then Bituca came out with that "Travessia" story, something unexpected, that Augustinho dos Santos thing. That story came out, Bituca made a quite unknown album, that he got drunk. He went helping the record company and Ronaldo had made a song. They have already proposed me to shoot a picture for the cover, because I was already into photography, but I was not professional yet – then I was like 17, 18 years old, it was all very early, very young. WORK Professional Activities I've been already working, used to make some things, me and Hermínio Bello de Carvalho, who was very close friends with Turibio. Turibio, when he won that France prize – the one he has studied for at my house -, got along very well and my sister went there to live with him. Then he got me a job to do there in France, connected to the Record company. Hermínio Bello de Carvalho had already invited me for a photography work with Marlene; he was supporting me, all that thing, and this thing of not going to France was an option that I can never forget. I said that as I've know Recife on my bike, bit by bit, I'd like to know the world bit by bit. So I had an option. I said: "I will only leave until I've know the whole Brazil"; I made up my mind and that's it. LOCALITIES RIO DE

JANEIRO Mar Azul Beach House, Niterói At the same time, it's started that story with Ronaldo. I remember that Ronaldo invited me to do a work with Bituca, for a popular Brazilian music volume. He said so: "Let's shoot, take some Milton's pictures", that already had a house in Mar Azul, here in Niterói, where people have been gathered to make an album that we didn't know yet what was that about. I remember that Beto's picture, at the window, it was the first picture of him I've seen. I remember that, when I got there, there was Beto and I shot a picture of him. That was the picture. And there was that story... There's been too many stories there at the Mar Azul house. I mean, I haven't taken that much a part because I haven't lived at the house; the guys have been living in the house and that was a time of drinking a lot. I remember that time I've been there to shoot some pictures for the Abril's volume and the pictures got really nice; Bituca liked them and I've started to be there, once in a while.

MUSICAL EDUCATION Clube da Esquina: The Origin At that time it's been too many drinking... They were all very young too. Lô was like 16, 17 years old; Beto was 17. At the same time, it's been crazy times, too much LSD – a Ronaldo's brother, Vicente, that had been exiled, used to go to London and send us LSD. And then I remember Clube da Esquina. I used to go to the Odeon for shooting, and that Abril's volume thing got really nice, so nice they called me to start shooting the Clube da Esquina things. There was no definition of what that was yet; I used to go shooting the recordings. Until there was an idea, I don't know whose – I guess it was Ronaldo's or Bituca's – to put all of them on the cover, to shoot lots of people. And they proposed me to go to Belo Horizonte to shoot them there. And so I went. That bread thing I've spoken about; I went to Minas frightened to death. When I saw that was bread and butter, I said: "It's all right...". I've been to Minas like three times. I wouldn't leave the Divinópolis St; I used to go there, spend the whole day playing football and shooting. Then I would come back. I wasn't familiar to Belo Horizonte, just knew the Divinópolis St, at that Clube da Esquina time. The album had too many songs, so it took a long time to be done because there were only two channels. And I have been shooting some people here in Rio too. At that time I had photography already quite formalized with that Bresson thing. WORK Professional Activities I've started working with cinema, because I had made the JB Festival. Then I've met a friend that was a movie maker, used to live close to my house, and I've started getting involved with cinema. I've started to work with cinema, have been camera assistant a lot, have done the style, but there were people I was not very fond of. It was quite difficult, because I used to have lunch at this guy's house and his mother have been calling me Caqui all the time... All I know is that I left all the movies. We used to go watch the pilot and the guy was like: "Did you like it?". And I was like: "No". I was very hard on him.

MUSICAL EDUCATION / FAMILY Clube da Esquina: Clube's Origin / Wife I remember in one of those movies I've met Beth, a 16 year old girl that went to a shooting; I started dating her and left the shooting. As a coincidence, she was living in the same building Ronaldo Bastos was, in Voluntários da Pátria St, so it all got friendlier. And Ronaldo's house was like a Minas' embassy here, and there were already some trips. Because during the old times this Clube da Esquina thing wasn't much at Marcinho's house; it was more at Fernando Brant's. I remember here in Rio it was very used to say: "Fernando is wonderful, let's go to Adamantina" And people would get amazingly drunk. PEOPLE Dorival Caymmi / Danilo Caymmi I've had a relationship with Seu Dorival, a familiar thing. For me he's been always Seu Dorival, because he was Danilo's father, friends with uncle Augustinho from the getting to Rio times. Danilo I had already met, used to go to the Seu Dorival's meetings, music meetings, with Danilo and Benjamin. PEOPLE Paulinho Jobim / Tom Jobim I've been to school with Paulinho Jobim at the Brasileiro de Almeida, another school from here. We used to meet and were friends with Ronaldo too. We used to, once in a while, go to Tom's house. It was funny... We used to stare at Tom's piano, it was something; we were kids and used to be like this. Tom was married to Teresa, that used to treat us really nice, tat wonderful snack, but we couldn't touch Tom's piano. We used to stare at it... WORK Professional Activities Then it's started this Clube da Esquina thing. I've had already met lots of people, have been already shooting. I've been doing cinema, then I quit cinema. And, and the Jornal dos Esportes, Ana Arruda, Callado's wife, created a newspaper called O Sol, a cultural attachment of the Jornal dos Esportes. They called me and that was the first job I've had; I've started at the laboratory and started shooting. It was a very nice newspaper, because there were only young people and it was a cultural attachment – Caetano has even mentioned that in "Alegria, Alegria" lyrics. ALBUMS "Clube da Esquina" At the same time I've been a bit unsatisfied, because there was this Beatles' thing coming up, all that lysergic thing, a different stuff, already taking acid and smoking joints. Then there was something new coming up. When the Clube da Esquina comes up, at the time, the two people that have stayed here in Brazil were Gal, that have been singing the baianos, because everyone had been exiled, and Milton, that stayed here. So it's been a very strong thing, these two figures among all the young guys. The Clube da Esquina was something amazing, because it was that mess – many people, too much crazy. I remember Lô used to go to my house and we used to have some acid; we use to have it like at the bakery: "Let's have some... Let's go to the bakery now". Ronaldo's brother used to send us some letters all sprinkled with acid, so it's been really crazy thing. But when the Clube da Esquina was over, all of them were like fighting, because there's been too confused with Lô and Bituca. I've had an argue wit Bituca because as there were too many people in the album I couldn't take the responsibility. So Bituca signed a term getting responsible for every one. He was the one that had to take the cover money. And, at that time, I was already married to Beth and I think she was already pregnant – I was like 20, 21 years old and Beth was 17. Beth was pregnant, I was in need of cash and grasping for spending my Recife's vacations, and I couldn't get my money because Bituca had gone crazy. I will never forget that one day I called Belo Horizonte, Bituca was at Fernando Brant's, and I was like: "Fernando, I would like to talk to Bituca". And then he said: "But Bituca has lost his voice". And I said: "He's not going to say a word, he will only listen...". And then it got kind of... What got everyone back together was the album. I never forget Ronaldo getting to my house with the album. He said like: "Look, Cafi, it's ready" – because there's been too many argues to make that cover at the time. There's been too many argues to make the Clube da Esquina Album cover. Odeon, as an example, had a certain way to make the covers, that was a plastic thing, something really weird, like an envelope. At the same time, I've shot that two boys picture, that was close to Ronaldo's farm. I looked at that and said: "This is the cover" – and I even got inspired by an album, called "Portrait", a Bob Dylan's one. I've gone to Odeon to show the cover, and there was an artistic director – there was no graphic department - , Milton Miranda, that thought we were a bunch of crazy guys – because we were all kids, right? Lô was 17 years old, Beto was I don't know how old -, and I showed him and he said: "That's an absurd I will not make a cover that has no picture of the artist And there is no name at all", and I was like: "But Milton, that's it.". Then he made me get that back part that has Milton's, Lô Borges', Clube da Esquina's lettering. And those pictures for the inside were all colors. I remember I took it to São Paulo and the guy at the graphic station went nuts; he told me there was no way for doing that – and it was the biggest one at that time. I've made the cover in black and white, came to Rio, made it all again and the album got ready. And I remember when the album came out, it got everyone back together again. The album got much bigger than we could ever think, than what it was. Odeon used to recommend the album to be showed with the back words to the front, with the lettering they've made me do. On the first 15 days the lettering was on the shops. After 15 days, everyone started to put them back, because it was much more original to have those two boys sat on the road and no words at all. (Baiano: who was born in Bahia) MUSICAL EDUCATION Clube da Esquina: Evaluation I chose the tow boys Picture because I think there was a feeling. It was a matter of resistance, because everyone have been exiled. Gal, on a certain way, has been the speaker of the baianos in London. And Bituca was a very strong political and cultural resistance as well; Bituca singing barefoot,

taking some attitudes, certain poses, wearing no shirt, at that time there was a shocking thing. And I think there was very strong Brazilian sense. When I've listened to the Clube da Esquina music, I've felt that Brazilian sense, this thing from Minas, this cachaça thing, these simply Brazilian things... And it's been to confused, because at that time it was already going on Don and Ravel, a fucked up Brazil. So if you pick up that cover, first of all, it was something extremely rural; actually, I see the Clube da Esquina as a musical gathering – it is a kind of rural music mixed to something completely pop, a world thing, with some Bossa nova references. There's too much Beatles' in the story, mixed with the folk guitar thing. So the cover was about that. And it represented Milton and Lô Borges, they were two kids, a little black one and a little younger one sat down on the road. And they were really sat there; it is not a setting. I was passing by, saw both kids sat there and shoot. Years ago I went after them and shoot a picture of them, already older. They were there in the same region, close to Ronaldo's farm, where I used to go a lot. What the Clube da Esquina has a lot in the Belo Horizonte thing, when it actually took place in Belo Horizonte and Rio de Janeiro, because Lô used to come over here. There were lots of songs composed there at the Ronaldo's farm; we used to go to Ronaldo's farm to compose. So it has happened a lot here in Rio; actually the recordings have been here in Rio. ALBUMS "Clube da Esquina" There was a role of people I should shoot to those little pictures for the cover, even because I haven't met too many people there. So it was like: "You must shoot so and so..." There was no Clube da Esquina name yet; when the name came out, I had already finished the cover. I was already living with Ronaldo at that time, and then he came and said: "The album will be called Clube da Esquina" – that was already a Marcinho Borges' song featuring in a previous album. And they came over with a speech like: "It will be 'Clube da Esquina' or 'Documento Secreto Nº 5'?" I remember saying: "That's impossible, 'Documento Secreto'". I've been working out the cover, at that thing of putting on the little portraits, that was a simple graphical option to put everybody there, because there were 160 pictures. So there was a list of people to be shot. Some of them in Belo Horizonte, as much as the pictures are not all mine. I've shot some pictures in Belo Horizonte, I've shot Bituca's going down the street, and Juvenal Pereira was there shooting the others' pictures, because Juvenal was from Minas and had already met the people. I was kind of a guy that came from Rio, that got into the story because of this Abril's volume because I've got friends with Bituca, because there was a huge appreciation of friendships and the fact of being friends.

WORK Professional Activities I was already into photography, was already friends with Miguel do Rio Branco in photography meetings, all this stuff. I've been paying attention to a photographic esthetics movement. And I remember that there, at the Clube da Esquina, I wanted the most simple thing possible, because feelings, friendships were bigger than any graphical or esthetical formula. There's been really this posture. And the other was the pleasure of working with people of my generation and my feelings. It's been very intense because, for instance, I've had work with Hermínio, I've shot Elizeth Cardoso, that was not much what I use to do, but it's been very important for me. It's when I've started to work, I had done two covers for Turbío that was there in framed. That was the first time I worked with joy. FAMILY Wife / Daughter And at the same time, the coincidence of my marriage, I was already with Beth and having a child. At that time, I remember my house has turned into a Center, because we used to live me, Ronaldo and Beth. And having Joana, the first child of the Clube da Esquina, of this group. WORK / PEOPLE Professional Activities / Ronaldo Bastos At the same time I've had created a firm with Ronaldo Bastos, called Nuvem Cigana, where we've produced the Rio de Janeiro's poets. We also had a football team, called Nuvem Cigana, that used to play a lot against the Novos Baianos. So there were things like this. When Lô and Milton were coming, they used to join this group; we used to go a lot to Búzios at that time. PEOPLE "Bituca" (Milton Nascimento) Then I've had an argue with Bituca, went to Recife and, when I got back, there was a Clube da Esquina concert at the Teatro da Lagoa. Ronaldo said: "Let's go there and talk to Bituca?", and I: "No, I won't I'll be waiting in the car". Then they came, Ronaldo and Bituca. Bituca got in and he opened me a word – that I came to understand years later – and it was the first time I had heard. He said: "Café, never mind. These are the life's vicissitudes". I got fascinated and I said: "Wow, what a wonderful word" He said that vicissitudes thing, we got back and made peace inside a Fusca. We went to Cervantes to eat and have a beer. (Vicissitudes: a very singular and unusual word, meaning the sequence of facts that just happen to be) MUSICAL EDUCATION Clube da Esquina: Clube's Origin Before the Clube da Esquina, Milton was considered a wonderful composer, but very hermetical. Only musicians understood him, only the most refined people would get interested in. He was considered something closed, a sort of an enigma. At the same time, the Tropicália was going on – the Tropicália had already happened. It's been too much political movement mixed to cultural things. So the Clube da Esquina, for this people, I think it was a meeting, like Rio-São Paulo, with a new youth, that were Lô and Beto. (Tropicália: a Brazilian musical movement) WORK Professional Activities At that moment, when every thing was happening, my idols were Edu Lobo, Francis Hime... I used to listen to some Francis' songs and found them wonderful. When the Clube da Esquina was released, it was an explosion. First of Milton, that has become a popular mark for everyone around. As an example, I was starting to work, so Edu Lobo started calling me to make his album cover, Francis was calling me to make his album cover too, and I began to get fascinated about it. So we kept on, because I needed to work and I was already friend of Minas' people. The Clube da Esquina had worked out really fine, so they've started... MUSICAL EDUCATION Clube da Esquina: Clube's Origin Then I've made Lo's album cover, started making Beto's albums covers, and then I've been working for a long time. I've made I don't know how many Milton's albums covers, have always been part of this thing that was "the Clube da Esquina thing". It had become a story of the Clube da Esquina, this union, because it worked out fine and it was a brand new explosion of everyone, because it was at this time that Milton exploded. Milton has been the first guy to perform concerts in stadiums, because there was no such a thing like performing at Maracanãzinho, at the Ibirapuera; Milton has been one of the first guys to make it. Then what was going on? It was a brand new people, already into a crazy story, of wonderful meetings everywhere. WORK Professional Activities And on a parallel way – that have been two very important things-, there's been a person called Gisela Magalhães, an architect connected to Luís Magalhães, that started calling me for making some popular art exhibits. So I've started traveling all over Brazil. And that was going on my life. I've started traveling all over Brazil to shoot popular cultural events, Indian villages, to be in touch with all this to make the exhibits. We used to go for an exhibit and I would stay there for like three months; then came back to make the exhibit and that has happened on a parallel way to all that has been happening to the music. I've had this side of disappear and travel all over Brazil, São Francisco river, get a million works, as well as I've had the music side. WORK Evaluation As an example, the album cover in Brazil takes a story as much as the Cuban movies' poster takes in Cuba meaning, a graphic art that gets linked to a strong industry, that is music, like indestructible. Some men tried to destroy it, but they couldn't. It was an extremely generous space in the interior, because it was 31X31, something you could keep. You can not keep a magazine, but you keep an album cover. And there's the exhibit space. You could make it today and in ten days it was in all the stores being exposed. So the album cover have started to get this very political meaning, and as it is a space with all this generosity, many artists started getting to the album covers. Hélio Oiticica's got to make something for Gal. There's been the "Fatal", that was the Luciano Figueiredo. And then there's started to come out many album covers; the cover has started to get really important in Brazil, not only a matter of marketing, but a matter of language, of esthetics, of such a resistance, of a certain story. The album cover's creative process had a close relation to the music. First of all, because I've loved music, so I've listened to lots of it; the other thing is that an album cover is a very independent graphic form. For instance, the publicity has always tried to get in

album covers, but never got it; it got to make a Rita Lee's album cover, Titi-Fruti, but it didn't work out. Fashion has never got to the album covers; when it got to the covers, it has parceled, pasteurized everyone – Gal got Elba Ramalho's face, Elba Ramalho got I don't know whose face. It was something about the excess of make up. The album covers had a language at that time. ALBUMS "Disco do Tênis" (The sneakers album) I remember, for instance, Lô, that was all upset, and I made that cover with those tow sneakers, because he used to have those two old sneakers. We couldn't seem to find a Lo's picture, so I told him so: "Why don't we make it with the sneakers?". So we did, I don't know if it was a Marcinho's idea, if it was something that came up. About that cover some people come to talk to me in London; people love this cover. The cover got linked to a sort of feeling, it was not a soap package, it was another package for another esthetical content, so it took things like these. As I've said, it came up this Clube da Esquina thing that's been strong. I've managed to make album covers for a long time, even have been making some other things, other activities, as this popular cultural things, as my exhibits. I've done album covers for a long time, first because I needed the Money, I've had a child early, so I needed to work, and the second was that it's extremely pleasant. I've made like 270 album covers; I've probably been contacted by the Record company like four times, I mean, that's always been the artists to contact me. So I've been always in another contradiction; at the record company, people used to complain. I used to say like: "Ah, ok...". ALBUMS Minas When I made the Minas cover, there's been even a whole development. If you pay attention, before the Clube da Esquina Milton had been a drawing; then the Clube da Esquina had those two kids; then the Milagre dos Peixes there's been the hand; then the other Milagre dos Peixes, alive, there's been Milton's back, on stage. When I made Minas, I had been to an Indian village and gotten that close-up lens. So I said: "I am crazy to make some Indian closes." And then I went to an Indian village. So I've started shooting a lot with this close-up lens, making closes, that couldn't change a lot, because it would change the focus, it would lose the infinite. When I got here in Rio Bituca was gone to São Paulo and had quit drinking. I've met him here and said: "Hey, Bituca, you are great, aren't you?". And he said: "Me? I feel wonderful". When he said that I went "Cléc", shot the picture. When "Minas" – that is just like him – came out, Bituca came out, because before that there was the hand, all that stuff, he would never show up. I mean, the first time he had shown up, he made it as a snap. And then I made it with that special paper. That work, nowadays, is easy to be printed like that is easy to be made, but at that time it was a mess, because the ink wouldn't get dry, so the whole graphic station – Laborgraph – had to print it. There was the special paper, then a plastic covering was printed, then it would be printed over it, a plastic layer was applied, then printed, and like this for like three layers. It was confused. At that time, Bituca said: "If it's not possible to get this cover, I'll leave Odeon." Bituca used to be like this. And, during the first five days, the cover came out all in white and there were sold like five thousand copies; fifteen days latter, the album came out with that "Minas" cover, and there were like 120 thousand copies sold. That was the popular Milton's explosion. The album is fine. I think at that time it was the best seller album, and it was the time when Milton came out, as he told me: "I am wonderful". And that was the time his face came out, for the first time, and Brazil starts understanding it all. Caetano once said a wonderful thing: "Milton is Clementina de Jesus' aunt, Nina Simone's mom, he is the black whole." WORK Professional Activities And Rogério Duarte once said: "Milton is a mystery that Brasil understood." I've done practically all the covers; there's been a Noguchi big part too, because Noguchi was a graphic artist from Minas, but ad worked in São Paulo. He was the first guy to make a Volkswagen advertisement campaign at home, before that it's been only the advertisement agencies. He was very good at it, had a high level concept, that already had given me a hint during the "Clube da Esquina" cover lettering. He used to make the letters. I chose the letter and he made it for me. ALBUMS Minas For Minas, I've worked with Noguchi and there was already this very important thing, because that cover hasn't had only the historical factor, the outside one, an X or Z value, but there's been also the inner value at Odeon. Odeon's started to realize that the cover had an X value, as much as at the graphic station, the Laborgraph, there was already an Odeon's border, that was a proper manner to fold the covers at the Odeon stile. The cover used to be really appreciated. I've started making a million things, and that's been an time of excesses; a guy would get it open, make everything and that's it. That's been until the Clube da Esquina. ALBUMS Clube da Esquina 2 For the Clube da Esquina 2 there was me and Noguchi... – no, Noguchi wasn't in. Kélio had done Milton, that first one that is a drawing, and was supposed to make the Clube da Esquina 2. But he had made a drawing that were two nails stuck in Milton's head, nails he would remove, and there was nothing to do with the Clube da Esquina mood. I've been already shooting and made a Bituca's drawing; Bituca went to my house and said: "You are going to make the cover". And I said: "But, Bituca, I don't know how to do it, I just don't know...". And he said: "No, you are going to make the cover". And when I got to make the cover for the Clube da Esquina 2, there was a certain indecision indeed, not knowing what was that, even because there was this: everyone had grown up, six years had passed and all the guys had had children, there'd been incorporated a million elements. Chico Buarque's been on duty, there's been Afrânsio, there's been already a strong presence of Elis. So it's been decided for a studio album. I've started making the cover and there was that picture of Vicente, Ronaldo's brother, that have lived in London during the first Clube da Esquina, he had bought that picture, that was from a British photographer that used to live in a little town in the countryside. And Vicente sent it straight away, during the Clube da Esquina 2 recording, and I didn't know how to make the cover. Some people thought it should be Bituca laughing, as if he was happy, and I looked at that with Ronaldo and said: "Ronaldo, this is the cover". Ronaldo said: "Fuck, that's wonderful" – but I didn't have the rights. I showed Odeon and Odeon said: "You deliver the cover on Monday with the rights or the cover comes out in white". I signed a letter, Odeon's director signed another one and Bituca signed another saying the cover would come out in white. Then there were some coincidences, because I've known Fernando Sabino, that had been cultural attaché in England; I went after him and he gave me the name of a consul at the British Council. And the British Council authorized it and that cover came out. But the Clube da Esquina was really different from all the other things, it was already different, everyone had grown up, everyone... MUSICAL EDUCATION Clube da Esquina: Evaluation This is what I think: what the baianos have done with the tropicalismo, a formal esthetical movement, extremely formal – using carnival music and other stuff – it's not necessarily composed by good songs about the quality sense. On the other hand, the mineiros had it, almost a stronger detailing, connected to the baroque, more detailed. So musically it is a meeting, not a posture; the posture would be to get paralyzed at a certain X moment, or to shoot an X moment, that what's been happening with the music from Minas in comparison to the international music, the Beatles'. I mean, what is the reading the mineiros had out of this new moment? But it's been a movement basically about the musicians, good musicians already in touch with jazz, the bossanova thing, so there's been a really high musical quality. But there's never been a strong formalization about an esthetical posture. The esthetical posture came out by the way of being, of dealing, sometimes way of being, of dealing, sometimes even more because of this friendship. But basically a music thing. If you pay attention, there's a formality at the Clube da Esquina album and its cover doesn't reflect necessarily the musicality, but it reflects a lived moment, the spirit of that time. ALBUMS Milagre dos Peixes / Milagre dos Peixes Ao Vivo The cover of the Milagre do Peixes, the one with the hand, was made by Noguchi. I remember Bituca had moved on to São Paulo because he had married Cáritas. Then he disappeared – that's when he quitted drinking. And Bituca came out with this Elifás Andreato's idea for making the cover – I'll never forget it – and came out with a sketch. I looked at that and said: "I think this is totally transbrasil, that sort of Transamazônica" thing; I don't like it". Then there's been an idea and Ronaldo said: "We could call Noguchi...".

Fernando had already met Noguchi from Belo Horizonte and said: "He loves beans' snacks". And called Noguchi, who made that cover." There's been the Milagre dos Peixes Ao Vivo, that one I made it myself. During that album I've been to the recordings, but I hadn't taken a big part during the making of the album even because I used to travel, I've been traveling a lot because of the other works. TRIPS Brazil I've even got to leave Brazil, but there's been much later in my life. Before that I've wanted to know Brazil – I took 27 years to make it – because I really meant it. I know all the seaside, from Rio Grande do Sul to Anapá; I know all the hydrographical bases, all the plateaus, all the ecosystems and all the sertões. It took me 27 years to know it all, making popular culture works, many exhibits, because I used to travel a lot. And shooting also for myself. I've always loved traveling, getting in the car and going all over the countryside. (sertão: it refers to the semi-arid region comprising parts of some states) WORK Evaluation When I took some time off working with Bituca it's been nice because everyone was already thinking I was from Minas and that's a bit restrictive. I've done 11 covers for Beto Guedes, several for Lô, some for Toninho Horta... So everyone was thinking I was mineiro... When I took some time off Working with Bituca there's been something great because I've started working with the pernambucanos, with Alceu, with Geraldinho; and I've started working with new people too. FAMILY Marriage And there's been my marriages too, o a parallel way to all this, that have brought me to different groups. I was married to Beth, at the Clube da Esquina time. Then I've got divorced and married Márcia, that was a diplomat who was living in Brasília, we used to travel a lot through Brazil together. Then I married Nina de Pádua, that used to work at the Trate-me Leão, at Asdrúbal Trouxe o Trombone, something that has brought me a lot of other stories. WORK Professional Activities On a parallel way, with the Nuvem Cigana – that I created with Ronaldo – we used to sign the covers as Cafê, Ronaldo Bastos and Nuvem Cigana. And we created a sort of alternative poetry movement, of alternative productions. When I've been at Asdrúbal, I've met the Fortuna mayor and at the same time I've met Evandro, that used to work at the Trate-me Leão. And we've been discussing all the trips, all the Circo Voador things, the Blitz things. Then I've started making the Blitz covers as well, when it became a success. So it's funny because I could manage to be through several moments, because there's been to many wonderful people that came out through album covers but disappeared quickly. I could be around for many years with the album covers, with lots of groups and lots of stories. As much as nowadays I've argued with the record companies, getting to sue them, and I keep on working because people call me to – these young people, the guys from the Orquestra Imperial... MUSICAL EDUCATION Clube da Esquina: Evaluation I don't know what the Clube da Esquina is, if it is a formal movement. I think it's been a friends' movement, a very strong musical movement on the way back, of a geniality that Milton was, a power of singing what the others feel, what the others wish. And I sort of made up the graphic thing of the Clube da Esquina, that's been something pop, something lysergic. I feel as being part of the Clube da Esquina because they are all old friends of mine, but that I notice they've all changed a lot. When it was created, there in Belo Horizonte, the man called me, I went there and loved to be in touch with all those people again. But I don't know if they are the same ways each of them had taken before, they are different. For instance, I have a strong connection with Milton, and I've been working on his website now that will be released soon; I've been doing that thing of his book, the cancionero, with 300 songs. I kept on meeting Bituca more often than the others. Ronaldo, let's say so, he's like a brother to me, but with Milton I kept on working on some things, because of a certain identity I've got with him, even related to feelings. Even with some other things happening, like the movies for Conspiração, on a certain way I've been always close to Milton, much closer than to the Clube da Esquina. Because I don't have a close relationship with Lô. I've had a close relationship with Beto, a caring relationship, but I've never seen him again, things have been changing, the interests have changed. WORK Professional Activities At a certain time I've sued the record companies, so I've got apart this music thing, I've been far away from this thing of the musicians process they only speak about on TV – no one reads or go to the theatre. On a parallel way, as I've been dealing with "Asdrúbal", I got into the making of the Circo Voador. I've created an art group at the Circo Voador. My interests have taken some other ways, besides other groups that were not only the mineiros; they've taken some other ways than music. Just after that Blitz came out. During the Blitz time, I've met Débora, that's connected to the dance thing, so life has been taking me to some other places. Nowadays I am much more connected to the plastic arts people, who have a lot to say to me. They are people who read, people who listen to music, that go to the theatre; I am much fonder of this sort of things. And things are cyclic, so that I went back to Pernambuco lots of times, started to be in touch with Alceu Valença, that is a friend of mine from Recife. I go to Olinda very often. So things have changed. I became more a photographer, not only on the work sense, but as an expression media. I've started making a million things, exhibits, websites, books. MUSICAL EDUCATION Clube da Esquina: Evaluation Nowadays I don't know what the Clube da Esquina means, but what the Clube da Esquina has been... I've been part of the movement, yes, of that way of living and of the friends we've been at that time. We've cried a lot together, we've laughed a lot together, but I don't know what this feeling means nowadays, what it is determinates objectively what it is going to be, what a group of friends I, a group of friends with a posture and an X esthetic, I don't really now. I like Fernando Brant a lot, he's a person I admire, I am fond of, but I don't quite meet him. I meet Ronaldo a lot, wit Bituca. I see Nelsinho Ângelo, but people are quite lost. I think Marcinho is the one who's bringing it back again. MUSICAL EDUCATION Clube da Esquina: Museum I think this museum thing is interesting. It's the only thing I can say about it. First of all I think the book Marcinho made is interesting, this thing of marking the movement as a memory, as a matter of some things. There might have some people who agree, some who do not, but he has told the story – if someone wants to tell another one, is free to do that. So it is nice, because I see that inside a "mineira" perspective of what's going on now. This new generation from Minas, this Skank, everything, it is already another story. But the Clube da Esquina has been a strong reference, in a million places, even for the rock guys. If you pick up Herbert Viana, for instance, he used to listen to Beto a lot, there's this strong thing. And I think is really nice as a memory rescue. I don't know what is its future project, what is the determination and the esthetics of creating a story – or if it's Just a memorial thing. What is the future project of this Clube da Esquina thing? I don't know for sure. I know it's an association, I know there's been recorded each of the guys' statement, you from the Museu da Pessoa, even in a most individual way, almost each one's origin for trying to understand why all of them gathered the way they did. I think it's nice as a memorial project, and it's an important project for Minas – about what was that about, the movement in Minas, and that's got formalized that way, because, actually, I think the Clube da Esquina has been something wider, not only in Minas, but all over Brazil. MUSICAL EDUCATION Clube da Esquina: Valuation The lysergic adding there was Lô Borges. It was sort of folk guitar, but connected to a pop thing. And I think that element came with Lô and Beto. This story has become sort of a Minas' story, perhaps because of having a million people pictures; it has become something about a group's existence. But, actually, I think it's been a lot of people continuity, that kept on working together: Bituca kept on working with Marcinho's children, with Marcinho's brothers, with Lô, because it had meant a development for all. Beto had started recording his first album, Lô had started recording his first album, Wagner Tiso had started recording his first album, Toninho Horta... Then there's been a musical development exploded from the Clube da Esquina, that resulted, actually, in work for everybody to grow big, to become men. And so everybody, at the same time, with their own need of work individualization: everyone went after their own work. ALBUMS Clube da Esquina 2 The second Clube da Esquina album has already a certain confusion related to this, it no longer has that childish feeling, such a political feeling. It's

already a gathering of new cosmopolitan values at the Clube da Esquina, with Chico Buarque, Francis Hime, Clementina, Elis Regina. MUSICAL EDUCATION Clube da Esquina: Valuation No one has formalized esthetically the Clube da Esquina as a movement Y, that would stand for some causes, certain things, there's not too many formalized things. The Clube da Esquina's text I find the most beautiful one is a little one Fernando Brant wrote for a little album of the own Clube da Esquina's release. It was lost. But it was a text about Milton's singing power to aggregate a whole story, of million aspirations. I can't tell what the Clube da Esquina is and how the Clube da Esquina is; I went to a meeting and it was great, there were a million new, wonderful, beautiful children, people there getting together again. But up to now I still don't know actually what the Clube da Esquina is. It's funny because I've been with Wagner Tiso in Olinda and I told him: "Have you made your testimonial?". And he said: "Yes, I have." But it's something a bit confused, this Clube da Esquina thing, because it kind of stick you to a date. Nowadays I've got practically nothing to do with a group of mineiros, and, at the same time, you get stuck to that time. People don't even listen to your album, because they think it sounds like the Clube da Esquina songs. So I don't know, there are people closer to this feeling; the name Clube da Esquina belongs to Marcinho. The meeting between Milton and Lô was there at Divinópolis St, at Marcinho's house; the plaque written in the corner is there, so I think it's a movement deeply connected to Marcinho, a lot of the mystique from Minas that remained there, when, actually, maybe this mystique has been expanded to Rio de Janeiro. So, it might have been a not necessarily mineiro movement, but the same way there's been the rural music joining the pop, there's been the joining of mineiros and cariocas. Ronaldo Bastos has been of a fundamental importance to the album structure process, at the lyrics themes and as the album producer. Ronaldo Bastos has been fundamental, and he's been a carioca element, he is from Niterói. People think he is from Minas too. So, actually, as there's been the pop music joining rural music – rural meaning regional –, there's been a joining of the regionalism from Minas. I'm from Pernambuco, Naná is from Pernambuco, I mean, the regionalism from Minas met the cosmopolitan carioca thing, from where Ronaldo, as he had been exiled, had been gone to London, and Bituca had already recorded his first record, "Coragem", in the United States. So it's not a specifically mineira thing for me. It's funny because it happens even at the Aleijadinho process. As an example, because of the need of creating a national icon, one of them has been the Baroque from Minas, - as the Buriti has become the national tree-, when, actually, the baroque had a huge flow. When gold had been found in Ouro Preto, it raised in two thirds the amount of gold in the world, there's been a huge people flow there, artisans from Pernambuco, artisans from Bahia, they moved on to Minas. So, actually, Aleijadinho comes out of a discussion about a national baroque, not only a mineiro one. So I think the Clube da Esquina is a root from Minas that has been nationalized. I don't know either what the Clube da Esquina is nowadays; the Clube da Esquina now should be something like from Mars, more than from Minas, specifically from Minas. It's something beyond the borders, because Milton himself is no longer in Minas; he's been back to Minas, but is now singing some other things. (Aleijadinho: baroque sculptor from Minas Gerais) WORK Evaluation On a certain way, I've been too excited about album covers. Nowadays, I'm not that much anymore, but the Clube da Esquina was exciting, I found it really nice. There was a Beto's album cover too, "A Página do Relâmpago Elétrico", that I like a lot too. There was a Sara Vaughan's album cover too. But there's been too many changes about the covers when the CD took over. The CD is like a pointing, a reference of a much more external visualization, while the album cover itself was the beginning of everything. The beginning of everything used to start there, on the cover, because it was a very big thing. So there's been several album covers I like a lot, but as I do so many things and I'm here and there working on them, I forget about them quickly. There's been an Alceu's album cover Alceu, "Espelho Cristalino", that I like too. There were two covers for Blitz that I like, like the "As Aventuras da Blitz". There was another too, "A Blitz e a Radioatividade" that was a model. FAMILY Familiar Relationships I live alone, I'm a very lonely person. I like to do my work. I've started making lots of books, to work my photography as an expression of mine. My children are great. I was married to Debinha for ten years, then we got separated. And Debinha lives just in front of my house, so we talk to each other every day, the kids go to my house. When they're not at my house, they stay at hers. When she travels, I sort of manage them, and when I travel, Debinha is naturally managing them, because they live with her. So it's like this, I go out a lot with my children, they come to spend the night over – Miguel came yesterday to sleep over. It's cool.